'Our Lincolnshire'

Exploring public engagement with heritage

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Abbreviations

ACE   Arts Council England

CE   Creative Engagement

f   Frequency

HLF   Heritage Lottery Fund

LCC   Lincolnshire County Council

LOV   Lincolnshire One Venues

LRO   Lincolnshire Research Observatory

MLC   *My Lincolnshire Collection* web app

OL   *Our Lincolnshire*

OLHS   *Our Lincolnshire* Heritage Survey

ONS   Office for National Statistics

PI   Principal Investigator

RA   Research Assistant

R&D   Research & Development

UAH   University Academy Holbeach

Project Team

The *Our Lincolnshire* project was completed in May 2016, led by Professor Matthew Cragoe and Professor Carenza Lewis at the University of Lincoln on behalf of Lincolnshire County Council. The project was funded by Arts Council England. The survey strand and project co-ordination was delivered by Anna Scott. The web app was developed by Dr Duncan Rowland and Anna Cruse. The cricket heritage strand was researched by Dr Raf Nicholson with Matthew Pickering. The performance strand was managed by Dr Dominic Symonds and co-ordinated by Emily Bowman on behalf of Lincolnshire One Venues, and delivered by Egg Box Theatre and Flickbook Theatre.

Executive Summary

Carenza Lewis

1. Introduction

Our Lincolnshire (2015-16) was devised as a robust, multi-vocally informed exploration of the attitudes of residents and visitors in Lincolnshire to the county's heritage and the ways in which they engage with it. The context for this was the recognition amongst the county heritage sector of a disconnect between citizens of Lincolnshire and heritage beyond the city of Lincoln which presents challenges when the purpose and function of museums and heritage services need to be reviewed, especially when funding issues are impacting on this process. Understanding attitudes and re-connecting the various audiences in Lincolnshire with their rural heritage in a meaningful and creative way is thus required to ensure the continued collection, curation and presentation of heritage assets is effective in caring for heritage now and for future generations and ensuring the heritage resource reflects, meets and advances the interests, needs and aspirations of Lincolnshire's residents and visitors today.

- Arts Council England (ACE) funded *Our Lincolnshire* to devise, undertake and analyse a varied programme of public engagement which would employ a diverse range of approaches including new creative strategies to explore existing attitudes to heritage and new ways of engaging wider publics with heritage.

- *Our Lincolnshire* was conducted in three phases: (1) scoping phase; (2) engagement; (3) reporting and dissemination.

- Phase 2 comprised four main strands, a conventional (albeit large) survey and three less conventional 'creative' programmes:

    - **Heritage Survey:** a detailed large-scale survey with questions about attitudes to heritage and heritage engagement in Lincolnshire;

    - ***'My Lincolnshire Collection'*:** a digital 'web app' enabling users to select favourites from a range of 100 images of Lincolnshire's heritage objects;

    - ***'Performing Lincolnshire Heritage'*:** four new local performances co-created and co-produced by members of the public exploring themes chosen by them;

    - **A case-study focussed on cricket as heritage:** exploring attitudes to a traditional cultural activity which would not typically be regarded as 'heritage' by its participants.

2. Heritage Survey

2.1 Aims

The survey strand aimed to find out what residents of and visitors to Lincolnshire thought about heritage in the county and more generally. Topics to be explored included:

- **Understanding heritage** e.g. *What does heritage mean to you? What do you consider to be heritage for you in Lincolnshire? What do you enjoy doing?*

- **Valuing heritage** e.g. *Is heritage important to you? What aspects are most important?*

- **Current/recent engagement** with heritage i.e. *What, where, when, why?*

- **Potential future engagement** with heritage e.g. *What is missing? What else do you want it to include? What would make you engage more?*

- **Identifying priorities** e.g. *What are the key assets (i) for you; (ii) for Lincolnshire? What should be done with them? Who should be involved? Whose responsibility is it to manage and protect them? Whose responsibility is it to deliver the services?*

- **Priorities for the County Heritage Service** e.g. by ranking assets in the 'core' definition by (i) importance to the individual; (ii) importance to Lincolnshire;

- **Priorities for future collecting** e.g. *What is it about Lincolnshire that you think should be collected and curated for the future?*

2.2 Scope, reach and representivity

- The *Our Lincolnshire* Heritage Survey (OLHS) collected an extensive data set on attitudes to heritage in Lincolnshire, from residents and visitors to the county. It achieved above the target number of 666 respondents, with 1,093 completing it through to the final question.

- OLHS completion rates were 52% for under 10s, 89% for 11-18 year-olds and 75% for adults. This suggested that the design compromise reached between the need to explore a wide range of topics and to avoid an over-long survey which people would not complete was successful.

- The OLHS achieved a broadly representative sample of the population of Lincolnshire when compared with 2011 census data.

  - Demographically, the overall respondent profile was representative in terms of gender, ethnicity, proportions of students, employees (full-time and part-time) and carers. Young people (under 18), graduates and retired people are slightly over-represented and self-employed and unemployed people slightly under-represented (Chapter 2).

  - Geographically the survey garnered responses from across the county. Residents of the city of Lincoln, West Lindsey and North Kesteven were slightly over-represented in the survey. 23.6% of respondents have lived in Lincolnshire for less than 5 years but 64.9% have lived in the county for between 5 and 30 years (Chapter 2).

- The self-selecting response process and the subject matter and length of the OLHS questionnaire makes it likely that adult respondents have above average-interest in heritage. The extent of this bias can be measured by comparing *Our Lincolnshire* statistics with those of DCMS (2015). This shows the percentage of OLHS respondents who had visited a heritage site within the last year (max. 74%) to be not significantly above DCMS figures for the same period of 72.5% (DCMS, 2015, 17). 63% of OL adult respondents reported visiting a museum in the last year, 11 percentage points above the 52% of DCMS respondents nationally (DCMS, 2015, 24) and 50% of East Midlands region respondents (DCMS, 2015, 26).

- This self-selection bias inherent in the OLHS is likely to be offset by the diverse range of contrasting creative engagement strategies used elsewhere in the *Our Lincolnshire* initiative, and does not in any case apply to apply to 11-18 year-olds who completed the survey in class (Chapter 2). 57% of OLHS 11-18 year-olds had visited a museum in the last year, significantly closer to the DCMS figures.

2.3 Attitudes to heritage

- More than 90% of OLHS adults agreed with the suggested definition of 'Heritage' as '*monuments, objects, stories or traditions which we have inherited from the past*'. Under 18s were less confident

about this definition, with a quarter uncertain (Chapter 2). Free-text comments generated important qualitative data about attitudes to heritage and showed that respondents recognised both tangible and intangible heritage (Appendix 2.3).

- At the beginning of the OLHS, 71% of respondents considered heritage 'important' or 'very important' to them. This included 85% of adult respondents, but only 40% of 11-18 year olds (Chapter 2).

- Changes in response to the same 'how important is heritage to you?' question at the end of the OLHS indicates the process of filling in the questionnaire may itself impact positively on respondents' attitudes, with the percentage of respondents stating that heritage was 'important'/'very important' to them rising (even accounting for drop out-rates) by seven percentage points (10%) to 78%.

