



CANTERBURY
cathedral

The Canterbury Journey





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Executive Summary

Originally designed as a five year project, The Canterbury Journey was a major project designed 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.

Originally scheduled to run from October 2016 to October 2021, due to the Covid-19 pandemic and the resulting delays, project completion was rescheduled until October 2022 with an additional NLHF grant uplift to £26.3M. Including all matchfunding, the final total project cost increased significantly, to £34m for final delivery of The Canterbury Journey, with all associated and opportunity costs, from concept to completion.

Designed to provide a summary of the successes and legacy of this unique, large scale project, this final evaluation report also importantly addresses the significant impact of Covid-19 on the project, whilst further describing the unexpected challenges and opportunities that have arisen and the unexpected outcomes that have been achieved.

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, and follows on from the Interim Evaluation Report produced in September 2021, covering the period October 2016 to March 2020.

While the report confirms that the project largely succeeded on all its original outcomes (given the constraints imposed by COVID-19), it also crucially details lessons learnt in relation to each of the project's approved purposes. These lessons learnt and recommendations are also relevant to the UK heritage sector more broadly – and the Cathedral sector in particular – and will hopefully also provide insights that will be valuable to the National Lottery Heritage Fund.

“I had meetings with external groups when I started - community groups and charities. They really felt there were barriers in coming into the cathedral. It has been really nice to develop these relationships and change that. Now, when groups of young refugees come into the cathedral I recognise them, and that's great.

It really has been a journey for the cathedral and for me - and I'm really proud of that. The cathedral isn't 'a place behind the walls' anymore.”

Liam O'Driscoll, The Canterbury Journey Community Engagement Manager

1.0 Chapter 1: Background to the project

1.1. 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. It 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 a grant of £13.8 million to support its innovative project, The Canterbury Journey. This figure represented 55.9% of the total 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.

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 focused 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 focused on the development of a new visitor centre and making the cathedral more accessible to a range of people, through a viewing gallery and a community studio.

The second work stream, increasing learning and participation, entailed 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 included offering apprenticeships in traditional crafts, internships and volunteer training, and carrying out research into the history and heritage that was unveiled during the building works.

Above all, The Canterbury Journey intended to update the Cathedral offering in order to future-proof it for all its audiences – including worshippers, tourists, those attending events, local groups and harder-to-reach communities in Thanet, Shepway and Swale – by initiating activities and forms of engagement that forged new, sustainable connections with individuals, communities and businesses. It also included 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.

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, Viewing Gallery, ticketing and shop.

4. Provide a Community Studio.

Within the Visitor Centre, with a separate entrance from the Precincts. For flexible use and activities such as workshops, displays, screenings and family activities.

5. Enhance the South West Precincts.

Improved landscaping, drainage, signage 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 Thanet, Swale and Shepway.

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 Pilgrim Trails in various 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.

14. Create new Apprenticeship Roles.

Provide two stoneworkers, one lead worker and one carpenter apprenticeships.

15. Work with local schools, 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 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^{1*}
- 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.

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

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 learning and participation Activity Plan details activities organised around:

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

A full review of progress from March 2020 to October 2022 on this Activity Plan is provided in Appendix I.

I.4. The Covid-19 pandemic

In March 2020 a national lockdown was introduced to stem the transmission of the devastating Covid-19 pandemic. Canterbury Cathedral and the construction sites were completely closed, in line with government mandate, on 24 March 2020. For the next two years the following series of lockdowns and restrictions were imposed:

2020

- 24 March – lockdown introduced
- 10 May - people who cannot work from home allowed to return to the workplace but avoid public transport
- 15 June– non-essential shops reopened
- 23 June- relaxing of 2m social distancing rule
- 14 August – Lockdown restrictions eased
- 14 September – ‘Rule of Six’ – indoor and outdoor gatherings of more than six people banned
- 22 September – new restrictions introduced including return to working from home where possible
- 14 October – three-tier lockdown system introduced

- 31 October – send national lockdown announced, began on 5 November
- 2 December – second lockdown ended, strict three-tier system
- 21 December – Tier 4 introduced in London and South East England, followed by other areas on 26 Dec

2021

- 6 Jan – third national lockdown
- 15 February – hotel quarantine for travellers from ‘at risk’ countries began
- 8 March – phased exit from lockdown
- 24 July – face masks compulsory in shops and other public places

2022

- 16 March - face masks no longer compulsory but must be worn in NHS settings

This had a substantial impact on The Canterbury Journey’s programme, the people involved and ways of working.

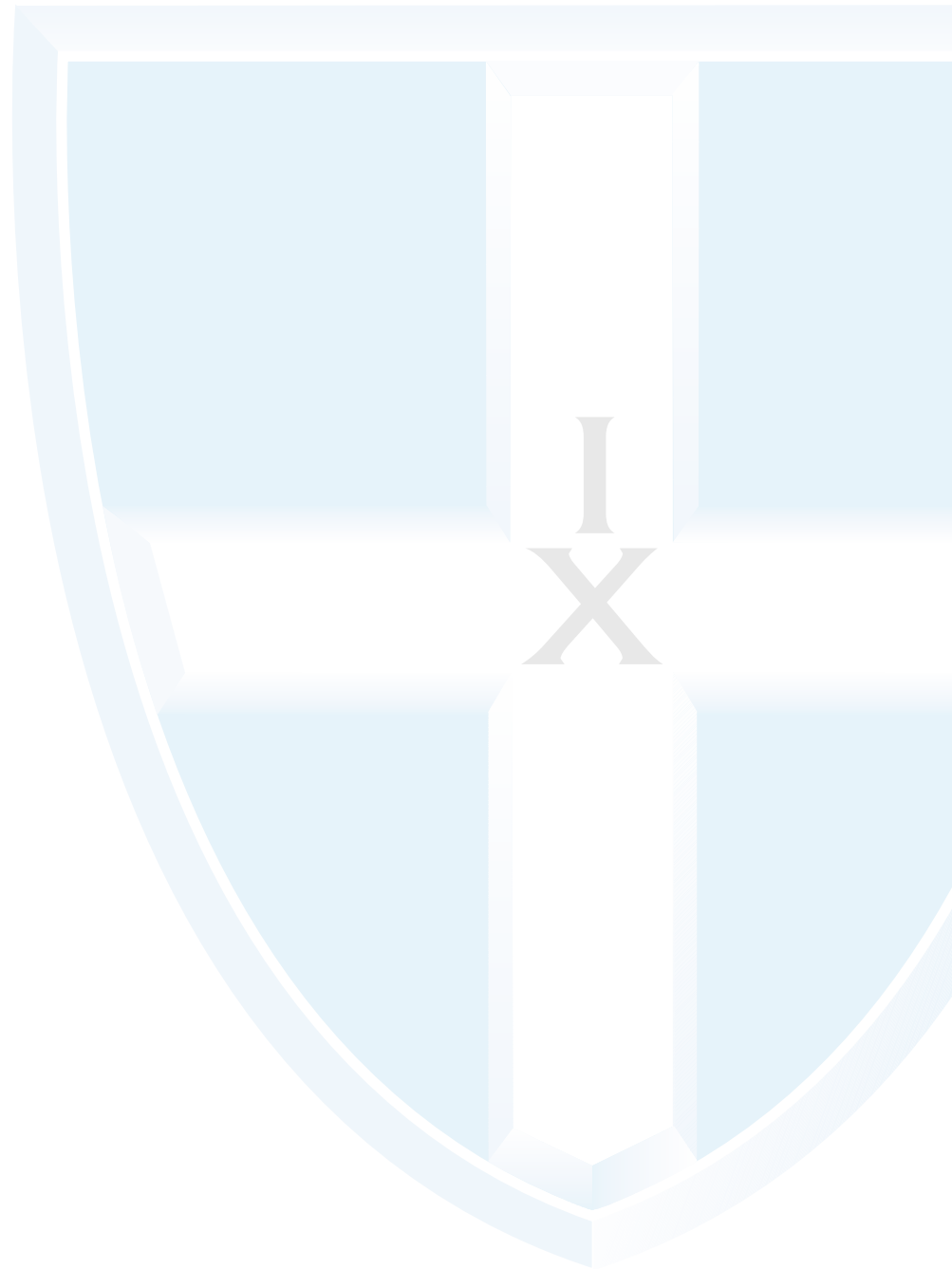
I.5 Covid-19 Impact Summary

Each of the following sections outlines some key points about the impact of the pandemic on the intended outcomes for heritage, people and communities, and the lessons learnt. One significant change that came out of Covid was the funding that central government made available through Cultural Recovery Fund grants, a clear recognition that heritage and cathedrals are important.

A summary of the resulting impacts - and unexpected positive outcomes - are as follows:

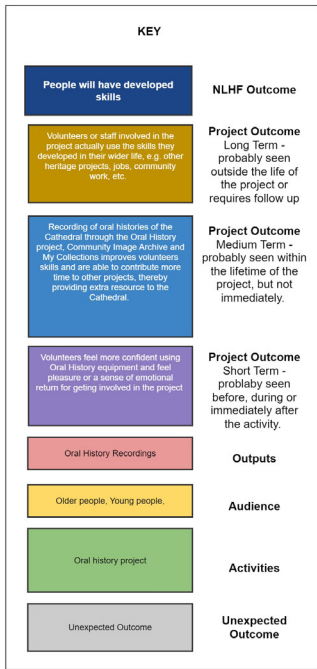
- I. Impact on Capital Programme.
 - a. Cathedral closure and Covid restrictions.
 - b. Staff were furloughed, site capacity was reduced.
 - c. Procurement was affected by increased prices and transport delays (caused also partly by Brexit).
 - d. Some companies and suppliers ceased trading.

2. Impact on Learning and Participation.
 - a. Interpretation materials could not be tested.
 - b. New ways were found to welcome visitors; people encouraged to use new routes.
 - c. Many community engagement activities had to be postponed, reworked or cancelled.
 - d. Imaginative new ways (many digital) of engaging with wider audiences were put in place.
 - e. Foreign tourists could not come to the Cathedral, greatly affecting income.
3. Positive outcomes on Capital Programme.
 - a. The site was clear of visitors, which enabled unhindered works to the landscaping.
4. Positive Outcomes on Learning and Participation.
 - a. Changes made to make interpretation and marketing more family-oriented and geared to attracting repeat visits from local residents.
 - b. The shift towards digital delivery - with wider reach and reduced carbon footprint will also help with future resilience.

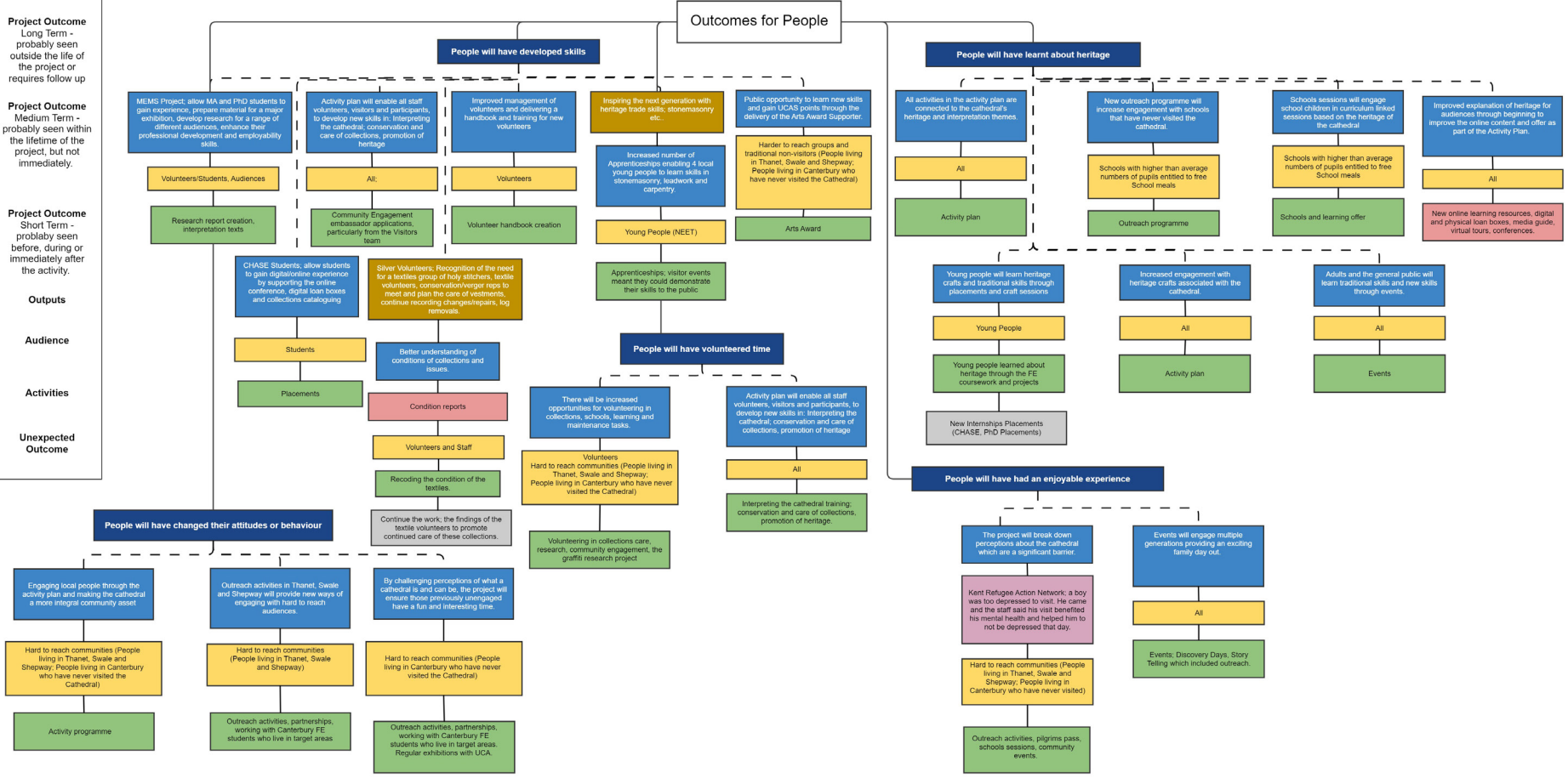


2.0 Chapter 2: Theory of change

The Canterbury Journey Theory of Change.



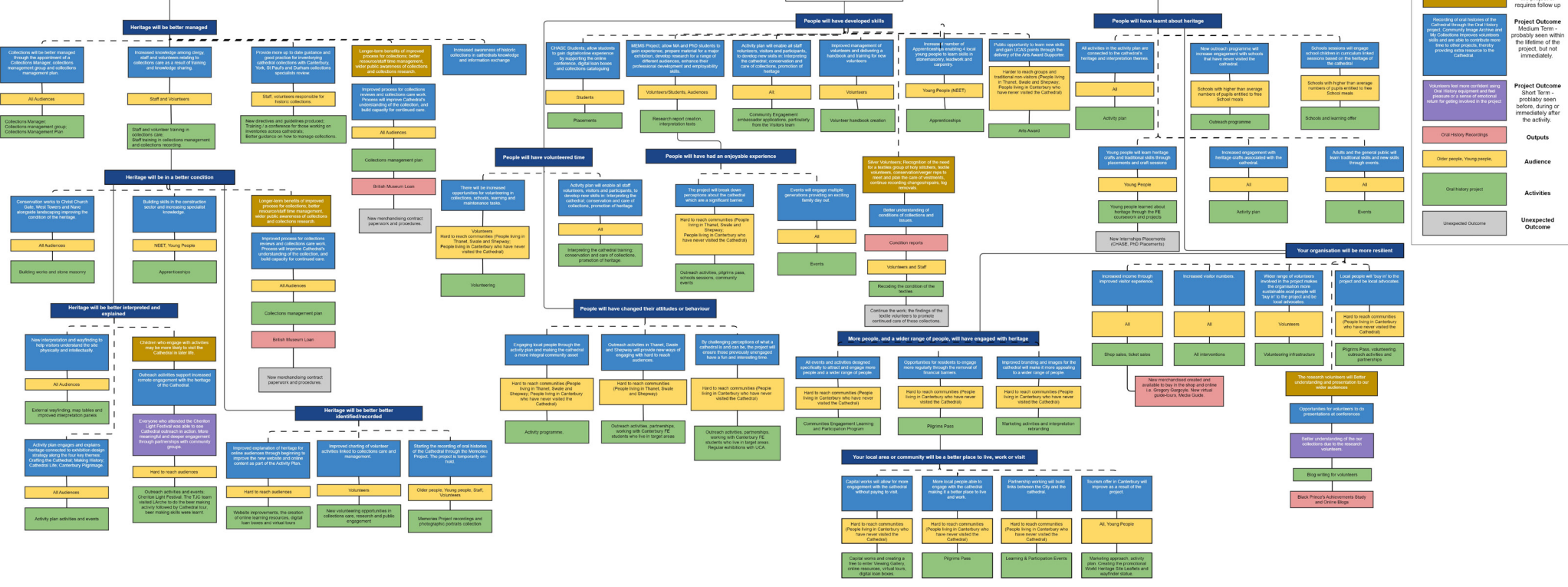
The Ultimate Goal:
The Canterbury Journey will radically transform the accessibility and sustainability of Canterbury Cathedral. It will safeguard an iconic building which embodies England's story, increase the number of visitors, broaden the range of those who journey to it, and enrich their experience.



The Canterbury Journey Theory of Change.

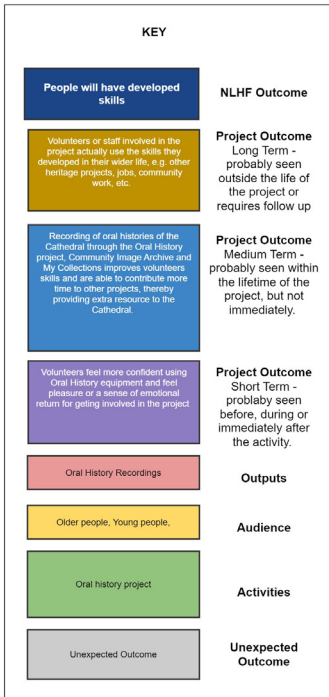
The Ultimate Goal:
 The Canterbury Journey will radically transform the accessibility and sustainability of Canterbury Cathedral. It will safeguard an iconic building which embodies England's story, increase the number of visitors, broaden the range of those who journey to it, and enrich their experience.

Outcomes for Community



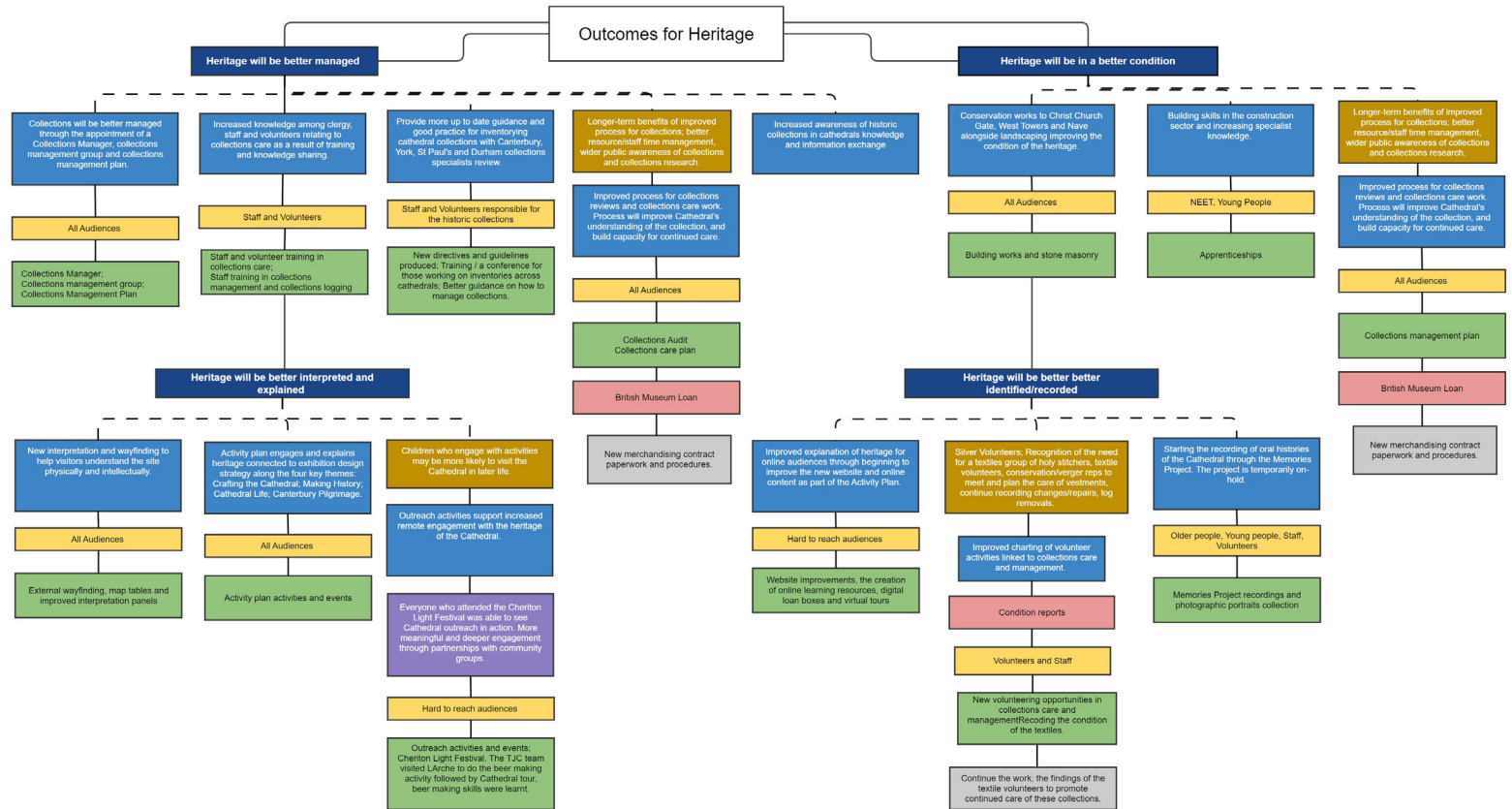
KEY

- People will have developed skills** (Blue box)
- Project Outcome Long Term** - probably seen outside the life of the project or requires follow up (Yellow box)
- Project Outcome Medium Term** - probably seen within the lifetime of the project, but not immediately (Purple box)
- Project Outcome Short Term** - probably seen before, during or immediately after the activity (Green box)
- Outputs** (Orange box)
- Audience** (Yellow box)
- Activities** (Green box)
- Unexpected Outcome** (Grey box)



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.



3.0 Chapter 3: Evaluation strategy

3.1 Data collection methodology

The methodology for evaluating the success of The Canterbury Journey from the beginning and sharing the learning was set out clearly in the successful funding application and in the Interim Report, which covered the period October 2016 to March 2020.

This report continues by evaluating the project from March 2020 to October 2022, which includes the Covid-19 pandemic, and ensuing impact of illness, furloughs and lockdowns on The Canterbury Journey.

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

- Statistical data gathered from The Canterbury Journey team
- Financial data collated by the Project Accountant
- Capital works progress reports from the Project Director
- Conservation progress reports from the Head of Conservation
- Activity Plan reports from The Head of Learning and Participation, Collections Manager and the Community Engagement Manager
- Evaluation reports received from audiences participating in the project's activities
- Two surveys – one for Cathedral staff, apprentices, volunteers, Friends, interns, work placement and panel members; and the other for the general public
- Interviews with key stakeholders, listed in Appendix 2
- Information from project management reports, Board meetings, and monthly project meetings
- 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
- Evaluation responses from participants at a Project Learning and Sector Sharing Webinar held by the Association of English Cathedrals and Tricolor Associates on 22 Sept 2022.

All of this data has been used to evaluate the project's outputs and outcomes, to identify lessons

learnt and provide recommendations to be considered for future NLHF-funded projects.

We encountered some difficulties in obtaining qualitative data. For instance, we were not able to go onsite to do observations and run workshops for much of the period covered in this report. After the lockdowns had finished we tried to convene an in-person workshop with key stakeholders to reflect on the impact of Covid-19 on the project, but very few people were able or willing to participate. We then attempted to run this online but only three people signed up. Next we attempted to gain responses from invitees via one-to-one conversations or email, to no avail.

We were also keen to obtain feedback and comments from external contractors working on the project, but none were able or willing to provide this, and two of these companies closed due to the effects of the pandemic.

Furthermore, almost a third of the Cathedral's workforce left (through early retirement or redundancy) during an organisational restructure that took place during the period under review.

We did everything we could to mitigate these issues - offering various ways to engage (in person, online, by phone, in discussions, forums, workshops, surveys), following up invitations, however, we were just not able to capture feedback from all the stakeholders we had targeted. This may reflect a disengagement with The Canterbury Journey, or simply pressure of too many other things to give time to reflecting on this project. Nonetheless, this report contains significant insights from a wide variety of people who have engaged with The Canterbury Journey in one way or another, which together provide substantial findings, leading to recommendations.

3.2. Quantitative data

The following quantitative data have been collected, and are given in the relevant Findings sections within this report:

- Number of activities and people attending them
- Visitor numbers
- Number of volunteers (new and existing) 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

3.3. Qualitative data

This report also contains qualitative data which demonstrate The Canterbury Journey's progress against agreed outcomes. 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, 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 has made, and highlights areas that have been particularly impactful or, conversely, have not 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
- Visitor and audience comments and contributions made via online surveys and social media
- Staff and volunteer surveys
- One-to-one interviews with staff and intended beneficiaries

3.4 Survey Findings

As part of the final evaluation of The Canterbury Journey project, surveys were issued to members of the public and internal stakeholders. Based on the questions posed in the 2016 baseline survey, respondents were asked about their experience of visiting and working at the Cathedral, as well as their views on the outcomes and objectives of the project. The survey was live from July 28th through to September 30th and was sent directly to stakeholders and via the staff newsletter; as well as being promoted via the website, social media and subscriber newsletters.

The volume of responses to both surveys was low, and the range of views represented, particularly within the stakeholder survey, was not as broad as hoped for - with just 41 responses to the public survey, and twelve to the stakeholder survey. We believe that the reason for this is that, as backed up from the 1-2-1 interviews, the internal staff teams may have disengaged from the project as it neared its completion - and may also be why the survey was not promoted as heavily as we may have hoped to the public.

3.4.1 Public Survey

Forty-one people responded to the general public survey. They were mostly female, White British, over 50 years of age and of Anglican Christian faith, living in the Canterbury area.

Two thirds of people who responded to the survey were frequent visitors to the Cathedral, and half had a high level of involvement, indicating that they visited it once a week or more. It is therefore likely that the majority of respondents have a strong sense of personal ownership and existing knowledge of the building and the collections.

Most people were able to identify which parts of the Cathedral building and surroundings had been restored or enhanced, and two thirds had learned more about the history of the Cathedral through stories and excavations shared during the project.

The majority of respondents had made use of the newly refurbished precincts, exhibitions, viewing gallery and visitor centre, and the group tours were particularly enjoyed. However, fewer had participated in activities and outreach opportunities, and the new signage and interpretation panels had not been noticed by all.

Respondents had not generally participated in training and volunteering. 93% had not participated in any skills or training projects run by the Cathedral, and the majority of respondents had not taken part in volunteering opportunities.

The Cathedral website is very well used, and nearly two thirds of respondents have engaged with the Cathedral through the Facebook page. The main expressed requirement for digital users was information, such as service times, music, upcoming events and activities, and historical facts. Some

respondents said that they were not aware of activities and opportunities, so improving online communication may go some way to helping with this.

Two thirds of respondents felt that the project had succeeded in meeting its outcomes of restoring and enhancing the building, and increasing and enriching the learning and participation. The restoration of the building, particularly the stained glass, the nave, and the great west tower, were considered the most important aspects of the project, along with the greater provision of online material.

3.4.2 Staff/ Stakeholder Survey

There were only 12 responses to this survey, and all were members of staff. Two respondents indicated that they were also volunteers. The lack of engagement with this survey means that there is no representation of other means of involvement with the Cathedral and the project, for example Friends members, Access Panel members, interns, work placements, apprentices or students.

There was a good understanding of the restoration and enhancement to the building that had taken place as part of the project, and 58% felt they had a greater understanding of the history and heritage of the building because of the project. There was praise for the online resources, the exhibitions and activities.

70% felt they had learnt more about the cathedral's collections, and indicated that this was through the exhibitions, talking to guides, and through talking to people employed in the course of the project.

Two thirds were aware of changes in signage and interpretation, and half felt that signage and interpretation had been improved by the project.

All staff had used the website successfully and been able to find what they were looking for, and there was high engagement with social media, particularly Facebook and YouTube.

There was low participation in projects, activities, outreach opportunities and training. A number of people commented that they weren't aware of these or hadn't been given the opportunity to attend, and that internal communication needed to improve. It is notable that four out of seven responses to the question 'what would make your experience of working at the cathedral better' mentioned the need for improved organisation, communication and interaction between departments.

83% said they thought the cathedral is now more accessible, and mentioned the improvements to the paving and landscaping, and better interpretation, but a number of respondents felt the project had not gone far enough to improve accessibility, and that there was still more to do.

All of the respondents thought that either the project had been a success (58%) or weren't sure (42%). There was clear approval for the success of the restoration work, particularly the major building projects.

3.4.3 Joint Survey Summary Points

The points below summarise the main findings of the surveys:

- Majority felt the project had been a success
- Improved learning through exhibitions
- Success of group tours
- Enjoyment of the new precincts
- Building restoration has been successful and felt to be important
- High level of digital engagement
- Well-functioning website
- Opportunities for further engagement through social media
- Low participation in activities, outreach and training
- Lack of awareness of events and opportunities
- Opportunities to increase participation through better awareness
- Accessibility has been improved but more could be done
- Cost is still considered prohibitive to some
- Improvements to signage and interpretation welcomed but more could be done

3.5 Sector Learning and Legacy

It was agreed between Tricolor and The Canterbury Journey team that as a core part of the project's final evaluation that legacies and learnings from a project of this scale and importance should be embedded and shared with the wider cathedral sector.

We engaged with the Association of English Cathedrals, and they very happily supported us in setting up and hosting an online webinar. The webinar was set for 26th September and promoted via the AEC network. The session was used to share a presentation of the findings

of the final evaluation, and allowed participants to ask questions of the team and share in the project's learnings that may benefit their own capital projects. The session was led by the project team - Mark Hosea, Project Director; Dr Sarah Turner, Collections Manager and Liam O'Driscoll, Community Engagement Manager.

CANTERBURY
cathedral

THE CANTERBURY JOURNEY



FREE LEARNING AND SECTOR SHARING WEBINAR

WHERE: ONLINE

WHEN: 26 SEP | 2pm - 3.30pm



[Click here to register your interest](#)

- ✓ Meet the Canterbury Journey project team
- ✓ Find out what was achieved
- ✓ What was learnt and had to be adapted along the way
- ✓ How this could be applied to your project in the future

The Canterbury Journey has been a major, 7 year, £30 million project to achieve a radical transformation in the accessibility and sustainability of Canterbury Cathedral; safeguarding an iconic building and increasing the number and broadening the range of those who journey to it.

Got a question for the project team?

You can ask us at the end of the session - alternatively, please [email Sarah King](#) in advance.

A total of 29 people registered for the event, from organisations including:

- The Cathedral Church of Saint Mary the Virgin, Blackburn
- St Mary Redcliffe
- Portsmouth Cathedral
- Bath Abbey
- Chapter of York
- Durham Cathedral
- Leicester Cathedral
- Wakefield Cathedral
- Lichfield Cathedral
- Wells Cathedral
- York Minster
- Coventry Cathedral
- Nick Cox Architects
- Chester Cathedral
- SQW
- Hereford Cathedral Perpetual Trust and NLHF Committee member
- Kepczyk Pearce Sanderson

We circulated a post event evaluation survey, though only received three responses. Of note was that the key takeaways from those who responded were related to the need for contingency and to allow for archeological delays and cost overruns.

Other key points from the session were noted as:

“Plan, communicate with staff and clergy, expect to need organisational changes.”

“This project team encountered very similar issues to us - which is reassuring.”

“Highlighted the importance of creativity and breadth of thinking, need for change of attitude, comms (internal and external)”

Respondents stated that they would share with their COOs, Deans and Chapter. There was also a recommendation that the slides be shared with the NLHF and stated:

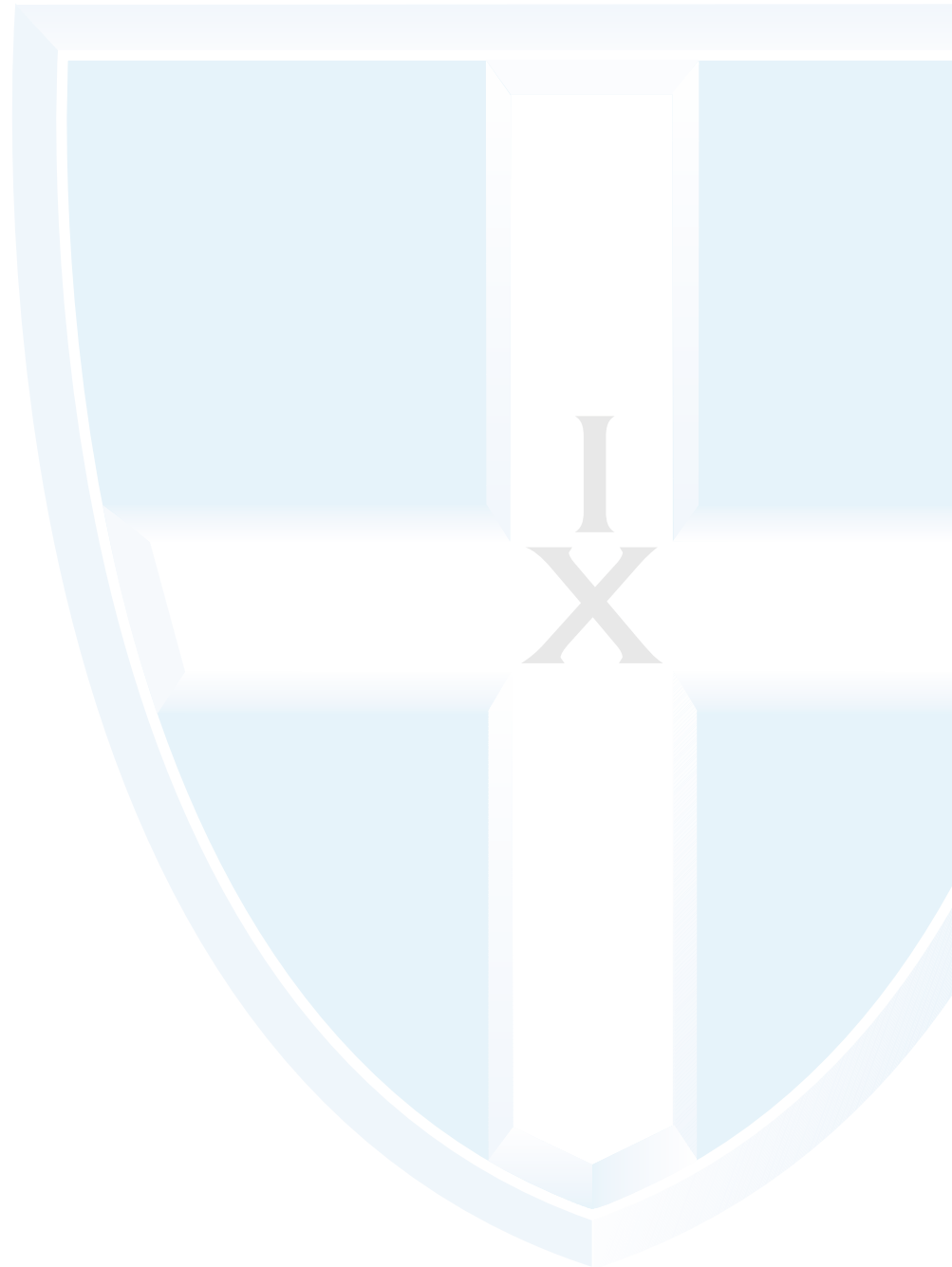
“It would be good to see more organisations sharing Project Learnings”

“Please share as wide as possible - excellent presentation!”

In addition to this session, Mark Hosea, Project Director, has also spoken with other cathedrals throughout the project who have approached him directly to understand what the project is about, and what they could learn from The Canterbury Journey. Specifically, this has included:

1. Manchester Cathedral – Development and delivery of projects
2. Salisbury Cathedral – Development and delivery of projects
3. Durham Cathedral – In association with another Tricolor project
4. Presented on Project Delivery at AEC Sacred Space: Common Ground conference at Manchester Cathedral 2018
5. Presented at Cathedral FAC conference in Liverpool Cathedral 2019 on Visitor Engagement Planning
6. General project development and delivery advice regarding NLHF projects to Norwich Castle, Maison Dieu in Dover, Romney, Hythe and Dymchurch Railway, and The Courtauld Institute
7. Knowledge sharing with Old Royal Naval College and the Houses of Parliament

It is a strong recommendation to the NLHF, that projects with particular scale and reach, such as The Canterbury Journey, are required to share their evaluation and learnings more broadly than currently by publishing their evaluation reports on their websites and making them available publicly through the NLHF website, as a minimum. This would help to drive greater cross-sector collaboration and creativity, and help projects to avoid common pitfalls.



Outcomes for heritage



IX

Outcomes for heritage

4.0 Chapter 4: Heritage will be better managed

4.1. Short, medium and long term outcomes

The long term outcome of The Canterbury Journey was that the noteworthy collections held at the Cathedral would be better managed, through the appointment of a collections manager, collections management group and collections management plan. Short and medium term outcomes included increased knowledge among staff and volunteers relating to collections care as a result of training.

4.1.1. Indicators of 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

As noted in the September 2021 Interim Report, Dr Sarah Turner was appointed as Collections Manager in June 2015, and two Collections Management internships have been successfully completed.

A major result of the project was driving through changes to the Cathedral's working directives and guidelines. When the Journey began, these were very outdated – for instance, the existing guidance stated that information should be recorded on a floppy disk! Furthermore, two signatures were needed before anyone could see anything on the inventory. This initially created some difficulties, since care of the collections was a key part of the National Heritage Lottery Funded programme of work, yet the Collections Manager was restricted from accessing the collections.

This has now been brought in line with current standards, and key outcomes of The Canterbury Journey are that a statutory inventory has been produced, and a Collections Management Plan produced, which the Cathedral can continue working from in future.

The NLHF funding provided the opportunity to work at the highest levels, as Liam O'Driscoll, Community Engagement Manager noted:

'The NLHF funding and standards have been of huge benefits to me and my work - I have been able to engage top expertise and aim for best practice in what I deliver and people I work with and what I can bring into the cathedral. I feel very lucky to have been able to do this and put best practice into action in this role.'

Training was valuable to Cathedral staff and gave them a new awareness of things such as copyright.

The Project Proposal Framework detailed in the Interim Report was a major improvement in increasing the Cathedral's strategic management of exhibitions, including those from the Collections but also of installations and art from external partners. Instead of individuals accepting offers from artists on an ad hoc basis, an Activity Steering Group was established. This brings relevant department representatives together to make decisions in line with the criteria laid down in the framework. This also entails thinking about the interpretation that will need to be done around it, why the exhibition should be put on (i.e. how it contributes strategically to the Cathedral's work), and who the audience is.

When The Canterbury Journey team were designing exhibitions and their cases – and things like loan boxes and online resources – they put together a Working Group to take the overarching decisions about what would be done, how, why and for whom, and then a Content Development Group to determine the finer details of what would be included. This comprised the Schools Officer, Cathedral Archivist, Collections Manager and representation from Chapter including the Canon Treasurer and the Canon Missioner, as well as the Marketing and Communications Officer. The benefits of working in this way were that it went some way to removing the feeling of a 'them' and 'us' that was evident between the existing Cathedral staff and The Canterbury Journey project team, as Jan Leandro, Head of Learning and Participation recalled:

“The Content Development Group was great because it helped break down barriers for us as a team. It broke down those barriers, we could build some bridges, we could work collaboratively, but also we could see that people were growing in confidence and actually getting a little bit more onside. Because it was very much, well this isn't our project. The Cathedral has done this to us and this external team has come in. So we had to really cement some of those relationships.”

Groups like these were helpful in getting all relevant stakeholders involved and reducing the tension that was evident in the difficulty of integrating and embedding the project team into the Cathedral's existing organisation. Where project employees were based within a Cathedral department, they sometimes found themselves being pulled to work on non-Journey activities, but where they were based within the Journey team they were often viewed as outsiders. See more on this in section 4.1.5.

However, discussions around collections and exhibitions in particular surfaced an important general point, that the project enabled expertise from other sectors to be brought in to support and develop the appropriate and professional management of the heritage held in Cathedrals, as Jan explained:

“We were continually reminded that the Cathedral is not a museum. Yes, we know it’s not a museum, but there’s no standard practice for Cathedrals with collections, so we have to look somewhere else.”

It might be useful for organisations applying to the NLHF for future funding to explain how they will integrate project teams into their organisations, and to acknowledge that they will need to consider different ways of working from other sectors – such as tourism, arts, community engagement and PR – which will support their change management and enhance their resilience after the project has ended.

Another useful outcome would be to share best practice, like museum-standard practice in Cathedral collections, with other Cathedrals, so that the beneficial outcomes of one project are shared more widely.

Findings from The Canterbury Journey itself have already been shared with the sector; for instance, in September 2022 The Canterbury Journey team put together a 50-minute presentation about their work as part of the Cathedrals Plus 2022 conference, and gave a learning seminar to the Association of English Cathedrals, supported by Tricolor Associations. The presentation slides are included as Appendix 3.

As well as the Covid-19 pandemic discussed below, three other major issues affected the progress of The Canterbury Journey – Brexit, staff restructuring and other things going on at the Cathedral. Following the UK’s departure from the European Union at the end of December 2020, maintaining a supply of stone from the quarry in France became more difficult. Delays ensued from the new export/import paperwork and processes, and costs of transport and fuel rose significantly. The restructuring is covered in section 5.1.3.

Other things going on at the Cathedral included everyday life and additional undertakings. Many of the Cathedral staff were taken aback by just how disruptive the building works were, as they had anticipated being able to keep running events such as services, weddings and university graduation ceremonies as usual. Furthermore, running a second major capital works project for the organ restoration created additional complexities. This was discussed in some depth in the Interim Report, so will not be repeated here.

However, the key point to note is that the NLHF could encourage applicant organisations to fully consider the implications of the disruption that a project will bring by requiring them to state how they will cope with inconvenience and loss of income from ongoing activities, and how they

will deal with having to postpone other planned endeavours if they are awarded NLHF funding to carry out a specific project. Following on from this, organisations embarking on a project of any scale should have to show that they have everything in place before commencing, as Project Director Mark Hosea commented, ‘The Lottery should be asking, have you got everything you need to deliver this?’

In the case of The Canterbury Journey, the capacity to manage the project finances was not sufficiently resourced, as Project Accountant Phil Bartholomew explained:

“The Cathedral was never ready to take on a project of this size, they didn’t have any software ready. I had to rely on Excel. There is software that could do what we need it to do, but there wasn’t any budget to buy these systems, so you have to create workarounds and it means that things can go wrong. When they structured the project they initially didn’t put in the financial assistant. It was only after talking to another cathedral that the Project Accountant role was suggested, and actually it was so important. If I wasn’t a fully qualified accountant, I would have sunk. The fact that I can link everything together and work in that way was what helped me keep on top of things. It’s a £34m project with just one accountant! At the beginning I was only part-time; it became full time.”

The NLHF could provide case studies of successful projects to potential applicants, to demonstrate what kinds of roles and resources will be needed for projects of varying complexity, what impact this will have on ordinary activities, and how project work will need to become embedded within the organisation, rather than being kept aside as a separate entity.

Despite some tensions between Cathedral and project, many respondents mentioned that collaboration within and outside the Cathedral has been vital for the success of The Canterbury Journey. Sarah Turner, Collections Manager, observed:

“Having The Canterbury Journey floating roles – my role and Liam’s role [Community Engagement Manager] – has very much allowed us to work across departments much more effectively, so I can provide the geeky history knowledge and I can draw in the specialist skills of Leonie from the Stained Glass Studio or an external partner from the University of Kent, for example, but I need Zoe or Liam with their ability to interpret that to younger audiences and audiences who may not have the same level of interest that Leonie and myself or the academic at the University of Kent has.”

Including roles that are ‘floating’, i.e. not located in one particular department or area, could be a good way for future projects to increase internal collaboration.

4.1.3. Impact of Covid-19

As well as the impact of the Cathedral being closed and staff furloughed during national lockdowns, the pandemic had other, less obvious impacts – such as on procurement, as described in a monthly Project Management report:

“After a long tender process interrupted and impacted significantly by Covid-19, a recommendation was made to Chapter at their meeting on 27th November 2020 to appoint Axiell to deliver an exciting new and accessible DAMS and CMS, which was discussed and approved... This systems infrastructure should in large part be delivered in 2021, but the migration of all the Cathedrals current data and files will take longer due to the volume of information needed to be updated and migrated across to the new system once it is in place.”

Travel restrictions resulting from the pandemic created difficulties in receiving a loan item, a portrait of de Waal from Vienna, as the courier and transit plan had to be amended. In response, the Collections Manager produced an Extraordinary Measures Document which outlined the requirements for the painting's return, including digital observation of reinstallation, condition reporting and loading. A benefit of previous project activities was that documents such as the Collections Management Policy had been written at the start of The Canterbury Journey, making it easy to respond to loans, requests and offers, and to rapidly adjust agreements that had been made pre-Covid.

This highlights the point that policies and procedures are an important component of transformative projects like this, and remain in place after all the building work and programme of activities have been completed. NLHF should assess funding applications in terms of the underpinning changes they will bring about to an organisation in the longer term, specifically in relation to frameworks, policies, procedures and ways of working.

The Canterbury Journey pivoted its delivery channels, moving some of the things that were already in train online. This is discussed in more detail in sections 7.1.4 and 13.1.4. This move to online products and services has raised an important question for the Cathedral to consider after the Journey has completed, that is, how can these new offers be sustained, developed and - if appropriate - monetised?

In pre-Covid times, the digital elements of heritage projects may have been viewed as an add-on or something that is nice to have, but not as a fundamental part. The pandemic has shown the importance of digital in all its forms – not only because organisations themselves have been forced to focus more on this, but because visitors and other audiences now expect it. NLHF should ensure that digital is a key part of all the projects they fund.

As Project Director Mark Hosea, observed, ‘Most people’s visits to Canterbury Cathedral begins on the website. Initially you couldn’t even buy a ticket online, but that has now changed’. Happily, this did form part of The Canterbury Journey, as discussed in section 6.1.4.

4.1.4 Case study

National Gallery online exhibition

A good example of a collaboration which began during the project, that will continue afterwards, and will contribute to opening up access to Canterbury Cathedral's collections, is the online exhibition which the National Gallery are creating with eleven partners across the country, called ‘Fruits of the Spirit’.

Canon Tim Naish, Canon Librarian, along with Sarah Turner and Liam O’Driscoll have worked with the National Gallery on this virtual exhibition of religious art, which links a painting in the National Gallery with a painting from a partner organisation. It will begin in November 2022, after the end of The Canterbury Journey, and there will be associated activities around it.



Collections Manager Sarah Turner, Kent Refugee Action Network Youth Ambassador Rishan, her friend Sarah, and Community Engagement Manager Liam O’Driscoll visiting the Winifred Knights painting

This initiative takes an innovative approach since the Gallery asked Canterbury Cathedral to provide a curatorial catalogue entry, the Cathedral’s interpretation, and a community partner’s interpretation. Canterbury’s Collections team had lent the requested picture, ‘Scenes from the Life of St Martin of Tours’ by Winifred Knights to an exhibition a few years

earlier, so obtained the curatorial voice from the people who had curated that. But it was Liam's contacts that brought in somebody from the Kent Refugee Action Network to provide the community voice. The Canterbury team recorded a discussion with Kent Refugee Action Network Youth Ambassador Rishan and her friend about the Cathedral painting, then sent a transcription of this to the National Gallery for inclusion as a community voice from the Cathedral. Sarah Turner explained:

To me it was the most powerful part of that project because it was very much about engaging audiences that have not traditionally been seen as part of the community in the cathedral, just because there hasn't necessarily been the connections. It was a truly powerful moment to hear her interpretation in front of that painting and her talking about what she saw, what she felt, how it related to her. Liam wrote that up, and that will now be included when that exhibition goes live.

