



Shaped by Industry Shared with Pride Project **A Cultural Tourism Initiative for European Year of Cultural Heritage 2018** **Evaluation Report**



Flame Gasworks Museum performance, audience playing the part of gasworks' stokers during the 1919 strike over pay.
Photo courtesy of Mid and East Antrim Borough Council.

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Executive Summary

Shaped by Industry – Shared with Pride was a Mid and East Antrim Borough Council led project, which aimed to use a unique participative theatre offering to promote the industrial heritage of the Causeway Coastal Route, to increase tourist numbers and dwell time. The project was delivered between August 2018 and December 2019, as a partnership between Mid and East Antrim Museum & Heritage Service, Big Telly Theatre Company, and Carrickfergus Enterprise. It consisted of two phases of immersive, participative theatre performances at four heritage sites along the Causeway Coastal Route: Carnlough harbour; Glenarm village; Whitehead Railway Museum; and Flame Gasworks Museum in Carrickfergus. *Shaped by Industry – Shared with Pride* built on the successful Heritage Hub at Carnlough Town Hall capital works project of 2017-8, which created a dual purpose community space and heritage centre in Carnlough, and showcased the diverse industrial heritage of the Causeway Coastal Route within Mid and East Antrim.

A detailed list of **aims and objectives**, along with expected outcomes is available on pages 7 and 8.

The **National Lottery Heritage Fund** provided £50,000 of funding with a Heritage Grant.

Mid and East Antrim Borough Council provided £5,000 towards delivery of the project and 2.5 full time equivalent staff.

A table of **planned activities** is available on pages 12 and 13, and **completed activities** on page 39.

The summative evaluation began in May 2019 to gain an understanding of whether the project had achieved its aims and objectives, how the participating sites and project partners had benefited from the project, and recommendations for sustainability after funding finishes. The external evaluator developed a bespoke framework for quantitative and qualitative evaluation of the project, measuring outcomes and outputs against approved purposes and expected outcomes for heritage, people, and communities, then wrote this report on behalf of Mid and East Antrim Museum & Heritage Service. Formative evaluation was carried out at the first phase of performances in Carnlough over European Heritage Open Days weekend on 8 and 9 September 2018, with a participant questionnaire¹ and informal focus groups.² Learning from Phase 1 was around scheduling of performance times, managing numbers of participants, and how best to use the Heritage Hub space as a starting point for performances. All the participant evaluation forms and focus groups were very positive, with everyone stating they enjoyed the performance, and 100% of respondents wanting to find out more about industrial heritage. Further evaluation was carried out at the tourism business consultation event, 'Coffee with Colin', with the CEO of Hospitality Ulster, held in November 2018, with questionnaires on 'Coffee with Colin'³, and a focus group session with five structured questions exploring how the project could work with local tourism businesses.

During Phase 2 evaluation was carried out at performances in May and June 2019, with the external evaluator attending three performance days. Participants completed questionnaires after all performances⁴, and seven informal focus groups were held.⁵ Learning from Phase 2 evidenced that 67% of participants pre-booked their tickets online, the performances attracted new audiences to all sites, particularly Flame and Carnlough, and that a large number of the audience travelled from outside the Borough to participate. Again, the feedback was excellent, with over 95% of the audience enjoying the performance, learning something new, and wanting to attend a similar event again. Performance content was informed by research outlined by a professional researcher, then continued by site volunteers, allowing Big Telly to develop bespoke, authentic performances. From the focus groups outcomes the evaluator ascertained that all the participants, including primary aged children, had understood and responded to the storylines, and were able to comment on storyline events after the performance.

Another strand of the project was developing relationships with local tourism businesses that expressed an interest in aligning their business with the project. Businesses benefited from photoshoots with costumed actors in the week before performances, and the accompanying promotion on Council and project partners' social media channels. Some businesses offered discounts to performance ticketholders, and longer-term this has given participating sites an idea of how to engage with local tourism businesses to mutual benefit, offering other activities and opportunities to increase visitor spend and dwell time. The project has given

¹ A copy of the participant questionnaire is at Appendix 2.

² A copy of the focus group questions can be found at Appendix 3.

³ A copy of the participant questionnaire can be found at Appendix 5.

⁴ A copy of the participant questionnaire can be found at Appendix 7.

⁵ A copy of the focus group questions can be found at Appendix 8.

Glenarm, The Heritage Hub at Carnlough Town Hall, and Whitehead Railway Museum membership of the European Route of Industrial Heritage, the largest industrial heritage network in Europe, with Europe wide marketing. The performances had a 68% attendance rate, which is considerable for such an innovative concept, particularly when performances were held on weekends where there was a lot of competition with other local activities, and evidences not only the strong marketing campaign, but also the attraction of the unique immersive performances.

Location	Performance Date	Performance Times	Participants
Carnlough Harbour	Saturday 8 September	11am, 12pm, 2.30pm, 3.30pm	51
	Sunday 9 September	11am, 12pm, 2.30pm, 3.30pm	32
Carnlough Harbour	Saturday 4 May	11am, 12pm, 2.30pm, 3.30pm	30
	Sunday 5 May	1pm, 2pm, 4pm, 5pm	32
Glenarm Village	Sunday 5 May	3pm, 4pm, 6pm, 7pm	31
	Monday 6 May	11am, 12pm, 3pm, 4pm	38
Whitehead Railway Museum	Friday 24 May	10.30am, 11.30am, 2pm, 3pm	28
	Saturday 25 May	10.30am, 11.30am, 2pm, 3pm	45
Flame! Gasworks Museum	Friday 31 May	7pm, 8pm	16
Flame! Gasworks Museum	Saturday 1 June	2pm, 3pm, 7pm, 8pm	21
Flame! Gasworks Museum	Sunday 2 June	2pm, 3pm	21

Evaluation Data	Measured by	Phase 1 Performance Participant Numbers	Tourism Business Consultation Event	Phase 2 Performance Participant Numbers
Quantitative data	Participant Questionnaire	41	12	96
Qualitative data	Focus groups and feedback	7	26	26
Event attendance	Counting attendees	83	26	263

Evaluation Data	Measured by	Number
Qualitative data on participating site experience	Interviews with site staff and volunteers	6
Qualitative data on project outcomes	Interviews with project partners and sites	9
Qualitative data on project	Interviews with project staff	3

Mid and East Antrim Museum & Heritage Service are keen to continue the successful partnership working that underpinned the accomplishments of this project, and will be sharing the learning and project toolkit at the closing seminar on 26 September. Inter-departmental working by Council staff has also been a feature of the project, with Museum & Heritage Services working closely with fellow tourism staff within the Tourism, Arts & Culture Department. 346 adults and children participated in the performances, with 26 people attending the tourism business consultation event. The evaluation evidenced that participants would be prepared to pay an average of £5 for a 20 to 30 minute immersive performance. *Shaped by Industry – Shared with Pride* has achieved project aims and objectives, and been delivered on budget, and on time.

The final seminar will be held in the Linen Hall Library in Belfast, to tie in with their *Linenopolis* industrial heritage project, which was also a EYCH2018 project. A copy of the seminar flyer is available at Appendix 9.

A detailed **summary of project achievements** is available on pages 39 and 40.

A detailed **summary of recommendations** on performances, partner businesses and opportunities for creating experiences, partner sites, and sustainability and project development is available on pages 45 and 46.

Introduction

In 2018 the Causeway Coastal Route was recommended by Lonely Planet as the top region in the world to visit, due to the internationally recognised scenic road that follows the coastline of nine glens. The Giant's Causeway received 1.04 million visitors in 2018, an increase of 5% on 2017.⁶ To ensure tourism along the Causeway Coastal Route is sustainable, visitors need to be better dispersed along the nine glens of Antrim. The European Year of Cultural Heritage 2018, along with the Lonely Planet recommendation, created the perfect opportunity to highlight the distinctive cultural tourism offer of industrial heritage coupled with world famous scenery. Cultural tourism in Northern Ireland represents 40% of the visitor market,⁷ yet traditionally large numbers of tourists flock to the same established visitor attractions, such as Giant's Causeway, Titanic Belfast, and Ulster Museum, rather than seeking out more unique experiences.

Between January 2017 and June 2018 Mid and East Antrim Borough Council led a project with Heritage Lottery Fund support to provide heritage interpretation in Carnlough. The Heritage Hub at Carnlough Town Hall was the outcome of significant community engagement and consultation. The first floor of the former Town Hall, built in 1856, was developed into a multi-purpose space, providing an engaging high-quality interpretation of the significant and distinctive industrial heritage, history, and geology of Carnlough and the wider Glens. The space functions as a community centre for local residents, while also providing information to visitors on the local area and heritage. Carnlough is one of four coastal villages along the Causeway Coastal Route, and is a dedicated Conservation Village with a population of just over 2,000 people.⁸ In May 2017, as part of the development of an interpretation strategy for the Heritage Hub at Carnlough Town Hall, a Destination Workshop was facilitated by Louise Browne Associates. Thirty members of the Gobbins and Glens Tourism Clusters discussed how access to and understanding of the heritage of the Causeway Coastal Route would improve the visitor experience. Responses evidenced the need for development of authentic, personalised visitor journeys, and experiential tourism.

An Industrial Heritage Audit, commissioned by Causeway Coast and Glens Heritage Trust in 2013, highlighted the different types of extractive industries that existed in the Glens, along with the support infrastructure, such as narrow gauge railways. This was echoed in a 2018 report on industrial heritage in Mid and East Antrim commissioned by Mid and East Antrim Council through funding from the EU Rural Development Programme. While Belfast is well known for such industries as shipbuilding, linen production, and ropemaking, rural sites on the Causeway Coastal Route are not being discovered by audiences seeking industrial heritage. The European Year of Cultural Heritage 2018 offers the opportunity to deliver a pilot partnership project, raising the profile of Mid and East Antrim as a unique cultural heritage destination, and showcasing the potential of industrial heritage to attract visitors to the area from across Northern Ireland and wider afield. Council colleagues within Tourism have highlighted the established German tourist market visiting the Gobbins, and participating in other outdoor activities, so they are an out of state target market. The *'Making Heritage Matter'* Heritage Asset Audit and report completed by Mid and East Antrim Museum & Heritage Service in May 2016 recognised the importance of industrial heritage as an asset to support the growth of sustainable tourism. The recent announcement of over £38million of funding for Carrickfergus under the Belfast Region City Deal has highlighted the importance of heritage-led tourism. Councillor Billy Ashe MBE commented *'This programme of investment will regenerate, reposition and rebrand the town of Carrickfergus, placing it firmly on the map as a heritage-led tourism hub, part of the wider Belfast story and vital starting point on the internationally recognised Causeway Coastal Route.'*⁹

Council believes the potential of tourism has not been fully realised in Mid and East Antrim. During 2017 the average length of stay for visitors to the Borough was 3.8 days (up from 3.5 days in 2016¹⁰), with an average spend of £169 per person (up from £153 in 2016).¹¹ The average length of stay is increasing year on year,

⁶ Northern Ireland Statistics and Research Agency (2018) *'Northern Ireland Annual Tourism Statistics 2018'* available at <https://www.nisra.gov.uk/news/northern-ireland-annual-tourism-statistics-2018> p15 (accessed 14/06/19)

⁷ Tourism Northern Ireland (2017) *'A Prospectus for change: A strategic framework to unlock the potential of heritage-led tourism in Northern Ireland'* <https://tourismni.com/globalassets/grow-your-business/2018-european-year-of-cultural-heritage/tourism-ni-heritage-framework-a-prospectus-for-change.pdf> (accessed 14/06/2019)

⁸ Northern Ireland Statistics and Research Agency (2018) *'2017 Population Estimates for Small Areas'* available at <https://www.nisra.gov.uk/statistics/population/population-estimates-small-areas> (accessed 09/06/2019)

⁹ *'Belfast Region City Deal will position Carrickfergus as a must-visit tourist destination'* available at <https://www.midandeastantrim.gov.uk/news/almost-40m-of-140119> (accessed 18/06/2019)

¹⁰ Mid and East Antrim Borough Corporate Plan April 2017- September 2017 Plan p10

¹¹ Mid and East Antrim Borough Corporate Six Month Progress Report April 2018 – September 2018 p11

yet is still below the average for Northern Ireland as a whole, despite the unique natural beauty of the landscape, and strong visitor numbers to tourist and heritage attractions. Strong visitor numbers are partly due to the large number of day trips from Belfast to see Game of Thrones filming sites along the Causeway Coastal Route, so opportunities to develop the quality of the visitor experience and attract larger numbers of independent travellers to stay longer in the Borough are being prioritised by Council. The tourism brand of *'Shaped by Sea and Stone'* is at the heart of the new tourism campaign in Mid and East Antrim, with an easy to navigate visitor website, social media campaigns, and the forging of stronger links with Tourism Ireland, and Tourism Northern Ireland, as well as local tourism businesses. Council economic development strategy identified heritage sites on the Causeway Coastal Route, such as the four participating industrial heritage sites, as one of three primary attractors to the Borough.¹² The Causeway Coastal Route Master Plan and Council tourism strategy also focus on the strategic importance of the Causeway Coastal Route, and a collaborative approach with local tourism businesses. *Shaped by Industry – Shared with Pride* fits with three of the Council's objectives in the area of sustainable jobs and tourism, to *'grow, support and sustain new and existing businesses through council and other initiatives'*, *'attract more visitors to stay longer and spend more through the delivery of our tourism strategy'*, and *'create a compelling tourism and economic proposition by developing and investing in our unique heritage and assets.'*¹³

Shaped by Industry, Shared with Pride was delivered between August 2018 and December 2019, and was managed by Mid and East Antrim Borough Council Museum & Heritage staff, in partnership with Big Telly Theatre Company and Carrickfergus Enterprise. The project aimed to use live bespoke immersive performances at four key industrial heritage sites along the Causeway Coastal Route to attract visitors to stay in the area longer, and to encourage relationships between the sites, and buy-in from local tourism sector businesses.



Whitehead Railway Museum performance, photo courtesy of Mid and East Antrim Borough Council.

'You see people acting out what happened years ago, the changes the trains brought to the countryside, or little things that happened down through the years. It adds a whole new dimension to things.'

Charles Friel, Whitehead Railway Museum, on BBC Radio Ulster.

¹² Mid and East Antrim Borough Council (2018) 'Amplify: Integrated Economic Development Strategy 2018-2030' (accessed 31/05/2019)

¹³ Mid and East Antrim Borough Corporate Plan 2019-2023 p14

Aims and objectives

The objectives of the project focused on strengthening connections between industrial heritage sites to maximise impact in the market, and the development of a unique tourism offer to support growth in tourism along the Causeway Coastal Route. This was achieved through creating experiences that encouraged visitors to stay in the area longer, whilst using creativity to showcase industrial heritage in an innovative way.

1. Connect sites along the Causeway Coastal Route

Encourage a connection between the four key industrial heritage visitor attraction sites along the Causeway Coastal Route, to build relationships with each other, encourage visitors to consider the other sites, and consider joint marketing initiatives.

2. Local tourism business and community involvement

Through existing relationships with the Gobbins and Glens tourism clusters, and Carrickfergus Enterprise client businesses, encourage tourism businesses and communities to use the industrial heritage of the area to promote a unique tourist offering.

3. Create a 'go to' destination

Encourage the development of a distinctive and sustainable tourism offer across the four connected industrial heritage sites along the Causeway Coastal Route, by offering visitors participative theatre as an active means of engagement, and externally evaluate audience responses to this experience.

4. Build our Brand

Foster a tangible link between the four key industrial heritage sites on the Causeway Coastal Route and the industrial heritage of the Titanic Quarter, Belfast.