- The impact of filling in the survey was more marked in under 18s (with those considering it 'important'/'very important' rising by 11 percentage points (25%) from 40% to 51%) than adults (rising six percentage points from 85% to 91%).

- Attitudes were particularly strengthened at the top end of the scale, with the percentage rating heritage 'very important' to them rising by 15 percentage points (nearly 30%) from 48% to 63%. The percentage of under 18s top-rating heritage as 'very important' doubled, but from a low base to 16%.

- Enjoying, investigating and protecting heritage are seen to be important by the majority of all OLHS respondents, although as many as 40% of under-18s feel these issues were 'Neither important nor unimportant' (Figure 19). Heritage appears to be seen by some as a legacy issue rather than something to be experienced in the here-and-now (Chapter 2).

- Asking for heritage-related memories of Lincolnshire elicited a wide range of responses which mostly focussed on rural heritage, with city of Lincoln heritage featuring notably rarely. This contrasts with some other aspects of the OLHS where the city is over-represented and points to a promising way of building engagement with rural heritage (Appendix 2.5).

2.4 Heritage interests

- When asked to rank heritage types in order of importance to them, adult OLHS respondents showed a strong preference for historic buildings and archaeological sites/monuments (Chapter 2, Figure 23) and ranked works of art, digital heritage and participatory activities lowest. Under-18s ranked all the themes more evenly only showing marginal preferences for historic buildings and stories/memories (Chapter 2, Figure 24).

- Free-text comments showed OLHS respondents found these ranking questions difficult, and the strident response to this question conveyed a strong sense of engagement with heritage and appreciation of the opportunity the survey provided to share their thoughts (Appendix 2.4).

- Geographically, local and regional heritage (i.e. within the county of Lincolnshire) was preferred over more distant heritage, particularly amongst over 18s. Heritage in Wales Scotland, Ireland and beyond Europe was ranked least important for the majority of respondents (Chapter 2). This may reflect the reach of day-trip and annual holiday destinations.

- Ranking by historic period, adult OLHS respondents preferred heritage relating to the early modern and modern periods (i.e. $16^{th} - 21^{st}$ century) while under-18s preferred the prehistoric and modern ($20^{th}/21^{st}$ century) periods (Chapter 2, Figure 28-30 and Figure 52).

- In terms of preferred heritage themes respondents would like to explore, all bar under 11s overall top-ranked their own family history (Chapter 2, Figure 31). Under 11s preferred events (exemplified as 'like battles, disasters, discoveries, explorers) (Chapter 2, Figure 53). In second place, adults preferred the lives of 'ordinary people' while 11-18 year-olds were more interested in famous people from the past (Chapter 2, Figure 32-33).

- A clear majority of all OLHS respondents felt it was important to learn about both good and bad things from the past (Chapter 2, Figure 34).

- When considering the preferred outcomes of their heritage engagement, protecting/preserving heritage and 'learning something new' were considered most important (Chapter 2, Figure 35).

- Respondents did not generally consider it very important that public heritage activities should contribute to the economy, help people develop skills and/or increase well-being. Overall, adults considered 'contributing to the economy' to be the more important of these three issues, with under-18s ranking this lowest and narrowly favoured skills development over nurturing well-being (Chapter 2, Figure 36-37).

2.5 Presenting heritage

- Overall, OLHS respondents felt strongly that it should be Lincolnshire residents and museum/heritage experts who make decisions about the presentation and care of heritage (Chapter 2, Figure 38).

- Adults ranked residents of Lincolnshire and heritage experts most highly as presenters/curators, with under-18 rankings more evenly spread (although still favouring residents and experts). Under-18s also ranked the importance of their own input significantly more highly than adults did theirs, and ranking marginalised groups slightly higher than did adults (Chapter 2, Figure 39).

- All respondents strongly rejected the prospect of celebrities influencing the heritage curation/presentation process.

2.6 Current heritage engagement/visiting patterns

- Nearly 80 per cent of OLHS respondents had visited a historic city or town within the last year, 72% a historic building, 65% a historic park or garden, 63% a museum, 62% a ruin such as a castle, 54% a historic place of worship or an industrial heritage site and 43% an archaeological site (Chapter 2, Figure 40).

- Sites connected with sports heritage were least likely to have been visited by over 18s (10%) although this is not the case for under 18s (45%) (Chapter 2, Figure 41). Under 11s are least likely to have visited an art gallery (Chapter 2, Figure 56).

- There was some discrepancy between OLHS patterns for visits in and beyond Lincolnshire, with visits to archaeological sites much lower within the county than beyond its borders (Chapter 2, Figure 40). Historic cities, buildings and places of worship showed negligible difference, which may reflect the pre-eminence of the city of Lincoln for heritage trips within the county.

- The most popular heritage activity that OLHS respondents had taken part in were the most passive/easily accessible, including watching history/heritage films and programmes (72%), reading (56%) and online research (44%) (Chapter 2, Figure 42). Overall, fewest respondents had taken part in metal detecting, historic re-enacting, historic building recording, archaeological excavation, heritage conservation, and studying a heritage course – all of which are less widely available to all.

- Under 18s reported a broader range of heritage participation, with at least one third of this group taking part in each of the given heritage activities. This probably reflects school-generated opportunities, such as the 38% who have participated in an outdoor heritage investigation (Chapter 2, Figure 43). Under 11s are most likely to want to see, hold and touch 'old things', and least likely to want to watch a film or dress up and re-enact (Chapter 2, Figure 55).

- Most heritage activities were pursued in respondents' own time (95% of adult responses and 60% of under-18s, this discrepancy presumably reflecting school activity) or for academic study (42% of under-18 responses). 3-4 times per year was the most common stated frequency for such activity (Chapter 2, Figure 45).

- Over 18s were most like to participate alone or with a partner, while under 18s were most likely to do so with parents, siblings or school. Under 18s and over 18 were equally likely to participate with friends (Chapter 2, Figure 46).

- Most heritage visits/activity took place relatively close to respondents' homes, within Lincolnshire or in England, although activities/visits in Europe beyond the UK were recorded by 30% of respondents (Chapter 2, Figure 47).

- Despite taking part in heritage activities by visiting heritage-related sites and engaging in self-directed heritage pursuits (e.g. watching films, reading, or online research), most respondents had not become more formally involved with a local or national heritage related organisation (Chapter 2, Figure 48).

- Free-text responses to the aspirational question '*What heritage in Lincolnshire do you most want to be made accessible to the public today?*' emphasised tangible heritage and local/family history (Appendix 2.9).

  - 'Building(s)' was the most frequently used term with a frequency of 64 (rising to 157 if including specific terms such as castle, church, cathedral).

  - There was a firm interest in family and local heritage, reflected in frequencies of references to 'local' (36), 'county (30), 'family' (11), and perhaps by 'social' (10).