4.1.5. Unforeseen outcomes

Some tensions arose during this part of The Canterbury Journey. First, there was some antipathy between the Cathedral and The Journey teams, as discussed in the Interim Report. This surfaced again in our further consultations, with one Cathedral employee vividly describing it as:

“I think sometimes the Journey team have felt, not quite unwelcome, but as if they're sort of trying to push the others along.”

Others said that ‘the Journey was set up as a distinctive team working above the rest of the staff’ and ‘Sometimes it's felt as if The Canterbury Journey team has progressed something and we've only learnt about it later’. Likewise, an interviewee from The Journey team described feeling ‘a certain amount of resistance, there was some hostility there, there was a lot of suspicion – who are these people coming in here and doing this?’

Another interviewee acknowledged the difficulty of assimilating people working on a fixed-term project into an organisation, but commented that:

“Any large-scale project I suppose is not really embedded, but sold to the organisation and the people that are going to be involved with it. Because it is perceived as these people are outsiders, they're only here for a fixed term, and in some cases people would blankly say, ‘We just have to put up with them until the end of The Journey’. So I think anywhere, however it's implemented, it's got to be seen as actually this is for the benefit of the whole organisation, we're all a team. Yes, there's people who are perhaps only here for a set period compared to people who are potentially here for decades, but it's the same culture, it's a project that's benefiting everyone, it's not a ‘them and us’, it's not an imposed thing.”

One way to mitigate this tension in future projects could be for the NLHF to require applicants to demonstrate that they have fully informed and consulted with staff, and for staff to show that they understand the requirements, implications and disruptions of the project. This organisational buy-in could be made part of the application process, perhaps through a short survey which staff and governing bodies have to complete, signing a simple statement saying that they know what the project entails and how it will impact on their own working life. Another key point to iron out before receiving grant funding is who will have decision-making authority, especially as this has financial implications.

Unfortunately this separation was exacerbated by Covid-19 lockdowns, when the project team carried on working as best as they could, while a lot of the Cathedral staff were furloughed, with some having their hours and consequently their salaries reduced. This increased feelings of unfairness and some resentment in the context of the restructure and fear of losing their jobs completely.

Some people on furlough were frustrated and may even have felt 'unimportant' at being told to stay at home, while others who were tasked with working part time or full time faced the stress of trying to cover lots of different jobs to just keep things ticking over while their colleagues were on furlough – 'there were exhaustions on both sides'. Moreover, the efforts to keep the Cathedral going tended to be focused on the incumbents' primary roles, not the additional tasks they were expected to continue with in support of The Canterbury Journey. Other people took voluntary redundancy as part of the restructure, so went on furlough and never returned. There was concern that the knowledge they hold has not been captured or passed on.

Increased communication might have helped the situation, firstly to those inside the Cathedral. We were told that initially there were newsletters and briefing sessions from the Journey to the rest of the Cathedral, but these seem to have tapered off over time. Obviously this was affected by the pandemic, but even when people had returned to work they were sometimes unaware of changes that had been made to the Activity Plan until they found out by chance or went to the Journey team to ask what was happening. Having more two-way discussions might have increased understanding about why things were being done at a particular time or in a certain order, which sometimes baffled those who were looking on. One interviewee commented:

“I guess I was expecting at some stage a group of staff to be sitting round and looking at the Activity Plan, possibly after we were emerging from the pandemic, and saying, okay, where are we with this – what's been done, what hasn't been done, what's shelved, what's changed? I'm sure that the project team has reviewed it and looked at it and assessed it, but as an organisation I think it's completely off the radar.”

There could also have been more communication with people outside the Cathedral, as David Wilkinson, Head of External Engagement observed:

“I think the explanation of what the Journey was doing was missing. If you stood in the precinct in front of all the scaffolding there was no real communication that says what’s going on, what’s the purpose and what’s the timeframe. There were bits done, there was a time lapse video of the safety deck coming down and that sort of thing, but I think it was a missed opportunity, when such an exciting project wasn’t really communicated”.

It is worth noting that during this project there were three Cathedral Heads of Marketing and PR as well as three The Canterbury Journey Marketing and Communication Officers, so there was no continuity, efforts were disjointed, there were gaps between roles being filled and, crucially, different skills, experiences and approaches. This problem was exacerbated by the Covid pandemic when the focus was on worship and prayer to support people spiritually.

A second divergence that arose was between faith and heritage - ‘the fear of the word “museum”’, as one respondent explained it, meaning a lack of knowledge about methods, standards and ways of working that were brought to the Cathedral’s historic assets, archives and collections. This sometimes resulted in clashes with existing norms, uses of spaces, and priorities.

This raises the crucial point of checking that organisations awarded funding for projects understand what they have agreed to deliver in the same way as the funding body. There seemed to be several differing perceptions of what was meant by ‘access’, ‘heritage’, ‘diversity’ and ‘museum’, for instance, within the Cathedral. One solution might be for the NLHF to provide brief training on what its expectations are in relation to terms like these to the relevant people within organisational departments and – as importantly – to those who make and approve decisions, such as boards, trustees and governing bodies.

Canon Librarian Tim Naish acknowledged this:

“I think there have been inevitable tensions which we’ve handled pretty well from both sides, around the fact that as a Lottery-funded project, The Canterbury Journey has to be religiously neutral from a faith point of view, whereas the cathedral cannot be. That is always going to be an interesting dialogue where the Lottery fund gets involved with any kind of religious institution. The vast majority of cathedrals, certainly the medieval cathedrals, which are tourist attractions, are constantly wrestling with this issue. I respected Journey colleagues for occupying that slightly difficult territory often very sensitively and well. I think it helped having a project leader who’d worked at York Minster before and therefore got that, and I think Mark Hosea has handled that very well.”

Several respondents noted Project Director Mark Hosea’s exemplary leadership and management skills, his ability to keep morale up, keep the project on track, and diffuse tensions. He was clearly integral to the success of The Canterbury Journey and, without him at the helm, the project might have gone off track. A typical comment was: ‘I’m really impressed with Mark Hosea as a project director, I can’t give Mark enough praise’.

This reliance on Mark worked out well, but if he had decided to leave during the project this would undoubtedly have created problems and severe setbacks. Mark told us that this risk of people leaving during a project is common, so:

“It was important to put in retention payments as incentives for the team to stay. This made the project more likely to have continuity at the end. With no incentive to stay, people will leave and this becomes problematic.”

This is an important lesson and should be common practice to ensure continuity and delivery on target. The Fund should therefore make sure that there is provision for retention incentive payments in project budgets.

Evidently, the NLHF cannot support existing services such as worship activities, but ‘in a Cathedral it’s pretty difficult to separate out the religious from the secular’. A telling example of where these two approaches collided was when the Cathedral’s Sunday Club asked if the children in the congregation could use The Journey’s backpacks, and were turned down. This raises the challenge of developing a secular Activity Plan in a place of worship. The key to achieving this is about managing people’s expectations about what the heritage funded programme can support, and what it cannot support.

Interestingly, many people working and volunteering at the Cathedral in various roles told us during the consultations that they are not religious. This was not information we had asked for, but was something our respondents wanted to tell us. In other words, they enjoy engaging with the Cathedral in terms of profession, heritage, skills development, socialising or other ways that are not to do with faith. As one volunteer commented, ‘I think this has been the great thing for The Canterbury Journey, that it’s opened it up to people who adore the place but aren’t necessarily religious’.



This use of the Cathedral for non-faith purposes was borne out by the visitor survey carried out in August 2022, which obtained 448 responses and found that the main reason for visiting was to learn about the Cathedral’s history, followed by a family day out, and a day out with partner/friend. Only 7.7% of respondents had come to worship:

Likewise, when asked what was the best part of your visit, replies were:

5.0 Chapter 5: Heritage will be in a better condition

5.1 Short, medium and long term outcomes

The most urgent outcome was to protect the fabric of the Cathedral for centuries to come in 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 was altered to improve the condition of the heritage and increase accessibility and, through all of this, skills and specialist knowledge in the construction sector were developed.

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

5.1.1. Indicators of 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

There were delays in the building works due to unexpected finds, as detailed in the Interim Report, along with challenges from Brexit, Covid-19, and extreme weather which impacted on the external work, including high winds and torrential rainstorms in February 2020 and heavy snow in February 2021. Despite these challenges, all of the works detailed in the Approved Purposes have been completed, although additional funds were sought and obtained from the NLHF grant uplift and other sources, and more time was added to the schedule to achieve this. As Project Director Mark Hosea noted, 'Overall it has achieved its aims that it set out to from the beginning'.

From an ambitious and comprehensive capital project, there remains just one unfinished aspect of the capital works programme at the time of this report.

The scaffold drop on the south flank of Christ Church Gate will not take place until the end of November awaiting the varnishing of the new Polychromy. Some lower cleaning and repairs on that flank cannot take place until after that scaffold is removed and therefore will be delivered by the Cathedral in Spring/Summer 2023 when the weather picks up, using localised scaffold. Funding is in place via the Canterbury Cathedral Trust for that.

This is an incredible achievement that should be recognised and celebrated. It shows the immense impact that NLHF funding has had in saving, restoring, upgrading and increasing access to a key part of the UK's heritage.

As Jo Deeming, Surveyor to the Fabric noted:

“We have managed to cover a vast area of fabric conservation, public realm improvements and collections understanding. That is remarkable. History tells us the Cathedral takes about 100 years to work around the fabric, and we’ve attempted to do probably a sixth of it in five or six years. When the dust has settled, people will think it’s pretty amazing what they managed to achieve in a short period of time.”

Protecting and developing heritage skills was a key part of the project, and something which is vital to keep supporting for the future of the UK's heritage buildings: 'You look at it and it is beautiful, and the stone gleams white as it would have done in the 13th century. Our masons are at the top of their form just as they were back then, it's just a joy to see'. In fact, Project Director Mark Hosea told us that finding enough suitable masons to deliver the project was one of the biggest problems faced by The Canterbury Journey. In addition, there was competition for these highly-skilled craftspeople from the renovation work ongoing at the Houses of Parliament and other major heritage restoration projects. Employing apprentices helped, but of course, it took time for the apprentices to become more efficient. The NLHF should scrutinise deeply the scale of works and timeframe for future projects, determining how many heritage craftspeople will realistically be required to deliver this and the likelihood of being able to recruit that number of specialist professionals.

Furthermore, the commitment of the people involved went above and beyond, as the Cathedral staff contributed extra capacity and skills to support the project where needed to smooth bumps in the process. Jo Deeming, Surveyor to the Fabric noted:

“Being able to rely on an in-house team showed the value of investing in a workforce, because if people believe their voices are heard and their skills are of benefit and valued, then they will respond over and above. That’s a really important lesson”.

However, during the period under review, the Cathedral’s organisational restructure also took place, which aimed to reduce the entire workforce by one third. The masons also saw their working week reduce, with a further detrimental effect on morale and willingness to go the extra mile, as laid out in a Conservation Report:

The masonry team is accommodating new working hours and a consequent reduction in wages and revisions to the project programme will have to be made to allow for a 13:30 finish on Friday. Morale remains low and there is little appetite for overtime at flat rate. . . The masonry team is undergoing a review and restructure that will reduce the size of the team from 28 to 11 until the end of TCJ, two of whom will be current apprentices. Post TCJ the team will be 10, one of which will be a new apprentice.

“This links to another key point, that of ensuring a smooth transition when any project reaches its conclusion. Having increased the number of personnel and activities for the duration, there is a need to plan ahead so that all the headway made during the project period can be capitalised on and the legacy amplified. This point was raised by many respondents during our consultation, for instance, ‘I am a little bit concerned that, due to the drastic reduction in personnel here and the loading of many, many different responsibilities onto individuals that aren’t necessarily prepared for them, a lot of this may not be put in practice in the future.’”

For projects lasting a number of years, the NLHF might ask applicants to explain how they will transition from the project end and integrate any outcomes, ongoing activities, new procedures and policies etc. into their day-to-day work. Several consultants raised this as a major concern in terms of The Canterbury Journey. For instance, Canon Treasurer Andrew Dodd said, ‘It’s a real challenge – because of the size of The Canterbury Journey project and its ambition, actually was that ever realistically something that we could take on board as a cathedral?’

5.1.3. Impact of Covid-19

Although risks had been planned for, nobody had expected a global pandemic, so ways of working through this and mitigating the problems as far as possible had to be devised rapidly. Mark Hosea described some of the actions this entailed, including writing and implementing new Health and Safety protocols, reviewing all operating practices and altering the layout and running of the site as required. He also spent many hours on the internet trying to source Personal Protective Equipment (PPE), hand sanitisers and temperature gauges in a context of sudden worldwide demand resulting in shortage. Mark had to renegotiate timings with contractors, agreeing to suspend their work on the project for around eight weeks, while Cathedral masons

were off site for four weeks initially. Two contractors died from Covid-19, some small firms went out of business due to the impact of the pandemic, as did one firm of architects, meaning that replacement architects had to be found, briefed and brought onto this very complex project midway through it. All of these issues led to increased delays, costs, uncertainty and changes to the project plans.

When the Cathedral was closed during lockdowns it was important for at least one member of staff to regularly check for anything that might pose a risk to the collections, and take immediate mitigating action. Ariane Langreder, the Cathedral’s Book and Paper Conservator, was one of the few people allowed in during the first national lockdown. She explained the ongoing efforts needed to protect the valuable artefacts and archives in such a historic site:

“I had to go on site twice a week, empty the dehumidifiers and then deal with any problems with pests, moisture or leaks. I could pick up on it straight away and avoid more damage to the collection, so I was grateful about that. I took on all the moth monitoring from my member of staff, which obviously needs to happen even if you’re not there, checking and when needed, spraying in the Cathedral with moth treatment. We had a rat down in our stores. The problem with those rats is they know if people are not around and they just decide we’ll move in. Our most precious store has got tunnels underneath for maintenance and that’s where they all run around. So they came back and we had one in the strong room. While I was checking twice a week, I could flag up on it straight away and get the external pest control man to come in and help us to get rid of that rat.”

The pandemic also had an immense impact on building work, as detailed in the case study at 5.1.4.

In line with government guidelines, Chapter took the decision to open the Precincts to visitors in June 2020. This proved highly successful, with more people than expected taking advantage of the reduction in entrance fee and free entrance for children. Following the government’s decision to allow places of worship to open for private prayer, the Nave was made available for that purpose during specified hours. By February 2022 there was almost a return to business as usual. The project’s safety deck had been removed, revealing the high Nave vault for the first time in four years. Scheduled university graduation ceremonies were able to go ahead in January.

Video showing the safety deck at Canterbury Cathedral.

As Chris Pascall, Head of Visits, declared when the safety deck was removed:

“It’s like a chrysalis emerging as a beautiful butterfly. It’s coming out from all the scaffolding and the muck and the dust and the rubbish. It’s such an easy sell to visitors because you can see the work that has been done. It’s absolutely stunning!”

5.1.4 Case study: Managing a construction site during the Covid-19 pandemic

On 18th May 2020 the site reopened, when a small team of five masons, in addition to the Head Mason and the Head of Conservation, returned to reconfigure the site and welfare facilities to make them compliant with the latest Government guidance on mitigation for Covid-19 on construction sites.

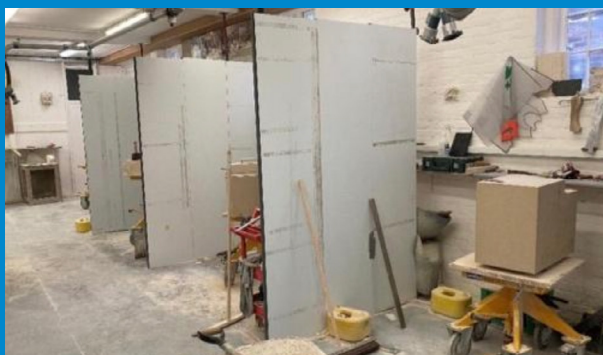
Initially the workers were separated into 'team bubbles' and welfare facilities and office space were provided for Coniston and Buxton management teams and staff in the Cathedral Lodge banqueting facility. The auditorium was selected as a rest room for tea breaks and the first floor suite as office space. Both the toilet blocks were designated for the use of men and the disabled toilet reserved for women. A one-way route through the building was established and Buxton and Coniston staff were allotted particular tables and chairs, with a request that they use only those when taking breaks. Coniston staff were given tables on the balcony and Buxton on the ground floor of the auditorium. All tables were provided with hand sanitiser spray and anti-viral cleaning spray. The scaffolders were also allotted a table in the auditorium and the archaeologists used a table on the balcony.



Masons working on the north elevation of the North West Tower

Over time this changed as it became clear that there was little or no room for additional staff. The two Lodge cleaning staff were tasked with cleaning the areas in use, fitting this in around their other duties in the estate properties. The contractors had no canteen facilities so had to bring flasks and food with them. Many staff were furloughed, while keeping a distance of 2 metres between individuals meant that there could only be a limited number of people on site at any one time.

Site Operating Procedures were regularly updated to reflect changes in government regulations and advice. People working on or visiting the site were required to wear protective clothing such as masks, maintain social distancing, undergo temperature checks and self-isolate if they tested positive for Covid-19. Stringent Health and Safety measures on site and in the welfare facilities were maintained and physical barriers were erected.



Booths were erected in the masons' shop as part of the Covid-19 mitigation measures



Maintaining social distancing

A protocol for admission to the site was set up, with staff queuing outside the door to the Schools' Department. Workers were called in one at a time to have their temperature checked and to be signed in by their site manager. A room in that area was set aside as a changing room, with one-way signage and hand sanitiser stations set up along the route into the main auditorium building. A one-way route around the site compound was established and appropriate Covid-19 Health & Safety signage displayed. The compound site office was for the sole use of the Head Mason and Head of Conservation and the canteen area is for use by the masons. No more than seven people were allowed into the building at any one time.



The Precincts – empty during lockdown

An unfortunate consequence of Covid-19 was that some companies ceased trading, for instance a joinery company and a landscaping company. This meant finding alternative suppliers to step in and pick up the work.

In addition, problems arose from faulty Limecrete flooring in the crypt exhibition space, leading to delays, as well as unsatisfactory work from some contractors which required repeated de-snagging visits and additional work to rectify this. As the Project Director's Report from October 2020 noted: 'Getting Buxton and Elmwood to conclude their respective snagging and outstanding works in a timely manner and to the quality expected is a challenge at present'.

When visitors were allowed back to the Cathedral, workers had to maintain their distance from them. All of these challenges inevitably impacted on the project's schedule, budgets and morale.

5.1.5. Unforeseen outcomes

Working on an historical site brought up many unanticipated problems, as detailed in the Interim Report. Following two years spent developing the project in detail and working through planning, The Canterbury Journey had an original five-year project delivery programme, intended to run from October 2016 to October 2021. However, this had to be rescheduled until October 2022 with an additional grant uplift, due to this unforeseen additional work and delays associated with Covid-19.

As well as this, a significant amount of additional work was carried out that was not part of the plan, but made sense to complete during the project. For instance, it was sensible to fix the water main under the precincts before laying down the new landscaping. If this problem hadn't been

sorted out then, at some point soon the new floor would have had to be dug up in order to get to the water main to repair or replace it.

There were many examples of these kinds of works. Leonie Seliger, Director of the Stained Glass Studio, explained that the windows in the nave clerestory would not have been touched for decades without The Journey, but once the safety deck was up they could be accessed, have now been restored and are safe for centuries to come. Working on them has opened up an entire whole chapter of knowledge about what happened at the Cathedral in the 19th century in terms of sponsorship and artistic expression. She said how grateful she is for this huge undertaking and achievement.

Although these were wonderful opportunities and have achieved a great deal, they have added on time and cost to the project. This means that the final cost is not a true reflection of the Journey itself, but all the additional work that has been completed. A couple of respondents queried what plans are now in place to keep up a rolling programme of repairs and maintenance, to avoid building up future major issues of this scale. Although the Surveyor to the Fabric produces regular (five-yearly) reports, it was not known whether the issues highlighted are rectified at the earliest possible moment. The Fund could consider asking future grant recipients to demonstrate how they will maintain buildings and landscaping after NLHF-funded capital works have been completed. As part of The Canterbury Journey, as works to certain areas/buildings were completed, all 'As Builts', along with all management and maintenance details and contacts for any external organizations/suppliers were handed over to the relevant departments and named staff within them who would then have ownership and responsibility for them moving forward. This was just as relevant for the likes of digital assets, equipment purchased and exhibition spaces, as well as the buildings and landscape.

The National Lottery Heritage Fund awarded an original grant of £13.8m, of the project's total anticipated cost of £24.7m. With the uplift in grant associated with Covid-19, this went up to £26.3m. The rest was match funded by the Canterbury Cathedral, Canterbury Cathedral Trust, the Friends of Canterbury Cathedral and other private funders and donors. The total cost has increased significantly, to circa £34m for The Canterbury Journey, and crucially, associated and opportunity costs.

This has placed a major strain on the Cathedral to keep raising further funds at a difficult time of reducing household finances and rising commercial costs. The NLHF could allow applicants to include larger contingency amounts as part of future projects - not only because historical sites are likely to throw up unexpected challenges, but because of the long timescales involved in major projects, leading to price increases. As Mark Hosea noted, '

"Trying to hold a supplier to a price they quoted three years ago is impossible" - this is due not only to rises in materials and transport prices, but also rising cost of living impacting on the cost of labour.

In fact, Mark asserted that there was too little contingency to begin with - even before Covid:

“I think in terms of value for money, we have delivered in terms of capital works, learning and collections. However, the money was insufficient. There should have been more contingency. The Cathedral have had to step in and fill the void”.

Working with contractors meant that the masons, glaziers and others were exposed to more commercial ways of working when outside expertise was brought in. One key outcome of The Canterbury Journey has been the change in mindsets. Ariane Langreder, the Cathedral's Book and Paper Conservator, commented that the focus has changed to become more commercial level, about producing income. She described some ideas she has for income-generation activities after The Journey has finished, such as renting out space or equipment to professionals. This equipment comprises things bought as part of The Journey that will remain in the long term – like a suction table and some tables, a new computer, a microscope camera, and some light sheets, things that are very useful but only needed occasionally. As Adriane said:

“These are things we can rent out in the future to other professionals. It's not that you get huge demand, but if there is a freelance conservator needing that who hasn't got the money they could come and rent the space or rent that machine out for three hours and you help both ways”.

She considered that the key to this would be ensuring that the Cathedral works with reputable organisations in trusting partnerships, noting that “There aren't many paper conservators here in Kent, so I think it is a slight gap in the market”.

Another respondent said: “I think the legacy of The Journey is the fact that it has enabled us to try lots of different things and just explore all these different possibilities”. The notion that The Canterbury Journey has imbued a more commercial mindset in Canterbury Cathedral was suggested by a few of our respondents, as in relation to collections and museum management in section 4.1.2, construction work in 5.1.2, but also more broadly across the whole life of the project. One respondent noted that: “The Journey has given us a good example. It's our responsibility now to make sure that we carry on with those ways of thinking”.

Thus, it is evidence that changing mindsets about a number of things – digital, commercial, ways of working – as well as activities, policies and procedures is a clear outcome of The Canterbury Journey. Changing mindsets by modelling ways of working is a concrete outcome of the Journey and one that should be acknowledged. Section 6.1.5 discusses some positive and negative outcomes of this more business-like mindset.

5.1.6. Lessons learnt

Completing all the capital works is an incredible achievement that should be recognised and celebrated. It shows the immense impact that NLHF funding has had in saving, restoring, upgrading and increasing access to a key part of the UK's heritage. This was only possible due to extending the project period, the NLHF grant uplift, and the Cathedral's additional fundraising.

The Fund could consider asking future grant recipients to demonstrate how they will maintain buildings and landscaping after NLHF-funded capital works have been completed.

The NLHF could allow applicants to include larger contingency amounts as part of future projects - not only because historical sites are likely to throw up unexpected challenges, but because of the long timescales involved in major projects.

There is only a limited pool of specialist heritage craftspeople, so NLHF should check how many heritage craftspeople will realistically be required to deliver future projects and the likelihood of being able to recruit that number of specialist professionals.

Being able to rely on an in-house team showed the value of investing in a workforce, because if people believe their voices are heard and their skills are of benefit and valued, then they will respond over and above. That's a really important lesson.

For projects lasting a number of years, the NLHF might ask applicants to explain how they will handover at the end and integrate any outcomes and ongoing activities into their day-to-day work.

Changing mindsets by modelling ways of working is a concrete outcome of the Journey and one that should be acknowledged.

6.0 Chapter 6: Heritage will be better interpreted and explained

6.1 Short, medium and long term outcomes

The project entailed producing new interpretation and signage to help visitors understand the site physically and intellectually. In addition, elements of the Activity Plan engaged and explained heritage connected to the exhibition design strategy along the four key themes: Crafting the Cathedral; Making History; Cathedral Life; and Canterbury Pilgrimage. Finally, outreach and community activities supported increased remote engagement with the heritage of the Cathedral.

6.1.1. Indicators of change

- Internal signage 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

The Journey has improved wayfinding with new signage and maps, and increased interpretation to interest visitors more and help them make sense of what they can see. Richard Moppet, General Manager at Canterbury Cathedral Lodge observed that:

“When you go on the north side of the Precincts it’s a bit of a rabbit warren, so people used to visit the Cathedral and didn’t see everything, without realising.

That’s a key legacy for me – there’s a lot more interpretation and it’s more thought-provoking, rather than just going round and seeing architecture and stained glass”.

Three exhibition spaces with informative and engaging interpretation have now been fitted out and exhibitions installed – the Crypt, the Viewing Gallery and the Water Tower:

As several respondents noted, placing the wayfinding, interpretation and exhibitions material correctly took a lot of careful consideration: “you have to be mindful it’s a Grade I Listed monument so you can’t put hordes of signage up, it is a working church”.

This point highlights the need to find resolutions that work for places like Cathedrals which serve diverse audiences and differing purposes, such as those who come to worship, others who come

to view heritage, and still others who come for art, or for a walk around an interesting building, or to do a trail with their children, or for any other reason. As noted in the Interim Report, other spaces had been considered for use – the Library Undercroft, Pilgrims’ Passage and Chapter House – but found not to be suitable as exhibition spaces.



Setting up the exhibitions

There were a number of setbacks with this process,, emanating from both the building works and from miscommunications. The Crypt was a particularly difficult undertaking. The Limecrete flooring, as mentioned above, kept cracking and had to be laid, tested, removed and re-laid again. The humidity levels in the Crypt were unusually high, meaning that no artefacts could be installed until this had been stabilised. Then it was found that some of the display cases and object mounts had been made to the wrong specifications. There was a misunderstanding about the weight of certain artefacts, and therefore the strength and material of the stand needed. Finally, some spotlights in two cases were situated too close to the artefacts and/or stands, risking damage to the objects or blocking parts of the display. Moving them would have created unsightly holes, so replacement base panels were manufactured for two cases.

All of this led to lengthy delays and a great deal of time and effort being expended to resolve the issues, particularly since one of the contractors often proved unresponsive, did not turn up to inspect areas when agreed, and then challenged if fixing some of the snagging was their responsibility.

This shows how important it is to keep in regular communication to ensure that the requirements for spaces and objects are fully understood, agreed by everyone involved, and thus built and designed around effectively.

However, ultimately the way that the Cathedral’s history is now shared and explained to audiences is much more accessible, as one respondent explained:

“It’s lovely because you’ve got a story. All we had before was ‘it’s the oldest tomb in the cathedral probably’ and his buskins [boots] were locked away in archives. Well now you’ve got a story of the man and the buskins are on show. It put the meat on the bones of the Cathedral story.”

Leonie Seliger, Director of the Stained Glass Studio, told us:

“The new exhibitions particularly have added an amazing new layer on the ability for visitors to understand the complexity of the place, they’re beautifully done. I think Heather Newton and Sarah Turner have completely outdone themselves. There’s a lot of people spending a lot of time there, which is lovely to see. And we are at the moment still working on the digital access to the cathedral collections, which has sorely been missing.”

Opening up this access has been beneficial across other parts of the Journey, as Liam O’Driscoll, Community Engagement Manager explained:

“I think that my work has been about people visiting and engaging with the heritage and collections of Canterbury Cathedral in a way that relates to themselves. My aim has been for people to feel enabled to express themselves and feel their background and culture is important and deserving of recognition in their visit to the cathedral. Looking at items in the archives, with a view to discussing our own lives - this brings us closer to the people and stories behind the medieval objects and how that binds us to our past.”

Moreover, additional beneficial outcomes have ensued from the exhibitions. The research undertaken through The Canterbury Journey whilst planning, designing and staging the exhibitions has unearthed valuable information and has enabled the Cathedral to articulate its history in relation to characters and stories that appeal to various audiences. Attracting people by using hooks of characters and objects like this can be extended out into products and services, as seen by the Gregory Gargoyle character discussed in the Interim Report. These elements can be carried through as narrative and engagement elements in the Cathedral’s future, again enhancing the organisation’s resilience.

Moreover, this research activity provided several volunteering opportunities. Two research volunteers supported the Collections Manager to produce web pages on their research into **The Black Prince**, while volunteers on **The Graffiti Project**, described in detail in the Interim Report, also shared their findings via the Graffiti webpage, popular tours of the graffiti, and informal conversations with visitors interested in their work in the Cathedral. Please note that the webpages created and referenced as part of The Canterbury Journey are no longer active following a Cathedral wide website update in November 2022.

Other voluntary opportunities have also arisen from the new exhibition spaces, for instance, working with the Vesturer and the Holy Dusters, the Cathedral’s volunteer cleaning team, the

Collections Manager and Book and Paper Conservator have recruited a voluntary cleaner, specifically to look after the exhibition cases. As well as cleaning, she is responsible for monitoring the exhibitions and reporting any issues, making sure that any problems which arise will be quickly noticed and acted upon.

Further interpretation measures have also been implemented, such as the media guide, audio tours, virtual tour and online learning resources (covered in section 7.1.2). Again, there were delays largely caused by the Covid in these, and a response to the pandemic is discussed in the case study below. As one person we consulted observed: “The audio tours are a big part of The Journey. I think that’s made the visitor dwell time longer; you don’t just wander round the church and go ‘nice architecture’, there’s a lot more story-telling in there”.

Canon Librarian Tim Naish noted the improvements in interpretative material developed through The Journey, which will be useful in the longer term. He observed that:

“Interpretation is ongoing, it will always be ongoing because what our society and our culture wants and pays attention to and notices changes, sometimes pretty rapidly. The Cathedral’s response to Black Lives Matters and our monuments and slavery and all of that kind of thing has been delayed for a whole number of reasons, of which Covid is part of. This was never part of The Canterbury Journey brief, so it hasn’t really happened, but we are working on it.”

6.1.3. Impact of Covid-19

Chris Pascall, Head of Visits, had an interesting take on the pandemic, noting about the history of the Cathedral:

“It resonates a lot more, coming out of Covid, with deaths and disease and isolation and all of that. All of those stories are in those windows. They’ve got this Pilgrim’s Tale of a leper who is ostracised by society, even his mum feeds him through a veil because she’s frightened of catching something. Then suddenly they’re there, and they’ve dealt with Covid, which feels the same. So I think it has really caught people’s imagination. When we opened up, because people were very worried about doing tours inside, we put together two outside tours. One was called ‘Monks, Maladies and the NHS’ and we looked at the herb garden, and we worked with Archives because they had books and things in there about it. So we’ve tried to turn it into a positive thing. And people were very happy to go on an outside tour because there was space outside.”

The pandemic meant extra delays in producing interpretation materials. For instance, the media guide was initially tested with staff and volunteers and then, when Covid restrictions had been lifted, the audio description version of the media guide was also tested out by two potential user groups – Kent Association for the Blind (KAB) and the Macular Society’s Kent branch. Having tried the tours, the groups shared their comments and suggestions for improvement in the Community Studio.



Kent Association for the Blind media guide testers

Their positive feedback included:

“Descriptions of artefacts were brilliant”

“Very well described. Better than I expected.”

“I feel confident I could manage this visit on my own with the audio guide”

Suggested changes included:

“What the people recording this need to understand, is that for a partially sighted person they are doing a lot more mental work, thinking and processing when they take every step. The speed is so fast that they aren’t able to keep up with it. It’s better to go slow.”

“Could there be more invitations to be tactile in the space?”

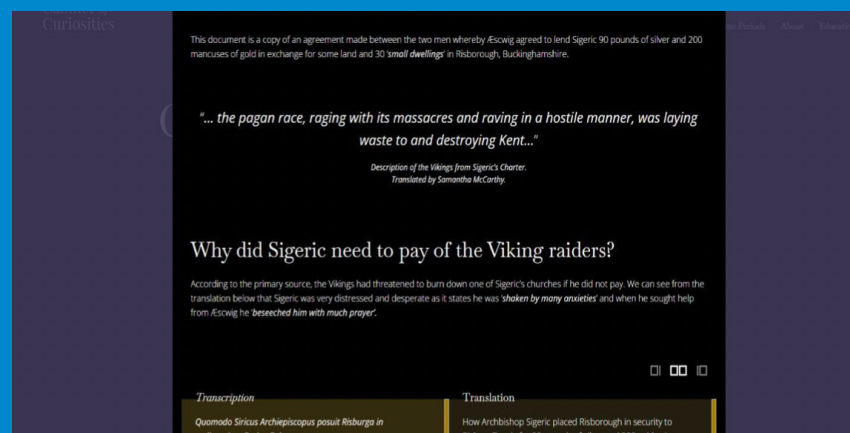
The suggestions were fed back to ATS to incorporate into the media guide as appropriate. This has made the finished product more successful.

6.1.4. Case study: ‘Cabinet of Curiosities’ and ‘Pilgrimage’ loan boxes

The Canterbury Journey Activity Plan included producing physical outreach resources such as loan boxes for use in schools. By November 2020 two of these, the Stone Loan Box and the Stained Glass Loan Box, had been completed and handed over to the Schools Department to use. By then both the disruptions caused by the pandemic, and perhaps users’ appetite for digital offerings, made the project team decide to continue producing these boxes - not in a tangible form, but as digital assets.

This had the additional advantage of connecting to other parts of the Journey, as Jan Leandro explained:

“The ‘Cabinet of Curiosities’ digital loan box was also quite a useful link with the Collections, because Sarah Turner’s work was about putting the collections online, so it seemed to be that this was two pieces of work that could merge together.”



A screenshot showing content related to one of the Anglo-Saxon documents included in the Cabinet of Curiosities loan box

The focus of the ‘Pilgrimage’ digital loan box is a story where Key Stage 2 pupils can read about and make decisions for 12th and 14th century pilgrims to Canterbury. Each page of the box contains an illustration, story text, and an audio narrative of the text (to provide wider accessibility). It also includes a wide range of artefacts which link to the story and are displayed as part of the box, including 3D models, short films and audio. This can be accessed here, and as of the end of October 2022, the new resource had already been accessed by 463 people.

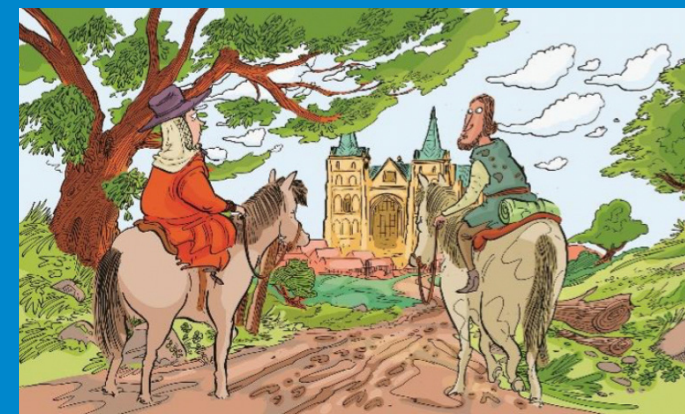
In October, the Collections Manager began discussions with two different groups about the production of 12th and 14th century songs, which could be part of the experience and a music resource for schools.

The loan boxes were another part of The Canterbury Journey which provided opportunities for student work experience, gathering background material to help develop the Pilgrimage loan box text, working through the proposed content of the Cabinet of Curiosities loan box and adapting and adding to it so that it supports questions to be used in the 'Take a quiz section' of the website.

A postgraduate student from the Consortium for the Humanities and the Arts south-East England (CHASE), Angela, completed a placement from August to December 2021. Her role entailed providing detailed background information and answers to a suggested question list for teachers which link to objects from the Anglo-Saxon, Medieval, Tudor, Stuart and Second World War periods.



Including training and placement opportunities as part of projects is an excellent way to gain additional support whilst providing work experience to and welcoming students into the Cathedral, augmenting connections with individuals and research and training institutions in the local area.



Three illustrations from the 'Pilgrimage' loan box: 12th century pilgrims, the leper Richard contemplates staying at an inn, 14th century pilgrims arrive at Canterbury.

6.1.5. Unforeseen outcomes

People responded proactively to find new ways of engaging people, which had both positive and negative outcomes. Chris Pascall, Head of Visits, described the impetus to generate income that materialised when visitors were allowed into the Cathedral after the March 2020 Covid lockdown and the resulting move to a more commercial mindset that created opportunities for fresh thinking and innovative product development:

“The first week we were free and we had donation boxes around. Guess how much of a donation we had in that first week? Zero. Nothing. Absolutely nothing. Not a penny. It was just unbelievable. Then the whole attitude changed from the Dean and Chapter. Everyone was so terrified, how are we going to get the money? So it actually enabled us to say, well can we try this? Because we weren't taking any money for guided tours, so let's try this. We found that people – staff as well – really bought into it. They understood that we can't do inside tours but we can do outside tours and people were like, ooh, I've got a bit of information about this, I've got a bit of information on that. So there was a real team effort.”

The new tours Chris and her team came up with included outdoor trails, like the one outlined in section 6.1.3, and a downloadable app.

The app came about because, although the media guide was available by this time, visitors were anxious about using it as it entailed touching equipment that other people had touched, and therefore a risk of Covid-19 infection. Chris and her team rapidly thought of an alternative – an app which people can use on their own phones. Whereas the Media Guide is a comprehensive,

interactive product which allows people to spend as much time on it going into as much detail and depth as they wish, the app is a simple one-hour spoken guide to key areas, which users download from a QR code and disappears from their phone after 12 hours. This costs £2.50, while the Media Guide, which is now complete and available to visitors, costs £5.

This was a quick and simple response to concerns about Covid, and could be used by people at home as well as those visiting the Cathedral. It is also something that other cathedrals are considering now, since innovative solutions are shared through formal and informal groups. Discussing findings like this is an excellent way for organisations like Cathedrals to support one another, share ideas and disseminate best practice, bringing in knowledge from within and outside the Cathedral sector.

The intention here was clearly well-founded and the app did succeed in bringing in some money at a critical time. However, it confirms the point that when a large-scale scheme such as this is under way, organisations should avoid commencing additional projects, like the organ restoration alluded to in section 4.1.2 – or indeed like this quick and cheap app. Although it was meant to be an interim measure, it now remains as part of the Cathedral's visitor offer and one that is not aligned with The Canterbury Journey's project or budget, as David Wilkinson, Head of External Engagement (who joined the Cathedral after the app had been produced), explained:

“I think a huge amount of work was done on the app and now I’m sitting in a position where I’ve got an app and I’ve got a media guide and you go, well that doesn’t make a lot of sense. So I need to make some decisions on what we do... The media guide contractually has tied us up with a big, ongoing financial burden, which is something that we need to sell a lot of media guides in order to break even. The positive is that we have a very good media guide.”

Another important finding is the value of a project in itself. The Canterbury Journey has used the project itself as an asset, sharing work in progress with audiences as a way to interest them, inspire them to return when the work is finished, and to mitigate irritation at not being able to see the Cathedral when scaffolding and the safety deck were in place.

For instance, visitors were shown archaeological finds, exclusive tours were available to the Archives, Black Prince's Chantry and special rooftop Conservation in Action tour for participants at the 2017 Black Prince Conference. Graffiti project volunteers explain to visitors what they are doing – in fact, they are producing a leaflet to hand out to interested passers-by. Stakeholders (including staff, volunteers and donors) were taken behind the scenes for a once-in-a-lifetime look behind the fabric and up onto the safety deck to see the works in progress, which engendered a closer interest and understanding of The Canterbury Journey. This aspect also contributes to the cathedral's resilience, as shown in section 15.1.2.

Canon Treasurer Andrew Dodd explained the aim to continue offering this increased access in the long term, after the project has ended:

“What I hope to do is to make sure that we’re much more accessible in terms of showing the hidden parts of the cathedral. We thought at one point when The Journey finishes there’s not going to be that much work for them to do, so we were going to set up a business and keep that side as a department. But now how can we think, how do you fit into what the visitor experience is going to be, what sort of workshops you might want to do? We’ve got this skilled team that has been expanded during The Canterbury Journey because there was so much work to be done, and now we can think how can it improve the visitor experience, how can we make it into a workshop on carving? Or something like that, making it accessible to them.”

Engaging with traditional and social media is a good way to keep interest alive while a long-lasting project like this is underway, especially giving viewers behind-the-scenes insights into what work is going on and introducing them to some of the people involved.

6.1.6. Lessons learnt

As several respondents noted, placing wayfinding, interpretation and exhibitions material is a lot more difficult in a Cathedral than in a non-religious and non-heritage building. There is a need to find resolutions that work for places like Cathedrals which serve diverse audiences and differing purposes.

It is vital to keep in regular communication to ensure that the requirements for spaces and objects are fully understood, agreed by everyone involved, and thus built and designed around effectively.

Get user feedback whilst developing products and services, to improve the end outputs.

Discussing findings and innovative solutions in formal and informal groups is an excellent way for organisations like Cathedrals to support one another, share ideas and disseminate best practice, bringing in knowledge from within and outside the Cathedral sector.

When a large project is under way, organisations should avoid carrying out any additional projects.

The Canterbury Journey has used the project itself as an asset, sharing work in progress with audiences as a way to interest them, inspire them to return when the work is finished, and to mitigate irritation at not being able to see the Cathedral when scaffolding and the safety deck were in place.

Engaging with traditional and social media is a good way to keep interest alive while a long-lasting project like this is underway, especially giving viewers behind-the-scenes insights into what work is going on and introducing them to some of the people involved.

7.0 Chapter 7: Heritage will be better identified/recorded

7.1 Short, medium and long term outcomes

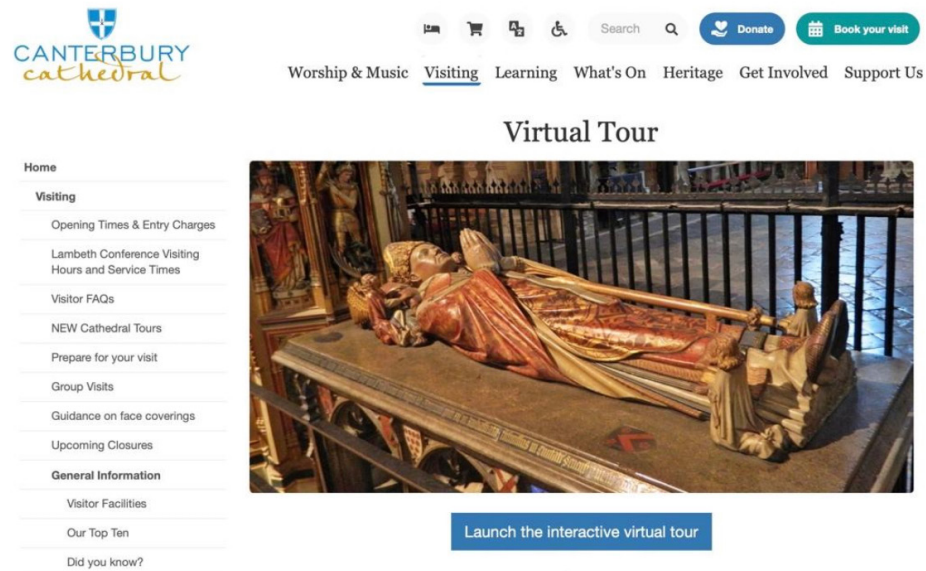
This included improving the explanation of heritage for online audiences through the new website and online content, improving the charting of volunteer activities linked to collections care and management, and recording oral histories of the Cathedral through the Oral History project, Community Image Archive and My Collections.

7.1.1. Indicators of 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

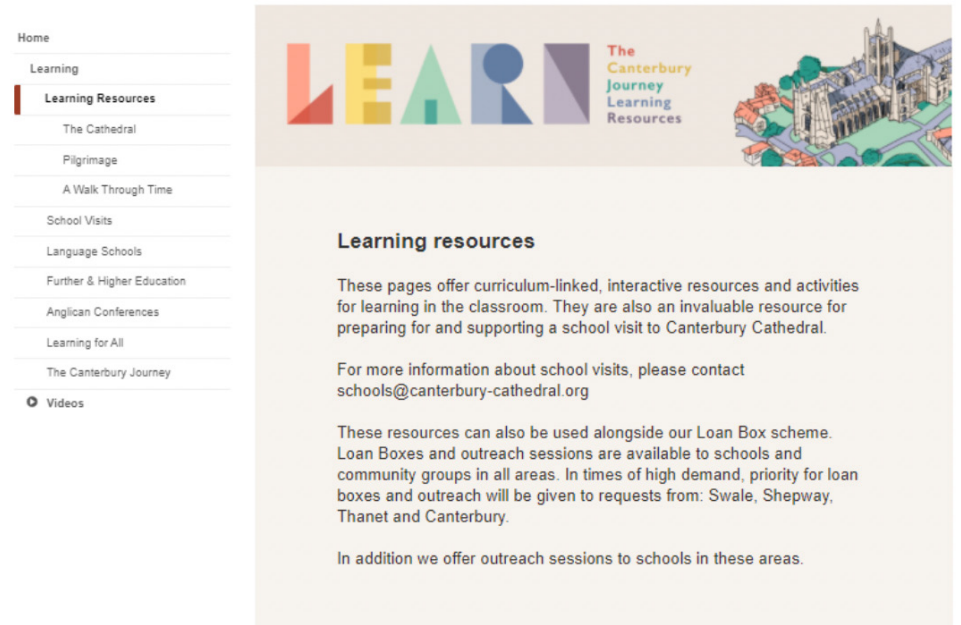
7.1.2. Performance against outcomes

Some of the content created for the website has already been mentioned above, but other key outputs included an interactive virtual tour and online learning resources.



The online learning resources were launched in May 2021 following user testing. The results of these tests are detailed in Appendix 4. They use storytelling and characters to make them accessible to school age children in particular; and tie in with the UK schools syllabus, for instance, Chaucer's 'The Canterbury Tales'. You can access the learning resources [here](#).

Social media metrics were captured and recorded every month, for Twitter, Facebook and Instagram. An example of this is included as Appendix 5.



The Cathedral

Canterbury Cathedral is a sacred and holy place. It is the mother church of the Worldwide Anglican Communion and the seat of the Archbishop of Canterbury. Find out about the different spaces within this extraordinary building and how its purpose as a place of worship has shaped the building we see today.

[Open resource](#) →

The collection of oral history interviews was another aspect of The Journey which was badly hit by Covid-19, and actually ground to a halt, as one of the volunteers explained:

“It was wonderful when it started out but it was very hit and miss. When I joined there were quite a few people. I must have interviewed five or six people. It was fascinating. But then the intern left and it sort of fizzled out. It’s such a shame.”

7.1.3. Impact of Covid-19

Jan Leandro, Head of Learning and Participation, explained that the decision to create digital instead of physical engagement tools ‘was a direct result of Covid, it just made us think differently about how we could do things’. This entailed producing the same output for the same purposes, just using different materials. The two digital loan boxes are detailed in the case study at 6.1.4.

