



CANTERBURY
cathedral

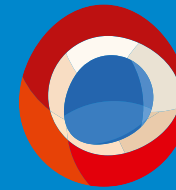
The Canterbury Journey



HERITAGE
FUND



tricolor
Heritage Development and Design



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The Canterbury Journey – Chapter I

I Background to project

I.1 Project background

Canterbury Cathedral has prominence on a local, national and global scale. It has been the seat of the Archbishop since 597, is the Mother Church for the 85 million Christians of the Anglican Communion, and the hub of a network of more than three hundred churches spread across every community in East Kent. The Cathedral is Grade I listed and houses internationally significant important archives, library and object collections. Together with St Augustine's Abbey and St Martin's Church, Canterbury Cathedral was accorded World Heritage site status in 1988 and its surrounding precincts have Scheduled Ancient Monument status.

In October 2016, following the successful second round submission of an application to the major Heritage Grant funding scheme, the National Lottery Heritage Fund (NLHF) awarded Canterbury Cathedral an original grant of £13.8 million to support its innovative project, The Canterbury Journey. This figure represented 55.9% of the total, originally anticipated cost, £24.7 million, and was match funded by the Canterbury Cathedral Trust, The Friends of Canterbury Cathedral and other private funders and donors.



Seat of the
Archbishop
since

597

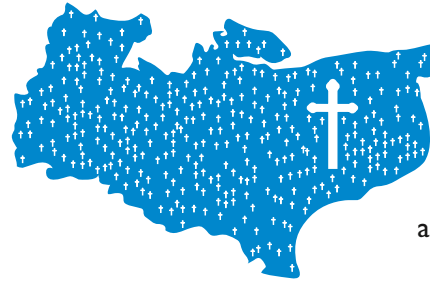
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Mother Church
for

85m

Christians
of the
Anglican Communion



Hub of a network
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in East Kent

Grade I
listed

World Heritage Site since

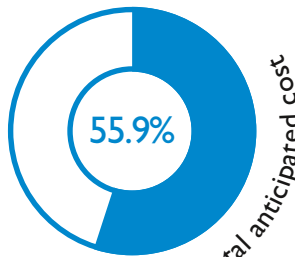
1988



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Fund awarded Canterbury
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This was match funded by the Canterbury Cathedral Trust, The Friends of Canterbury Cathedral and other private funders and donors.

The Chapter of Canterbury's vision of The Canterbury Journey is to make a difference for heritage, people and communities through a range of capital works and activities. The project aims to radically transform the accessibility and sustainability of Canterbury Cathedral through two major work streams: undertaking a substantial programme of capital works to this iconic building, and increasing and enriching the learning and participation of all those who engage with the Cathedral – through visiting, outreach or digital encounters.

The project was initially driven by the urgent need to carry out repairs to the ancient building, therefore the capital works element of The Canterbury Journey focuses on those areas which were identified as most at risk – Christ Church Gate, the Nave and the Great West Towers – as well as the stained glass and stonework of the Nave Clerestory windows. Additional capital works focussed on the development of a new Visitor Centre and Shop, free to enter Viewing Gallery and Community Studio and making the Cathedral more accessible to a range of people, through a Viewing Gallery and Community Studio.

The second work stream, increasing learning and participation, entails opening up the collections - and improving the visitor experience by creating a new Visitor Centre, Viewing Gallery, shop, Community Studio, pedestrianised precincts and exhibition spaces. The plan includes offering apprenticeships in traditional crafts, internships and volunteer training, and carrying out research into the history and heritage that has been unveiled during the building works.

Above all, The Canterbury Journey intends to update the Cathedral offering in order to future-proof it for all its audiences – including worshippers, tourists, those attending events there, local groups and harder to reach communities in the priority areas of Thanet and Shepway and harder-to-reach communities in priority areas - by initiating activities and forms of engagement that forge new, sustainable connections with individuals, communities and businesses. It also includes specific actions to change the perceptions of those who, despite living and working in or close to Canterbury, did not feel a connection with the Cathedral, had never been inside, or did not feel that it was a place for people like them.

The project was scheduled to run from October 2016 to October 2021, although there have been delays and additional work has been carried out, partly due to the impact of the global Covid-19 pandemic, but also in response to unforeseen occurrences, for instance, archaeological finds unearthed below the precincts during the building works. These are, in themselves, important outcomes that supplement those predicted in the original grant funding application.

This Interim Evaluation Report covers the period October 2016 to March 2020 and contains both quantitative and qualitative data. As well as providing evidence that details which activities were proceeding as planned at that point, which activities had to be modified, and which additional activities were carried out, the report also captures the experiences and insights of those involved and begins to analyse the wider impact of the project itself in terms of those original heritage, people and community outcomes. This provides a comprehensive overview of progress made in relation to the agreed Activity

Plan, whilst further describing the unexpected challenges and opportunities that have arisen, to depict the differences the project had made by the end of that period.

In addition to statistics, the report includes findings from project meetings, one-to-one interviews and written feedback from those working at Canterbury Cathedral and on The Canterbury Journey, as well as other stakeholders, and reveals that undertaking a project of this scale, complexity and ambition has proved demanding, disruptive, surprising, informative and inspiring. The report has been produced by heritage consultants Tricolor Associates, in close collaboration with stakeholders. Tricolor were appointed in June 2015 to assist Canterbury Cathedral in planning and producing their consultation and Activity Plan and for the funding application to the NLHF, and now provide ongoing external consultation, monitoring and evaluation support.

While the report confirms that the project is largely on track (given the constraints imposed by Covid-19 and the impact that it had - please see 1.1.1 below), it also details lessons learnt in relation to each of the project's approved purposes, and recommendations that will be useful for the final phase of the project and its sustainability upon completion. These lessons learned and recommendations are also relevant to the UK heritage sector more broadly – and the Cathedral sector in particular – and provide insights that will be valuable to the National Lottery Heritage Fund.

1.1.1 Additional works, changes to project timeline and the financial impact of Covid-19

Additional works have been undertaken during The Canterbury Journey programmed works. Eg. structural underpinning of the Cathedral Gate Hotel and Cathedral House during the Visitor Centre build – these unplanned essential works on a complicated site all adding significant but necessary costs. In addition, we have delivered associated works where the opportunity has arisen on Chapter's behalf, such as a new water main under the new landscaping, conservation of the Nave's vaulted ceiling, restoration of the clock mechanism and additional works to the West Front, all funded separately to the original NLHF grant and match funding, taking total expenditure of The Canterbury Journey and its associated works to over £30m.

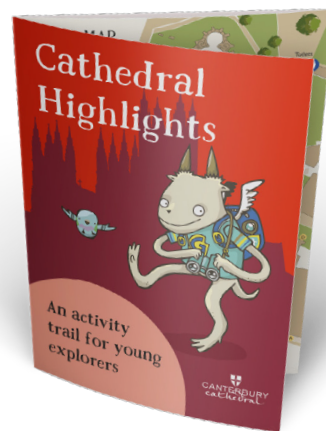
The impact of Covid-19 has exacerbated the financial situation – closing the Cathedral and forcing the suspension of The Canterbury Journey works on the 24th of March for a period of time and there are associated general delays and additional costs arising from new Covid secure working practices.

An extension of time and grant uplift request were submitted to the NLHF and approval received, resulting in an additional NLHF grant of £975k and a one year extension to the programme.

1.2 Approved purposes

The National Lottery Heritage Fund set out the following approved purposes of The Canterbury Journey, in relation to the proposed outcomes for heritage, people and communities:

1. Repair and restoration of the Nave and Great West Towers.
Repairing and re-leading the roofs; repair and restoration of Nave Pinnacles, parapets, flying buttresses and Clerestory masonry, stained glass and ferementas. Providing access systems for future maintenance.
2. Repair and restoration of the external facades and roof of Christ Church Gate.
Conserving heraldry and restoring polychromy to the vaulting.
3. Create a new, freely accessible Visitor Centre at 36/37 Burgate.
To include visitor welcome, interpretation, free to enter Viewing Gallery, ticketing and shop.
4. Provide a self contained, purpose built Community Studio adjoining the Visitor Centre.
*Entrance to the Community Studio is via the Precincts.
For flexible use and activities such as workshops, displays, screenings and family activities.*
5. Enhance the South West Precincts.
Improved landscaping, drainage, wayfinding and access.
6. Implement a programme of activities as detailed in the Activity Plan.
Including talks, conferences, events - targeting families and non visitors, and those from disadvantaged groups in priority areas.
7. Recruit and train new and more diverse volunteers.
8. Undertake outreach to local schools in disadvantaged areas.
With a bursary fund to enable these schools to visit the cathedral.
9. Extend access to the Collections.
Through changing displays, digitisation, interpretation, tours and resources for schools.
10. Provide interpretation of 'conservation in action' for visitors and online audiences.



11. Create interpretative and interactive themed trails in various on and off-line media.
12. Implement a Digital Media Strategy.
To enable visitors to explore themes on and off site, and, ultimately, a new handheld media guide.
13. Establish the Pilgrims' Pass scheme.
*Replaces old scheme - an associated database enables the Cathedral to communicate with visitors, offering free entry to those who live, work or study in Canterbury, or part of the faith community.
(This has not yet been established due to delays caused by Covid.)*
14. Create new Apprenticeship Roles.
Provide two stoneworkers, one lead worker and one carpenter apprenticeships.
15. Work with local colleges and universities to extend work experience placements.
Work with partners to engage young people who are not in employment or training.
16. Employment of Project Posts.
Project Director, Head of Learning and Participation, Community Engagement Manager, Collections Manager, Communications Officer, Project Accountant (0.6 FTE), and Pilgrims' Pass Administrator.
17. Undertake project evaluation.
Meeting NLHF requirements.

1.3 Target audiences

The Canterbury Journey aims to attract and engage more people in terms of numbers, but also people from a wider range of demographic and geographic areas and people with different reasons for engaging with the Cathedral, in order to widen the breadth and depth of impact that the Cathedral has locally, nationally and globally.

The target audiences in the Activity Plan were identified through a review of the Cathedral's existing visitors, users and non-users, during and pre-2015, and extensive consultation, alongside research into the external context with wider Canterbury and Kent communities, as well as best practice within the sector. This included a family survey, a residents' survey, a web-based survey, a community group survey and a postcode mapping exercise. Tricolor analysed data from the 2015 *Taking Part* survey commissioned by the Department for Culture, Media and Sport (DCMS) and identified an appetite for heritage amongst less affluent groups and under-represented people from Black, Asian and Minority Ethnic (BAME) backgrounds, and employed the *Audience Spectrum* population profiling tool developed by the Audience Agency to better understand the motivation of potential audiences.

This work revealed that people who were already engaging with the heritage of Canterbury Cathedral in different ways included worshippers, visitors, pass holders, volunteers, those attending events, exhibitions and conferences, or carrying out research using the archives and library. They appeared to be predominantly white, affluent, middle aged or older, and able-bodied. Those who were less visible in the Cathedral included young people, children and families, people from areas of deprivation, people with disabilities, and people from Black, Asian and Minority Ethnic (BAME) or migrant backgrounds.

An additional important finding from all of the consultation was that there was room for improvement in the way the Cathedral collects and analyses data about its audiences. Understanding its audiences is a crucial part of realising sustainable outcomes from The Canterbury Journey, ensuring that the steps taken are monitored, evaluated and adjusted on an ongoing basis to meet the needs and aspirations of those audiences. This report describes some of the work that has already been done to achieve this.

Furthermore, Tricolor carried out a series of sessions, surveys and workshops with Cathedral staff and volunteers, as well as partner and public consultations, to better understand barriers to participation and to test potential activities designed to overcome these. This entailed engaging harder-to-reach groups through pilot activities and recruiting members to panels to provide vital suggestions, insights and feedback from specific perspectives – the Access Panel, Young People's Panel, Teachers' Panel and Diversity Panel.

Based on all of this, the core target audiences were given in the Activity Plan as:

- Young people:
 - Young people aged 16-24 who are Not in Education, Employment or Training (NEETs)
 - Schools with higher than average numbers of pupils entitled to free school meals
 - Children and carers
 - Families
- Harder to reach groups and traditional non-visitors:
 - Recent refugees and migrants
 - People from BAME backgrounds
 - People with disabilities
 - People living in Thanet, Swale and Shepway!^{*}
 - People living in Canterbury who have never visited the Cathedral

In addition to these priority audiences, the project also targets the following:

Public audiences:

- General public: visitors and non-visitors
- Visitors to events and exhibitions
- Congregations
- Archive and library visitors
- School groups: primary, secondary, further education, higher education
- Precincts Pass holders

Internal audiences:

- Staff
- Volunteers
- Work Experience Placements
- Apprentices

The project activities were carefully planned for delivery via two major work streams: undertaking a substantial programme of capital works to Canterbury Cathedral, and increasing and enriching the learning and participation of all those who engage with the Cathedral.

¹ The geographical areas which score highest in the county of Kent on the Index of Multiple Deprivation and are located within NLHF Priority Areas in the South East.

The capital works programme focuses on the parts of the building that were in critical need of repair and renovation – in fact, at risk of collapse. Moreover, it is carrying out activities that will underpin The Canterbury Journey's aim of increasing access and welcoming in new diverse, young and hard to reach audiences:

- Repair and restoration of the West end of the Nave and Christ Church Gate
- Landscaping of the Western Precincts
- Improved physical access to the Cathedral and its collections
- A commitment to Conservation in Action – engaging people with the work of our craftspeople and the work of the Cathedral

The learning and participation Activity Plan details activities organised around:

- Volunteering and staff training
- Formal learning
- Informal learning
- Family activities
- Hard to reach
- Community

The Canterbury Journey

Chapter 2

2 Theory of change

2.1 Evaluating against outcomes

This is a substantial, complex project with significant intended economic and social impacts. In order to map those impacts and identify which interventions were successful, which were unintended and which were not achieved – and why. In order to ensure that it achieves these goals, Tricolor has supported The Canterbury Journey by developing a Theory of Change framework as a practical way to plan and evaluate all parts of the project and achieve maximum effectiveness. A Theory of Change framework is defined as:

“...essentially a comprehensive description and illustration of how and why a desired change is expected to happen in a particular context. It is focused in particular on mapping out or “filling in” what has been described as the “missing middle” between what a program or change initiative does (its activities or interventions) and how these lead to desired goals being achieved”¹

Like all strategic planning, this entails starting from the desired long-term goals and then working backwards to design the activities that will be undertaken to achieve these goals. However, in addition, the Theory of Change maps out what the Center for Theory of Change has described as the ‘missing middle’, that is, all the conditions that must be in place for the goals to be attained. This differs from other planning and evaluation approaches because:

- it shows a causal pathway from here to there by specifying what is needed for goals to be achieved (e.g. you might argue that children attending school a minimum number of days is necessary if they are going to learn)
- it requires you to articulate underlying assumptions which can be tested and measured
- it changes the way of thinking about initiatives from what you are doing to what you want to achieve and starts there.²

This is crucial, because it enables a more accurate assessment of which particular activities are more likely to create change in the short, medium and long term to achieve the intended impact. This approach involves ongoing consultation with stakeholders, such as weekly meetings, regular reporting and piloting proposed activities with the intended beneficiaries. This is in line with NCVO guidelines, which state that a theory of change should be:

- credible – based on previous experience and insight from your different stakeholders or relevant research where appropriate
- achievable – you have the necessary resources to carry out the intervention
- supported – your stakeholders will be involved in defining and agreeing your theory of change, which builds support for it
- testable – a complete but not over-complicated description of your work and its outcomes, with prioritised outcomes for measurement and indicators to collect data against them.³

As well as concentrating on the intended outcomes of The Canterbury Journey project itself, this approach continually focuses efforts on mapping, evaluating and achieving the project’s proposed outcomes. Using this method helps to reduce any risk of ‘mission drift’ and offers ongoing opportunities to reflect on the underlying assumptions, including beliefs, values and perspectives, drawing on information and insights gained from the consultation channels detailed in section 1.3 above. It also offers up suggestions for different ways things could be done to improve their chances of success, other partners or networks that could be worked with, and any areas that need clarification, such as activities, or the roles and remits of the individuals and groups responsible for delivering those activities. All of this means there is far more likelihood that the activities undertaken will lead to the desired ultimate outcomes, and that they will be able to take up any unexpected new opportunities that arise during the course of the project.

A Theory of Change framework must be a living document that is updated as new evidence and ideas emerge, or new ideas, ways of working and activities are implemented - always totally targeted on the desired impact. A current example of this might be that one of the planned activities was to increase visitor numbers but, due to the Covid-19 lockdowns, the Cathedral has

¹ Citation from <https://www.theoryofchange.org/what-is-theory-of-change/>

² <https://www.theoryofchange.org/what-is-theory-of-change/faqs>

³ <https://knowhow.ncvo.org.uk/how-to/how-to-build-a-theory-of-change>

been unable to open its doors to any visitors for certain periods. This has exposed the underlying assumption that the 'visitors' named in the planning were largely deemed to be visitors entering the site in person. However, the changing global context has focused attention on the things The Canterbury Journey is doing to welcome visitors in other ways – through outreach, which is also on hold during the pandemic – and via digitised content, for instance sharing stories from the collections, archives and library. This includes Online Learning Resources, Digital Loan Boxes, Virtual Tours and a 3 day online conference for Becket 2020 (delivered in 2021).

This kind of reflection opens up possibilities for engagement further afield, for instance with people who are unable to travel to Canterbury for various reasons - geography, poverty, disability, etc. and learning from The Canterbury Journey's approach to communications and marketing of its activities. Throughout the Journey extensive communications, PR and marketing has been done for every activity undertaken, then data gathering and reflection.

This interim report assesses whether the steps taken between October 2016 and March 2020 have had a direct causal effect on the intended outcomes or not, or had different outcomes, or brought about different knowledge, approaches and activities. The Theory of Change used in The Canterbury Journey is illustrated in the three diagrams below, which show the project's outcomes in relation to people, heritage, and communities.