  - 'Museums', 'documents'/'records' and 'archives' featured strongly with word frequencies of 61, 57 and 31 respectively.

  - References to intangible heritage such as 'memories' (4) and 'traditions' (2) were very infrequent.

  - 'Roman' (26 references) and 'medieval' (17) are the favoured named historic periods, although 'war'/'battle'/'WW' and 'industrial' mostly refer to 19th and 20th century heritage and appear 27 and 20 times respectively.

2.7 Increasing engagement

- Factors affecting the likelihood of increasing their heritage participation in the future varied significantly when under 18 and adult responses were compared (Chapter 2, Table 41).
- For adults, key factors likely to encourage them to interact with heritage more were largely altruistic, focussed on enabling them to support heritage (55%), benefit their community (40%) or help other people (32%) (Chapter 2). Meeting new people, better car parking and presentation ranked close behind on 29%, 28% and 28% respectively. Cost and public transport were not key issues for adults who mostly appeared uninterested in improved facilities and extremely uninterested in Wi-Fi provision (4%).

- In direct contrast, an overwhelming 63% of under-18s said free Wi-Fi at heritage sites would make them more likely to take part. Other important factors which distinguished this group from adult respondents included activities being more relevant to them personally (46%), costing less (39%) and being more beneficial for them (40%). Younger people are more interested in helping other people (36%) than supporting heritage (20%), and are also significantly more likely to value the provision of attendant facilities (refreshments (32%), retail (24%), disabled (21%) and recreational (26%)) than adults.

2.8 Preserving heritage

- Asked to prioritise different sorts of heritage assets for preservation for the future, adult participants showed a marginal preference for tangible heritage over intangible (56%:43%, approximately 5:4), whereas under-18s favoured intangible heritage (18%:24%, approximately 3:4) (Chapter 2).

- Answers to '*What heritage in Lincolnshire do you most want to be looked after for the future?*' (Appendix 2.10) showed some interesting differences compared to the 'accessible today?' question (Appendix 2.9).

  - Tangible heritage such as 'buildings' featured even more strongly with the word frequency rising from 64 to 108 (if the counts for 'castles' 'churches' and 'cathedrals' are included with 'buildings', the frequency rises from 157 to 237).

  - Some aspects of intangible heritage showed slight rises but from very low bases with 'traditions' rising to 8 from 2, and 'memories' to 6 from 4.

  - The number of references to 'museums' and 'archives' was much lower, reduced from 61 to 25 and from 31 to 14 respectively.

  - Support from preserving heritage relating to family, rural and local heritage for the future was lower than enthusiasm for accessing this in the present

3. 'My Lincolnshire Collection' digital 'app'

3.1 Aims

The creation of a digital 'app' allowing users to select their top ten heritage assets from 100 images was intended to provide a creative way of engaging a younger cohort with Lincolnshire's heritage and collect a differently sourced corpus of information about Lincolnshire heritage preferences. The aims were:

- To engage residents and visitors to Lincolnshire with heritage in a creative and innovative way,

- To ascertain the usability and appeal of a web-based heritage app, and identify the audiences to which such a concept is best suited.

- To broaden public attitudes regarding what constitutes heritage, directed towards objects of heritage that are less well known and less frequently visited.

- To discover what aspects/types of heritage Lincolnshire's residents and visitors find the most interesting and/or engaging.

3.2 Scope, reach and representivity

- A web-app was created in order to avoid excluding those without web-enabled phones.

- Images of publicly visible heritage objects were solicited from the public and heritage organisations across the county with gaps in coverage filled by '*Our Lincolnshire*' project staff. Short captions explaining each image were also written by project staff.

- Users chose 10 objects, unranked and on final submission were provided with a map showing their location so they could plan visits and were able (but not required) to leave comments about their choices.

- The distribution of the 100 objects depicted were broadly representative of resident population figures in Lincoln, North Kesteven and South Kesteven. West Lindsey and South Holland were over-represented and East Lindsey and Boston under-represented.

3.3 Engagement with creative new technology

- In spite of extensive publicity on social media, BBC local radio and local press, usage of the app achieved just 17% of target levels with c. 2,700 initial online page views translating into only 168 completed selections. This contrasted with an informal 'Buzzfeed' quiz using the same images which attracted more than 2,700 participants.

- Feedback during face-to-face sessions revealed some initial confusion re the functionality and purpose of the app, and indicated that younger participants found the app easier to use and were more positive about the images than older users.

- It is possible that this method of online engagement in 2016 may have fallen between younger participants who would have been comfortable with the technical functionality but were deterred by the subject matter, and older participants interested in the topic but deterred by the technology.

- It is more likely, given the success of other *Our Lincolnshire* online engagement (including the heritage survey run on Survey Monkey and the Buzzfeed quiz) that the use of a new, unfamiliar platform was the most significant factor adversely affecting take-up of the app.

3.4 Attitudes to heritage

- The 168 completed selections although small in number did reveal some interesting trends regarding public attitudes to heritage assets. The five objects selected the most often were the Jolly Fisherman from Skegness, the Dandelion on Nocton Village Green, the Ferris wheel at Skegness, a bicycle in the Museum of Lincolnshire Life and a brooch depicting the Lincoln Imp from the Usher collection in Lincoln.

- Geographical distribution of user-selected objects favoured the city of Lincoln, which made up only 16% of objects in the original sample but 32% of objects in app-users top 25%, outperforming all other districts. South Holland was the most disproportionately disfavoured region, with 24% featured objects but only 12% of the top 25.

- Historic period also showed marked user-derived preferences, with the 18th-21st centuries most popular and 12-18 year-olds overwhelmingly favouring 19th-21st century items. No objects of 5th, 11th, 12th, 16th or 17th century date were represented in the top 25.

- The type of heritage represented in user choices is broadly in line with proportions of depicted images in the case of agricultural, archaeological, commemorative, military, fine art and public art objects. Industrial heritage objects are favoured, making up 12% of the top 25 most frequently chosen despite constituting only 6% of the original sample. Conversely, none of the objects in the top 25 belonged

to the Romany or the Architectural heritage type, despite these representing 4% and 3% of the total sample respectively.

4. Lincolnshire's Cricket Heritage

The cricket strand of *Our Lincolnshire* aimed both to advance understanding of the meaning and relevance of heritage to Lincolnshire residents, and to reconnect people in Lincolnshire with this heritage, based on the premise that sport is one form of cultural heritage. Focussing on this encompasses tangible and intangible heritage and provided an alternative to views of heritage dominated (as in many survey responses) by tangible heritage focussed on buildings and monuments. Lincolnshire is an interesting focus for this project because while its cricket identities have been framed at the county level since the eighteenth century, it is a 'minor' county (in the context of the game of cricket) and so lacks a strong, professional context for the game. The project used archival research combined with oral history interviews.

4.1 Aims

- To document the previously unexplored history of cricket in the county.

- To explore what makes cricket in Lincolnshire distinctive from other counties.

- To explore how local residents relate to their cricket clubs.

- To identify Lincolnshire's cricketing heroes.

- To explore the implication of a community losing its sporting heritage.