An unexpected positive consequence of Covid was that The Canterbury Journey created more digital content and activity than was originally planned, moving the Cathedral along this trajectory more rapidly than would probably otherwise have happened. This has probably increased resilience over the long term, as there would have been a need to increase digital capacity in coming years anyway. As one respondent stated, ‘Pre-Covid, it would have been difficult to convince an organisation like the Cathedral to go down that route’. Many other organisations in the Cathedral, heritage, museum and other sectors have experienced the same sudden shift to digital. Despite initial reluctance, resistance or fear, which might have resulted in avoidance and postponement before the pandemic, lockdown forced people to start using and engaging via technological means, and frequently finding it easier, less onerous and more enjoyable than expected.

7.1.4 Case study: Digital Infrastructure

Work to transform the digital infrastructure has progressed well, although with some delays due to Covid-19. Key tangible deliverables are the Collections Management Software (CMS), which can now be used to manage the collections and the Digital Asset Management Software (DAMS). Together they form the new repository for all the Cathedral’s collections information – archives, library, image and physical collections. These underlying collections and heritage management systems are opening up the collections to the public in more easily accessible ways. Cressida Williams, the Cathedral’s Archivist, explained that:

“The challenge we had was that the archives were on one system, the printed books were on another system and the objects were on another system, and you’d have to search all three systems. The advantage is that this system will mean that you can cross-search the whole collection.”

Transmitting and merging all the existing individual catalogues into the new Axial product has taken a long time and work was still ongoing with that in the last few weeks of the project.

However, Charlotte Sexton, Digitisation Consultant, noted all the additional services that can now be combined and work as an interconnected ecosystem, which were not part of The Canterbury Journey but are a legacy of it and will increase the Cathedral’s ongoing resilience, such as the multimedia guide, ticket sales and membership or donations.

In addition to this back-end work, discussions began with the IT department in January 2021 about how to provide a collections narrative that will support a link with the new searchable online collections. The aim was to create a tool to explore the collections, providing a narrative about collections items and themed collections on the Cathedral website. This offers an accessible interpretative layer which sits over the more specialist searchable online collections, and a portal to the catalogue and links to other interpretation materials.

The screenshot shows the Canterbury Cathedral website. The navigation menu includes: Home, Heritage, Cathedral History, Archives & Library, Historic Collections, Picture This..., A History of Canterbury Cathedral in 20 Documents, The Anglo-Saxon Cathedral: St Gregory's 'Dialogues', The Medieval Cathedral: The 'Domesday Monachorum', Henry II and St Thomas Becket: Canterbury City's first charter, Canterbury Cathedral and Magna Carta: The 'Pine Magna Carta', Monastic Life in the medieval cathedral: Cawston's register, and a search bar. The main content area features the article 'A History of Canterbury Cathedral in 20 Documents' with a thumbnail image of a manuscript page. Below the article, there is a short introductory text and a link to the full article.

The collections web pages showcase research about individual items, as well as providing additional support material for the learning resources - A History of Canterbury Cathedral in 20 Documents which is intended to attract people’s attention and draw them into the collections.

Once live, the collections will be available on the new website [here](#).

The Canterbury Journey team also provided training on collections photography, to embed the skills necessary to make the digitisation process sustainable as a legacy of the project.

7.1.5. Unforeseen outcomes

One point that emerged from our consultation was the opportunity to record the story of The Canterbury Journey itself. Staff, volunteers and visitors all told us how fascinating it has been to see 'behind-the-scenes' at the Cathedral. Stakeholders were taken up onto the safety deck, exclusive tours were available to the Archives and Black Prince's Chantry, and a special rooftop Conservation in Action tour was given at the 2017 Black Prince Conference. People are interested to see heritage skills being used close-up - the stonemasons' workshops were particularly popular. In other words, the project itself is an asset.

Sharing details of a project, inviting people to become involved in the process and find out more about what is happening engendered enthusiasm, went some way to mitigate irritation at disruption and scaffolding, through understanding what was being done, and explained to potential donors why money was needed to achieve what outcomes.

Jo Luck, Head of Fundraising, raised funds outside The Canterbury Journey to produce a short film (see section 15.1.2) and put on an event in September 2022: "I felt it was really important that at the end of this massive project we actually mark it and celebrate the outcomes and celebrate the people that made it happen". She is also keen to hold an exhibition which will show staff, volunteers and visitors the story of the project:

“One of the outcomes of The Canterbury Journey is that we have got some new spaces that could quite easily be given over to an exhibition, and we’ve got so many wonderful before and after photographs – we’ve got most of the stuff, it’s just a case of collating it. It would be so interesting, especially when you think about local people, people that have been worshipping at the Cathedral so they’ve been coming in every week for years and years and all they’ve seen is it covered in scaffolding!”

This could be something to be considered for other NLHF-funded work – including a way to record the project itself for posterity. An exhibition like this could be on display during the project period, as well as at the end.

7.1.6. Lessons learnt

An unexpected positive consequence of Covid was that The Canterbury Journey created more digital content and activity than was originally planned, moving the Cathedral along this trajectory more rapidly than would probably otherwise have happened. This has probably increased resilience over the long term, as there would have been a need to increase digital capacity in coming years anyway.

All future NLHF funding calls should include digital, perhaps requiring applicants to inform themselves of what the current standards and state-of-the-art offerings are in equivalent organisations, and detailing what online and interactive elements they intend to include as part of their plan, based on what is most strategically suitable for their organisation and would appeal most to their target audiences.

Including training and placement opportunities as part of projects is an excellent way to gain additional support whilst providing work experience to and welcoming students into the Cathedral, augmenting connections with individuals and research and training institutions in the local area.

The project itself is an asset that should be identified and shared.

During the project, developments could be shared with staff, volunteers and visitors.

On completion, grant recipients should find a way to record the project itself for posterity.

Outcomes for people



IX

8.0 Chapter 8: People will have developed skills

8.1. Short, medium and long term outcomes

The Project aimed to enable staff, volunteers, visitors and participants to develop new skills in: interpreting the Cathedral, conservation and care of collections, and promotion of heritage.

8.1.1. Indicators of 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

8.1.2. Performance against outcomes

As part of the digital infrastructure procurement process discussed earlier, the Collections Manager and the Book and Paper Conservator produced training videos for colleagues and volunteers using Zoom, which were found to be an effective and welcome tool for distance training. Further project-specific training was provided to The Canterbury Journey volunteers in areas such as collections care, graffiti recording and oral histories. In addition, Visitor Department volunteers receive training and an Exhibitions Guide Book to enable them to provide in-depth and accurate information.

Four local apprentices from a wide age range have learnt and applied skills in stonemasonry, leadwork and carpentry, as detailed in the Interim Report. Moreover, The Canterbury Journey has provided other hands-on opportunities that have been extremely impactful. For instance, one homeless man introduced to the Cathedral through the charity Porchlight was employed to do some work experience with the stone mason team and from then was employed for a time to work on The Canterbury Journey-funded wall building, enabling him to transform his personal circumstances.

Additional opportunities for skills development have been created and successfully completed, such as work placements for three PhD students from the University of Kent's Centre for Medieval and Early Modern Studies (MEMS) and through the Consortium for the Humanities and the Arts south-East England (CHASE). Two of these students, Jack and Cassie, provided invaluable contributions to the Becket conference described in section 13.1.4, and all three contributed to

other parts of the project, including the digital loan box project and cataloguing the medieval stained glass onto the new Axiell Collections system. They all contributed an average of ten hours per week over a six month period, with Jack's placement being extended for another six months to fit in around the changes wrought by Covid.

Jack's other main task was inputting details of all the medieval stained glass into the new cataloguing software. He is convinced that his familiarity with this cutting-edge technology will stand him in good stead when applying for jobs in the archive sector. Jack observed that he also benefitted from the opportunity to meet experts and academics in his field, through his work on the conference and discussions in the Stained Glass Studio.

Jack was unaware of how his work contributed to The Canterbury Journey – or in fact, what the project was:

“I'm not sure I was ever told this is what The Canterbury Journey is, and what you're doing is part of it. It was just sort of you're there and you know it's happening at the same time. But it's such a large and nebulous project – is everything a part of it? I don't know which specific things were exactly a part of it. I've always thought of it as being a larger, more building-orientated project. I don't know how accurate that is.”

This reveals the lack of overarching awareness and understanding of the project. This seems like a missed opportunity to encourage buy-in and pride in the project. In future projects, everyone should be given at least a quick overview, to gain an awareness of the project, understand why things are happening, reduce confusion and increase buy-in and pride in contributing.

The positive impact that The Canterbury Journey has had on interns was outlined in the Interim Report. In addition, former Community Engagement Intern Kristina was appointed as Learning and Communities Officer at the Cromwell Museum in Huntingdon, Cambridgeshire, writing in an email to the Cathedral:

“It's a lot of responsibility but an amazing opportunity, and one that I wouldn't feel ready for if it weren't for all the support and guidance and everything you gave me while at Canterbury Cathedral!”

One young man who had volunteered during his holidays at home in Canterbury after graduating from the University of Exeter has since found a current full-time role as a researcher within an All-Party Parliamentary Group and contributed to a report which relates directly to volunteering:

www.britishfuture.org/time-running-out-to-harness-benefits-of-covid-19-volunteer-spirit-new-appg-report

Liam O'Driscoll, Community Engagement Manager, noted that:

“Over the years, it has been nice to see the progression of various roles of volunteers who have engaged their interests in different ways. For people embarking on careers in heritage, via LinkedIn etc, I have seen people move into different roles around the country and it’s been lovely to be part of that journey - they have gone to small museums, historic royal palaces, churches, heritage projects in religious settings, etc.”

Having completed his role on The Canterbury Journey, Liam is moving to become Visitor Engagement Programme Manager at St Pauls in London, and told us that he would not have got that role without his experience at Canterbury, which gave him heritage, tourism, religious and large organisation experience.

This shows that individuals take the skills, knowledge, insights, contacts and work experience they gain as volunteers out of the Cathedral and use them in other roles and organisations. For instance, Sarah Turner is going to work at the Houses of Parliament on CMS and DAMS as a result of skills and experience gained through The Canterbury Journey. Likewise, Phil Bartholemew is going to fulfil a similar role at the Natural History Museum on their major project, and Mark Hosea to the Old Royal Naval College, both of which are a direct result of the skills and experience gained through The Canterbury Journey.

Richard Moppet, General Manager at Canterbury Cathedral Lodge, added that the training his team underwent regarding interpretation has been particularly useful:

“As much as we always promote the Cathedral very heavily, the guys on Reception know a lot more about the collections and the history now and can tell more of the story, and we really promote the activities heavily through the hotel. It’s really sold to the guests quite heavily at check-in, etc. I think that’s the biggest impact for us, we can improve the visitor experience.”

8.1.3 Impact of Covid-19

Progress on the building projects and associated training was frequently hampered by the pandemic, as shown by these excerpts from monthly project management reports in January 2021:

“Unfortunately, with the third lockdown that is now in place, the Welcome Centre Handover and Training session had to be postponed again.’ And May 2021: ‘The Government have announced a 4 week delay to the lifting of all COVID-19 restrictions. The Exhibition spaces were due to open to the public for the first time from the 21st June 2021, but this will be delayed until the 19th July 2021 at the earliest, depending on the Government’s next announcement. “

8.1.4 Case study: University for the Creative Arts (UCA) art exhibition

In previous years, the Community Engagement Manager Liam O’Driscoll had worked with students from the University for the Creative Arts (UCA) to create coursework specifically for an exhibition they could curate, install, invigilate, then de-install themselves within Canterbury Cathedral. This exhibition was scheduled to take place in the Community Studio, however, the 2020 event had to be cancelled due to the Covid-19 pandemic restrictions.

In 2021, noting that the course leaders and students were facing much greater obstacles in their physical practice-based activities than at any other time, Liam came up with a novel alternative. He invited students to visit outdoor spaces in the Cathedral Precincts for research and inspiration, then to create work in response to the environment. Next, they produced portable work which they carried in, installed, photographed and then took away. All of this had to be done on their own and maintaining social distancing in order for the visits to be Covid secure. Five students took part and these art pieces formed part of the students’ marked coursework.



Students from the University for the Creative Arts installing their artwork at Canterbury Cathedral



UCA student artwork created in response to, and photographed in, Canterbury Cathedral as part of their coursework

Feedback on the event included the following – from the lecturers:

“I would like to express my thanks for making this happen for our students during these continuing challenging times.”

“I’m so pleased for the event to have happened as their work and confidence has taken new steps forward and made a platform for future study as they move into stage 3. Thank you for all your time and ideas and the concept of intervention has been particularly successful for the students.”

Feedback from the students:

“Thank you so much for this opportunity, working in this kind of space felt beyond exciting. The Cathedral and its history inspired me and the group to create fresh feeling work, the whole experience was unforgettable.”

“It is the most wonderful experience I had where I could engage my works with the space of famous world heritage. I couldn’t describe how excited and grateful I was with my limited English, but to give thanks for making the possibility of installing in the Cathedral possible. I really wish to continue this great chance next year and definitely

tell the year 2 students of next year to grab and use this extremely great opportunity to install and make connections to the Cathedral with their work.”

8.1.5. Unforeseen outcomes

In addition to the change in mindset which some consultants mentioned - into a more entrepreneurial and commercial way of thinking - some noted that Cathedral staff were able to observe and take up new ways of working.

Andrew Dodd, Canon Treasurer, noted two sides of working with project professionals - the potential to learn from project team members but also depend upon them:

“For example, previously with something as basic as liaison with statutory bodies like Historic England we relied really heavily on our Surveyor to the Fabric to do that kind of work for us. What The Journey has done is to have shown us that this is the process. We can do these sorts of things ourselves. So our Estates Department now does permissions for estate properties. But one of the downsides is that, because of its vast scope, The Journey might have de-skilled us. Where are those skills for project management work, for being imaginative about how we actually strategically decide where we spend money? It’s all been done for us for the last seven years.”

Although none of the cathedral’s current senior staff have been there for the duration of The Canterbury Journey, those who are there now told us they have a much better understanding of the realities of projects such as these, which will enable them to plan, fundraise and manage future endeavours.

8.1.6. Lessons learnt

It is important to include training and experience opportunities for apprentices, interns, volunteers and work placements in NLHF-funded projects. As well as providing additional resources to the organisation, there are far-reaching benefits from doing this, as those individuals move on to other organisations or change their life circumstances, thereby widening out the impact across communities over time.

Everyone - staff, volunteers, interns, placement students etc. - should be given at least a quick overview, to gain an awareness of the project, understand why things are happening, reduce confusion and increase buy-in and pride in contributing.

Coming with original ways to carry out regular activities - like the UCA art exhibitions during Covid lockdown - is a good way to retain connections and engagement with stakeholders and partners over the longer term.

9.0 Chapter 9: People will have learnt about heritage

9.1. Short, medium and long term outcomes

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

9.1.1. Indicators of 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

An updated version of the Activity Plan is included as Appendix 1.

Since the lockdowns ended the take-up of the programmed activities and the feedback from participants was very good. These included school holiday activities, one-off events and longer-term partnerships in spaces such as the cloisters, the Community Studio and the gardens. For example, the Discovery Days held in October half term were attended by 373 people on Tuesday 26th, 348 on Wednesday 27th and 220 on Thursday 28 October 2021.



Discovery Days, July 2021

An example of a one-off activity is the visit by Scouts from Garlinge, Margate, to the Cathedral for a tour followed by a stained glass activity in the Community Studio. The group of 18 young children and teenagers, plus five volunteer Scout leaders, enjoyed the day trip to the Cathedral, which only around a third of the young people had visited previously. What they learnt from the tour was useful preparation for their test to earn their 'Scouts World Faiths Activity Badge'. The stained glass fantasy film dip-it activity was also engaging enough for the Scout leaders to want to buy their own kit for future events.

Volunteers with the Scouts group reported:

“At first they were quite overwhelmed by the Cathedral and rather quiet. The group very much enjoyed the craft activity and the explanation you provided on the stained glass.

The tour you gave inside the Cathedral and the Cloister went down very well, particularly the part where Thomas Beckett was fatally wounded and the detail that entailed. You managed to cover some interesting facts and in an age appropriate way which engaged the scouts. They learnt a lot from the day. The information which you shared with them on the origins of Christianity in England and Canterbury Cathedral's part in that, will be used towards the Scouts faith badge.”

Liam O'Driscoll got in touch with Wildwood Trust and Kent Wildlife Trust in spring 2021 after seeing reports in the media about their projects to reintroduce bison to Blean Woods and the chough to Dover. The Canterbury Journey then ran joint Discovery Days activities in summer 2021, which enabled their teams to raise awareness of their projects, and Cathedral visitors to enjoy additional activities related to their themed days.

All of this demonstrates the value of running programmes of different lengths, entailing different activities and using various spaces, to achieve defined purposes. It also shows the benefits that accrue from identifying, approaching and collaborating with appropriate partners to provide additional skills and knowledge and enhance audience experiences.

9.1.3. Evaluation form analysis

A summary of 282 evaluation forms completed by participants at Community Engagement events in 2022 is given in Appendix 6. The feedback people gave was overwhelmingly positive and included the following comments and suggestions:

“Really enjoyed visiting the cathedral and very good to have activities for children. The Little Explorer rucksack was also great”

“Just so good to bring the grandchildren to a positive experience at the cathedral”

“Nice addition to the cathedral visit”

“An excellent opportunity for the children to understand the many roles included in the cathedral”

“Great activity, very much appreciated. Having activities like this for kids makes it easier to approach kids to church and explain to them about the cathedral. Thanks so much”

“Perhaps produce a short video to tell the story of the cathedral”

“I feel that a big notice board in the Buttermarket in front of the cathedral shop should indicate the activities and future activities with dates. What is there already is not eye catching”

Attendees had found out about the activities from various places, including staff at ticket office and volunteers, the Cathedral website, Visit Kent website or general online search, social media, through friends and family – including those who work or volunteer at the Cathedral – posters, leaflets, cathedral guide, newsletter and morning service sheet, through school or university, and Primary Times.

There was a diverse range of answers to the question ‘What other activities would bring respondents back to the cathedral?’, with people suggesting food tasting, sports, behind the scenes (conservation) tours, explore colours and shapes of stained glass work, presentation about the work and process of excavating and protecting the artefacts, stone rubbing, more craft activities that promote the heritage/design of the cathedral, dressing up, acting, singing, painting, glass blowing/stained glass making, dancing, archery, quiz/treasure hunt, visit the shrine, petting zoo.

Visitors said they came from the following UK areas:

Ashford (3 visitors), Aylesford, Bexhill (2 visitors), Brighton, Cambridge, Canterbury (58 visitors), Chatham (2 visitors), Ellingham, Evesham, Gillingham (3 visitors), Gloucester, Haywards Heath, Ipswich, Kingston upon Thames, Littlestone, London (11 visitors), Medway (2 visitors), Middlesbrough, Peterborough, Portsmouth (2 visitors), Poynton, Redhill, Sheffield, Slough, St Albans, Staines (2 visitors) and Stanwick. The few visitors from abroad came from California and New Hampshire, USA and Spain.

In response to the question ‘Did you visit today especially for this’ 103 people answered yes and 134 said no. When asked ‘Is this your first time at the cathedral?’ 131 said yes and 128 said no.

Those who answered the demographic questions stated that 32 were male and 93 female, all had the same gender as registered at birth. In terms of age ranges, 13 said they were under 18, 8 were 25-34, 39 were 35-44, 15 were 45-64 and 22 were over 55. Of all the respondents who provided their ethnic group, 74 said they were White British, 1 was White Other, 1 was Chinese, 1 was Black/African/ Caribbean/ Black British, 2 were Asian/Asian British = 2 and 2 were Mixed/ multiple ethnic groups. Ten people said they had a disability, including being partially sighted or autistic, having mobility issues, arthritis, a bad back, ADHD and ASD and epilepsy.

The answers people gave to the question ‘What is your religion/faith/belief?’ comprised: Christian (36 respondents), None/Atheist (30), Anglican/Church of England (25), Atheist (9), Catholic (6), Orthodox (1), Spiritual (1), Jewish (2), Buddhist (1), Agnostic (2).

9.1.4. Impact of Covid-19

The pandemic inevitably had a significant effect on running activities for people to learn about heritage. However, new ways were found to enable this, such as outdoor trails and holding family Discovery Days in outdoor spaces.

9.1.5. Case study: The Cathedral in the Classroom



Cathedral in the Classroom roadshow in a Whitstable primary school

On 17 November 2021 the Schools Department took the Cathedral out on the road to a primary school in Whitstable. Making good use of the Stone and Stained Glass Loan Boxes, as well as the new online learning resources and new pop-up posters, the Schools Department team provided a whole day of learning for two classes in Year 5. The school had contacted the Cathedral to enquire about this visit in order to support their module learning about Canterbury, the Cathedral and Chaucer's Canterbury Tales.

The children discovered how the Cathedral was built and learned about key events in its history. Throughout the day they took part in a range of workshops that included role play and hands-on craft activities.

This was the first schools outreach event organised by the Schools Department with Liam supporting event delivery. This type of roadshow will continue to be a chance for the Schools Team to visit areas of deprivation when the Cathedral is closed to usual school tour groups due to large events such as graduation ceremonies. The next step is for the Schools Department to develop this model so that it supports itself financially.

9.1.6 Unforeseen outcomes

Amber Jordan, who spent a just over a month supporting the Schools Department and The Canterbury Journey's Community Engagement Manager, was in her second year at Canterbury Christchurch University at the time, training to be a primary school teacher. Her experience opened up a whole new career opportunity her:

"It taught me about alternative ways of teaching, which actually appeals to me a lot more at the moment than going straight into a classroom. I have realised that so many cathedrals and museums have education departments. I've become more open and I'm looking at alternative ways, and the Cathedral really, really opened my eyes to that. Because I enjoyed it so much I would love to do that as a full-time job."

She said: *"I had the best time at the cathedral. I went home every day with a cheesy grin, absolutely buzzing off the walls, and my parents were so pleased that I was enjoying myself. I didn't really want to leave". One of the activities she had supported was a stone masonry event where participants were able to take home a stone with their initials carved in. She showed me her own stone, which she has kept as a treasured souvenir, and said she had noticed that some people were putting their carved stones online, saying 'look what I made at the cathedral!'*



Amber holding up the stone carved with her initials

This shows how embedding placements, internships and work opportunities can have far-reaching impacts beyond the life of the project.

9.1.7 Lessons learnt

All of this demonstrates the value of running programmes of different lengths, entailing different activities and using various spaces, to achieve defined purposes. It also shows the benefits that accrue from identifying, approaching and collaborating with appropriate partners to provide additional skills and knowledge and enhance audience experiences.

Embedding placements, internships and work opportunities can have far-reaching impacts beyond the life of the project.



10.0 Chapter 10: People will have changed their attitudes and/or behaviour

10.1. Short, medium and long term outcomes

The project aimed to engage local people through the activity plan and make the Cathedral a more integral community asset. Delayed due to Covid and the difficulties in recruiting the administrator role, but when rolled out, the new Pilgrims Passes will offer local residents the ability to visit the cathedral more regularly. Marketing and communications would increase knowledge and understanding of the scheme to those communities currently not engaging or aware of it. Outreach activities were designed to 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 has worked to ensure that those previously unengaged have a fun and interesting time.

10.1.1. Indicators of 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, Swale and Shepway
- Outreach activities
- Increased positive perception of the cathedral amongst Canterbury residents
- Take up of Pilgrims' Pass amongst Canterbury residents
- Adoption of new processes within the cathedral

10.1.2. Performance against outcomes

A key aspect of The Canterbury Journey is exchanging diverse views, perspectives and experiences with the local community - particularly the project's target audiences - and this has been achieved, as described below.

The Canterbury Journey's Community Engagement Manager Liam O'Driscoll has worked with colleagues across the Cathedral, Diocese of Canterbury, the University of Kent and other partners to help coordinate the Cathedral's Refugee Week offer. For instance, in 2021 this comprised an online conference containing a mix of live discussions, music, reflection and interaction, along with five short videos filmed in the Cathedral Precincts, in which writers retold the stories refugees had shared with them.

Although live attendance was around 50, YouTube views rose to 900 within three weeks. The five videos were viewed a combined 2,345 times in the month after they were posted online. Having worked with The Canterbury Journey, it is hoped that Refugee Tales will find complementary work to do with the Cathedral's Refugee Week Committee in future years.

The Refugee Tales videos can be seen here:

<https://www.youtube.com/c/CanterburyCathedralOfficial/search>



AJ Refugee Tales film.



Patience Agbabi Refugee Tales film.



David herd Refugee Tales film.

Activities with community partners including Kent Refugee Action Network (KRAN) continued during the period under review. For example, an outreach activity with two groups of six made up of unaccompanied minors attending KRAN's language and support classes took place in May 2021 in Folkestone. The two groups' English language skills differed so the programme was varied, but generally the sessions were used to highlight the craft of stained glass, English language words specific to Heritage and Cathedrals, as well as a hands-on activity to create stained glass flowers. A further two outreach activity events took place in Folkestone in June 2021. The groups were very responsive to the sessions and expressed an interest in visiting the Cathedral as soon as possible to see the real stained glass in situ and try out stone masonry.

This demonstrates the importance of going out to target communities and hard-to-reach groups once or more times, to introduce the idea of the Cathedral, explain what it can offer to them and reassure people that they will be made welcome. This can then lead to further engagement and visits. It is not sufficient just to put on activities or events at the Cathedral and expect people from new audiences to come along.



This was followed by five tours of the Cathedral for KRAN in March 2022. As well as working with the usual groups, Liam also brought in groups via their English language teachers at Canterbury College. The groups were of different ages and English language abilities, and he modified the tours according to the groups' interests and engagement. This included some groups spending a longer than usual time relaxing and chatting in the gardens in the unexpectedly warm weather:

This shows the importance of connecting with target audiences through various routes. It also highlights the need to tailor the Cathedral's offer to specific audiences, rather than putting on designed tours and expecting audiences to fit in with those.

The Community Studio has had a very positive effect on the community engagement work. It was used during the period under review for activities including an art exhibition by students from Canterbury College exhibition, the Great British Fish and Chips exhibition (see section 11.1.4), Porchlight homeless charity tea and cake meet-up and volunteer one-to-one coaching sessions. Richard Moppet, General Manager at Canterbury Cathedral Lodge commented:

“The Community Studio’s been a big improvement in that regard, we’ve got a physical resource area that allows us to host these events and connect with the community more widely. We’re a Cathedral, we don’t have a parish hall. So now we have a parish hall! It’s an excellent resource for us to have and we’re using it more and more now.”

10.1.3 Impact of Covid-19

A fundamental impact of the pandemic was that foreign tourists could not come to the Cathedral, resulting in a large drop in income. This meant that efforts had to be focused on the domestic market. Changes made through The Canterbury Journey to make interpretation and marketing more family-oriented and geared to attracting repeat visits from local residents helped with this. This will remain as a legacy. As one Cathedral member told us: ‘So now we have ongoing family trails that change seasonally. It might have been that the trail initially was part of The Journey funding but now that’s being funded centrally I believe and the Comms Manager is changing that every season’.

10.1.4 Case study: Rewilding reparation project

Evidence that the local perception of what the Cathedral is, who it is for and what it can offer has changed is evident from the fact that Kent County Council's Restorative Justice Team contacted the Cathedral, hoping for support for their reparation work with young offenders. The Canterbury Journey's Community Engagement Manager consulted with colleagues, the Canon Missioner, the Head Gardener and Head of Estates and Fabric about this, and they agreed to propose a gardening project in Canon Emma's garden, No. 15 The Precincts.

The project ran from January to March 2022, led by Canon Emma and delivered by Head Gardener Tom. Liam arranged the logistics and planning and supported Tom with the delivery where needed. The aim was to re-wild a section of the garden, using links with other delivery partners. Kent County Council brought in young offenders who could use the hours spent on this project towards their community service sentences. The first session at the Cathedral involved seven young offenders, with eight Kent County Council staff and volunteers working with the Head Gardener, four garden staff and volunteers.

The young people varied in number week by week, which the staff lead from Kent County Council indicated was down to the chaotic environments many of them live in. The Council staff attending also invited social work volunteers and local university students to join them for the sessions, thus widening the engagement opportunities beyond just the young people themselves.

One young person involved in the early phase of the project was particularly diligent in his work and had a positive attitude towards the project as a whole. After completing his reparation hours, he was no longer due to attend this gardening project, but it was agreed that they could continue their association with the Cathedral in the capacity of a regular volunteer, with travel expenses funded by The Canterbury Journey. The young person's social worker supported this idea. However, when the young person was offered this opportunity he turned it down saying that he 'Didn't want to work for free'. Despite this, it is worth noting the opportunity that Canterbury Cathedral was able to make to this young person, the coordinated work that would have enabled it to happen, and therefore the potential for future such openings to be created after The Journey has ended.

To further maximise the outcomes from these sessions, Liam O'Driscoll worked with the Marketing and Communications Officer to produce a series of short videos to go on social media. These promote the green aspects of the work – in which, of course, Kent County Council's involvement with the project was not mentioned, to maintain confidentiality. The videos contain interviews with various people involved in the project, including Kent Wildlife Trust and the Wildwood Trust in order to promote the Cathedral's green credentials, share the learning from this project and engage a heritage gardening audience online.



Embed links to videos:
<https://youtu.be/TbAVt4w49bk>
<https://youtu.be/lxhwuye6MwA>

The results of the reparation team's work; filming the short videos

10.1.5 Unforeseen outcomes

Jo Deeming, Surveyor to the Fabric, observed a significant attitudinal change that came out of Covid in the funding that central government made available through Cultural Recovery Fund grants. As he noted, this was a clear recognition that heritage and cathedrals are important – a significant change from pre-Covid national funding, when...

“It was only the Lottery that was ever really giving money to cathedrals and churches, and I think maybe there has been a bit of a shift there, realising that that they are a focal point”.

10.1.6 Lessons learnt

This section demonstrates the value of going out to target communities and hard-to-reach groups once or more times, to introduce the idea of the Cathedral, explain what it can offer to them and reassure people that they will be made welcome. This can then lead to further engagement and visits. It is not sufficient just to put on activities or events at the Cathedral and expect people from new audiences to come along.

It also shows the need to connect with target audiences through various routes, highlighting the need to tailor the Cathedral's offer to specific audiences, rather than putting on designed tours and expecting audiences to fit in with those.

This shows the importance of appealing to families, local repeat visitors and less affluent audiences, of showing people like them in the Cathedral's marketing materials and of tailoring offers to include things like children enter free when accompanied by an adult, and including 12 months free repeat visits as part of an entry ticket, to encourage people to return to the Cathedral again and again.

11.0 Chapter 11: People will have had an enjoyable experience

11.1. Short, medium and long term outcomes

The Canterbury Journey aimed to break down perceptions about the Cathedral which were a significant barrier to engagement. Events were to engage multiple generations, provide an exciting family day out and a reason to visit again.

11.1.1. Indicators of change

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

11.1.2. Performance against outcomes

As mentioned above, a successful way to attract people to the Cathedral has been running the same activities at certain times of the year so that people can put the dates in their diaries, look forward to the events, and anticipate what will be done differently each time. Gargoyle Week is a great example of this.

For Gargoyle Week in February half term 2022, a team from Clay Space in Margate led an air-dry clay gargoyle making activity in the Community Studio, and the Cathedral's stone mason team were also involved. A new colour-me-in mask created by graphic novel illustrator Zara Slattery based on one of our gargoyle designs was also available, and on Tuesday, teams from Kent Wildlife Trust and Wildwood in Blean delivered activities and displayed animal artefacts to enhance the event for our visitors. The events were run on Tuesday 15th to Thursday 17th, attracting 241 to 292 people each day.

Bridget, Clay Space's CEO, provided the following feedback:

“Our general impression was that it was a great studio space that was well set up and everything ran very smoothly. It felt welcoming when people came in and the atmosphere was lovely. It was fabulous to see the carved gargoyles up close and we loved all the photos too. We also thought it worked well having the Wildlife and the Wildwood Trust groups in the studio, it made for a diverse and inclusive atmosphere... these were the most fun outreach workshops we've done in a long time and we'd love to work with you again.”

This demonstrates the benefit of appealing to audiences using the Gregory Gargoyle character (discussed in the Interim Report) as a hook to inspire them to take part. It also shows the value of running activities at the same time each year, so that audiences begin to expect them and put those dates in their diary as times to visit the Cathedral.

Anational event, Little Amal and The Walk, a project which aimed to raise awareness of refugees across the UK, arrived at the Cathedral in October 2021. The Canon participated in a filmed welcome message for the puppet Little Amal: [add a link to <https://www.walkwithamal.org/friends/faith-friends/> and the Canterbury Journey advertised and promoted the event, which attracted large audiences – inside the Cathedral there were 20 individuals within recently resettled Afghan family groups, 30 individuals within Syrian family groups and ten support staff from Kent County Council, Canterbury Council and Kent Refugee Action Network. Outside the Cathedral there were 500 participants from local schools and a further 2,500 members of the public. Furthermore, the Schools and Visits teams hosted 300 school children in rooms across the Cathedral, and led tours of the Cathedral for the visiting community partners.



Little Amal at the Cathedral on 21 October 2021

In November 2021 The Canterbury Journey funded the costs of a school tour for a school that was unable to pay for their visit to the Cathedral. The primary school based in Ashford is a special school for children with severe, profound and complex needs that caters for learners from 3-19. Both staff and nine students attended, supported by four staff. The school enjoyed the chance to visit the Cathedral and provided feedback through thank you notes.

Schools Officer Zoe Willis reported that:

“It was a lovely day... They enjoyed a multi-sensory visit, with the gardeners talking to us about the different herbs as they smelt and felt them, as well as feeling the different stone and experiencing the awe and wonder of the building.”

11.1.3 Impact of Covid-19

Covid-19 security measures demanded new approaches to delivering activities, such as holding Discovery Days in The Precincts and putting on outdoor trails. This challenge led to some new opportunities though, such as finding ways to encourage people to see under-visited parts of the Cathedral rather than sticking to the usual routes.

One undertaking that did this was the story telling activity which was introduced in the 2021 school summer holidays. This entailed identifying and commissioning a number of diverse writers to retell stories of important individuals and moments in the Cathedral's history. Efforts were made to showcase the role of women, and a team of writers was engaged in order to champion a diversity of voices, rather than just using one writer. They performed their stories in situ at the Cathedral, and used The Chapter House as a wet weather option.

The project was devised to offer younger visitors an activity promoting the history of the Cathedral by telling stories in a modern 'Horrible Histories' style, and it was a success. Performances took place at 11 o'clock and 1 o'clock every Tuesday and Thursday in August. The main location was the outdoor herb garden, which provided an immersive and atmospheric, Covid-secure setting and is often under-utilised.



Story teller Henry Madd delivering 'St Alphege and the Vikings'

11.1.4 Case study: The Great British Fish and Chips Exhibition

This project was run with organisers Counterpoints Arts, 'a leading national organisation in the field of arts, migration and cultural change'. Reportage artist Olivier Kugler and writer Andrew Humphreys aimed to explore the history and present-day reality of fish and chip shops in the UK, as a way to encourage people to engage more deeply with everyday stories of migration and displacement, and to see them as a rich and vital part of our collective experience. Fish and chips can be traced back to Huguenot and Jewish food cultures in the UK, and people from all over the world continue to be central to the farming and fishing industries and the high street shops.

Interviews and illustrations were made focusing on staff and customers at four fish and chips shops in different parts of Kent during Summer 2021. The focus was on ordinary people and the fascinating true stories behind something we all take for granted. The artists have researched the role of the Huguenot community in bringing fish and chips to the UK, a direct link to the story of refuge and support the Cathedral offered to the Huguenot community, and which continues to this day with the Huguenot chapel in the Cathedral.

The exhibition was due to take place simultaneously in the Community Studio and at Canterbury Cathedral's arts and cultural partner Turner Contemporary, Margate, during June 2021 and July 2021. However, due to extended Covid restrictions, the exhibition opened in the Cathedral on 20 July 2021 and Turner Contemporary displayed the exhibition outside their gallery on the café terrace for one week in September 2021. This provided a cross-promotional opportunity, as well as strengthening the relationship with an influential gallery in the East Kent area.

Initially there was some reticence from Cathedral staff about promoting the exhibition because it was two-dimensional works on the wall which didn't fill the Studio space. The Community Engagement Manager added more interpretation including panels and a crockery display from the 2019 Feasting Project (covered in the Interim Report), information about the French Church and interpretation about the Little Amal's visit to the Cathedral in October.



The Great British Fish and Chips exhibition in the Community Studio

The lessons learnt from this experience were the need to curate the Community Studio more carefully at the planning stage, and to provide adequate signage to point the way for visitors into a space that they might otherwise miss and walk past.

It also shows how seemingly banal facets of everyday life like takeaway food can be used to inform audiences, collaborate with partners, create new outputs (such as this art exhibition) and forge connections between everyday life, history and the Cathedral's purpose and activities – in the past and today.

11.1.5 Unforeseen outcomes

One element of The Canterbury Journey which was delayed and will only be implemented at the end of and post-Canterbury Journey is the Pilgrims' Passes scheme. There were several reasons why this fell behind schedule.

When the role of Pilgrims' Pass administrator was advertised it did not receive any suitable applications, possibly because it had been conceived of as a low-level data entry role. Workshops and sessions were held internally to understand what was required from the passes, and Covid inevitably intervened in this development phase. The passes are intrinsically linked to the new ticketing system and the new website, both of which fell behind schedule.

Next, the Cathedral restructure merged the Visits Department and shop into a new Visitor Experience Department, changing where the passes fit in. This new Visitor Experience department includes the Visitor Centre – the shop, the admissions, entry – and the whole visitor experience, including online ticketing, digital guides, multimedia guide, interpretation, exhibitions and the guidebooks that go with them. It also includes the Visits Office, which organises a lot of the Cathedral's internal bookings and group bookings for external travel agencies. Simon Yule, Visitor Commercial Manager, noted:

“This is one of the most significant areas that’s been affected by The Journey. We’ve had a new Visitor Centre, we’ve had a new multimedia guide, the exhibitions, the membership system for our Precinct Pass has been updated”.

The Pilgrims Precinct Administrator has been rethought and designed, and it will now be a consultant role embedded within the Cathedral (as agreed with NLHF), which is a better outcome. This is now active with the new systems in place, but the scheme will take some time to build up, as it will need to be advertised, rolled out, old cards will gradually be phased out and new Pilgrims Passes introduced. Nathan Crouch, Head of PR and Marketing, stated that the passes are going to be ‘a big thing’, as they will enhance engagement with local communities, enable closer links with people and give local people more access to the Cathedral.

Andrew Dodd, Canon Treasurer explained that that the Canterbury Journey has made a big difference in how the Pilgrims' Passes will reach target audiences:

“Now we do have some of that infrastructure that can help with that. For example, there’s a refugee network project that we’re doing, giving free entry for refugees who are in Canterbury, even though they might struggle to show that they live within four miles of the cathedral to get a Precinct Pass. We don’t worry about that now. We work with the Kent Refugee Action Network and we’re able to make sure that they can come in whenever they want to! That’s something that wouldn’t have happened had it not been for The Journey.”

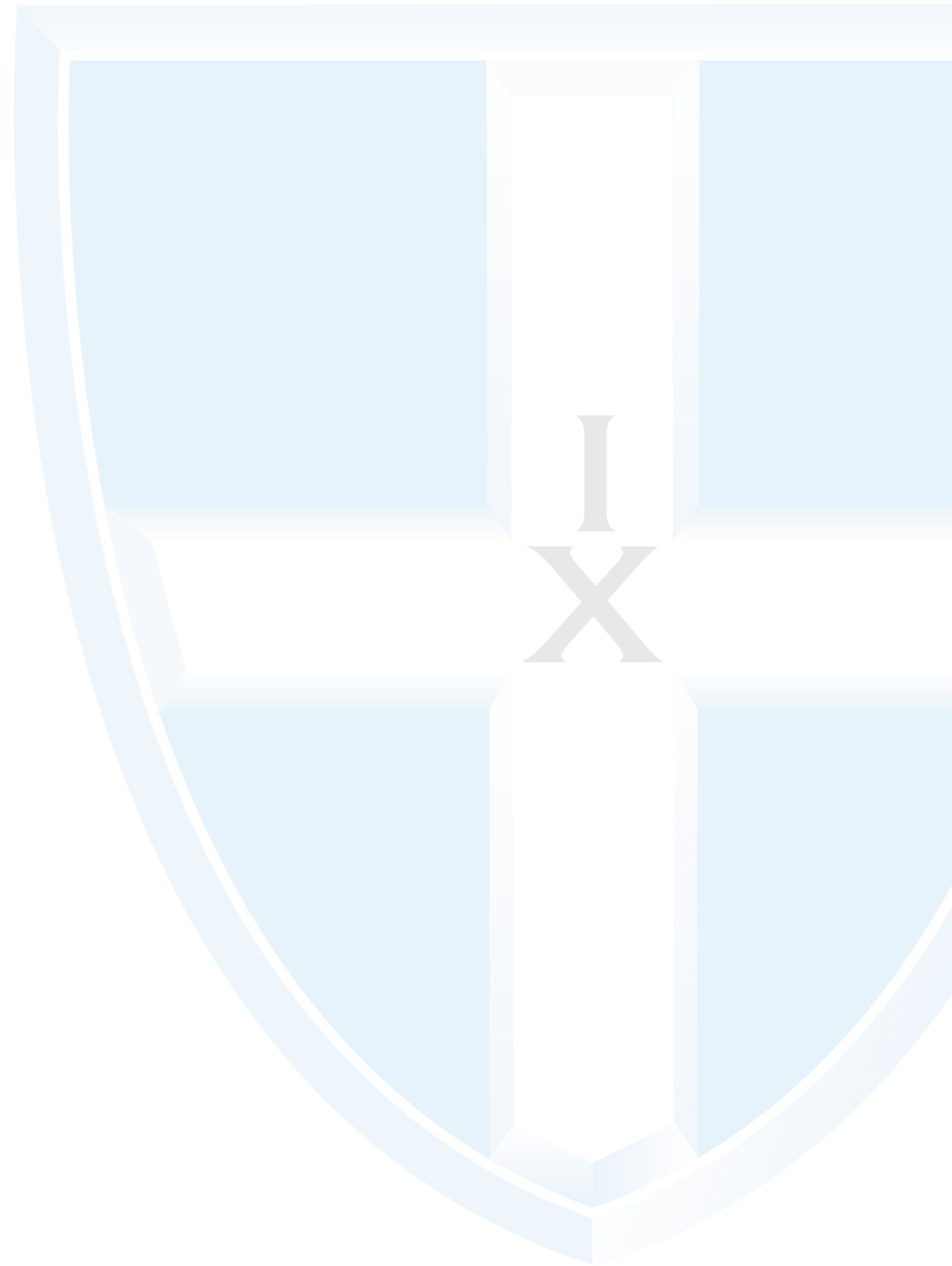
11.1.6 Lessons learnt

This demonstrates the benefit of appealing to audiences using the Gregory Gargoyle character as a hook to inspire them to take part. It also shows the value of running activities at the same time each year, so that audiences begin to expect them and put those dates in their diary as times to visit the Cathedral.

Covid-19 security measures demanded new approaches to delivering activities, such as holding Discovery Days in The Precincts and putting on outdoor trails. This challenge led to some new opportunities, such as finding ways to encourage people to see under-visited parts of the Cathedral rather than sticking to the usual routes.

There is a need to curate the Community Studio more carefully at the planning stage, and to provide adequate signage to point the way for visitors into a space that they might otherwise miss and walk past.

It also shows how seemingly banal facets of everyday life like takeaway food can be used to inform audiences, collaborate with partners, create new outputs and forge connections between everyday life, history and the Cathedral's purpose and activities – in the past and today.



12.0 Chapter 12: People will have volunteered time

12.1 Short, medium and long term outcomes

The Canterbury Journey aimed to create increased opportunities for volunteering in collections, schools, learning and maintenance tasks. In order to achieve this goal, a new volunteer framework was created to improve the recruitment and training of volunteers. Clear line management was put in place to ensure volunteers fully benefited from their experience, and people from non-traditional audiences were encouraged to volunteer:

12.1.1 Indicators of 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

Volunteers have made vital contributions, and gained valuable personal and professional benefits, in various areas of the Cathedral. One respondent declared that 'Canterbury Cathedral only survives on its volunteers!' Chris Pascall, Head of Visits, stated at a Volunteer AGM:

“If we had 30 paid members of staff doing ten hours a day – because I have ten per shift and three shifts a day – it would cost us something like £280,000 a year - on minimum wage - to provide that same amount of cover”.

This highlights the substantial in-kind contribution that is donated by volunteers. Volunteer hours were logged every month, as in the example shown as Appendix 7.

Three volunteers supported the Collections Manager and the Book and Paper Conservator in completing the church plate condition assessments, reporting on approximately 590 pieces of plate between 2016 and 2020. The entire church plate collection now has detailed reports on their condition - an example of one such report from March 2020, written by volunteer Evie, is provided as Appendix 8.

Three different volunteers have assessed all the textiles in the Cathedral. They have also researched the history of individual textiles, and their findings are being used to inform the collections catalogue and provide a richer history to this important part of the Cathedral's working collections.

Near the end of the project they were moved to No.2 The Precincts, the space used by the Holy Stitches, and encouraged to liaise with the vergers as well as the Community Engagement Manager. This was done to ensure that this skilled team remained together and continued their reviews and assessments of the textile collections after The Canterbury Journey ended. This highlights the importance of putting plans and resources in place to ensure that ongoing work will continue after the project's completion.



Details of some of the textiles assessed by the textile volunteers

The volunteers on The Graffiti Project discussed in the Interim Report continued their work when Covid restrictions allowed, and have put together content for the new online collections webpages, as noted above. From February 2020 the team have reviewed their recording practices and developed new practices that will enable them to work more independently. This should ensure the future of this project after the end of The Canterbury Journey. The presence of the Graffiti team volunteers in the Eastern Crypt attracts visitors and they spend much of their time sharing information about the graffiti to people. They also share their progress via the Cathedral's social media channels, to increase awareness and interest in their work and findings:

← Tweet



It was great to have our team of volunteers back in the Cathedral Crypt after two years to continue our Graffiti Project which will record medieval graffiti for future research.

Most of these engravings are medieval stonemason's marks. Can you make out any images? 👁



4:32 PM · Nov 23, 2021 · Twitter for iPhone

This is a great addition to the visitor experience. It demonstrates a wider point – that work in progress can be shared and communicated with audiences as a way to interest them, inspire them to return when the work is finished, and to mitigate irritation at not being able to see the Cathedral when things like scaffolding and the safety deck were in place. It shows how The Canterbury Journey project itself has been used as an asset to engage with people and share information and interest about Canterbury Cathedral.

Improvements were made during March 2020 to October 2022 in terms of providing opportunities and training for volunteers, as well as improving the infrastructure around recruiting, managing and supporting the volunteer body, making sure that individuals were taken on to carry out specific tasks within a clearly-defined structure. This is absolutely key. As one respondent noted:

“Our volunteers were not there to fill any kind of staffing gap or skills gap. It’s a role that has benefits for them as well as the Cathedral. So particularly in collections care, they were all trained by experts. So they were really learning and developing skills. People went off and they secured jobs. We had younger volunteers, students particularly, this was really good for their professional development. So every opportunity for them to learn. And if we were not paying trainers to come in and train them, whenever we had any suitable internal learning, we might have study days or something like that, if it was appropriate the volunteers would be invited to take part. So they were always learning.”

One individual explained what they had learnt from the volunteer training:

“I’m not a churchgoer, I’m not religious, I don’t know much about the church at all. The training was about how we adapt the heritage of the Benedictine welcome to today’s 21st century audience, which is basically just about welcoming someone as if you’d be welcoming a member of your own family somewhere, and showing them what we have to offer and what there is here.”

The additional benefits of volunteers - for example, that they take their experiences with them into future roles, is explained in section 8.1.2.