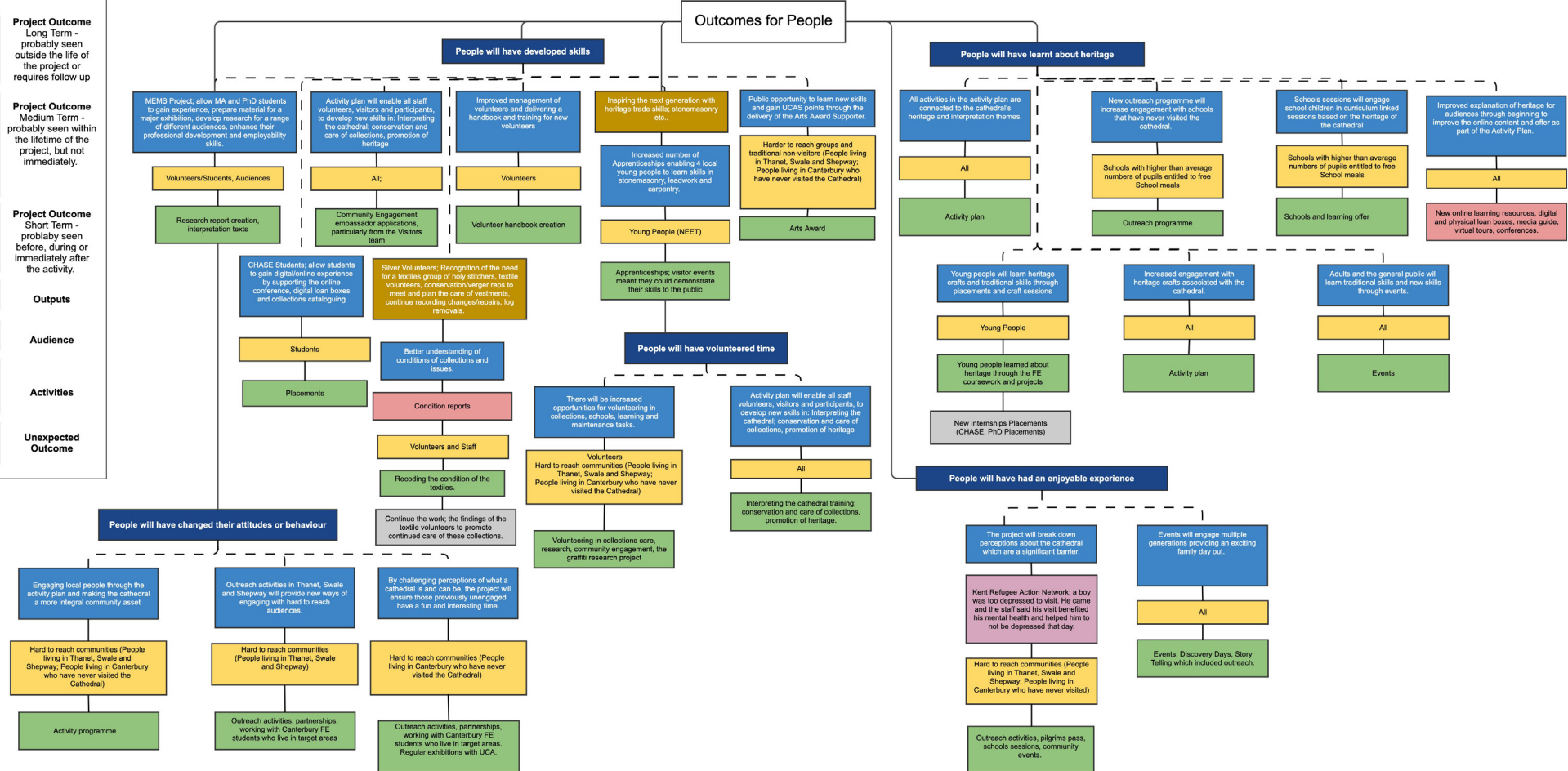
The Canterbury Journey Theory of Change.

The Ultimate Goal:

The Canterbury Journey will radically transform the accessibility and sustainability of Canterbury Cathedral. It will safeguard an iconic building which embodies England's story, increase the number of visitors, broaden the range of those who journey to it, and enrich their experience.

KEY

- People will have developed skills** (NLHF Outcome)
- Volunteers or staff involved in the project actually use the skills they developed in their wider life, e.g. other heritage projects, jobs, community work, etc.** (Project Outcome Long Term - probably seen outside the life of the project or requires follow up)
- Recording of oral histories of the Cathedral through the Oral History project, Community Image Archive and My Collections improves volunteers skills and are able to contribute more time to other projects, thereby providing extra resource to the Cathedral.** (Project Outcome Medium Term - probably seen within the lifetime of the project, but not immediately)
- Volunteers feel more confident using Oral History equipment and feel pleasure or a sense of emotional return for getting involved in the project** (Project Outcome Short Term - probably seen before, during or immediately after the activity)
- Oral History Recordings** (Outputs)
- Older people, Young people,** (Audience)
- Oral history project** (Activities)
- Unexpected Outcome** (Unexpected Outcome)



KEY

People will have developed skills

NLHF Outcome

Volunteers or staff involved in the project actually use the skills they developed in their wider life, e.g. other heritage projects, jobs, community work, etc.

Project Outcome Long Term - probably seen outside the life of the project or requires follow up

Recording of oral histories of the Cathedral through the Oral History project, Community Image Archive and My Collections improves volunteers skills and are able to contribute more time to other projects, thereby providing extra resource to the Cathedral.

Project Outcome Medium Term - probably seen within the lifetime of the project, but not immediately.

Volunteers feel more confident using Oral History equipment and feel pleasure or a sense of emotional return for getting involved in the project

Project Outcome Short Term - probably seen before, during or immediately after the activity.

Oral History Recordings

Outputs

Older people, Young people,

Audience

Oral history project

Activities

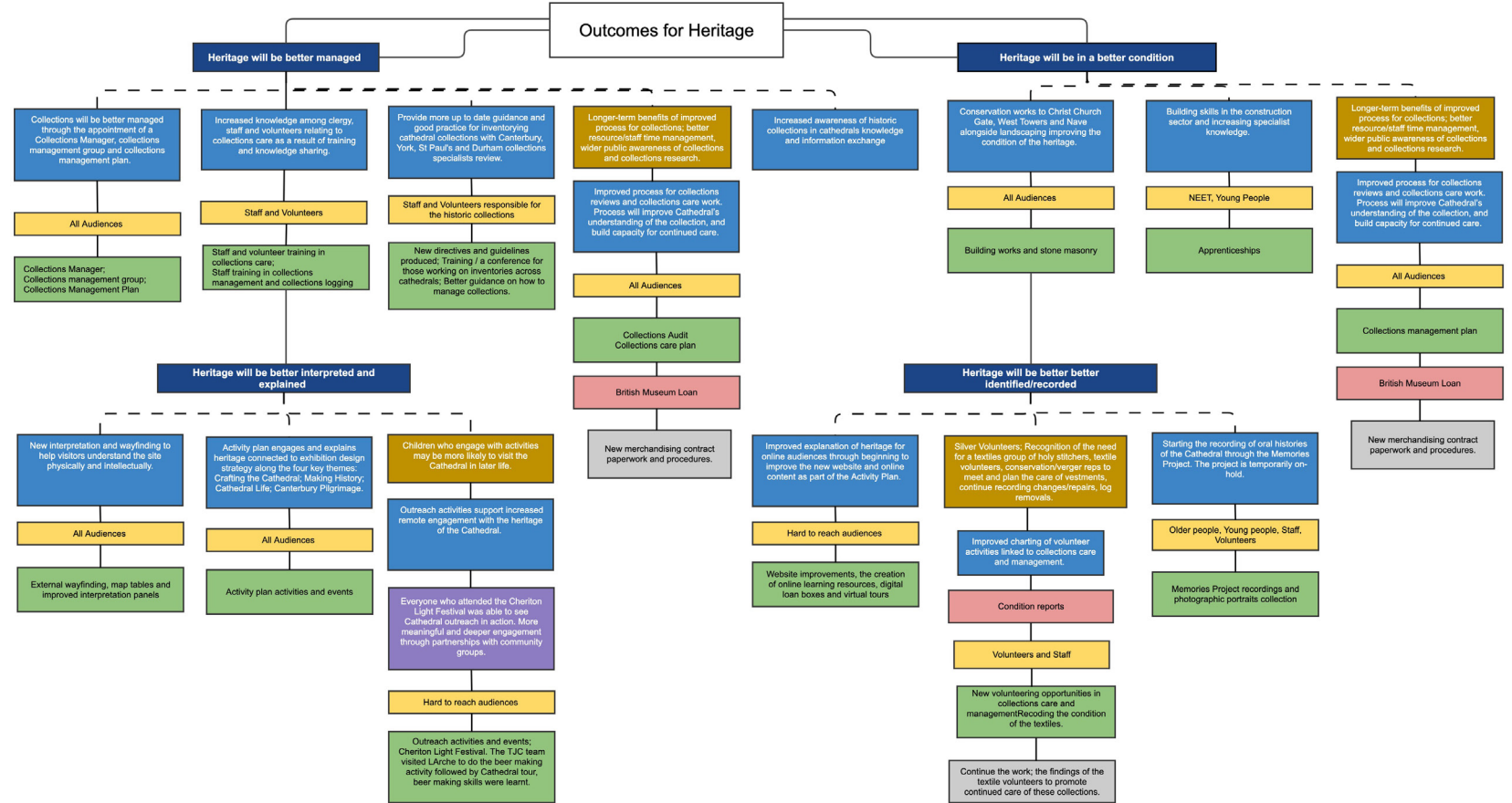
Unexpected Outcome

Unexpected Outcome

The Canterbury Journey Theory of Change

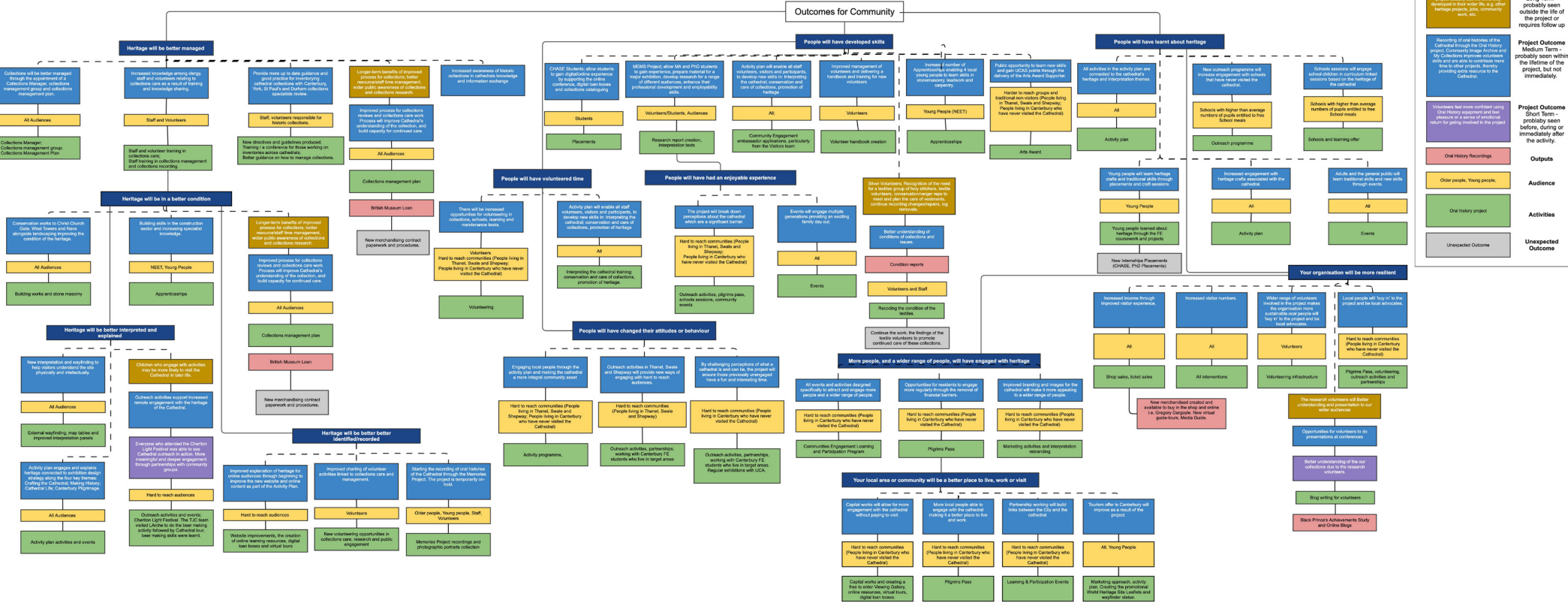
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The Ultimate Goal:
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KEY

- People will have developed skills:** NLHF Outcome
- Volunteers or staff involved in the project actually use the skills they developed in real world life, e.g. other heritage projects, jobs, community work, etc.** Project Outcome Long Term - probably seen outside the life of the project or requires follow up
- Recording of one instance of the Cathedral through the One History Project. Comments from museum staff and we aim to contribute more than 10 other projects, thereby providing some resource to the Cathedral.** Project Outcome Medium Term - probably seen within the lifetime of the project, but not immediately
- Volunteers feel more confident using One History equipment and feel pressure in a sense of emotional team to get on involved in the project.** Project Outcome Short Term - probably seen before, during or immediately after the activity.
- Old History Recordings** Outputs
- Older people, Young people,** Audience
- One history project** Activities
- Unexpected Outcome** Unexpected Outcome

The Canterbury Journey

Chapter 3

3 Evaluation strategy

3.1 Logic models

To assist with the detailed evaluation of the project, Tricolor recommended the use of a logic model, which is a more formalised time-specific and detailed assumption of when certain changes might occur. This is a useful way to represent the Theory of Change outlined above in a more structured format, in order to test and refine whether the planned interventions will work, to produce the desired outcomes. An update of the Logic Model is in progress.

3.2 Data collection methodology

The evaluation framework and methodology was set out clearly at the project outset, within the successful funding application. As stated in that document, this includes a number of activities intended to assess what difference the project is making to people, heritage and communities. The project Director is leading on monitoring and evaluating the progress of the capital works programme. The Head of Learning and Participation (L&P) is leading on evaluating and monitoring of the Activity Plan, which entails overseeing the drafting of all monitoring and evaluation forms, questionnaires and surveys, managing all focus groups and post-activity assessments, collating information and reporting both to the Chapter (the 'corporate body' responsible for the management of the Cathedral, who are advised by the Cathedral Council and College of Canons) and to the NLHF on a quarterly basis.

A comprehensive evaluation strategy had been drawn up by The Canterbury Journey team and Tricolor together, but several of the activities planned have had to be postponed due to the effects of the global pandemic:

- survey of Pilgrims' Pass holders
- survey of local businesses, partners and residents
- survey of local residents via social media and through community groups and gatekeepers
- telephone interviews with local businesses, Chambers of Commerce and Visit Canterbury
- surveys to ascertain whether the demographic of Cathedral users has changed

- data captured as part of booking for and feedback from events and activities, from visitors, staff and volunteers
- survey and interviews of the Friends of Canterbury Cathedral to determine whether this group has become more diverse or numbers increased due to the changes to the volunteer strategy
- visitor observation, interviews, focus groups and feedback obtained via forms to find out whether people understand and enjoy the new interpretation resources, support from volunteers and exhibition spaces

This interim report covers the period October 2016 to March 2020.

We had considered carrying out extensive interviews and surveys with key stakeholders between March 2020 and March 2021 but concluded that this would not provide an accurate reflection of progress made, as our initial conversations tended to be dominated by the restrictions wrought by the global pandemic, and some interlocutors were disheartened, frustrated and personally affected by the illness, caring for others with COVID, bereavement, self-isolating or being furloughed. We will carry out more extensive interviews, surveys and measurements of Key Performance Indicators, such as numbers of people coming to the new Visitor Centre, Viewing Gallery, Community Studio and exhibitions, or being involved via off-site outreach working and community activities, when the COVID lockdown restrictions have been lifted and the Cathedral is able to open its doors to the public again and recommence delivering the Activity Plan.

This report is based on quantitative and qualitative data which have been gathered from a variety of sources, including:

- Capital works progress reports from the Project Director
- Statistical data gathered from The Canterbury Journey team
- Financial data collated by the Project Accountant
- Interviews and an informal survey with certain key stakeholders
- Evaluation reports produced by The Canterbury Journey project team members on activities undertaken
- Evaluation reports received from audiences participating in the project's activities
- Information from project management reports, Board meetings, and monthly project meetings

- Workshops, meetings and email exchanges with The Canterbury Journey project team members
- Photographs, videos and social media content from the project
- Website and social media metrics

All of this data has been used to establish the difference made by the project so far, and to identify lessons learnt and recommendations for improvement or change.

3.3 Quantitative data

During the period under review some of the capital works programme was delayed or halted whilst archaeological investigations were carried out on the bones and artefacts that were unearthed. The programme of works also had to be modified and expanded in certain areas, as ancient layers of the building were peeled back to reveal underlying fabric last seen hundreds of years ago that required more extensive repair or renovation than anticipated. Furthermore, the spread of Covid-19 led to illness, alarm and then the first UK national lockdown being imposed in March 2020, which slowed down efforts to welcome visitors into the Cathedral or carry out planned outreach activities and events. After delays due to Covid and additional works undertaken, as detailed in Section 1.1.1, an extension of time and grant uplift request were submitted to the NLHF and approval received, resulting in an additional NLHF grant of £975k (making a total project cost of £30M, with match funding) and a one year extension to the programme.

Despite all of this, substantial progress has been made. The following quantitative data have been collected, and are given in the relevant Findings sections below:

- Number of activities and people attending them
- Visitor numbers
- Number of volunteers and hours contributed to the project
- Number of training opportunities created
- Number of apprentices and work placements created
- Number of jobs created
- Digital outputs and engagement
- Socio-demographic information data on visitors, volunteers, apprentices and work placements

3.4 Qualitative data

This report also contains qualitative data which demonstrate The Canterbury Journey's progress against agreed outcomes up to March 2020. Seven case studies illustrate specific points from the Activity Plan, photographs from the project and quotations from interviewees are peppered throughout, along with feedback from workshops and events. All of this provides a robust evidence base to support the findings and recommendations.

To ascertain how much the project has achieved at this interim point, inquiries were formulated around the Inspiring Learning for All (ILfA) framework's Generic Learning Outcomes:

- Increasing knowledge and understanding [of heritage]
- Enjoyment, inspiration and creativity
- Development of personal skills and capabilities
- Attitudes and values
- Changes in activity, behaviour, progression

This enables us to capture the difference The Canterbury Journey is making, and highlight areas that have been particularly impactful or, conversely, not yet achieved the expected outcomes. The following qualitative data have been collected, and are given in the relevant Findings sections below:

- Feedback from visitors and participants gathered through evaluation forms, including from children and young people gathered through creative evaluation activities
- Focus groups conducted with visitors, as well as participants in training and engagement programmes
- Visitor and audience comments and contributions made online and via social media
- Staff and volunteer surveys, meetings, and discussions, including anonymous feedback
- One-to-one interviews with staff and intended beneficiaries

3.5 Findings to date

The project is delivering across outcomes - heritage, community and people - and in many instances one activity is delivering impact across several NLHF outcomes.

The commitment of The Canterbury Journey team is a key factor in the achievements to date, as they have proven their determination to complete the project despite all the difficulties they have encountered. Likewise, the contribution from Cathedral staff, volunteers and other stakeholders

demonstrates the value that the project has to those involved. The results show the progress made in line with the Activity Plan, and details other unexpected outcomes that are emerging, modifying and enriching the original project plan.

As Kristina Kapitza reflected in relation to her internship in the project: 'Everybody was quite keen to help out. I think everybody was quite happy that the things that they were passionate about and the things they worked on would be able to be seen and engaged with by people'.

The project has ensured that progress to date is chartered in regular meetings, reports, reviews and evaluations within the organisation, and through the Cathedral's website and other digital channels.

The following sections describe the anticipated short, medium and long term outcomes, performance against these, unexpected outcomes and gaps in relation to each of the key project outcomes, for the period October 2016 to March 2020. A few case studies are given in this interim report to illustrate each of these points. Further details covering more substantial areas of activity will be included in the final report on the conclusion of The Canterbury Journey.