Expected outputs and outcomes from the *Shaped by Industry - Shared with Pride* project were:

- The research, design, and delivery of up to 40 bespoke, repeatable performances at key industrial heritage sites along the Causeway Coastal Route over two phases. Phase 1 was in September 2018, and Phase 2 was May to June 2019. The expected outcome of these performances was to animate the sites to engage a new tourist audience.
- Working with local tourism trade businesses through Carrickfergus Enterprise's Causeway Coastal Hub network, and with volunteers at each site to actively promote the performances. This will give an outcome of fostering marketing and connectivity between sites, and encouraging connections with Titanic Quarter in Belfast.
- Phase 1 was externally evaluated in order to refine and improve performances and promotion for Phase 2 delivery, and wider buy in from local tourist businesses and communities. This was to encourage a post-project outcome of sustainability in the use of audience participative theatrical performances at industrial heritage sites along the Causeway Coastal Route.
- Delivery of a seminar in October 2019 to share project learning with tourism stakeholders, including members of Carrickfergus Enterprises' Causeway Coastal Hub network and the two Tourism NI backed tourism cluster groups for the Glens and the Gobbins areas. The outcome will be an innovative approach to respond to changing market trends, and capitalise on the opportunities theatre based engagement can provide to increase sector resilience.
- Development of a simple online and downloadable *Shaped by Industry - Shared with Pride* toolkit, including a risk assessment/audience engagement template as a project legacy, with the outcome of encouraging participative theatre as a sustainable means of animating industrial heritage sites.
- Using the opportunity of the European Year of Culture and the outcomes of the *Shaped by Industry - Shared with Pride* project to seek membership of the European Route of Industrial Heritage. This is a tourism networking association across Europe, that sees the European Year of Cultural Heritage 2018 as a significant marketing and promotional opportunity to strengthen industrial heritage as a tourism brand. We aim to have the Causeway Coastal Route profiled on the European Industrial Heritage Trail.
- Attracting more cultural tourists to the Causeway Coastal Route within our Borough.
- Identifying to local tourism businesses the economic benefit of linking to local industrial heritage sites
- Through external evaluation gaining a better understanding of cultural tourist needs and preferences, in order to provide a sustainable legacy for this pilot project.

Outcomes for heritage

- A wider range of people will be involved in heritage. *Shaped by Industry – Shared with Pride* will provide an increased knowledge and appreciation of the industrial heritage of the Causeway Coastal Route, for both local people and visitors to the area.

- Potential to be among the first few sites in Northern Ireland to hold membership of the European Route of Industrial Heritage.
- Heritage will be identified and better explained. From the project research new narratives will be developed to change perceptions of industrial heritage.

Outcomes for people

- People will have developed skills. The four volunteer led sites will be better able to market and promote themselves, and see where their heritage site fits in their market sector.
- People will have learned about heritage, leading to change in ideas and actions. Participants will want to learn more about, and visit other industrial heritage sites, site volunteers will be prompted to learn more about their site.

Outcomes for communities

- The funded organisation will be more resilient. Sites will increase their ability to work in partnership with other organisations, and will be able to consider new sources of income through commercial activities.
- The local area will be a better place to work, live, or visit. Sites will know more about their history and how to present it to offer something unique to visitors, and they will also have a better knowledge of other heritage sites of interest in the local area.
- The local economy will be boosted, partner business will benefit from increased promotion to boost their business.

Approved purposes

The approved purposes of the project for the National Lottery Heritage Fund were:

- The *Shaped by Industry – Shared with Pride* pilot project which will run from June 2018 to December 2019 will connect four key industrial heritage sites along the Causeway Coastal Route. The selected sites are: Whitehead Railway Museum; The Heritage Hub at Carnlough Town Hall; Flame Gasworks Museum, Carrickfergus; Whiting Mill Glenarm and the Antrim Coast Road.
- The heritage sites will be promoted via local tourism businesses and will act as natural staging posts by creating a way into these sites through engaging, repeatable 15-20 minutes live participatory theatre performances, using a gaming format.
- The toolkit produced will be available as a downloadable resource, and promoted through Carrickfergus Enterprise as a legacy of their Coastal Communities funded East Antrim Coastal Way and Glens Coastal Way projects.
- A closing seminar will be delivered in conjunction with the project evaluation and lessons learned applied to other projects.

National Lottery Heritage Fund would like the development and evaluation of the project to focus on three interlinked themes for tourism and heritage:

1. Sustainability - responsible and ethical tourism at sites, development of new heritage narratives to transform tourist's perceptions of sites.
2. Galvanize - tourism businesses into action to exploit more of each site's heritage potential.
3. Marketing and promotion - innovative ways of tourism and heritage promotion, use of social media platforms, EYCH18, co-operation and linking between sites and tourism businesses.

An additional goal was to achieve an agreement with Titanic Belfast, to promote the industrial heritage it shares with the four project sites, so all sites can help each other in marketing.

Key Stakeholders and Project Partners

Department of Communities, Historic Environment Division; Tourism NI, and National Lottery Heritage Fund

Shaped by Industry – Shared with Pride is a European Year of Cultural Heritage 2018 pilot project funded by the Department of Communities, Historic Environment Division; Tourism NI, and the National Lottery Heritage Fund. £50,000 of funding was awarded for the *Shaped by Industry – Shared with Pride* project. Paul Mullan, Head of National Lottery Heritage Fund in Northern Ireland commented on announcing the award *‘The EYCH is more than an opportunity to showcase our cultural heritage; it presents a challenge to the sector to creatively explore ways to fully realise the potential of our cultural heritage as a lever to attract additional investment, boost tourism and aid regeneration.’*¹⁴ Rosemarie McHugh, Director of Product Development at Tourism NI, commented *‘We see this as the beginning of a longer term journey to maximise our tourism offering by promoting a cross-sector, partnership approach.’*¹⁵

Mid and East Antrim Museum & Heritage Service

The work of Mid and East Antrim Museum & Heritage Service is a community-focused service provided by Mid and East Antrim Borough Council, delivered to a Forward Plan 2016-2019, and aligned with the priorities of the Council Tourism, Arts, and Culture Division. With this project Mid and East Antrim Museum & Heritage Service have contributed significantly towards Council’s strategic priority to develop tourism in the Borough;¹⁶

Strategic Aim 2 - Developing our tourism potential

- Objective 1: Build our brand and make Mid and East Antrim Borough a ‘go-to’ destination.
- Objective 4: Actively involve our local businesses and communities in developing and delivering tourism products.
- Objective 5: Safeguard our tourism assets including the natural and built environment.

The Mid and East Antrim Museum & Heritage Service has a mission to reflect the corporate and community planning priorities of Council; creating a better life for all through growing the economy; developing our tourism potential; building stronger, safe and healthy communities; delivering excellent services; and developing a high performing organisation. The Museum & Heritage Service vision is to engage audiences with heritage, fostering a sense of place, and providing opportunities for lifelong learning. The mission is *‘to collect, preserve and interpret with our local communities the heritage of the Mid and East Antrim Borough and to provide an accessible and enjoyable service relevant to diverse needs and interests.’* The Service vision is to *‘strengthen a shared sense of local identity through an imaginative use of our collections and services. We aim to make a positive contribution to the lives of local people and inspire visitors to Mid and East Antrim. We will provide a service that is accessible to everyone and reaches out to new audiences.’* Mid and East Antrim Museum & Heritage Service have benefitted from working in partnership with other heritage sites in the Borough, and gaining a deeper understanding and awareness of the area’s industrial heritage.

Mid and East Antrim Borough Council provided £5,000 towards project delivery costs, and 2.5 full time equivalent staff.

Big Telly Theatre Company

Big Telly Theatre Company was established by Zoe Seaton in 1986, and is based at Flowerfield Arts Centre in Portstewart. Big Telly is one of Northern Ireland’s longest established theatre companies, and work all across Northern Ireland. They are leaders in the field of site responsive and participative theatre, and have worked in partnership with many organisations in the areas of tourism and heritage previously. Big Telly developed the scripts and delivered the bespoke, site specific participatory theatre performances, based on their unique gaming format.

Carrickfergus Enterprise

Carrickfergus Enterprise are a social enterprise, providing support and training to the local business community for over 38 years. They support start-up and small businesses in all aspect of business development, and can provide expert mentors, and support through a number of funded programmes.

¹⁴ Mid and East Antrim Borough Council (2018) ‘£500,000 to showcase NI’s cultural heritage’ available at <https://www.midandeastantrim.gov.uk/news/500000-to-showcase-010518-2/5/18> (accessed 18/05/2019)

¹⁵ Mid and East Antrim Borough Council (2018) ‘£500,000 to showcase NI’s cultural heritage’ available at <https://www.midandeastantrim.gov.uk/news/500000-to-showcase-010518-2/5/18> (accessed 18/05/2019)

¹⁶ Mid and East Antrim Borough Council Strategic Priorities 2015-2019

Carrickfergus Enterprise will align their Coastal Tourism Hub network of forty-five tourism businesses along the Causeway Coastal Route with the project, to encourage interest and involvement from the sector. Carrickfergus Enterprise also have a close working relationship with Tourism NI and the Gobbins and Glens tourism clusters along the Causeway Coastal Route. Carrickfergus Enterprise are responsible for raising awareness of the use of participative performances among the tourism cluster groups, and making tourism businesses aware of the opportunities the project presents for them to attract visitors and tourists to their business.

Whitehead Railway Museum

Whitehead Railway Museum is run by the Railway Preservation Society of Ireland, and was recently refurbished with a Heritage Lottery Fund grant to develop the carriage workshop and locomotive sheds into a museum. After re-opening in 2017, visitor figures were 15,000 for 2018.¹⁷ The Railway Preservation Society of Ireland is a registered charity, and is ran mainly by volunteers. They received the Queens Award for Voluntary Service in 2014. The Railway Museum is open Thursday to Saturday from 10am to 4pm, and offers 3 guided tours daily at 11am, 1pm, and 2.30pm. The museum charges for entry, £7 for adults, £6 for concessions, £5 for children, and £20 for a family of 2 adults and 2 children. It is accessible by car, with a free car park next to the site, and by train every half an hour from Belfast, with a journey time of 30 minutes. It takes around 10 minutes to walk from the station to the Museum. There is an on-site Edwardian tea room, offering drinks, snacks, and lunches, and there are regular steam train rides and event days throughout the year. Translink help with marketing Whitehead Railway Museum by displaying banners in Lanyon Place station (formerly Central Station) in Belfast. Whitehead Railway Museum have previously organised joint promotions with the Gobbins cliff path and Carrickfergus Castle, and would like to develop their audience more into the family, and non-railway enthusiast market.

The storyline was based in the dining car and consisted of three 'starters', two 'mains', and a dessert, that participants chose from the menu. Themes included bizarre customer behaviour on first train journeys in the 1860s, a mudslide causing a derailment in 1910, letters from the Front during the First World War, a station robbery in 1939, a smuggler from Ballymena on the Dublin to Belfast train in 1948, and day trips to the seaside and Lough Neagh.

The Heritage Hub at Carnlough Town Hall

This nineteenth century former Town Hall in the centre of Carnlough village is owned by Mid and East Antrim Council. In June 2018 a dual purpose community and exhibition space was opened after a capital investment for refurbishment. The exhibition explores the industrial heritage and the landscape of the area, and local links to the Londonderry family, and is manned by volunteers through Carnlough Community Association. The Heritage Hub is open 2pm to 5pm on Sundays between April and September, as well as Saturday 2pm to 5pm July and August. As the site has only been open for one season it has received just over 1,000 visitors. There is free car parking in the village, and a limited bus service from Ballymena, Larne, and Ballycastle, with no Sunday service. The storyline is set in the 1850s at the height of the development of the limestone quarrying in Carnlough. Lady Londonderry demands payment of rent arrears from her Carnlough tenants, even though the crops are failing, and the tenants are plotting to rebel, then there is an accident with some explosives at the quarry.

Flame! Gasworks Museum, Carrickfergus

Flame is the only Victorian gasworks remaining in Ireland. It is in the centre of Carrickfergus, and is ran by volunteers, with support from Council. It was restored, and opened to the public as a museum in 2002. There is an education programme for KS2 and KS3 of the NI Curriculum, with four different workshops available, covering history and science themes. Flame offers free entry, it is located in the town centre, accessible by bus, train, or car. There is a free car park with less than a 5 minute walk, and the train and bus station is about 5 minutes away. The Museum is open May to August from 2pm to 5pm every day except Saturday, and in September Monday to Friday 2pm to 5pm, with free admission, attracting over 3,000 visitors every year. Flame volunteers won the Queen's Award for Voluntary Service in 2018 for preserving the Gasworks. The storyline at Flame is based around several events at the gasworks, the manager in 1894 stealing company funds and leaving the country. There was also a strike in 1919, when the stokers demanded higher wages, the only death in the gasworks' history that was due to an electricity cable, and a gambler hiding his winnings in a gas oven due to be returned to the gasworks for disposal.

¹⁷ 'Whitehead Railway Museum building up steam as visitor numbers surge.' 4/3/19
<https://www.midandeantrim.gov.uk/news/whitehead-railway-museum-040319>

Glenarm Tourism Association

Glenarm Tourism Association volunteers manage Glenarm Visitor Information Centre, and have worked with Mid and East Antrim Borough Council to develop a Master Plan for the village, in conjunction with the Prince's Regeneration Trust Scheme. There is a disused Whiting Mill in the village, and volunteers have developed trails and tourist itineraries based around industrial heritage. Glenarm has free car parking, and a limited bus service from Ballymena and Larne, with no Sunday service. The storyline in Glenarm was based around the Antrim Coast Road, designed by William Bald. It was built between 1832 and 1842, working with the challenging geology and landscape of the nine glens. The stories in the performance included the 'Night of the Big Wind' in 1839, where property was damaged and hundreds of people died. It also covered the storm of 1967, where rubble blocked the coast road at Glenarm, which resulted in the formation of the Glenarm Improvements Committee to lobby for economic improvements to the village.

Project Delivery and Wider Project Team

The project was being delivered by the three project partners; Mid and East Antrim Museum & Heritage Service, Big Telly Theatre Company, and Carrickfergus Enterprise, meeting bi-monthly. The wider project team included;

- Mid & East Antrim Museum and Heritage Service Manager Jayne Clarke responsible for strategic management, partnership working, and governance of the project.
- Mid & East Antrim Museum and Heritage Service Access Officer Donald Bell and Museum Administration Assistant Claire Torrens. The Museum & Heritage Service were responsible for liaising with heritage managers and volunteers at each site, acting as lead partner, project promotion through Council social media, organisation of closing seminar, supporting volunteer project research, and registering performance participants. Overall project administration and secretariat was also the responsibility of Council Museum & Heritage Service staff based at The Braid.
- Mid & East Antrim Borough Council will provide inter-departmental support for project delivery including the time and expertise of Council's Tourism Business Engagement Officer officer for Mid and East Antrim, and project publicity through the Council Communications Unit.
- Zoe Seaton, Artistic Director, and Linda McCracken, Project Manager of Big Telly Theatre Company, with oversight of script development and delivery of performances.
- External evaluator Linda Logan, developing a bespoke evaluation methodology and writing the formative and summative evaluation reports.
- Portia Woods, Toast the Coast Tours, provided the exit strategy for the project.

The Railway Preservation Society of Ireland, Carnlough Community Association and Flame! Gasworks, have offered volunteer time for research to support performance development, promotion of performances and stewarding of events. All the partners and sites will contribute to the external evaluation of the project, and co-design the closing seminar and toolkit as a legacy of the pilot project.



'Night of Big Wind 1839' scene at the Gatehouse, Toberwine Street, Glenarm
Photo courtesy of Mid and East Antrim Borough Council.

Summary of planned activities

The table below outlines the activities that were initially planned for the development phase of the project when the funding proposal was submitted.