12.1.3 Impact of Covid-19

The pandemic restricted volunteer and visitor access to the Cathedral. Nonetheless, volunteers kept in touch during the lockdowns and took up opportunities to participate in online training and lectures.

12.1.4 Case study: Community Engagement Ambassador volunteers

The new role of Community Engagement Ambassador was advertised in spring 2021, generating a high number of very good-quality applications. The volunteers came from different backgrounds, including a number of people 'trying out new things' having reassessed their interests and needs during the pandemic. Nine new volunteers were appointed, which was a number that was much higher than expected and strictly needed. However, in a year when visitor numbers to the Cathedral may have skyrocketed due to Covid international travel restrictions, it was felt wise to have too many rather than too few volunteers.



Community Engagement Ambassador volunteers outside Chapter House and on the safety deck tour

As well as having clearly-defined roles, tasks and expectations, Canterbury Cathedral volunteers now receive ongoing reviews and support, along with recognition and reward – all critical aspects of proper volunteer management. For instance, it was uncertain whether the Cathedral would be able to put on a Christmas event for the Community Engagement Ambassador volunteers because of the ever-changing Covid restrictions. Instead, they were taken on a once-in-a-lifetime tour of The Canterbury Journey's safety deck, and informed that this visit was in recognition of all the hard work they had done.

One of the Community Engagement Ambassador Volunteers expressed how much she has gained from volunteering on The Canterbury Journey:

"It's been fascinating. It's been very ambitious. For me personally it's been absolutely wonderful, it's given me a whole new lease of life really. I've been involved in so many fascinating things, I've had some wonderful training, I've been up on the safety deck above the nave about three times, I've been in places that most people never see in the Cathedral, I've done such really interesting things and made such good friends. I don't want it to end!"

12.1.5 Lessons learnt

Recognise the substantial in-kind contribution that is donated by volunteers, but ensure that they are recruited, trained, supported and rewarded in the same professional manner as staff.

It is important to put plans and resources in place to ensure that ongoing legacy work can continue after the project's completion.

Work in progress can be shared and communicated with audiences as a way to interest them, inspire them to return when the work is finished, and to mitigate irritation at not being able to see the building or environs when things like scaffolding are in place.

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

13.1.1. Indicators of change

- Specific events
- Marketing activities and interpretation rebranding
- Pilgrims Pass holders
- 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

Respondents told us that The Canterbury Journey has done a lot to reach its target audiences:

“I think there are more families, I’m sure The Journey has raised the profile in particular areas like Thanet, they were very active there with the Tate in Margate and so on, and the outreach to schools has been amazing, and I think the greater community engagement, the efforts to widen access, the efforts to interpret the cathedral better for a wider range of visitors, have all been immensely positive”.

This has not happened quickly or easily and has taken a great deal of constant effort, as Liam O’Driscoll, Community Engagement Manager explained:

“I think it has been a journey. I had meetings with external groups when I started - community groups and charities. they really felt the barriers about coming into the cathedral.

It has been really nice to develop these relationships and change that.”

Liam also stressed how the value of these interactions is recognised by Canterbury Cathedral:

“There is an appreciation of the different voices that can be heard by asking different people to be involved in projects. When we welcome people through the doors, we are living up to the Benedictine values of offering everyone an equal and warm welcome, in the medieval Benedictine tradition. I feel like there is a desire at all levels to diversify and continue diversifying the audiences.”

Richard Moppet, General Manager of Canterbury Cathedral Lodge noted:

“I think the visitors are definitely more diverse. Certainly we’re seeing more families of all kinds because of the improved interpretation. We’re seeing younger people and children come more because of what we can offer. Before the interpretation and before some of the things that are in place now it was quite a dry experience for families. The storytelling is important with children. And with the External Engagement Officer’s activities we have seen more people come to the Cathedral from under-privileged parts of East Kent. It’s meant that we’ve been able to access specific communities that we wouldn’t have reached previously. It’s not that we wouldn’t have wanted them, we wouldn’t have had the resource to identify and work with Kent County Council or Canterbury City Council or individual communities, because there wouldn’t have been that point of contact available. So it is important to have that human resource to build the bridges. You can’t just say, well there’s the Community Studio, off you go and use it. You have to form the bridges as well.”

This confirms the amount of work involved in brokering and delivering activities for wider audiences, and the need to have a designated role at the Cathedral to achieve this. One concern of many people we consulted when preparing this report was what would happen to all these initiatives at the end of The Canterbury Journey. The Cathedral is aware of this need for ongoing resource and is discussing whether to create a substantive role within the organisation to take this work forward after the project ends, or to ask one of the Canons to take it on in addition to their own role: ‘community engagement is not just an add-on, it’s a real skill. We now don’t really have that expertise in the organisation, even if the will is there’.

Several respondents shared dismay about losing two roles in particular - Community Engagement Manager and Collections Manager - commenting that Mark Hosea had raised the need to begin actioning follow-on staffing plans for after the project end with Chapter almost a year before its end, to allow for a smooth transition, but nothing was done until both of the post-holders had finished their contracts and left the Cathedral. Even if one or more of these posts will be reinstated in future, this has left a gap in the interim and has lost the chance to retain project staff by employing them directly in the Cathedral.

The Cathedral has now obtained external funding for two follow-on posts and they will start in early 2023. However, the opportunity for continuity and smooth transition and handover was missed.

Consultees also told us that The Canterbury Journey had made a start at diversifying audiences, but wondered if this would continue after the project ends. Something that was mentioned time and time again was the belief that concern that the NLHF funding had 'forced the Cathedral to open its doors and let people in'. This shows the positive impact that funding bodies can have on large heritage organisations, but also highlights the risk that, after a project has ended, senior leaders will want to just 'forget all about it and go back to the old ways'. Overall, there was a deep appreciation for the value of the work that has been done to open up the cathedral and a strongly-held hope that this will continue. Jo Luck, Head of Fundraising summed this up as:

"It's shown that the Cathedral can do community engagement well, and should do it, and that it's welcomed by more diverse communities, so I really hope it's something that we maintain long after The Journey."

13.1.3 Impact of Covid-19

Many of the community engagement activities included in The Canterbury Journey's Activity Plan had to be postponed, reworked or cancelled due to the pandemic lockdowns and restrictions, but imaginative new ways of engaging with wider audiences were put in place. See section 13.1.5 about using social media to create close viewer interest and engagement.

Another project that emerged out of this difficulty was to explore and share the stories found in the Cathedral's Trinity Chapel stained glass windows, in the form of a digital graphic novel. The aim was to create a tool that can be used for learning opportunities online for young adults and for older audiences who would like to know more about the stories they can see in the stained glass windows.

Creating the graphic novel brought together a number of individuals and organisations. The stories are based on the most-up-to-date academic research from Dr Rachel Koopmans, Associate Professor of History at York University. Students from the Canterbury College Canterbury School of Visual Arts HND Art and Design (Graphic Design) course worked on the project as part of their marked coursework. The students were engaged in the project as though they were professional designers with the Cathedral as their client.

An effort was made to commission artists from diverse backgrounds to work on the project. A consultant on disability was brought onto the wider project team to ensure that the graphic novel questions bias and stereotyping of those with disabilities and illness in the miracle stories, and the Canon Missioner Emma Pennington was asked for advice with regards to religious experience in the stories, in order to properly represent the miraculous elements of the stories. Other partners were Annie Partridge (PIFA), Community Archaeologist and Education Officer, Canterbury

Archaeological Trust, Karen Brayshaw, Special Collections and Archives Manager, University of Kent, Dr Sarah Turner, Collections Manager, Canterbury Cathedral and Leonie Seliger, Director of the Stained Glass Studios, Cathedral Studios, Canterbury.

Square Pegs Arts were also contacted, a charity that runs theatre and arts groups and projects for children, young people and adults who have learning disabilities, autism, social communication difficulties or who struggle to 'fit in' with mainstream activities. Their Artistic Director Beth James thought that the graphic novel would be of particular interest to the 7-25 year olds with learning difficulties and mental health problems she works with, as some of her 60 client groups are already interested in comics and graphic novels and others enjoy drawing.

As a result, four 'Creating Comics with Canterbury Cathedral' events were run over Zoom, led by the workshop facilitator Zara Slattery and The Canterbury Journey's Community Engagement Manager. The stained glass loan box was used in these to demonstrate stained glass, and proved effective as a learning resource, even though it was only online.

These outreach events were attended by 15 young people aged 12-25 and their families, three staff and four volunteers. Feedback was positive, e.g:

- One participant reported that she often felt like she wasn't able to express her emotions due to her autism, but by using comics, she felt able to draw them using icons.
- One participant thought that he wouldn't be able to join in due to his OCD. However, he enjoyed attending the first workshop without taking part in the drawing. He felt able to draw in the second, which was a big step for him. He missed the third session due to having a bad day. For the final session he was able to take part with a Square Pegs volunteer doing the drawing for him.
- The group warmed to Zara and 'The stained glass man', and said they would really like both to attend future socials with their groups.
- The staff and volunteers reported that it had been a very successful series of events. They felt surprised that the young people were so engaged in drawing and thought that it could be a new type of online workshop that the charity offers its young people.
- There was a general desire to visit the Cathedral as soon as possible.

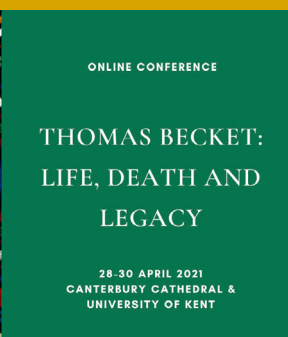
This example shows some of The Canterbury Journey's best ways of working – collaborating, consulting, tailoring activities to the needs of specific audiences, building on one activity (the graphic novel) to create further activities (the online workshops) which are intended to leave a legacy after the end of the project (visits to the Cathedral).

13.1.4 Case study: Becket online conference

During the period under review the three-day online ‘Thomas Becket: Life, Death and Legacy’ conference was launched. This was the Cathedral’s first digital conference and its first conference focusing specifically on Thomas Becket for over 30 years. It was delivered by the Cathedral and partner organisations, the University of Kent (UKC) and Canterbury Christ Church University, with additional support from the British Academy.

The conference ran from 28th to 30th April 2021 and linked in with the British Museum’s exhibition, ‘Thomas Becket: murder and the making of a saint’, which ran from 22 May to 22 August 2021. Tickets were sold through Eventbrite and charged at £25 per day, with £10 tickets for students. Becket Conference ticket sales for March 2021, along with the location of conference attendees, are given in Appendix 9.

The conference had been planned to take place in person in 2020 but was postponed and then changed to a digital offering due to the Covid-19 pandemic. Presentations were pre-recorded prior to the conference and woven into the wider conference content, by an external IT Consultant, to create a blended recorded and live programme. The live Q&A sessions were then managed by the external IT Consultant and a UKC representative. Delegates’ live questions were overseen by the Learning and Participation team before being submitted to the speakers live, via the UKC representative. The Marketing and Communications Officer managed the live Twitter feed throughout the conference, and PhD placement students contributed, as already mentioned, and 100 Cathedral volunteers attended for free.



Planning and delivering an online conference entailed a lot of work, but it was very successful, so it has provided the Cathedral with a tried and tested model. If the Cathedral chooses to do virtual conferences or other events in future, they can use the same model. This was something that arose out of the

Covid pandemic, but for future projects it would be a good idea to include pilot testing of new initiatives so that, if they work, a usable model remains after the project and, if not, the learnings made from the test can be built upon.

In terms of traditional media, ITV came to site and interviewed the Head of Conservation, stone mason apprentice, Jordan and the Head of Visits. The feature, which focuses on gargoyles and grotesques, aired on 18 October 2020 at 11 o'clock in All About Britain. The Meridian feature, Mega Engineering Fixes, continues going forward and was filmed at the Cathedral between November 2020 and February 2021.

13.1.5 Unforeseen outcomes

The national lockdowns have focused attention on widening audiences beyond just those who can visit in person, and this is a clear legacy of the pandemic. One respondent said: ‘Online worship for cathedrals has shifted the programme of works that I thought we would be doing at the end of Canterbury Journey and beyond. The projects now are about not just your physical community in the building, it’s about how do you talk to people wherever they are?’

One example of this was when Nathan Crouch, Head of PR and Marketing, seized an opportunity to engage with wider audiences as cats inadvertently stole the show during two of the Dean’s video sermons:

“At that point myself and my colleague were editing the videos for the Dean. Purely by luck I said, would you mind if we put this as a short clip on social media, I think it’ll be funny? It’s about accessibility. It went nuts, I think it’s still doing the rounds now. We joked at the time that people came for the cat, stayed for the catechism! But genuinely people became aware of the videos because of the coverage of the animals, but then they stayed, and by the time lockdown ended and the Dean started doing it a bit less it was easily 40,000 viewers a day, and they self-identified as The Garden Congregation. So they had this real sense of their own sort of community, even to the point where when he was retiring several dozen recorded their own little messages to make a farewell video for him.”

www.youtube.com/watch?v=uYMGlz-tbpk

and

www.youtube.com/watch?v=4nysQvcNNic

The videos went viral, being covered by mainstream media such as ITV, The Telegraph and Classic FM. This is certainly not a form of engagement that would ever have been included in the project’s activity plan, but it successfully garnered large-scale interest and awareness in the Cathedral during the pandemic, and shows the power that social media has with audiences.

Although this wasn’t strictly part of The Canterbury Journey, viewers formed a community online and started engaging with other Cathedral activities and offerings. This shows that grabbing

people's attention in an unconventional way like this can be developed into an interest and engagement with the Cathedral, via marketing materials and calls to action.

This is something that could quickly be forgotten, so it might be useful for future NLHF funding calls to include digital, perhaps requiring applicants to inform themselves of what the current standards and state-of-the-art offerings are in equivalent organisations, and detailing what online and interactive elements they intend to include as part of their plan, based on what is most strategically suitable for their organisation and would appeal most to their target audiences.

Future projects should bear this in mind.

13.1.6 Lessons learnt

Planning and delivering an online conference entailed a lot of work, but it was very successful, so it has provided the Cathedral with a tried and tested model. Future projects could include pilot testing of new initiatives so that, if they work, a usable model remains after the project and, if not, the learnings made from the test can be built upon.

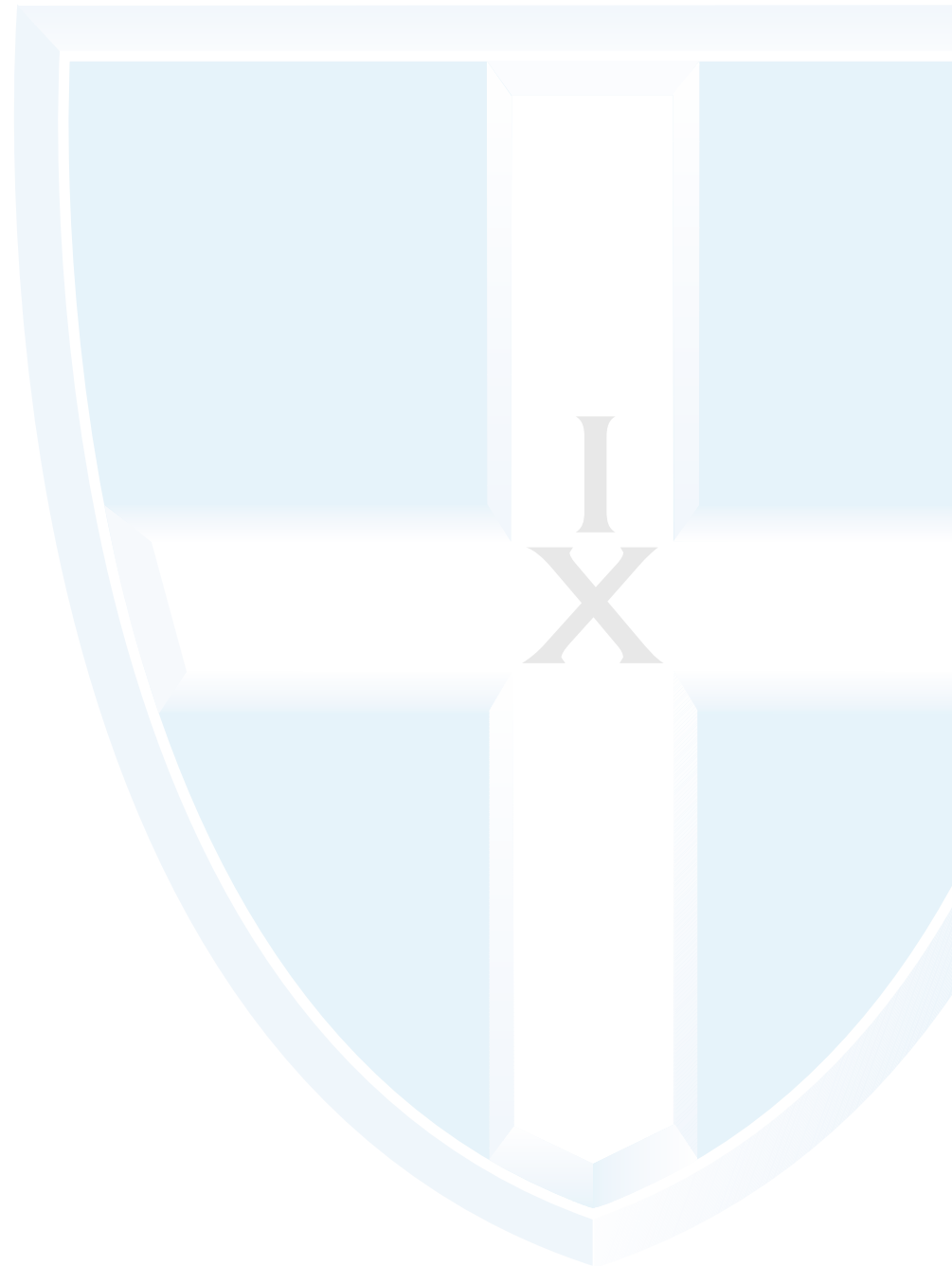
Engaging with traditional media is a good way to keep interest alive while a long-lasting project like this is underway, especially giving viewers behind-the-scenes insights into what work is going on and introducing them to some of the people involved.

The Dean's cat videos show that grabbing people's attention on social media can be developed into an interest in the organisation's people, history and activities.

There is a huge amount of work involved in brokering and delivering activities to engage with wider audiences, and the need to have a designated role at the Cathedral to achieve this. One concern of many people we consulted when preparing this report was what would happen to all these initiatives at the end of The Canterbury Journey. Future projects need to plan ahead for how they will continue work after the project period.

The graphic novel example shows some of The Canterbury Journey's best ways of working – collaborating, consulting, tailoring activities to the needs of specific audiences, building on one activity (the graphic novel) to create further activities (the online workshops) which are intended to leave a legacy after the end of the project (visits to the Cathedral).

The national lockdowns have focused attention on widening audiences beyond just those who can visit in person, and this is a clear legacy of the pandemic which will continue. Future projects should therefore realise that their audiences are both in-person and virtual.



Outcomes for communities

A large, faint, blue-tinted shield is positioned on the right side of the slide. Inside the shield, the Roman numerals 'IX' are displayed in a dark blue, serif font. The shield has a subtle 3D effect with shadows and highlights.

IX

14.0 Chapter 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 were designed to allow for more engagement with the Cathedral without paying to visit, with more local people able to engage with the Cathedral, making it a better place to live and work. There was an aspiration for large events to build links between the city and the Cathedral, improving the tourism offer in Canterbury as a result of the project.

14.1.1 Indicators of change

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

14.1.2 Performance against outcomes

The Canterbury Journey has delivered on this outcome in many ways, as detailed in the capital works, change in marketing approach and to the Activity Plan, and working with local organisations detailed above. The new Visitor Centre and shop, Viewing Gallery, exhibition spaces and Community Studio are all great assets for the Cathedral, its visitors, and local communities, while the landscaping outside makes the building accessible to everyone and enables the Cathedral to present a more open welcome. Inside the building, lifts make it possible for people who cannot ascend stairs to get around.

This proves the importance of making the Cathedral an open and accessible space in terms of physical structure, layout and signage in order to welcome the widest possible range of people.

One volunteer commented: *“I think it’s involved local people that might not have been before, especially with the children, I think that’s been brilliant. Those kids will remember coming in and chiselling away on a bit of stone.”* Another said:

“I hope the legacy will be that we continue to be a more open organisation, a more welcoming organisation, so that people don’t just see it as this old building that’s quite pretty and if you believe in God you can come to a service. I want it to be more open and have people of other faiths, LGBTQ people, people from different socio-economic backgrounds

happy to walk through the door, because they don’t see it as a kind of privileged organisation that doesn’t have anything to do with them.”

Updates have been regularly put out on social media to keep local communities up to date with the project’s progress, for instance:



3 replies 21 likes



Thank you to everyone on site who has been working to remove the compound and get the Cathedral grounds ready for the next stage! More to follow...

#TheCanterburyJourney



One of the Community Engagement Volunteers also explained how the volunteers contribute to the area around the cathedral:

“We got a lot of people from the UK who were on staycations. If they haven’t been to Kent before you can say well, you could try that next week. Or this would be a good place to go if it’s raining, you know, you can add more to their experience because they don’t necessarily know the area. I’ve had people say to me, now I’ve seen the Cathedral, what else could I see in Canterbury? Where would you recommend to eat in Canterbury? Is there a nice pub you think it’d be lovely to go to? So I feel like you’re doing this value-added bit.”

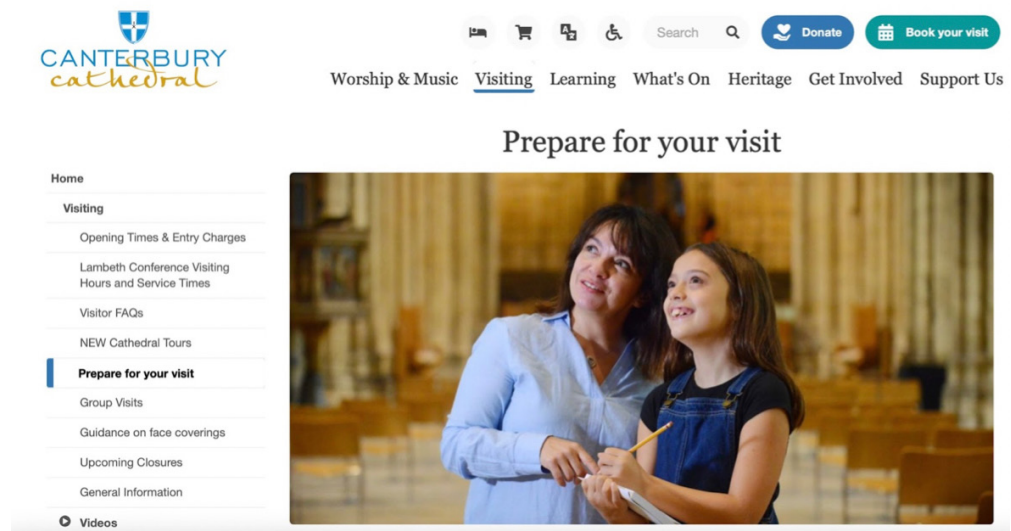
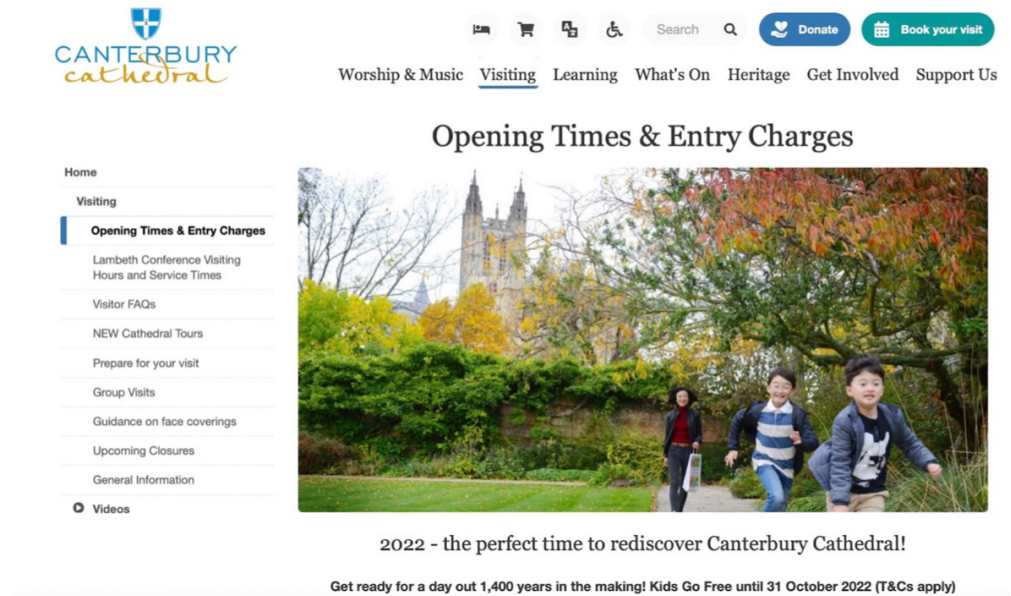
This shows the need to recognise that many people visiting the Cathedral are on days out or holidays, so the Cathedral can promote the nearby attractions and facilities to support the local economy.

14.1.3 Impact of Covid-19

Partly due to the urgent need to refocus marketing attention on UK visitors rather than tourists from overseas, The change in focus can clearly be seen in the Cathedral’s new marketing, which is designed to appeal to families. Nathan Crouch, Head of PR and Marketing, explained that his team have been using the Gregory Gargoyle character (discussed in the Interim Report) as ‘a really clear, easy way of showing to people that not only are there particular visitor activities or resources for children, but also to make the Cathedral feel a bit more accessible, it’s not quite such a stuffy or austere place as people might assume’. In fact, they have changed the imagery, to make it resonate more with wider audiences:

“In all of our marketing we’ve deliberately widened the diversity we’ve presented in our imagery. Before it seemed to be largely here’s some lovely things, here’s some really nice stone. But that could be a bit cold and impersonal. I think most people want to look at it and think, someone like me and my family would be welcomed there and we would have a good visit. Rather than a wide shot of a lovely ground and the Cathedral it’s here’s a family, here’s kids running through the grounds looking for the next stop on the trail that they’re doing. It still shows the lovely environment but it’s all about families.”

This is evident from the pictures on the Cathedral’s website:



Visitor FAQs

- Home
- Visiting
 - Opening Times & Entry Charges
 - Lambeth Conference Visiting Hours and Service Times
 - Visitor FAQs**
 - NEW Cathedral Tours
 - Prepare for your visit
 - Group Visits
 - Guidance on face coverings
 - Upcoming Closures
 - General Information
- Videos

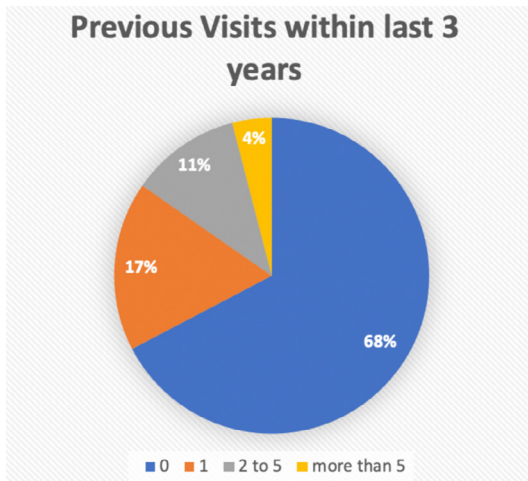


2022 - the perfect time to rediscover Canterbury Cathedral!

Get ready for a day out 1,400 years in the making! Kids Go Free until 31 October 2022 (T&Cs apply)

As well as the imagery, the ticket offer has also been changed: 'for example, we've done a kids go free offer, which we think is probably a really good step for all sorts of communities but particularly local, maybe less affluent areas. Because suddenly the Cathedral is quite a cheap day out compared to other places'.

This is a key development because, as the August 2022 visitor survey revealed (see Appendix 10), there is plenty of room for the Cathedral to increase the numbers of repeat visitors:



This shows the importance of appealing to families, local repeat visitors and less affluent audiences, of showing people like them in the Cathedral's marketing materials and of tailoring offers to include things like children enter free when accompanied by an adult, and including 12 months free repeat visits as part of an entry ticket, to encourage people to return to the Cathedral again and again.

14.1.4 Case study: Outdoor family trails

The Community Engagement Manager worked with the Marketing and Communications Officer, and colleagues across the Cathedral, to produce an outdoor trail. This trail was created for young people to use when they are visiting the Cathedral, but are unable to go into the building due to Covid capacity restrictions. It was designed to be printed at home or downloaded onto a smartphone, so it requires no physical contact within the Cathedral Precincts.

1 Learning GREAT CLOISTER
The daily routine for monks was organised around doing the 'work of God' through prayers and services inside the Cathedral.
Outside in the Great Cloister, monks worked and studied. They would copy documents, teach the younger monks and read the Bible. They would also walk in silent prayer.

2 Eating REFRECTORY
The monks came together for two meals a day in the refectory. They would eat in silence.
The monks were quite self-sufficient. They baked their own bread, brewed beer and grew fruit and vegetables.
Can you find... this hole in the wall? Bread and beer were passed through from the refectory to monks who needed a snack.
What's your favourite food?

3 Gathering CHAPTER HOUSE
Each morning the monks met in Chapter House. The Prior - head monk - would read from the Bible, discuss the business of the day and read a chapter of the Rule of St Benedict.
St Benedict's rules included promises not to marry and that all monks had to work hard. There were also punishments listed too. For example, if a monk was late for their meal too many times, they might have their portion of wine taken away.
Imagine... sitting on the Prior's stone chair. What advice or wisdom would you share with the monks about how to live a good and happy life?

4 Medicine HERB GARDEN
The plants in this new herb garden are examples of plants monks would have grown to eat and use for medicine.
Have a look... at the plants without touching them as some are very delicate and others can cause skin irritation. How many of the herbs do you recognise?

Which plants would you find in your kitchen at home?

during the colder months. This finding emerged from several consultation routes and was reiterated in the August 2022 visitor survey - responses to the question 'What can we do better?' are visualised as:



When barriers were erected between tills in the Visitor Centre as part of the Covid mitigation measures, it amplified sound against the hard floor and walls echoed, making it difficult for staff or customers to hear each other. One of the Cathedral volunteers had recently visited Salisbury Cathedral and noticed that the staff at the entrance there were using small microphones. So this was looked into and Canterbury Cathedral staff now have the same sort of microphones, which has resolved the issue.

It is therefore important to consider the customer journey from approaching the ticket counter to the end of their visit, to take into account all the routes, facilities and amenities they will encounter. Visiting other Cathedrals and heritage sites to learn how they manage their customer journey is another valuable approach.

5 Rest DORMITORY

Monks lived and slept as one community leaving their old lives behind. They would give up personal ownership of property and slept in a dormitory.

Make a list.

If you were to become a monk and had to leave your life behind, what would you miss most and why?



6 Engineering WATER TOWER

The Water Tower was built in the 1160s as part of a waterworks system bringing in clean water from a source over 1km away.



The monks used the water for many things including cooking, making beer, washing, and for their sewage system. The monks could use the Water Tower to wash their hands as they entered the Cathedral.

7 Health INFIRMARY

The Benedictine Rule required ill monks to be looked after with great care. Sometimes the treatment for ill monks included taking more baths and eating meat. But they would have to go back to their usual simpler diet as soon as they were better.

How do you...

look after yourself yourself safe and well?

For over 1000 years

monks lived at the Cathedral until they were sent away on the orders of Henry VIII in 1540. After that date, Dean and Chapter started looking after Canterbury Cathedral and still do to this day.

We hope you had fun discovering the history of monks at the Cathedral with this trail. There is plenty more to do during your visit today. Enjoy exploring.

As you carry on walking around the outside of the building, have a look at the stained glass windows. You'll be able to see the shapes of the lead and glass, but what about the colour? What difference does it make to be on the outside looking in?

A Monk's Life



An activity trail for young explorers

CANTERBURY cathedral

14.1.5 Unforeseen outcomes

There have been some initial problems with using the building – for instance, reaching the Community Studio is through the pay barrier, which seems to be counter to the ethos of the space, and people are often unaware of the Viewing Gallery.

Another point made was how surprised many visitors were by the lack of a café. In a large heritage site like this, many people expect to find a tea room of some sort and have approached staff and volunteers asking where they can find one for a drink and snack, or just to sit down. The kiosk is only open during the summer months so is not available, for elderly visitors in particular;

14.1.6. Lessons learnt

Recognise that many visitors are on days out or holidays, so the Cathedral can promote the nearby attractions and facilities to support the local economy.

There is a need to provide facilities and amenities that people expect to find at a visitor attraction, such as signs, interpretation, lifts, cafe and shop, which may not already exist at a heritage site, but should be included in project plans - or at least considered - for future projects. Visiting other Cathedrals and heritage sites to learn how they manage their customer journey is a valuable approach.

15.0 Chapter 15: Your organisation will be more resilient

15.1 Short, medium and long term outcomes

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

15.1.1 Indicators of change

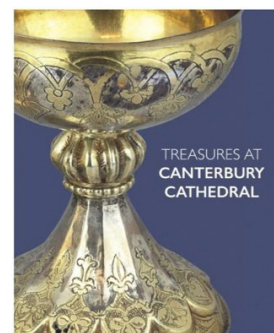
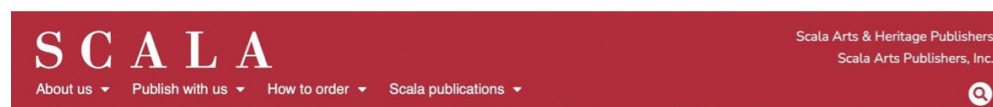
- Increased number of visitors to the cathedral
- Ticket sales, shop sales
- Volunteering infrastructure
- Number of new volunteers
- Number of staff and volunteers undertaking training
- Number of staff and volunteers responding positively to changes implemented as part of The Canterbury Journey
- Number of people using community space and welcome centre and viewing gallery for drop in and community activities
- Pilgrims' Pass, volunteering, outreach activities and partnerships

15.1.2 Performance against outcomes

Canterbury Cathedral's resilience has been enhanced by The Journey project in several ways, including the digital developments detailed in 4.1.4 and 7.1.3, the narratives and characters that appeal to diverse audiences, and new products like the media guide and Discovery Day activities.

An exhibition handbook, 'Treasures at Canterbury Cathedral' was published in February 2021, to accompany the new exhibition spaces being delivered by The Canterbury Journey. It is available in the Cathedral shop and from many booksellers.

<https://www.scalapublishers.com/treasures-at-canterbury-cathedral/>



Look inside

Treasures at Canterbury Cathedral

Sarah Turner

Categories: [Collections](#), [Decorative art](#), [Religious Sites](#)

ISBN: 978 1 78551 264 3

Size: 190 x 165 mm

Binding: Paperback

Pages: 64

In association with: [Canterbury Cathedral](#)

Date published: February, 2021

UK £7.95 / US \$9.95

Description

This book brings the reader up close to some of the most significant and priceless objects on display at Canterbury Cathedral. Each item has been carefully selected from more than half a million objects currently held in the Cathedral's Collections and the Cathedral's UNESCO Memory of the World archive, together with some loan items that feature in the new exhibition spaces inside this beautiful building. Every one of these treasures helps to tell part of the fascinating history of the Cathedral. From Anglo-Saxon charters to 20th-century vestments, from stone carvings to silver sundials, more than 1,300 years of history is presented here through this collection of curious and often surprising artefacts.

The Canterbury Journey posterity film has been produced and was first screened at a Canterbury Cathedral Trust donor event on 30 June 2022. This is technically three films which will be both (a) edited together and (b) used as three separate assets:

Film 1: donor film. Presented during the evening and its purpose will be to encourage present and future donors to keep making donations. Including interviews with craftspeople and leads of areas.

Film 2: from an educational angle (including community outreach, collections, schools, relationship with university). Shows the work The Canterbury Journey has done in these areas and is a great resource.

Film 3: a marketing film about the Cathedral as a great venue for a day out, illustrating all the work The Canterbury Journey has done. This more general marketing film will appeal to a wider audience and can be used as a marketing tool on the website or on site.

Any extra footage not included in the films will be available as a further resource.

The posterity film can be viewed here:

<https://vimeo.com/theclevelandagency/review/724809991/80a39474bc>

Creating films like this which can be targeted to specific audiences but also edited together and used as a general resource is a great flexible asset that can be used for various purposes, including fundraising to support the legacy of The Canterbury Journey.

The Canterbury Journey's digital development has been impressive and the Marketing and Communications Officer has started training to develop the analytics report even further. Power My Analytics connectors have now been purchased and handed over to the Cathedral's marketing and communications team, as the funded post is completed. These will serve to connect the original data sources from different social media channels (including YouTube, Instagram, Twitter and Facebook) in a streamlined fashion that allows for better use of the data and therefore more targeted proactive and reactive actions.

This confirms how important it is to include analysis of data in all digital planning, not just focusing on creating outputs.

Charlotte Sexton, Digitisation Consultant highlighted that digital needs to be a fundamental part of any project:

“Digital touches every aspect and it can make a great first impression or it can be disastrous. What might have been perceived as something that was a little bit peripheral to the place, whether they liked it or not, has had to be more central. I feel amazingly optimistic in terms of leaving them in a much better place than when we started, undoubtedly. The way they think about things, the conversations that they’re having now, the level of digital maturity that’s starting to expose itself, the systems that the project has enabled the cathedral to invest in are incredible. Once in a lifetime is how I describe it. I would be amazed if I ever get a chance to work on such a comprehensive project as this one. The work we’re doing now will be work they leverage 20 years down the line. So it’s really future positioning. They’re on their own pilgrimage for digital!”

This shows that the digital aspect of any project needs to be integral in terms of project planning, that it requires an openness to learning, working together regardless of organisational departments or structural boundaries, and thinking ahead in the long term.

Events and bookings for the Community Studio, Lodge Studio and Viewing Gallery are shown in Appendix 9.

15.1.3 Impact of Covid-19

Jo Deeming, Surveyor to the Fabric, commented on the strange atmosphere during lockdown:

“It was surreal. As architects, most of our sites stayed open. The actual business of doing a conservation heritage project during Covid or during the lockdown became normal quite quickly. But being in the cathedral was odd because the Cathedral is very rarely silent. In fact, the rhythm of Cathedral life has been hitherto unchanged even through things like war! So it was surreal. But the spirit was strong”.

He also explained that the biggest impact it had for his team was:

“...a complete change of delivery programme, and how we could actually operate together. Because of the type of work we were doing as conservation architects with a heritage team, we were actually standing in close proximity to one another looking at lumps of rotten wood or timber or metal, and you can’t make these decisions on your own. It slowed everything down tremendously because you couldn’t have the best heads all together at the same time. Everything was protracted, a bit more cumbersome, and that showed in the pace of delivery. I’d say the quality didn’t drop though, it just meant things were done more slowly and cost more money.”

A particularly interesting point which Jo raised was about the timing of the Covid pandemic. He observed that The Canterbury Journey had already been ongoing for two years by then, so his team had learnt an awful lot about the building and knew what they were going to be doing: ‘I think had we started the project two years later or Covid had come at a different point, it would have caused an awful lot more problems’. This could have meant, for example, totally changing plans, paying contractors to keep them going, and possibly even abandoning a project and having to reach a contractual settlement. ‘I think because Canterbury’s project was so big it overrode all of that. For projects that were much shorter there were more problems.’

Chris Pascal, Head of Visits, explained that she and her peers in other cathedrals started ‘almost like a support group when Covid started and everybody was working from home’. They use this forum to discuss matters going on in their own organisations, to ask questions, share best practice and learn from one another. She said:

“It was interesting, when we started talking, that we all had very similar problems. Then you could find resolutions, you could learn by what someone else had done. If you hadn’t thought to ask a question, because everybody’s fed in, it’s like oh, do you know what, we could tweak what we do to do that”.

This kind of forum can provide an additional valuable resource for the whole sector:

“I told them that by having the shop at the back, the sales are more than what we were getting in 2018. Even though our visitor numbers are down, we’re actually taking more money in the shop. This is because we’re pushing people through the shop, they have to exit through the shop, and when Christ Church Gate was shut and people were going in through the shop and out through the shop. So that is really helpful.”

Although Chris’s group only comprised personnel from Cathedrals, forums like this can be widened up to include other relevant stakeholders, such as people from heritage sites and visitor attractions, as a sounding board for ongoing organisational development and individual and team learning. This kind of informal online interaction also cements relationships across organisations, making it easier to call on each other for support or to partner in future initiatives.

15.1.4 Case study

Cathedral shop

The new shop is a great asset and will contribute to the Cathedral’s resilience in the longer term. It is positioned so that visitors enter and exit through the gift shop, which is common in tourist sites and drives people through the shop. Simon Yule, Visitor Commercial Manager, stated that:

“Our strike rate has gone from just under 20% to just over 30% of paying visitors. We’ve gone from making less than 1% of turnover as profit, to now we make about 16%. That’s phenomenal, and a lot of that improvement has come because of the new location and the new facilities, but also we’ve entirely changed the structure of the shop and the way it works, we’ve changed our product base, there’s not a single thing about the current shop which is reflective of the old shop. That was no easy task and it was absolutely facilitated by the fact that The Journey came along and this was part of the project.”

The shop opened at the worst possible moment – 1st March 2020 – and almost immediately had to shut due to the first Covid lockdown, but it is a real success story. Simon explained that, comparing Quarter 1 of 2022 compared to Quarter 1 of the old shop in 2018, the cathedral only had 50% of the visitor numbers. Despite that, the shop made 11% more turnover, because of its new location and facilities. Simon said: ‘The Journey was the catalyst that made it happen’.

| Visitor Centre Shop | | | | | | |
|---------------------|-----------------|----------|--------------|-------------------|--------------------|-------------|
| | Visitor Numbers | Shop | Transactions | Spend Per Visitor | Spend Per Customer | Strike Rate |
| Q1 2022 | 63,669 | £224,209 | 16,346 | £3.52 | £13.72 | 25.92 |
| Q1 2018 | 123,349 | £165,643 | 14,057 | £1.34 | £11.78 | 11.36 |

As a direct legacy of The Canterbury Journey and the really hard work of all those involved, the shop has gone from making a contribution of £1,000 or £2,000 a year to generating a contribution of over £100,000 to the cathedral in 2022. It is expected to make that much as a direct financial contribution every year from now on - a significant long-term outcome of the project.

The Visitor Centre has become the lynchpin of the Cathedral’s new visitor experience, and are well-connected with other aspects, such as the new exhibition spaces, which have a robust plan for rotations for the next five years. The exhibitions guidebook produced with Sarah Turner, Collections Manager, is proving very popular, will last for at least the next five years, and adds to the experience of telling the story of the Cathedral.

Moreover, as Simon explained:

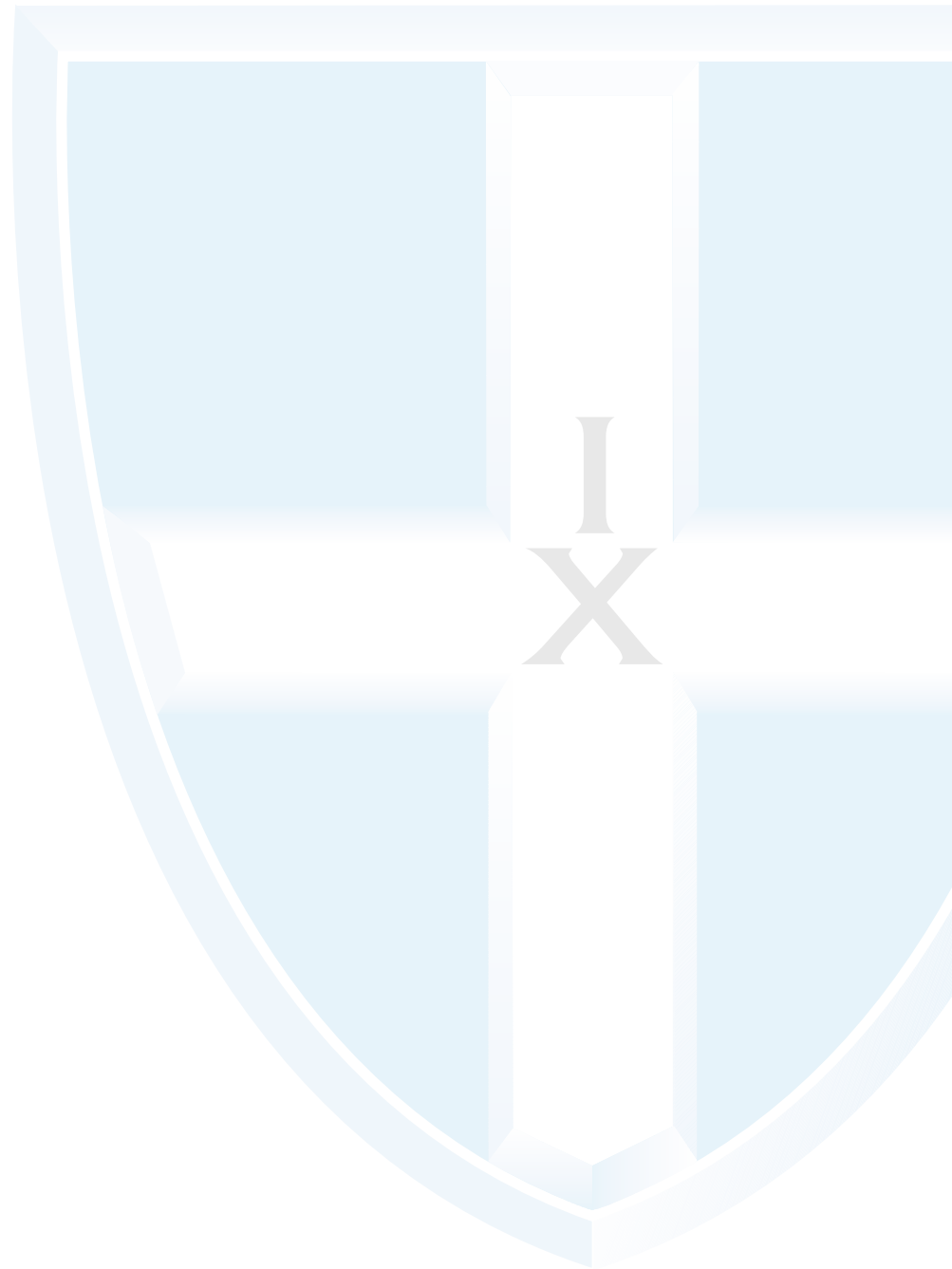
“Elements that came from that are going to now be ubiquitous through the cathedral. One of the elements in particular is the graphic design elements that came in the Visitor Centre, that was the event branding that worked on their interpretation, and that now is what we are using as a basis for all our internal comms and our internal branding. The shop uses it for a lot of their new products and their packaging, so that’s starting to become more ubiquitous, and it’s much more professional.”

15.1.5 Unforeseen outcomes

Several respondents noted that working through Covid bolstered team spirit, as those working in the Cathedral really pulled together and went above and beyond, whilst those at home stayed in touch via Zoom social meetings or taking part in online training.

Nathan Crouch, Head of PR and Marketing, said that it generated *“a recognition, possibly particularly with maybe older senior members of staff, that the previous presenteeism culture of everyone physically being on site was not necessary, that ‘we can all work perfectly well remotely. I think there’s far more flexibility across the Cathedral now, there’s not this requirement for physical meetings, which can take up a lot of time. It makes so much sense”*. This is an additional beneficial legacy of the project.

This point was raised by several other respondents, such as Leonie Seliger, Director of the Stained Glass Studio: *“You don’t need to travel to meetings, it takes no time, no energy resources, no money. I’ve been doing a lot of research with a Canadian historian over the last seven years, and having all these digital means of meeting, just like that is fantastic, it’s really improved my life!”*



15.1.6 Lessons learnt

Creating short videos which can be targeted to specific audiences but also edited together and used as a general resource is a great flexible asset that can be used for various purposes.