The Canterbury Journey

Chapter 4

Outcomes for heritage

4 Heritage will be better managed

4.1 Short, medium and long term outcomes

The long term outcome of The Canterbury Journey is that the noteworthy collections held at the Cathedral will be improved through the introduction of a Collections Management Group, Collections Management Plan, and Collections Management Policy. Short and medium term outcomes will include increased knowledge among staff and volunteers relating to collections care as a result of training.

4.1.1 What might indicate change?

- Collections Manager appointed
- Number of staff and volunteers undergoing collections and conservation training
- Collections specialist network established
- Capital Works programme project management

4.1.2 Performance against outcomes

Collections

Progress in this area has been excellent. Dr Sarah Turner was appointed as Collections Manager in June 2015, with the remit of developing a Collections Management Plan and working with interpretation consultants to identify content for interpretation and display. Collections are at the core of the Activity Plan, which uses objects, themes and stories to engage people with the Cathedral's heritage through exhibitions, workshops, talks, tailored tours and outreach activities. The collection is also embedded in the loan box scheme. Initially a series of physical loan boxes containing handling objects, but due to the Covid-19 pandemic this has been adapted into a blended offer of both physical and digital loan boxes which will be available to schools, groups and for use at events and outreach venues (see Section 9.1.2).

The Collections Management Policy was produced and approved by Chapter in 2017, since when the Collections Management Plan has been developed and includes robust policies and procedures. The introduction of a new Collections Management System - Axiell Collections - will unite the catalogue from all the Cathedral's historic collections. This was interrupted by the pandemic but is now back in progress. An example of these new policies and procedures is the Loans Policy and Guide to Borrowing, which is now on the Canterbury Cathedral website, making the process of people looking for a loan accessible and straightforward - <https://www.canterbury-cathedral.org/heritage/loans/> All of this was produced as one of the first considerations of the Collections Management Plan in line with the Collections' Statement of Purpose.

There has been a huge drive to take objects out of boxes, handle them with handling and care protocols, and record, interpret, share and display them in the new exhibition spaces and digitally. Heather Newton, Head of Conservation, calls this 'An example of a big win'.

A digital strategy has been developed, which aims to streamline the Cathedral's approach to cataloguing collections, creating digital assets and support opening up access to the Cathedral's collections in an online format. The Collections Manager has worked with a digital consultant and the Cathedral's Digital Infrastructure Working Group to review existing systems and practice and identify needs. During 2019 the project tendered for a new and effective Collections Management and Digital Asset Management Software (DAMS) system.

Staff and volunteers are making the most of numerous conservation and collection training opportunities, many of which are detailed in this interim report.

Instead of setting up a new collections specialist network, an Inventory Working Group was established, which included the Collections and conservation Managers from Canterbury, York, Durham and St Paul's Cathedrals and the head of the Cathedrals Fabric Commission for England (CFCE). This group has updated the directives and guidelines for inventory management in cathedrals. This is a statutory requirement under Canterbury Cathedral's measure but, as the guidelines had not been updated since the 1980s, some were very outdated - for instance, advising recording the inventory on a floppy disk. As part of this initiative, the Working Group organised a conference for cathedrals to share and learn from each other.

The result will be up-to-date advice on best practice for all cathedrals to record information about their collections, with a much stronger focus on collections conservation and care. It also includes case studies about cataloging collections, and is a tool that should have a big impact in the future. This is a major achievement as it will bring processes for managing collections up to current heritage standards, whilst still ensuring flexibility for smaller cathedrals without specialist staff. Furthermore, the guidelines can also be shared with parish churches to help them protect and care for their own collections and pieces of historical significance.

Preparation for the new exhibition spaces was a collaborative effort - The Canterbury Journey team worked across relevant Cathedral departments to determine objects and layouts for display cases and with the Conservation Department to finalise detailed conservation plans for individual items going into the displays, and developed a detailed interpretation of each object for those sharing the collections, staff and volunteers, as well as for visitors - see Section 9.1.2 below.

Ariane Langreder, the Cathedral's Book and Paper Conservator, noted one of the long-term benefits of this more formalised approach: 'There is a structure and a plan. It's not just about putting a display up and leaving it - it needs preparation, how do we mount it, protect it, conserve it - the project will create more understanding of this too'.

Capital Works Programme

The Heritage is better managed through the delivery of The Canterbury Journey in many ways, mainly centred on the restoration and replacement of fabric to the Cathedral, but also in the offering to all visitors to the Cathedral, be that for worship, leisure or other with the new Visitor Centre facilities and landscaping.

This commenced with significant improvements to the drainage system under the new landscaping, with the creation of 3 boreholes and a relief drain, all of which adds to the capacity of surface water and rain discharge from buildings including the Cathedral which can be accommodated. This builds in future increases in rainfall that are likely to occur as weather patterns become more disruptive and shorter more intense bursts of rain takes place. We have already seen the benefit of this in action over the last couple of years.

The need for the enhanced drainage system was further increased due to the level changes and smoother surface of the new landscaping, as well as the more efficient discharging of rain water from the buildings with the new roofing that has been delivered. The size of downpipes was also increased to make allowance for this.

The Cathedral itself has benefitted from the new roofing to the Nave, Nave Aisles, Western Towers on the Cathedral and also on Christ Church Gate, all of which now address the leaking roofs there previously, preventing water ingress and therefore damage to the fabric and interiors of the buildings and safeguarding the heritage and uses within for current and future generations.

Alongside the roof repairs was the delivery of better access to them for future care and maintenance, with 'mansafe' systems being installed to allow full and safe access to all of the areas at high level.

The knowledge and recording on plan and in writing of the areas of the building being worked on has been extraordinary, with many areas having no detailed surveys previously, thus now allowing future generations to understand why decisions were made and learn the lessons of what worked and what didn't. This is enhanced by the building recording taking place by the archaeologists to add to the current understanding of its heritage. This is also the case for the archaeological works carried out around the Precincts as part of the new landscaping and new build Visitor Centre, feeding into the knowledge base that previously existed to enhance the wider understanding of the history of the site.

The restoration of the Stained Glass within The Canterbury Journey project has been complemented with the addition of secondary glazing to those stained glass windows and new drip trays to allow for a better weather protection system to safeguard the stained glass.

The general arrangement of the Visitor experience is now better managed through the provision of the new build Visitor centre, allowing people to see new and clear interpretation of the Cathedral, its history, people and historic collections before making the decision to pay for entry.

This initial orientation will be further enhanced with the addition of new wayfinding map tables and fingerposts currently being developed to be situated around the Precincts to encourage exploration and take advantage of the exhibitions delivered and areas less frequently visited.

Lessons Learned:

Communication about the delivery of works is key – a new weekly meeting regime was instigated early in the delivery programme to ensure all relevant departments were aware of current and upcoming capital works and could feed into the process, highlight areas of conflict and find solutions, all allowing works to be delivered, but crucially with managed and minimum impact, as far as possible of the users and visitors of the Cathedral.

It became obvious very early on in the project, that many staff were not consulted or even aware of what The Canterbury Journey was delivering and felt that works were being imposed on them by an external team and that this was an external project and so breaking down those barriers internally with staff became quite critical and awareness raising that this was actually a Chapter led project and delivering what Chapter wanted, not external funders.

This regular meeting, as well as monthly reports fed into Chapter, the Project Board and other organizational structures. This was especially key through the development phase and into delivery, as circumstances changed and with the best of planning issues arose impacting budgets

and programme. By regular reporting, it allowed matters to be addressed in a timely manner and concerns, impacts and issues worked through to a resolution. Many of these matters arose through structural finds as works commenced and deficiencies uncovered. An example of this was with the demolition of existing structures where the new build Visitor Centre would be. To de-risk this, we broke the package of works down into two; a demolition phase and a build stage, which allowed us to uncover issues that were not apparent up front, even though we had carried out intrusive surveys to assist our understanding of structures and foundations. This resulted in delays and cost increases. We had to underpin Cathedral House foundations on the party wall to the new build Visitor Centre, as these were completely insufficient and we had to introduce new structural steels to support the Cathedral Gate Hotel which was in operation above and alongside these works, as the existing structure was barely capable of holding its own weight. In addition, skeletal remains were found in this location, which were unexpected, as the archaeological desk based assessments carried out in advance of works had never seen or expected any Human remains in this location, as there was no record or finds this far north in the Precincts before.

Due diligence is a continual requirement to keep abreast of issues and timely and regular risk management took place and still does. To do this, we selected Wednesday as Project Team days, where all consultants would be available on site for meetings and progress reviews and to resolve matters arising, as well as seek to manage out future risks. This day of project meetings and activities gives great continuity and focus due to its regularity and routine structure.

The benefit of a Project Board also became apparent through the development phase and into delivery, bringing much needed and regular external comment and scrutiny to the project and acting as a sounding board and champion for developments and ideas, as well as helping to dissect and resolve practical delivery concerns.

Case Study:

The Cathedral developed the successful Stage 1 application with the NLHF prior to the current project teams arrival and within that application was the creation of a new café within the new build Visitor Centre.

From experience elsewhere, one of the first questions asked by the project team as they were appointed due to the difficulties in making these work, was what level of due diligence had taken place to ensure that this was commercially viable and would enhance the visitor experience and be income generating and thus sustainable. There was no business case for this café, just the desire to have one, as people would like it.

This approach was therefore challenged and consultants engaged to carry out due diligence and assess a business case for a café. This highlighted that it was not commercially viable and in

particular, not in this location within the new build Visitor Centre.

A rethink took place and discussions revolved around relocating the Cathedrals shop from its current location that was too big, not great in locational terms and with no full level access for anyone with mobility issues, as it was over 3 levels with no lift. The business case and rationale for this relocation was worked through, including the benefit of it being on the new exit route and part of the new build Visitor Centre and this was a positive outcome. The case then had to be made to Chapter and the NLHF to make this change to the original Stage 1 NLHF application, which was agreed and therefore included within the Stage 2 NLHF application.

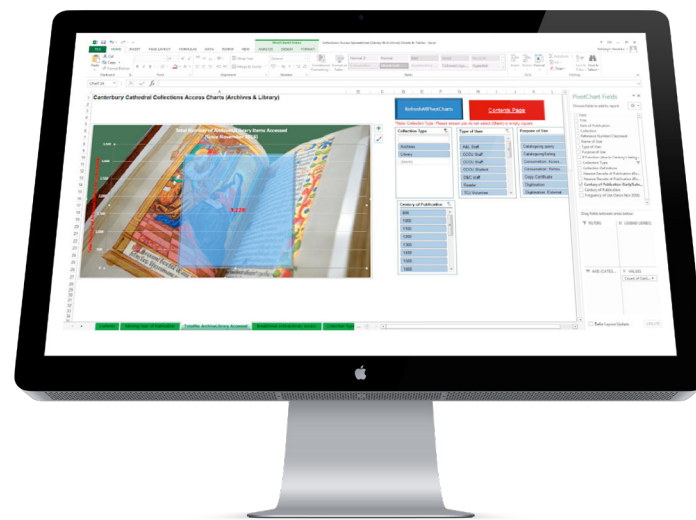
This proved to be a wise decision, given the shop now relocated into the new build Visitor Centre is trading better and generating more income than before, as well as provided a more rounded visitor experience in the one location.

4.1.3 Examples / case studies / KPIs

The Collections Manager, the Cathedral Assistant Archivist and The Canterbury Journey Project Finance Officer developed a new collections access database in 2017, which provides a better understanding of the Cathedral's collections, how they are used, by whom and for what purpose. The database is now being used:

- To help plan for the future – documentation, digitisation, access, conservation, development
- To help protect but also provide good access to the collections
- To understand the relevance of the collections and their significance to different types of users
- To better advocate the value of the Cathedral's collections

Initially the database only related to collections held within the Archives and Library building, but this is being further developed to reflect a wider range of collections.

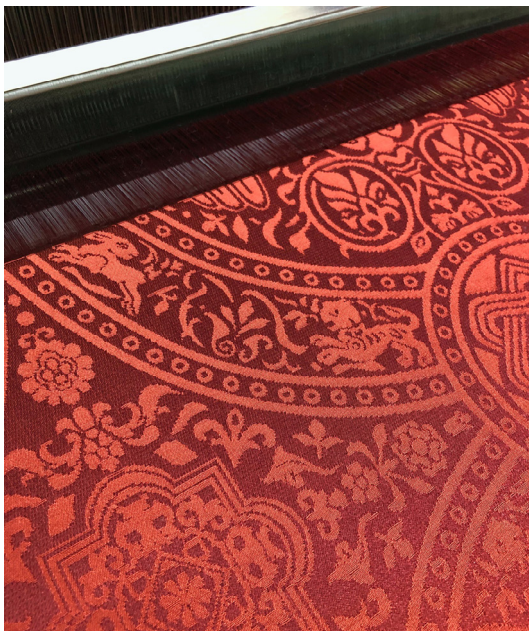


Collections access database

The CMS has been in development since 2018, with work still ongoing at the time of this report. It will, when complete, allow far easier and more meaningful access to the collections for academic researchers, the public and staff. It will bring together the collections catalogues so that different types of materials and objects can be cross referenced and explored more effectively. For example - a 19th altar century frontal (textile) is currently recorded on the objects CMS - it is only through research by a volunteer into the archives that we became aware that there were design drawings for this frontal held in the archives collection - and only recorded in the CALM CMS. By providing a joined up catalogue these objects can be linked together and provide easier and clearer research opportunities and a more accurate history of the items.

4.1.4 Unforeseen outcomes?

Easier access to the collections not only means greater opportunities for exhibition, loans and research. One of the unexpected benefits is that encountering items in the collections has resulted in several projects that cross various different disciplines. One example of this is a textile project that was inspired by one of the medieval textiles held within the collections. This was a collaboration between The Canterbury Journey, the Cathedral's Precentor, Vesturer and textile volunteers, and was supported by the Friends of Canterbury Cathedral. The project culminated in the production of a new silk based upon the dalmatic fragment found in Archbishop Hubert Walter's tomb, which dates to the later 12th century. The silk has been used to make a new set of vestments (first used at the Becket service on 29 December 2019) and a range of merchandise for the Cathedral shop.



Weaving the Bishop Walter Sarum Red silk in September 2019

The whole process has been carefully recorded and will be used for wider engagement and learning through talks, exhibitions and digital display. It was presented at 'The Art of the Lost' conference on 27-29 November 2019 and made into a short video:

https://www.youtube.com/playlist?list=PLPWrcHf2bX_bGdRvpvWt_cLIFtdDeeCUU

The long-term effect on individual staff, as well as Cathedral systems, will be another legacy of The Canterbury Journey and is an outcome that is evident across several parts of the project. For instance, Tim Naish, the Canon Librarian, said: 'For me, having to get immersed in the business of collections data, access and management has been a real eye opener. It was expected as it was there in the documentation but it means in the future for me personally this has been a real personal journey of learning and discovery, finding out all the complicated ways in which data is stored, collected and made accessible'.

4.1.5 Gaps

Most of the Learning and Participation project activities in this area are progressing as planned, whilst some of the Capital Works are behind schedule for the reasons outlined in Section 5.1.2. One of the key considerations is what will happen to sustain the advances made in managing heritage at Canterbury Cathedral once the Project has completed. With reduced staff numbers following the pandemic and the subsequent organisational changes, resulting in less potential connection between the departments, the project funded Collections Management Plan and initiatives such as the joined up CMS have an even more vital role to play.

The Canterbury Journey

Chapter 5

5 Heritage will be in a better condition

5.1 Short, medium and long term outcomes

The most urgent outcome is to protect the fabric of the Cathedral for centuries to come on certain areas which were in a perilous condition and in need of urgent repair - Christ Church Gate, the Nave and the Great West Towers. The landscaping is being altered to improve the condition of the heritage and increase accessibility and, through all of this, skills and specialist knowledge in the construction sector are being developed.

Another significant undertaking has been introducing an improved process for collections reviews and collections care work. This will improve the Cathedral's understanding of the collection, and build capacity for continued care.

5.1.1 What might indicate change?

- Building works and stone masonry completed
- Number of apprenticeships completed
- Number of items from the collections identified for repair or conservation/consolidation as a result of collections training

5.1.2 Performance against outcomes

Due to the historical nature of the site, many surprises – good and bad – have been encountered during the building work. For instance, during the early landscaping work the original boundary wall of the Archbishop's Palace was revealed, an important find which necessitated redesigning some of the drainage and other service runs to avoid cutting through it. Asbestos was also discovered, requiring additional remediation that had not been included in the original scope of works, and a section of water main that feeds many of the Precincts' buildings had to be replaced. The true condition of the fabric of the building was only uncovered during the work itself, requiring continual review, re-planning and response in order to keep the programme schedule progressing and to carry out the additional unexpected tasks.

By March 2020 good progress had been made on the nave, the landscaping had encountered severe delays but had been completed. The Visitor Centre and shop were opened briefly, before being forced to close due to COVID lockdown, while the Community Studio, Viewing Gallery and exhibition spaces had been finished but not yet launched - although the Community Studio had been used for an exhibition and events during February and March 2020. Work had just commenced on Christ Church tower, and the stone masons were hard at work in the Cathedral, the walls outside and their workshop. With reduced staff numbers following the pandemic and the subsequent organisational changes, resulting in less potential connection between the departments, the project funded Collections Management plan and initiatives such as the joined up CMS have an even more vital role to play.

The methods required for the renovation work were more complicated than those in a standard construction project. Christine Pascall, the Cathedral's Head of Visits, observed that: 'The technique of putting in the scaffolding on the nave roof was an adaptation of medieval techniques. It was like a dance so as to not damage the building - the scaffolding itself is a work of art! They had to remove stained glass to put it in and create access without damaging the fabric. How do you put a team of masons in to work 200 feet up without causing damage? It was an extraordinary opportunity to touch paint on the ceiling that hadn't been touched for 500 years. They removed 500 years of cobwebs and dust'.



Archaeologist Phil Mayne explains the importance of the discovery of the original 14th century boundary wall to the Archbishop's Palace to Project Director Mark Hosea



The medieval truss damaged by rot and insect infestation

It is important to remember that all the capital works have been going on whilst the cathedral was still open. As Joe Deeming, the Cathedral's Surveyor to the Fabric observed, 'The Cathedral did maintain its ability to be open for private prayer and organised worship at same time as taking the roof off. That's an incredible feat not to be underestimated! There are very few projects where you would keep going and not close'.

In 2017-18 the Conservation Department assessed all the objects proposed for display in the Crypt Treasury. These are some of the the star objects in the collections and will need significant care when displayed. Working with the Collections Manager, they developed a plan of conservation and consolidation work for the objects. Volunteers made a substantial contribution to this, as detailed in Section 6.1.2.

One outstanding example of these items is the Black Prince's jupon (close-fitting tunic), the only surviving example of the period. The Black Prince's jupon was the focus of one episode of the BBC Four history series, 'A Stitch in Time'.



Photographing the Black Prince's jupon in the Conservation Hub

5.1.3 Examples / case studies / KPIs

Four apprenticeships have been successfully completed - two stone masons, a carpenter and a lead worker - and the project has opened up career opportunities for those involved in the project.