- To reconnect people in Lincolnshire with this aspect of their heritage.

- The research focussed on participants in Lincolnshire cricket and neither aimed for nor achieved wider community engagement.

4.2 Scope, reach and representivity:

- All 696 items relating to cricket in the county 'Lincs to the Past' archives were consulted, as well as material located at the Gainsborough Heritage Centre and items from digitised Lincolnshire newspapers held at the British Library.

- All 200 cricket clubs in Lincolnshire were contacted to request club histories and to identify subjects for interview. 27 histories were submitted and 20 clubs responding positively to interview request with 15 interviews ultimately completed. Subjects included four women, one coach and one umpire from clubs in six of the nine Lincolnshire districts. The south of the county (especially Boston and South Holland) were not represented.

- The hour-long interviews were semi-structured to include personal cricket involvement, club history and traditions, the distinctiveness of Lincolnshire cricket, the local impact of cricket team closures and changes to cricket in the county.

- Nomination to the Hall of Fame required a 500-word account describing the nominee's contribution to Lincolnshire cricket, whether as player or in another capacity.

4.3 Attitudes to heritage

- The archival research highlighted the changing nature of cricket patronage in rural society, showing the importance of church and landed gentry as patrons of clubs and providers of pitches in the 18th and 19th centuries, the emergence in the early to mid-20th century of teams attached to hospitals and

works teams set up by paternalistic industrialist employers, and the disappearance of many of these in the 1980s in the wake of deindustrialisation and the closing of residential hospitals.

- A decline in cricket clubs and leagues across the county was regretted by respondents and felt to reflect a broader decline in community life linked to wider social and economic change. Cultivation of youth cricket and women's cricket were seen to help sustain the game.

- The heritage aspect of cricket clubs in Lincolnshire was evident in the impact they had on residents' sense of place and local identity, reflected in the requirement for a minimum number of club team members to be born in the county and the pride taken in maintaining pitches.

- Although the research focussed on cricket participants, the presence of clubs and grounds within local communities was seen to create and sustain customs and values, contribute to the heritage landscape, and form part of local identity.

- Cricket was also felt to have an important role due to its cross-generational and intergenerational nature: young people felt less strongly about 'authorised' heritage such as museums and monuments, but appreciated involvement in sport where they can learn its rules, techniques and traditions from older members.

- The Hall of Fame received only 5 nominations, possibly due to personal reticence but it may be because the concept was poorly understood and the website had not yet been launched to display examples. When interviewees were asked, almost all could list at least one or two members of their club who they felt worthy of entry in a Hall of Fame.

- There was a very positive response from those within the cricket community to the idea of a virtual museum of Lincolnshire cricket. The project website, with 27 club histories and the beginning of a hall of fame, seems likely to be well used and highly regarded by clubs and shows what such a virtual museum might look like.

5. Performing Lincolnshire Heritage

5.1 Aims

- To develop and perform short new creative works inspired and shaped by local people focusing on their chosen aspects of heritage. Theatre companies commissioned to facilitate this were not heritage specialists, and aimed not to impose their own conceptions of heritage on the project but to work with communities to explore community attitudes.

5.2 Scope, reach and representivity

- The time-scale of the project was three months, with theatre companies commissioned in January 2016 charged with completing their work by the beginning of April 2016. Short timescales and a lack of publicity were challenging, but all projects were ultimately successful.

- Each project involved a series of workshops over six weeks culminating in a community performance in a local venue (Pinchbeck Church Hall, Louth Riverhead Theatre, Grantham's Guildhall Arts Centre and Gainsborough's Old Nick Theatre).

- Each project used different approaches to engage, consult and work with communities at their location, shaped by the circumstances presented by each location, and in response to the dynamics encountered through the process. All projects involved local people, researched and explored aspects of local history and heritage, conducted street interviews, targeted community groups at

appropriate meetings, planned and delivered drama-based workshops and co-devised and co-produced the final performance pieces with local participants.

- Louth: a bricolage of 50+ local vox pops curated thematically alongside participatory installations, contributions from the East Lindsey Dialect Society and paintings by local artists.

- Pinchbeck: "Future of the past" and "People vs. places" performances were verbatim-style representations of local heritage from a visitor perspective with interview recordings framing facts, information and memories.

- "Our Grantham": storytelling, script-in-hand performance, multimedia and live music focussed on local strong women: Edith Smith (first female police officer), canal women, Violet van der Elst (anti-capital punishment campaigner) and Margaret Thatcher.

- Gainsborough: a site-specific promenade performance in the former prison explored themes of community, justice, law and heritage through a new narrative in which teenage girls break into the prison and encounter the ghosts of former victims of justice.

- The four performances involved a total of 250+ people across the county from Louth in the north-east, Pinchbeck in the south-east, Grantham in the south-west and Gainsborough in the north-west.

5.3 Attitudes to heritage

- 80 evaluations from audience members included people born in every decade from the 1930s to the 2000s with 59% female and 41% male. 85% rated the performances 4 or 5 stars (out of 5) with free-text comments showing the impact on attitudes:

  - Respondents appreciated the focus on their local heritage.

  - Respondents felt they learned a lot about heritage (in general), local history and specific Lincolnshire heritage assets (e.g. Gainsborough's Old Nick and the East Lindsey dialect).

  - Respondents valued the opportunity to comment on things that mattered to them and valued the broad community involvement.

- Performance participants/contributors found the experience was fun, educational, enjoyable and thought-provoking. They enjoyed the collaborative process and the sense of achievement and felt the outcomes had exceeded their expectations and were keen for something similar to happen again in the future.

- Theatre company staff and facilitators appreciated the opportunity to work with new communities and developing adaptive strategies responsive to the demands of co-produced projects with no 'authorised'/pre-imposed structure which was experienced as challenging, but ultimately very valuable.

- Heritage was observed to resonate with people when they find a personal relationship with it and feel they directly benefit from it. Strategies involving meeting people locally and working informally were most effective in engaging people. Participants were primarily motivated by their interest in their community and their own practices.

- The word 'heritage' was interpreted in different ways by different people (as inheritance, identity, sites, traditions, practices, etc.). The term 'heritage' was alienating for some people, even when the heritage itself mattered to them. In spite of this, no-one wanting to perform was switched off by the notion of heritage, although people interested in heritage were nervous about performance.

- Participants appreciated the sense of being valued for their knowledge, opinions and their stories and were resistant to the notion of being told what to appreciate.

- Most participants did not view heritage as the most important thing in their lives, being more interested in the future than the past and on concerns about uncertainties. Older people felt more attachment to heritage than younger people, who struggled to appreciate why heritage was being promoted when they felt nothing was being done for them.

- The impact of involvement in the performances on attitudes to heritage was broad and deep. In particular, they moved from conceptualising heritage as something detached from most people's lives and focussed solely on objects and built structures, to seeing it as something much more diverse and closely related to people's lives.

- The performances initiated new engagements with heritage amongst those involved which would benefit from being sustained/developed further.