The digital aspect of any project needs to be integral in terms of project planning, as it requires an openness to learning, working together regardless of organisational departments or structural boundaries, and thinking ahead in the long term. It is also important to include analysis of data in all digital planning, not just focusing on creating outputs.

Although Chris’s group only comprised personnel from Cathedrals, forums like this can be widened up to include other relevant stakeholders, such as people from heritage sites and visitor attractions, as a sounding board for ongoing organisational development and individual and team learning. This kind of informal online interaction also cements relationships across organisations, making it easier to call on each other for support or to partner in future initiatives.

It is evident that changing mindsets about a number of things – digital, commercial, ways of working – as well as activities, policies and procedures is a clear outcome of The Canterbury Journey.

In addition to all the tangible planned and unexpected outputs, one long-term outcome of The Canterbury Journey is the improvements to the organisation itself, e.g. achieving professional standards; streamlining, formalising, professionalising and standardising processes and procedures. All organisations seeking NLHF funding for major projects should be made aware that they will need to embrace organisational change.

16.0 Chapter 16: Key lessons learnt

As this report has highlighted, there have been tremendous project successes - as well as unexpected challenges caused by archaeological finds, delays and, of course, the global pandemic. However, some of the challenges have also given rise to innovation and unexpected outcomes - particularly around the switch to digital delivery.

The Canterbury Journey project has summarised their key learnings for other Cathedrals considering or already undertaking similar projects, as well as ways to make improvements to day-to-day activities at Canterbury Cathedral and current ways of working.

16.1 Ownership and responsibility

The Canterbury Journey project underlined the importance of there being top-down organisational support and a project champion.

1. Movement of senior staff can create a loss of personal connection, understanding and commitment to the projects. It is imperative for a named person(s) to own the project; senior leaders should act as project champions.
2. Senior leaders should enthuse stakeholders about a project's benefits, and 'sell' it as a joint endeavour.
3. Having a lack of clarity in terms of project governance, results in a longer decision making process. It must be clear who has responsibility for what, and who ultimately makes decisions.
4. Ensure organisational readiness: internal stakeholders need to be ready to manage, engage with, or support the project. The organisation needs to be ready to change.
5. Projects are about people and engaging them: it's absolutely key to integrate teams to prevent tension or a sense of 'them' and 'us'.
6. Ensure project buy-in; so that long-term staff don't feel that the project is being imposed on them, and that is part of the organisation.
7. Clearly communicate the purpose and anticipated outcomes of the project so that people are working towards a common goal, with opportunities to contribute to and participate in the project.
8. Ensure that relationships between Cathedral and project staff are established and sustained.
9. Communications and marketing efforts must be combined and managed through committees or Steering Groups.

16.2 Disruption, surprises and delays

When creating a risk register for any major project, delays and disruptions can be expected. It's really important that this is factored into project planning, to allow plenty of project contingency - and expect the unexpected!

1. Clearly communicate the scale of the works and how disruptive they will be.
2. Consider and mitigate impact on BAU whilst working (in some cases living!) on a construction site.
3. Delay other planned capital works or change programmes where possible so that staff time, finances and resources are not overstretched and there are no project conflicts or impacts on staff, resources, community or visitors.
4. Avoid any other large scale changes during the lifecycle of the project. Though unavoidable due to Covid, the Cathedral also underwent an organisational restructuring during The Canterbury Journey, with further impacts on resources and morale; focus all your efforts, energy and resources onto this one project to achieve optimum results.
5. Prepare all stakeholders for the worst case scenario and have emergency plans and communications in place.
6. Communicate on a regular basis with stakeholders and staff and keep them informed.
7. Build flexibility into the programme plans to allow for unforeseen problems and opportunities; allow additional time and contingency spend and keep reviewing delivery plans.
8. Expect the unexpected to be found in, on and under ancient buildings.
9. Constantly review how things can be altered, merged and updated to improve outcomes? – e.g. providing digital alternatives during Covid-19 lockdowns.
10. BUT always keep a focus on aims and outputs, to avoid any mission creep.

16.3 The project itself is an asset

It's important to seize every opportunity, be creative and capitalise on engagement, activity, interpretation and learning opportunities that are presented from the project itself. Staff, volunteers and visitors alike will be interested in the capital works project and activities taking place on site.

1. Share work in progress with audiences; engage them, inspire return, and mitigate irritation with scaffolding and safety deck in place.
2. Offer Behind the Scenes Access as an added extra.
3. Take stakeholders (staff, volunteers and donors) for a look behind the fabric onto the scaffolding and safety deck.
4. Show visitors archaeological finds; exclusive tours were available to the Archives, Black Prince's Chantry and a special rooftop Conservation in Action tour at the 2017 Black Prince Conference. This engenders a closer interest and understanding of the project.
5. Consider the whole customer journey. From the website, to approaching the ticket counter to the end of their visit.
6. Recognise that visitors are on days out or holidays; promote other attractions to support the local economy.
7. Leverage income-generation opportunities. These can be unexpected; such as pens now on sale made using wood from deteriorated Nave timbers or artwork commissioned for Gregory Gargoyle, and merchandise based on interpretation panels in the exhibition.

16.4 Digital is fundamental

Good digital infrastructure is fundamental to interpretation; it is the foundation on which everything else is built and allows for programming, virtual tours, social media interactions and web based tools that open up the programmes to much wider audiences - for example, the online Pilgrimage Resource - <https://pilgrimage.canterbury-cathedral.org/>

1. Include data analysis and assessing digital infrastructure in all planning. Do not just focus on creating outputs – one is dependent on the other.
2. Look at a holistic approach to collections documentation – for example, the new CMS and DAMS.
3. Digital outputs need to be creative; especially at sites where so much of the story is embedded in the fabric of the building.

16.5 Know and welcome your audiences

1. The Cathedral has built up a greater knowledge of who their audiences are:
 - a. How to appeal to and engage with them.
 - b. Demographic information has been collected from every activity, revealing who visits and interacts with Canterbury Cathedral.
2. Appreciate the value that you bring to communities and individuals who use Cathedrals for diverse reasons - e.g. to worship, to view heritage, to walk around an interesting building or grounds, to attend a concert or exhibition, to do a workshop with their family, etc.
 - a. Welcome secular activities that will benefit the place and its users, visitors and other stakeholders in ways that do not always relate to religion.
3. Our interpretation work brings information and stories to people in ways that make sense to them.
 - a. Family Holiday Fun Activities during school holidays.
 - b. Talks, tours, creative play and workshops, Discovery Sessions, the Festival of Archaeology, The Big Draw and outreach events.
 - c. These enable families and young people to learn about heritage in fun and engaging ways.
 - d. Builds skills and confidence, introducing new audiences to the Cathedral.
4. The Cathedral has connected with its target audiences through various routes.
 - a. Contacting voluntary and community organisations, local schools, colleges and universities.
 - b. Sharing loan boxes, schools and hard-to-reach groups outreach, Community and Studio events.
 - c. Introduce the idea of the Cathedral, explain what it can offer and reassure people that they will be made welcome.
5. Boost appeal to local residents, families and less affluent audiences.
 - a. Family Holiday Fun Activities during school holidays.
 - b. Talks, tours, creative play and workshops, Discovery Sessions, the Festival of Archaeology, The Big Draw and outreach events.
 - c. These enable families and young people to learn about heritage in fun and engaging ways.
 - d. Builds skills and confidence, introducing new audiences to the Cathedral.

6. Tailor the Cathedral's offer to specific audiences.
 - a. Ask them what their needs are and what they would like, then build on that.
 - b. Do not assume, and do not try to show them what you think are the key points of the Cathedral.
7. Use characters and stories, like Gregory Gargoyle, as a hook to inspire people to participate.
 - a. Communicate and interact via diverse online channels, e.g.YouTube.

16.6 Increase the project's impact

1. Understand what you are embarking on.
 - a. Before the project began, not everyone involved understood what was included in the application.
 - b. There was a lack of understanding of what was planned and why things were being done.
 - c. As the project nears completion, there are concerns about how the outcomes will be sustained.
2. What can you take from this?
 - a. It is vital to make everybody in an organisation aware of what is being applied for; how the project will happen and what the impact will be on their own roles and working practice.
 - b. Funders could ask for evidence that this has been done before awarding funds, to increase buy-in, and reduce resistance to change.
 - c. During the project everyone involved should be kept up to date with progress, any changes to the agreed programme, and have opportunities to work together and provide suggestions and feedback.
 - d. Applicants could demonstrate how this will be achieved as part of the process, which may include additional funding for internal communications activities.
 - e. Consider including plans for maintaining the legacy after the project period.
 - f. Digital infrastructure licensing, continued funding for roles as well as policies to ensure continuity and ROI.

16.7 Embed local opportunities

It's important to ensure that the project has a wide reaching and long lasting local impact for people and communities.

1. The project saw the completion of:
 - a. Three paid internships.
 - b. Four apprenticeships.
 - c. Work placements.

These individuals have used this experience to progress in their careers.

Training, placements, apprenticeships, internships and volunteering opportunities is an excellent way to gain additional resources whilst providing experience for professional development, as well as increasing local opportunities.

16.8 Consult and collaborate

1. We consulted and collaborated with Working Groups, Activity Steering Groups and Content Development Groups.
2. We benefited from diverse perspectives and expertise and through the development of our Project Proposal Forms, were able to avoid activities not aligned with the project.
3. We sought user feedback to improve outputs, raise awareness and increase interest.
4. We piloted interpretation, media guide and loan boxes with Access, Audience and Teacher Panels.
5. Ongoing outreach work meant other organisations were keen to work together.

The project benefitted from external expertise from other sectors, such as heritage sites and visitor attractions, for organisational development and individual and team learning.

This resulted in new ways of working - setting up new systems, policies and procedures, as well as project outcomes. This shows the benefits that accrue from identifying, approaching and collaborating with appropriate partners to provide additional skills and knowledge, to enhance audience experiences, and to generate additional opportunities for others in the wider community.

17.0 Chapter 17: Future Recommendations

17.1. For Canterbury Cathedral

There are recommendations for the wider cathedral and heritage sector following the learnings from The Canterbury Journey project, that could be shared with other organisations who are considering embarking on an NLHF project.

The project has helped the Cathedral to achieve professional standards; streamlining, formalising, professionalising and standardising processes and procedures. Ensure that these are kept up to date, embedded and maintained.

Some roles integral to the project (such as Community Engagement) have become part of the fabric of the organisation - ensure that these roles are continued to take this work forward after The Canterbury Journey ends.

Use the increased awareness of the richness of heritage and the contribution of those working in the Cathedral.

Review the learnings from the project and take these forward into future project management; for example, only take on one major capital works project at a time and ensure that there is organisational buy-in and consistent management and championing of future projects.

17.2 For the Cathedral and heritage sector more widely

It is important to recognise that undertaking a medium or large-scale project will inevitably result in changes to a Cathedral's structure, staffing, ways of working, interacting and thinking.

You need to prepare for this in the same way as you would prepare for construction work changes and consider this BEFORE you make your Application.

Any such project not only produces tangible outputs – it also requires a mindset ready for organisational change.

It is vital to make everybody in an organisation aware of what is being applied for - how the project will happen and what the impact will be on their own roles and working practice.

During the project everyone involved should be kept up to date with progress, any changes to the agreed programme, and have opportunities to work together and provide suggestions and feedback.

Consider including plans for maintaining the legacy after the project period.

17.3 For the National Lottery Heritage Fund

Funders could ask for evidence from applicant organisations that the organisation is prepared to manage and govern a project, and ensure that this has been done before awarding funds. This will increase buy-in, reduce resistance to change and enable a smoother, more efficient project.

Applicants could demonstrate how the project will be governed and communications will be managed as part of the application process, which may include additional funding for internal communications activities.

The NLHF could also consider digital infrastructure licensing, continued funding for roles for the post-delivery period as well as policies to ensure project continuity, embedded outcomes and true ROI.

The NLHF could provide case studies of successful projects to potential applicants, to demonstrate what kinds of roles and resources will be needed for projects of varying complexity, what impact this will have on ordinary activities, and how project work will need to become embedded within the organisation, rather than being kept aside as a separate entity.

The NLHF could encourage applicant organisations to fully consider the implications of the disruption that a project will bring by requiring them to state how they will cope with inconvenience and loss of income from ongoing activities, and how they will deal with having to postpone other planned endeavours if they are awarded NLHF funding to carry out a specific project. Following on from this, organisations embarking on a project of any scale should have to show that they have everything in place before PTS is granted.

Great consideration should be given to the team roles and their likelihood of successful recruitment and retention. In The Canterbury Journey, the essential role of Head of Learning & Participation was originally poorly scoped in terms of role requirements and it was also a part-time role, both of which would be problematic in recruiting the right person and delivering the project successfully. This was acknowledged by the Project Director when he started and resulted in the job description being re-written and the role becoming full-time.

In addition, there is an inherent flaw in the NLHF 2 round application process, in that roles recruited in terms of staff and consultants through the development phase, are not funded between the Round 2 submission and the successful outcome of the Round 2 and issuing of the letter confirming this from the NLHF to start the delivery stage. This could lead to disjointed delivery and delays and the loss of staff and consultants. In regards to The Canterbury Journey, The Project Director convinced Chapter to fund the staff and consultants through this Round 2 assessment and decision making period for months to keep the continuity of the team and the project on track for successful delivery given its scale and the timescales involved.

It is a strong recommendation to the NLHF, that projects with particular scale and reach, such as The Canterbury Journey, are required to share their evaluation and learnings more broadly than currently by publishing their evaluation reports on their websites and making them available publicly through the NLHF website, as a minimum. This would help to drive greater cross-sector collaboration and creativity, and help projects to avoid common pitfalls.

Appendices



IX

Appendix I: Activity Plan Review 2022

| |
|---------------------|
| Outstanding |
| Delivered |
| In progress/ongoing |
| Shelved |

| Ref | Activity: Detailed Description | Benefits for People | HLF Outcome | Cost | Timetable & Venue | Targets & Measures | Status |
|--|---|--|--|---|---|--|---|
| Volunteering and staff training | | | | | | | |
| 1 | <p>Volunteer and staff training programme</p> <p>A range of specific training for current and new volunteers, designed to meet the Cathedral's audience needs. This will include equality and diversity; customer service; outreach; collections care; oral histories; social media. Staff will also be able to access this training, including 'train the trainer'.</p> | <p>Staff and volunteers will feel more supported and better able to fulfil their roles within the Cathedral. A wider range of volunteer roles will be available as part of The Canterbury Journey project, enabling more people to become volunteers and learn new skills.</p> <p>Better managed and delivered work in line with industry standards.</p> | <p>Heritage will be better managed. Heritage will be identified/recorded. People will have developed skills. People will have learned about heritage. People will have volunteered time. Organisation will be more resilient</p> <p>Better outcomes for managing and sharing heritage with new and diverse audiences to the Cathedral.</p> | <p>£33,500:</p> <p>£26,000 external trainers</p> <p>Annual awards event: £5,000</p> <p>auditorium hire £2,500 refreshments £7,200</p> | <p>At least seven day sessions and four evening sessions per year</p> <p>In departments and community space when complete</p> <p>Throughout the year, each year both on site and off site</p> | <p>1. All existing volunteers to attend The Canterbury Journey project briefing.</p> <p>2. All Guides receive training on new interpretation</p> <p>Staff will be up-to-date with latest practices in collections management, community engagement and wider learning approaches</p> | <p>Volunteer targets and measure met within the first year. Volunteer projects continue due to popular demand. Collections volunteers to present their research and work online.</p> <p>Staff training targets and measures met. Further staff training.</p> <p>Exhibition and interpretation staff and volunteer training end 2020 and early 2021.</p> |
| 2 | <p>BSL and translated tours</p> <p>Over specific weekends BSL translated tours to enable mixed groups of hearing and deaf visitors. Equality and diversity (see 1 above) will support Guides in welcome these groups. Volunteers and staff will be supported to gain BSL qualifications where there is an interest.</p> | <p>Deaf people and people with hearing impairments will be able to access guided tours in a mixed group.</p> <p>Staff and volunteers with an interest in learning BSL will be supported in doing so.</p> | <p>Heritage will be better interpreted and explained</p> <p>People will have developed skills</p> <p>People will have volunteered time</p> <p>A wider range of people will have engaged with heritage</p> | <p>£6,000:</p> <p>£5,000 interpreters</p> <p>£1,000 staff training</p> | <p>Tours will be offered on five weekends throughout the life of the project, four tours per weekend.</p> | <p>10 volunteers with some BSL training or trained to work with BSL interpreters</p> <p>150 people to attend tours over the life of the project</p> | <p>This has been incorporated into the media guide to meet the needs of deaf people and people with hearing impairments.</p> |

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|---|---|--|--|---|--|--|--|
| 3 | <p>Volunteer Handbook</p> <p>A new Cathedral Volunteer Handbook will be produced and utilised across all departments. It will build on the current handbook and policy and cover the background to The Canterbury Journey, key information about the heritage and a section for inserts on different departments.</p> | Volunteers will receive a clear and consistent message about The Canterbury Journey and useful information about volunteering at the Cathedral. | <p>People will have developed skills.</p> <p>People will have learned about heritage</p> | <p>£6,500:</p> <p>£1,500 graphic design</p> <p>£5,000 printing</p> | Developed at the start of the project and distributed to all existing and new volunteers | <p>1. 15 volunteers involved in developing the content for the handbook</p> <p>2. Delivered by the end of 2016 for distribution early 2017</p> | Completed and adopted across the Cathedral. |
| 4 | <p>Volunteer recruitment programme</p> <p>Proactive recruitment of new volunteers for roles specifically developed as part of The Canterbury Journey. This will include local community events and outreach and development of 'community ambassador' volunteer roles.</p> | A wider range of people will be encouraged to volunteer at the Cathedral, gaining new skills and confidence. | <p>People will have volunteered time</p> <p>People will have developed skills</p> <p>People will have learned about heritage</p> | <p>£7,500:</p> <p>£6,500 equipment and materials</p> <p>£1,000 staff travel</p> | <p>From 2016 ongoing</p> <p>External venues and community space when open</p> | <p>1. Attendance of minimum two events per year</p> <p>2. Six new collections and/or learning volunteers in year one, 12 new volunteers in year two, 20 in year three and maintain numbers thereafter.</p> | Completed. Volunteer outputs to be published online. |
| 5 | <p>Work placements and internship</p> <p>New work placement opportunities will be developed and offered as part of The Canterbury journey, enabling young people to gain knowledge of a workplace environment and develop new skills.</p> <p>Media and Marketing Internship - Through the Activity Plan and as part of the Digital Media Strategy, recent graduates will be offered a 6-12 month internship to develop a social media stream, visual document and blog to engage the public with The Canterbury Journey conservation works and to promote activities within the Activity Plan.</p> | Young people gain new skills and increase confidence through spending time in a working environment contributing to a specific project. The Cathedral can also learn from placement students, gaining a new perspective. | <p>People will have developed skills</p> <p>People will have learnt about heritage</p> <p>More and a wider range of people will have engaged with heritage</p> <p>Local area/community will be a better place to live/work/visit</p> | <p>Work placements, no cash cost: developed and managed by current staff</p> <p>Interns: £5,500 pa for three years - £16,500 in total</p> | <p>Ongoing from 2016</p> | <p>Internships successfully completed</p> <p>Targets and goals set with individual interns as part of development.</p> | Internships completed. Work placement currently in place delivering online Becket conference for 2021. |

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| 6 | <p>Apprenticeships</p> <p>Four apprenticeships will be offered through The Canterbury Journey project. These include two in stonemasonry, one in carpentry and one in lead working. The apprenticeships will be managed through the Works Department and on offer during the second year of the project starting in June, 2017.</p> | <p>Young people gain experience and understanding of work on historic buildings, gaining and insight into conservation issues and building knowledge within the sector. Work will contribute to a recognised qualification.</p> | <p>Heritage will be better managed. Heritage will be in better condition. People will have developed skills. People will have learnt about heritage. More and a wider range of people will have engaged with heritage. Local area/community will be a better place to live/work/visit</p> | <p>£319,062</p> | <p>2017</p> | <p>Four apprenticeships successfully complete.</p> | <p>Completed.</p> |
| Formal learning | | | | | | | |
| 7 17 | <p>Loan Boxes</p> <p>Selected items and facsimiles from the collections will be used to create exciting and surprising themed loan boxes. Items will be curated as a 'cabinet of curiosities' based around the four interpretation themes and with specific links to the National Curriculum and supporting resources for teachers.</p> | <p>Users of the loan boxes will be able to learn about the heritage of the Cathedral in a hands on, engaging way without needing to visit. Boxes can be used independently or to support a visit and will enable in depth learning in a classroom setting.</p> | <p>Heritage will be better interpreted and explained. People will have learned about heritage. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage</p> | <p>£10,000: Merged with Ref 17 Combined budget £11,000</p> | <p>Developed 2016 Launched 2017</p> | <p>1. Two volunteers involved in the development of each loan box 2. By year three, three of the six loan boxes on loan every month (12 loans per year) and three used on at least a quarterly basis for outreach</p> | <p>Loan boxes to reflect the three online learning resource themes: How Did They Build That? loan box completed by November 2020. Pilgrimage and Digital Cabinet of Curiosities were delayed because of Covid, then changed to be online/ digital due to pandemic.</p> |
| 8 | <p>Annual Schools Outreach Roadshow</p> <p>One week, twice per year the Learning and Participation Team will visit schools in the target locations of Thanet, Swale and Shepway. Activities will include presentations, use of the handling collections and creative activities linked to the history and heritage of the Cathedral.</p> | <p>Schools which have traditionally not engaged with the Cathedral will be able to sample the kind of activities on offer. Pupils will be engaged with the heritage and teachers will gain an understanding of the Cathedral's offer.</p> | <p>People will have learnt about heritage. People will have changed their attitudes and/or behaviour. People will have had an enjoyable time. More and a wider range of people will have engaged with heritage. Local area/community will be a better place to live/work/visit. Organisation more resilient</p> | <p>Annually at the start of the academic year In schools</p> | | <p>Two schools per year to be engaged with a minimum of two classes per school directly participating in activities.</p> | <p>Completed.</p> |

| | | | | | | | |
|----|--|---|--|---|--|--|---|
| 9 | <p>Residential and Non-Residential Short Courses</p> <p>Two day courses with an overnight stay in the Cathedral Lodge. Expert talks, tours, demonstrations and creative courses/workshops led by practitioners in stone carving, water colours, life drawing, printmaking, singing, creative writing, herbs and medicinal remedies. Participants can work towards Arts Award and gain UCAS points.</p> | <p>People will have the opportunity to learn new skills in the Cathedral setting and finding out about the heritage.</p> | <p>Heritage will be better interpreted and explained. People will have developed skills. People will have learnt about heritage. People will have had an enjoyable experience. Organisation will be more resilient</p> | <p>Twice per year initially</p> <p>The Lodge and Community Space</p> | | <p>Two courses per year, 20 people per course</p> | <p>Not delivered due to access to the Community Studio and uncertainty around Cathedral capacity and access to staff post organisational restructuring.</p> |
| 10 | <p>Youth Craft Courses</p> <p>Four day courses in creative and craft skills, print making, book making, gilding, calligraphy, stone carving and display of final art work. Participants can work towards Arts Award and gain UCAS points.</p> | <p>Young people will be able to learn new skills and spend time in the Cathedral, learning about its history and heritage.</p> | <p>Heritage will be better interpreted and explained. People will have developed skills. People will have learnt about heritage. People will have had an enjoyable experience. Organisation will be more resilient</p> | <p>Twice per year initially</p> <p>Community space and interpretation space</p> | | <p>12-15 participants per workshop</p> <p>Participants from target audiences</p> | <p>Not delivered due to access to the Community Studio and uncertainty around Cathedral capacity and access to staff post organisational restructuring.</p> |
| 11 | <p>Ecclesiastical Collections Specialist Subject Network</p> <p>Online forum providing help and support for professionals working with ecclesiastical collections.</p> | <p>Knowledge sharing and support amongst a range of people working with ecclesiastical collections.</p> | <p>Heritage will be better managed. Heritage will be in better identified/recorded. People will have developed skills. Organisation will be more resilient</p> | <p>To be launched late 2016</p> | | <p>Membership numbers: 50 in first year 80 second year 100 third year</p> | <p>The Collections Manager developed and delivered a programme of training and knowledge exchange through the Diocese to support professionals working with ecclesiastical collections.</p> |
| 12 | <p>Academic, research, project, creative practice and project access programme.</p> <p>A framework to facilitate and capture key information about people accessing resources for research and creative practice inspired by the Cathedral's heritage and historic collections. The programme will put in place a mechanism for recording who is accessing the Cathedral's resources, charting outputs, acknowledging and celebrating outcomes impact and benefits. Outcomes will be shared with public audiences through exhibitions, screenings, performance, literature, poetry and music.</p> | <p>Participants will be able to access the Cathedral's collections in a structured way, utilising the heritage as part of their research or creative practice. They will gain knowledge and skills.</p> <p>The public will have the opportunity to view creative outputs, offering enjoyable and informative experiences.</p> | <p>Heritage will be better interpreted/explained</p> <p>People will have developed skills</p> <p>People will have learned about heritage</p> <p>People will have changed their attitudes/behaviour</p> <p>People will have had an enjoyable experience</p> | <p>2016 pilot activity followed by an annual programme thereafter</p> | | <p>12 researchers/creative practitioners to use the collection per year</p> <p>100+ people to view/visit/ experience the outputs</p> | <p>Project Proposal Framework (PPF 1, 2 3) was designed and implemented. This is now adopted across the Cathedral.</p> |

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| 13 | <p>Youth Conference</p> <p>Conference for 16-18 year olds with inspiring guest speakers from industry and further education drawing on theme relating to The Canterbury Journey. Presentations, breakout sessions and a closing event. The Youth Panel will play a significant role in developing the event with support from the Learning and Participation Team</p> | <p>Young people will be able to experience a conference gaining knowledge across disciplines and meeting new people. Working outside the classroom they will gain an insight into the world of work and the heritage of the Cathedral. The Youth Panel will gain event management skills and confidence.</p> | <p>Heritage will be better interpreted/explained</p> <p>People will have developed skills</p> <p>People will have learnt about heritage</p> <p>More and a wider range of people will have engaged with heritage</p> | <p>2018 and 2020</p> <p>International Study Centre and Community space</p> | | <p>150 delegates</p> | <p>Two conferences delivered; Shakespeare 400 and the Black Prince</p> |
| 14 | <p>Biennial Cathedral Collections Conference and Exhibition</p> <p>Two day conference and associated major exhibition bringing together national key note speakers and experts in the care of conservation and collections. The programme will include talks, tours, presentations and workshops with a linked programme of schools and outreach events.</p> <p>Events will be based on:</p> <ul style="list-style-type: none"> • Black Prince's Achievements • Stone Festival • Glass Festival | <p>A wide and inclusive programme will enable a wide range of people to participate at a level to which they feel comfortable. The conference will push knowledge forward, enabling professionals to share skills and experience and the wider programme will enable audiences to learn more about heritage.</p> | <p>Heritage will be better managed. Heritage will be in better condition. Heritage will be better interpreted and explained. People will have developed skills. People will have learnt about heritage. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage. Local economy will be boosted.</p> | <p>2017, 2019, 2021</p> <p>Across the Cathedral including International Study Centre, Welcome Centre and Cathedral</p> | | <p>20,000 people to be engaged through conference, events and attending the exhibition each year (60,000 in total)</p> | <p>Two conferences delivered: Black Prince, and the Art of the Lost. Third and final conference is the online Becket 2021 conference.</p> |
| 15 | <p>Student Professional Development</p> <p>Art and Design UAL Diploma students from Canterbury College will be set a 'client brief' to respond to as part of their Professional Practice Module. Students will attend 'client' meetings, present their proposal and set up meetings and consultation. The Cathedral will select work for public exhibition.</p> | <p>Young people gain work experience which will contribute to their qualifications, experiencing a client relationship and seeing a project from start to finish.</p> | <p>Heritage will be better interpreted and explained. People will have developed skills. People will have learnt about heritage. More and a wider range of people will have engaged with heritage</p> | <p>Annually in spring</p> <p>Community space and across the Cathedral</p> | | <p>20 participants per year</p> | <p>Completed.</p> |

| Informal learning | | | | | | | |
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| 16 | <p>Heritage Explorer Backpacks</p> <p>Backpacks available for children taking part in tours of the Cathedral or as a self-led activity. Backpacks containing engaging and interactive materials for children to use on their visit.</p> | <p>The experience of visiting the Cathedral is improved for children and their families. Children will gain a better understanding of the Cathedral and its heritage through activities which are specifically designed for them.</p> | <p>Heritage will be better interpreted and explained. People will have learned about heritage. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage. Area/community will be a better place to live/work/visit</p> | <p>£12,000:</p> <p>Equipment and materials for 30 backpacks plus replacements budget</p> | <p>Trial 2016 Launch 2017</p> | <p>30 backpacks in circulation</p> <p>Positive feedback from evaluation</p> | <p>Completed and handed over to the Visits Department</p> |
| 17 7 | <p>Reminiscence Loan Boxes</p> <p>Loan boxes containing images and objects to stimulate memories and reminiscence related to the Cathedral and local area.</p> | <p>Audiences be given the opportunity to talk about memories and experiences and interact with one another</p> | <p>Heritage will be better interpreted and explained. People will have learned about heritage. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage</p> | <p>£1,000:</p> <p>Equipment and materials for three boxes</p> | <p>Developed 2016 Launched 2017</p> | <p>Boxes to be loaned out or used in outreach sessions at least 12 times per year:</p> | <p>Merged with Ref 7 – Loan Box Scheme.</p> <p>Boxes will be available to Age UK and other organisations.</p> |
| 18 19 48 | <p>Artists in Residence</p> <p>An open call to artists working in any media for proposals responding to a set of criteria to win a residency. Winner will have privileged access to the Cathedral collections to create a body of work for public exhibitions at the Cathedral with associated talks and workshops.</p> | <p>Artists will have the opportunity to develop new work utilising the Cathedral building and collections. They will be able to share this work with the public, gaining new insight into the heritage and their own practice and the public will have the opportunity to enjoy exhibitions and workshops.</p> | <p>Heritage will be better interpreted/explained. People will have developed skills. People will have learned about heritage. People will have changed their attitudes/behaviour. People will have had an enjoyable experience</p> | <p>18 Residency £4,000</p> <p>19 Miracle Windows £21,000</p> <p>48 WWI event £3,000</p> <p>Combined budget £28,000</p> | <p>Annually – commences each autumn to August</p> | <p>One residency per year, at least three workshops delivered annually with 20 attendees per workshop</p> | <p>Artist in Residency trialled and delivered 2018.</p> <p>Residency is merged with Marvellous Miracle Windows to create a Becket graphic novel with community engagement activity.</p> |
| 19 18 | <p>Marvellous Miracle Windows</p> <p>Volunteer research project with opportunities for community interpretation of the Miracle Windows through contemporary media including animation, graphic novels and street art.</p> | <p>The community and harder to reach audiences will be engaged with the stories depicted in the Cathedral's stained glass windows and will learn new skills.</p> | <p>Heritage will be better interpreted and explained. People will have learnt about heritage. More and wider range of people will have engaged with heritage</p> | | <p>Annually 2017-2019</p> <p>Community space and Welcome Centre Viewing Gallery</p> | <p>One project per year, minimum 20 attendees and attendance from target audiences</p> | |

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| 20 | <p>Discovery Sessions</p> <p>Informal, drop-in events which allow participants to explore, discover and learnt through storytelling, handling collections and pop up exhibitions.</p> | <p>Local people will have access to an ongoing free programme which will introduce them to the Welcome Centre Viewing Gallery and raise awareness of other activities on site. Tourists will have the opportunity to learn more and participate in new ways.</p> | <p>Heritage will be better interpreted and explained. People will have learnt about heritage. People will have changed their attitudes/behaviour. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage. Local area/community will be a better place to live/work/visit</p> | <p>No cash cost: staff time only using resources created as part of other activities</p> | <p>Ongoing with a focus on school holidays</p> <p>Viewing Gallery in the Welcome Centre.</p> | <p>500 people per year engaging with activities</p> | <p>Completed as Discovery Week.</p> |
| 21 | <p>Themed Tours</p> <p>Complementing the current Guided Tours, a programme of special tours will enable volunteers to get involved in developing and delivering new tours, showing the heritage of the Cathedral from a new perspective. Tours will include:</p> <ul style="list-style-type: none"> • Sensory tour • Night tour • Young people's tour • Artwork tour • Architecture tour • Cosmati Floor tour • Window tour | <p>Opportunities for volunteering will be created for young people, people with disabilities and people with specialist subject interests in order to create the new tours.</p> <p>The public will have the opportunity to see the Cathedral from a new perspective.</p> | <p>Heritage will be better interpreted/explained. People will have developed skills. People will have learnt about heritage. People will have changed their attitudes and/or behaviour. People will have had an enjoyable experience. People will have volunteered time. More and a wider range of people will have engaged with heritage</p> | <p>£5,000: £2,000 available for facilitators, drama etc. £3,000 equipment and materials</p> | <p>Ongoing, six tours annually</p> <p>Various venues around the Cathedral and precincts</p> | <p>20 new volunteers including five young people and five people with disabilities.</p> <p>Six tours per year with 20 attendees per tour</p> | <p>Completed as the Volunteer Graffiti Project. Volunteer outputs to be published online.</p> <p>Four Young Explorer themed trails completed and delivered to the Visits Department.</p> |
| 22 | <p>Picture This</p> <p>The current Picture This programme (online) will be developed to include a physical pop-up exhibition and short films discussing the item or subject of the month. This will be the starting point for discussion with groups of creative practitioners, students, academics and enthusiasts, resulting in debate, creation and publication of the outcomes. For example an object may inspire a blog post, exhibition or piece of research which will be shared via accessible publications and public talks.</p> | <p>People can find out about the heritage and create their own responses to the heritage in an interactive way which will be acknowledged and celebrated</p> | <p>Heritage will be better interpreted and explained. People will have learned about heritage. More and a wider range of people will have engaged with heritage</p> | <p>No cash cost – digital media training cost (see ref. 1) and film/video equipment (separate budget)</p> | <p>Monthly</p> | <p>12 highlight objects from the Collections explored in depth</p> <p>24-36 'secondary' objects from the Collections referenced and promoted annually</p> <p>500-1000 annual page views of each new online article/ content published</p> | <p>Adapted and delivered online Cathedral Curiosities, Object of the Month pop up exhibitions and Arch'ive Explored. Also Conservation in Action online short films.</p> |

| Family activities | | | | | | | |
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| 23 | Family Holiday Fun Activities Talks, tours, creative play and workshops inspired by the Cathedral, collections and environs including: Bug Safari, I Spy Mythological Creature, stone carving, clay modelling, creative writing, calligraphy, performance, printing, book making. Participants have the opportunity to work towards Arts Award and contribute to UCAS points. | Families and young people will 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. | Heritage will be better interpreted and explained. People will have learnt about heritage. People will have changed their attitudes/behaviour. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage. Local area/community will be a better place to live/work/visit | £27,000: Equipment and materials for 4.5 years of activity | Summer, Easter and Christmas holidays Community space, Cathedral, gardens | 12 days of activities per year 12 volunteers to be involved in delivery per year 30 participants per day Participants to be representative of target audiences | Delivered as Discovery Week. Resumed in 2021 in line with Covid-19 restrictions |
| 24 | National Events <ul style="list-style-type: none"> • Christian Aid Week • The Big Draw • National Science Week • Heritage Open Days • Explore Your Archive Week • Holocaust Memorial Day • Black History Month • Multi-Faith Week | People will be able to learn about the heritage of the Cathedral through a wide range of activities and feel part of a national event. | Heritage will be better interpreted and explained. People will have developed skills. People will have learnt about heritage. People will have had an enjoyable experience. Local area/community will be a better place to live/work/visit | £11,000: Equipment and materials over five years | Ongoing Community space and Welcome Centre Viewing Gallery | 24 day-long events per year 500 visitors per event 10 volunteers participate per event | Delivered annually and adapted into online activities. <ul style="list-style-type: none"> • Festival of Archaeology • International Womens' Day Oped out of the Big Draw as the cost of subscribing was high, so running it in-house to make it more sustainable. |
| 25 | Lego Visitors have the opportunity to add a brick to a large scale Lego model of Canterbury Cathedral, led by a volunteer group. | People will be engaged with heritage and STEM subjects through an accessible media. | People will have learnt about heritage People will have had an enjoyable experience | No cash cost: funded by the Cathedral | TBC | 10 volunteers to be engaged in delivery | Lack of organisational capacity. |
| Hard to reach | | | | | | | |
| 26 | Cathedral at Club Hydrotherapy (film club) Curated film screenings relating to the Cathedral and/or Canterbury and Kent's heritage (e.g. hop picking) as part of the wider film programme at Tom Thumb Theatre in Margate | People living in Margate will have the opportunity to engage with the project remotely in a fun and social way. | People will have learnt about heritage People will have had an enjoyable experience More and a wider range of people will have engaged with heritage Area/community will be a better place to live/work/visit | No cash cost: addition to Tom Thumb Theatre film programme | Two evening per year Tom Thumb Theatre, Margate | 50 people per screening | Partner organisation no longer exists. |

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| 27 35 | Monthly Culture Café Regular gathering people from diverse cultures, social backgrounds and faiths to share and learn about each other's cultures, heritage and beliefs through storytelling, music and poetry, | People within the community can come together and find out about the cultures of their neighbours, drawing links and parallels with their own lives and the heritage of the Cathedral. Increased community cohesion and reduced social isolation. | People will have learnt about heritage People will have changed their attitudes and/or behaviour People will have had an enjoyable experience More and a wider range of people will have engaged with heritage | £6,000: Equipment and materials | One meeting per month from 2017 Community Space | 20 attendees per month Two target audience groups represented per month | Part delivered with the production of a tea set for the Community Studio created with the local community, including Kent Refugee Action Network and Porchlight. |
| 28 | Kent Refugee Action Network workshops with unaccompanied minors group Creative workshops with unaccompanied minors to help develop skills and understanding of the Cathedral, heritage and culture. Participants can work towards Arts Award and gain UCAS points | KRAN group will have the opportunity to find out about the Cathedral and take part in activities, becoming more integrated into the life of the city and meeting new people, whilst learning about heritage and gaining skills. | People will have learnt about heritage People will have changed their attitudes and/or behaviour People will have had an enjoyable experience More and a wider range of people will have engaged with heritage | £7,500: Three workshops per year for five years | Three workshops per year from 2017 Community Space | 20 participants per workshop | Delivered - Canterbury Cathedral has a Refugee Network Board now. Held conference in 2022, not specifically TCJ, more embraced into the wider Cathedral. Great British Fish and Chips Exhibition 2021 Cathedral now working with KRAN and Canterbury City Council as part of this work, embedding changes for the longer term and changing the narrative |
| 29 | Kent Refugee Action Network workshops with mums and children group Skills, culture, social and heritage awareness workshops and activities for mothers and young children. Sessions will be flexible and based on the needs of the group. | Participants will learn about the heritage whilst meeting new people and becoming more integrated into the life of the city. They will be supported to attend other informal events such as storytelling. | People will have learnt about heritage. People will have changed their attitudes and/or behaviour. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage | £5,000: Two activities per year for five years | Two activities per year from 2017 Community Space | 15 participants per sessions | Delivered and ongoing partnership post-project as above |
| 30 | Benin and British Heritage Nigeria (Benin) and the UK have had a strong bond since the 16th century through trading, social and political links which continue to the present day. Diversity House will partner with the Cathedral to deliver this project exploring the influence of Africa on Canterbury and the Cathedral. | Participants will learn about the heritage whilst meeting new people. Links between different cultural groups will be highlighted and participants will gain a new perspective on the history of the Cathedral. | People will have learnt about heritage. People will have changed their attitudes and/or behaviour. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage | £5,000: equipment and materials | Community Space | Up to 20 people taking part | Failure to forge partnership. |

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| 31 42 | Resort Studios Collaboration Resort Studios work with a range of audiences including refugee and migrant families, NEET young people and hard to reach and vulnerable groups through creative projects. The Cathedral and collections offer a rich resource for inspiring projects and Resort is a facility for outreach work in Margate. Participants can work towards Arts Award and gain UCAS points | Through creative projects a wider audience will be engaged with the heritage of the Cathedral without needing the resources to visit. Resort already have strong links with groups within the community which will facilitate engagement. | Heritage will be better interpreted and explained. People will have developed skills. People will have changed their attitudes and/or behaviour. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage | Resort Studios Collaboration £5,000 Cathedral Tapestry £4,000 Combined budget £9,000 | One project per year from 2016 Outreach at Resort Studios complemented by visits to the Cathedral | 10 participants per annual project 2 volunteers engaged per event Participants include representation of target audiences. | Failure to forge partnership due to uncertainty of the future of Resort Studios. |
| 32 | Garden Gate Project collaboration Programme of artist led creative workshops with Garden Gate clients – people with mental health issues and learning disabilities. This will involve gardening and public events with clients playing a significant role in development and delivery. Participants can work towards Arts Award and gain UCAS points | Garden Gate Project clients will have the opportunity to develop skills and build confidence through delivering events. The wider community will be able to attend events, increasing social cohesion and reducing isolation, whilst learning about the heritage of the Cathedral. | People will have learnt about heritage. People will have changed their attitudes and/or behaviour. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage | £3,000: equipment and materials for two workshops per year held at the Cathedral | Four events per year: two at the Garden Gate Project and two at the Cathedral | 20 people per session | Delivered. |
| 33 | The Poppy Factory A project delivered in collaboration with the Poppy Factory to provide skills and confidence building opportunities for their clients through conservation and creative workshops | Clients of the Poppy Factory will be able to engage with the heritage in a way that will help them overcome the challenges they are facing and build links within the local community. | People will have learnt about heritage. People will have changed their attitudes and/or behaviour. More and a wider range of people will have engaged with heritage. | £3,000 equipment and materials | Community space and outreach | 15 participants | Adapted into 2018 end of the centenary of WWI activities as the Canterbury War Horse in partnership with Canterbury College School of Visual Arts. |
| Community | | | | | | | |
| 34 | ++Charting the Journey A programme of activities designed to engage people with the ideas behind the project and inform them about what is happening at the Cathedral. Hoardings will be designed as part of an artist-led project which will create temporary interpretation in the Cathedral and Precincts. Depending on the artists responses to the brief this could involve projections and music as well as fixed hoardings. | People will gain a greater understanding of the project and its aims whilst visiting. The Cathedral will be interpreted from a new perspective. | People will have learnt about heritage. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage. | £30,000 £5,000 x2 years for project facilitators £10,000 x2 for materials – design of hoardings, projections, music etc. | 2017-2019 while capital work is in progress. | Three hoardings delivered. | Completed |

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| 35 27 | <p>Annual Multicultural Festival Weekend</p> <p>Led by Culture Café, celebrating the rich heritage and cultures of local communities and drawing on influences from around the world. Sharing art, performance and food whilst highlighting the Cathedral's world collections and link to other cultures.</p> | <p>People within the community can come together and celebrate the cultures of their neighbours, drawing links and parallels with their own lives and the heritage of the Cathedral. Increased community cohesion and reduced social isolation.</p> | <p>People will have learnt about heritage. People will have changed their attitudes and/or behaviour. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage</p> | <p>£12,000: Equipment and materials and professional fees over four years</p> | <p>Annual two day event in January Community space, interpretation space, across the Cathedral</p> | <p>250 people in 2017 then increasing year on year to 1000 people in 2020</p> | <p>Unsuccessful pilot partnership with the Diocese Refugee Event coordinator with events taking place during Refugee Week. This merges with the Culture Café Ref 27</p> |
| 36 | <p>Community and Pop-Up Exhibitions</p> <p>A series of exhibitions and presentations of community outputs from creative workshops and activities delivered as part of the Activity Plan.</p> | <p>A series of changing exhibitions will enable the site to feel fresh and encourage repeat visitors. Participants in activities will feel a sense of pride in having their work displayed publically and will be encouraged to return to the Cathedral with friends and family to view their work.</p> | <p>Heritage will be better interpreted and explained People will have learnt about heritage</p> | <p>£10,000: Equipment and materials</p> | <p>Refreshed content on a regular basis, displays in the community space and Welcome Centre Viewing Gallery</p> | <p>Content to be refreshed minimum every two months (six exhibitions per year in total)</p> | <p>Delivered in partnership with Turner Contemporary and the University for the Creative Arts.</p> |

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| 37 | Oral History Archive Volunteer led activity which will build a Living Community Archive, collating people's experiences and memories of the Cathedral and city – the heritage, key events and activities. | Local people are able to share their memories and develop a sense of ownership over the heritage of the Cathedral, strengthening the sense of a link between the Cathedral and the communities it serves. | Heritage will be identified/ recorded. People will have developed skills. People will have learnt about heritage. People will have volunteered time. More and a wider range of people will have engaged with heritage | No cash cost: Training covered in ref. 1 above and equipment separate budget | Ongoing starting early 2017 | Seven volunteers trained in interviewing, minimum ten interviews completed per year | Items 37, 38, 39 and 40 merged into the Memory Project launched by the Community Engagement intern. The data already collected pre-pandemic will be archived, but this activity had to cease due to Covid-19 pandemic and could not be restarted given the restrictions on reopening and reluctance of older people to visit in person |
| 38 | Annual Community Image Archive Two day call out event for the community to bring their photographs and moving images of events and activities linked to the Cathedral. Specialists on hand to discuss content and give advice on people's collections. Content will be used to create community exhibitions. | People will have the opportunity to share their memories and content, feeling a sense of ownership over the heritage and making connections with others. | Heritage will be identified/ recorded. People will have developed skills. People will have learnt about heritage. People will have volunteered time. More and a wider range of people will have engaged with heritage. Local area/community will be a better place to live/work/visit | Ref 39 Annual My Collection £27,000 | Annually in the Interpretation Space | Two days over a weekend annually 50 participants/contributors per event | |
| 39 | Annual My Collection Event Local people are invited to share their family history, keepsakes, albums and collections; including those with links to the Cathedral. A guest curator will facilitate exploration, discussion and celebration of these collections with the wider community. | People will have the opportunity to share their memorabilia, feeling a sense of ownership over the heritage and making connections with others | Heritage will be identified/ recorded. People will have developed skills. People will have learnt about heritage. People will have volunteered time. More and a wider range of people will have engaged with heritage. Local area/community will be a better place to live/work/visit. | | 2017 ongoing Interpretation space | Two days over a weekend, three time per year 50 participants/ contributors per event | |
| 40 | My Favourite Things Staff, volunteers and members of consultation panels meet the public and talk about their favourite things, areas of work, stories, objects and parts of the Cathedral building. | People will have the opportunity to learn more about the heritage of the Cathedral from a new and personalised perspective. Hidden or previously under represented parts of the heritage will be highlighted. | Heritage will be identified/ recorded. People will have developed skills. People will have learnt about heritage. People will have volunteered time. More and a wider range of people will have engaged with heritage. Local area/community will be a better place to live/work/visit | | Ongoing from 2016 Community space | Six events per year with at least 20 people attending talk/event | |