Case study – Jordan, stone mason apprentice

When he was at school Jordan knew that he wanted to do something hands-on but wasn't sure what. Then a week's work placement at Canterbury Cathedral opened his eyes to a career he had not even been aware of. He was recruited as one of the project's two stone mason apprentices and was amazed to find out about all the work that goes on behind the scenes. 'I'd been here before but I didn't know it had a constant sort of work community, this is such a big company and it needs a lot of maintenance, but you don't really see that side of things, do you?'

Jordan has made the most of his apprenticeship, valuing the skills he's learnt, the career it's opened up to him, and the exceptional craftspeople he was fortunate to learn from. 'With other stone masonry apprenticeships across the country you wouldn't have nowhere near the quality of work that we've got here or the experienced people you're with, it's just been so bespoke to this cathedral. Everyone here is the most skilled that I've seen out of anywhere.'

As well as the practical side, he's also learnt things like effective work practices and project management, particularly since the building holds so many surprises. 'It's not like an exact puzzle so you know exactly what's there. At some points we thought we'd be working on 20% of an area, but you'd take one stone out and find the whole lot is really damaged or unstable, so you have to do 50 to 60% of it.'



*Competing at
World Skills UK*

In fact, Jordan has excelled, as he proved at the World Skills UK competition, which celebrates young people achieving world-class standards in the vocational 'skills olympics'. His success there meant he was selected to be one of five stone masons representing the UK in the International World Skills competition. 'My personal experience has been a very good output of The Canterbury Journey, it's led to me representing the United Kingdom in international stone masonry.' Jordan has been at family activities and events demonstrating stone masonry with other stone masons. This has been to the benefit of Jordan learning outreach and public engagement experience, an enhanced visitor experience and visitors who may be inspired to investigate stone masonry skills in the future.



Stone mason Jordan

Jordan has now completed his apprenticeship and is a fully qualified stone mason, continuing his professional development in a post-apprenticeship role and studying for his Advanced Diploma. He feels a strong affinity to the Cathedral and recognises his own place within the cathedral's long history: 'I'd love to carry on with the team here and work here for years to come. It's had so many generations of people working on it, there's been hundreds of years of work in it. We're all in our era now, so we're making our mark on the Cathedral.' He is looking forward to seeing the result of his team's labours when the scaffolding comes down: 'It's going to really bring a bit of spark into Canterbury I believe.'

Jordan is convinced that the project has given him the best possible start to his career: 'If it wasn't for the Journey I wouldn't be doing this stone masonry apprenticeship that I love and wouldn't be working on this site every day. So for me it's given me a real good opportunity in life, I've learnt a lot of skills.'

5.1.4 Unforeseen outcomes?

Many Cathedral staff had no idea of the scale of the works, how disruptive they would be, and how much of a challenge it would be to maintain business as usual within all the inevitable constraints of working (and in some cases living) on a construction site. This created some antipathy towards the project and moments of tension for some people at certain points. Mark Hosea, The Canterbury Journey's Project Director noted this point and explained how he had to contend with unintended consequences from keeping the Cathedral open. For instance, the workers had to down tools to allow worship to take place. This had an impact on productivity, meant that programme milestones could not always be reached, and had a knock-on effect on costs.

The archaeological discoveries also had a significant effect on the capital works part of the project. In fact, as one staff member commented, 'It got to the point where you were hoping nothing was underneath when you did any work!' However, the positive side of this was that it has given visitors, staff and volunteers unprecedented insights into the fabric and history of the Cathedral. Heather Newton, Head of Conservation, noted that, 'The wealth of archaeology that was uncovered was one of the principal things that they found. The project has been very well run and lifted the lid off the Cathedral and shone a light. It has given an opportunity to so many individuals – public, worshippers, people coming into the Cathedral who used to work there'.

While the archaeological findings have caused delays to the capital works, they have also enriched the project, its live interpretation, and contributed to the history of the Cathedral. For instance, archaeology has created engagement opportunities and has formed part of communications and information displayed within the precincts that helps to tell the story of The Canterbury Journey while the project is ongoing. One interesting tool that emerged out of this tension was the

'Stonetracker' log, which was used to keep track of which masons were working on which stones before having to pause for services, so that they could continue on the same piece when allowed to continue their work. Unforeseen opportunities like this have helped to build a project legacy and the ongoing story of the Cathedral, as future historians can refer to the record of which stones have been replaced and the names of the masons who created them.

Seeing what lies beneath the fabric of the building and precincts during the project has also enriched the work of many different areas of the Cathedral – for instance, when the Black Prince's heraldic 'achievements' were moved (shield, helm and crest, jupon, scabbard and gauntlets), it was discovered that some colour still remained on the back, which had not been seen for many years. The Canterbury Archaeological Trust has delivered regular talks about their findings, and one of the younger archaeologists enjoyed this so much that she trained as a Cathedral guide as a result. Furthermore, the contribution of those involved, including the significant contribution from volunteers, has enabled significant new research into the Cathedral's collections being carried out, resulting in knowledge being gained, best practice being shared and mutually beneficial connections and collaborations being forged.

It has also enhanced the visitor experience, by involving visitors and staff in activities that teach them new skills and helping them engage with the heritage of the building. Local people came into the Cathedral to see what was going on when the capital works first began, with some people even clapping those working on the scaffolding. Many contractors who have been involved in the building work have brought their families into the Cathedral at the weekend to show them, 'Daddy did this'. School children have enjoyed seeing the building work, as it helps to bring to life the history and the fabric of the Cathedral. Free short talks have been provided about the work in action to help enrich what people were seeing going on around them. One community engagement activity was to allow visitors to carve their initials on the back of a piece of stone that was then used in the restoration of the Cathedral.

Joanna Luck, the Cathedral's Head of Fundraising, commented that taking donors up onto the safety deck was an opportunity that came to light once the project rolled out, which was greatly appreciated. In fact, people as diverse as the Friends of Canterbury Cathedral, delegates at the Black Prince Conference, and even Paula the polar bear have been taken up onto the scaffolding to see the works in progress at various points. This has engendered a closer interest and understanding of The Canterbury Journey. Various student artworks have been inspired by the scaffold used in the TCJ project. The artworks were then presented at exhibitions in the Cloister by UCA students.

Finally, Cathedral staff themselves have benefitted from the experience. One mentioned how they have learnt from seeing how the Project Director goes about his work and manages his people, noting that the Journey has brought new people into the Cathedral's rather 'insular community, challenging thinking and showing new ways of working'.

5.1.5 Gaps

The main gaps in this part of the Project had occurred due to the unforeseen circumstances described above. Unfortunately these have been exacerbated by the Covid-19 pandemic and resultant lockdowns have further impacted on the planned programme of exhibitions, community activities and outreach, as well as numbers of visitors to the Cathedral.



The Canterbury Journey

Chapter 6

6 Heritage will be better interpreted and explained

6.1 Short, medium and long term outcomes

The project entails producing new interpretation and wayfinding to help visitors understand the site physically and intellectually. In addition, elements of the Activity Plan engage and explain heritage connected to its exhibition design strategy along the four key themes: Crafting the Cathedral; Making History; Cathedral Life; and Canterbury Pilgrimage. Finally, outreach and online activities support increased remote engagement with the heritage of the Cathedral.

6.1.1 What might indicate change?

- Internal wayfinding and improved interpretation panels
- Activity Plan activities and events
- Number of people undertaking activities and attending events and exhibitions
- Outreach activities and events

6.1.2 Performance against outcomes

During the period under review, the activities and events in the Activity Plan were being successfully delivered. This report contains case studies which exemplify events undertaken, their results and impacts. A key aspect of The Canterbury Journey is that every activity is not only carefully planned in advance, but also carefully reviewed and reflected on afterwards to improve future activities. The team is gathering and implementing lessons learned throughout the entirety of the project.

Interpretation, learning resources and engagement tools have been developed in collaboration with external creative companies, as well as the Cathedral's Content Development Group comprising the Receiver General, Schools and Visits departments, the Canon Librarian, Canon Missioner and Caroline Spencer (Lay Chapter member), and more recently the Canon Treasurer, with each stage of work being reviewed and approved by Chapter.

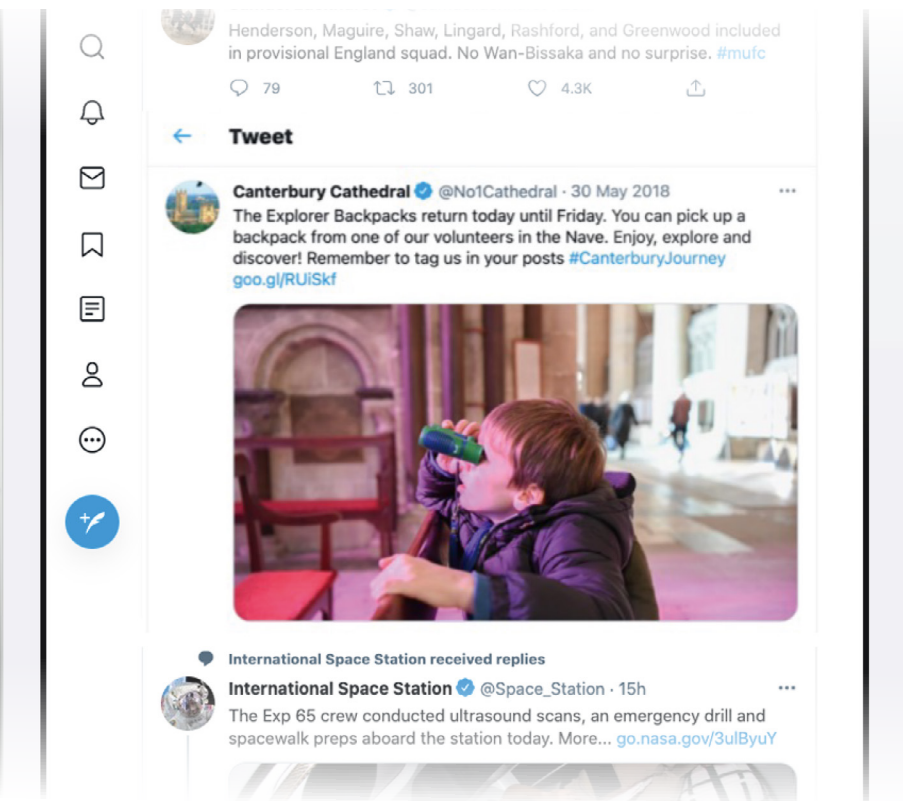
Another example of this was a consultation led by the Learning and Participation team in July 2018, where they asked the Audience Access Panel to test physical and visual accessibility. The Panel, comprising wheelchair users and people with sight impairments, examined interpretation test colours, texts and fonts on signage and interpretation materials. In terms of cognitive accessibility they checked they adhere to national standards for written content aimed at people with a reading ability of age 11 to ensure it is accessible to all including people whose first language is not English and those with learning difficulties. The stakeholder groups consulted during The Canterbury Journey so far include:

- Audience Access Panel comprising Kent Association for the Blind, Macular Society and individual wheelchair users
- Diversity Panel comprising members of the Ethnic Minority Council Canterbury (EMIC)
- Teachers' Panel comprising primary school and secondary school teachers via Cathedral in the Classroom outreach events and Canterbury Christ Church University Faculty of Education
- Canterbury Cathedral Access Group
- Canterbury Cathedral staff
- Canterbury Cathedral volunteers
- L'Arche Canterbury

The group received a project update and were introduced to the wider approach toward accessible interpretation, including Media Guide audio described and British Sign Language (BSL) tours, tactile objects within the loan boxes and online resources. The group were invited to examine and discuss tactile books supplied by the RNIB. Overall participants were pleased to see the level of consideration being given to accessibility and their constructive feedback and comments on things like font size and the use of colour text on colour backgrounds was used to make reasonable adjustments.

Both The Canterbury Media Guide tour and a Young Explorers Media Guide tour have been developed, user tested and due for sign-off in April 2021. These will deepen visitors' appreciation of the Cathedral, its architecture and historic collections by linking content to the new displays, interpretative themes and stories.

A key component of all the interpretation work is to bring information and stories to people in ways that make sense to them. Zoe Willis, Schools Officer at Canterbury Cathedral, stated that, 'When the interpretation arrives it will be so important - "let the stones speak" wasn't the right approach, so having stories and collections out are so key and can't be underestimated'. One way of doing this is the Family Holiday Fun Activities during school holidays, which have proven particularly popular. These include talks, tours, creative play and workshops, Discovery Sessions, the Festival of Archaeology, The Big Draw and outreach events. These enable families and young people to learn about heritage in fun and engaging ways which build skills and confidence and introduce new audiences to the Cathedral in a non-threatening way (see Paula the polar bear case study, Section 11.1.3). The aim is to ensure that when people happen upon the holiday activities they feel welcome and enjoy themselves, and then come back in the future.



Encouraging children to explore the Cathedral with Explorer Backpacks

Explorer Backpacks have been created, to provide a fun and interactive trail for younger visitors. Inside the backpacks are binoculars, magnifying glasses and magnetic compasses to help young explorers investigate many of the beautiful and extraordinary places and objects within the Cathedral. These have been a resounding success with children and their carers. Positive visitor feedback on this includes: 'We would not have stayed for over 2 hours without it. Definitely improved my granddaughter's experience of the Cathedral'. It is hoped that the Cathedral will continue to use these after the end of The Canterbury Journey project to enrich the visitor experience for all ages.



Increased opportunities for families, interaction, taking photographs

Exhibitions and the schools and learning offer, including loan boxes and outreach, is discussed in 9.1.2 below; activities to engage wider audiences are discussed in 13.1.2

6.1.3 Examples / case studies / KPIs

The Graffiti Project

This was not part of the original Activity Plan, but emerged out of research consultation, which revealed that the Cathedral's vast amount of historic graffiti was of particular interest to younger audiences, artists and historians. It offered a way to engage with the Cathedral's heritage from a new perspective, removing barriers to heritage and learning, and focused on looking at small details while some of the larger physical works were being carried out. In 2018-19 volunteers from all walks of life were recruited and given training, then set about recording graffiti carved into the walls and columns in the Eastern Crypt. They shared what they were doing and finding with visitors while they were working, and this information was also shared through a programme of talks, tours and online activity.

This project was a positive addition to the visitor offer, provided an innovative accessible form of engagement and captured people's imagination, including that of Cathedral staff and other volunteers, thereby enhancing their own knowledge to share with others. Attendees were encouraged to share their experiences on social media and the project was featured on BBC Kent and ITV News: <https://www.itv.com/news/meridian/2019-12-07/ancient-graffiti-at-canterbury-cathedral/> The project attracted over 2,294 people from different backgrounds and age groups.



Volunteers examining historical graffiti

Twenty volunteers were involved, contributing a total of 811 hours (an average of 25.83 days per person) to the project, at an in kind cost evaluated at £14,171. 100% of the volunteers who provided final evaluation feedback said their experience of working on the Graffiti Project was excellent, 90% said they had gained new skills and learned something new, and 45% had met new people or made new friends. Their findings are being catalogued in the archives, meaning that heritage is being better identified, recorded, managed and shared.

As one volunteer remarked: 'The interaction has been an overwhelming success with virtually every session turning into an educational talk with visitors that are intrigued by what we are looking at and uncovering. This shows that there is a real public appetite for more engagement in an educational and historical area such as this that the Cathedral is in prime position to capitalise on.'



Historical graffiti from 1603 and 1764

6.1.4 Unforeseen outcomes?

An additional outcome was that the project opened up new opportunities and ways to study the Cathedral and its history. The volunteers have developed a clear methodology for recording the findings which could be applied to other organisations for future research. The project has connected with other similar projects and generated initial discussions with churches and cathedrals with comparable graffiti. It has also led to initial discussions with academic institutions about potential collaborative PhD projects (The University of Kent), and targeted sessions in postgraduate courses (The University of Kent and The Courtauld Institute). The model created through this project has been shared with other NLHF projects and heritage organisations, including Maison Du in Dover; Margate Caves Community Education Trust, and Whitgift Foundation in central Croydon.

All of this will contribute to enhancing the Cathedral's resilience. As well as providing partnership opportunities to build on, the content generated by the project is being used for wider learning and engagement including new artwork, interpretation, exhibitions, family activities, media guide, talks, specialist tours and publications.

6.1.5 Gaps

As in previous sections, this area of activity was progressing well until March 2020, when all activities had to be temporarily ceased due to Covid 19.



The Canterbury Journey

Chapter 7

7 Heritage will be better identified/recorded

7.1 Short, medium and long term outcomes

This includes improving the explanation of heritage for online audiences through the new website and online content, improving the charting of volunteer activities linked to collections care and management. These elements were combined to create the Memories Project - the pilot was launched by the Community Engagement Intern and has gathered some oral history recordings and portrait photographs of participants.

7.1.1 What might indicate change?

- Website creation of online content and website metrics
- New volunteering opportunities in collections care and management
- Number of oral history interviews collected
- Number of people contributing to community archive

7.1.2 Performance against outcomes

Three interns worked on The Canterbury Journey in total - 2 in Collections Management and one in Community Engagement, as well as those who supported the project during work placements. This conservation and collection work has enabled new insights to be gained and innovative new activities undertaken.

For instance, when the Black Prince's achievements - his armorial jupon (tabard), helmet, gauntlets and sword scabbard - were taken down from the wall, it enabled specialists and researchers from inside and outside the Cathedral to examine them for the first time in many years. This has opened up productive collaborations with historians, academics and scientists and produced an amazing amount of new interpretation of these precious items.

Doing this has entailed some innovative techniques as well as traditional conservation methods, none of which harm the objects in any way but is the start of a long process to examine, analyse and understand these items. The Black Prince's helm was examined by scientists at the Oxford Rutherford Labs to see what it was made of. The results indicate that it may well have been used in battle and that it was not just a piece created and used for his funeral. His shield was scanned at Kent and Canterbury Hospital, exposing all the layers of construction, and a specialist from the Royal Armouries has been asked to examine and interpret the results., but this has been delayed by Covid-19. His tomb effigy was scanned - as explained in a short video: <https://www.canterbury-cathedral.org/whats-on/news/2017/07/26/secrets-of-the-black-prince-soon-to-be-revealed/>

More information about volunteers is given in Section 12.1.3.

A technical infrastructure project is ongoing which aims to enable new and increased access to the collections onsite and remotely for the public, and to make the collections more appealing and understandable to audiences. It will also strengthen and streamline the Cathedral's management of collections information and digital assets, safeguard and preserve valuable data, and break down information silos, therefore maximising the full potential of Canterbury Cathedral's unique collections. This is being achieved through the design and implementation of two software systems, that are used to:

- Record information about collections - the CMS
- Store, organise and preserve collection-related assets such as images, video, audio and documents - the DAMS

Achieving this better understanding of the collections has been integral to carrying out a significant amount of research into the objects (see Section 12.1.3) and analysis, to determine which items should be put on display and how. It has also informed work where contemporary artists have built on the collections to produce modern interpretations, to ensure the accuracy of these images. The artists' work is informed by research and specialist knowledge - from partners such as the MEMS students from UKC and the Collections interns as well as other academics, such as Prof. Rachel Koopmans, and Cathedral staff.

7.1.3 Examples / case studies / KPIs

The Memories Project

This is a volunteer-led project which is building a living community archive, collating people's experiences and memories of the Cathedral and city – the heritage, key events and activities. Initially it was intended that the project would comprise three strands. The first of these, the Oral History Archive, began in 2017, while the Community Image Archive and My Cathedral pilot projects were launched by the Community Engagement Intern Kristina in 2019, but have not progressed further since then.