6. Conclusions

Our Lincolnshire was devised in order to explore resident and visitor attitudes to heritage in Lincolnshire, focussing in particular on rural heritage. At the most conservative estimate it engaged c. 3,000 people, and if all recorded engagements with the project were by different users the number would be in excess of 8,000. This does not include listeners to BBC Radio Lincolnshire which reaches c.96,000 per week or those who followed *Our Lincolnshire* on social media which would raise numbers considerably higher. It is reasonable to infer that the project reached in excess of 1% of the population of greater Lincolnshire. Those contributing to the project are broadly representative of the county, with unavoidable biases identified and broadly quantifiable, and therefore observations from the project can be considered to have a high degree of validity.

Our Lincolnshire has explored six main lines of enquiry (understanding heritage, valuing heritage, current engagement with heritage, potential future engagement, eliciting priorities for heritage asset presentation today and for the future preservation of heritage).

Also looking to the future, *Our Lincolnshire* has built capacity within, and cross-sectorally beyond, the heritage sector to ensure that heritage and the people of Lincolnshire are better connected with heritage to mutual benefit. Better-informed understanding of attitudes to heritage and heritage engagement has been acquired through the survey which will support better targeting of future initiatives. Resources such as the *My Lincolnshire Collection* app and the cricket 'virtual museum' website have been developed which can continue in use, be developed further and act as models for others. Skills and experience have been accrued in sectors such as arts which will support the delivery of new initiatives. *Our Lincolnshire* has demonstrated a need, aroused interest and shown how much can be achieved for heritage and people in Lincolnshire.

The final word on the importance of *Our Lincolnshire* appropriately comes from one of its contributors:

> *"After being born and spending 26 years of my life there [in Lincolnshire], l feel that I had no clue how much history is part of your everyday life. It is only after moving to America that I realize just how lucky I was!"*

Keyword summary

Heritage, performance, creative engagement, digital engagement, survey, web app, cricket, rural heritage

1. Introduction

Carenza Lewis

The *Our Lincolnshire* project was conducted at the University of Lincoln between September 2015 and May 2016. This evaluation report outlines the methods, data, outcomes and recommendations that have been generated as part of a multi-dimensional and innovative research and engagement process.

Context

The *Our Lincolnshire* initiative was funded by Arts Council England (ACE), and aimed to generate a robust, multi-vocally informed understanding of the value that inhabitants of, and visitors to, Lincolnshire place on the county's heritage, and of the relevance this heritage has to them, in order to help inform future strategies for heritage asset curation and heritage service provision.

The context for *Our Lincolnshire* was the recognition amongst the county's heritage sector that the heritage of rural areas of Lincolnshire does not command the same profile and attention as the many iconic city-centred attractions, facilities and services. A disconnect between the general majority of citizens of Lincolnshire and their county heritage has been thought to generate indifference as to the existence or not of heritage sites and collections, which presents challenges when the purpose and function of museums and heritage services need to be reviewed especially when funding issues are impacting on this process.

A case was made for re-connecting the various audiences in Lincolnshire with their heritage in a meaningful and creative way. This was required to inform the continued collection, curation and presentation of heritage assets, and to contribute effectively to:

  a) achieving responsible guardianship of heritage for future generations;
  b) building social capital within contemporary communities;
  c) ensuring this resource reflects, meets and advances contemporary interests, needs and aspirations.

The issue of how best to achieve these aims for rural heritage affects areas well beyond Lincolnshire and also reflects the wider 'crisis of identity' affecting British citizenry.

While an extensive review of the collections development strategy of Lincolnshire County Council's (LCC) Heritage Services has been produced by LCC and reviewed by a focus group (in 2015), the current draft of the strategy for the development of themes or filling of gaps in the 'Lincolnshire Story', in terms both of priorities for the collection of tangible/intangible culture and the interpretation and presentation of this material (whether at sites spread throughout Lincolnshire or concentrated in a few key museum/heritage sites), currently lacks a mandate from the population of Lincolnshire. It has been expert-led to date and in going forward needs to be more publicly informed.

Our Lincolnshire involved undertaking and analysing a programme of structured creative public engagement, with the intention of ensuring that the future form and nature of the collections development strategy for Lincolnshire will be firmly rooted in the interests and aspirations of resident and visiting publics.

Literature review

The aims of the *Our Lincolnshire* project fit within the wider literature on heritage, performance, rurality, and understanding culture and engagement. It is beyond the scope of this study to carry out a detailed

literature review, however, brief references can be made to relevant sources and data which have informed the approaches and analysis made within this study.

Within Lincolnshire, Schifferes' report prepared for the Heritage Lottery Fund (HLF) on *Heritage, Identity and Place* (2015) explored themes from a newly created 'Heritage Index' which outlined a systematic analysis of heritage activities and assets across the UK. The Index ranked Lincoln (the city) as scoring highly in both assets and activities related to heritage. The Lincolnshire districts of East Lindsey and South Kesteven scored high in activities and low in assets. Boston and North East Lincolnshire were ranked as having a medium level of assets and activities, whilst North Lincolnshire, South Holland, West Lindsey and North Kesteven had medium levels of activities and low numbers of assets. The city, compared to its surrounding districts in the wider (historical) county, is by far the 'wealthiest' in terms of associated heritage assets and activities.

More widely regarding public consultations on heritage, Merriman (1991) conducted an extensive survey in *Beyond the Glass* Case, on how the public viewed museums and their presentation. At the turn of the millennium, English Heritage engaged the pollsters MORI to complete a survey on *Attitudes Towards the Heritage* (2000) to lay the groundwork for their publication on the *Power of Place* – and the influential role heritage plays in everyday life and living in the world. The UK Department of Culture, Media and Sport (DCMS) conducts annual 'Taking Part' (https://www.gov.uk/government/collections/taking-part) surveys into participation in cultural life whose categories explicitly include heritage but also others which impinge on aspects of heritage including arts, museums and galleries, archives, libraries and sport. As well as participation, Taking Part collects data on social capital, youth engagement, volunteering, internet/TV/digital access, attitudes to heritage and the arts and demographics.

Smith (2006) conducted a series of surveys in different contexts to explore the *Uses of Heritage*; this work was pivotal in her development of a theory of authorised heritage discourse, and the nature of embedded practices and attitudes to heritage within western society today. Smith's work has developed alongside others taking an interest in deconstructing attitudes and approaches to heritage which serve to exclude or alienate particular groups, or which fail to recognise biases in how the past is presented, used and manipulated for different reasons and at different items (see e.g. Robertson, 2012; Waterton and Watson, 2015). Such work has also shed light on the dissonant nature of heritage and how heritage operates as a process which is dynamic and can shift according to various factors.

Researchers have also taken an interest in performance in relation to heritage, and how this can work to engage audiences as well as play an important role in memory-making (see e.g. Connerton, 1989; Abercrombie and Longhurst, 1998; Fortier, 1999; Coleman and Crang, 2002; Bagnall, 2003; Bærenholdt et al, 2004; Crouch, 2010, 2012; Giannachi et al, 2012). More specifically, research has explored theatre in relation to heritage (e.g. Bennett, 2005; Jackson and Kidd, 2011), and the ways in which people consume and engage with the past (e.g. de Groot, 2009).