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| 41 | Secret Screen Secret garden film screening, a curated programme of appropriate films within a heritage setting over one weekend per year (with headphones) | People have the opportunity to engage in a fun, social activity within the grounds of the Cathedral and find out about the heritage and The Canterbury Journey | People will have learnt about heritage. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage. Area/community will be a better place to live/work/visit | £9,000: Screen hire for 150 people, twice a year for five years | Twice annually: one family event, one event aimed at adults, late summer/early autumn Cathedral gardens | 150 people per screening | Shelved due to lack of organisational capacity. |
| 42 | Cathedral Tapestry The Cathedral 'Holy Stitches' will work with a community group to produce a tapestry designed to depict Canterbury and the Cathedral. | Cathedral volunteers will be able to pass on their skills to new volunteers to create a new tapestry depicting the local community. Increased community cohesion and pride. | People will have developed skills. People will have learnt about heritage. People will have had an enjoyable experience. People will have volunteered time. More and a wider range of people will have engaged with heritage. | £4,000: Re-allocated budget to activity Ref 31 Resort Studios Collaboration | Ongoing from 2017 | 50 people contributing to the tapestry (either the design or creation) | Adapted into the creation of a silk based on the design of Hubert Walter's vestments. |
| 43 | Knit a Gargoyle Creation of an online community through social media by encouraging people to knit their own gargoyles and upload and share images. Online conversation and interaction culminating in a Bring Your Gargoyle event at the Cathedral – a picnic or other social event | People will learn about heritage in a fun and interactive way that appeals to their existing interests. A community will be created which will build awareness of the Cathedral and encourage people to participate and visit. | People will have developed skills. People will have learnt about heritage. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage | £1,000: Equipment and materials for drop-in sessions | Launch 2017 and ongoing | 30 people submit images online | Adapted into Gregory Gargoyle. Completed and adopted across the Cathedral as a call to action character in the Media Guide, themed trails, communications, marketing and merchandise. |
| 44 | Writing and drama workshops Working collaboratively with the Marlowe Theatre and University of Kent to deliver events for young people and amateur dramatics groups. The collections will be used for research and performances will interpret themes and stories and be held in the Cathedral. | People will be offered creative opportunities to engage with the heritage of the Cathedral whilst building and utilising skills. | Heritage will be better interpreted and explained. People will have developed skills. People will have changed their attitudes and/or behaviour. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage | £2,500: Equipment and materials – props, costumes etc. | Three projects per year for four years Community space, Cathedral, outreach at Marlowe Theatre | 30 participants per year One annual performance with 150 audience members | Had to change due to Covid-19 pandemic. Worked on a storytelling response to the pandemic by working with diverse writers who wrote cathedral stories in a way that was good for cathedral audiences and children. Had storytelling sessions in the cathedral. Training for staff in the Schools Department in storytelling for children. |

| Events | | | | | | | |
|--------|--|---|---|---|---|---|--|
| 45 | <p>Temporary Canterbury Journey Window Exhibition</p> <p>A series of temporary window displays describing aspects of the Cathedral with a particular focus on areas of the collections, such as stained glass, stone, Archives and then a public display charting The Canterbury Journey</p> | <p>All visitors to Canterbury and local people will be able to find out about the project without having to visit. Awareness of the project will be raised and people will be encouraged to find out more.</p> | <p>Heritage will be better interpreted and explained</p> <p>People will have learnt about heritage</p> <p>More and a wider range of people will have engaged with heritage</p> | <p>£1,000:</p> <p>Equipment and materials</p> | <p>Ongoing until the opening of the Welcome Centre</p> <p>Burgate windows</p> | <p>A minimum of 100,000 people will see the exhibition per annum</p> <p>Number of people stating they have seen the display in questionnaires/surveys</p> | <p>Completed.</p> |
| 46 | <p>Annual History Festival Weekend</p> <p>Working with two existing developing festivals managed by the Business Improvement District (BID), other local heritage organisations, community groups and local universities. Linking sites through heritage trails, procession, arts, crafts, re-enactments and performances and including food of the time such as a medieval banquet inspired by the 1504 enthronement banquet of William Warham, a record of which is held in the Cathedral Archives and Library.</p> | <p>This city-wide event will engage large numbers of people with heritage and promote collaboration between venues. The local economy will be boosted and people will be attracted to visit the city as the annual event grows in profile over the life of the project.</p> | <p>Heritage will be better interpreted and explained.</p> <p>People will have learnt about heritage.</p> <p>People will have had an enjoyable experience.</p> <p>Local area/community will be a better place to live/work/visit.</p> <p>Local economy will be boosted</p> | <p>£40,000:</p> <p>Equipment and materials and professional fees for events over four years</p> | <p>Annually from July 2017</p> <p>Across the city and Cathedral</p> | <p>Two days over a weekend annually</p> <p>20 volunteers 700 participants 1000 visitors</p> | <p>Focus changed to a celebration of the conservation work, exhibition grand opening and showcasing new spaces.</p> <p>Had to change in line with Covid-19, so instead produced a Celebration to communicate what has been achieved through the project and how the heritage has been protected. As well as an event, a Posterity Film was produced, as three separate films suitable for use with different audiences</p> |

| | | | | | | | |
|----------|---|--|--|--|---|--|---|
| 47 | <p>Becket 2020</p> <p>Commemoration of the 800th anniversary of Becket's translation delivered in partnership with The Beaney. Full programme under development but will include a major exhibition, schools and family activities, screenings, publications and symposia.</p> | <p>People will gain knowledge and understanding of the Becket's story and its wider implications. They will have the opportunity to get involved in a way that suits them and their needs, with activities ranging from light touch to academic level.</p> | <p>Heritage will be better interpreted and explained. People will have developed skills. People will have learnt about heritage. People will have had an enjoyable experience. More and a wider range of people will have engaged with heritage. Local area/community will be a better place to live/work/visit. Local economy will be boosted</p> | <p>£15,000: Exhibition</p> | <p>2020 – a whole year of activities</p> <p>Across the Cathedral and The Beaney</p> | <p>One exhibition, six school activities, two film screenings, one publication, two symposia</p> | <p>Online Becket conference was changed to an online event in 2021 in partnership with the University of Kent, Canterbury Christ University and as part of the British Museum's Becket spring/summer 2021 exhibition.</p> |
| 18 48 | <p>First World War Remembrance Event</p> <p>Event to commemorate the centenary of the Armistice, linked to the war memorial and relevant items from the collections.</p> | <p>People have the opportunity to commemorate a major national event with the local community and explore Canterbury's war experience.</p> | <p>Heritage will be better interpreted and explained. People will have learnt about heritage. More and a wider range of people will have engaged with heritage</p> | <p>£3,000: Equipment and materials Re-allocated Ref 18</p> | <p>2018</p> <p>Cathedral</p> | <p>Participants from target audiences</p> | <p>Delivered.</p> |

Appendix 2: list of 2022 interviews with key stakeholders

The Canterbury Journey team

1. Mark Hosea, Project Director
2. Phil Bartholomew, Project Accountant
3. Jan Leandro, previously Head of Learning & Participation
4. Liam O'Driscoll, Community and Engagement Manager
5. Sarah Turner, Collections Manager
6. Charlotte Whitney-Brown, Communications and Marketing Officer

Canterbury Cathedral staff

7. Andrew Dodd, Canon Treasurer
8. Tim Naish, Canon Librarian
9. Jo Deeming, Surveyor to the Fabric
10. Leonnie Seliger, Director of the Stained Glass Studio Ariane Langreder, Cathedral's Book and Paper Conservator
11. David Wilkinson, Head of External Engagement
12. Nathan Crouch, Head of PR and Marketing
13. Simon Yule, Shop Manager
14. Christine Pascall, previously Head of Visits
15. Cressida Williams, Archivist
16. Richard Moppet, General Manager; Canterbury Cathedral Lodge

Volunteers and work placement students

17. Jack, PhD placement student
18. Amber Jordan, BA placement student
19. Carol Palmer, Community Engagement Ambassador volunteer
20. Lynn Gooderson, Community Engagement Ambassador volunteer

External delivery partner

21. Charlotte Sexton, Digitisation Consultant

Appendix 3: The Canterbury Journey - AEC Project Learning and Sector Sharing Webinar



CANTERBURY
cathedral

THE CANTERBURY JOURNEY: PROJECT LEARNING AND SECTOR SHARING WEBINAR

Brought to you by the Association of English Cathedrals & Tricolor Associates.



Made possible with

**Heritage
Fund**



Welcome and Introduction



Seat of the
Archbishop
since

597

anno domini



Mother Church
for

85m

Christians
of the
Anglican Communion



Hub of a network
of more than

300

churches spread
across every community
in East Kent

**Grade I
listed**

World Heritage Site since

1988

The Canterbury Journey Project Team:

Mark Hosea, Project Director.

Dr Sarah Turner, Collections Manager.

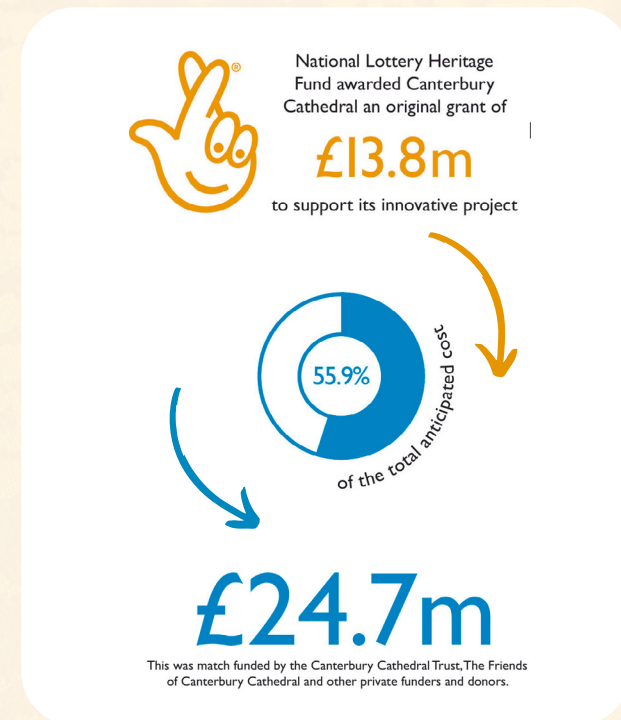
Liam O'Driscoll, Community Engagement Manager.

The Canterbury Journey Project

This was originally a five year project, scheduled to run from October 2016 to October 2021. Prior to delivery, 2 years were spent developing the project in detail and working through planning.

Project completion was rescheduled until October 2022 with an additional grant uplift to £26.3M, due to unforeseen additional work and Covid-19.

The final total project cost has increased significantly, to circa £34m for delivery of The Canterbury Journey, with associated & opportunity costs.

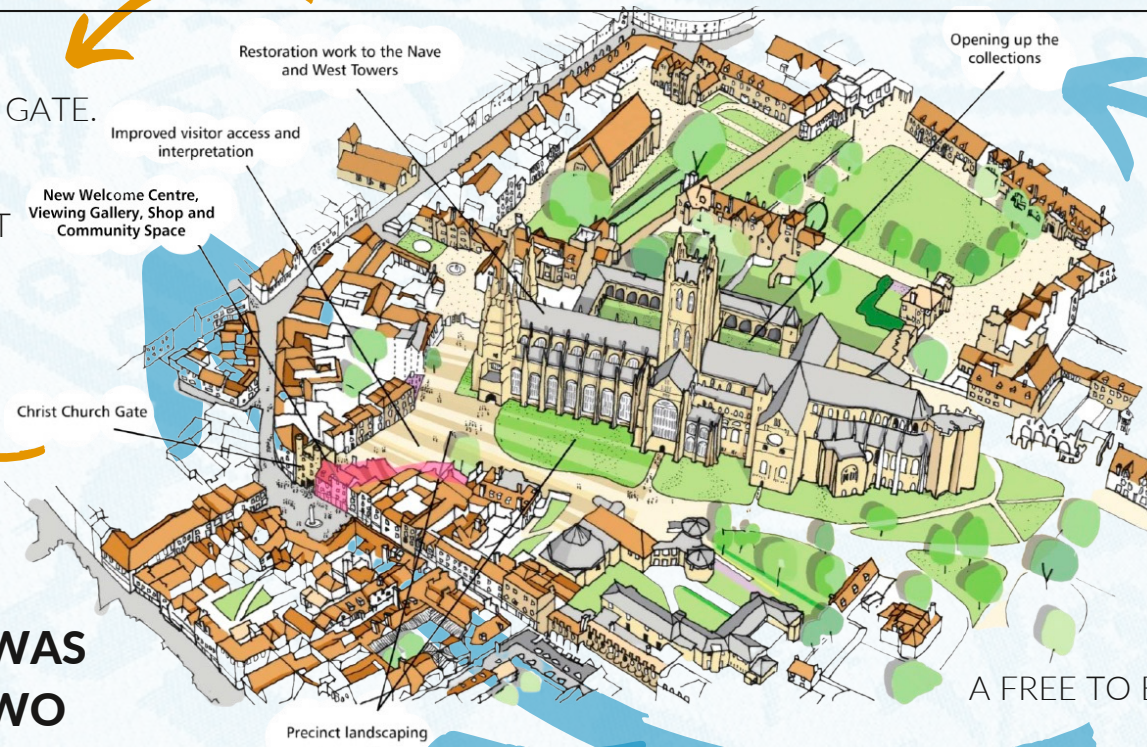


The Canterbury Journey

1. CAPITAL WORKS

CHRIST CHURCH GATE.
THE NAVE.
THE GREAT WEST
TOWERS.

**THE PROJECT WAS
FORMED OF TWO
CORE WORK STREAMS:**



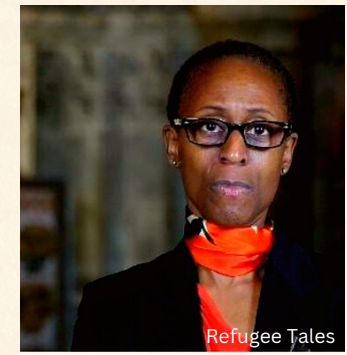
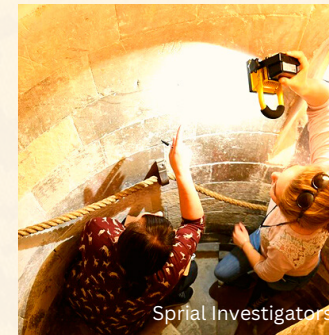
2. ADDITIONAL CAPITAL WORKS TO DEVELOP:

A NEW VISITOR CENTRE
AND SHOP.
A FREE TO ENTER VIEWING GALLERY.
A COMMUNITY STUDIO.
INCREASING ACCESSIBILITY,
LANDSCAPING

The Canterbury Journey

Increasing learning and participation.

- An Activity Plan to bring in target audiences.
- Opening up and interpreting the collections.
- Creating exhibition spaces.
- Offer apprenticeships in traditional crafts.
- Creating internships and volunteer training opportunities.
- Research into the history and heritage unveiled during the building works.



NLHF Approved Outcomes

Outcomes for heritage

Heritage will be better managed

Heritage will be in a better condition

Heritage will be better identified/recorded

Outcomes for people

People will have developed skills

People will have changed their attitudes and/or behaviour

People will have had an enjoyable experience

People will have volunteered time

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


Outcomes for communities


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


Your organisation will be more resilient


Key Lessons From Our Journey


Key learnings for other Cathedrals considering or already undertaking similar projects, as well as ways to make improvements to day-to-day activities and ways of working.


 Ownership and responsibility.


 Disruption, surprises and delays.


 The project itself is an asset.


 Digital is fundamental.

 Know and welcome your audiences.

 Consult and collaborate.

 Embed local opportunities.

 Increase the project's impact.

 Embrace organisational change.

Ownership and Responsibility



- ① Movement of senior staff can create loss of personal connection, understanding & commitment.
 - It is imperative for a named person to own the project; senior leaders to act as project champions.
 - Senior leaders should enthuse stakeholders about a project's benefits, and 'sell' it as a joint endeavour.
- ② Lack of clarity in terms of governance, results in a longer decision making process.
 - Ensure organisational readiness.
 - It must be clear who has responsibility for what, and who ultimately makes decisions.
- ③ Projects are about people and engaging them: integrate teams to prevent tension or 'them' & 'us'.
 - Ensure project buy-in; so long-term staff don't feel that the project is being imposed on them.
- ④ Clearly communicate the purpose and anticipated outcomes of the project.
 - People working towards a common goal, with opportunities to contribute to and participate in the project.
- ⑤ Ensure that relationships between Cathedral and project staff are established and sustained.
 - Combined communications and marketing efforts; Committees or Steering Groups.

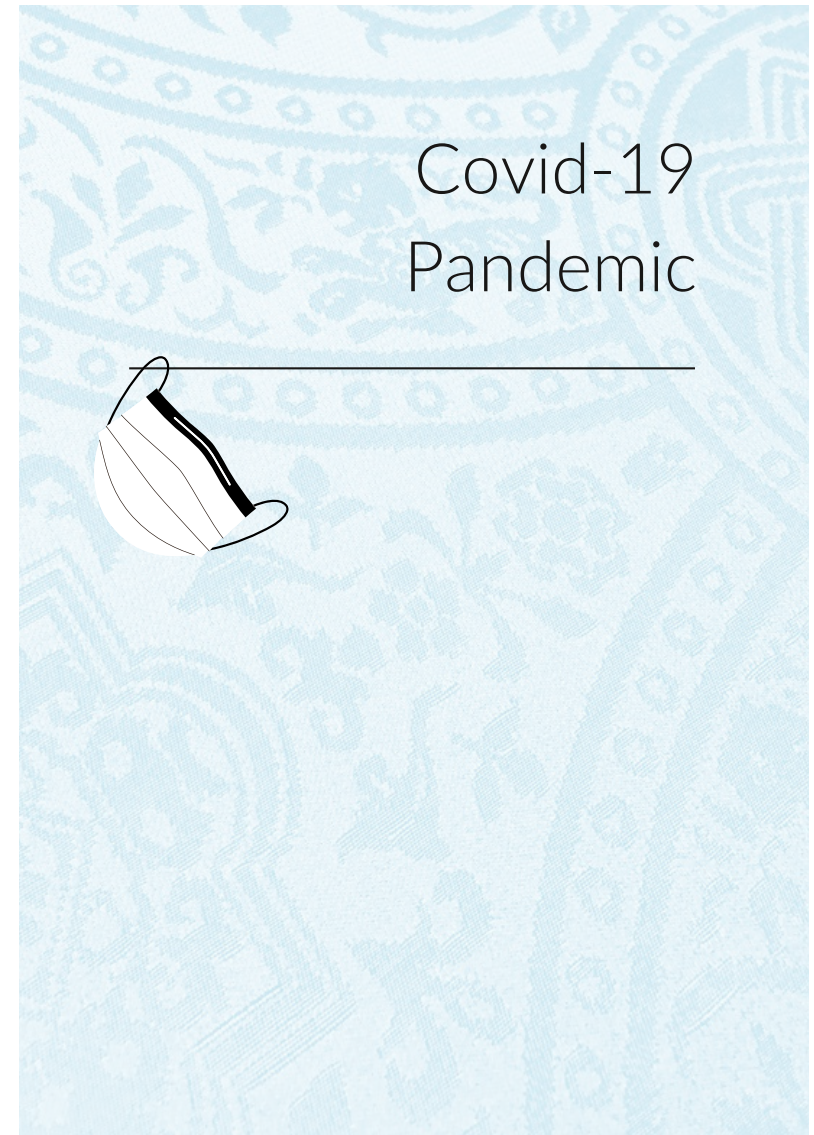
- ① Clearly communicate the scale of the works and how disruptive they will be.
 - Consider and mitigate impact on BAU whilst working (in some cases living!) on a construction site.
- ② Delay other planned capital works or change programmes where possible.
 - This will impact on staff, resources, community and visitors - & create frustration and resentment.
 - The Cathedral also underwent an organisational restructuring, with further impacts on resources & morale.
 - Focus all your efforts, energy and resources onto this one project to achieve optimum results.
- ③ Prepare all stakeholders for the worst.
 - Communicate on a regular basis.
 - Build flexibility into programme plans to allow for unforeseen problems and opportunities.
 - Expect the unexpected to be found in, on and under ancient buildings.
- ④ Keep reviewing delivery plans.
 - How can things can be altered, merged and updated to improve outcomes? – e.g. providing digital alternatives during Covid-19 lockdowns.
 - BUT keep a focus on aims and outputs, to avoid mission creep.

Disruption, Surprises & Delays



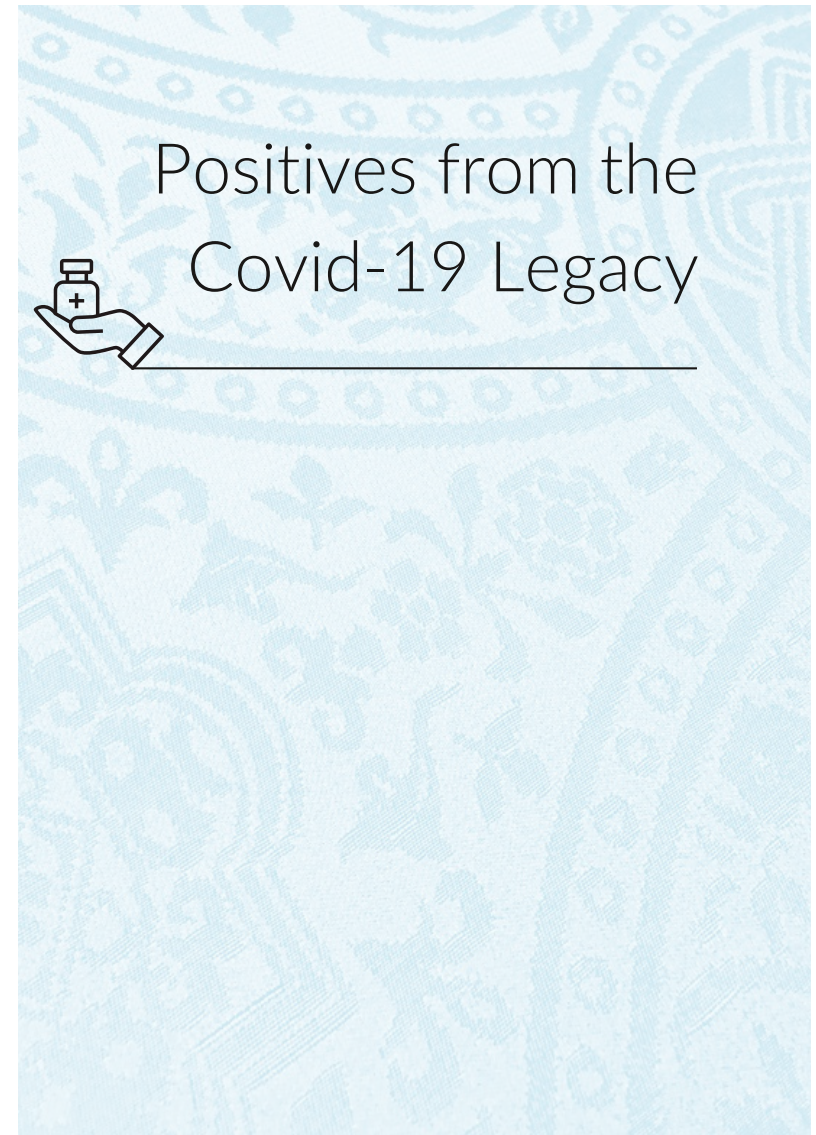
- ① Impact on Capital Programme.
 - Cathedral closure and Covid restrictions.
 - Staff were furloughed, site capacity was reduced.
 - Procurement was affected by increased prices and transport delays (caused partly by Brexit).
 - Some companies ceased trading.

- ② Impact on Learning & Participation.
 - Interpretation materials could not be tested.
 - New ways were found to welcome visitors; people encouraged to use new routes.
 - Many community engagement activities had to be postponed, reworked or cancelled.
 - Imaginative new ways of engaging with wider audiences were put in place.
 - Foreign tourists could not come to the Cathedral, greatly affecting income.



- ① Capital Programme.
 - The site was clear of visitors, which enabled unhindered works to the landscaping.
- ② Learning and Participation.
 - Changes made to make interpretation and marketing more family-oriented and geared to attracting repeat visits from local residents.
 - The shift towards digital delivery - with wider reach and reduced carbon footprint.
 - This will help with future resilience.

One significant change that came out of Covid was the funding that central government made available through Cultural Recovery Fund grants, a clear recognition that heritage and cathedrals are important.



The Project Itself is an Asset



- ① Share work in progress with audiences.
 - To engage them, inspire return, and mitigate irritation with scaffolding & safety decks in place.
- ② Offer Behind the Scenes Access.
 - Take stakeholders (staff, volunteers and donors) for a look behind the fabric onto the safety deck.
 - Show visitors archaeological finds; exclusive tours were available to the Archives, Black Prince's Chantry and special rooftop Conservation in Action tour at the 2017 Black Prince Conference.
 - This engenders a closer interest and understanding of the project.
- ③ Consider the whole customer journey.
 - From the website, to approaching the ticket counter to the end of their visit.
 - Visiting other Cathedrals and heritage sites is another valuable approach.
 - Recognise that visitors are on days out or holidays; promote other attractions to support the local economy.
- ④ Leverage income-generation opportunities.
 - These can be unexpected; such as pens now on sale made using wood from deteriorated Nave timbers.
 - Artwork commissioned for Gregory Gargoyle, and interpretation panels in the exhibition.

Case Study: Working on a Historic Site



The true condition of the fabric of the building was only uncovered during the work; expect surprises!

- Lack of foundations to Cathedral House, which then required underpinning.
- The original boundary wall of the Archbishop's Palace.
- Asbestos and a leaking water main.

The methods required for renovation works were more complicated than a standard construction project!

- Installing a hard safety deck the full length of the Nave to allow continued use of that space.
- An environmental clean of the internal Nave roof space.
- Building temporary fire breaks, removing asbestos fire breaks - while removing, repairing and conserving timbers and leadwork.
- Half way through these works, Notre Dame caught fire...

Archaeological discoveries led to additional work and delay, but also unprecedented insights:

- Enabling significant new research into the Cathedral's collections.
- Knowledge gained and best practice shared.
- Mutually beneficial connections and collaborations forged.

- ① Good digital infrastructure is fundamental to interpretation.
 - It is the foundation on which everything else is built.
- ② Include data analysis and assessing digital infrastructure in all planning.
 - Do not just focus on creating outputs – one is dependent on the other.
 - Holistic approach to collections documentation – new CMS and DAMS.
- ③ Digital outputs needs to be creative.
 - Especially at sites where so much of the story is embedded in the fabric of the building.



Digital is Fundamental



Case Study: 'Pilgrimage' Loan Box

Covid-19 provided unexpected opportunities to rethink activities and develop new digital approaches:



Canterbury Cathedral | Pilgrimage
pilgrimage.canterbury-cathedral.org

Welcome Medieval Pilgrim!

You are starting your pilgrimage towards Canterbury Cathedral. We hope you enjoy your journey and meet some interesting fellow travellers. But before we begin our adventure, do you know what a pilgrim is? A pilgrim is someone who journeys to a sacred destination - such as Canterbury Cathedral.

Do you know what type of medieval pilgrim you are? Let's find out...

Okay, so you want to take your time. You are more like one of the late fourteenth century pilgrims, made famous by Geoffrey Chaucer in The Canterbury Tales. By that time Canterbury Cathedral was a famous destination. Everyone wanted to go at least once in their lifetime. Great! We know what type of pilgrim you are. Now let's start our journey to Canterbury.

When you travel somewhere, how do you like to travel? Do you rush to get there as fast as you can because you can't wait to arrive? Or do you like to take one step at a time because you enjoy the journey as much as the destination?

Next page

Artefacts

Know Your Audiences...



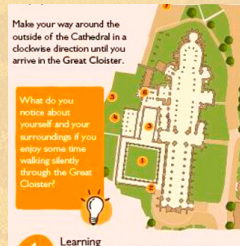
- ① The Cathedral has built up a greater knowledge of who their audiences are.
 - How to appeal to and engage with them.
 - Demographic information has been collected from every activity, revealing who visits and interacts with Canterbury Cathedral.

- ② Our interpretation work brings information and stories to people in ways that make sense to them.
 - Family Holiday Fun Activities during school holidays.
 - 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.
 - Builds skills and confidence, introducing new audiences to the Cathedral.

- ③ Appreciate the value that you bring to communities and individuals who use Cathedrals for diverse reasons.
 - e.g. to worship, to view heritage, to walk around an interesting building or grounds, to attend a concert or exhibition, to do a workshop with their family, etc.
 - Welcome secular activities that will benefit the place and its users, visitors and other stakeholders in ways that do not always relate to religion.



...Welcome Your Audiences



- 1 The Cathedral has connected with its target audiences through various routes.
 - Contacting voluntary and community organisations, local schools, colleges and universities.
 - Sharing loan boxes, schools and hard-to-reach groups outreach, Community Studio events.
 - Introduce the idea of the Cathedral, explain what it can offer and reassure people that they will be made welcome.

- 2 Boost appeal to local residents, families and less affluent audiences.
 - Family Holiday Fun Activities during school holidays.
 - 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.
 - Builds skills and confidence, introducing new audiences to the Cathedral.

- 3 Tailor the Cathedral's offer to specific audiences.
 - Ask them what their needs are and what they would like, then build on that.
 - Do not assume, and do not try to show them what you think are the key points of the Cathedral.

- 4 Use characters and stories, like Gregory Gargoyle, as a hook to inspire people to participate.

- 4 Communicate and interact via diverse online channels, e.g. YouTube.



Case study: Gregory Gargoyle



Gregory emerged through Knit a Gargoyle in 2017.

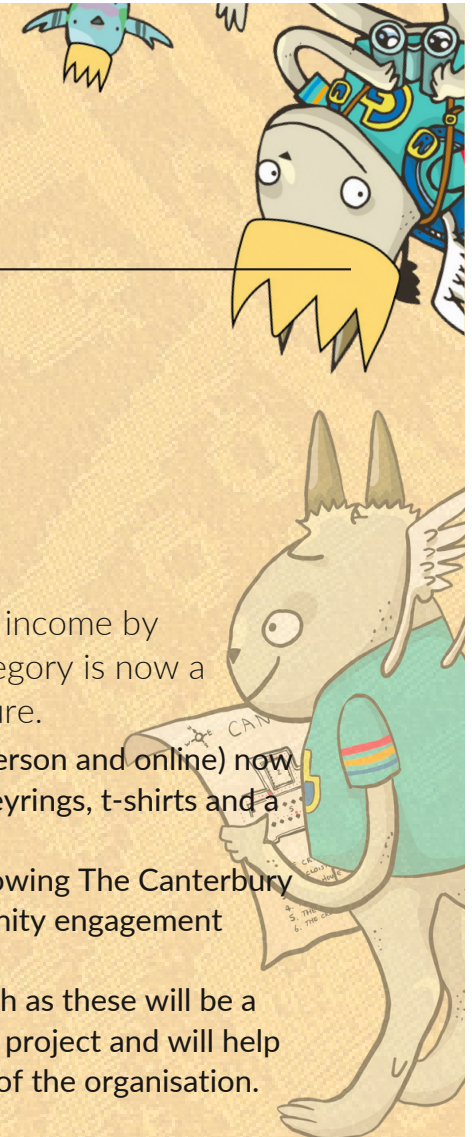
- A project to create an online community through social media encouraging people to knit their own gargoyles, upload and share images of them.
- Children chose a character they would most like to see at the Cathedral - most opted for a gargoyle.
- An artist was commissioned to create the character, followed by a 'name the gargoyle' competition, as part of the Cathedral's Open Day event.

This character is appealing and friendly character who children find accessible. He 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.



We anticipated generating income by enhancing appeal - but Gregory is now a popular merchandising figure.

- The Cathedral shop (in-person and online) now sells Gregory Gargoyle keyrings, t-shirts and a soft toy.
- Sales have increased following The Canterbury Journey family & community engagement activities.
- Commercial activities such as these will be a long-lasting legacy of the project and will help to support the resilience of the organisation.



①

We consulted and collaborated with Working Groups, Activity Steering Groups and Content Development Groups.

- We benefited from diverse perspectives and expertise and were able to avoid activities not aligned with
- the project.
- We sought user feedback to improve outputs, raise awareness and increase interest.
- We piloted interpretation, media guide and loan boxes with Access Audience Panels and Teacher Panels.
- Ongoing outreach work meant other organisations were keen to work together.

②

The project benefitted from external expertise from other sectors, such as heritage sites and visitor attractions, for organisational development and individual and team learning.

- This resulted in new ways of working - setting up new systems, policies and procedures, as well as project outcomes.
- This shows the benefits that accrue from identifying, approaching and collaborating with appropriate partners to provide additional skills and knowledge, to enhance audience experiences, and to generate additional opportunities for others in the wider community.



Consult and Collaborate



Embed Local Opportunities



①

The project saw the completion of:

- Three paid internships.
- Four apprenticeships.
- Work placements.
- These individuals have used this experience to progress in their careers.

②

Training, placements, apprenticeships, internships and volunteering opportunities is an excellent way to gain additional resources whilst providing experience for professional development, as well as increasing local opportunities.

Case Studies: Apprentice

Jordan, Stone Mason Apprentice, who is now a fully qualified stonemason at Canterbury Cathedral, commented that:

'With other stonemasonry 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.'



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. 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.'

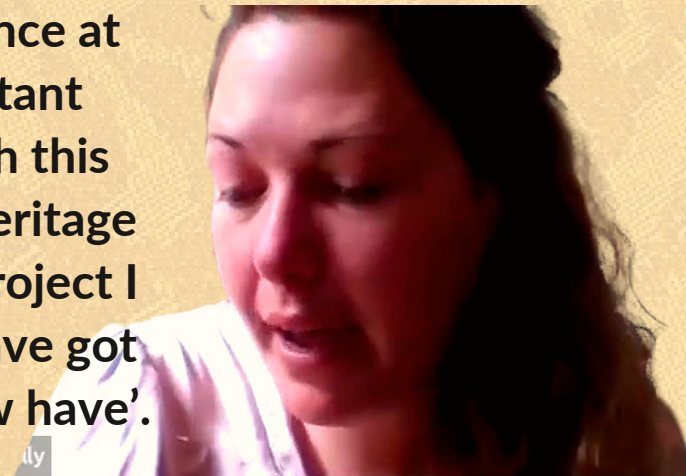
Case Studies: Internship

Sophie, Collections Management Intern, explained how difficult it is to find employment in the highly-competitive heritage sector.



‘My internship has been completely integral to my career and without being able to say I gained this practical experience at this very important heritage site with this very important Heritage Lottery Funded project I don’t think I’ve have got the roles that I now have’.

Her experience on The Canterbury Journey has enabled her to move on to paid roles in museums.



Case study: The Graffiti Project

Not part of the original Activity Plan!

- 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.



①

Understand what you are embarking on.

- Before the project began, not everyone involved understood what was included in the application.
- There was lack of understanding of what was planned and why things were being done.
- As the project nears completion, there are concerns about how the outcomes will be sustained.

②

What can you take from this?

- It is vital to make everybody in an organisation aware of what is being applied for, how the project will happen and what the impact will be on their own roles and working practice.
- Funders could ask for evidence that this has been done before awarding funds, to increase buy-in, and reduce resistance to change.
- During the project everyone involved should be kept up to date with progress, any changes to the agreed programme, and have opportunities to work together and provide suggestions and feedback.
- Applicants could demonstrate how this will be achieved as part of the process, which may include additional funding for internal communications activities.
- Consider including plans for maintaining the legacy after the project period.
 - Digital infrastructure licensing, continued funding for roles as well as policies to ensure continuity and ROI.

Increase the Project's Impact



Embrace Organisational Change



①

Longer-term outcomes: improvements to the organisation itself.

- In addition to all the tangible planned and unexpected outputs:
 - Achieving professional standards; streamlining, formalising, professionalising and standardising processes and procedures.

②

Project Legacy

- Increased awareness of the richness of heritage and the contribution of those working in the Cathedral.
- 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.
- Some roles integral to the project are now deemed so vital that the Cathedral is creating roles within the organisation to take this work forward after the Journey ends.
- We hope that in sharing our learnings with you today, that this will form part of the legacy of our work.

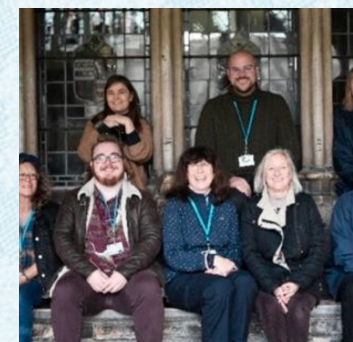
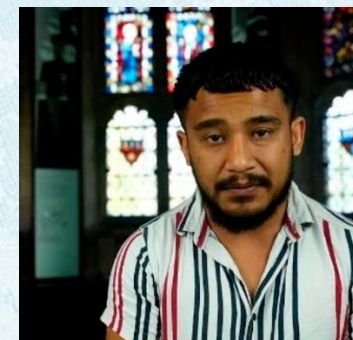
Embrace Organisational Change

① How can you prepare?

- It is important to recognise that undertaking a medium or large-scale project will inevitably result in changes to a Cathedral's structure, staffing, ways of working, interacting and thinking.
- You need to prepare for this in the same way as you would prepare for construction work changes and consider this BEFORE you make your application.
- Any such project not only produces tangible outputs – it also requires a mindset ready for organisational change.

Are you ready?

Questions?





CANTERBURY
cathedral

THANK YOU!

We would be really grateful if you could complete an evaluation form from this session that has been emailed to you, as this will help form part of the project's learnings and legacy.

Please contact us directly with any further questions after the webinar ends, or to receive a recording of the session

Want To Find Out More?

The teaser and pre-visit videos are now live on our YouTube channel:

Teaser: <https://youtu.be/Oszkf7HddIQ>

Pre-visit: <https://youtu.be/zMd9TPck21c>



Made possible with

**Heritage
Fund**



Appendix 4: Online learning resources user test results, 2021

Online Learning Resources - User Testing

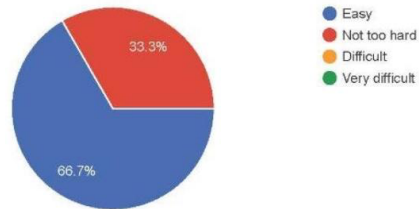
6 responses

[Publish analytics](#)

1.- Open the resource on the timeline page. Scroll down to see the different events listed.

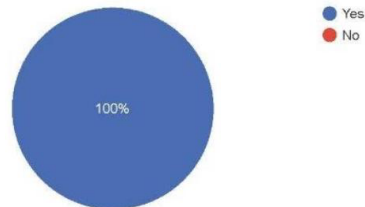
How easy was it to navigate this section?

6 responses



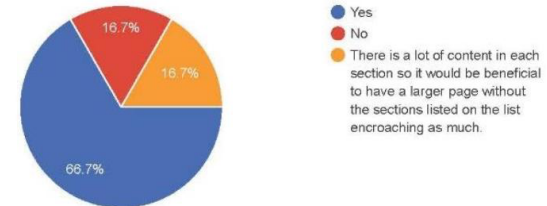
Could you easily gain an overview of the resource?

6 responses



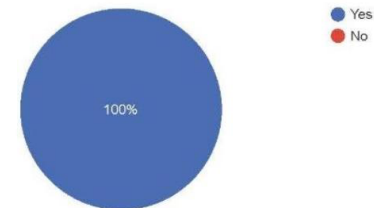
Could you easily see which sections enabled a deeper investigation?

6 responses



Set a timer for 3 minutes. Could you find the section on Thomas Becket before the timer went off?

6 responses



Via A Walk Through Time

Scrolling down the timeline and clicking on the link

Scroll down until I found it on the 'a walk through time' section

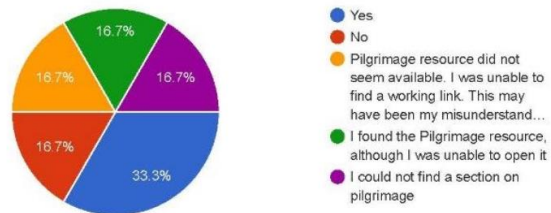
Menu section to the left of the screen

either through the timeline, or the left hand list of topics

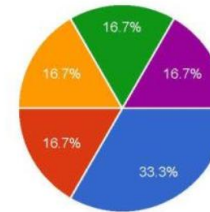
On the Walk Through Time page, click on St Augustine and then click the Thomas Becket link at the bottom of that page

Were you able to easily move between this resource and Pilgrimage?

6 responses



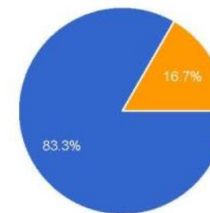
Look at the overall pages, images (photographs and illustrations) font and layout of pages.



- Yes
- No
- I think more photographic illustration of collection items would be beneficial for learners
- Not enough text to understand what all the images represent - there could be more layers to...
- Good overall, but perhaps links from the questions to further...

Was the font easy to read?

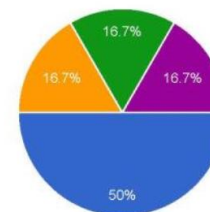
6 responses



- Yes
- No
- Generally yes. However I did notice that, on the Thomas Becket page, the copy inside the green discussion boxes wasn't consistent. Some of the copy was large and white which was great and some was small and black, which wasn't easy to read.

Were the pages visually appealing for children aged 9+?

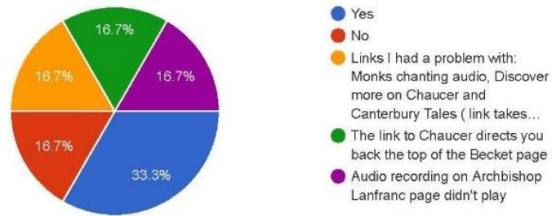
6 responses



- Yes
- No
- I think the style of the illustrations are really effective. The colour palette though successful is maybe slightly too reserved for the those age 9+...
- I'm not sure - it is not clear who your target audience is.
- Possibly more images

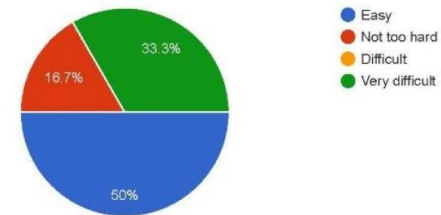
Click on all the links that show film clips and other interactive elements. Did the links open correctly?

6 responses



How easy was it to find which parts of this activity sheet link to what paragraphs of the online resource?

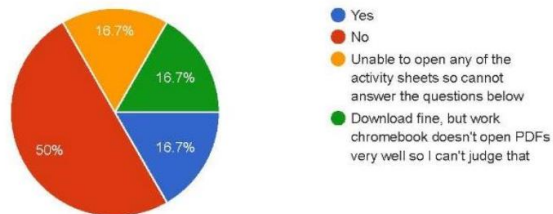
6 responses



Identify the icon that indicates there is a corresponding activity sheet to this section.

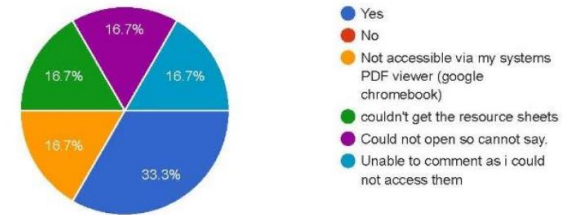
Can you download the activity sheets easily and do they open successfully in your system's PDF viewer?

6 responses



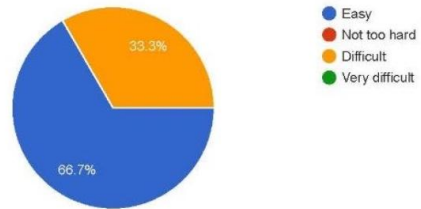
Do you feel that the Thomas Becket activity sheets relate to the online content pages?

6 responses



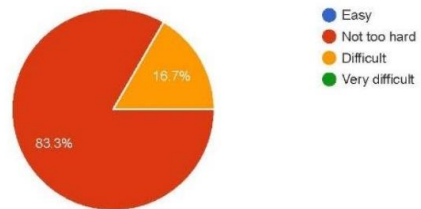
How easy was it to find the relevant sections in the resource?

6 responses



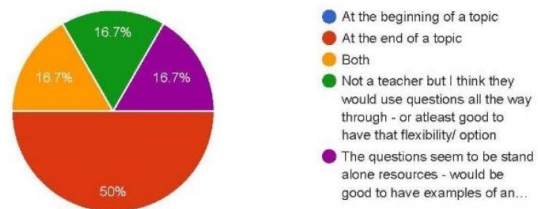
How easy would it be for your students to find the answers to the discussion questions using the resources provided or their own research?

6 responses



When would you be more likely to use these questions?

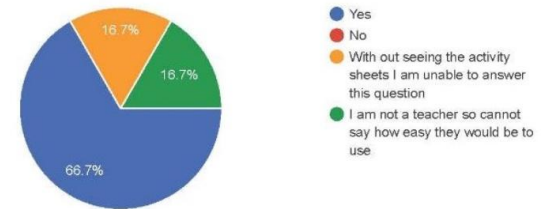
6 responses



These questions relate to the overall impression of the complete resource.

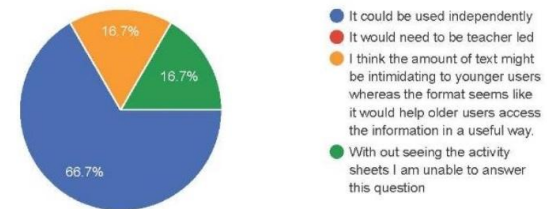
Would you be likely to use this resource to help you plan a lesson?

6 responses



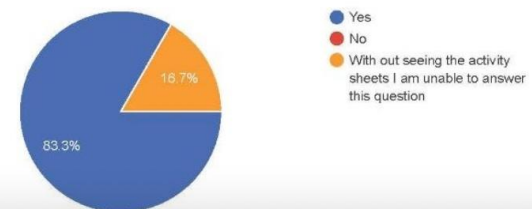
Do you think this resource could be used independently by students, or would it need to be teacher led?

6 responses



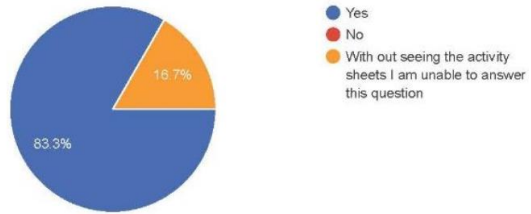
Would you recommend this resource to your colleagues?

6 responses



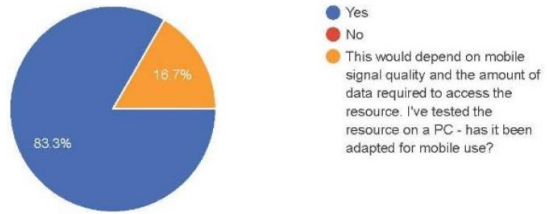
Would you recommend this resource to parents home-schooling children?

6 responses



Do you think this resource would be of interest to families visiting the Cathedral for a day out?

6 responses



Thank you so much for taking the time to complete this survey!