When?	What?	Where?	Who will carry out the activity?	Who is the activity for?	What will you achieve?
Aug -Sept 2018	Promotion of Phase 1 performances with wider tourism stakeholders on the CCR using presentations and social media Target: 40 stakeholders	<ul style="list-style-type: none"> • Gobbins and Glens Tourism Cluster Meetings • Council tourism trade events • Promotional mailshots 	<ul style="list-style-type: none"> • Carrickfergus Enterprise • Big Telly Theatre Co • Museum & Heritage Manager 	Tourism businesses on CCR	Market & Promote the pilot project set within EYCH18 being celebrated in Northern Ireland
8 Sept 2018	Joint Public Announcement Promotional Launch focusing on EYCH18, tie in with phase 1 performances over EHOD weekend Target: 25 attendees	Phase 1 industrial heritage site: The Heritage Hub at Carnlough Town Hall & Carnlough Harbour	<ul style="list-style-type: none"> • Museum & Heritage Manager • Carrickfergus Enterprise • Volunteer stewards • Council Comms Unit 	<ul style="list-style-type: none"> • Media • Stakeholders inc. tourism organisations • Participating heritage sites 	Market & Promote the pilot project set within EYCH18 being celebrated in Northern Ireland.
8 and 9 Sept 2018, European Heritage Open Day Weekend	Phase 1: 8 bespoke 'work experience' pause moments over EHOD weekend Target: 80 tourists overall	The Heritage Hub at Carnlough Town Hall & Carnlough Harbour	<ul style="list-style-type: none"> • Big Telly Theatre Co • Museum & Heritage Manager • Museum Access Officer • Museum Admin Assistant • Volunteers at site 	Tourist visitors to The Heritage Hub at Carnlough Town and Carnlough Harbour	<p>Sustain industrial heritage sites by reimagining their associated narratives and how the sites are perceived by tourists.</p> <p>Sustain industrial heritage sites by encouraging responsible and ethical neighbourhood based tourism around cultural heritage.</p>
Oct 2018 - Apr 2019	Tourism business consultation workshops x 2 Target: 15 participants per workshop Total: 30 participants	<p>Workshop 1: Venue for Gobbins and Glens joint cluster meeting</p> <p>Workshop 2: Belfast</p>	<ul style="list-style-type: none"> • External consultant • Carrickfergus Enterprise • Museum & Heritage Manager • Big Telly Theatre Co 	Tourism businesses on CCR, invited participants from Belfast tourism sector.	Sustain industrial heritage sites by reimagining their associated narratives and how the sites are perceived by tourists.
June - Aug 2019	Phase 2: 40 bespoke performances at the 4 participating sites, 8 repeated from phase 1, 32	<ul style="list-style-type: none"> • The Heritage Hub at Carnlough Town Hall • Whitehead Railway Museum 	<ul style="list-style-type: none"> • Big Telly Theatre Company • Museum Access Officer • Manager & volunteers at industrial heritage site 	Tourist visitors to participating industrial heritage sites	Sustain industrial heritage sites on the CCR by encouraging responsible and ethical neighbourhood based tourism around cultural heritage.

When?	What?	Where?	Who will carry out the activity?	Who is the activity for?	What will you achieve?
	new performances across 3 Phase 2 sites Target: 400 participants	<ul style="list-style-type: none"> • Flame! Gasworks Museum • Glenarm village 			
Oct 2019	Closing Seminar and launch of toolkit Target: 40 attendees	Titanic Quarter, Belfast	<ul style="list-style-type: none"> • Museum & Heritage Manager • Carrickfergus Enterprise • Big Telly Theatre Company 	Tourism businesses on CCR, invited participants from Belfast tourism sector.	<p>Market & Promote the pilot project set within EYCH18 being celebrated in Northern Ireland.</p> <p>Sustain industrial heritage sites by encouraging responsible and ethical neighbourhood based tourism around cultural heritage.</p> <p>Galvanise industrial heritage sites and the tourism trade around unlocking the heritage potential through enlivening the visitor offer, reinvigorating interpretation and storytelling and animating sites.</p>

Evaluation Methodology

The external evaluator's terms of reference were:

- to develop a framework for quantitative and qualitative evaluation of the project.
- to review progress against approved purposes and expected outcomes for heritage, people, and communities.
- development of a one-page questionnaire to be used at performances to gather quantitative and qualitative data on participant demographics, satisfaction levels with performance, and visibility of project sites.
- development of focus group questions to be used at performances exploring motivation for participation, enjoyment levels, depth of understanding and challenges of the performance, how performances can be used to encourage people to stay longer in the area, and charging for participation.
- development of a one page questionnaire to capture data on project visibility, site visibility, and relevance of project, for 'Coffee with Colin' tourism business event.
- speaking with project partners and staff and volunteers at participating sites to discuss partnership working, contributions to the project, and project outputs and outcomes.
- analysis of quantitative and qualitative data from questionnaires and focus groups.
- reviewing lessons learned and areas for development.
- making recommendations for development of future cultural tourism offerings, how to maximise project legacy, and sustainability of relationships developed during the project delivery phase.

The external evaluator designed the evaluation methodology, carried out desktop research and data analysis, and wrote the evaluation reports on behalf of Mid and East Antrim Museum & Heritage Service. Desktop research included a review of literature produced so far and the National Lottery Heritage Fund application form. Formative evaluation was carried out at the first phase of performances over European Heritage Open Days (EHOD) weekend on 8 and 9 September 2018. A copy of the event flyer is at Appendix 1. Participants were asked to complete a questionnaire after the performance, capturing data on demographics, how they had heard about the event, visibility of Phase 2 venues, and their opinions on the performance. A copy of the questionnaire can be found at Appendix 2. Two informal focus groups were held, the external evaluator tried to achieve a balanced sample of participants, including primary aged children as well as adults. After the 11am performance on Saturday, and the 3.30 performance on Sunday informal focus group sessions were held by the external evaluator for approximately 20 minutes with six questions asked. The open-ended questions explored why participants decided to join the performance and their thoughts on it, how the performance could be used to attract tourists, the understanding from and challenges of the performances, and anything they would do differently. A copy of the focus group questions can be found at Appendix 3.

Further evaluation was carried out at the tourism business consultation event, '*Coffee with Colin*', held at the Londonderry Arms in Carnlough on 27 November 2018. Twenty six businesses attended the workshop, completing feedback questionnaires capturing data on participant opinions of 'Coffee with Colin' and how insightful and beneficial this was to their businesses. Twelve questionnaires were completed, a total of 46% of the audience at the event. A copy of the questionnaire can be found at Appendix 5. In addition to the questionnaire responses the project team held a focus group session where they asked five structured questions. The open-ended questions explored the relevancy of the *Shaped By Industry - Shared with Pride* project in encouraging visitors to stay in the area longer, thoughts around visitors paying for performances after the funded project finishes, and ascertaining if local traders were interested in developing links with future performances to enhance their own tourism product offer.

During Phase 2 evaluation was carried out at performances in May and June 2019. The external evaluator attended performances on Monday 6 May in Glenarm village, Saturday 25 May at Whitehead Railway Museum, and Saturday 1 June at Flame Gasworks Museum. A copy of the event flyer is at Appendix 6. Adults and secondary school aged children participating were asked to complete a questionnaire after the performance. This captured data on participant demographics, how they had heard about the event, if they had heard of the other venues, and their opinions on the performance. Ninety-six questionnaires were completed, a total of 37% of the audience at the event. There is a copy of the questionnaire at Appendix 7.

Seven informal focus groups were held, the external evaluator tried to achieve a balanced sample of participants including primary aged children, as well as adults. In Glenarm focus groups were held on Monday 6th May after the 11am performance, and the 3pm performance. At Whitehead Railway Museum a focus group was held after the 3pm performance on Saturday 25th May, and at Flame Gasworks after the 2pm and

3pm performances on Saturday 1st June. Four of the focus group participants at Flame Gasworks had been to the Carnlough performance as well, and were keen to discuss both performances. The informal focus group sessions were held by the external evaluator for approximately 20 minutes, with six questions asked. The open-ended questions explored why participants decided to join the performance and their thoughts on it, how the performance could be used to attract tourists, the understanding from and challenges of the performances, and what they would do differently. A copy of the focus group questions can be found at Appendix 8.

The external evaluator contacted each site in early June after Phase 2 performances to discuss how their thoughts on the performances, how they went, if there was an impact on visitor numbers and type of visitors, would they consider doing a similar project without Council support again, how well the partnership worked with project partners, and how much interaction they had with the other sites involved in the project. The external evaluator also spoke to business owners in Whitehead and Carrickfergus who had aligned themselves with the project. Topics discussed included how well the project tied in with their business, whether they had experienced any increase in trade they could attribute to the project, how the link had benefitted them, and if they would be willing to partner with a site again. Responses have been included throughout the report, mostly in the lessons and learning section.

All data collected for this evaluation complies with the General Data Protection Regulation (GDPR). Data collected was only for the purposes of this report and reporting to project funders. Any data used in this report has been anonymised so that no individuals can be identified. Where quotes have been attributed to participants or project partners they have consented to this.

Evaluation Data	Measured by	Phase 1 Performance Participant Numbers	Tourism Business Consultation Event	Phase 2 Performance Participant Numbers
Quantitative data	Participant Questionnaire	41	12	96
Qualitative data	Focus groups and feedback	7	26	26
Event attendance	Counting attendees	83	26	263

Evaluation Data	Measured by	Number
Qualitative data on participating site experience	Interviews with site staff and volunteers	6
Qualitative data on project outcomes	Interviews with project partners and sites	9
Qualitative data on project	Interviews with project staff	3

Project Activities and Delivery: Phase 1

Joint Public Announcement Promotional Launch



Photo courtesy of Mid and East Antrim Borough Council

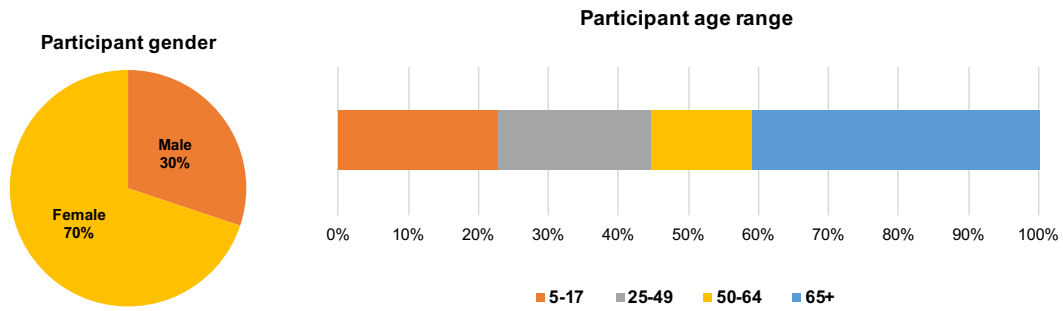
Standing left to right: Zoe Seaton, Artistic Director of Big Telly Theatre Company; Kelli Bagchus, Manager of Carrickfergus Enterprise; Jo Donnelly, Big Telly actress; Mary Watson, Carnlough Community Association; Patricia McConnell, Carnlough Community Association. Seated: Councillor Lindsay Millar, Mayor of Mid and East Antrim; Jodie Jackson, Northern Ireland Committee member, National Lottery Heritage Fund.

On 8 September 2018 *Shaped by Industry – Shared with Pride* was officially launched at The Heritage Hub at Carnlough Town Hall on European Heritage Open Day Weekend. At the launch Mayor of Mid and East Antrim, Councillor Lindsay Millar commented *'This project is an engaging and exciting way to bring the area's rich industrial heritage to life. It opens up these venues to a new tourist audience as well as offering them a chance to experience the world famous Causeway Coastal Route.'* She went on to say *'2018 is the European Year of Cultural Heritage, which has as one of its aims to connect industrial heritage with tourist audiences across Europe so our project very much echoes this ambition.'* Jodie Jackson of the National Lottery Heritage Fund Northern Ireland Committee commented *'We were delighted to be one of the partner funders of the European Year of Cultural Heritage funding programme. We are really pleased to see this exciting and innovative project bring our incredible industrial heritage to life. We hope that local people and visitors enjoy the performances and learn more about that rich and varied heritage. We wish the project every success.'*

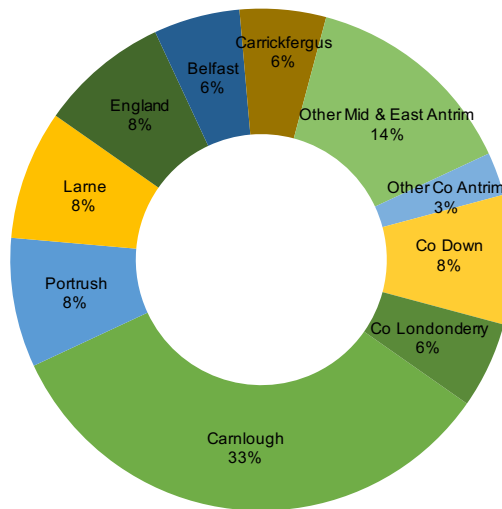
Phase 1 Performances: The Heritage Hub at Carnlough Town Hall

Four performances were held on both Saturday 8 September and Sunday 9 September for European Heritage Open Day Weekend. The performances were scheduled for 11am, 12pm, 2.30pm, and 3.30pm starting from the Heritage Hub, and moving around the Harbour area. On the Saturday morning Jayne Clarke was featured on BBC Radio Ulster's *Your Place and Mine* with Anne Marie McAleese shortly before the performances began, which prompted several respondents to attend. Big Telly Theatre Company, Mid and East Antrim Borough Council, and Carrickfergus Enterprise all promoted the event on their social media pages. The short timescale between permission to start from National Lottery Heritage Fund in August 2018 and European Heritage Open Day Weekend demonstrated the ability of project partners to work effectively and develop a successful production with a very short timescale.

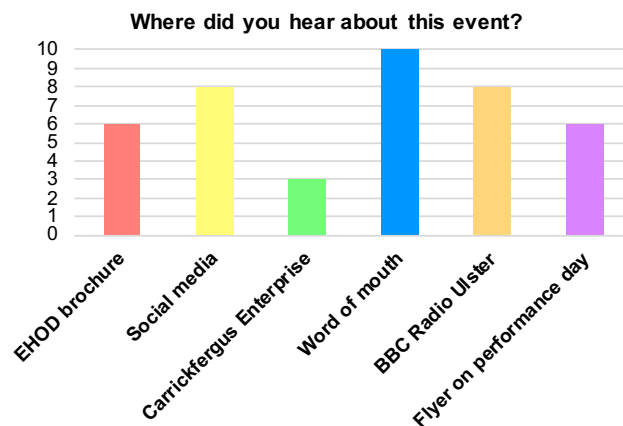
Forty-one participant questionnaires were completed, a total of 49% of the audience at the event. There is a copy of the participant questionnaire at Appendix 2. The participant age range reflected the population of Northern Ireland, and was as expected for an event held on a weekend in school term time.



Where have you travelled from today?



Almost half of the questionnaire respondents were from Mid and East Antrim, the majority from Carnlough. This was due to the strong community word of mouth in the village, the performance visibility in the Harbour, and the flyers displayed prominently around the village. However, 22% of respondents had travelled more than 30 miles to see the performance, which shows the potential to attract visitors into the area.



Every respondent agreed that they enjoyed the performance and it made them want to find out more about industrial heritage.

Phase 1 performances provided a wealth of learning;

Pre-booking and performance scheduling

- Pre-booking for performances was very low. However, on the day a large number of people turned up to join the performances. This led to groups being at maximum capacity, and one performance over capacity. As performances used a darker, enclosed area it detracted from the atmosphere, and scared children. This evidenced the need to manage the numbers of walk in participants joining performances.
- The 11am performance on Sunday only had 3 pre-bookings, and there were no visitors in Carnlough. The 12pm performance on Sunday had to be cancelled due to heavy rain, and only one pre-booking. This evidenced that Sunday morning performances should be avoided unless pre-booking numbers are strong.
- Opening hours of the host venue should be considered when scheduling performances. The Heritage Hub at Carnlough Town Hall is typically open Saturday and Sunday afternoons, and these proved the most

popular times for bookings. This is particularly important where pre-booking numbers are low and walk in participants are required for performances to proceed.