Lincolnshire: the county

The historic and ceremonial county of Lincolnshire has three modern administrative regions managed by Lincolnshire County Council (based in Lincoln), North Lincolnshire Council (based in Scunthorpe) and North East Lincolnshire Council (based in Grimsby). The county is covered by the postcodes for the Lincoln (LN), Peterborough (PE), and Doncaster (DN) regions (see Appendix 1 for maps of the region and the main postal towns across the county).
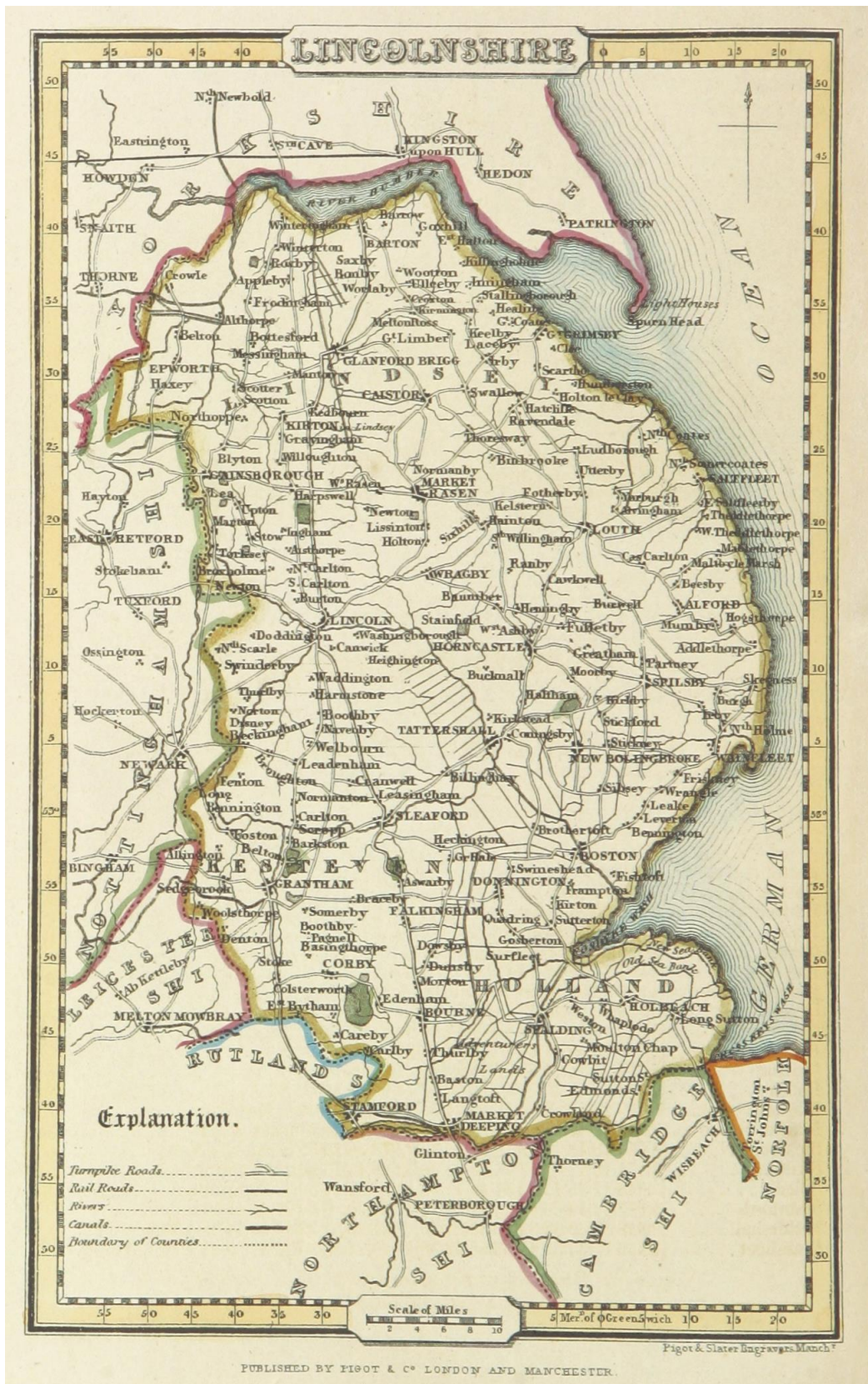
FIGURE 1 THE COUNTY OF LINCOLNSHIRE (PIGOT & CO., 1842, BRITISH LIBRARY DIGITISED IMAGE)

FIGURE 2 REGIONAL VIEW OF LINCOLNSHIRE, NORTH LINCOLNSHIRE AND NORTH EAST LINCOLNSHIRE. BLUE CIRCLES INDICATE PERFORMANCE LOCATIONS (SOURCE: DIGIMAP. OS OPENDATA LICENSE; CROWN COPYRIGHT)

Heritage in Lincolnshire

There are a number of active groups and organisations involved in the management, presentation and interpretation of heritage in Lincolnshire. There is an active interest in general history and archaeology, from county level down to village level. Special interests are also represented, such as family history or site-specific groups, and others which often reflect distinctive characteristics of the region's heritage (aviation heritage for example).

The Society for Lincolnshire History and Archaeology promote all aspects of Lincolnshire's history and archaeology and maintain a list of contacts of organisations which share a similar interest.[1] The

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[1] See http://www.slha.org.uk/info/links/index.php (accessed 25 May 2016).

Lincolnshire Heritage Forum is a voluntary sector initiative which supports heritage activity across the county by developing and promoting museums and heritage attractions.[2] The Forum, which is a membership organisation, offers training and networking opportunities and skills sharing and enables members to participate in collaborative projects. Heritage Lincolnshire is a charity which works to conserve the county's history for the benefit of those who live and work there.[3] The charity is a Buildings Preservation Trust and works to fund and conserve historic buildings at risk, as well as being involved in heritage education, volunteering, and leisure activities.

Lincolnshire County Council manages a number of heritage sites and museums across the county.[4] The service manages the Battle of Britain Memorial Flight Visitor Centre, Lincoln Castle, The Museum of Lincolnshire Life, Gainsborough Old Hall, The Collection: Art and Archaeology in Lincolnshire, Discover Stamford, the Tennyson Research Centre, Aviation Heritage Lincolnshire, windmills at Alford, Burgh-le-Marsh, Heckington and Lincoln, the archives website www.lincstothepast.com, and the Lincolnshire Archives.

The city of Lincoln is famous for its historic attractions, particularly the Cathedral and the Castle. The pre-eminence of the city's built heritage is well-established, and as such potentially detracts from heritage across the wider county.