Displaying family photo albums in the Archives

The Collections Manager and Community Engagement Manager hosted an event as part of Friends Day 2017 to initially promote The Memories Project. The Archives were opened up, with collections of photo albums on display for visitors to browse. A number of visitors expressed an interest in participating, both as volunteer interviewers and as interviewees.

The Memories Project expanded in 2019 with the launch of the My Heritage and My Cathedral strands, as well as continuing to collate Oral History recordings.

Kristina Kapitza was the Journey's Community Engagement Intern and supported events where people were invited to share their memories and bring an object that meant a lot to them and reminded them of the Cathedral. She recalled: 'We didn't get huge numbers for those events, but the ones that we did get were really meaningful. People came in, we did mini-interviews with them and then they were able to get their portrait done, as well as a professional photo of the object that they brought in, so all of those kind of became part of the collection as well'. This is another way of increasing interaction and dialogue between the Cathedral, its locale and communities, and to keep adding to its heritage and preventing its collections from becoming static. The outcome will be a publicly-accessible community archive in an exhibition and digital or print format to mark the successful completion of The Canterbury Journey.

7.1.4 Unforeseen outcomes?

Not so much an outcome, more a consideration for the National Lottery Heritage Fund, is how incredibly time-consuming initiatives like the Memories Project are. Liam O'Driscoll, The Canterbury Journey's Community Engagement Manager, noted, 'I think it's almost a full-time job to run an oral history project successfully. Another point to bear in mind is the amount of time it takes to successfully recruit, train, manage and support volunteers. Where an item in the Activity Plan has been cited as the responsibility for volunteers to deliver, there is also a need to include some staff time to make that happen.

Furthermore, many of the volunteers who are taking part in The Canterbury Journey are university and college students, who are only available for a short amount of time before they move away and start their careers. This has implications for the sustainability of the new volunteer strategy, as there is a risk that the Cathedral will not have enough time and resources to support ever-changing new cohorts of volunteers.

One of the unexpected outcomes of recording the Cathedral's heritage is the amount of new research that has been undertaken, which will have a wide-ranging impact in the Cathedral, heritage and academic sectors. For instance, one intern and one volunteer who took part in the Graffiti Project described in Section 6.1.3 were inspired to build their own academic work on this, after the project ended. Philippa Mesiano, who was one of the Collections Management Interns said: 'I'm still researching it now, myself and one of the volunteers Ellen are attempting to write an

article on the massive scene in the Eastern Crypt, the Christ in Majesty scene, that's also the most deeply carved scene. Ellen did her MA dissertation on it and then we've been developing that into an article'.

7.1.5 Gaps

The My Heritage, My Cathedral event in September 2019 brought to the team's attention a new list of people to conduct oral interviews with, which were due to begin in spring 2020 but have been postponed due to Covid-19. Activities on this strand in 2020-21 have been designed with a focus on engaging the local community and new audiences to the Cathedral, in particular the hard to reach groups we have been working with such as Kent Refugee Action Network (KRAN) and Porchlight.



The Canterbury Journey

Chapter 8

Outcomes for people

8 People will have developed skills

8.1 Short, medium and long term outcomes

The project aims to enable staff, volunteers, visitors and participants to develop new skills in: interpreting the Cathedral, conservation and care of collections, and in the promotion of heritage. It has contributed towards improving the management of volunteers by producing a volunteer handbook. Project-specific training has been provided to The Canterbury Journey volunteers in areas such as collections care, graffiti recording and oral histories. In addition, Visitor Department volunteers are receiving an Exhibitions Guide Book and training as detailed in Section 9.1.2.

It is providing apprenticeships, enabling four local people from a wide age range to learn skills in stone masonry, leadwork and carpentry. It also includes an opportunity for members of the public to learn new skills and gain UCAS points through the delivery of the Arts Award Supporter.

8.1.1 What might indicate change?

- Conservation and care of collections, promotion of heritage
- Number of training courses and attendees
- Number of people taking part in activities which build skills
- Number of work placements, internships and apprenticeships completed
- Delivery of the Arts Award Supporter

8.1.2 Performance against outcomes

Three paid internships have successfully been completed - two consecutive roles in collections management (see the case study below), and one community engagement intern, as well as work placements and four apprenticeships. In addition, volunteers - who are making a substantial contribution to the success of The Canterbury Journey (see Section 12.1.2 - have been recruited, given training and guidance, and gained skills and experience. Canterbury Cathedral has been recognised as an Arts Award Supporter since 2016. This entails offering a programme of

workshops, talks, tours, exhibitions and activities to support people aged up to 25 to grow as artists and arts leaders, inspiring them to connect with, and take part, in the wider arts world.

8.1.3 Examples / case studies / KPIs

Case study - Sophie, collections management intern

Sophie was finishing up her PhD when she joined The Canterbury Journey as a collections management intern. She explained how difficult it is to find employment in the highly-competitive heritage sector, and the benefit she has gained from her work experience.

What difference has this internship made to you?



<https://drive.google.com/file/d/1ffU7epdHdUTjNLI2HNIXXiY3i25CYEyQ/view?usp=sharing>

Did you know about the Cathedral's collections before?

Yeah, I'd worked quite closely with their collections before. I'd written about a really tiny little book of hours that's a manuscript in the collections in the early stages of my PhD for the Cathedral's Picture This blog. But the difference in The Canterbury Journey project was that it is really focused on opening up the collections to a wider audience, and that was something that I was really passionate about and that I knew I would need experience in if I wanted to pursue a career in the sector.

Why do you think Canterbury Cathedral needs to open up its collections?

I suppose on a base level because people deserve to see them! Because they're really important to everyone's heritage.

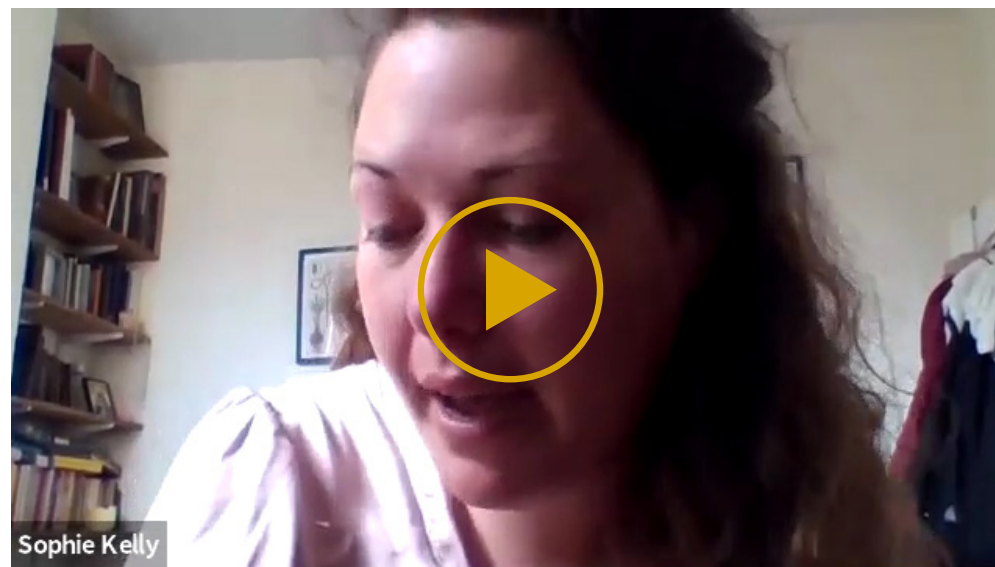
What did you most enjoy?

I absolutely loved being part of the project who puts collections on display as part of new permanent exhibition galleries in the crypt and up in the water tower. It's a real shame those haven't opened actually. So yeah, I loved that process, I loved every minute of it and that's what I love about my current role as well and that's what I'd love to continue doing, who knows? Yeah I'm incredibly proud of that, and I cannot wait to see them when they open. I think it will be a real added bonus to the cathedral, there's an opportunity to see their treasures as well when you go.

Has participating in the project informed your work and practices?

Yes, hugely, I've used skills directly in my subsequent roles and the roles I've undertaken have related back to my experience at Canterbury and with the collections I worked with.

What have you learned from your involvement in the project?



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What lessons have you learnt from your experience:?

How important it's been to focus on under-known collections and collections that haven't been researched and known about for a long time and putting those very practical systems in place in order to increase the people that haven't come across them and know about them and therefore their longevity in terms of research as well.

What would you like to see happen next?

I think The Canterbury Journey has done amazing initial work in shouting about how great these object collections are, but there's so much research to be done there, that's another way that you could engage lots of different people in a project around the collections.

How about bringing the collections to local communities?



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After completing both her internship at The Canterbury Journey and her PhD Sophie took another internship at the Royal Collection Trust, where she was promoted to curatorial assistant. She is now project curator on the British Museum's Thomas Becket exhibition, and believes that her internship on The Canterbury Journey has helped her enormously.



<https://drive.google.com/file/d/15JNfj6U-OuACjlmnR64Pu4ZtU3n6YwHg/view>

8.1.4 Unforeseen outcomes?

When the Activity Plan was being developed, the Cathedral was under-resourced in terms of PR and wider marketing, so the plan entailed appointing a PR Intern. However, this changed because the Cathedral appointed a full-time PR Manager, who successfully grew the department and PR team. Meanwhile, as the project's collections work progressed, accompanied by a high volume of interest in this collections and conservation work, it became apparent that there was a need and an opportunity to create an internship that would support career development in the heritage sector as well as developing The Canterbury Journey's exhibitions interpretation, collections and conservation conferences and volunteer project management. Therefore, a Collections Management Intern was appointed. The first internship (the case study Sophie) was so successful that, after she left, the project appointed a second Collections Management Intern and opened up the opportunity more widely to support a Community Engagement Intern as well.

8.1.5 Gaps

This is an area that has progressed extremely well.

The Canterbury Journey

Chapter 9

9 People will have learnt about heritage

9.1 Short, medium and long term outcomes

All activities in the Activity Plan are connected to the Cathedral's heritage and interpretation themes, so there are many strands related to this outcome. These include enabling increased engagement with the heritage crafts associated with the Cathedral, including through offering young people placements and crafts sessions. Schools sessions will engage school children in curriculum-linked sessions based on the heritage. The new outreach programme aims to increase engagement with schools, community groups and individuals that have never visited the cathedral, while adults and the general public will learn through exhibitions and events.

9.1.1 What might indicate change?

- Activity Plan events
- Exhibitions and events
- Schools and learning offer
- Outreach programme
- Placements
- Number of activities and participants
- Number of people attending events and exhibitions

9.1.2 Performance against outcomes

The Media Guide content is complete and signed off. This will initially be available in English and will include both The Canterbury Tour and the Young Explorers' Tour, which will be visitor tested by the public when the Cathedral re-opens this summer. After any necessary tweaks, the Media Guide will then be translated into French, German and currently Japanese, though this may change at the request of the Cathedral. The Audio Described Tour cannot be user tested by the Access Audience Panel until the Cathedral reopens and it is safe to take this vulnerable group back on site. Work will then commence on producing a British Sign Language version.

Although the Crypt exhibition and Library Undercroft display had been delayed, as explained above, the Visitor Centre, Viewing Gallery and Water Tower installation had taken place during the period under review and were ready to open in March 2020. The Crypt has been designed so that it can easily be updated. Unfortunately, the opening had to be postponed due to the global pandemic. With the exception of the Crypt and Undercroft, the exhibition spaces are now open to the public.

Volunteer guides and staff received exhibition orientation and training about the new exhibitions to help build confidence in sharing information with the public.

An Exhibition Handbook was also written, which provides detailed information about the curatorial rationale, themes, narrative and a detailed analysis of each object and the spaces, including all rotation items going into the permanent exhibitions over the next three years. This is a comprehensive resource for all staff, consultants and volunteers to use across multiple platforms, including social media, marketing and online content. There has been a significant increase in the number of primary schools and secondary schools which engage with the Cathedral. Zoe Willis, the Cathedral's Schools Officer, said, 'Schools outreach has been so important to us - in target areas in Thanet especially we have seen a big success'.

Loan Boxes have been designed and produced, again in consultation with all stakeholders. 'Cathedral in the Classroom' events were held in three priority geographical areas of deprivation - Thanet, Swale and Shepway - where 30 teachers came to each event and helped to develop appropriate content. Following this, teachers were again crucial in designing supporting materials and activities, which were tested with local teachers and children. They have also been used by the University of Kent's outreach partnership, as well as a community outreach session with 'Strange Cargo' in Cheriton, Folkestone.

There are two physical loan boxes - stone and stained glass - collectively known as 'How Did They Build That?' to match the Online Learning Resource theme.

Two digital loan boxes have also been created - Pilgrimage to match the Online Learning Resource theme and Cabinet of Curiosities to match the Online Learning Resource theme 'A Walk Through Time'.



Stained glass is a key loan box theme. This photo montage shows the range of animals depicted in the windows of Canterbury Cathedral.

The Canterbury Journey has also carried out annual outreach roadshows to schools in target areas. The purpose of these events is to promote the Loan Box Scheme, introduce teachers to object-led learning and how to interpret heritage in fun and interactive ways in their own school, communities and networks. 100% of attendees in 2018 said they would use the Loan Boxes in their school. Following revisions to the learning plan, Loan Boxes won't be given to schools for them to deliver activities independently. They will be used by staff and volunteers as part of facilitated events when used for outreach.

Caroline Plaisted, the Friends Secretary and Administrator, has noted the change these efforts are making: 'There was an open evening at the beginning of The Canterbury Journey, it was amazing to see all the people that came to that. Many said they had lived in Canterbury all their lives and 'it' was the first time they had come in'.

Partnerships is another area where good progress has been made. There is a pre-existing Memorandum of Understanding with the Universities of Kent and Christchurch, and the project has delivered additional activities with the University of the Creative Arts such as an annual exhibition. The project has sustained local, regional and national partnerships in the arts, education, community and heritage sectors, with a focus on the Cathedral's priority areas, Swale and Thanet, with

organisations including:

- Artsmark, national
- Black Cultural Archives, national
- British Museum, national
- Canterbury Archaeological Trust (CAT)
- Canterbury Christ Church University
- Canterbury College
- Canterbury Museums and Galleries
- Garden Gate Project, Thanet
- Gulbenkian Theatre, Canterbury
- Home-Start, Canterbury and Coastal
- Kent Refugee Action Network (KRAN)
- Kent Youth Arts Network
- L'Arche, Canterbury
- Marlowe Theatre, Canterbury
- Pie Factory Music, Thanet
- Porchlight, Canterbury
- Project Motor House, Thanet
- Strange Cargo, Shepway
- Thanet LGBT 50+ Group
- The Young History Makers Project, Whitstable
- Towers School, Ashford
- Turner Contemporary, Thanet
- University for the Creative Arts, Canterbury
- University of Kent
- University of York, national
- Youth Arts Network, Kent

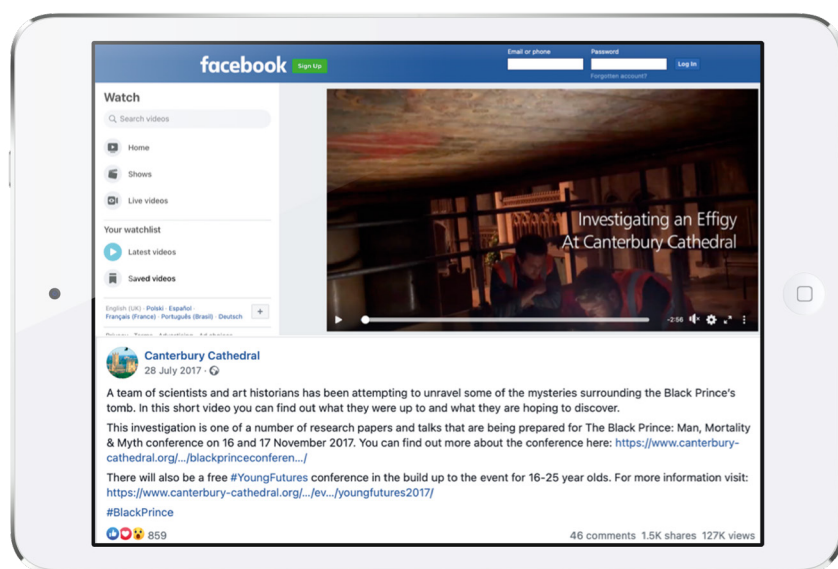
9.1.3 Examples / case studies / KPIs

The Black Prince Conference: 'Man, Mortality and Myth'

The Cathedral's first international two-day conference took place on 16-17 November 2017, preceded by a welcome reception on the evening of 15 November with exclusive tours to the Archives, Black Prince's Chantry or a special roof-top Conservation in Action tour.

It focused on the 14th century Edward, Prince of Wales, known as The Black Prince, and was intended to provide scrutiny of the man, his time, his influence then and now, and to contextualise him within the Cathedral setting. A programme of learning and engagement satellite activities supported the conference, including free public talks and a free one-day youth conference for 16-25 year olds which took place on 15 November.

The conference aimed to facilitate better understanding and knowledge about the Cathedral's historic collections and the Cathedral's excellence in collections and conservation, by showcasing some of the collections, conservation and capital works going on as part of The Canterbury Journey. It also provided student continuing professional development (CPD) and volunteer skills development opportunities. The target audience for this event was academics, conservators, local historians, history enthusiasts and students with an interest in medieval history and the Black Prince in particular.



The Black Prince Conference on social media

29 volunteers contributed 153.25 hours' support to the conference, as greeters, support guides, reception assistants, way-finders, registration volunteers, session assistants, and disseminators of information around the Black Prince tomb. Two volunteers also hosted a free drop-in session at the Archives where they displayed and discussed the material they have been working on there, in relation to the Black Prince and his achievements. One student volunteer who was actively involved in supporting the planning of the conference used her experience to develop her MA dissertation. Volunteers were also stationed at the Black Prince's tomb between 10am and 5pm both days so that visitors who were not part of the conference itself could learn more about the Black Prince and the work being undertaken to explore his history and material culture in more depth.

Delegates attended from as far afield as Australia and the United States, and they praised the varied schedule, the standard of the papers, the high levels of organisation and general welcome offered by staff and volunteers. 81 people attended the evening welcome reception, 147 the first day, and 72 that evening, then 138 attended on the second day and 102 that evening, 53 people attended the lunchtime lecture and 27 went to the free Archives drop in session. The event was featured on BBC South East Today: <https://www.youtube.com/watch?v=qIITPseg02U>

Conference delegates were shown the exhibition *Tapestry of Light: Intersections of Illumination*, in another example of how disparate elements of The Canterbury Journey are being joined up in order to increase their individual impact.

This internationally significant work shown was from 14 October to 12 November 2017, and attracted 14,508 people. The exhibition was delivered in partnership with the Canterbury Festival and formed part of their visual arts programme. It comprised a giant illuminated tapestry, spread across 14 panels, 36 metres long by 3 metres high, made from glowing fibres of threads and light especially constructed using nanoparticle technology developed at the RMIT Design Research Institute in Australia. Artist Irene Barberi explored new forms of technological approaches in illumination to reimagine the medieval Angers Tapestries of the Apocalypse as a set of artworks. The exhibition provided added value to visitors to the Cathedral and supported the Activity Plan's student CPD and work placement programme.