- Where pre-bookings were low team members walked around the village handing out flyers to promote performances, resulting in additional participants.
- Phase 2 performances should be scheduled to allow participants to attend all performances, due to the high level of interest in participatory theatre from participants at Carnlough.

Hub space

- The two morning and two afternoon performances were very close together, so there were still participants from the previous performance viewing the heritage interpretation when the next performance started. This demonstrated the need to use the Hub solely for performances in Phase 2.
- Big Telly were based at the Community Association offices rather than in the Hub, which meant the theatre team couldn't interact with participants after the performance.
- Holding part of the performance in the Hub proved a great resource, participants made connections between the themes in the exhibition and performance storyline.

Performances

- The active participation in the performances provoked questions. After pulling the coal along the former railway line one of the primary aged children participating said to his parent, *'the coal's really heavy, how did they get it all the way up to the quarry?'* At the end of the performance a participant commented *'Isn't it terrible how quickly and easily people could end up in the workhouse?'*
- The immersive interactive 'gaming' format of the performances worked well for all ages, from primary aged children to older adults. Participants felt comfortable taking part in public, whilst others watched from around the harbour.

Health & Safety

- Big Telly designed the performance to include a smuggler at the end of the quay to ensure participants did not get too close to the water, however they were required to wear a high visibility vest, detracting from the authenticity of the performance. This was reviewed for Phase 2 performances.

Volunteers

- Big Telly Theatre Company had requested a volunteer briefing before the performances. However, due to the nature of the volunteering in the Hub this didn't happen, which meant there were no volunteers for Sunday morning performances, and some volunteers appeared to have no knowledge about the performances. A volunteer briefing was implemented for Phase 2 performances in Carnlough.

Sustainability

- Participant questionnaires asked 'If there was a charge for this performance how much do you think it should be?' and the average amount was £4 per adult. With four performances fully booked with 15 participants in a day this would not cover the cost of an actor or props for the performance, suggesting ongoing funding or subsidy would initially be required for performances.
- The external evaluator suggested requesting donations at the end of Phase 2 performances to see if there was scope for similar performances on a commercial basis. It was also mentioned that at Whitehead Railway Museum consideration should be given to demonstrating additional value for money from the performances, given the museum admission charge.

The strong storyline of the performances had a real impact on participants, many of whom were interested in the historical facts behind the storyline. The external evaluator noted that when participants were provided with the performance factsheet they all read it immediately, and discussions arose about the content. Several participants commented they were surprised by: *'the gulf between poor and wealthy'*; *'that there was active opposition to the gentry regardless of industrial schemes'*; and *'the tenants voicing their concerns about the cost of rent'*. This evidences significant learning outcomes for participants. Two of the project's key stakeholders, Mid and East Antrim Borough Mayor, Councillor Lindsay Millar and Jodie Jackson from National Lottery Heritage Fund participated in the performance on Saturday and were enthusiastic about taking part. The Mayor was moved by the sudden change in tempo in the final section of the performance, which made her think more deeply about the character's experience.

The Heritage Hub at Carnlough Town Hall had an average of 23 visitors per weekend over the previous four weekends, so the performances increased visitor numbers by at least an additional 60 visitors over the EHOD weekend. Staff at the Harbour Lights Café reported increased trade on both Saturday and Sunday, as a result of the performances with participants buying coffee and lunch before and after performances. The Londonderry Arms Hotel also had additional customers buying lunch, and commented that the performances were *'a great success, well done everyone!'*

The formative evaluation evidenced that participants enjoyed the performances, and they were encouraged to explore the industrial heritage of the area in more depth as a result of participating. It was encouraging that 98% of participants stated they would attend a similar event again. Of a potential 120 participants over the eight performances, there had been 83 participants.

Tourism Business Consultation Workshop



Left to right: Kelli Bagchus, Manager of Carrickfergus Enterprise; Colin O'Neill, CEO of Hospitality Ulster; Jayne Clarke, Mid and East Antrim Museum & Heritage Service Manager. Photo courtesy of Mid and East Antrim Borough Council

A tourism business consultation workshop was held in the Londonderry Arms Hotel in Carnlough on 27 November 2018, as part of Phase 1. Carrickfergus Enterprise sent out invitations by email on behalf of the project partners just over three weeks before the workshop. Invitations were sent to members of the Glens tourism cluster and the Gobbins tourism cluster, and businesses that had participated in a Carrickfergus Enterprise 'Developing Tourism' business initiative. The workshop gave businesses the opportunity to share their opinions and issues with Colin Neill, CEO of Hospitality Ulster, a trade body that represents the hospitality industry. Afterwards, there was a presentation on the *Shaped by Industry – Shared with Pride* project covering:

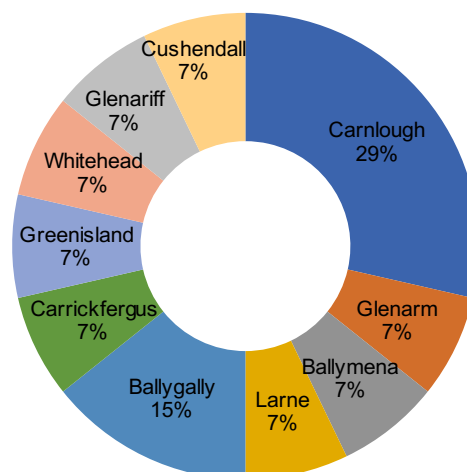
- the aims of the project to promote the industrial heritage of the local area, galvanise economic tourism through the immersive theatre performances, and create an opportunity for sustainable tourism development through a unique market offering.
- background to the project, how it is funded, and project activities, including performances to date, and outcomes of external formative evaluation.
- an explanation of participative theatre and video footage of the Carnlough performances from EHOD weekend in September 2018, and a synopsis of the storyline.
- working storylines for the other three sites and future performance dates.
- the benefits of linking tourism and hospitality businesses in with the project.
- structured questions for participants to comment on the relevancy of the immersive performances to encourage visitors to stay in the area longer, and the price point future performances should be pitched at after project funding has finished.
- structured questions for participants to comment on how they could link in to future performances, and how this could enhance their tourism offer.



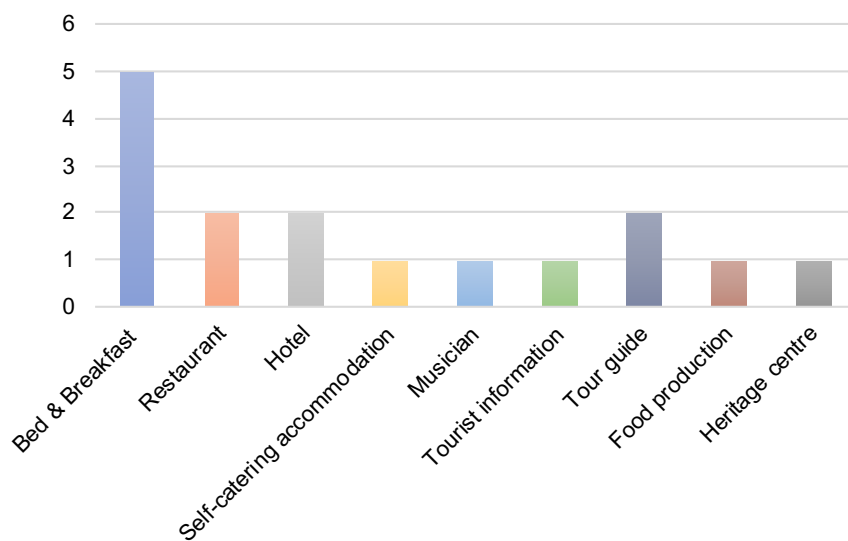
Kelli Bagchus of Carrickfergus Enterprise introduces Colin O'Neill of Hospitality Ulster to workshop attendees. Photo courtesy of Mid and East Antrim Borough Council.

Twenty six people attended representing 19 businesses. Twelve questionnaires were completed, representing 46% of the total audience.

Business Locations



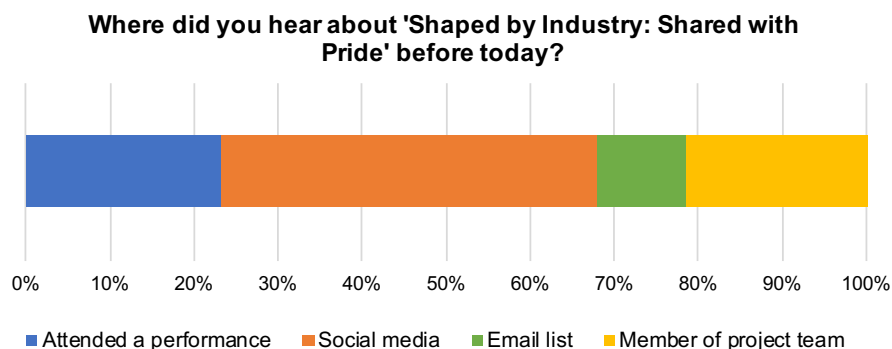
Type of Business



	Visited	I've heard of	I haven't heard of
Carnlough Heritage Hub	42%	33%	25%
Whitehead Railway Museum	58%	25%	17%
Flame! Gasworks Museum, Carrickfergus	25%	25%	50%
Glenarm	92%	8%	-

	Strongly Agree	Agree
I was able to share my thoughts with Colin	55%	36%
I gained relevant insights from the session	58%	33%
'Coffee with Colin' was beneficial for my business	42%	42%
I would attend a similar event again	67%	25%

Over 90% of respondents felt they had been able to share their opinions and gain insight from Colin, and would attend a similar consultation event again. There was a little more uncertainty over whether the session was beneficial for businesses, as this is more of a longer term outcome. 67% of respondents had heard about the project before the consultation, which demonstrated that Phase 1 performances generated significant interest among the tourism clusters. It was recommended that the low visibility of Flame Gasworks Museum in the local tourism sector should be addressed. Visitor numbers and awareness of Carnlough Heritage Hub were strong, given that it had only been open from June to September 2018.



	Very relevant	Fairly relevant	Unsure
How relevant is 'Shaped by Industry, Shared with Pride' to your business?	50%	33%	17%

When asked 'How relevant is *Shaped by Industry - Shared with Pride* to your business?', 83% of respondents felt that it was very relevant or fairly relevant. Responses to a question around how the project could benefit their business centered around bringing more tourists to the area, and offering an activity to keep them in the area for longer, increasing their spend in local businesses.

Question	Participant Answers
How do you think the project will benefit your business?	'It will target markets, such as the culturally curious to stay longer' 'It will keep people in the village and on the coast. Prompt curiosity and search for stories' 'The project adds another dimension, creates an experience for a discerning visitor'

	<p>'I am interested in the performance aspect'</p> <p>'Hopefully people will visit and look for somewhere to stay overnight'</p> <p>'Something to recommend to our culturally curious guests'</p> <p>'Will increase footfall in Carnlough and generate awareness of the village'</p> <p>'Bring in more visitors'</p> <p>'More things to do for my visitors'</p> <p>'The project sounds very exciting and we would love to be a part of it'</p>
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Photo courtesy of Mid and East Antrim Borough Council

All the focus group participants confirmed the project was relevant to their business, as the performances had a wide ranging appeal, from families with school aged children to a more mature, culturally curious visitor. A common theme was that the performances are a unique, memorable offering, and businesses could see how this could be developed and other storylines explored in the future. Some of the businesses were already working with project partners, such as the Londonderry Arms Hotel working with Whitehead Railway Museum. Opinions varied on the issue of paying for performances, with donations at the end of the performance also being discussed. The businesses thought that if there were to be a charge for a performance adults should pay around £4 or £5, with children being half price or free. This corresponds with responses from Phase 1 performances, and so the long term sustainability of the performances after the funding period concludes required further consideration. Conversation then continued as to how performances could be used to develop offers with local accommodation providers for overnight stays, through the use of evening performances or additional tour offerings, local restaurants were interested in providing food corresponding to with the performance theme. All participants were keen to link into the project to develop their tourism offerings, evidencing strong potential for private sector collaboration. Four businesses confirmed after the workshop that they would like to align their business with the project: The Lighthouse Bistro, Whitehead; The Bank House Café, Whitehead; The Londonderry Arms Hotel, Carnlough; Aaron Leach, Blacksmith.

The focus group feedback is summarised in the table below:

Question	Participant Answers
1. How relevant to your tourism business or service is this cultural tourism initiative?	<p>'Pretty relevant as target market is the culturally curious, families, mature in age'</p> <p>'Very relevant to our business [Londonderry Arms Hotel], we have links to the Railway Museum and rail tours'</p> <p>'Building around the natural architecture - stories around the CCR are important'</p> <p>'Piques people's curiosity'</p> <p>'Adds a new experience for visitors'</p> <p>'Memorable and different'</p> <p>'Very relevant to my business' [Eunice Shervati, B&B owner, Carrickfergus]</p> <p>'Performances should be spread more throughout the year'</p> <p>'It's important to tie in with the Republic of Ireland public holiday at the start of May, accommodation providers have noticed an influx of southern visitors in the past year'</p> <p>'Get other small businesses to host, make more of a town offer or festival'</p> <p>'Get the people to dress up, for example like the Game of Thrones tours'</p> <p>'Needs to be run on a regular basis, or tie in with larger festivals'</p> <p>'Discovering links to the area is a plus point for the culturally curious visitor'</p>
2. What do you believe your customers would pay to participate- or if they would pay at all? Would it be feasible instead of charging, to ask for a voluntary donation?	<p>'We'd prefer a voluntary donation' [Glenarm Visitor Information Centre]</p> <p>'Having a gathering place at the end of the performance encourages more people to make a donation' [Carnlough Heritage Hub]</p> <p>'People are more likely to pay afterwards as they know what it is they are participating in, the abstract nature of the performance is difficult to demonstrate in flyers'</p> <p>'Perhaps you need to look for further funding sources, so it's a combination of private and public contribution'</p> <p>'If the visitor likes the village and the location you can't put a price on that value. This will influence their willingness to pay'</p> <p>'Build around participative theatre experience, a discount on accommodation when going to a performance'</p> <p>'George does tours already in Carrickfergus [Carrickfergus Tours], this project gives the option to develop tours'</p> <p>'Stretch it out, offer more performances in the evening'</p> <p>'Needs to be a special rate for families, the parents pay and children go free'</p>
3. Would there be anything else you as traders could offer or produce that would work as a takeaway for the visitor or attendee? What other mechanism could work to encourage spend after the experience?	<p>'Glenarm are interested in developing itineraries around Glenarm's architecture, layout of village, links with architecture' [Glenarm Visitor Information Centre]</p> <p>'This could be done seasonally, in winter a relaxation offer, at Halloween spooky story telling'</p> <p>'We would be interested in a package of accommodation, afternoon tea, and a performance event. We are also looking at whiskey trails and could package with this' [Londonderry Arms Hotel]</p> <p>'Carnlough Hub ties in well with industrial heritage. Also, we could link with Carnlough boat tours and fishing trips, for the visitor looking for something different'</p> <p>'Packaging offers during bank holidays in May'</p> <p>'The train robbery [storyline at Whitehead], and how it affected surrounding businesses. If they stole food, how did it affect the Lighthouse Bistro and Victorian sweet shop? What sweets were stolen, were oysters and seaweed taken?'</p> <p>'Create a special product with afternoon tea and a themed dinner based around performances'</p>

<p>4. Would there be a way to link at least 2 of the performances venues together through yourselves as traders? This is an alternative to promoting just the nearer one to your business.</p>	<p>‘Carnlough, Glenarm and Whitehead work well together’</p> <p>‘Links with the CCR from Belfast to Giant’s Causeway and encourage visitors to stop off in Glenarm and Carnlough’</p> <p>‘An itinerary works well for visitors’</p> <p>‘Whitehead and Carrickfergus would have a more natural connection’</p> <p>‘Could access Whitehead and Glenarm castles and add to itinerary’</p> <p>‘Tie in with the tulip festival at Glenarm castle’</p> <p>‘Engage with other museums as their audience would be interested’</p> <p>‘Glenarm and Carnlough are so close, so an obvious choice’</p> <p>‘Stagger events over different weekends, so visitors can attend all of them’</p>
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Discussion points

The tourism business consultation provided discussion points for project team meetings ahead of Phase 2 performances:

- The low market visibility of Flame Gasworks Museum among the Glens and Gobbins tourisms clusters could be an issue for marketing Phase 2.
- Whether to trial the mention of donations during Phase 2, even though project is funded.
- The huge potential for collaboration with local tourism providers and how to trial this in Phase 2.
- How local tourism providers can best market their offers in conjunction with the performances, and how this would be evaluated.
- An incentive for performance participants to attend all the sites, such as an industrial heritage ‘timecard’ stamped for attendance.
- Ensuring all sites are publicising other performances, and building a longer-term relationship that can continue after funding concludes.