Throughout the *Our Lincolnshire* project, it has been an aim to engage with town and villages across the county beyond the city and to find out what people think about their local heritage. People submitted their memories of Lincolnshire in the heritage survey. The heritage of four key areas in particular (Gainsborough, Grantham, Spalding and Louth) was seen in a new light through the heritage performances that were co-created by local communities and theatre companies. Rural heritage has been magnified through the lens of the game of cricket. A new web app elicited thoughtful submissions from different heritage sites and museums on what constitutes Lincolnshire heritage.

The project blog (http://ourlincolnshire.blogs.lincoln.ac.uk/) featured a number of posts on heritage sites and activities in the county as a way of encouraging engagement and interest in the project and to showcase some of the varied heritage activity taking place beyond the city.

Project Outline

The *Our Lincolnshire* programme was broad in scope and was conducted in three phases. The overarching structure of the project was proposed and agreed with funders prior to commencement, and involved a scoping phase, engagement phase, and convergence and dissemination phase.

Phase 1: Scoping and refinement

Phase 1 was completed in late 2015, and involved two sequential areas of activity:

1) Engagement of an expert panel on the scope and type of proposed public and sector engagement methods, and defining the scope and meaning of 'heritage & culture';
2) Initial engagement with the public and sector to test the usability and utility of the planned outline methodology and question parameters.

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[2] See https://lincsheritageforum.org.uk/ (accessed 25 May 2016).
[3] See https://www.heritagelincolnshire.org/ (accessed 25 May 2016).
[4] See https://www.lincolnshire.gov.uk/residents/leisure-culture-and-learning/heritage/ (accessed 25 May 2016).

Phase 2: Main engagement phase

Phase 2 was undertaken between January and April 2016. Using the information from Phase 1, a range of creative engagement activities were carried out to gather information on how and why the public values heritage, including preferred methods of engaging with this in the future.

Activity involved delivering and assessing a creative public engagement programme to consult on themes and methods for on-going engagement with heritage in Lincolnshire. The programme was designed to reach all parts of Lincolnshire and all sections of the population, ensuring inclusivity and fully reflecting the diverse nature of the county.

There were two inextricably linked key activity strands to Phase 2:

1) Public engagement:

- To help identify public priorities in relation to the heritage and culture of Lincolnshire going forward;
- To identify publicly desired methods of engagement and communication of this heritage.

2) Heritage sector engagement:

- To ensure the heritage sector within Lincolnshire (including professional and voluntary divisions) is informed about the public engagement/consultation process;
- To ensure that the heritage sector has the opportunity to comment on the outcomes of the public engagement consultation.

Phase 3: Convergence and dissemination

The final findings of the research have been drawn together and evaluated in this report, the results of which will be shared widely, including on the project's website (ourlincolnshire.blogs.lincoln.ac.uk). As the first element of this phase, this report aims to analyse and synthesise the outcomes of the different strands of creative engagement with the public and the sector. The second element involves dissemination of the project's findings to stakeholders of observations regarding public attitudes to strategies for capturing, presenting and curating Lincolnshire's heritage and culture (processes and legacy assets) in the 21st century (given the likelihood of an ongoing challenging financial environment). Further engagement with both the public and local sector publicising the findings, and wider dissemination of these beyond Lincolnshire has been planned subsequent to the publication of this report.

Aims

The programme of activity for the project was developed by Professor Carenza Lewis. Using a variety of creative engagement methods and processes the whole spectrum of current population of Lincolnshire were encouraged to think imaginatively about:

1. The ways in which Lincolnshire's heritage is important to them,
2. Their preferences for how they wish to engage with Lincolnshire's heritage,
3. What heritage assets from the present and recent past they feel need to be captured and preserved now by the cultural and heritage sector to ensure they are available for future generations.

The outline scope of Phase 2 of *Our Lincolnshire* was elicited by research during Phase 1. The guiding principle was that Phase 2 needed to engage as many different stakeholder and interest groups as possible, including Lincolnshire residents and communities, non-residents (including visitors as well as those that

travel to Lincolnshire for work), employers, funders and decision makers (including elected decision makers), educators and those being educated in the county. All have a stake in Lincolnshire's heritage and, to meet its objectives, *Imagining Our Lincolnshire* aimed to ensure that any perspectives that each of these groups have to offer can be captured.

Objectives

The Phase 1 study recommended that in order to achieve the above aims, a portfolio approach to public engagement was needed in order to balance between appropriately wide coverage (through large-scale survey), ensuring that everyone that wishes to engage has the opportunity to do so, and targeted approaches to ensure that the public engagement captures perspectives from relevant target groups. This portfolio included:

Generic survey: survey distributed by the University of Lincoln and by LCC and heritage partners and made available through County Heritage Service sites and community partners. Focus on targeting specific audiences/groups identified as under-represented according to e.g. regional location.

Digital engagement: a creative 'web app' called *My Lincolnshire Collection* to engage digital audiences with a virtual collection of Lincolnshire's heritage objects, selecting favourites from a range of 100 images to curate a personal collection.

Creative events in different locations: using creative programming to attract audiences (both visitor and resident) to engage, for which *Our Lincolnshire* commissioned Lincolnshire artists, performers and creative programmers. This was administrated by Lincolnshire One Venues (LOV) at four sites within their performance network and delivered by two theatre companies based in Lincoln, Egg Box Theatre and Flickbook Theatre.

A case-study focussed on cricket as heritage: exploring attitudes to a specific form of community-centred, traditional, living, cultural activity which encompasses both tangible and intangible heritage but which would not typically be regarded as 'heritage' by those who engage with it most passionately.

Targeted engagement with key partner groups: engagement with boards/trustees/members of key groups/organisations (for example Heritage Lincolnshire, Historic Lincoln Partnership, Lincolnshire Heritage Forum, Historical Association – Lincolnshire Branch, etc.) to ensure these stakeholders are aware of the aims, progress and outcomes of *Our Lincolnshire*.

Our Lincolnshire sought to **engage with partners and 'piggyback' existing events whenever possible** (to avoid duplication, and to maximise potential engagement).

Rationale for research-informed creative engagement in Phase 2

The public engagement project has a limited budget and ambitious aims. A programme of activities was developed to ensure that the research simultaneously generated robust data on attitudes to heritage in rural Lincolnshire. This was needed to inform the development of the central core activity suite to creatively engage audiences in thinking about what heritage means to them. In turn, this can inform the process of ensuring that this heritage is appropriately curated, presented and appreciated in the future.

Accordingly, strands A, B, D (survey) and C (web app) of the framework below collected data on attitudes to heritage from residents of and visitors to Lincolnshire. These data informed the development of strands E (cricket) and F (performance), the main creative engagements of the project.

Strand E, the cricket strand, was a feasibility study which focused on exploring attitudes to one specific form of heritage which might not typically be regarded as 'heritage' by those who engage most passionately with it. Cricket has been played on village greens in the county for at least 200 years. The project involved liaising with the Lincolnshire Cricket Board to contact clubs and engage them towards the co-creation of a virtual museum of the lived heritage of cricket (women's, men's, colts and senior). Broad ranging discussions considered in depth whether the aim of heritage collections should be to preserve the past for reflection or to engage people with activity in in the present. Conversations were recorded to create a new oral history contribution to the heritage of Lincolnshire. This produced a notion for a new kind of 'museum' for a new kind of 'heritage' which springs from the countryside as much as the town and is as accessible to the countryside as the town.