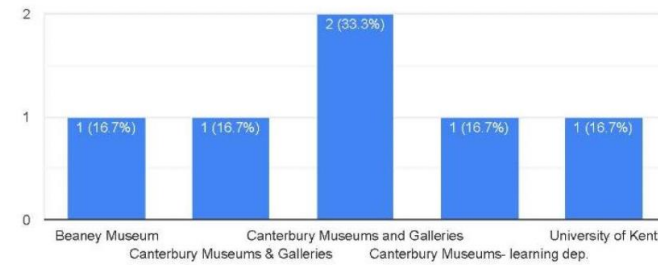
Name

6 responses

- Murray O'Grady
- Mitch Robertson
- Grace Conium
- Karen Brayshaw
- Craig Bowen
- Nina Carroll-Jones

Partner Institution

6 responses



Appendix 5: Social media analytics March 2021

Twitter


Mar 2022 · 31 days

TWEET HIGHLIGHTS

Top Tweet earned 19.9K impressions

On [#InternationalWomensDay](#) we are celebrating Queen Bertha of Kent 🇬🇧

She played a significant role in the reestablishment of Christianity in England after she welcomed St Augustine to Canterbury in 597 and influenced the religious conversion of her husband King Ethelbert. pic.twitter.com/MimbTEyEsl




👤 3 🗨️ 17 ❤️ 65

[View Tweet activity](#) [View all Tweet activity](#)

Top mention earned 261 engagements

St Giles-in-the-Fields
@stgilesfields · Mar 22

We had a great parish trip to Canterbury Cathedral @CburyCathedral on Saturday. @maxkramer1985 was a superb host. The next parish day out is the 9th of April - we'll be going on a walk around the City of London churches followed by brunch! pic.twitter.com/E51pLEcNP2



👤 1 🗨️ 1 ❤️ 12

[View Tweet](#)

MAR 2022 SUMMARY


| | | | |
|----------------|-------|-------------------|------|
| Tweets | 133 | Tweet impressions | 185K |
| Profile visits | 40.2K | Mentions | 568 |
| New followers | 98 | | |

Top media Tweet earned 8,611 impressions

Lá Fhéile Pádraig sona duit! 🍀

As we celebrate [#StPatrick](#) – the patron Saint of Ireland - we wish all our Irish friends a very happy [#StPatricksDay!](#)

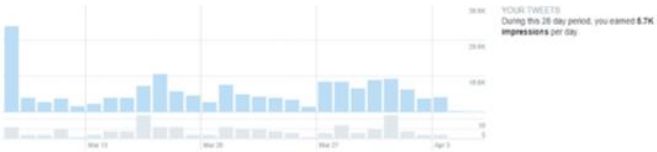
Do you know where in the Cathedral this stained glass depiction of [#StPatrick](#) can be found? pic.twitter.com/sJ5wO7JgRg



👤 5 🗨️ 30 ❤️ 70

Tweet activity Last 28 Days Export data

Your Tweets earned **166.3K** impressions over this 28 day period




YOUR TWEETS
During the 28 day period, you earned **6.7K** impressions per day

Engagements
Showing 27 days with daily frequency

Engagements
Showing 27 days with daily frequency


Engagement rate
3.4%

Mar 27
2.5% engagement rate



Likes
1.9K


Mar 27
87 likes



On average, you earned **72 likes** per day

Link clicks
593


Mar 27
35 link clicks



On average, you earned **22 link clicks** per day

Replies
101


Mar 27
3 replies



On average, you earned **4 replies** per day

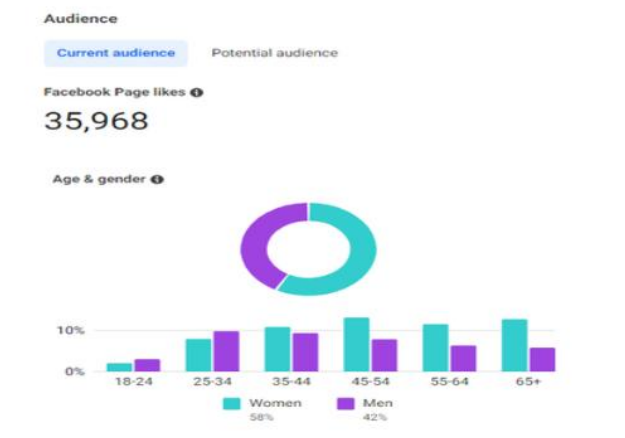
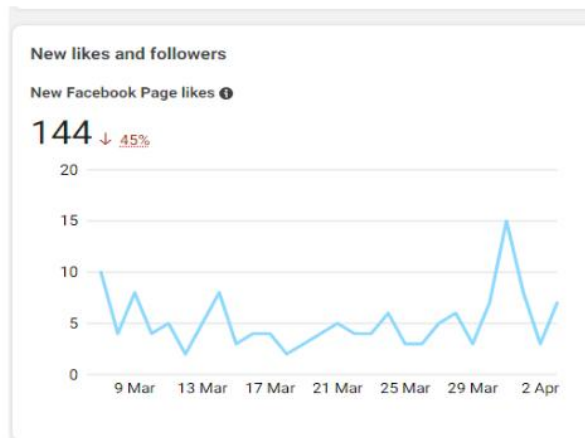
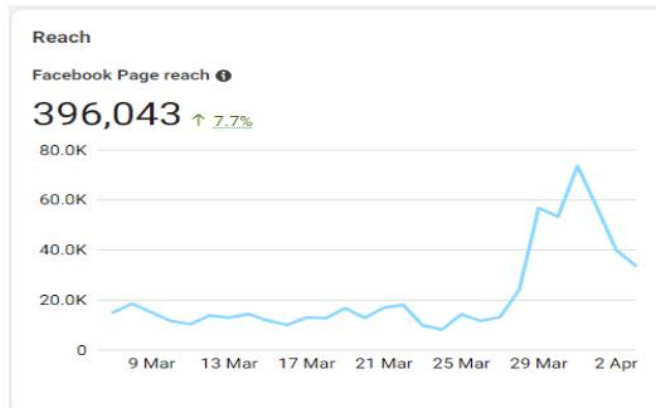
Retweets without comments
494

Mar 27
20 Retweets without comments

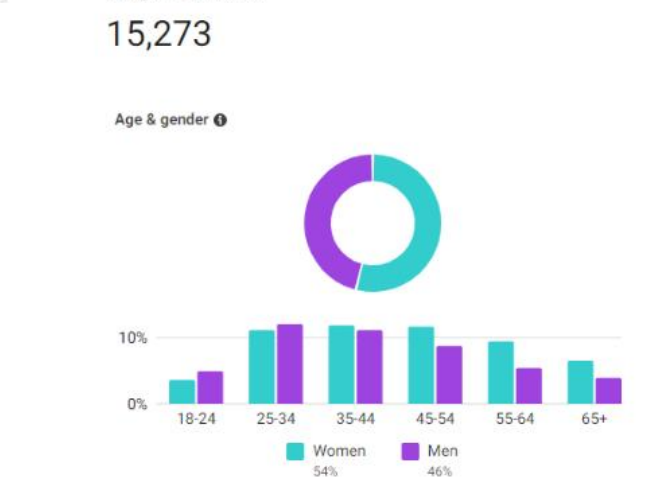


On average, you earned **18 Retweets without comments** per day

Facebook



Instagram



Appendix 6: Summary of activity evaluation forms

Evaluation and feedback forms from Liam O'Driscoll, Community Engagement Manager The Canterbury Journey

Festival of Archaeology 2017 (Council for British Archaeology feedback form)

| | | | | |
|--|---|--------|--------|-------|
| Event and date | Festival of Archaeology, 26-28 July 2017 | | | |
| Number of responses | 15 | | | |
| How was the activity today? | Poor = | Fair = | Good = | Exc = |
| How did you hear about it? | When visiting Canterbury Cathedral x 3, Primary Times, word of mouth x 3, local leaflet/poster x 2, Facebook, email from Visits manager, | | | |
| Circle the face that best shows how you feel about the following statements (great, average, poor) | | | | |
| This has been a great way to get in touch with the past | G = 15 | A = | P = | |
| It has been open and accessible to all | G = 13 | A = 2 | P = | |
| It has helped me understand what this historic environment has to offer | G = 11 | A = 2 | P = | |
| It has enabled me to try something new | G = 12 | A = 1 | P = 1 | |
| It has improved my skills | G = 8 | A = 5 | P = 1 | |
| It has encouraged me to take more interest in archaeology/heritage activity | G = 11 | A = 1 | P = | |
| What three words would you use to describe the event or activity to someone else? | Kid-friendly, fun, informative Engaging, enthusiastic, friendly Fun, interesting Insightful, fascinating, fun Fascinating, informative and eye-opening Fascinating, accessible, educational Fascinating, but speaker hardly stood still Fascinating, thought-provoking, educational Tantalising, fascinating, curious Fun learning activity Informative, interesting Good, fun, great Nice with diversity | | | |
| How could we make the event or activity better next time? | More children's activity sheets Make it longer! More pictures of some of the tomb artefacts in powerpoint, e.g. slippers of Archbishop Good to have tour and talk Improve promotion! | | | |
| Is this the first time you have attended a Festival of Archaeology event? | Y = 11 | No = | | |
| How many other Festival of Archaeology events are you likely to visit this year? | Lots hopefully now I know about them Been to 3 1 Unsure Don't know | | | |

| | | | |
|--|--|-------------------|------------------------------------|
| Would you recommend the Festival of Archaeology to others? | Yes, definitely = 10 | Yes, maybe = 1 | No = |
| Your home postcode? | CT10 1NP PE2 6YF CT1 3DH N1 6ZI CT3 CT1 2DG | | |
| Gender | M = 3 | F = 7 | |
| What is your age range? | 15-24 = 1 | 25-34 = | 35-44 = 4 |
| | 45-64 = 3 | Over 65 = 3 | |
| How would you describe your ethnic group? | White British = 9 | White Irish = | White Irish travelling community = |
| | White - Other = 1 | Indian = | Asian - other = |
| | Black Caribbean = | Black African = | Black - other = |
| | Pakistani = | Bangladeshi = | White and Black Caribbean = |
| | White and Black African = | White and Asian = | Mixed - Other = |
| | Chinese = 1 | Other = | |
| Do you have a disability? | Y = 2 | No = 9 | |

Young Futures Conference 2017

| | | | | | |
|--|---|--------|--------|-------------|-------------|
| Event and date | Young Futures Conference, 16-17 November 2017 | | | | |
| Number of responses | 9 | | | | |
| How did you hear about the conference? | A friend x 3, Facebook, school x 3, university x 2, word of mouth | | | | |
| Is this your first time at the cathedral? | Y = | | | No = 9 | |
| Was the conference content appropriate for your age group? | Y = 9 | | | No = | |
| What other activities would bring you back to the cathedral? | Food tasting Sports Behind the scenes (conservation) More interactive activities Presentation about the work and process of excavating and protecting the artefacts The tomb tour - I really enjoyed it Historical related activities | | | | |
| Please answer the following questions using the scale 1-5 | | | | | |
| | 1 Poor | 2 Fair | 3 Good | 4 Very good | 5 Excellent |
| Service and facilities | | | | | |
| Did the event publicity/booking service meet your needs? | | | | | 4 |
| Were the facilities suitable for your needs? | | | | | 6 |
| Any other comments about this? | The Lodge is beautiful | | | | |
| Morning Presentations | | | | | |
| <i>To what extent do you feel you...</i> | | | | | |
| Found out something new | | | | 4 | 5 |
| Developed knowledge or understanding | | | | 5 | 4 |

| | | | | | |
|---|--|---|-----------------------|-------|--------------------------------|
| Learnt a new skill | | 1 | 7 | | |
| Enjoyed the day | | | | 3 | 6 |
| Were inspired by the day | | | 1 | 2 | 6 |
| Any other comments about this? | Drama section had no real relevance to The Black Prince | | | | |
| Afternoon Activities | | | | | |
| Your overall rating of the experience | | | | 5 | 3 |
| Which afternoon activity did you take part in? | Textiles x 2 Safety deck tour Nave tour Tomb x 2 | | | | |
| Would you recommend this session to others? | | | | Y = 8 | No = |
| Thoughts and comments about the session | [textiles] Really fun and educational, nice to question the people; great, helped understand making the jupon, learnt a new skill [safety deck tour] It was amazing having a small group worked | | | | |
| Gender | M = 4 | | F = 4 | | |
| Is your gender the same as registered at birth? | Y = 8 | | No = | | |
| Where do you live? | CT1 x 3 CT2 CT6 ME6 ME8 TN39 | | | | |
| What is your age range? | Under 18 = 3 | | 18-24 = 5 | | 25-34 = |
| | 35-44 = | | 45-55 = | | Over 55 = |
| What is your ethnic group? | White = 8 | | Asian/Asian British = | | Mixed/multiple ethnic groups = |
| | Black/African/Caribbean/Black British = | | Other = | | |
| Do you have a disability? | Y = 2 | | No = 6 | | |
| Details: | Poor eyesight Autistic | | | | |
| What is your religion/faith/belief? | Christian x 4, agnostic x 2 | | | | |

The Big Draw

| | | | | | |
|---|--|----------|--------|------------|---------|
| Event and date | The Big Draw, 25 October 2017 | | | | |
| Number of responses | 14 | | | | |
| How was the activity today? | Poor = | Fair = 1 | Good = | V good = 4 | Exc = 6 |
| How did you hear about it? | When walking around the cloisters, when visiting the cathedral x 5, just walking by x 2, on a cathedral tour x 3, husband works at the cathedral, cathedral staff, cathedral leaflet | | | | |
| Did you visit today especially for this? | Y = | | | No = | |
| Is this your first time at the cathedral? | Y = 7 | | | No = 7 | |
| Was the activity age appropriate for you and your group? | Y = 14 | | | No = | |
| What other activities would you like to see at the cathedral? | This worked well - seasonal links? Tapestry making | | | | |

| | | | |
|---|--|-------------------------------------|--------------------------------|
| | | More of the same to engage children | |
| Any comments: | My son really enjoyed creating a picture for the Big Draw Very enthusiastic staff Very helpful and encouraging helpers Really enjoyed visiting the cathedral and very good to have activities for children. The Little Explorer rucksack was also great Well equipped and staffed. Very engaging for ages 6-10. We loved the backpacks! Thank you, my son and I really enjoyed the activities. Thanks to the volunteers! Thank you Everyone was very friendly | | |
| Gender | M = 3 | F = 6 | |
| Is your gender the same as registered at birth? | Y = 9 | No = | |
| Where do you live? | W5 CT2 9DJ NR35 2HB ME13 7BY KT12 Cheshire, SK12 NN9 6QY | | |
| What is your age range? | Under 18 = 2 | 18-24 = | 25-34 = 1 |
| | 35-44 = 3 | 45-55 = 2 | Over 55 = 1 |
| What is your ethnic group? | White = 9 | Asian/Asian British = | Mixed/multiple ethnic groups = |
| | Black/African/Caribbean/Black British = | Other = | |
| Do you have a disability? Details: | Y = 1 Bad back | No = 8 | |
| What is your religion/faith/belief? | C of E 2, Christian x 4, none x 2 | | |

| | | | |
|---|---|---|--------------------------------|
| | | glass window mosaics, more knowledge about the cathedral, creative activities, storytelling, tours for children | |
| Any comments: | Lovely workshop, good to see how others work and lots of kids having fun! Great fun, nice break from 'looking at things' to actually 'doing something'. The children (aged 10, 7 and 3) have really enjoyed it thank you Lovely, thank you for your time Gargoyles are brilliant! Loved looking at the different features. Learnt some good drawing techniques. | | |
| Gender | M = 1 | F = 4 | |
| Is your gender the same as registered at birth? | Y = 5 | No = | |
| Where do you live? | Chatham, ME5 7SB Maidstone, ME20 6QQ CT2 9DL CT15 6Aj Canterbury | | |
| What is your age range? | Under 18 = 1 | 18-24 = | 25-34 = 1 |
| | 35-44 = 3 | 45-55 = | Over 55 = |
| What is your ethnic group? | White = 5 | Asian/Asian British = | Mixed/multiple ethnic groups = |
| | Black/African/Caribbean/Black British = | Other = | |
| Do you have a disability? Details: | Y = | No = 5 | |
| What is your religion/faith/belief? | C of E x 2 None x 2 | | |

Discovery Days August 2018

| | | | | |
|--|---|----------|---------|-----------------------|
| Event and date | Discovery Days activities 1-15 August 2018 | | | |
| Number of responses | 11 | | | |
| How was the activity today? | Poor = | Fair = 1 | Good = | V good = 3 Exc = 4 |
| How did you hear about it? | Previous visit to the cathedral Mailing list Facebook Leaflet Word of mouth Online Cathedral newsletter Cathedral guide x 2 Friends | | | |
| Did you visit today especially for this? | Y = 9 | | No = 2 | |
| Is this your first time at the cathedral? | Y = 1 | | No = 10 | |
| Was the activity age appropriate for you and your group? | Y = 10 | | No = 1 | |

Gargoyle Week, half term Feb 2018

| | | | | |
|---|---|--------|--------|-----------------------|
| Event and date | Make a gargoyle workshop, 15 Feb 2018 | | | |
| Number of responses | 11 | | | |
| How was the activity today? | Poor = | Fair = | Good = | V good = 2 Exc = 8 |
| How did you hear about it? | Little Explorer bag, through my university, Facebook x 2, ticket desk, Primary Times, Cathedral website, Cathedral leaflet, Phil Bartholemew, sister who works at the cathedral | | | |
| Did you visit today especially for this? | Y = | | No = | |
| Is this your first time at the cathedral? | Y = 3 | | No = 8 | |
| Was the activity age appropriate for you and your group? | Y = 10 | | No = 1 | |
| What other activities would you like to see at the cathedral? | Hunts, arty things, children-related and educational, anything that engages children and teaches them history, scavenger hunts, outdoor activities in the summer, stained | | | |

| | | | |
|---|---|-----------------------|--------------------------------|
| What other activities would you like to see at the cathedral? | More activity days Stone rubbing More children's activity days More about animals About the cathedral itself | | |
| Any comments: | Really enjoyed, thank you! Lovely thanks Excellent activities every time we visit Really like the tie-in with 'Animals and Us' exhibition Lovely morning with the kids – everyone was very helpful and welcoming Always lovely to visit here Thank you for an enjoyable morning Very informative for all | | |
| Gender | M = 1 | F = 7 | |
| Is your gender the same as registered at birth? | Y = 8 | No = | |
| Where do you live? | Andover, SP10 SJA CT19 5PN CT1 3FF CT2 7TB Kent Canterbury, CT3 2JU Folkestone CT2 8AN | | |
| What is your age range? | Under 18 = | 18-24 = | 25-34 = 1 |
| | 35-44 = 3 | 45-55 = 1 | Over 55 = 3 |
| What is your ethnic group? | White = 8 | Asian/Asian British = | Mixed/multiple ethnic groups = |
| | Black/African/Caribbean/ Black British = | Other = | |
| Do you have a disability? Details: | Y = 1 | No = 7 | |
| What is your religion/faith/belief? | C of E x 6 None x 2 | | |

| | | | |
|---|--|-----------------------|--------------------------------|
| | So much to inspire drawing and painting! | | |
| Gender | M = | F = 5 | |
| Is your gender the same as registered at birth? | Y = 5 | No = | |
| Where do you live? | I5Y Herne Bay Deal CT14 6RX Faversham HE13 7SB CT2 8AA | | |
| What is your age range? | Under 18 = 2 | 18-24 = | 25-34 = 1 |
| | 35-44 = 1 | 45-55 = | Over 55 = 1 |
| What is your ethnic group? | White = 5 | Asian/Asian British = | Mixed/multiple ethnic groups = |
| | Black/African/Caribbean/ Black British = | Other = | |
| Do you have a disability? Details: | Y = 1 | No = 4 | |
| What is your religion/faith/belief? | None Judaism Christian Church of England x 2 | | |

British Science Week 2019

| | | | | | |
|---|--|-----------------------|--------------------------------|------------|-------|
| Event and date | 9 March 2019 | | | | |
| Number of responses | 1 | | | | |
| How was the activity today? | Poor = | Fair = | Good = | V good = 2 | Exc = |
| How did you hear about it? | Website | | | | |
| Did you visit today especially for this? | Y = | No = 1 | | | |
| Is this your first time at the cathedral? | Y = 2 | No = | | | |
| Was the activity age appropriate for you and your group? | Y = 1 | No = | | | |
| What other activities would you like to see at the cathedral? | Explore colours and shapes of stained glass work | | | | |
| Any comments: | My son enjoyed hands-on activities | | | | |
| Gender | M = | F = | | | |
| Is your gender the same as registered at birth? | Y = | No = | | | |
| Where do you live? | | | | | |
| What is your age range? | Under 18 = | 18-24 = | 25-34 = | | |
| | 35-44 = | 45-55 = | Over 55 = | | |
| What is your ethnic group? | White = 5 | Asian/Asian British = | Mixed/multiple ethnic groups = | | |
| | Black/African/Caribbean/ Black British = | Other = | | | |
| Do you have a disability? Details: | Y = | No = | | | |
| What is your religion/faith/belief? | | | | | |

Stone Week 2019

| | |
|----------------|----------------------------|
| Event and date | Stone week, 28-30 May 2019 |
|----------------|----------------------------|

The Big Draw 2018

| | | | | | |
|---|--|--------|--------|------------|---------|
| Event and date | Painting Poppies, 23-25 October 2018 | | | | |
| Number of responses | 7 | | | | |
| How was the activity today? | Poor = | Fair = | Good = | V good = 2 | Exc = 4 |
| How did you hear about it? | Cathedral leaflet, Facebook, Cathedral Website, Primary Times, Poster, heard about it at the cathedral | | | | |
| Did you visit today especially for this? | Y = 2 | No = 4 | | | |
| Is this your first time at the cathedral? | Y = 1 | No = 6 | | | |
| Was the activity age appropriate for you and your group? | Y = 7 | No = | | | |
| What other activities would you like to see at the cathedral? | Drawing, children's' tours | | | | |
| Any comments: | Great to see kids involved in great cause. | | | | |

| | | | |
|---|--|--------|------------|
| Number of responses | | 20 | |
| How was the activity today? | Poor = | Fair = | Good = 1 |
| | | | V good = 2 |
| | | | Exc = 14 |
| How did you hear about it? | Website x 3, Dad works here, poster x 2, social media, the local paper, cathedral guide x 2, ticket office, on entry x 4, just saw it x 2, Primary Times, | | |
| Did you visit today especially for this? | Y = 9 | | No = 10 |
| Is this your first time at the cathedral? | Y = 6 | | No = 13 |
| Was the activity age appropriate for you and your group? | Y = 19 | | No = |
| What other activities would you like to see at the cathedral? | <p>Similar, perhaps outdoors</p> <p>Anything!</p> <p>Child-friendly tour and history</p> <p>More of the same – arts and crafts Exhibition</p> <p>Needlecraft/embroidery</p> <p>Pretty impressed with what I've seen</p> <p>Singing for children (20 minute session)</p> <p>Singing in a choir</p> <p>Make your own cathedral</p> | | |
| Any comments: | <p>We loved it!</p> <p>It was a great day with activities. My daughter enjoyed the 'hands-on' activities, especially the chiselling. Thank you!</p> <p>An excellent range of activities linked to the theme of graffiti</p> <p>Wow!</p> <p>It was really fun and I loved that you could take your finished masterpiece home with you – 5 stars!</p> <p>Really enjoyed the day. Having a child with complex needs and the help we got were excellent. He really got a lot out of today</p> <p>We would have definitely come if we had seen it advertised eg social media, what's on page, radio. We were lucky to catch you today, thank you, great activity. Stone mason was lovely. Friendly, patient and encouraging, he spoke so nicely to everyone. Thank you</p> <p>Brilliant day out for kids</p> <p>Great for kids!</p> <p>Thank you</p> <p>It was great – just a shame it didn't start at 10am as we ran out of time.</p> <p>Brilliant idea though</p> <p>Girls really enjoyed activities. Something different and great fun</p> <p>Lovely activities for my 5, 7 and 11 year old children. Really interesting</p> <p>I enjoyed it very much. I'm happy I could take such a nice souvenir home and I appreciated a lot the kind help of the masons. It made y trip to Canterbury unforgettable.</p> <p>Very welcoming staff. Enjoyable experience for age 11 child</p> | | |
| Gender | M = 1 | | F = 5 |
| Is your gender the same as registered at birth? | Y = 6 | | No = |
| Where do you live? | <p>Staines, TW18 3LW</p> <p>CT21 6JW</p> <p>CT4</p> <p>Littlebourne, Canterbury</p> <p>CT1 2HW</p> <p>London SW10 9JJ</p> | | |
| What is your age range? | Under 18 = 2 | | 18-24 = 1 |
| | 35-44 = 2 | | 25-34 = |
| | | | 45-55 = 1 |
| | | | Over 55 = |

| | | | |
|-------------------------------------|---|-----------------------|--------------------------------|
| What is your ethnic group? | White = 6 | Asian/Asian British = | Mixed/multiple ethnic groups = |
| | Black/African/ Caribbean/ Black British = | Other = | |
| Do you have a disability? Details: | Y = | | No = 6 |
| What is your religion/faith/belief? | C of E x 4 | | |
| | None | | |

Gargoyle Week February 2022

| | | | | |
|---|--|---|---------|------------|
| Event and date | | Gargoyle making, modelling and mask colouring, clay 15-17 February 2022 | | |
| Number of responses | | 56 | | |
| How was the activity today? | Poor = | Fair = 1 | Good = | V good = 6 |
| | | | | Exc = 47 |
| How did you hear about it? | On arrival at the cathedral x 7, Instagram, family, Facebook x 6, visitor centre x 2, volunteer guide at the cathedral x 4, online x 4, Cathedral website x 6, school, Visit Kent website, friend x 2, advertisement outside the cathedral, poster, ticket office x 7, Google x 2, signage x 3, Cathedral newsletter x 2, walking past x 3 | | | |
| Did you visit today especially for this? | Y = 26 | | No = 30 | |
| Is this your first time at the cathedral? | Y = 29 | | No = 27 | |
| Was the activity age appropriate for you and your group? | Y = 55 | | No = 1 | |
| What other activities would you like to see at the cathedral? | <p>Any art-related or storytelling</p> <p>Any craft-based activities</p> <p>Jigsaw puzzles</p> <p>More children's events like this</p> <p>Something to do with stained glass, an art workshop</p> <p>Stained glass painting, printing, storytime</p> <p>Singing, painting</p> <p>More craft activities that promote the heritage/design of the cathedral</p> <p>More craft relating to the history of the cathedral and Canterbury and faith</p> <p>Any craft</p> <p>Glass blowing/stained glass making</p> <p>Make other clay things</p> <p>More of the same – I thought it was great!</p> <p>Quiz/treasure hunt</p> <p>Drawing/colouring, stained glass window making</p> <p>Kids' play</p> <p>Drawing, painting, sketching</p> <p>Brass rubbing</p> <p>Dressing up/storytime, historical scenes, Q&A with historical actors, audio tour, make a cathedral, stained glass window</p> <p>Making stained glass windows</p> <p>Perhaps an easter egg hunt</p> | | | |
| Any comments: | <p>Very well demonstrated, approachable staff members and our children were very engaged, thank you</p> <p>Wonderful activity for kids. Staff amazing and really kind, helpful and knowledgeable!</p> <p>Fab, thank you</p> <p>Lovely creative atmosphere with very helpful staff</p> | | | |

| | | |
|---|---|--------|
| | <p>Very good, enjoyable fun for the children, informative and interesting Excellent session thank you. Two five year old boys loved it! Amazing, thank you! Great fun for a four year old. Thank you! Great idea! It was amazing and fun Excellent activity, first class instruction! We've had a lovely day. Well worth it, thank you! My granddaughter is 11 years old. Found it very appropriate for her and other ages. Really enjoyed doing this activity! Making the gargoyle was great fun and the people running it were very friendly and helpful. My son also enjoyed both the hunts, we have had a fantastic visit Would like a café for adults whilst kids do activities Coffee point Really enjoyed our day! Very helpful staff Friendly staff, helpful. Very good One good day and very nice place Wasn't planned but the children loved it Brilliant activity, kids free in the cathedral is great too. Thank you Great activity! Maybe a better/more organised system for knowing who is next in queue would be helpful. It was engaging and interesting Great idea. We really enjoyed the session Interested in children's activities in the school holidays or weekends Warm welcome! Excellent activity for adults as well as children. Thank you so much to the lovely staff Fantastic – thank you A lovely time again – super activity. We have done many activities in the cathedral and all have been good My grandson has special needs. The young lady helping was wonderful, patient and very kind. He was made to feel special and in charge This is the second event we've attended. The last was the masonry event Thank you, we had a lovely time Very good activity. My child loved it, especially as she is autistic. Excellent, very helpful and friendly staff It was great to have an activity for older children Impressed by the quality of the materials to use. Great activity that managed to cater for my 7 and 12 year olds. Very friendly and helpful staff Staff really helpful and excellent with children</p> | |
| Gender | M = 5 | F = 18 |
| Is your gender the same as registered at birth? | Y = 23 | No = |
| Where do you live? | <p>Redhill Faversham ME13 SL4 CT1 x 2 CT4 x 3 London NW7 BN41 2HN CT20 3NL TN24</p> | |

| | | | |
|---------------------------------------|--|-----------------------|----------------------------------|
| | <p>CT21 5BE Hythe, CT21 5BE CT6 Tyler Hill, CT 1 9NR CB11 CT12 CT7 CT5 ME5 CT10 3PH TN23</p> | | |
| What is your age range? | Under 18 = | 18-24 = | 25-34 = |
| | 35-44 = | 45-55 = | Over 55 = |
| What is your ethnic group? | White = 21 | Asian/Asian British = | Mixed/multiple ethnic groups = 1 |
| | Black/African/ Caribbean/ Black British = 1 | Other = | |
| Do you have a disability? Details: | Y = 3 | No = 16 | |
| | Partially sighted Mobility issues and autistic child | | |
| What is your religion/faith/belief? | <p>Christian x 10 C of E x 6 None x 5</p> | | |

Discovery Days August 2022

| | | | | | |
|---|--|----------------------------------|----------|-------------|----------|
| Event and date | | Stone masonry, 16-18 August 2022 | | | |
| Number of responses | | 56 | | | |
| How was the activity today? | Poor = | Fair = | Good = 1 | V good = 11 | Exc = 42 |
| How did you hear about it? | Staff at ticket office x 10, Facebook x 6, in the cathedral shop, walked past x 4, internet x 5, Cathedral morning service sheet x 2, leaflet x 3, signs, social media, locals, my mother, Cathedral website x 7, Google, cathedral guide x 3, poster, from shepherds, | | | | |
| Did you visit today especially for this? | Y = 23 | | No = 33 | | |
| Is this your first time at the cathedral? | Y = 35 | | No = 21 | | |
| Was the activity age appropriate for you and your group? | Y = 56 | | No = | | |
| What other activities would you like to see at the cathedral? | <p>Glass panes with tracing paper For masonry it would be even better if it can be extended to a two-three hours workshop Interactive opportunities that give the opportunity to learn Quiz for children Children's tour Glass windows Tasting the beer brewed by monks! Guided tours for children More activities we can interact with More of the same Anything craft related – stained glass, painting etc Interior of cathedral other children's activities Simple stained glass, singing in choir Musical activities?</p> | | | | |

| | |
|---|---|
| | More of the same! Music, dressing up, painting, storytelling (Bible stories) Music, painting, more sculpture, modelling Felting Creative art, stained glass, inspire youth Casting After school activities |
| Any comments: | <p>Very good activity for the children, thanks! We are very grateful for your 'masonry' opportunity. Activities like these are what make life worth living! Fantastic – very informative and children (4 and 6) really enjoyed! Nice addition to the cathedral visit Nice to have activities for children to do Excellent! I've never seen stone masonry activities before – great idea! The staff were amazing, really helpful. Our daughter is autistic and they helped make her feel safe and accommodated her needs Perhaps bigger tables might be better in case of flying splinters of stone. It was good that glasses were provided though Great activity, thank you! A great introduction into stone carving, developing practical and creative skills Very nice idea for children, thank you The team here are excellent. Super friendly and helpful It was great! Thank you Maybe some sheets with lettering examples – but it was really great, thank you Thank you for making kids' day special I loved it! It was nice and it was also a great idea! Really enjoyed this activity It was absolutely fantastic to take part in such a cool event – especially for my six year old Having an interesting and great time! Thanks for all the support in creating my piece and showing us the correct technique. Staff were very friendly and personable Excellent trail and carving for kids. Wonderful cathedral Very informative visit, excellent helpful people The posters advertised these events are too "refined". To attract the local people a big obvious handmade sign is necessary! Also showing children the gargoyles and carvings would be a good idea Fantastic staff, great knowledge, my three kids loved it Perfect for the kids Excellent chance to try a new craft we otherwise would never attempt. Thanks I was pleased with the informative and helpful approach of the tutors. This is my grandchild's first visit and she was very happy. She will return! Many thanks It was a very fun activity. I would enjoy doing this activity if it were to appear again</p> |
| Gender | M = 5 F = 14 |
| Is your gender the same as registered at birth? | Y = 19 No = |
| Where do you live? | CT1 x 2 |

| | |
|---|--|
| | TS9 Sheffield, S8 x 2 TN40 RH16 CT16 AL4 GL56 E4 CT5 CT2 x 4 ME13 |
| What is your age range? | Under 18 = 4 18-24 = 25-34 = 35-44 = 8 45-55 = 4 Over 55 = 2 |
| What is your ethnic group? | White = Asian/Asian British = Black/African/ Caribbean/ Black British = Other = |
| Do you have a disability? Details: | Y = 2 No = 16 Type I diabetic Dyslexic and I probably have ADHD but it hasn't been confirmed |
| What is your religion/faith/belief? | Atheist x 9, Roman Catholic x 2, Christian x 8 |
| Discovery Days August 2022 | |
| Event and date | Storytelling, 24-25 August 2022 |
| Number of responses | 22 |
| How was the activity today? | Poor = Fair = 1 Good = 1 V good = 3 Exc = 15 |
| How did you hear about it? | Cathedral website, Cathedral bulletin, Friends of the Cathedral, signs x 3, told by a volunteer x 6, ticket office x 6, |
| Did you visit today especially for this? | Y = 3 No = 19 |
| Is this your first time at the cathedral? | Y = 14 No = 8 |
| Was the activity age appropriate for you and your group? | Y = 19 No = 1 |
| What other activities would you like to see at the cathedral? | Visit the shrine Drama? Rubbing of images good for children More storytelling Music Dressing up, drama Archery and animal petting |
| Any comments: | <p>We are on holiday from Ipswich, thanks for a lovely time. First time here! Excellent place Very good activity Thank you, a great presentation. Really insightful and a great addition to the tour Wonderfully done – thank you! Excellent storytelling – enthralling! Our kids (aged 9) really enjoyed the nature trail/scavenger hunt Too long for young kids Storyteller was very good, kept children engaged. My eldest daughter really enjoyed learning the facts about the firewatchers Perhaps produce a short video to tell the story of the cathedral</p> |

| | | | |
|---|---|-------------------------|----------------------------------|
| | 5 year-old with me enjoyed the facts in the story. A good location for the reading, thank you Interesting If funding allows, costumes for story tellers and prompt cards/pictures for story tellers Very enjoyable, learnt a lot Fantastic friendly reception | | |
| Gender | M = 5 | F = 3 | |
| Is your gender the same as registered at birth? | Y = 1 | No = | |
| Where do you live? | CT15 4BS SW11 PO21 TW18 IP1 6BH TW8 0FR Ashford Kent, TN24 Deal 3YA | | |
| What is your age range? | Under 18 = | 18-24 = | 25-34 = 2 |
| | 35-44 = 6 | 45-55 = | Over 55 = 2 |
| What is your ethnic group? | White = 7 | Asian/Asian British = 2 | Mixed/multiple ethnic groups = 2 |
| | Black/African/ Caribbean/ Black British = | Other = | |
| Do you have a disability? Details: | Y = 1 | No = 9 | |
| What is your religion/faith/belief? | Christian x 4 Catholic None x 4 | | |

| | |
|---|---|
| What other activities would you like to see at the cathedral? | Colouring Music based Painting Candle making Music, drama, dance, art Other crafts Crafts, activities for families, artisan works Crafts are great! Printmaking, puppet making, jewellery making Glass painting/stained glass Dressing up, acting, singing Painting, petting zoo, archery More for children Anything interactive is good for the kids Seasonal activities dependent on time of year Brass rubbing, charcoal drawing, archery, dancing, fencing Kids' activities Drawing Painting Any hands-on activities Outdoors? Drawing, painting Storytelling Dress up in ancient clothes and have a child's tour in character with a few lines to say if you like |
| Any comments: | An excellent free activity for the children, especially because they can take their clay model home Really enjoyed this, perfect for all ages and staff are so lovely I feel that a big notice board in the Buttermarket in front of the cathedral shop should indicate the activities and future activities with dates. What is there already is not eye catching. I only knew about this event because of the Sunday morning information sheet The children really enjoyed the quiz. It would be great to extend or maybe have questions for different-aged children Very lovely idea Fantastic activity for children and adults alike My three daughters loved this activity Very nice staff, thank you Kids had fun It was excellent and I liked it because I did it with my dad Thanks for the tutors' hepl. Great activity, very much appreciated. Having activities like this for kids makes it easier to approach kids to church and explain them about the cathedral. Thanks so much Amazing, amazing, amazing! Thank you for the lovely children's clay activity Was very good and creative We brought our children and there were multiple activities that kept them engaged and interested in the history of the cathedral. This was their favourite! All employees were super friendly, helpful and knowledgeable Thank you for lovely moments Staff was super friendly |

Discovery Day August 2022

| | | | | | |
|--|--|---------|--------|------------|----------|
| Event and date | Clay Making, 9-11 August 2022 | | | | |
| Number of responses | 60 | | | | |
| How was the activity today? | Poor = | Fair = | Good = | V good = 8 | Exc = 48 |
| How did you hear about it? | At the entrance/till x 13 Tourism Internet x 2 During visit x 8 Just saw it x 2 Sign x 5 Volunteer x 2 Cathedral website x 8 Cathedral leaflet x 2 Email x 5 Friend x 5 Working in the cathedral Cathedral newsletter Word of mouth | | | | |
| Did you visit today especially for this? | Y = 21 | No = 35 | | | |
| Is this your first time at the cathedral? | Y = 33 | No = 25 | | | |
| Was the activity age appropriate for you and your group? | Y = 54 | No = | | | |

| | | |
|--|---|--------|
| <p>Everyone is so nice, thank you! Was so fun – the whole family joined in! We didn't know the clay making was on offer, it was a nice surprise We are two adults who decided to come and play with clay! Thank you for a lovely FREE school holiday activity, perfect for my 5 and 7 year olds Very friendly people. My boy was very happy. Thank you Helpers were excellent, providing support when required, friendly staff Nice activities, lovely coaches More pictures of creatures from the cathedral would have been helpful. Otherwise it was a delightful event Lovely friendly staff, really helpful with my little ones. A lovely activity to go with a trip to the cathedral It's really nice to have child-friendly spaces within the cathedral. The staff are lovely We've had a great time – not only fun but very informative, and hugely supportive assistance Lovely event, thank you Activity was well organised, as all past events have been. Staff showed a lot of interest in what children were doing and most encouraging Wonderful Excellent, kind assistance for the children. They loved it, thank you Fantastic, friendly staff. Warm and welcoming Very therapeutic Just so good to bring the grandchildren to a positive experience at the cathedral Everyone was really helpful and it was such a fun event with the kids An excellent opportunity for the children to understand the many roles included in the cathedral All three of our children (age 3, 6 and 8) were really engaged in the clay making activity and the staff were all friendly and helpful</p> | | |
| Gender | M = 4 | F = 20 |
| Is your gender the same as registered at birth? | Y = 24 | No = |
| Where do you live? | CT15 x 2 CT1 1WB E11 California, USA Spain SE12 0QA CT11 7HT CT4 x 2 CT2 7HU CT2 x 3 CT1 x 2 W5 WC1H New Hampshire, USA PO6 TN28 WR11 CT21 | |

| | | | |
|-------------------------------------|--|-------------------------|----------------------------------|
| What is your age range? | Under 18 = 1 | 18-24 = | 25-34 = 1 |
| | 35-44 = 10 | 45-55 = 7 | Over 55 = 5 |
| What is your ethnic group? | White = 21 | Asian/Asian British = 2 | Mixed/multiple ethnic groups = 1 |
| | Black/African/ Caribbean/ Black British = | Other = | |
| Do you have a disability? | Y = 3 | No = 21 | |
| Details: | Epilepsy Hip arthritis | | |
| What is your religion/faith/belief? | Catholic x 3 Orthodox None x 4 Spiritual Anglican x 3 Christian x 6 Jewish Buddhist | | |

Appendix 7: Volunteer data March 2022

| VOLUNTEER DATA | | | | | Subtotal: | Subtotal: | | | | | |
|------------------|---|---------------------------------|------------------------------|---------------------------|---|-----------------------------|-----------------------|----------------------------------|--------------------------------|-------------------------------------|--|
| | | | | | 1,726.50 | 7,188.10 | Daily Rates | £50.00 | £150.00 | £340.00 | |
| Date (Manual) | Estimated Y = yes N = no (Manual) | Volunteer Role (Manual) | Task carried out (Manual) | Task category (Manual) | Number of volunteers involved (Manual) | Number of hours (Manual) | Narrative (Manual) | Unskilled Y = yes (Manual) | Skilled Y = yes (Manual) | Professional Y = yes (Manual) | Non Cash - Contribution Amount £ (Manual) |
| 02 March 2022 | Y | Textile volunteers | Condition reporting | Collections Care | 2 | 8 | | | Y | | |
| 09 March 2022 | Y | Textile volunteers | Condition reporting | Collections Care | 2 | 8 | | | Y | | |
| 16 March 2022 | Y | Textile volunteers | Condition reporting | Collections Care | 2 | 8 | | | Y | | |
| 23 March 2022 | Y | Textile volunteers | Condition reporting | Collections Care | 2 | 8 | | | Y | | |
| 30 March 2022 | Y | Textile volunteers | Condition reporting | Collections Care | 3 | 12 | | | Y | | |
| 10 March 2022 | Y | Graffiti Research Volunteers | Recording | Collections Care | 3 | 5.5 | | | Y | | |
| 15 March 2022 | Y | Graffiti Research Volunteers | Recording | Collections Care | 4 | 6 | | | Y | | |
| 24 March 2022 | Y | Graffiti Research Volunteers | Archiving discussion | Collections Care | 5 | 7.5 | | | Y | | |
| 29 March 2022 | Y | Graffiti Research Volunteers | Recording | Collections Care | 4 | 6 | | | Y | | |

Appendix 8: Church Plate Condition Report

A snapshot of one of the church plate condition reports, completed by volunteer Evie

CONDITION REPORT

01432.1
Unknown
Ciborium
1867-8
Metal/Silver
Height - 226 mm
Width - 120 mm
Depth - 120 mm

Height inc. cover - 365 mm



Examined by EF
13 Mar 2020

Canterbury Cathedral Conservation Department

T 07760669383
E heathern@canterbury-cathedral.org

OBJECT'S DETAILS

| | |
|--------------------------------|-----------------------------------|
| TITLE | ARTIST / MAKER |
| Ciborium | Unknown |
| DATE OF CREATION | ID |
| 1867-8 | 01432.1 |
| ALT ID | ALT ID2 |
| 1999 inventory, pg 118 ref P25 | Accession number 110 |
| CLIENT / LENDER | ARTIST / MAKER MARKS OR SIGNATURE |
| Canterbury Cathedral, Chapter | J W & J W |

OBJECT

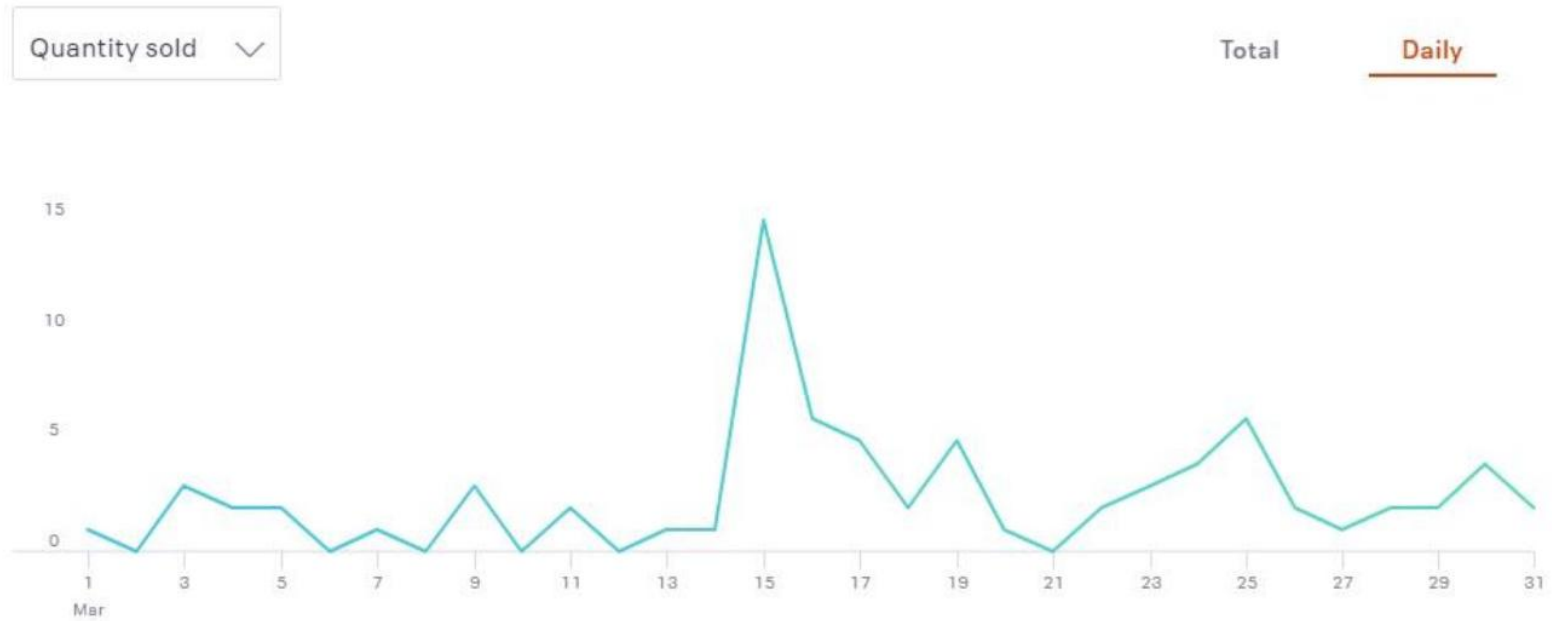
| | |
|---|---------------------------|
| MEDIA | GIVEN/MEASURED/UNMEASURED |
| Metal/Silver | Measured |
| DIMENSIONS - NOTES | WEIGHT OF OBJECT |
| Height - 226 mm Width - 120 mm Depth - 120 mm Height inc. cover - 365 mm | 412 g (cup) |
| DESCRIPTION | |
| Large silver gilt ciborium with a lobed bowl decorated with clear stones, a sexafoil foot and a decorative knob on the stem. The foot and bowl are beaded around the edge and there are green stones on the foot. | |

LENDER REQUIREMENTS

| |
|---------------------|
| LENDER REQUIREMENTS |
| Loan Agreement |

Appendix 9: Becket Conference Ticket Sales

Becket conference ticket Sales 1 March 2021 – 30 March 2021



Summary For 1 March 2021 - 31 March 2021

| | |
|-------------|-----------|
| Quantity | 78 |
| Gross Sales | £2,005.00 |
| Total Fees | £90.32 |
| Net Sales | £1,914.68 |