Carnlough performance, May 2019.
Photo courtesy of Mid and East Antrim Borough Council.

Project Activities and Delivery: Phase 2

Phase 2 Performances: May and June 2019

In advance of the Phase 2 performances Big Telly gave three short trailer performances on Saturday 6 April 2019 during the 100th year anniversary party for the No. 3BG Guinness Engine. Portia Woods of Toast The Coast NI also brought tour operators to see one of the five minute taster performances, to ascertain if there was potential for performances to be included in tour operators' itineraries for 2020.

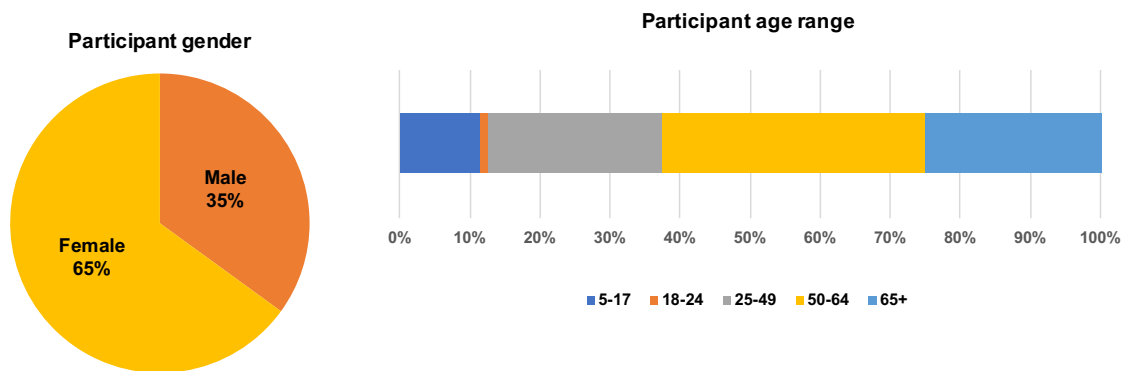
Schedule of performances

Location	Performance Date	Performance Time	Number of participants booked	Number of participants attended
Carlough Harbour	Saturday 4th May	11am	4	0 - cancelled
		12pm	0	9
		2.30pm	1	9
		3.30pm	0	12
Carlough Harbour	Sunday 5th May	1pm	9	10
		2pm	15	16
		4pm	0	6
		5pm	0	0 - cancelled
Glenarm Village	Sunday 5th May	3pm	8	9
		4pm	15	14
		6pm	15	9
		7pm	0	0 - cancelled
Glenarm Village	Monday 6th May	11am	3	9
		12pm	3	8
		3pm	9	10
		4pm	0	11
Whitehead Railway Museum	Friday 24th May	10.30am	12	11
		11.30am	2	9
		2pm	11	8
		3pm	0	0 - cancelled
Whitehead Railway Museum	Saturday 25th May	10.30am	0	6
		11.30am	0	9
		2pm	4	15
		3pm	15	15
Flame! Gasworks Museum	Friday 31st May	7pm	8	9
		8pm	9	7
Flame! Gasworks Museum	Saturday 1st June	2pm	7	15
		3pm	13	6
		7pm	0	0 - cancelled
		8pm	0	0 - cancelled
Flame! Gasworks Museum	Sunday 2nd June	2pm	8	11
		3pm	15	10

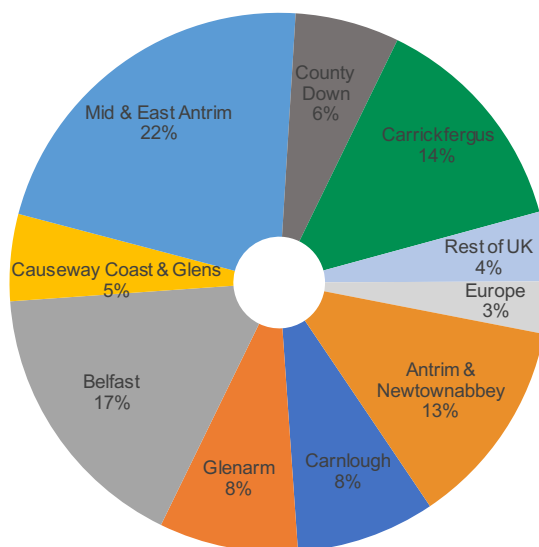
Six of the performances had to be cancelled due to a lack of bookings and walk-in participants. On the Sunday in Carlough there was no-one around in the village, everyone appeared to have left for the day, and the same issue occurred in Glenarm. On the Friday at Whitehead Railway Museum there were no bookings for the 3pm performance, although it was a bank holiday weekend not all the schools in Northern Ireland were

closed, so perhaps this being around school finishing time had an impact on participant numbers. At Flame Gasworks Museum the 7pm and 8pm performances on Saturday had no bookings and no walk-in visitors. This was likely due to the final of the UEFA Champions League being held that evening between two popular UK teams, and being free to view on television from 6pm. There was also a children’s funfair in the car park beside Carrickfergus Castle. During the 3pm performance there was an Orange Order parade returning through Carrickfergus town centre, meaning traffic was diverted and delayed.

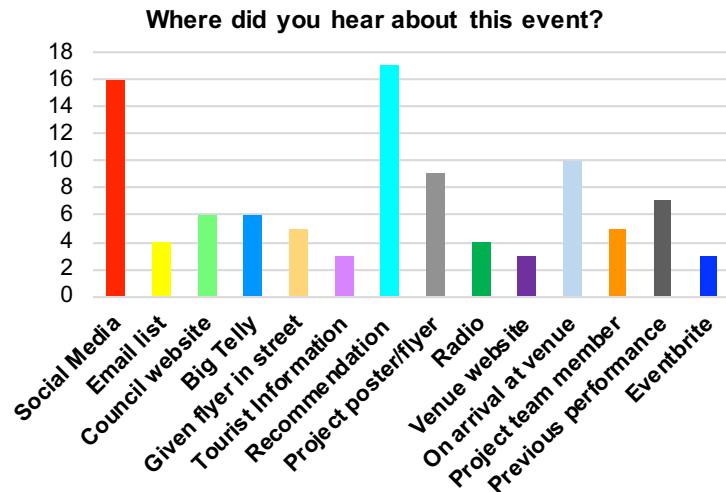
Ninety-six participant questionnaires were completed during Phase 2 performances, a copy of the questionnaire is at Appendix 7. The participant age range reflected the population composition of Northern Ireland, and was as expected for events held on weekends, bank holidays, and school half term. Over 60% of the participants were aged 50 and above, and two thirds were female.



Where have you travelled from today?



Fifty two percent of the questionnaire respondents were from Mid and East Antrim, at the Glenarm performances 42% of respondents were from the village, at Flame Gasworks Museum 35% of respondents were from Carrickfergus. However, in Carnlough only two respondents were from the village, and only three in Whitehead. The Carnlough performances attracted international visitors from Italy and Sweden, a French couple attempted to participate in the Glenarm performance, but their English language skills were not strong enough to keep up with the dialogue.



The largest proportion of participants had heard about the performances from a friend or family member who had recommended it, this was particularly noticeable at performances in Flame Gasworks Museum. The external evaluator also noted in conversation with participants that several families had attended all the performances. Social media was also a popular place to find out about performances, Big Telly Theatre Company, Mid and East Antrim Borough Council, Carrickfergus Enterprise, Whitehead Railway Museum, and Flame Gasworks Museum all promoted the event on their social media pages, which worked well. Charles Friel of Whitehead Railway Museum was featured on Your Place and Mine with Anne Marie McAleese on BBC Radio Ulster on Saturday 18th May, the weekend before the Whitehead performances, which contributed to the marketing.



‘The best part of the performance was the Housewives Challenge, people were in stitches laughing.’

Sharon from Flame Gasworks Museum

The table below shows a summary of the 137 responses from both phases of performances.

	Phase 1 Performances			Phase 2 Performances		
	Strongly Agree	Agree	Unsure	Strongly Agree	Agree	Unsure
I enjoyed the performance	90%	10%	-	91%	8%	1%
I learned something new today	75%	18%	7%	76%	23%	1%
I would attend a similar event again	85%	13%	2%	78%	20%	2%
The performance made me want to find out more about industrial heritage	71%	29%	-	68%	28%	4%

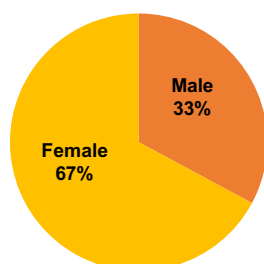
The table below shows the overall responses to the question 'Had you heard of or visited these sites before this event?'

	Phase 1 Performances			Phase 2 Performances		
	Visited	Heard of	Haven't heard of	Visited	Heard of	Haven't heard of
Carnlough Heritage Hub	90%	10%	-	26%	17%	57%
Whitehead Railway Museum	75%	18%	7%	53%	27%	20%
Flame! Gasworks Museum, Carrickfergus	85%	13%	2%	35%	20%	45%
Glenarm	71%	29%	-	74%	10%	16%

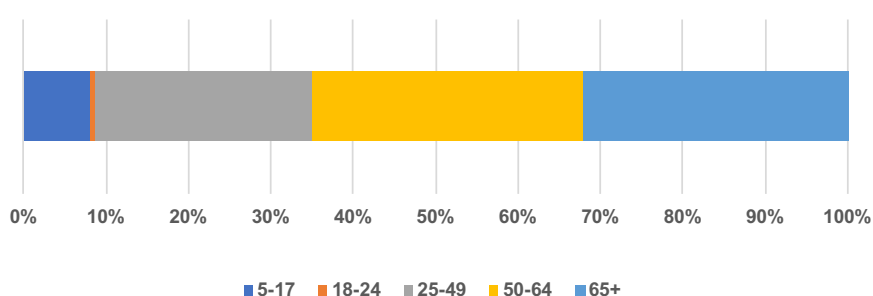
Phase 2 results are consistent with the feedback from the initial Phase 1 performances in Carnlough, with over 90% of respondents agreeing or strongly agreeing with the statements. There has been a rise in the number of respondents stating that they learned something new, up from 93% to 99%, which evidences the potential for everyone to learn more about heritage, even locals.

At Glenarm there was only one respondent who had not visited Glenarm before, at Whitehead Railway Museum 88% of respondents had visited the museum before, and at Flame 77% of respondents had visited the museum before. It was only in Carnlough where around over half of the respondents had not heard of or visited The Heritage Hub before the performance. This evidences the potential to attract new audiences, but also the need to ensure The Heritage Hub is well marketed, as 57% of respondents at all sites had not heard of the Hub.

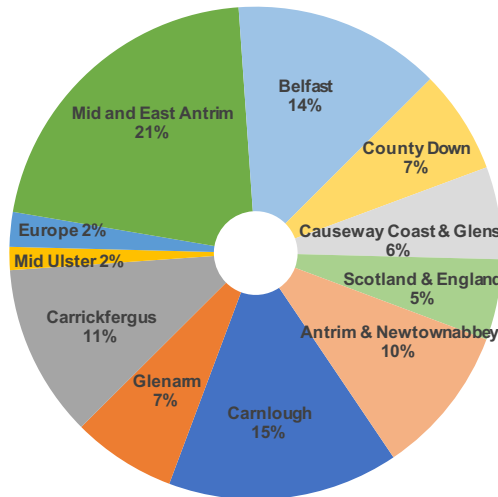
Participant gender



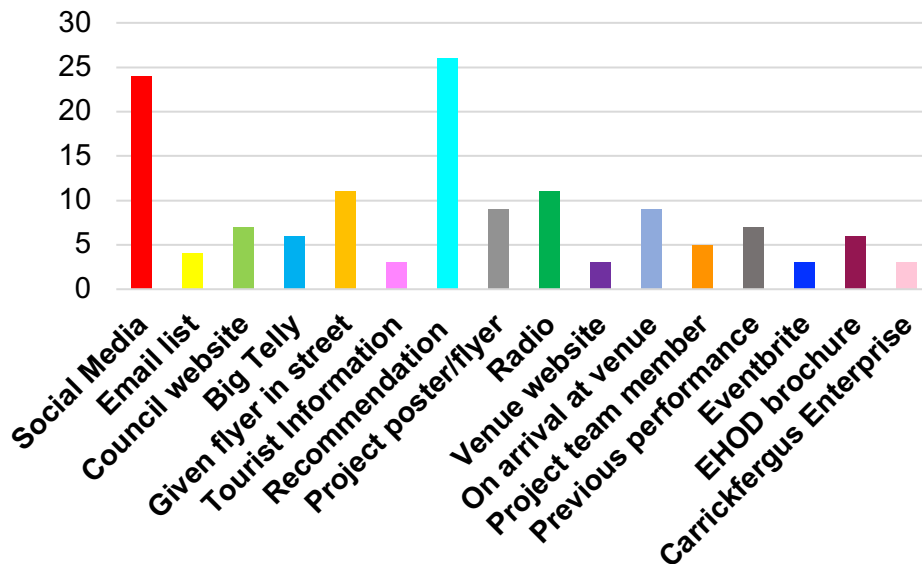
Participant age range



Where have you travelled from today?



Where did you hear about this event?



In both phases of performances social media was key to attracting participants, with all the project partners and sites promoting the performances across several social media platforms. Mid and East Antrim Borough Council's Facebook page has a following of 14,400 people alone, and their website receives around 32,000 visitors per month, so the social media reach is significant.¹⁸ Personal recommendations were also a strong theme throughout, particularly in Carnlough where the performance was in the harbour and seen by many visitors and locals. Council staff and Carnlough and Flame volunteers were particularly enthusiastic about handing out flyers in the street, and telling visitors about performances on arrival at site. The two guest appearances on BBC Radio Ulster's Your Place or Mine also helped draw in visitors. Both evaluation reports evidenced that although respondents were willing to pay a charge for the performance, the average amount they were prepared to pay would be around £5 per adult. This highlighted that the performances may not be sustainable on their own without funding in the longer term, although if there were at least 4 performances a day that were fully booked, a weekend of performances may be possible.

¹⁸ Mid and East Antrim Borough Council 'Mid and East Antrim Borough Corporate Six Month Progress Report April 2018 – September 2018' p21

The table below contains comments from the focus groups held over Phase 1 and Phase 2 performances.