Strand F was the performance strand. This was informed to some extent by data derived from the survey and from volunteer participants at four sites across the county, in Gainsborough, Grantham, Pinchbeck, and Louth. Four new creative performances involved a diverse range of audiences across the county on issues surrounding heritage. The specific issues, and the forms of heritage, were chosen based on locally significant heritage issues, as identified by the theatre companies in consultation with local people. Each performance explored aspects of what heritage can mean to people, what challenges are faced by those who care about it and for it, and how heritage in Lincolnshire might be looked after and presented to the public in the future. The contracted theatre companies worked in collaboration with local groups and communities to develop and perform short new creative works intended to resonate with local audiences by focusing on issues surrounding the relationship between people and the things, places, activities and traditions that came from the past, mean something to them today and which they would like to be passed on for the future. These were often inspired by comments made in interviews with local residents. Performances took different forms, including drama, monologues, improvisations, and debates. Each involved an element of audience participation in the form of feedback on attitudes to the issues presented. Events were filmed and edited versions made available online (ourlincolnshire.blogs.lincoln.ac.uk).

Strands G and H involved consultation with stakeholders in order to ensure those with formal and/or established interests in Lincolnshire's heritage are informed about the aims and progress of the *Our Lincolnshire* project, are able to support the project, present their perspectives and contribute their knowledge, and are aware of the outcomes.

Framework for Phase 2 creative public engagement plan

Target Group & Rationale	Resources	Support partners	Evidence/ insight
Strand A (R&D) Generic survey of attitudes to heritage in Lincolnshire; online & using social media; target: representative sample of 666 respondents			
All residents of and visitors to Lincolnshire. Coverage and provision of opportunity of all to engage. Open questions soliciting ideas along with contextual learning about heritage could encourage onward engagement	PI1: developed questionnaire; refined data collection and assessment; reviewed data/results RA1: implemented social media survey campaign and processed results	All heritage partners to support survey through social media awareness Local media	Substantial dataset covering all topics

Target Group & Rationale	Resources	Support partners	Evidence/ insight
Strand B (R&D)			
Targeted engagement with survey at selected heritage/community sites & online; target: representative sample of 333 respondents			
Visitors to heritage sites and other centres in Lincolnshire. Coverage and provision of opportunity of all to engage. Open questions soliciting ideas along with contextual learning about heritage to encourage onward engagement	PI1: developed strategy; reviewed data/results RA1: planned engagement to complement social media element; processed results	All heritage partners to support survey through social media awareness Local media County Libraries Schools	Data and insight on relative priorities for assets, and collecting priorities for the future
Strand C (R&D; CE)			
Creative 'web app' enabling digital audiences to create their own collection of images of Lincolnshire heritage objects; engagement to encourage uploading their own heritage images; aim to maximize data collection impact by providing comparative results, encouraging participants to recruit others to use the web app and directing them to the survey; target: 1,000 respondents from across Lincolnshire (by postcode)			
Digitally connected audiences (in schools/ FE/ HE) Promotion within schools, and use of crowd-sourcing platforms and incentives such as rankings to increase reach Designed to engage younger audiences, but available to all Creative content developed to include data about what heritage is important to participants	PI1: research to contextualize activity online; review data/results RA2: image sourcing and labelling, development of web app content; recruitment of participants; data collection and analysis Technician: web app coding and development	Schools and FE/HE providers All heritage partners to support survey through social media awareness Local media Schools Social media platforms (e.g. Buzzfeed)	Data and insight on relative priorities for assets, and collecting priorities for the future
Strand D (R&D)			
Survey targeted at specific audiences/ groups including visitors from outside Lincolnshire, non-engaged groups, hard to engage places/ groups; target: 100 respondents from 3 different sectors			
Targeting specific groups that the Project Team feel might be under-represented otherwise, via community groups/ charities/ youth clubs/ sports clubs.	PI1: refined data collection and assessment; reviewed data/results RA1: liaised with community groups to reach target audiences; processed results	Voluntary sector partners County Libraries Schools	Insights and perspectives from non-traditional audiences, particularly around actual/perceived barriers to accessing heritage

Target Group & Rationale	Resources	Support partners	Evidence/ insight
Strand E (Con, CE)			
Creative exploration of attitudes to heritage of cricket in Lincolnshire; exploration of ideal virtual museum of cricket to engage people now and preserve and reflect on the past; conversations recorded to make a new oral history contribution to the heritage of Lincolnshire			
People in Lincolnshire interested in village cricket: men, women, children and seniors who play, friends and families who support the clubs and the game in other ways (watching, making teas, maintaining grounds, organizing schedules etc.)	PI2: took overview and direction of this strand RA3 & Heritage Consultant: conducted background research and liaised with special interest groups Technician: developed website	Lincolnshire Cricket Board Youth organisations Local cricket clubs	Insights and perspectives from non-traditional audiences, particularly rural communities
Strand F (CE)			
Creative events in 4 different locations; new commissioned performances themed around heritage collection/ curation issues, structured around results from survey and locally conducted interviews; audience participation and feedback; performances filmed and edited for sharing online.			
Using creative programming to attract audiences (both visitor and resident) to engage with, for which Lincolnshire artists, performers and creative programmers were commissioned	PI1 & PI3: designed overall programme; reported on results Theatre companies: wrote and performed plays, etc. LOV: coordinated logistics, managed ticketing/attendance RA1: collected data and processed results Specialist: edited films	Theatre Companies LOV network and venues Community organisations including local drama groups	Insights and perspectives from non-traditional audiences, particularly around actual/perceived barriers to accessing heritage
Strand G (Consultation & engagement)			
Targeted engagement with key partner groups to deliver insights and perspectives from heritage-engaged audiences, particularly around opportunities and implications resulting from Phase 2			
Important to proactively engage board/ trustee members and active stakeholders of prominent partners and stakeholder groups	PI1: attended meetings with stakeholder groups	University of Lincoln expert panel; Lincolnshire County Council; Historic Lincoln Partnership, Lincoln; Cathedral; County heritage organisations, e.g. SLHA; Heritage Lincolnshire	

Target Group & Rationale	Resources	Support partners	Evidence/ insight
Strand H (Consultation & engagement) Meeting with members of *Our Lincolnshire*'s Expert Panel; discussion of heritage-related project ideas including creative projects, for potential submission to HLF/ACE			
Communities in Lincolnshire Allows communities to actively seek to make a case for a visit to showcase activities and collectively engage in Phase 2 Develop networks, knowledge and optimistic outlook in groups	PI1 and expert panel: to attend meetings and offer online support	Communities/ community groups	In depth place-based insights as to heritage issues and opportunities. Allowing communities opportunity to 'make their case'

TABLE 1: OUR LINCOLNSHIRE PUBLIC ENGAGEMENT FRAMEWORK