Participants and volunteers in the main conference, the youth conference and the associated activities, visitors who found out about the Black Prince thanks to the volunteers at his tomb, those viewing the *Tapestry of Light*, and all the attention generated on broadcast and social media and in academic information sharing and discussions around the debate, made this an extremely successful method of enabling people to learn about heritage through The Canterbury Journey



Tapestry of Light

9.1.4 Unforeseen outcomes?

The planned exhibition sites had to be reduced - they were originally designated as the Crypt, Water Tower, Water Tower Corridor, Pilgrims' Passage, Chapter House, Library Undercroft and the new Visitor Centre and Viewing Gallery. However, the process of developing these spaces revealed some problems. Pilgrims' Passage was a difficult space, as it was a thoroughfare, so the amount of design that could be installed there would have been minimal and would cause blockages in the flow of people. Chapter House was already being used for functions and as meeting rooms, so if this had been turned into a permanent exhibition space the Cathedral would have lost out on these much-needed spaces. After consultation with the NLHF it was agreed that these two spaces could be removed from the exhibition areas. This is a good example of where the Fund has shown understanding and pragmatism, and allowed a measure of flexibility in the project. This has been crucial to the progress of The Canterbury Journey so far, and is a key lesson learnt.

Prior to opening new exhibition spaces it was found that the Cathedral required Museums Accreditation to do so. This had not been listed as an action point in the original plan, although had been seen as something to aspire to. Once it became clear that it was compulsory, the

accreditation was sought and obtained, another benefit of The Canterbury Journey and one that will outlast the completion of the project. Likewise, Cressida Williams, the Cathedral's Archivist, recalled that Archive Service Accreditation had to be secured for the archive service in 2017, as this was one of the policies that the National Lottery Heritage Fund required to be in place before granting funding to The Canterbury Journey.

In preparation for launching the exhibitions, the Collections Manager and the Creative Content Manager, with support and input from other Cathedral staff, had worked in collaboration with Cathedral Enterprises and Scala Publishing to develop a small book about the exhibition objects. This is called 'Treasures of Canterbury Cathedral', was published in February 2021 and is a best seller in the shop.

9.1.5 Gaps

The exhibitions have not progressed as rapidly as anticipated. Firstly, as work on the agreed exhibition spaces began, the Project team encountered hold-ups for both physical and organisational reasons. As well as the conflicts of physical space usage described above, it soon became apparent that the spaces within the Cathedral do not have a strategic management plan. This means that various individuals regarded certain spaces as 'theirs' to use, and that nobody was actually responsible for designating or managing their use. Some conflicts arose and changes had to be made to the planned schedule of work.

The Canterbury Journey

Chapter 10

10 People will have changed their attitudes and/or behaviour

10.1 Short, medium and long term outcomes

The project aims to engage local people through the Activity Plan and making the Cathedral a more integral community asset. When launched, Pilgrims' Passes will offer local residents the ability to visit the cathedral more regularly. Marketing and communications will increase knowledge and understanding of the scheme to those communities currently not engaging or aware of it. Outreach activities will provide new ways of engaging with the priority and hard to reach audiences. By challenging perceptions of what a Cathedral is and can be, the project will ensure that those previously unengaged have a fun and interesting time.

10.1.1 What might indicate change?

- Engagement with Community Studio activity programme
- Number of participants from target audience groups – NEET young people, refugees and migrants, people from BAME backgrounds, people living in Thanet and Swale.
- Outreach activities
- Increased positive perception of the cathedral amongst Canterbury residents
- Take up of Pilgrims' Pass amongst Canterbury residents once launched
- Adoption of new processes within the Cathedral

10.1.2 Performance against outcomes

The events are tailored to audiences following robust research and testing. The team records feedback on events to develop and improve them, using forms that are suitable for different audiences – for instance, using emojis for younger children but giving adults space to write comments. Feedback gathered from participants is overwhelmingly positive.

The project is achieving increased levels of engagement with target audiences, at a deeper level of engagement, through the relationships developed with partner organisations, such as L'Arche, Porchlight, Kent Refugee Action Network, Home-Start, blind and partially sighted groups, and minorities, through events, activities and opportunities.

People visiting the Cathedral have had positive experiences and returned, either with the same group, on their own or with others - just as school visitors and construction workers are returning with their families. For instance, one participant from Porchlight went on to participate in a stone masonry work placement on The Canterbury Journey, building a flint wall, and one Kent Refugee Action Network (KRAN) refugee group member, who mentors new arrivals in Kent, came in and gave a talk to the Cathedral Sunday Club, telling the children about his experiences as a refugee arriving in the UK. The Sunday Club have collected donations for KRAN.

Kent Refugee Action Network (KRAN) tour of Canterbury Cathedral led by Cathedral Archaeologist as part of the Festival of Archaeology events.



A summer picnic hosted by the Canon Missioner Emma Pennington in her garden in the Cathedral Precincts was attended by the Canterbury, Herne Bay and Whitstable Home-Start groups. Feedback was overwhelmingly positive, and Tracy Blackwell, Home-Start Co-ordinator told us that 'Some people had since been back to the Cathedral for a visit to see artwork displays and sculptures. Volunteers felt very positive after their session and a lot of them are planning to take their grandchildren in the holidays'.

The impact that engagement and outreach is starting to have on visits to the Cathedral is becoming evident. For instance, participants taking part in a half-term family workshop at the Cathedral converted into 96 school children visiting the Cathedral at a later date.

All of these are extremely effective ways to knock down the barriers to engagement and persuade priority audiences that Canterbury Cathedral is a place for people like them. As the Cathedral's Director of Finance Julie Wood had noted earlier, 'Church can be a daunting idea if you're not a typical churchgoer, so we need to break down these perceptions. As Canterbury is in its own precincts it's more of a physical blocker'.

10.1.3 Unforeseen outcomes?

The profile of the Cathedral has been raised, boosting community outreach and broadening appeal. In fact, attendance at events has increased and the number of organisations wanting to be involved increased to such an extent that a process for receiving requests and deciding how to proceed was introduced to ensure that activities were delivering on project aims.

Cathedral staff mentioned how they had become more aware and informed about what was going on in other departments and what assets there are which they were not aware of or involved in until the Journey. For instance, Leonie Seliger, Director of the Stained Glass Studio, commented: 'I have certainly gained a much greater understanding of the collections that we have, not just the stained glass, but the other collections we have, which I don't think the cathedral has really made a big deal about before now, and I think the Journey has really revealed the need to do that, and what we have to share, which is wonderful. The importance of a good Collections Manager, which we have in Sarah Turner of course, that has been brought home to me. Not a post that I had been familiar with before, but now that we have her, my goodness, do we need her! This really was an interesting learning experience.'

10.1.4 Examples / case studies / KPIs

Case study - the Project Proposal Form

The Canterbury Journey is not all about outputs. It is also about achieving change in other ways - for instance, spaces, mindsets, policies and processes. A good example of this is the Project Proposal form.

When The Canterbury Journey project team came into post, there was a perception that they would take on the Cathedral's wide-ranging proposals from people wanting to access the Cathedral for creative or academic research and practice. At that time there was no framework in which to receive and manage the flow of enquiry, criteria to inform selection or specific departments to manage delivery and monitoring. It was evident that the Cathedral was overwhelmed by the high level of requests and often committed to projects that impacted negatively on the Cathedral's resources and finances.

To resolve this, the project team worked with the Canon Librarian to create an efficient model which would effectively enable the Cathedral to take a more proactive approach in selecting proposals that would benefit the Cathedral in terms of:

- generating income
- providing content for wider learning and engagement
- meeting its strategic aims
- satisfying its obligations to the NLHF

An Arts Committee was set up which was responsible for updating the existing Arts Policy and developing a Project Proposal Framework with the working title PPF1. The PPF1 set out an application process that included a set of criteria and management pathway. This process provided all the up front information that the Cathedral needed to make informed decisions, full costings, evidence of funding and method statements.

After a period of user testing, on live projects, the PPF1 was divided into three distinct areas of PPF1, PPF2 and PPF3:

PPF1 Academic and Specialist Research DOC / PDF

PPF2 Partnerships and Collaborations DOC / PDF

PPF3 Artistic Practice and Exhibitions DOC / PDF

The PPF criteria and application pathway successfully slowed down the level of enquiry and attracted more considered and fully-formed proposals. Departments worked collaboratively to assess and select appropriate proposals and reduce impact on resources. PPF removed silo working and helped departments to take ownership of projects.

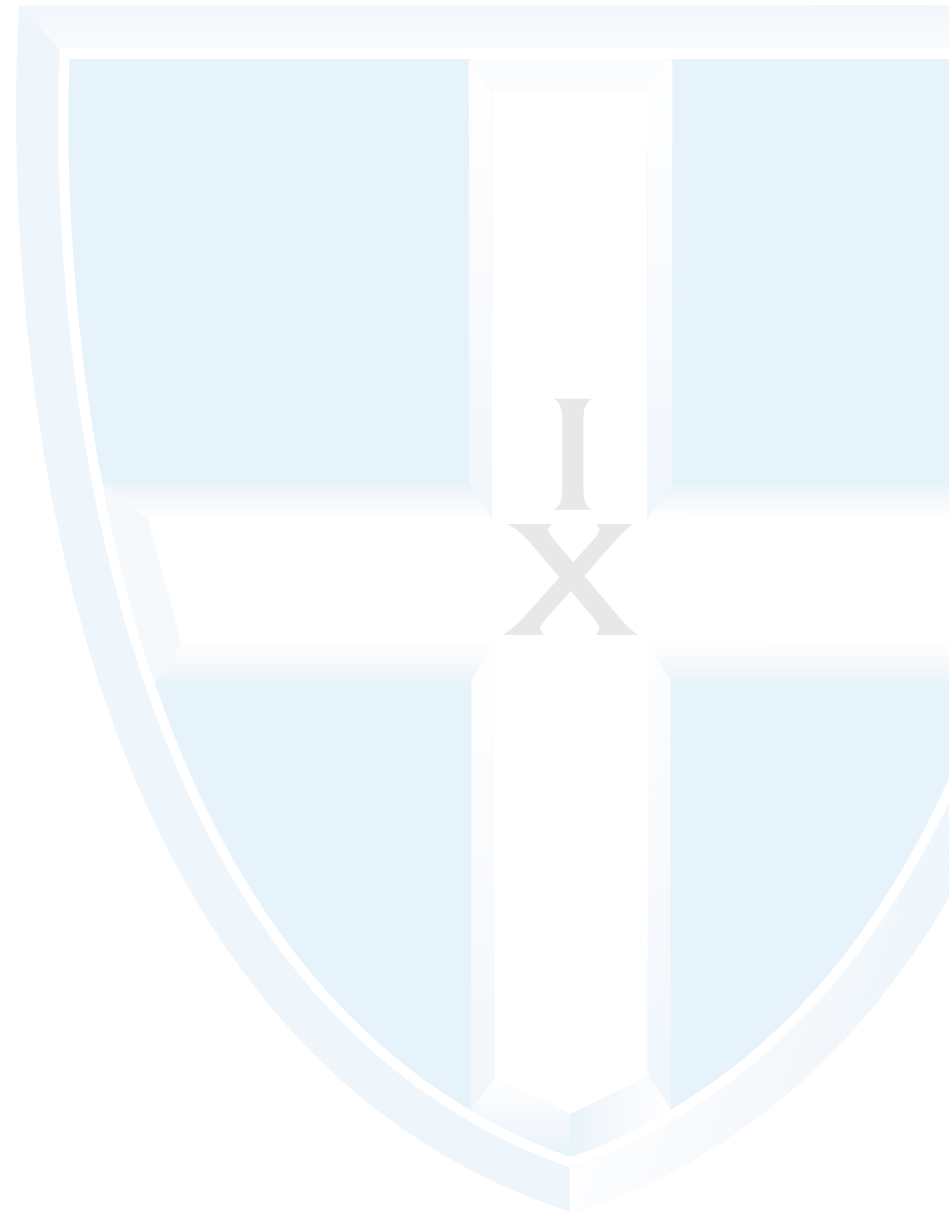
But, whilst the PPF has been adopted by the Cathedral, there is no real sense of ownership. The volunteer strategy has been really successful, making volunteering more meaningful - especially with regards to Collections Management.

10.1.4 Gaps

One point that has emerged clearly is the different attitudes of the Project team and the Cathedral staff - with the former concentrating on delivering targets, working in line with schedules and budgets, and the latter focused on delivering its mission. This became particularly visible for instance when builders were intent on working but this disrupted services, and more recently when lockdowns were imposed as a result of Covid-19 and the Cathedral's social media output centred entirely on worship, to the frustration of the Project team who wanted to share those channels for their participation and engagement efforts.

This point is one that the National Lottery Heritage Fund should take into account when funding future projects in religious organisations - that the nature of perpetual mission work is rather incongruent with project management methods, KPIs, evaluation and monitoring. Furthermore, as in any organisation - religious or not - there is also a risk that once this project has completed, old ways of working will resume and some of the gains attained will be lost. There is an opportunity for the National Lottery Heritage Fund to provide guidance, support, and - potentially - a requirement for the type of wide-scale organisational change that is needed if the outcomes of a NLHF-project are to become embedded and sustainable in the long term.

There are also evident differences in behaviours - for instance, much of the Project plan was predicated on flexible, collaborative working based on open discussion, negotiation and decision-making around the Activity Plan targets, but it has come up against very structured and hierarchical forms of working in which individuals and departments work separately, there is often a command and control management approach, and The Canterbury Journey is seen as not something that others need to consider or take responsibility for. In addition, as the Anglican Mother church, there have been frequent changes in personnel at the Cathedral, because Canons of Canterbury often move on to become Deans in other cathedrals. This means that new Canons have arrived and sometimes been bewildered or irritated by the Project. As the Dean, The Very Revd Dr Robert Willis, observed, 'There is no one left on Chapter in the clergy since this began. This has made a huge difference, they've come into a fluid, changing picture, and feel they need to unpick it. All those who conceived the project have left'.



The Canterbury Journey

Chapter II

II People will have had an enjoyable experience

II.1 Short, medium and long term outcomes

The Canterbury Journey aims to break down perceptions about the Cathedral which are a significant barrier to engagement. The Activity Programme is designed to engage multiple generations, providing an exciting family day out and a reason to visit again.

II.1.1 What might indicate change?

- Outreach activities, Pilgrims' Passes, schools sessions, community events
- Number of positive evaluation responses

II.1.2 Performance against outcomes

Substantial progress has been made against this aspect of The Canterbury Journey, as detailed in this report. Giving visitors reasons to keep returning - whether for events, exhibitions or other activities - will contribute towards the Cathedral's sustainability long after the project has ended. Evaluation is a key part of every activity, and several evaluation sheets - completed by both participants and the Journey team.

Christine Pascall, the Cathedral's Head of Visits observed: 'I think that people are doing things that are more "fun" and engaging rather than academic all the time. People want to just come and "feel" the place'. Furthermore, opportunities to engage with children also create engagement with adults.

II.1.3 Examples / case studies / KPIs

Case study - Paula the polar bear



Canon Claire with Paula the polar bear

While the Feasting Project described in Section 13.1.3 proactively brought people into the Cathedral to participate in a specific event, Paula the polar bear took a different approach to community engagement and discussion around heritage, religion and wider issues. This life-sized puppet explored the Cathedral in 2018, even going up the scaffolding to take a look at the works happening on the roof, and drew crowds of interested visitors.

The Cathedral had loaned books from its collections to Turner Contemporary in Margate including for its summer exhibition, *Animals & Us*, which aimed to promote discussion around climate change and how humans can co-exist with animals, and Paula's visit was part of this collaboration. During the event Archdeacon Jo Kelly-Moore said, 'It's a joy and a privilege for us to have Paula here with us at the Cathedral today. One of our Anglican marks of mission is to care for God's creation and all those who inhabit it and Paula challenges us all to be good stewards of the Earth and reminds us of those who are suffering because of climate change.'

The event was part of The Canterbury Journey's family fun activities programme for the school summer holidays, and proved extremely popular. Liam O'Driscoll, the Community Engagement Manager, explained: 'Paula the polar bear met children who were there for our school holiday family activities. It was brilliant and we got about 300 people visiting our school holiday activities that day, because they were there to see Paula, and then they came through to our polar bear-related activities'.

See the Canterbury Cathedral video here:

<https://www.youtube.com/watch?v=BfQdMeW7g3g>

Activities like this provide inroads to the heritage of the site, helping people to access and interpret the Cathedral by finding personal resonances with, and relevance to, their own lives and concerns.

11.1.4 Unforeseen outcomes?

At certain points during The Canterbury Journey some stakeholders have expressed unease about spending so much time and energy promoting Canterbury Cathedral as an attraction for local communities, families and tourists. Their concern is that this may be diverting efforts away from - or even comprise a threat to - the Cathedral's mission, which is: 'To show people Jesus', a dilemma which many other cathedrals are currently wrestling with.

Interestingly, Kristina Kapitza, the project's Community Engagement Intern, had written her MA thesis in 2018 on this very subject: *Turning Tourists into Pilgrims at Gloucester Cathedral: How Cathedrals are Engaging New Audiences while Keeping their Religious Role at the Forefront*. One of her conclusions was: 'This case goes to show that cathedrals, while dealing with the same problems, can go about solving them in different ways, should continue to learn from each other

and work together in order to navigate the rocky road of 'touristification' in a religious site'. This is a useful recommendation, and the lessons that Canterbury Cathedral learns throughout the course of The Canterbury Journey should be shared with other cathedral sectors to inform and guide their respective developments in this sphere.

Another unforeseen outcome was that, while the family activities have been very successful at generating interest in people who may not have previously had any connection with the Cathedral, they have also strengthened links with existing employees. Liam O'Driscoll, Community Engagement Manager, noted, 'A really nice sign of success for me is that I would talk to people and ask how did you hear about today?, and they might say "My cousin is a security guard at the cathedral"'. So I could see that there was a word of mouth snowball effect that was happening that was really positive, and those people who are working in those jobs within the cathedral, they are our target audience as well. Them, their communities, their families, they're our target audience, as well as going out to places like Thanet, Swale and Shepway, it was also the people who were already in the building, but had never seen anything for their kids before'.

11.1.5 Gaps

The Pilgrims' Pass administrator role has not yet been filled, so this area of activity has not been delivered, partly because of delays around the new ticketing system and staff changes, and partly because no one has taken ownership of this activity.

The Canterbury Journey

Chapter 12

12 People will have volunteered time

12.1 Short, medium and long term outcomes

The Canterbury Journey aims to create increased opportunities for volunteering in collections care, research and community engagement. In order to achieve this goal, a new volunteer framework has been created to improve the recruitment and training of volunteers. Clear line management will ensure volunteers fully benefit from their experience, and people from non-traditional audiences will be encouraged to volunteer.