Question	Participant Answers
1. What made you decide to see this performance today?	<p>'I usually drive through Carnlough on the way to the north coast, and never really stopped. I saw the event advertised on Facebook, and wanted to know more, so booked a place for myself and my mum.' [Carnlough Phase 1 participant]</p> <p>'Megan is studying the Victorians and the Irish famine at school, so I thought it would be fun and help her understand more about the history of Carnlough.' [Carnlough Phase 1 participant]</p> <p>'We've often walked to Cranny Falls, and have an interest in the local industry.' [Carnlough Phase 1 participant]</p> <p>'We venture a lot further to visit places, but don't do the local things, we heard about this on 'Your Place and Mine' and thought we would come today.' [Carnlough Phase 1 participant]</p> <p>'We've attended other events by Big Telly, so were excited about this one.' [Carnlough Phase 2 participant]</p> <p>'We'd seen the performance in Carnlough and it was so good we wanted to see the others.' [Flame Gasworks participant]</p> <p>'We were told about it on our tour, so thought while we were here we'd try its.' [Whitehead Railway Museum participant]</p> <p>'We saw one before last year, and it was fun going down the harbour.' [Glenarm participant, primary school age]</p> <p>'I've previously seen Big Telly and think they're incredibly talented, so was excited to see this performance.' [Whitehead Railway Museum participant]</p> <p>'One of our friends recommended it, they'd seen it one in Whitehead the week before and thought we should try it. It's not our usual kind of thing, so I was a bit reluctant, but actually really loved it.' [Flame Gasworks participant]</p> <p>'I was browsing the Eventbrite website for free things to do out and about over the weekend, and noticed this. I wasn't sure what to make of the logo and event description, but decided to give it a try. I'm glad I did!' [Flame Gasworks participant]</p> <p>'I've been to the Carnlough and Glenarm performances and thought they were excellent, so didn't want to miss this one. I've brought my mother with me as she was intrigued by my description of the other performances.' [Whitehead Railway Museum participant]</p> <p>'I know someone who saw this yesterday, and they told me I shouldn't miss this.' [Glenarm participant]</p>
2. What did you like about the performance, and how did it make you feel and react?	<p>'I thought it was fun and vibrant, but still informative.' [Carnlough Phase 1 participant]</p> <p>'The performance got me intrigued and curious to find out more about industrial heritage.' [Carnlough Phase 1 participant]</p> <p>'It wasn't what I expected, but in a good way. I loved it, getting down the harbour wall, making seagull noises, then loading the coal. It was so sad at the end, I felt like I would have been one of the poor workers and then maybe my husband would have been in an accident and I would have been straight off to the workhouse. It really moved me.' [Carnlough Phase 1 participant]</p> <p>'I'm quite shy and don't usually take part in things, but then when everyone was doing the seagull calls along the harbour I really got into it.' [Carnlough Phase 1 participant]</p>

	<p>'I liked that everyone got to join in, whatever age you were. The kids loved the action of pulling the carts, but I think the adults enjoyed the harbour wall bit the most. I couldn't stop laughing.' [Carnlough Phase 1 participant]</p> <p>'I loved every minute of it, I was totally immersed in the story, it was so sad at the end. It really made me think about how hard life was back then.' [Carnlough Phase 1 participant]</p> <p>'The actress brought lots of energy to it. The story was interesting, and it was good to get more information about the history afterwards. It made us want to find out more about Carnlough and Lady Londonderry. We walked up to Cranny Falls to see the old quarry and follow the viaducts. We all felt very enthused and excited afterwards.' [Carnlough Phase 2 participant.]</p> <p>'The whole family really enjoyed this performance. Both of the actors were fantastic and convincing in their various roles. The stories were well researched and captured the atmosphere and history of the building. It made us want to find out more and we will be back. It was at times funny and sad and really engaging. We all loved the coloured smoke at the end. It was effective and made us imagine what it was like to work in the gasworks.' [Flame Gasworks participant]</p> <p>'The guys were very professional performers, it was well put together. I was nervous because I didn't know what to expect, but once I realised no-one was going to jump out and scare me I relaxed and enjoyed it.' [Flame Gasworks participant]</p> <p>'I wasn't sure at the start, it wasn't what I'd expected because they weren't in historical dress. But I played along, and then we went back in time, and by the end it was so sad and moving. The actress was very good when she was telling us about the big wind.' [Glenarm participant]</p> <p>'I thought it was great fun. I enjoyed being a housewife, and my wife laughed so much at me!' [Flame Gasworks participant]</p> <p>'I liked following the man, and hiding behind the cars, it was exciting in case he saw us.' [Glenarm participant, primary school age]</p> <p>'I was a really novel way to bring a site to life, and make it relevant and fun.' [Whitehead Railway Museum participant]</p> <p>'It was well paced, and absorbing. The actors were utterly professional, and I thought the site was like a different place. I've been before and can't remember much at all, but the performance brought it to life.' [Flame Gasworks participant]</p>
3. What would encourage you to see a similar live theatre performance at another venue?	<p>'Knowing it was on! We only came across this by chance on the radio this morning. We don't have social media but we did look at the European Heritage brochure online and the performances weren't mentioned, I'm so glad we didn't miss it.' [Carnlough Phase 1 participant]</p> <p>'It's great to see a performance rather than reading about something in the abstract. It helps me to understand and think about how I might have reacted in the same situation.' [Carnlough Phase 1 participant]</p> <p>'If it was the same theatre company I would love to go, it was so much fun, not just sitting watching. My tiny carrot was hilarious, my friend had an even smaller one!' [Carnlough Phase 1 participant]</p> <p>'A venue I was interested in, I like the Gasworks because it's a great little venue that lots of people can connect with on some level, and find something relevant to them.' [Flame Gasworks participant]</p> <p>'Just knowing it was on, I saw this by chance on social media.' [Whitehead Railway Museum participant]</p>

	<p>'I can't understand why more people weren't there, maybe it needs more marketing or people don't realise what it is.' [Flame Gasworks participant]</p> <p>'If it was outside like this, I liked being able to join in, and be in different places.' [Glenarm participant, primary school age]</p> <p>'Out of the four we've been to this was my favourite, I liked being a housewife and getting into the spirit of it. I preferred it to the others because it felt like there was more to it.' [Flame Gasworks participant]</p> <p>'Knowing what it was, the advertising wasn't clear on what it was, and it was difficult to find a date and time amongst all the same logos, especially on my phone.' [Whitehead Railway Museum participant]</p> <p>'Something else to do in the area, before or after the performance, so it would be a bit longer. [Glenarm participant]</p> <p>'If it was like this performance and showcased the heritage value of the site through drama I would be interested.' [Whitehead Railway Museum participant]</p>
<p>4. How do you think performances like this could be used to attract tourists to stay longer in the area?</p>	<p>'Having somewhere they could learn more afterwards, so being based at the information centre [Hub] is perfect.' [Carnlough Phase 1 participant]</p> <p>'The performances are great to encourage families and tourists to come and stay and look round, and after the performance to get lunch. We're going to get coffee now and look out for the next performance.' [Carnlough Phase 1 participant]</p> <p>'It would make them want to know more. I didn't realise Carnlough had an industrial history. We used to have a kiln at the bottom of our garden in our old house in Larne and I was always curious how it worked. It's made me even more interested in industrial heritage, so I want to see the other performances at the other sites too.' [Carnlough Phase 1 participant]</p> <p>'Maybe a longer performance, something in between 20 minutes and a full theatre show then people would come from further away to make a day or weekend of it.' [Carnlough Phase 1 participant]</p> <p>'It just opened up so many things about the area I didn't know. I had seen the quarry, but hadn't really thought about how Carnlough was built around it. I didn't realise about the connection with the [Londonderry] family, or about the feelings of the local people towards them.' [Carnlough Phase 1 participant]</p> <p>'We've been to Carnlough lots of times, but never spent as long as we did that day. We went for lunch first in the Harbour Lights Café. Afterwards we walked up to Cranny Falls, then we went to the Spar and bought drinks and buns and sat and ate them in the harbour. We said that we would have loved to be able to stay in the Londonderry Arms and explore more. Perhaps if information was given at the time of booking or on arrival about local amenities and attractions, or even offers from local businesses, like 10% off, it would definitely entice people to stay longer.' [Carnlough Phase 2 participant]</p> <p>'I thought it was a good idea to have an offer for lunch in Dobbins. Information on local eateries and places of interest would be great. I picked up some great leaflets in Flame.' [Flame Gasworks participant]</p> <p>'Something more involving. We've been before for a tour, so it would be great to offer that afterwards, and then maybe some sort of refreshment offer with coffee and cake at a local place.' [Flame Gasworks participant]</p> <p>'Having some more information about other things to do in the area available, I've been to Carrickfergus Museum, the church, and a café before this, and had a nice day out. But I only found that out by coming here and wandering around. It</p>

	<p>would be nice to have some information with the booking details, even if it's only directing you a tourist information website to find out what else is on.' [Flame Gasworks participant]</p> <p>'I was disappointed there is nowhere in the centre of the village open to get coffee, except at the Castle where you've to pay into the tulip festival. It's a real shame that the shop has closed as well. It's like a ghost town.' [Glenarm participant]</p> <p>'If there was an offer with the steam train ride and performance together, and maybe refreshments, then I could bring the kids and spend the whole day.' [Whitehead Railway Museum participant]</p> <p>'Perhaps having other themed offers to tie in with the performance, it would be important to get the publicity right to not spoil the surprise of the performance, but to explain what you were getting.' [Whitehead Railway Museum participant]</p>
<p>5. How did the performance help you better understand industrial heritage? What challenged you about the performance?</p>	<p>'It enacted tragedy and hard times, the paucity of the crops. The visual with the sacks brings that to life rather than just talking about it.' [Carnlough Phase 1 participant]</p> <p>'The difference between industry now and then, that people might have to go to the workhouse because of an accident.' [Carnlough Phase 1 participant]</p> <p>'The idea of the big dinner, with the whole community attending, but that Lady Londonderry was at a higher level than the other people in the village.' [Carnlough Phase 1 participant]</p> <p>'At the start when we had the vegetables in the sacks I was wondering about whether the crops were really bad, or were the farmers just struggling and had to eat what they grew and didn't have anything to give. Or maybe they were just unhappy at having to give their best stuff to the rich people. I hadn't thought about how hard it was for them before.' [Carnlough Phase 1 participant]</p> <p>'I didn't know we'd have to join in, I was a bit scared I would get chosen to do something. But once we went outside and were all joining in I was fine, it was fun and I learned a lot about the quarry.' [Carnlough Phase 1 participant]</p> <p>'I hadn't realised the Gasworks had closed so recently, even though I've lived here most of my life. The information given in the performance was totally different to the tour we had done previously, so I learned a lot more without realising I was learning.' [Flame Gasworks participant]</p> <p>'The performance showed the real impact on people, bringing history to life, and keeping it alive.' [Whitehead Railway Museum participant]</p> <p>'The performance helped me to think about how people worked and lived in the past, making it more than just an old building. It brought it alive to me.' [Flame Gasworks participant]</p> <p>'I enjoyed joining in, it made me feel like a VIP. I was surprised I was able to get a ticket. I wasn't sure about being a housewife, but the actor had huge charisma and responded well, ad-libbing to our interaction.' [Flame Gasworks participant]</p> <p>'I didn't know about the big wind, or how tough people's lives were in the past. I was really concerned at the start when the auction was happening, that maybe one day someone would think about auctioning the coast road. It made me think we should pay more interest to our heritage.' [Glenarm participant]</p>

<p>6. If you were directing the performance what would you do differently? What would be a fair ticket price if the performance wasn't funded?</p>	<p>'I wasn't sure what date we were in when the performance started, maybe something to set the time period as we weren't sure if it was 100 or 200 years ago.' [Carnlough Phase 1 participant]</p> <p>'The location and timing were perfect, the topic was easy to understand. It was lovely to be outside in the good weather.' [Carnlough Phase 1 participant]</p> <p>'My mum found it quite difficult as she has mobility issues and she was at the back so missed a couple of bits. She thought she would give up, but kept going and made it through the whole performance, and was really pleased with herself.' [Carnlough Phase 1 participant]</p> <p>'I wasn't sure what was happening when we went outside because I was at the back, but apart from that it was very clear how it was designed and that you were moving through time to explore the different stories.' [Flame Gasworks participant]</p> <p>'I didn't know what the actor was talking about when he came in to start the performance, I thought for a minute I was in the wrong place. Maybe there could be some sort of music or something to show it's starting, so everyone would be quiet.' [Glenarm participant]</p> <p>'I wouldn't do anything differently, I think about £3 to £5 would be a fair price, you don't want to charge too much and put people off, it's only half an hour, but it flew past.' [Glenarm participant]</p> <p>'There is nothing I would change, I think people would pay at least £5 to see a performance, if there were tours and other things on offer then easily double that.' [Flame Gasworks participant]</p> <p>'I think Big Telly did a fantastic job with one performer and a limited budget. It was well written and there was plenty of audience participation. If the two assistants had been in costume and taken on some general characterisation it would have added to it. It would definitely be worth £5 per person.' [Carnlough participant]</p> <p>'It was hard to hear when the doors were banging in the barn, and some of the children were scared. Maybe if that was a bit quieter it would be better. I think £10 per family is OK.' [Glenarm participant]</p> <p>'I think if you made it into at least a half day out, with another activity, and a coffee or juice and a bun, then £10 to £15 each' [Whitehead Railway Museum participant]</p> <p>'I wanted to catch the man, and stop him selling the Coast Road.' [Glenarm participant, aged 10]</p>
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Phase 2 Lessons & Learning

The short timescale between research being completed and performances at the four sites has demonstrated the ability of project partners to work effectively and develop a successful production on a very short timescale. The performances have provided a wealth of learning;

Pre-booking and performance scheduling

- There were 186 advance bookings, compared with 263 participants. There were also eight people who booked in advance, but did not attend. This means 67% of participants pre-booked.
- Tickets could be easily booked online for free using the link on the promotional flyer and social media. There were a couple of issues with the Eventbrite ticket booking system, including the Glenarm 7pm Sunday show displaying an 'end of sale' message, as though the performance had sold out. This meant no-one was able to book online, and the performance had to be cancelled. There was also an issue with a performance being listed at the incorrect time.
- The external evaluator and Council staff attending performances noted several families who attended all the performances, and this could be encouraged further with the offering of a small prize for participating in all performances.
- Performances at weekends between 1pm and 4pm worked well at all the sites.
- If the performances were being repeated then consideration should be given to asking participants after the performance if they would like to book for another performance, and having a device available for them to do this with assistance from site volunteers.
- More crossover would be expected with visitors moving between the Carnlough and Glenarm performances given that they are only 2 miles apart, particularly on the Sunday when performances could have been attended at both locations. However, Council staff commented that only Big Telly actors and crew were encouraging this, and Glenarm Visitor Information Centre is closed on a Sunday.
- There were no bookings for the 7pm and 8pm performances at Flame on the Saturday evening. Usually Flame has traditional musicians playing, and this was considered when arranging performance times. Unfortunately, the musicians were unable to attend, and this was only communicated the week before the performances. There was also the UEFA Champions League final, and a funfair on in Carrickfergus. This was not known at the time of scheduling performances, so could not be avoided.
- If performances were being repeated and an entry fee was being charged then a prebooking discount should be considered, to ensure a higher rate of prebooking and that timings of performances are viable.
- While the external evaluator was in attendance at Whitehead Railway Museum some visitors were disappointed that they couldn't visit the dining car and other train carriages due to performances. If they had been told this on arrival it would have avoided any disappointment, and also would have provided an opportunity to potentially book them onto a performance.
- It was originally planned that Phase 2 would have two sets of performances with Carnlough and Glenarm in May and then Whitehead Railway Museum and Flame in September. However in January 2019 Whitehead Railway Museum and Flame decided they would like their performances to follow on at the end of May. This left a tight timescale for research and scriptwriting, which was completed very successfully.