Location of attendees 1 March 2021 – 30 March 2021



Appendix 9: Community Studio Events

| Description | Start Date | Start Time | End Date | End Time | Account | Ordere Type | Event ID |
|---|------------|------------|----------|----------|--------------------------------------|-------------------------------------|----------|
| Family Holiday Fun Activities: Gargoyle Week | 15/02/21 | 6:00 | 19/02/21 | 23:00 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 151950 |
| HOLD FOR INTERNATIOANL WOMEN'S DAY ACTIVITES | 08/03/21 | 6:00 | 08/03/21 | 21:00 | The Canterbury Journey | 0 Events - Other (E24) | 156037 |
| Exhibition | 21/06/21 | 10:00 | 28/07/21 | 16:00 | Dean & Chapter | 0 Events - Other (E24) | 158665 |
| Exhibition | 31/07/21 | 10:20 | 27/08/21 | 16:00 | Dean & Chapter | 0 Events - Other (E24) | 158667 |
| FOC. KRAN (Kent Refugee Action Network) visiting Liam O'Driscoll. | 28/09/21 | 13:30 | 28/09/21 | 15:30 | The Canterbury Journey | 0 Events - Other (E24) | 162243 |
| Fika | 09/10/21 | 9:00 | 09/10/21 | 13:00 | Dean & Chapter | 0 Events - Other (E24) | 162289 |
| Private View | 18/10/21 | 18:30 | 18/10/21 | 20:00 | Dean & Chapter | 0 Events - Exhibition (E15) | 162256 |
| FOC Porchlight group visit to Community Studio | 18/10/21 | 14:20 | 18/10/21 | 16:00 | The Canterbury Journey | 8 Events - Other (E24) | 162353 |
| Canterbury College exhibition | 25/10/21 | 10:00 | 31/10/21 | 16:00 | The Canterbury Journey | 0 | 162412 |
| Margate Scouts Tour with Liam | 13/11/21 | 10:00 | 13/11/21 | 12:00 | The Canterbury Journey | 0 | 162531 |
| Police Training | 24/11/21 | 9:00 | 26/11/21 | 18:00 | Dean & Chapter | 0 Events - Other (E24) | 162432 |
| Advent Study Group | 30/11/21 | 16:00 | 30/11/21 | 17:15 | Dean & Chapter | 0 Events - Other (E24) | 162565 |
| PWRR Carol Service | 01/12/21 | 13:20 | 01/12/21 | 23:30 | Dean & Chapter | 0 Events - Cathedral Services (E30) | 162284 |
| Advent Study Group | 07/12/21 | 16:00 | 07/12/21 | 17:15 | Dean & Chapter | 0 Events - Other (E24) | 162566 |
| Music Auditions | 09/12/21 | 13:00 | 09/12/21 | 17:00 | Dean & Chapter | 0 Events - Other (E24) | 162738 |
| Advent Study Group | 14/12/21 | 16:00 | 14/12/21 | 17:15 | Dean & Chapter | 0 Events - Other (E24) | 162567 |
| Jim Morely | 14/12/21 | 14:00 | 14/12/21 | 15:15 | Dean & Chapter | 0 | 163227 |
| Demelza | 20/12/21 | 13:20 | 20/12/21 | 22:00 | Dean & Chapter | 0 Events - Other (E24) | 162810 |
| Advent Study Group | 21/12/21 | 16:00 | 21/12/21 | 17:15 | Dean & Chapter | 0 Events - Other (E24) | 162568 |
| Police Training | 24/01/22 | 8:00 | 25/01/22 | 23:00 | Dean & Chapter | 0 Events - Other (E24) | 162526 |
| FOC. Afghan group tour led by Liam O'Driscoll | 27/01/22 | 10:00 | 27/01/22 | 12:00 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 163459 |
| FOC. Afghan group tour led by Liam O'Driscoll | 27/01/22 | 14:30 | 27/01/22 | 16:30 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 163460 |
| FOC. Afghan group tour led by Liam O'Driscoll | 03/02/22 | 10:00 | 03/02/22 | 12:00 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 163462 |
| FOC. Afghan group tour led by Liam O'Driscoll | 03/02/22 | 14:30 | 03/02/22 | 16:30 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 163463 |
| Shop meeting | 09/02/22 | 13:30 | 09/02/22 | 16:00 | Dean & Chapter | 0 Events - Other (E24) | 163502 |
| Half Term activities | 15/02/22 | 9:00 | 17/02/22 | 17:00 | Dean & Chapter | 0 Events - Other (E24) | 163384 |
| Difference Course | 08/03/22 | 18:00 | 08/03/22 | 20:00 | Dean & Chapter | 0 Events - Other (E24) | 163765 |
| Difference Course | 15/03/22 | 18:00 | 15/03/22 | 20:00 | Dean & Chapter | 0 Events - Other (E24) | 163766 |
| Choral Scholar interviews | 16/03/22 | 9:00 | 16/03/22 | 18:00 | Dean & Chapter | 0 Events - Other (E24) | 164274 |
| Difference Course | 22/03/22 | 18:00 | 22/03/22 | 20:00 | Dean & Chapter | 0 Events - Other (E24) | 163767 |
| FOC. KRAN tour let by Liam | 23/03/22 | 10:00 | 23/03/22 | 12:00 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 164280 |
| Friends Mailing | 28/03/22 | 9:00 | 30/03/22 | 17:00 | Dean & Chapter | 0 Events - Other (E24) | 164440 |
| Difference Course | 29/03/22 | 18:00 | 29/03/22 | 20:00 | Dean & Chapter | 0 Events - Other (E24) | 163768 |
| Holy Dusters meeting | 31/03/22 | 9:00 | 31/03/22 | 17:00 | Dean & Chapter | 0 Events - Other (E24) | 163817 |
| Music Rehearsal | 01/04/22 | 18:30 | 01/04/22 | 22:00 | Dean & Chapter | 0 Events - Other (E24) | 163882 |
| Guild of Virgers | 05/04/22 | 18:00 | 05/04/22 | 21:00 | Dean & Chapter | 0 Events - Other (E24) | 163746 |
| Chough Corner activities | 05/04/22 | 10:00 | 05/04/22 | 15:30 | Dean & Chapter | 0 Events - Other (E24) | 163867 |
| Chough Corner activities | 07/04/22 | 10:00 | 07/04/22 | 15:30 | Dean & Chapter | 0 Events - Other (E24) | 163868 |
| Chough Corner activities | 08/04/22 | 10:00 | 08/04/22 | 15:30 | Dean & Chapter | 0 Events - Other (E24) | 163869 |
| Civic Robing | 16/04/22 | 9:00 | 16/04/22 | 11:00 | Dean & Chapter | 0 Events - Other (E24) | 163427 |
| Civic Robing | 05/05/22 | 9:00 | 05/05/22 | 11:00 | Dean & Chapter | 0 Events - Other (E24) | 163425 |
| Civic Memorial Service | 25/05/22 | 9:00 | 25/05/22 | 12:30 | Dean & Chapter | 0 Events - Other (E24) | 162791 |
| Half term family activities: Stone Week | 30/05/22 | 10:30 | 30/05/22 | 15:30 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 163755 |
| Civic Robing | 05/06/22 | 9:00 | 05/06/22 | 11:00 | Dean & Chapter | 0 Events - Other (E24) | 163426 |
| In a Strange Land | 17/06/22 | 6:00 | 17/06/22 | 23:30 | Dean & Chapter | 0 Events - Other (E24) | 157560 |
| CJ Trust Celebration event | 30/06/22 | 18:00 | 30/06/22 | 21:00 | Dean & Chapter | 0 Events - Other (E24) | 163646 |
| School holiday family events | 01/08/22 | 6:00 | 31/08/22 | 23:00 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 155758 |
| Friends Event | 17/09/22 | 13:00 | 17/09/22 | 17:30 | Friends of Canterbury Cathedral (Mai | 0 Events - Other (E24) | 162726 |
| on hold Pilgriamge Festival | 21/09/22 | 6:00 | 25/09/22 | 22:00 | Dean & Chapter | 0 Events - Other (E24) | 164466 |
| RSN Workshop | 07/10/22 | 9:00 | 07/10/22 | 17:00 | Friends of Canterbury Cathedral (Mai | 0 Events - Other (E24) | 162532 |

Appendix 9: Community Studio Events

| Description | Start Date | Start Time | End Date | End Time | Account | Ordere Type | Event ID |
|---|------------|------------|----------|----------|--------------------------------------|-------------------------------------|----------|
| Family Holiday Fun Activities: Gargoyle Week | 15/02/21 | 6:00 | 19/02/21 | 23:00 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 151950 |
| HOLD FOR INTERNATIOANL WOMEN'S DAY ACTIVITES | 08/03/21 | 6:00 | 08/03/21 | 21:00 | The Canterbury Journey | 0 Events - Other (E24) | 156037 |
| Exhibition | 21/06/21 | 10:00 | 28/07/21 | 16:00 | Dean & Chapter | 0 Events - Other (E24) | 158665 |
| Exhibition | 31/07/21 | 10:20 | 27/08/21 | 16:00 | Dean & Chapter | 0 Events - Other (E24) | 158667 |
| FOC. KRAN (Kent Refugee Action Network) visiting Liam O'Driscoll. | 28/09/21 | 13:30 | 28/09/21 | 15:30 | The Canterbury Journey | 0 Events - Other (E24) | 162243 |
| Fika | 09/10/21 | 9:00 | 09/10/21 | 13:00 | Dean & Chapter | 0 Events - Other (E24) | 162289 |
| Private View | 18/10/21 | 18:30 | 18/10/21 | 20:00 | Dean & Chapter | 0 Events - Exhibition (E15) | 162256 |
| FOC Porchlight group visit to Community Studio | 18/10/21 | 14:20 | 18/10/21 | 16:00 | The Canterbury Journey | 8 Events - Other (E24) | 162353 |
| Canterbury College exhibition | 25/10/21 | 10:00 | 31/10/21 | 16:00 | The Canterbury Journey | 0 | 162412 |
| Margate Scouts Tour with Liam | 13/11/21 | 10:00 | 13/11/21 | 12:00 | The Canterbury Journey | 0 | 162531 |
| Police Training | 24/11/21 | 9:00 | 26/11/21 | 18:00 | Dean & Chapter | 0 Events - Other (E24) | 162432 |
| Advent Study Group | 30/11/21 | 16:00 | 30/11/21 | 17:15 | Dean & Chapter | 0 Events - Other (E24) | 162565 |
| PWRR Carol Service | 01/12/21 | 13:20 | 01/12/21 | 23:30 | Dean & Chapter | 0 Events - Cathedral Services (E30) | 162284 |
| Advent Study Group | 07/12/21 | 16:00 | 07/12/21 | 17:15 | Dean & Chapter | 0 Events - Other (E24) | 162566 |
| Music Auditions | 09/12/21 | 13:00 | 09/12/21 | 17:00 | Dean & Chapter | 0 Events - Other (E24) | 162738 |
| Advent Study Group | 14/12/21 | 16:00 | 14/12/21 | 17:15 | Dean & Chapter | 0 Events - Other (E24) | 162567 |
| Jim Morely | 14/12/21 | 14:00 | 14/12/21 | 15:15 | Dean & Chapter | 0 | 163227 |
| Demelza | 20/12/21 | 13:20 | 20/12/21 | 22:00 | Dean & Chapter | 0 Events - Other (E24) | 162810 |
| Advent Study Group | 21/12/21 | 16:00 | 21/12/21 | 17:15 | Dean & Chapter | 0 Events - Other (E24) | 162568 |
| Police Training | 24/01/22 | 8:00 | 25/01/22 | 23:00 | Dean & Chapter | 0 Events - Other (E24) | 162526 |
| FOC. Afghan group tour led by Liam O'Driscoll | 27/01/22 | 10:00 | 27/01/22 | 12:00 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 163459 |
| FOC. Afghan group tour led by Liam O'Driscoll | 27/01/22 | 14:30 | 27/01/22 | 16:30 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 163460 |
| FOC. Afghan group tour led by Liam O'Driscoll | 03/02/22 | 10:00 | 03/02/22 | 12:00 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 163462 |
| FOC. Afghan group tour led by Liam O'Driscoll | 03/02/22 | 14:30 | 03/02/22 | 16:30 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 163463 |
| Shop meeting | 09/02/22 | 13:30 | 09/02/22 | 16:00 | Dean & Chapter | 0 Events - Other (E24) | 163502 |
| Half Term activities | 15/02/22 | 9:00 | 17/02/22 | 17:00 | Dean & Chapter | 0 Events - Other (E24) | 163384 |
| Difference Course | 08/03/22 | 18:00 | 08/03/22 | 20:00 | Dean & Chapter | 0 Events - Other (E24) | 163765 |
| Difference Course | 15/03/22 | 18:00 | 15/03/22 | 20:00 | Dean & Chapter | 0 Events - Other (E24) | 163766 |
| Choral Scholar interviews | 16/03/22 | 9:00 | 16/03/22 | 18:00 | Dean & Chapter | 0 Events - Other (E24) | 164274 |
| Difference Course | 22/03/22 | 18:00 | 22/03/22 | 20:00 | Dean & Chapter | 0 Events - Other (E24) | 163767 |
| FOC. KRAN tour let by Liam | 23/03/22 | 10:00 | 23/03/22 | 12:00 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 164280 |
| Friends Mailing | 28/03/22 | 9:00 | 30/03/22 | 17:00 | Dean & Chapter | 0 Events - Other (E24) | 164440 |
| Difference Course | 29/03/22 | 18:00 | 29/03/22 | 20:00 | Dean & Chapter | 0 Events - Other (E24) | 163768 |
| Holy Dusters meeting | 31/03/22 | 9:00 | 31/03/22 | 17:00 | Dean & Chapter | 0 Events - Other (E24) | 163817 |
| Music Rehearsal | 01/04/22 | 18:30 | 01/04/22 | 22:00 | Dean & Chapter | 0 Events - Other (E24) | 163882 |
| Guild of Virgers | 05/04/22 | 18:00 | 05/04/22 | 21:00 | Dean & Chapter | 0 Events - Other (E24) | 163746 |
| Chough Corner activities | 05/04/22 | 10:00 | 05/04/22 | 15:30 | Dean & Chapter | 0 Events - Other (E24) | 163867 |
| Chough Corner activities | 07/04/22 | 10:00 | 07/04/22 | 15:30 | Dean & Chapter | 0 Events - Other (E24) | 163868 |
| Chough Corner activities | 08/04/22 | 10:00 | 08/04/22 | 15:30 | Dean & Chapter | 0 Events - Other (E24) | 163869 |
| Civic Robing | 16/04/22 | 9:00 | 16/04/22 | 11:00 | Dean & Chapter | 0 Events - Other (E24) | 163427 |
| Civic Robing | 05/05/22 | 9:00 | 05/05/22 | 11:00 | Dean & Chapter | 0 Events - Other (E24) | 163425 |
| Civic Memorial Service | 25/05/22 | 9:00 | 25/05/22 | 12:30 | Dean & Chapter | 0 Events - Other (E24) | 162791 |
| Half term family activities: Stone Week | 30/05/22 | 10:30 | 30/05/22 | 15:30 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 163755 |
| Civic Robing | 05/06/22 | 9:00 | 05/06/22 | 11:00 | Dean & Chapter | 0 Events - Other (E24) | 163426 |
| In a Strange Land | 17/06/22 | 6:00 | 17/06/22 | 23:30 | Dean & Chapter | 0 Events - Other (E24) | 157560 |
| CJ Trust Celebration event | 30/06/22 | 18:00 | 30/06/22 | 21:00 | Dean & Chapter | 0 Events - Other (E24) | 163646 |
| School holiday family events | 01/08/22 | 6:00 | 31/08/22 | 23:00 | Canterbury Journey HLF Project | 0 Events - Other (E24) | 155758 |
| Friends Event | 17/09/22 | 13:00 | 17/09/22 | 17:30 | Friends of Canterbury Cathedral (Mai | 0 Events - Other (E24) | 162726 |
| on hold Pilgriamge Festival | 21/09/22 | 6:00 | 25/09/22 | 22:00 | Dean & Chapter | 0 Events - Other (E24) | 164466 |
| RSN Workshop | 07/10/22 | 9:00 | 07/10/22 | 17:00 | Friends of Canterbury Cathedral (Mai | 0 Events - Other (E24) | 162532 |

Appendix 9: Viewing Gallery Events

| Description | Start Date | Start Time | End Date | End Time | Account | Ordere Type | Event ID |
|---|------------|------------|----------|----------|--------------------------------|-------------------|----------|
| Westminster Stewards Lunch | 21/07/21 | 13:35 | 21/07/21 | 14:45 | Honorary Westminster Stewards | 30 Catering (CAT) | 14901 |
| Canterbury Auction Galleries - Drinks Rec | 23/10/21 | 17:00 | 23/10/21 | 19:20 | The Canterbury Auction Gallery | 16 Catering (CAT) | 15888 |
| Canterbury BID Networking Meeting | 24/05/22 | 17:00 | 24/05/22 | 19:30 | Lodge Sales Office | 50 | 16915 |
| Catering for a Trust event in the Visitor C | 30/06/22 | 0:00 | 30/06/22 | 0:00 | Canterbury Cathedral Trust | 0 | 16746 |
| Trust Drinks Reception | 01/10/22 | 0:00 | 01/10/22 | 0:00 | Canterbury Cathedral Trust | 0 | 16710 |

Canterbury Cathedral

Appendix 10: Summer Visitor Survey August 2022

Canterbury Cathedral Visitor Survey 2022

10 day voluntary survey performed by the Visits team in the Visitor Centre as visitors exited the site

Overall 448 surveys were collected over 10 days

During this time the Cathedral welcomed 10,321 visitors

This survey represents 4.3% of the total visitors



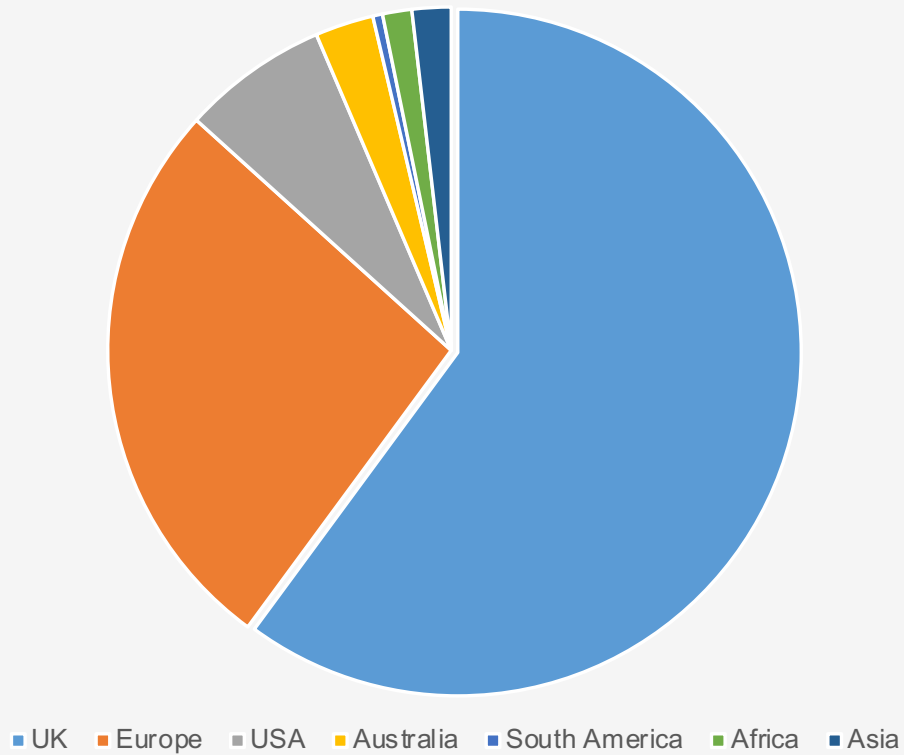
Questions

We split the questions asked into 4 main sections:

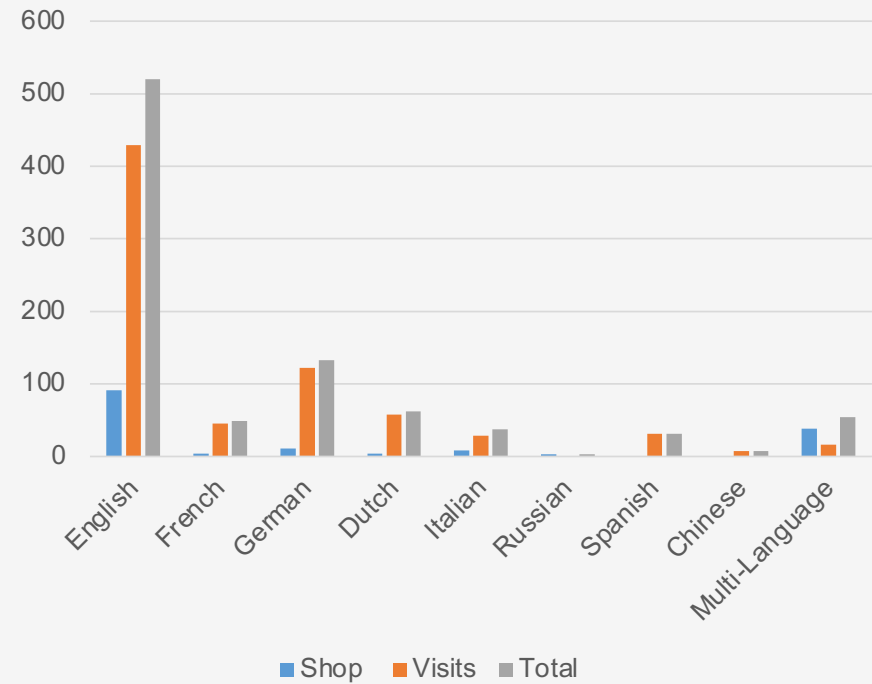
- 1** Visitor Information –
Where they **come from**, travel time, and party size
- 2** Reason for Visit – 2 multi-choice questions –
What was the **main reason** for your visit?
What **prompted** your visit?
- 3** Prior Knowledge –
How many times you've visited
What you **know** about the Cathedral
- 4** Experience –
Length of stay
Rating your visit 1-5
What were the **best bits**
What **could we do** better?

Visitor Information

Visitor Geography



Guidebook Sales



Visitor Information

- Average Party size of those surveyed was **2.3 adults and 0.6 children**
- However, over **57%** of those surveyed brought no children. Of those with children the average party size was **2 adults and 2 children**
- Over **80%** of those with Children were U.K. based
- On average, the largest groups came on **Monday** (2.7 adults, and 1.1 children)
- The largest single group surveyed was **3 adults and 6 children**
- There were **25** groups of just one person

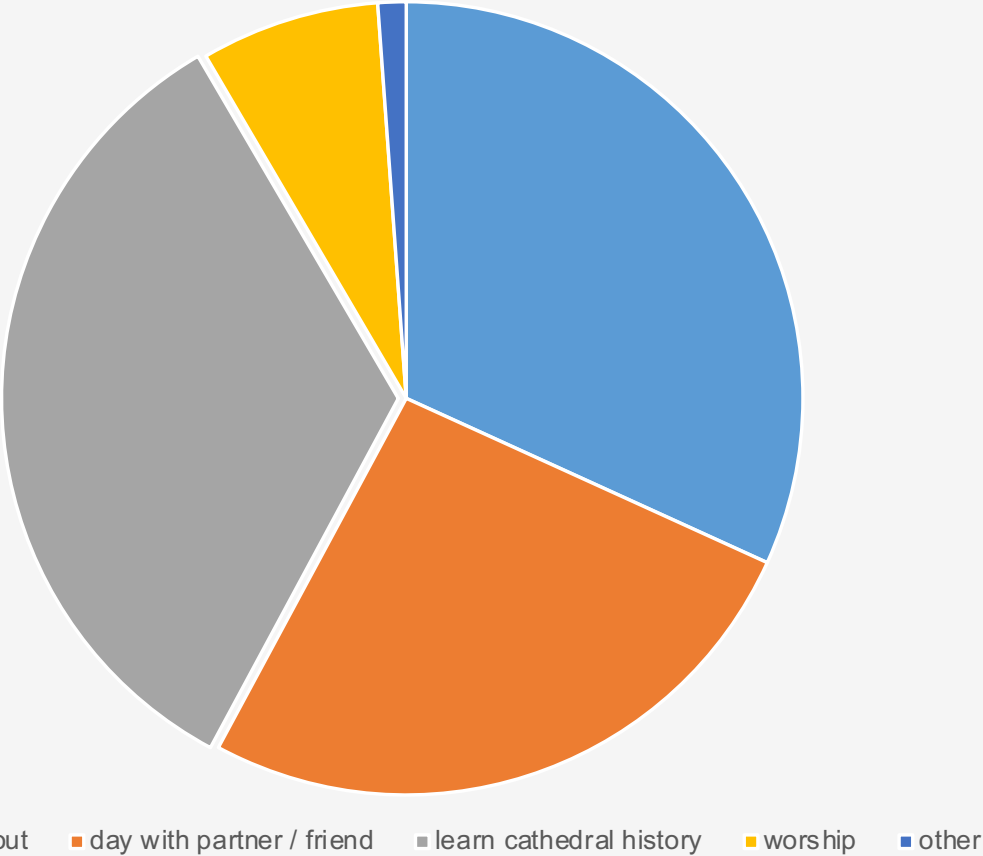
Visitor Information

- Average dwell time per group surveyed was **1.4 hours**, longest stay was **6 hours**, and shortest was **20 minutes**
- The majority of visitors stayed for **1 hour** (256 out of 448)
- Of those who stayed for more than 2 hours, **84%** travelled less than 20 miles to get here and **92%** were U.K. based
- Saturday and Sunday are the days when visitors stay for the shortest time. Saturday average dwell time is **1.2 hours**, Sunday average dwell time is **1.3 hours**
- Thursday is the day when visitors stayed the longest, with the average being **2.1 hours**
- Visitors from the U.S. stayed the longest on average (**2.4 hours**)

Reason for Visit – Main Reason

Reason for Visit

- 1 The main reason for visit were was to learn about the Cathedral’s history **35.5%**
- 2 The second and third reasons closely followed; a family day out **(33.5%)** and a day out with partner/friend **(27.4%)**
- 3 **7.7%** of visitors surveyed came specifically for Worship
- 4 **1.2%** of visitors surveyed chose *other*. Reasons given included: *Return visit, staying locally, just passed by and it looked interesting, Lambeth Conference, and my Aunt told me to.*



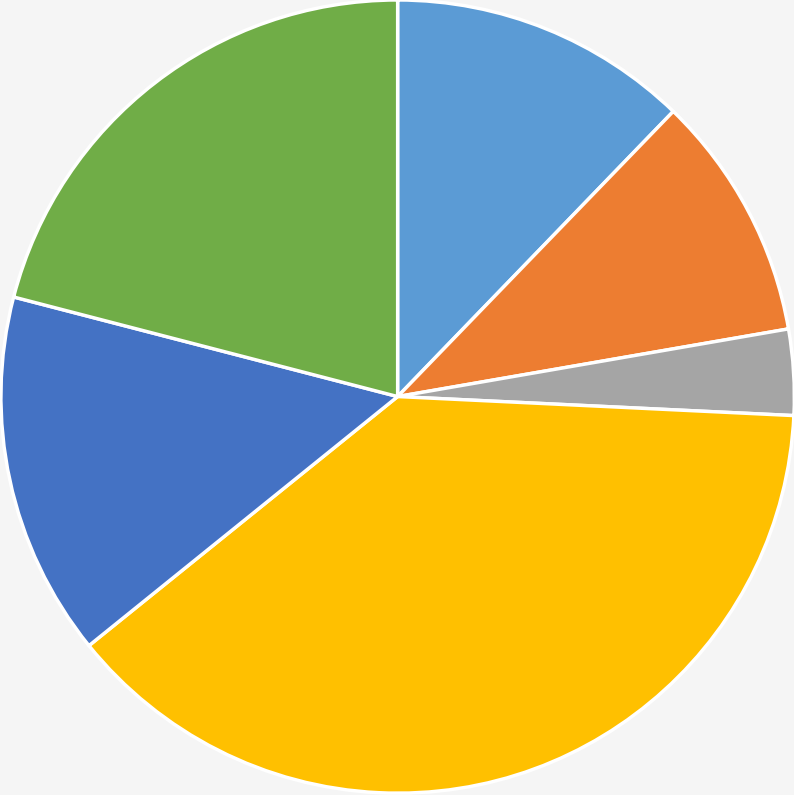
Reason for Visit – What prompted the visit

1 The biggest prompt to encourage visits was Recommendations from Friends / Family **35.5%**

2 Advertising (**11.3%**) and the Kids Go Free offer (**13.7%**) were both similar draws to prompt people to visit

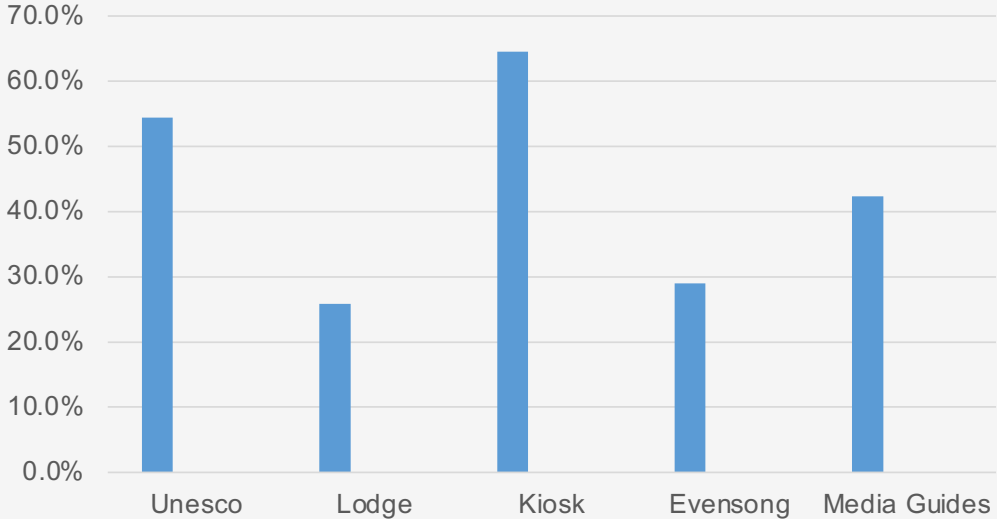
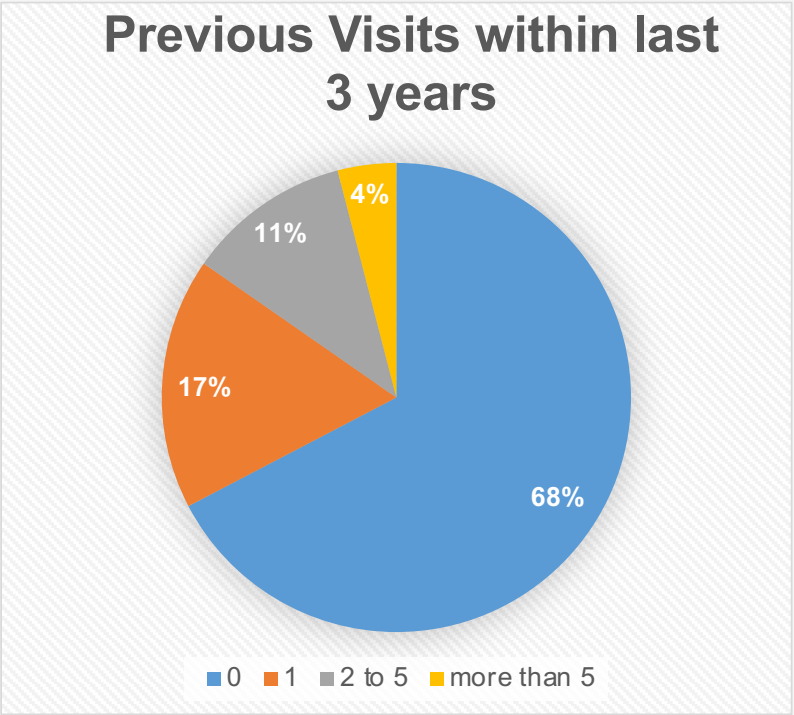
3 **9.3%** of visitors surveyed came after reading a social media post

4 **19.4%** of visitors surveyed chose *other*. Reasons given included: *studies, historic interest, wanted to visit for some time, google told me to, curiosity.*



■ advertising ■ social media ■ tv coverage ■ recommendation ■ kids go free ■ other

Prior Knowledge

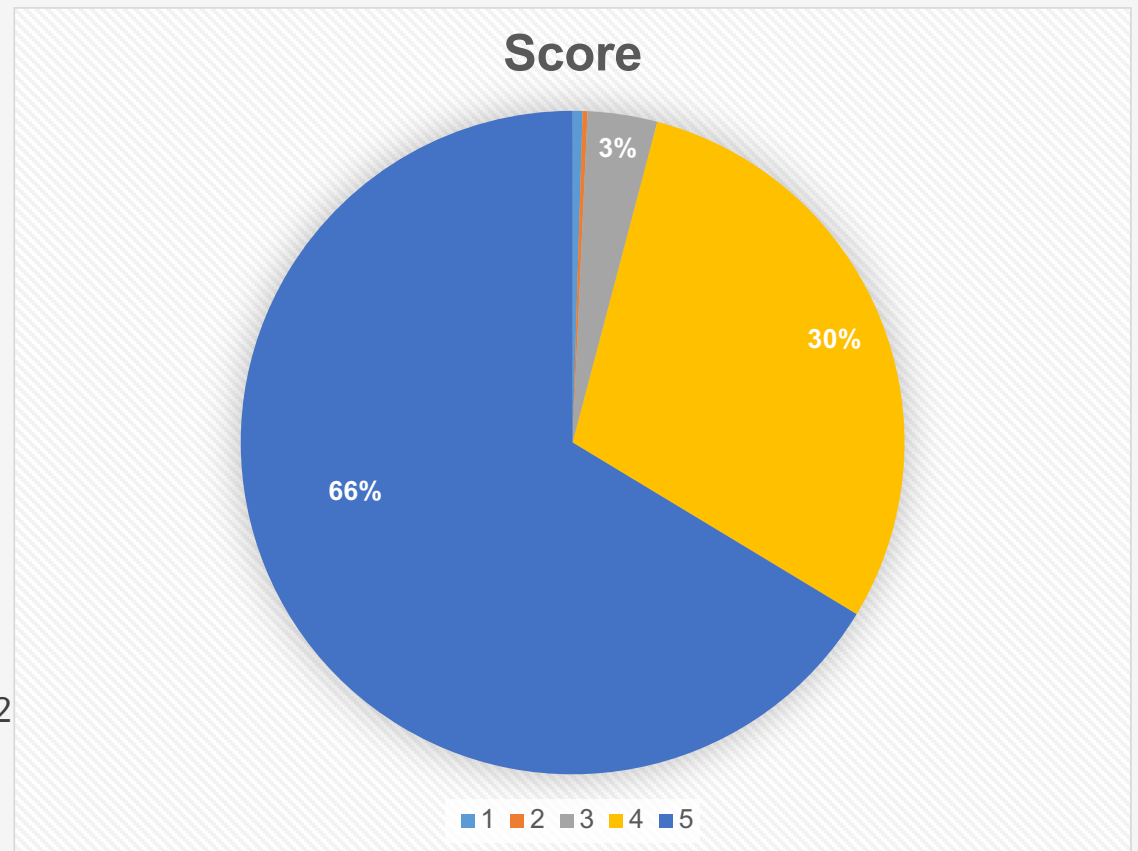


Visitors were asked about their prior knowledge regarding 5 aspects of the Cathedral. Most were aware of the Kiosk offering and the Unesco World Heritage status.

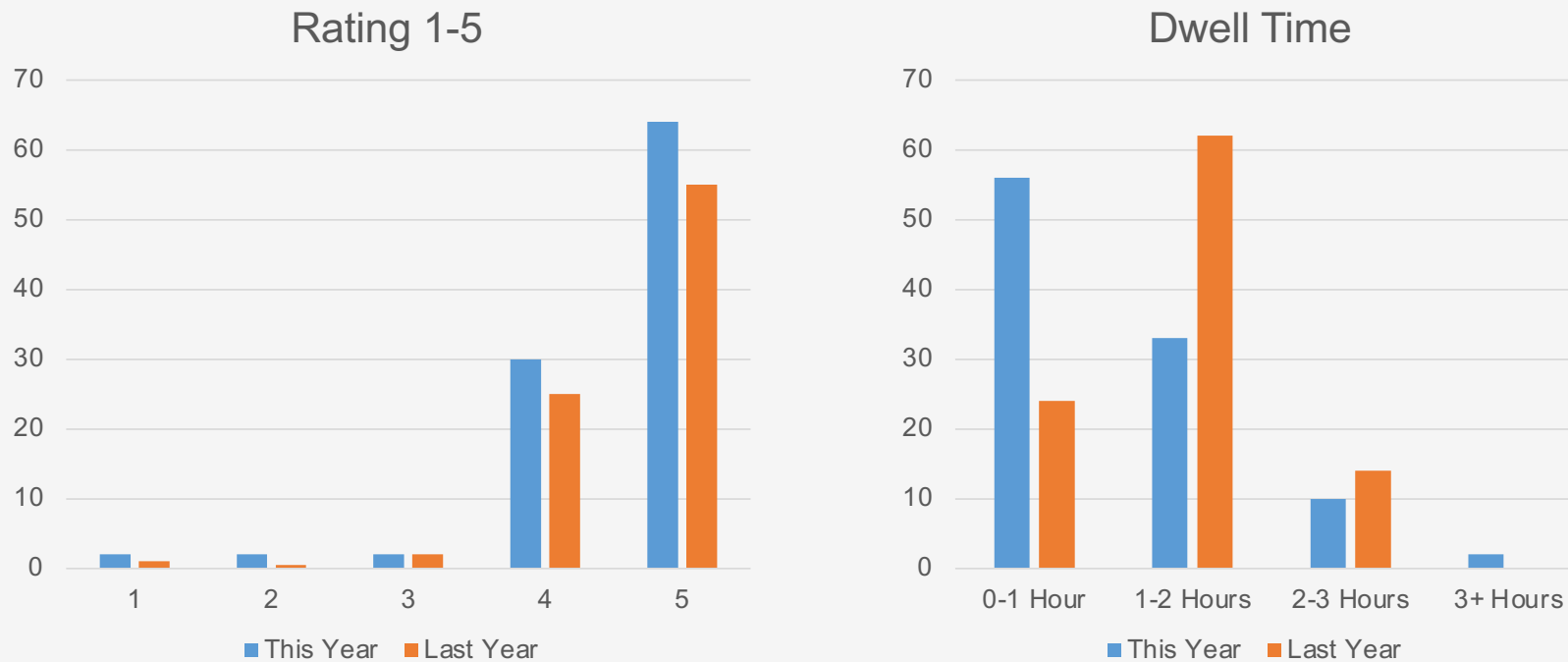
However, fewer knew you could attend Evensong free of charge and that there was a hotel on site.

Visitor Experience

- 1 Visitors were asked to score their visit 1 (poor) to 5 (excellent)
- 2 **66%** of Visitors scored their visit as excellent
- 3 Of those who stayed for more than 2 hours, **85%** scored excellent
- 4 Only 1 person scored their visit a 2 (**0.2%**) and only 2 scored a 1 (**0.4%**)



Visitor Experience – Vs Last Year

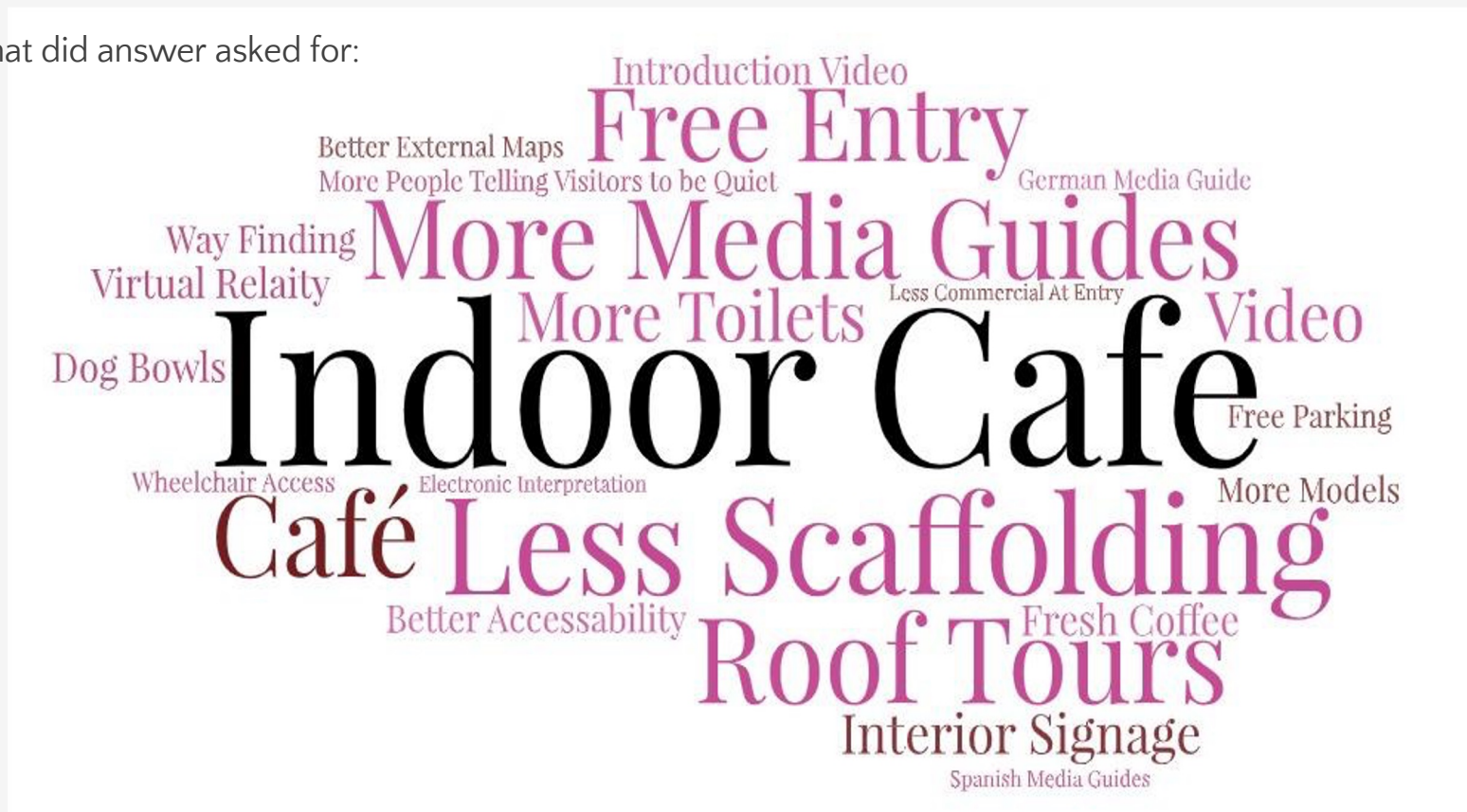


- Average dwell time last year 1.75 hours, this year 1.4 hours
- Last year 97 % of visitors were from the UK, this year 60.1%

Visitor Experience – what we could do better?

Of the Visitors surveyed **56%** did not answer this question, and **12%** answered “nothing”, “thank you”, or “it was perfect”

Those that did answer asked for:



Summary – U.K. Visitor Information

Of the Visitors surveyed **60.1%** lived in the U.K.

This tallies with our guidebooks sales over the period, of which **58.0%** were English guidebooks

On average, the U.K. based visitors travelled between **115 miles** to get to us, between **1-2 hours**

The average U.K. party size was **2 adults and 1 child**

Average dwell time for U.K. based visitors was **1.5** hours

Of those who stayed for more than 2 hours, **84%** travelled less than 20 miles to get here and **92%** of those were U.K. based

Recommendations from family or friends was the main prompt for U.K. visitors (**48.2%**), but for those who came with children **33.3%** said the main prompt was the Kids Go Free offer

Of the U.K. based visitors **71%** had not visited before and **89%** had no plans to return within the next 2 years

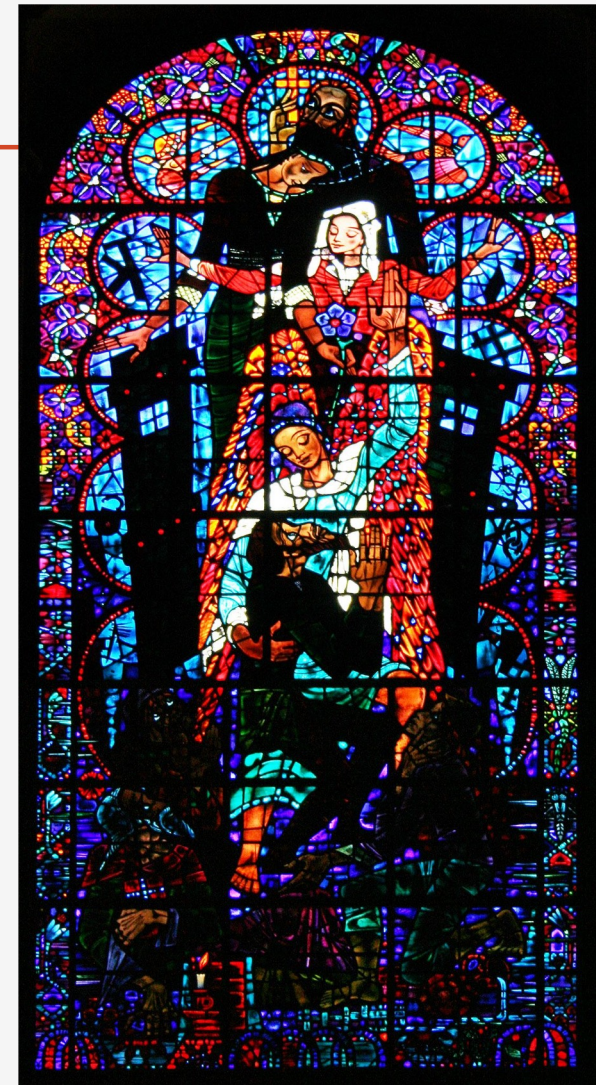
U.K. based visitors scored their visit on average **4.6 out of 5**.

Groups Feedback – March to July

Between March and July we welcomed over 105,000 paying visitors to the Cathedral, of which 20% came as part of pre-booked groups

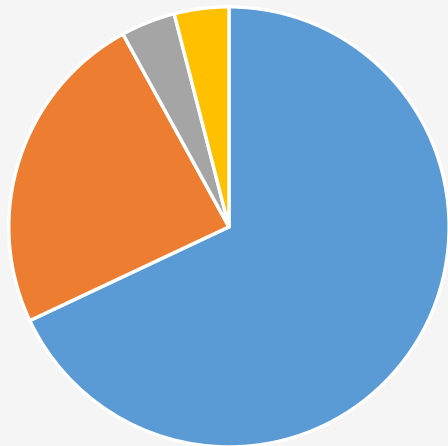
Booked Groups are all asked to fill in a post-visit survey, these are completed by the organisers

Around 80% of organisers send back feedback forms



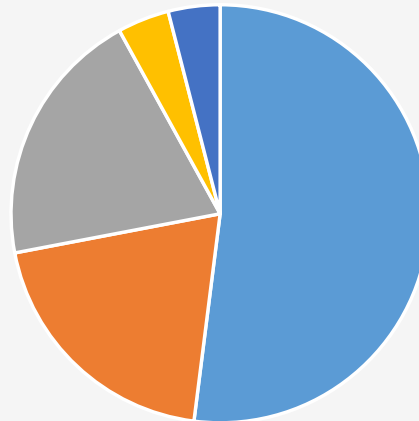
Groups Feedback

How Would You Rate your Visit?



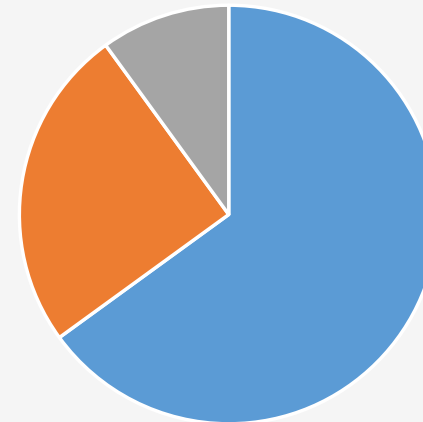
■ Excellent ■ Very Good ■ Good ■ Poor

Where did you hear about Group Visits to Canterbury ?



■ Visited Previously ■ Cathedral Website
■ Travel Trade ■ Brochure
■ Other

What Did You Think of the Booking Process?



■ Extremely Well Organised
■ Well Organised
■ Somewhat organised

Groups Feedback

- **75%** of Visitors rated our staff and volunteers as **Extremely Helpful**
- The Groups Visitors who had a tour found the quality to be of a very high standard, with **75%** rating them as **Excellent** and **20%** rating **Good**
- The information given prior to the visit was **Very Helpful** (80%)
- **95%** of Groups Visitors surveyed would **recommend** a group visit to Canterbury Cathedral
- The most common feedback was around length of tour and fitting the visit into onward itineraries; traffic delays and travel issues around getting to the Cathedral; and automating the booking process using online systems

Summary – Overall

Our visitors are generally happy with their experience, most scored **5 out of 5** for their visits, with only a small handful giving suggestions for improvements

We now need to work hard to encourage repeat visiting as **68%** of visitors did so for the first time, and of those only **8.4%** had plans to make a return visit

It is encouraging to see that recommendations from family / friends are the highest driver of first time visitors and that we are creating advocacy through our offer

The best things about visitor's experience were the Stained Glass, Kids' Trails, Architecture, and our Staff and Volunteers

Some more research could be useful to look into the success rate of Social Media and Advertising channels to drive visitor attendance and engagement

The biggest request was an indoor café and more on-site facilities. This would encourage dwell time and further advocacy, as well as encouraging more repeat visits from locals



CANTERBURY
cathedral