12.1.1 What might indicate change?

- Numbers of new volunteers
- Satisfaction rates amongst current volunteers
- Representation of target audiences amongst new volunteers
- Number of volunteer hours contributed to the project
- Volunteering infrastructure

12.1.2 Performance against outcomes

Over 1,500 volunteers had contributed almost 6,300 hours' work over more than 350 days to The Canterbury Journey between October 2016 and March 2020. They provided support in a range of areas, including academic, research, creative practice, collections care and community engagement. This equates to around £112,500 of labour given freely over this period and well exceeds the project target of 1,480 hours and 20 new volunteers per year.

The Head of Learning and Participation, in conjunction with the Cathedral's HR Department, has developed a Cathedral-wide Volunteer Handbook and volunteer strategy, which was launched in July 2019. The volunteer recruitment and management framework has been shared with all departments across the Cathedral working with volunteers as a model to be adapted and adopted in the future.

The volunteer strategy has been really successful, making volunteering more meaningful - especially with regards to Collections Management. This is a great project success, enriching the experiences of those involved and supporting project delivery. There are also wonderful case studies of CPD and training. This has been achieved through outreach to Canterbury organisations, and positive partnerships, as described in this interim report.

12.1.3 Examples / case studies / KPIs

Collections volunteers



Volunteers condition reporting

Volunteers were included in the Activity Plan as a way to deliver the Project's aims, and they

were absolutely integral to the progress made during October 2016 - March 2020. This is one factor that is clearly woven throughout all aspects of the programme, none more so than the Collections volunteers.

A large number of volunteers have been, and are still, contributing to the Cathedral's Collections work, many of them on an ongoing basis. The dedication and skills which volunteers have brought to specialist remits in the Collections has been key to developing The Canterbury Journey. For instance, the church plate volunteers team originally comprised an art student and archaeologist, neither of whom were specialists but who researched and learnt as they went along, at one point receiving training from a metals conservator on basic conservation silver cleaning. A retired textile curator has provided invaluable insights as a textile volunteer, and other textile volunteers have brought their own skills, technological and practical sewing know-how and dedication which has enabled the Project to undertake work, including high quality collection condition reporting, that would have otherwise not been possible. This textile work foregrounded a challenge which is unique to cathedrals and Royal Collections - that historic garments are still being used today.

But volunteers have not only delivered aspects of the Activity Plan - they have also generated a wealth of new research. Volunteers from the University of Kent's Centre for Medieval and Modern Studies, (MEMs), as well as a team of volunteers recruited specifically by the project to undertake research, have brought their postgraduate specialisms to research artefacts and histories to be used in future exhibitions and online resources, developing their research into online materials such as blogs. For instance, one research volunteer translated an entire 13th-14th century Cathedral inventory, two others researched the Black Prince's achievements by searching in archives and libraries all over the country, and a MEMS student translated and reinterpreted one of the documents going on display in the Crypt. Work like this is continuing with students funded by the Consortium for the Humanities and the Arts South-East England (CHASE) Doctoral Training Partnership, which the University of Kent is part of.

The volunteers have even supported the creation of new artefacts, like the silk textile discussed in Section 4.1.4.

In return, and in addition to the satisfaction of their contribution, these volunteers have gained skills, learnt how to share academic findings with different audiences, gained experience of working in the heritage sector, and made new friends. The volunteers all work in teams to ensure they have support and social interaction whilst going about their tasks.

12.1.4 Unforeseen outcomes?

The Canterbury Journey has successfully attracted and recruited a group of young volunteers. The benefit to this group is that they were able to develop their professional skills, build confidence and improve their employability within the heritage sector. The Cathedral benefited from the student volunteer pool, where their knowledge reflected the current thinking, latest standards and best practice in historic research. The outcome of this is a new reservoir of research material and content for interpretation and wider learning.

This group of volunteers also engaged audiences through their activities such as in situ Graffiti research in public spaces, through talks, tours, presentations and taking part in the collections and conservation conferences. Some volunteers also contributed to delivering family fun activities and creative workshops. Their age and enthusiasm was engaging in itself, making them positive and accessible ambassadors for the Cathedral and its heritage that our target audiences could relate to.

12.1.5 Gaps

There is still work to be done to diversify the volunteer pool, as it is the case that affluent older people with access to personal transport are more able to give their time for free.

The Canterbury Journey

Chapter 13

13 More people, and a wider range of people, will have engaged with heritage

13.1 Short, medium and long term outcomes

All events and activities will be designed specifically to attract and engage more people and a wider range of people. There will be opportunities for residents to engage more regularly through the removal of financial and other perceived barriers. Improved branding and images for the cathedral will make it more appealing to a wider range of people.

13.1.1 What might indicate change?

- Specific events
- Marketing activities and interpretation rebranding
- Pilgrims' Pass holders (when launched)
- Numbers of people attending activities, events and exhibitions
- Increased representation of target audiences amongst visitors and attending activities, events and exhibitions
- Increased engagement with the heritage through social media and online
- Numbers of people engaging with heritage through outreach activities outside of the cathedral site

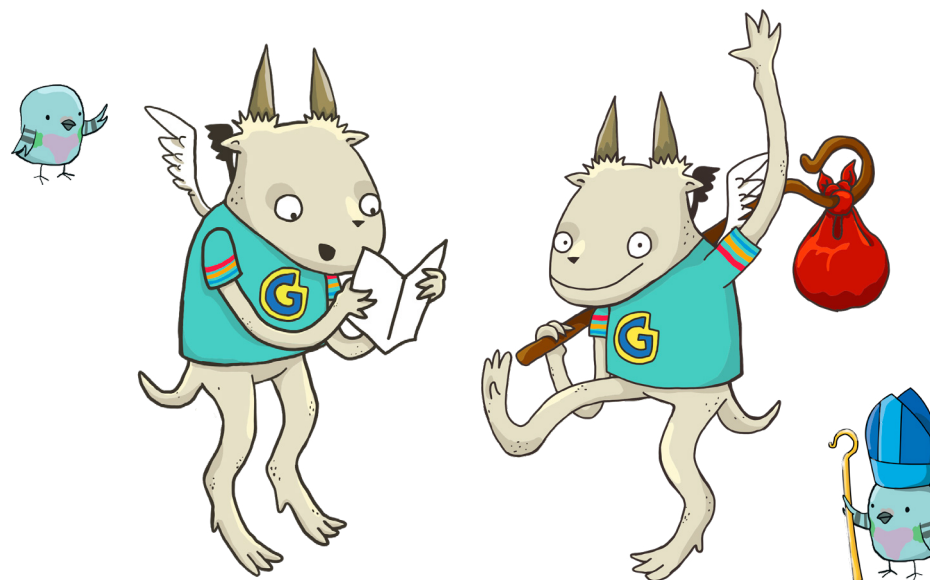
13.1.2 Performance against outcomes

The achievements of The Canterbury Journey so far demonstrate that lasting impact starts at the conception phase of any project. Extensive consultation has been done to ensure that specific activities are designed to meet the needs of the potential beneficiaries. These activities have then been piloted and tested with users. Furthermore, the Audience Panels remain a valuable resource, providing ongoing insights and knowledge from differing perspectives, to ensure that assumptions are challenged and new suggestions taken into consideration.

For instance, the Teacher Panel was set up to help develop and test ideas for the loan boxes. The Journey has recently invited Canterbury Christ Church University Faculty of Education to user test the online learning resources. The Access Panel supported the development of the interpretation and content for the exhibitions and Media Guide - blind and partially sighted panellists took part in user testing fonts, colours, scale, etc. (see Section 1.3). They will be invited to user test the Media Guides once it is safe to bring this group back to the Cathedral. Wheelchair users also fed into the development of creating accessible audio visual screens and exhibition cases. National standards for accessible content have been adhered to where written interpretation is aimed at a reading age of 11 to ensure people whose first language is not English and those with learning difficulties are not excluded.

This is producing positive outcomes, particularly for community engagement, and is much more effective than a top-down approach which risks not fully understanding the circumstances or considerations of specific communities or individuals. Chris Pascall, Head of Visits at Canterbury Cathedral explained that 'Jan and Liam [Head of Learning and Participation and Community Engagement Manager] did loads of work in some of the most deprived areas in Kent - if you can't come to the Cathedral, the Cathedral will come to you!'

The case study on Gregory Gargoyle in Section 15.1.3 demonstrates how rebranding and engagement through social media is producing substantial results.



13.1.3 Examples / case studies / KPIs

Case study - The Feasting Project

The Feasting Project was an innovative and creative outreach initiative in 2019 that forged a stronger connection between local communities from the project's target audiences and Canterbury Cathedral, via a journey of discovery, discussion and creativity.

To achieve this, the Community Engagement Manager Liam O'Driscoll firstly built up a relationship with local community and charity groups to find out more about their work and requirements, including:

- Kent Refugee Action Network (KRAN)
- L'Arche – which enables people with learning disabilities to live together and gain skills through organised and social activities.
- Porchlight - a charity working across Kent to help vulnerable and isolated people get support with their mental health, housing, education and employment

Next, he welcomed them into the Cathedral, gave them a tour and took them to explore the collections, where they researched the Cellarer's food accounts of 1461 and 1504. The community groups discussed these together, using philosophical inquiry to consider how these artefacts make us look at our own feasting, eating, drinking and food sharing practices within different communities today. This was a very democratic way to work with participants, who enjoyed it and felt that their views were valued.



A member of L'Arche taking part in The Feasting Project

They then worked with an artist, Charlotte Firmin, to create imagery interpreting their responses to the Cellarer's food accounts. These designs were transferred onto a set of crockery. The final stage was due to be an end-of-project celebration, which has had to be delayed. The bespoke crockery set will be available for community groups to use in the Community Studio when it opens again after the COVID lockdowns.

This is an excellent example of how the Cathedral's collections were used to form the core of an activity and forge a connection and personal resonance with priority audiences. One important outcome of this event is that local communities were encouraged to enter the Cathedral, to learn about its place as a religious and historic centre, to make a personal connection with it and be inspired to return, whether to the Community Studio (once that has opened), or to feel more

comfortable exploring further. Second, wellbeing benefits ensued from the learning, discussion and artistic activities. Third, the project was run with support from the Turner Contemporary and was another way to maintain the centuries-old tradition of bringing artistic endeavour into the building, with the crockery pieces produced forming a contemporary response to the Cathedral's artefacts. The Archives team gained experience of a less top-down approach to imparting information to visitors, through planning for the visit and hosting the sessions with groups they do not traditionally support. Finally, the profile of the Cathedral was raised through these effective communications, interactions and enriching activities. The Feasting Project Booklet is one of the outputs from this project.

13.1.4 Unforeseen outcomes?

This is another area where one part of The Canterbury Journey is having beneficial outcomes for others. Caroline Plaisted, the Friends Secretary and Administrator, observed that The Canterbury Journey will make it easier to engage more different demographics in the Friends of Canterbury Cathedral since the new Visitor Centre, Community Studio and interpretations have made the Cathedral more appealing, and the new Viewing Gallery will make the site more accessible.

An important point that has been learned is the extraordinary amount of pressure that community groups and charities are facing in the current climate. This is likely to become even worse as the after-effects of the COVID pandemic are felt through redundancies, potential loss of income from government and the public and the resultant lack of resources. Community Engagement Manager Liam O'Driscoll noted that: 'As charities struggle more and more it's harder and harder to work with them and that's a huge factor in what anyone in a cathedral can do. I can have all the time in the world, but if someone at the other end of the phone doesn't have the time to pick it up, then I can't work with them. If they're too stretched delivering basic care needs to be able to engage in heritage and the community engagement we've got on offer, then that's a massive factor that needs to be recognized in this kind of work'. This pressure on community stakeholders may impact on The Canterbury Journey's ability to reach targets as the project continues.

Another gain from The Canterbury Journey is that the Cathedral is building up a greater knowledge of who their audiences are. During the initial project planning phase, the Cathedral thought their audiences were: (1) worshippers, (2) visitors, (3) schools, and (4) community groups, but had not undertaken any work to ascertain what the Cathedral meant to each of these audiences and how they would like to engage with the organisation. As The Canterbury Journey has advanced, demographic information has been collected from every activity, and the information collated and analysed. The Canterbury Journey's Marketing and Communications Officer has built on this to produce some personas, embedding learning about who visits Canterbury Cathedral. This work in progress is another positive legacy for all future marketing, communications, PR and engagement work.

13.1.5 Gaps

As already noted, due to the delays in opening the Community Studio, some of the planned activities were not carried out during the period under review. The lack of resources - particularly time - in the charity and voluntary sector impacted on this work and meant that some potential opportunities were not completed. This pressure will probably be even worse for the rest of the Project, as the impact from Covid-19 and resulting staff furloughs and redundancies make the situation even more pressing.

The Canterbury Journey

Chapter 14

Outcomes for communities

14 Your local area or community will be a better place to live, work or visit

14.1 Short, medium and long term outcomes

Capital works will allow for more engagement with the Cathedral without paying to visit. More local people will be able to engage with the Cathedral, making it a better place to live and work. Partnership working will build links between the city and the Cathedral, and the tourism offer in Canterbury will improve as a result of the project.

14.1.1 What might indicate change?

- Capital works and Viewing Gallery
- Pilgrims' Pass
- Marketing approach, activity plan
- Number of activities taking place
- Number of activities delivered in partnership with local organisations

14.1.2 Performance against outcomes

Most of these indicators of change have already been discussed in the sections above. In addition, The Canterbury Journey's Project Director Mark Hosea and Head of Learning and Participation, Jan Leandro have proactively given presentations to a wide range of audiences, to increase awareness and make wide-ranging personal contacts. As already mentioned, audience panels are involved in every stage, and are presumably sharing their experiences of the project with their networks and families.



The Canterbury Journey's Diversity Panel visit to the Cathedral Archives

Furthermore, a programme of activities have been designed to engage people with the ideas behind the project and inform them about what is happening at the Cathedral – 'Charting the Journey'. A hoarding has been installed to give a general insight into the people, community and objects that are involved in the life of the Cathedral, as well as inform the public about the nature of the current works being undertaken and why. The hoarding is in line with The Canterbury Journey interpretative themes: Crafting the Cathedral, Making History, Cathedral Life, and Canterbury Pilgrimage, and includes sections dedicated to the physical works, people, community engagement, learning and outreach.

The Canterbury Journey collaborated with Canterbury Festival to deliver the *Tapestry of Light* exhibition in the Chapter House, as part of the 2017 festival. The team also collaborated with Strange Cargo delivering stained glass related activities as part of the Cheriton Light Festival in Folkestone. The Canterbury Journey produced medieval costumes to support the Business Improvement District's Medieval Festival.

Activities have been staged to enable people to learn about the Cathedral's heritage through activities linked to national events, including:

- The Big Draw
- Black History Month
- Festival of Archaeology
- Refugee Week
- The Great Get Together
- International Womens' Day

In March 2020, work had just commenced on Christ Church Gate, which is the most outward-facing aspect of the capital works and was expected to make a huge difference to the area and generate a more welcoming face to the city. This should also help local businesses in that area by increasing footfall, as people will come to see what changes have been made, and have their photo taken there, even if they only go as far as the Visitor Centre and Viewing Gallery.

Certain stakeholders will become more involved once the new public spaces are open again, as Caroline Plaisted, Friends of Canterbury Cathedral's Secretary and Administrator noted: 'The Friends will be more involved once it's launched. That's when they will really be able to benefit. It will be a great way to engage visitors and tell them more about the Canterbury Story and become part of the story themselves'.

14.1.3 Examples / case studies / KPIs

Temporary Canterbury Journey Window Exhibition

The windows of the future Visitor Centre at 36-37 Burgate was used for a series of pop-up window exhibitions in collaboration with the stained glass studio, conservation department and Canterbury College for Shakespeare 400 before they were fitted with more static window displays that both chart The Canterbury Journey and describe aspects of the Cathedral, with a particular focus on areas of the collections, such as stained glass, stone, and the archives. This enables anyone passing by - visitors to Canterbury and local people alike - to find out about the project. This should raise awareness of the project and encourage people to find out more, and hopefully be inspired to visit.



Display in the window of the future Visitor Centre

14.1.4 Unforeseen outcomes?

The outcome was that the pop-up window exhibitions and display brought to life a mothballed shop front, creating a sense of anticipation and enlivening the city centre. The content has informed the public, visitors and the community of things to come and engaged tens of thousands of people as they passed by or queued in the Butter Market outside Christ Church Gate.

14.1.5 Gaps

The Pilgrims' Pass scheme has not yet begun, as detailed in Section 11.1.5.

The Canterbury Journey team collaborated with retailers in the surrounding areas to develop the brand for the Cathedral Quarter as part of the city's wider place making programme to create four distinct quarters across the city. This was not achieved during the period under review, instead representatives from the Cathedral Chapter attended meetings, again highlighting the disconnect between Canterbury Cathedral and The Canterbury Journey.

The Canterbury Journey

Chapter 15

15 Your organisation will be more resilient

15.1 Short, medium and long term outcomes

The project aims to achieve increased visitor numbers and income through improved visitor experience. A wider range of volunteers involved in the project will make the organisation more sustainable. More visitors to the Cathedral, events, exhibitions and the shop, as well as Pilgrims' Passholders, will translate into sustainable income. Local people will 'buy in' to the project and be local advocates.

15.1.1 What might indicate change?

- Increased number of visitors to the Cathedral
- Ticket sales, shop sales
- Volunteering infrastructure
- Number of new volunteers
- Number of staff and volunteers undertaking training
- Number of staff and volunteers responding positively to changes implemented as part of The Canterbury Journey
- Number of people using the Community Studio, Welcome Centre and Viewing Gallery for drop-in and community activities
- Pilgrims' Pass, volunteering, outreach activities and partnerships
- The range of events promoted through the 'Whats On' Guide.

15.1.2 Performance against outcomes

The surrounds and precincts are now more suitable for a World Heritage Site and the Cathedral is becoming more accessible in every way - from the lifts in the Visitor Centre to the even landscaping, to the online resources and online engagement with collections'. Everything will need caretaking and updating, and the exhibitions will need regular refreshing in order to keep attracting repeat visits. Equipment bought during the project, for instance specialist camera

and computing equipment, is helping Cathedral staff to deliver outputs at a higher-quality level than would have been possible before, and these will remain on site after completion of the Journey. The huge volume of training and development for staff, volunteers and others, along with substantial amounts of community engagement work undertaken is another area that will somehow need to be retained once The Canterbury Journey reaches its final phase and finishes. The importance of continuity and acquired knowledge is a key lesson learned. Successful use of the equipment funded by the project is reliant on people knowing how to use it effectively and is a potential training gap.

A clear outcome of the initiatives described in this report which offer novel and changing experiences of discovery and engagement – such as the Volunteer Graffiti Research Project, the Collections and Conservation Conferences, Paula the polar bear's visit, Gregory Gargoyle and The What's on Guide – is that they open up an enduring interest and connection with the Cathedral. They also offer new and changing experiences of visiting the Cathedral and open up ongoing PR, communications, marketing, and engagement opportunities – the challenge will be to maintain this with reduced resources after the completion of The Canterbury Journey.

The Activity Plan detailed how social media could be used to create an online community, and this has been put into action on platforms such as YouTube, Facebook and Instagram. One communication initiative which has gathered real traction is Gregory the Gargoyle.