Audience

- Some children under the recommended age of 8 attended the performances in Glenarm, and a couple of children were scared by the special effects. However, even the younger children enjoyed the auction bidding, and the high energy of following the actor up the street to the barn. A short focus group with the children afterwards evidenced that they all understood the storyline was set in different time periods, and had learned about heritage from the performance.
- Rebecca from Whitehead Railway Museum commented on how family friendly the performances were, which she had not expected from the marketing material, and she felt that this should be emphasised more to encourage families to book.
- The typical visitor to Flame Gasworks Museum is an older adult from the Borough of Mid and East Antrim. 45% of questionnaire respondents were aged between 12 and 49, several of them with accompanying primary school aged children. In addition 35% of participants were from outside the Borough, so performances have raised awareness of Flame outside their traditional audience.
- 20% of participants from Northern Ireland had travelled more than 25 miles each way to see the performances, which demonstrates the potential to attract visitors into the area for several hours.
- Attendance levels at Carnlough were particularly impressive given that the Heritage Hub only opened in June 2018, and only opens on Sundays during the summer months, and Saturdays in July and August, so it is still in the early stages of attracting visitors and establishing its position as a heritage centre.

- Based on a maximum attendance of 510 participants (34 performances over Phase 1 and Phase 2 with 15 participants each) the project had 346 participants, giving a 68% attendance.

Performances

- The strong storylines of the performances had a real impact on participants, many of whom were interested in the facts after the performances. The external evaluator noted that performance factsheets were read when handed out, and families were discussing the content. Several participants included comments on their evaluation forms that they were surprised by the depth of the Londonderry family involvement in Carnlough, and that the storm in Glenarm was so severe. The fear of new forms of transport was mentioned on several evaluation forms at Whitehead, and the age of the gasworks at Flame was also a surprise to many participants. This evidences that there were significant learning outcomes for participants.
- The quality of the performances was reflected in the overwhelmingly positive feedback from participants, site staff and volunteers, and everyone involved in the project. Big Telly actors were rehearsing for a full week before performances, and the props and special effects were impressive, given the tight budget they were working with.
- The external evaluator also noted how strongly the actors responded to the participants' level of engagement with the storyline, particularly at Flame.
- Sharon from Flame commented that their volunteers hadn't known about the stokers' strike in 1919 until the research, so the project helped Flame volunteers and staff better understand the heritage of the site.
- Big Telly commented that having access to the sites for rehearsals, particularly the dining car at Whitehead Railway Museum really helped to create the best experience possible for the audience. It meant that the space could be used to the maximum potential, at Whitehead this enabled the actors to use the space outside the carriage, which would not have been possible without rehearsing in the space. Zoe also commented that Darren and colleagues were very helpful in setting up the space with props for performances. The performance at Whitehead used the space outside the dining car so effectively that the performance was more about journeys than specifically Whitehead, increasing audience appeal.
- Big Telly also commented that they found the background research on multiple themes and events really useful, so they could discuss and see which themes they wanted to explore and know more about.
- There were a few participants who commented that they found it difficult to hear the dialogue in the barn at Glenarm, with the sound effects being a bit too loud. This is an issue to consider when there are older adults in the audience, as age related hearing loss means background noise interferes with understanding of speech.
- Performances brought out the social history of the participating sites, which is particularly important at Whitehead and Flame where the focus is typically on machinery and technical details. Social history gives participants an opportunity to relate to the past using their imagination and their experiences, making the sites much more accessible to a wider number of people.
- The Whitehead performances were different to the other sites as the audience was stationary in the dining carriage. This meant that a participant who wasn't enjoying the performance did not have the opportunity to disengage and wander off. However, the storyline did not just focus on the train itself, but the wider relevance of trains in social history in journeys and transport.
- Due to the smoke bombs used in the Flame performance visitors were unable to see the retort building on tours between performances, so if similar special effects were used again this should be taken into consideration.
- Mary Watson commented that Phase 2 performances were much better with the Hub not having visitors trying to view the heritage exhibition at the same time, and Big Telly cast and crew being based in the Hub. She confirmed that for any future performances the Hub would only be open to performance participants.
- Big Telly were very effective at the logistics of sourcing and arranging to use sites for performances in Carnlough and Glenarm.
- There were a few issues with expectations about the content of performances. At Flame staff had expected the performance to be based around the career of Sam Gault, as some oral history interviews had been carried out around this. At Glenarm there were concerns that the former soup kitchen was not being used as a location, as it did not have a connection to industrial heritage. It might have been beneficial to explain that performance scripts would not be finalised until rehearsals commenced, and that not all locations suggested are practical due to location, condition, and a variety of other factors.

Volunteers

- It had been recommended after Phase 1 performances that volunteers be briefed as a group before the performances. In Carnlough Mary Watson and Donald Bell briefed all the volunteers a couple of days before performances, so everyone knew what their role was, how to explain and promote performances,

and the running order of the days. This meant the volunteers were very engaged with the project, and able to be proactively promoting it.

- Carnlough is a newer site, so had the advantage of the volunteers only being in place for a few months, so perhaps more willing to embrace another new concept. They also had the benefit of the Phase 1 performances, so knew first-hand the quality of performance and previous feedback.
- Volunteers in Carnlough were proactively going out into the street to talk to visitors and encourage them to join in with performances, and this worked well as four of the performances had very low levels of pre-booking. They also dressed up in costume as a smuggler, to ensure health and safety of participants in the harbour.
- When visitors arrived at Whitehead and were paying entrance fees the performances were not mentioned, only the steam train rides. As the performance was in the dining car in the engine shed, at the far end of the site it was not easily visible to visitors until they were at the end of a guided tour or visit. It would have worked better to have someone taking bookings at the entrance and some signage directing people to the engine shed for the performances.
- During the Phase 2 performances in Carnlough relationships between Hub volunteers and Big Telly cast and crew had developed well, and performances ran very smoothly.
- After Council staff explained performances to Whitehead Railway Museum tour guide volunteers they recommended the performances to visitors on guided tours, which worked well as the guided tours ended at the dining car in time for the performance start times.
- Rebecca from Whitehead Railway Museum commented that they didn't manage to get the number of volunteers they would have liked, so were not able to dedicate volunteers to the performances. However, if they were doing a similar project in the future they would ensure a higher level of volunteer involvement. Whitehead volunteers tend to have specific defined roles as either tour guides, or working with the trains, which most of them have held for many years.
- There was a lack of volunteer engagement at the Glenarm site, there were no volunteers on performance day to assist with greeting participants or handing out flyers.

Marketing

- Advertising and marketing the performances was more nuanced than for a traditional heritage event. The marketing material needed to explain an experimental immersive performance that was at the very early stages of development when flyers were printed. Several people commented that the marketing leaflet didn't make it immediately obvious by the images used that it was a flyer for a participative theatre event, and that people were unsure what to expect. However, the promotional material had to be printed in advance of the performances being developed, so photographs of the sites were used, and consistent branding and colours. If the performances were being repeated then photographs of actors in costume would be available for promotional material.
- In Glenarm there were only two locations where the performance poster was displayed, at Glenarm Community Hall, where the performances began, and the window of Glenarm Baptist Church. Glenarm Tourist Information did not display any posters or flyers, and did not mention the performances when asked by a Big Telly actress what was on in Glenarm that week.
- Several people at participating sites commented that the advertising flyer and poster left quite a small space for the event locations, dates, and times to be squeezed into, and that this information would have benefitted from being in larger print.
- Two of the sites commented that they would have preferred individual marketing material, just listing performances at their site, but felt this might have been resolved by amending marketing material to make it easier to understand the performance sites and times. The single promotional flyer and poster was aligned with the project aims of connecting the four sites with cross promotion, and encouraging them to work together and build links and relationships, and building the industrial heritage brand of the CCR.
- Comments were received about marketing of performances being a little last minute, with flyers being handed out in the street on the day of performances. However, this was in addition to the main marketing campaign where flyers and posters were delivered to sites, visitor information centres, shops, and hotels across the Mid and East Antrim and Causeway Coast and Glens Council areas six weeks beforehand. The external evaluator noted that she had seen project posters at Ballymoney Visitor Information Centre and other venues outside of Mid and East Antrim, so advertising was extensive.
- Handing out flyers in the street on the day of performances worked well in Carnlough, but not so well in Carrickfergus. This is likely due to there being more visitors to the area stopping in Carnlough to see the harbour and get refreshments with more time, whereas in Carrickfergus people are likely to be in the town centre for a specific purpose.

Partner businesses

- At Whitehead Railway Museum when the external evaluator asked admissions staff about the local businesses involved with the project they did not know anything about it.
- Feedback from Kirsty at Dobbins Inn in Carrickfergus was that they didn't have any customers requesting the 10% discount on meals, despite the external evaluator noting that Flame were very proactive in mentioning this to every visitor and having copies of the menu available. It might have been that the timing of the performances at 2pm and 3pm on the Saturday and Sunday meant that participants had already had lunch, and it was too early for dinner when the performances ended.
- Other feedback from local businesses has been that they did not gain any benefit from partnering to offer discounts, and did not notice any additional customers as a result of the performances. However, as this was the first time such an innovative idea had been trialled it may not have immediate results.
- Erica Lutzman from The Lighthouse Bistro commented that it was great to have the publicity of the Bistro appearing on the Council's Facebook page when the actors did their photoshoot there the day before the performances. She felt this provided good exposure for the business to their local customers, that she may not otherwise have got.
- Erica was also pleased that the Big Telly actors went to the Bistro for lunch on Friday. Apart from that she had not noted any additional trade as a result of the performances.
- Some businesses in Whitehead commented they would have liked actors to use their sites as part of the performance, however this was not feasible due to the 20-30 minute performance time and the distances involved. Food service partner businesses felt they did not benefit from increased trade on performance days, due to the Railway Museum having an onsite café. The businesses did benefit from increased awareness of their brands through the costumed photoshoots and promotion on Council's social media.
- Jayne Clarke visited The Bank House Café for lunch and found that while staff were dressed in period costume they were unclear on the details of the performances and did not have any flyers to hand out.
- Information about partner businesses was not given at time of booking, which meant visitors didn't have the opportunity to find out about special offers until they arrived at the site for the performance.

Links between sites

- The original project proposal was to have two sites in Causeway Coast and Glens Borough Council area and two sites in Mid and East Antrim. However, Causeway Coast and Glens Borough Council were unable to participate in the funding proposal at the last minute. This meant all four sites were in Mid and East Antrim, giving greater synergy and closer links between Council and sites.
- All the site commented that they had not had much interaction with each other outside of Council organised project meetings, except for Flame volunteers attending a Whitehead performance, and Mary Watson attending Whitehead and Flame performances. This is likely due to the nature of the sites being volunteer run and focused on their specific roles at their site, with no spare time for meeting up at other sites.
- The external evaluator could not locate any advertising leaflets for Flame Gasworks at Whitehead Railway Museum, and this was also noticed by Flame staff who attended a Whitehead performance. There appeared to be a reticence to promote other sites, except at Flame, which was a shame as one of the key outputs of the project was to foster connectivity between sites.
- Due to staff changes, with Lisa Adair, Museum Manager and Rebecca Lavery, Museum Administrator, being new in their roles, Whitehead Railway Museum haven't had as much interaction with other sites as they would have liked, and are hoping to develop relationships in the near future.

Sustainability

- Participant questionnaires asked 'If there was a charge for this performance how much do you think it should be?' and the average amount suggested was £5 per adult. If performances were being re-run then funds required might be more than just the ticket price, but Big Telly felt it was not a financial impossibility.
- Although the performances were free of charge Whitehead Railway Museum still had an entry fee for the museum on performance days. This was a decision taken by the Railway Museum early on in the project planning, and on reflection Rebecca from Whitehead Railway Museum commented they should have offered free entry that day to promote performances and overcome any financial barriers to attendance.
- The potential for bundling performances with other visitor experiences was evidenced when 18 people joined an industrial heritage walking tour of Glenarm. However, Glenarm also has less volunteer presence than other sites, and didn't have a natural site for the performances, relying on The Bridge End Tavern's support in opening up their buildings.
- Sharon from Flame commented that she would be keen to apply for funding for a repeat of the performances, and would be keen to partner with local groups, such as the YMCA and local sixth forms to develop a project.

Project Achievements

Activity	Target participant numbers	Final participant numbers	Evidence of Achievement
Promotion of Phase 1 performances with wider tourism stakeholders on the CCR	40 stakeholders	200 stakeholders	<ul style="list-style-type: none"> ✓ Carrickfergus Enterprise emailed their mailing list of businesses in Mid and East Antrim with performance and project details, and promoted on social media. ✓ Big Telly and Council promoted performances on social media platforms. ✓ Flyers and posters distributed to tourism businesses on CCR.
Joint Public Announcement Promotional Launch on 8 September 2018	25 attendees	20 attendees	<ul style="list-style-type: none"> ✓ Mayor and HLF representative attended public announcement and enjoyed participating in performance. ✓ Launch photos and details shared on Council social media and in local press.
Phase 1: 8 performances over EHOD weekend	80 participants	83 participants	<ul style="list-style-type: none"> ✓ 100% of participants enjoyed the performances and wanted to find out more about industrial heritage. ✓ 93% learned something new from the performance. ✓ 39% of participants from outside Borough, 22% travelled more than 30 miles.
<i>Shaped by Industry – Shared with Pride</i> pilot phase 1 consultation workshops x 2 Target: 15 participants per workshop Total: 30 participants	15 participants	26 participants	It was decided that the audience for the second consultation workshop would be the same as the initial tourism business workshop, so HLF allowed the second workshop to be dropped from the planned activities. <ul style="list-style-type: none"> ✓ 90% of respondents felt they had been able to share their opinions and gain insight from Colin, and would attend a similar consultation event again. ✓ 83% of respondents felt that <i>Shaped by Industry - Shared with Pride</i> was very relevant or fairly relevant to their business. ✓ All focus group participants confirmed the project was relevant to their business. ✓ Four businesses confirmed they would like to align their business with the project.
Phase 2: 40 performances, 8 repeated from Phase 1, 32 new performances at Phase 2 sites	400 participants across 40 performances	263 participants across 26 performances	<ul style="list-style-type: none"> ✓ Average of 10 participants per performance achieved. ✓ 99% of participants enjoyed the performances and learned something new. ✓ 98% would take part in a similar performance again. ✓ Staff and volunteers all had very positive feedback. ✓ 54% of participants from outside Borough, 30% travelled more than 30 miles.
Closing Seminar and launch of toolkit	40 attendees	To be updated	

Outcome	Evidence of Achievement
<p>Outcomes for heritage</p> <ul style="list-style-type: none"> • A wider range of people will be involved in heritage. <i>Shaped by Industry – Shared with Pride</i> will provide an increased knowledge and appreciation of the industrial heritage of the Causeway Coastal Route, for both local people and visitors to the area. • Potential to be among the first few sites in Northern Ireland to hold membership of the European Route of Industrial Heritage. • Heritage will be identified and better explained. From the project research new narratives will be developed to change perceptions of industrial heritage. 	<ul style="list-style-type: none"> ✓ 346 people participated in performances, from across Northern Ireland, the UK, and Europe. ✓ 26 people attended the Tourism Business Consultation Event, and 83% agreed that the project was relevant to their business. ✓ All four participating sites now hold membership of the European Route of Industrial Heritage. ✓ 93% of Phase 1 participants and 99% of Phase 2 participants learned something new about industrial heritage from the performances, including people who had previously visited the performance sites.
<p>Outcomes for people</p> <ul style="list-style-type: none"> • People will have developed skills. The four volunteer led sites will be better able to market and promote themselves, and see where their heritage site fits in their market sector. • People will have learned about heritage, leading to change in ideas and actions. Participants will want to learn more about, and visit other industrial heritage sites, site volunteers will be prompted to learn more about their site. 	<ul style="list-style-type: none"> ✓ Site volunteers at Whitehead, Flame, and Carnlough worked with a professional researcher to learn more about their site's heritage. ✓ Site volunteers have learned new information about their heritage and are inspired to carry out more research. ✓ 100% of participants in Phase 1 wanted to find out more about industrial heritage. ✓ 96% of participants in Phase 1 wanted to find out more about industrial heritage.
<p>Outcomes for communities</p> <ul style="list-style-type: none"> • The funded organisation will be more resilient. Sites will increase their ability to work in partnership with other organisations, and will be able to consider new sources of income through commercial activities. • The local area will be a better place to work, live, or visit. Sites will know more about their history and how to present it to offer something unique to visitors, and they will also have a better knowledge of other heritage sites of interest in the local area. • The local economy will be boosted, partner business will benefit from increased promotion to boost their business. 	<ul style="list-style-type: none"> ✓ Participating sites got to work with project partners, and have been prompted to reflect on potential future partnerships and events that they would not have considered possible before the project. ✓ Sites learned more about each other and increased their ability to cross- promote. ✓ Site volunteers discovered new knowledge about site history and heritage. ✓ Partner businesses were promoted on Council social media and by participating sites.