15.1.3 Examples / case studies / KPIs

Case study - Gregory Gargoyle character

Gregory emerged through *Knit a Gargoyle* in 2017 – a project to create an online community through social media by encouraging people to knit their own gargoyles and upload and share images of them. The intention was to start an online conversation and interaction which would culminate in a 'Bring Your Gargoyle' event at the Cathedral – a picnic or other social event.

The Canterbury Journey asked children what character they would like to see at the Cathedral - they were given several options to choose from including lions, birds and gargoyles. Most children opted for a gargoyle. The team then appointed an artist, Greg Stobbs, to run a series of design workshops. The designs were uploaded online, creating a community gallery of gargoyle designs. Greg Stobbs then took elements from the designs to create the gargoyle character.

There followed a 'name the gargoyle' competition, as part of the Cathedral's Open Day event and Gregory was the most voted for name - hence the arrival of Gregory Gargoyle.

Thus, the character of Gregory Gargoyle has been developed, and adopted across the Cathedral in the interpretations and as a call to action character in the Media Guide, themed trails, communications and marketing. He is an appealing and friendly character who children find accessible. As the Head of Visits commented: 'Cartoons and Gregory Gargoyle make things like booklets less stuffy and more user friendly'.

Another example of mutually-enhancing interactions between different items in the Activity Plan is the video depicting the process of carving a gargoyle, which was shown specifically at Gargoyle Week in August 2019 and which was made using existing Loan Box footage:

<https://www.youtube.com/watch?v=-2LN2UK6WjE&feature=youtu.be>

An evaluation of Gargoyle Week shows that 67% of respondents visited the Cathedral specifically for a Gregory-themed event.

Gregory Gargoyle on Twitter



15.1.4 Unforeseen outcomes?

One unforeseen outcome of this online community building is its commercial potential. Although the project anticipated generating income by enhancing appeal to visitors and to clients booking events and use of the spaces, the character has become a popular merchandising figure. The Cathedral shop (in-person and online) now sells Gregory Gargoyle keyrings, t-shirts and a soft toy, and sales have shown an increase off the back of The Canterbury Journey family fun and community engagement activities and events which have been promoted by Gregory in print and digital formats. Further Gregory product lines are under development, such as sticker packs and t-shirts, in addition to using the artwork from the interpretation displays on tea-towels and other items.

This also illustrates another unanticipated outcome of The Canterbury Journey – the mutually-beneficial interdependencies, where one part of the project enhances another, making it genuinely add up to more than the sum of its parts. The ability to create income-generation opportunities from other unexpected parts of The Canterbury Journey is also evident in a range of pens on sale in the Cathedral shop, which are made using wood from the deteriorated timbers taken from the Nave. Commercial activities such as these will be a long-lasting legacy of the project and will help to support the resilience of the organisation.



Gregory Gargoyle Keyring
 ITEM NUMBER: 165426

A fun and beautifully detailed keyring of Canterbury Cathedral's new friend Gregory Gargoyle! 4cm / 1.75" tall (excl ring).

Gregory Gargoyle was no ordinary Gargoyle. He lived up on the roof of Canterbury Cathedral and for hundreds of years sat patiently watching over the City.

He certainly had a tale or two to tell. The problem was he was so SO high up nobody could hear. Then one day work began on the roof and a big red lift appeared. Sensing his chance, Gregory jumped in and came down to play.

€5.05 **£4.50** \$5.73



Nave Roof Oak Fountain Pen - Gold

ITEM NUMBER: 169686

These limited edition oak fountain pens with gold coloured fittings, have been handmade using reclaimed 14th century oak. The medieval timbers used to create these amazing pens were taken from the Nave roof as part of the current [Canterbury Journey](#) project to renovate the cathedral. The pens are turned in Great Britain by Jules Tattersall and come boxed with an information card. They come fitted with a suction mechanism for use with ink bottles but can also use cartridges (not included). There was only a small amount of wood reclaimed from the Nave of Canterbury Cathedral so these pens are only available while stocks last. 5.5" / 14 cms long.



€67.34

£59.99

\$76.41

15.1.5 Gaps

At this interim point it is difficult to measure against KPIs such as visitor numbers and number of people using the new facilities because the delays outlined above meant that the Visitor Centre and shop were open and operational in March 2020, but the Viewing Gallery has not yet opened to the public. The Community Studio was used for an exhibition and a half-term activity, before lockdown.

The initial targets against baseline figures will need to be revisited in the end of project final report, as they may no longer be a fair measure of success. For instance, the baseline total number of people accessing the Visitor Centre was 0 and the end of project target was 643,000, but it is unlikely this figure will be reached, as a result of both the project delays resulting from archeological finds and the COVID lockdowns.

In order to sustain the programme of activities and events as detailed in the Activity Plan over the long term, it will be necessary to retain a number of the project delivery team post completion – or indeed at that point, take the opportunity to review staff requirements and recruit from new as appropriate. Chapter is committed to one full time position for community engagement and outreach, along with a budget for ongoing activities, and has stated its aspiration to increase this to two full time positions moving forwards.

The Canterbury Journey

Chapter 16

16 Key learnings so far

- What does this project tell us that other projects don't?
- What have been some of the biggest successes?
- Where are the learnings?
- What should be amended?

16.1 Project ownership and support

There is a Project Board which approves the appointment of consultants on the project, monitors progress, spending and risks. The Board reports to Chapter, and there have been certain areas of ambiguity or even contradiction, where one body would agree to do something which was changed by the other. Respondents also mentioned the Cathedral's tendency to work in silos, which resulted in some contentious or lengthy discussions, with a lack of clarity about who has ultimate authority.

Canterbury Cathedral, like other Cathedrals, had been in the position of being a quasi-charitable organisation. Cathedrals will in future be registered with The Charity Commission and therefore obliged to follow specific good governance measures, as outlined in the Cathedrals Measure, which received its Royal Assent on 29 April 2021 - <https://www.legislation.gov.uk/ukcm/2021/2/enacted> - which will be rolled out and implemented over the coming year.

A number of people involved in the project had left Canterbury Cathedral during the period under review and been succeeded by others, and several respondents noted the risks inherent in such changes in personnel – both in terms of new people joining the project without having a personal connection to it or an in-depth understanding of it – and the subsequent increased reliance placed on the individuals who remained in post throughout. Mark Hosea, Project Director, was named many times as a key figure in the project's success, being described as having 'excellent project management skills' 'with a prodigious appetite for hard work', 'a crucial person', 'first class' and 'an exceptional person, I would advise the NLHF to listen carefully to him!' The impact if Mark were to leave, whether to move onto another project or due to feeling a lack of clarity or support, was cited as a major potential risk to the continued success of the Journey.

16.2 Project integration

The irritations that have opened up between Canterbury Cathedral's business as usual and the disruption caused by The Canterbury Journey demonstrate the need for any NLHF-funded project to be fully agreed and integrated with the organisation's mission and priorities. A project like this is an internal, organic and evolving process that needs the support of Cathedral communities and stakeholders to deliver the vision.

This means, in practical terms, that the leadership must take ownership of, and provide robust ongoing support for, the project. It entails understanding that the project is viewed as an enabler, not a separate or static entity, so the organisation must continually advocate and demonstrate to all its stakeholders how each element of the NLHF project will help them to achieve their strategic aims.

This also means ensuring that relationships between existing and project staff are established and sustained, and integrating elements of the project into business as usual, for instance through combined communications and marketing efforts, or through the use of committees or steering groups. This would reduce the amount of time and effort needed to explain and convince, and reduce resistance to change. Moreover, this would increase efficiencies and effectiveness and increase the likelihood of sustainable outcomes once the project is completed.

16.3 Processes and procedures

In addition to delivering the outputs detailed in the project plan, one of the main gains so far has been improving the behind-the-scenes work – achieving professional standards, streamlining, formalising, professionalising and standardising processes and procedures, as well as raising awareness of the richness of heritage within the Cathedral and the contribution of all of the people working within it. This will be a lasting benefit of the project and is laying the foundations for future work that can happen after The Journey has finished.

16.4 Digital is fundamental

The online learning resources are now live and digital improvements to the main organisational structures of the Cathedral were lagging behind during the period under review (although this has now improved with a change in personnel). This might be because digital aspects were added to some aspects of the Activity Plan, instead of being conceived as a critical part of the project as a whole.

16.5 Realistic expectations

It is clear from the feedback received that Canterbury Cathedral did not fully understand the scale of disruption that the capital works would cause, in terms not only of scaffolding, noise, etc, but also how this would affect ongoing activities such as services, graduation ceremonies and weddings, and the daily noise and inconvenience this would entail to staff members living onsite. Similarly, the contractors found it challenging to have to stop work when such events were going on, and then pick up again without losing track.

The Cathedral has had to fund a lot of work not anticipated as the project has progressed, such as putting in drainage, in addition to the match funding already provided. Furthermore, the impact on visitor numbers and income was also bigger than Cathedral staff had expected. The success of certain parts of the Activity Plan has placed an enduring increased workload on Cathedral staff – for instance, the family activities are proving so popular that they will continue once the project has completed, while the social media initiative has required staff to keep writing and commenting.

Due to all these unforeseen circumstances, and another issue which arose during work in the library corridor – the poor state of the roof there – Canterbury Cathedral has put a large amount of additional money into The Canterbury Journey. Respondents mentioned investing donations from a legacy, residual funding from the underspend on a different project (the organ), the World War Memorial Fund and the stone auction proceeds to augment the NLHF funding, as costs have risen.

16.6 Collaboration and communication

One positive outcome of the project so far has been the openness and learning different ways of doing things. The feedback is that, because The Canterbury Journey is funded by the NLHF, it requires a high level of openness, communication and transparency, which means sharing experiences, even where they go wrong, and solving problems together rather than in silos.

16.7 Increased organisational awareness and understanding

Linked to the previous point, one interesting finding is how The Canterbury Journey has created an awareness and deeper understanding within and across different areas of the Cathedral. Communication and understanding has opened up and different teams have seen their profile raised within the large organisation. This is an additional benefit from the project, as it not only enables more effective working and collaboration, but also helps new members of staff or stakeholders to rapidly gain a deeper knowledge and engagement with the Cathedral.

16.8 Project management

A key learning is that if a major project like The Canterbury Journey is going on, the organisation should agree not to run any other projects simultaneously. Conflicts arose when a separate major project began that had been organised by the Cathedral but not taken into account for planning The Canterbury Journey. The Canterbury Voice was a £4.2m project to install a new organ and pipes - this project not only clashed with The Canterbury Journey's programme of works, but its impact on staff, resources, community and visitors, and any challenges or issues associated with it, were assumed to be the fault of The Canterbury Journey, thus creating further frustration and resentment toward The Canterbury Journey project.

Another is the sheer amount of interdependencies involved in the project, which had several negative impacts but also opened up so many of the opportunities detailed in the findings sections. It is clear that a significant number of additional benefits have been generated through this project that were not listed in the Activity Plan.

16.9 Change management

One of the most important aspects of any heritage site 'is continuation and tradition - 'heritage' itself means a legacy of previous times. This is even more so in the case of Canterbury Cathedral, which is the Anglican Mother Church and as such is responsible for upholding and maintaining centuries-old traditions and ways of doing things. This has created difficulties in striking a balance between change and constancy. Organisational change management is not a part of The Canterbury Journey, yet the varying levels of resistance to change have produced the most challenges.

The Canterbury Journey

Chapter 17

17 Recommendations

17.1 For The Canterbury Journey

17.1.1 Next steps for The Canterbury Journey post-COVID period

As COVID restrictions end and the Cathedral can open its doors, there is a need to set up and launch the exhibitions and Media Guide, get the Pilgrims' Pass scheme up and running, and continue with the Learning and Participation activities. It is important to monitor and evaluate these to gain further insights into who, when, how and why people are engaging with the Cathedral, to inform marketing and communications work in the future.

There is a need to recognise that the five-year duration of The Canterbury Journey is just a small step in a long and continuing programme of need. Therefore, the most important thing is to ensure that the gains made during this Project are sustained, so there is a need for forward planning in terms of how activities will continue once The Canterbury Journey has completed. This planning should include staffing (paid, voluntary, placements etc), income generation, and spatial use, as well as new ways of working, such as following procedures to maintain the enhanced professional standards that are a significant outcome of the project.

Great effort should be taken to demonstrate the return on investment of The Canterbury Journey - social, economic but also in relation to the religious mission - for two main reasons. Firstly, this will make it easier for those who have joined the Cathedral part-way through the Project to grasp the new opportunities and sustain them for the benefit of all stakeholders. Secondly, this will be valuable evidence to support Canterbury Cathedral's ongoing fundraising after the project has ended and NLHF funding has ceased.

17.2 For the National Lottery Heritage Fund

17.2.1 Project governance and management

It might be effective in the future for the NLHF to insist that there is one body who 'owns' a project, which has ultimate responsibility, supervisory and decision-making authority and, therefore, accountability. Such a body should provide steadfast support to the project within the organisation and its stakeholders, and to key figures involved, to ensure that their contribution

is recognised, that they have a sounding board to go to in times of uncertainty, difficulty or even conflict. Funding should be budgeted to allow key figures to be appointed, such as Project and Finance Directors, to create a better chance of success, instead of expecting existing staff to carve out space in their workloads to take on additional NLHF-funded tasks.

17.2.2 Flexibility and contingency in large-scale heritage capital works

The Canterbury Journey has encountered all sorts of unexpected and exciting finds during the capital works, which is perhaps unsurprising given the age and significance of the site. Due to this, the project is behind schedule and over budget, so there is a need to include contingency funding and flexibility for possible time extensions into major heritage projects such as this, acknowledging that when construction work starts it is extremely likely to find additional problems or areas to rectify.

Conversely, it has produced significant achievements that were outside the original Activity Plan, so NLHF should also ensure there is a way to take account of the additional outcomes that are generated through large-scale projects like this, rather than measuring solely against initial indicators and KPIs.

17.2.3 Project ownership and integration

If a project champion leaves the organisation, as happened in this case, there must be a thorough handover to someone else, as there is a need for a project sponsor or leader in any large project like this. The final stages of the project need to be viewed as belonging to the Cathedral, working together with the Journey team towards a common goal. Future NLHF-funded projects could include funded positions within existing departments, rather than establishing a separate project team, as locating those working on a project physically within an organisation might help to embed it more deeply.

NLHF should direct applicant organisations to carry out a pre-application review of what other works and projects they are planning to carry out, to ensure that all proposed activities are either taken account of and included in the application, or postponed until afterwards.

17.2.4 Digital is fundamental

A solid, coherent digitisation plan and procedure should be part of all large-scale and complex projects like The Canterbury Journey. NLHF should therefore allow funding to be included for a Digital Project Manager:

17.2.5 Realistic expectations

Following on from the previous point, NLHF should also appreciate the reality of the resources needed to recruit, train, organise and support volunteers, and allow a portion of time to be included for paid staff members to undertake this. Similarly, Canterbury Cathedral's Director of Finance Julie Wood commented that having a part-time Project Accountant included in the project has been a key part of the Journey's success, so it is vital to ensure that the burden of additional work is not placed on existing staff who may be unable to take on more and more tasks on top of their own jobs.

Furthermore, the Fund should support organisations when they are considering putting in a bid for a big project like this, e.g. through tools, workshops and information - so that organisations understand the amount of additional work that staff and volunteers will have to do to deliver it - as well as the impact on their business as usual. Organisations also need to understand that they should not always bring in a new resource to deliver bits of the project because at the end of the project the organisation needs to sustain itself. It is key that detailed internal consultation takes place prior to application, and that there is engagement and ownership throughout the organisation.

17.2.6 Change management

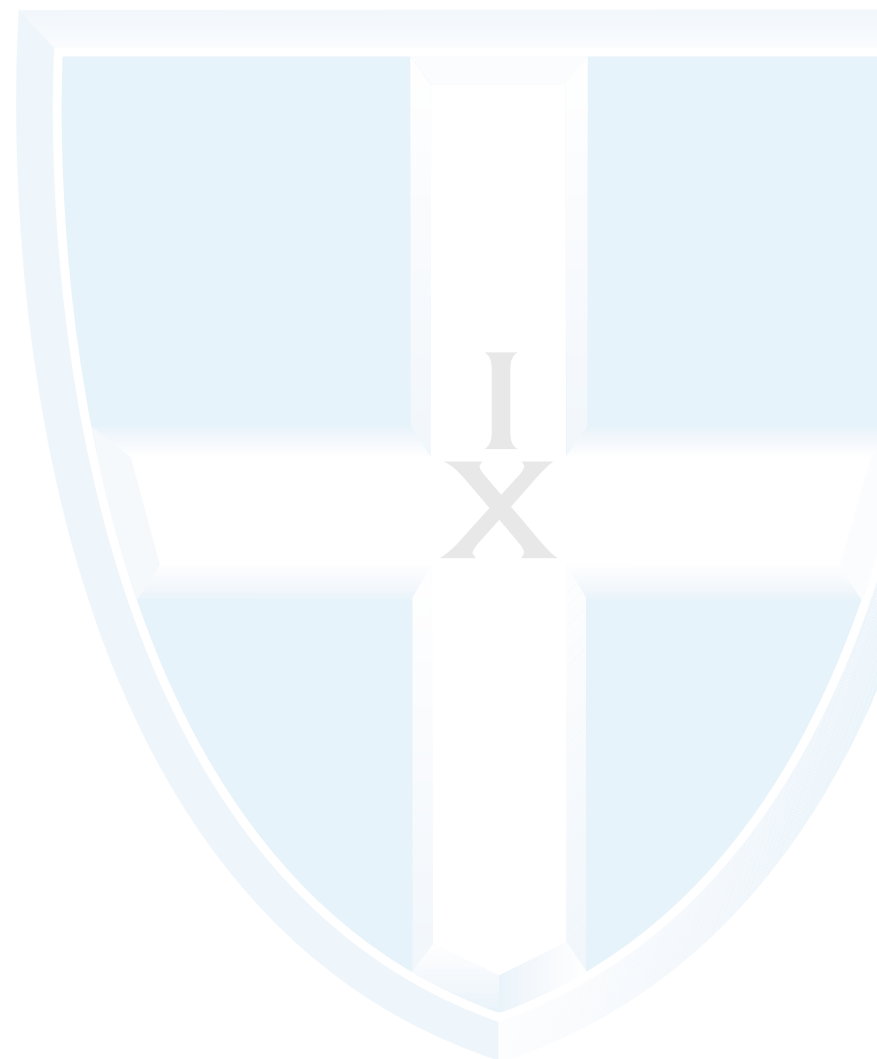
The National Lottery Heritage Fund needs to appreciate that large-scale and complex projects such as The Canterbury Journey may well achieve all the objectives proposed in their plan, yet wider and longer-term benefits might not be cemented unless these projects are viewed as requiring inherent organisational change:

Before a project starts -> Project -> After the project ends

underlying organisational change

Without fundamental shifts in organisations, the attitudes, behaviours and approaches that will embed sustainable change may not occur. NLHF should therefore consider how to include this requirement in future funding rounds. For instance, applicants could be required to provide a

strategic plan in which the short-term project forms only a part. If the Fund decides to do this, however, it would need to provide additional support so that potential applicants can plan and implement more strategically and over the longer-term. This might also entail more ongoing interaction between the NLHF and funded organisations.





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