Conclusion

Shaped by Industry – Shared with Pride has had a successful on time and in budget delivery, particularly given that there was a very short timescale of a month to put together the project proposal with three project partners, and four participating industrial heritage sites. Given that Phase 2 performances were expected to be split between Carnlough and Glenarm in May 2019 and then Whitehead and Flame in September 2019, but then in January 2019 it was decided that all performances would be held in May and June this is even more impressive. A significant amount of work was involved in taking the project from proposal through two stages of successful performances and a tourism business consultation in less than a year, when the three members of the Museum and Heritage Service were based in Ballymena and the sites were so widely spread along the Causeway Coastal Route. The project team also gave extensive support to the sites while volunteers were undertaking the six days research with Gemma Reid, the project researcher, to identify and expand on key themes for the performances. The confidence of volunteers in Carnlough has increased considerably in the few months that the Heritage Hub has been open since June 2018. Initially Hub volunteers were enthusiastic, but nervous about presenting their heritage to visitors, however *Shaped by Industry – Shared with Pride* has evidenced the progression in skills and confidence. Carnlough volunteers were more confident to get involved with Phase 2 performances, handing out flyers in the street, and even dressing up as a smuggler to steward in the harbour. The volunteers have taken ownership of the project, and this will have benefits in terms of sustainability and growth in visitor numbers for the Hub. Flame volunteers in particular felt that they benefitted from being involved in the site research, Sharon commented 'we didn't even know about the stoker strike of 1919 before the research uncovered it. It's given us a new conversation point for visitors, and also has us thinking what else don't we know that we could find out?'

The authenticity of the performances was a result of the extensive background research, and this reflected in the performances. It was also commented on by participants, '*I'd never been to the venue before and didn't know much about it or that it was one of only 6 gasworks left worldwide. Fascinating.*' Another participant commented '*I wasn't aware of the industrial heritage of the area and had wondered why Carnlough was such a popular area and could sustain two hotels in the 1800s. It was great to find out more and I will definitely do more research.*' Robin Morton of Whitehead Railway Museum said, after the performances, '*the various scenarios were so well thought out and it was much appreciated that so much was based on genuine railway history. Very authentic!*' Robin was so inspired by the project that he has submitted a proposal for a paper at the European Route of Industrial Heritage Conference in Berlin in October 2020. All the sites have benefited from the research, which was not only used in the development of scripts, but will provide a useful addition to site knowledge, tours, and further development of key themes at a later date. The performances have demonstrated to the sites a different ways of looking at their history, by animating it in performances, rather than just giving facts on a guided tour, or producing a visitor brochure.

Shaped by Industry – Shared with Pride has provided an opportunity to engage with local tourism businesses and find out how they can best interact with heritage sites for mutual benefit. This was the first time that this type of partnership had been trialled, so it was not known what the outcomes would be. The tourism business consultation workshop was very successful with strong attendance, and a positive response to the project and its relevance to tourism cluster businesses. It was promising that four businesses wanted to align with the project after the workshop, and that others came on board as the performances drew closer. There was an issue with two of the businesses having to withdraw from the project due to other commitments clashing with performance dates, Aaron Leach the blacksmith had family visiting, and the Londonderry Arms Hotel were hosting a large wedding. The businesses involved commented that they benefited from the increased publicity from costumed photoshoots a few days before performances, and this being promoted on Council social media. Businesses in Whitehead also benefited from a mention on BBC Radio Ulster's '*Your*

Place or Mine' when Charles Friel of Whitehead Railway Museum was interviewed the weekend before the Whitehead performances. It was harder to track increased business as a result of the performances, which should be considered if performances are repeated. If performances were happening on a regular basis then it would be easier to build and maintain relationships with local businesses once they knew what to expect, and how they could maximise cross-selling opportunities and brand awareness from performances. Engagement with businesses in the commercial sector has also given heritage sites a better idea of how they can develop ideas in partnership, and how they can benefit from closer relationships with local business owners to promote their site.

Infrastructure at the locations was also a consideration in measuring project success. In Glenarm there was a lack of businesses to build relationships with, it was hoped that Bloomfest tulip festival at Glenarm Castle would help provide visitors in the village on performance days. However, visitors were directed in and out of the village via a park and ride car park, rather than through the village, so there were no visitors to be seen. The only shop, a convenience grocery store, in Glenarm had closed due to new ownership, although it has now reopened. This also impacted on footfall in the area on performance days. In Carrickfergus Flame is situated on the opposite side of North Road from the rest of the town, and is not as easily identifiable as other heritage attractions, such as Carrickfergus Castle. The economic issues with the retail sector have impacted the town centre significantly, with a 29% vacancy rate, so footfall within the town centre is lower than other towns of similar sizes.¹⁹ This evaluation has evidenced the ability of participative theatre to draw visitors in from across the Borough, and across the Province, so with further development similar projects can help to regenerate and develop the infrastructure required to support tourism.

The evaluation also verified that the performances assisted the sites in reaching new audiences. This was particularly noticeable at Flame, where the typical visitor is an older adult from the Borough. The performances attracted a more family orientated audience, with 42% of respondents aged under 50, many with primary aged children, and 32% from outside the Borough. Over half of Carnlough participants had not visited or heard of the Heritage Hub before. It was impressive that such a high number of participants travelled more than 30 miles for a performance, particularly on bank holiday weekends when there is so much competition from other events and activities, and shows the potential for attracting wider audiences. A majority of participants at Whitehead had visited the site before, but were still impressed with the quality of the performance, one participant commented *'my cheekbones hurt from laughing so much.'* Another regular visitor said that he was *'impressed by the brilliant actors and amazed they could play so many parts so quickly.'* When Whitehead Railway Museum was featured on BBC Radio Ulster's *Your Place or Mine*, Anne Marie McAleese commented that *Shaped by Industry – Shared with Pride 'continues to heighten the profile of the museum, all the great work you've been doing for years... it's now a destination place.'* As a result of the project Glenarm, The Heritage Hub, and Whitehead Railway Museum have had their first year's membership fees for the European Route of Industrial Heritage (ERIH) paid for, Flame was already a member. This gives marketing exposure to tourists from outside Northern Ireland, ERIH is the largest industrial heritage network in Europe, and has 250 members from 26 European countries.

The project's aim of galvanising the sites to make them more proactive in considering how they see and market themselves, and consider working with other heritage sites has started to produce results. Sharon from Flame commented *'we're now thinking about how we can attract more families, because the performances showed us that children enjoy the site, and that bringing the history alive works well.'* Whitehead Railway Museum are very keen to have participative theatre again, Robin Morton commented to Big Telly *'What imagination and creativity, we thought we had a buffet car but you showed us that we actually have a mini-*

¹⁹ Mid and East Antrim Borough Council 'Amplify: Integrated Economic Development Strategy 2018-2030' p12

theatre! He went on to say *'this has been a first for us but it has really set us thinking about how we could make more of the museum and its exhibitions.'* The participating sites have more awareness of each other, this will enable them to share this information with visitors interested in industrial heritage and make recommendations for other heritage sites in the Borough to increase visitor dwell time and spend. The knowledge of other sites also provides resources to call on in the future. Each site is at a different stage of marketing and development, with the Heritage Hub in Carnlough only at the start of their second season, but with ever increasing visitor numbers, and a good network of volunteers willing to experiment with new ideas. Flame has been operating for a long time, but is only open for a short time at the weekend when family visitors are more likely, and has only older volunteers who all have other commitments, so lacks capacity to work with other sites while still opening the museum. Before the project began Mid and East Antrim Museum & Heritage Service had only worked with the Carnlough volunteers, and built a relationship with Glenarm, through the Heritage Hub at Carnlough Town Hall refurbishment project. They had not worked with Whitehead Railway Museum or Flame on a project before, so building those relationships in the heritage sector can only be of benefit to preserving and developing the heritage of the Borough.

As storylines were not finalised until rehearsals, marketing material did not visually demonstrate that there would be performances, and this added an air of mystery to what 'participative theatre' would involve. Many participants commented that the performances were not what they expected, but in a positive way. Comments included *'Make it longer, we all really enjoyed it, loved the interaction'* and *'surprised by how entertaining and poetic it was.'* Participants also learned something new about heritage from the performances, even people who had visited the site before, comments included *'I learned that the Gasworks was closed much later than I realised'*, and another participant was surprised to learn *'what it was like on the first train and what a change it brought to the whole country.'* From the focus group the external evaluator noted that primary aged children were able to explain the storyline, and what they had learned, and also relate this to the school curriculum. For example in Carnlough one primary pupil had been learning about the Victorians at school, and reflected on how lucky she was that *'workhouses don't exist anymore, I get to eat more than soup, and don't have to work in the quarry.'* In Glenarm, the children's focus group were concerned that they hadn't caught the developer, they was an enthusiasm to catch him and prevent him selling off the Coast Road. A primary aged pupil also commented *'the bidding was fun, but it was hard to keep thinking of bigger numbers to beat my brother!'* Zoe Seaton from Big Telly commented *'there is a future for this kind of work in the heritage sector, participative theatre means families can genuinely have an experience.'*

For such a new, innovative project being able to achieve a 68% attendance rate is commendable, and shows the strength not only of the performances, but also the marketing over social media. Robin Morton of Whitehead Railway Museum commented that *'Big Telly brought a whole new dimension to Whitehead Railway Museum, performances were professional, spellbinding, entertaining, amusing and also poignant. We have had very positive feedback from all who were present,'* and a participant commented *'this was a great event. I thoroughly enjoyed it. The actors were superb and really lit up the whole audience.'* *Shaped by Industry- Shared with Pride* was also innovative from the perspective of the Council as public sector working with Carrickfergus Enterprise and Big Telly Theatre Company, in the commercial sector, working together with volunteer driven heritage sites. As the project progressed there were changes, performances occurred earlier than planned, changes were made to planned activities because the project was been driven forward so effectively between the partners. Partnership working has been successful on this collaborative project, effective communication was maintained throughout the project, and sites have been welcoming and supportive to Big Telly during rehearsals and performances. Mid and East Antrim Museum & Heritage Service has also demonstrated strong inter-departmental working with Council colleagues from Tourism, aligned with the Council Corporate Plan of delivering excellent

services through collaborative working.²⁰ The level of volunteer input at sites meant the project was not just focused on the performances, but also on developing relationships for the long-term.

The *Shaped by Industry – Shared with Pride* project fits well with the Museum & Heritage Service's Forward Plan 2016-2019 strategic priority 2, to '*be innovative and encourage risk taking*.'²¹ The relationships built with project partners and sites in collaborating to deliver project activities are aligned with the objectives of strategic priority 3 to '*develop programmes that encourage a long-term relationship*.'²² Kelli Bagchus of Carrickfergus Enterprise commented that the '*partnership worked well because we all have our areas of expertise, and this offered a very complementary partnership approach*.' Carrickfergus Enterprise benefited from being part of a heritage programme delivery, although they have developed and delivered a wide range of programmes, they had no experience of industrial heritage, participative theatre, or National Lottery Heritage Fund projects. *Shaped by Industry - Shared with Pride* has given Carrickfergus Enterprise confidence in heritage projects, and they are now considering developing a heritage project in the Borough with a tourism theme. Kelli commented that participation has '*strengthened our social ethos, as the development of the project and its legacy will contribute to the success of the local economy and community*.'

From the feedback on the performances it is clear that the immersive theatre product works very successfully, participants are learning about heritage sites and developing a sense of place and authenticity from performances. The key to unlocking the longer-term potential of the project is identifying the optimum marketing strategy and performance schedule to make the performances sustainable. It has been evidenced that having a full team-wide briefing before performances gives volunteer led sites the confidence to market the performances to their existing audiences, as well as develop new audiences. If local businesses are coming on board as partners then their offer needs to be clearly defined, and promoted to participants when booking. The performances have also prompted sites to review their visitor offering, and how they can improve and develop this, which can only help increase visitor numbers and dwell time in the Borough. The next stage of the project is the closing seminar and launch of the project toolkit to a wider audience. The toolkit is designed to be a resource for tourism businesses on how to align their business with participative theatre performances, and for heritage sites to develop a sustainable programme of participative theatre using the learning from *Shaped by Industry – Shared with Pride*.



Carnlough Harbour performance, September 2018.
Photo courtesy of Mid and East Antrim Borough Council.

²⁰ Mid and East Antrim Borough Corporate Plan 2019-2023, p13

²¹ Mid and East Antrim Museum & Heritage Service Forward Plan 2016-2019 Strategic Priority 2, Objective 3

²² Mid and East Antrim Museum & Heritage Service Forward Plan 2016-2019 Strategic Priority 3, Objectives 1 and 2

Summary of Recommendations

Performances

It is evident from this evaluation that participative theatre has a wide appeal and is easily enjoyable by a wide range of audiences. In order to build on the success of *Shaped by Industry – Shared with Pride* participating sites would still require assistance and support to build their capacity to market and host performances successfully.

1. The evaluator recommends that Big Telly provide options with costings for actors, costumes and props, and special effects, to each site for repeating the performances at a later date. This would enable sites to consider if performances could be self-funding in the future if paid bookings were received.
2. A further recommendation was made that the heritage sites approach local community groups, schools, and history societies to offer the option to book performances as a group based on costings from Big Telly.
3. When scheduling performances in future it should be noted that weekend afternoons between 1pm and 4pm appear to be the optimum time for maximum attendance. This would also work well with options for bundling a lunch or early dinner offer with local food businesses.
4. Future public performances could be listed on the free events listing site whatsonni.com with a copy of the event flyer to provide marketing in addition to social media.
5. Slemish Players and Glenarm Players have been approached about taking on the performances at the sites. However, Zoe Seaton from Big Telly commented that participative theatre requires a certain type of actor who can adapt and respond quickly to audience response and participation levels, and professional actors are the preferred option.

Partner businesses and opportunities for creating experiences

This project was the first opportunity that local tourism businesses have been offered to align their business with a heritage project, and there could be further opportunities to build relationships and design bespoke offers including performances.

1. Whitehead Railway Museum already offers experiences that could work well as a half day special offer, incorporating a performance with a combination of guided tour of the museum, steam train ride, and afternoon tea or lunch in the dining car or heritage café.
2. Where businesses are providing special offers on performance days these offers should be emailed out with tickets or as a separate mailing, giving details of local discounts and offers in advance. This would mean that if a booking was made for a 2pm performance participants could go for lunch at a partner business beforehand, rather than finding out about offers on arrival at site when it may be too late to take advantage of offers.
3. It was difficult to track increased business as a result of the performances, which should be considered if performances are repeated, perhaps with a specific discount code to be used.
4. There is considerable potential for creating an experience in Carnlough with the Londonderry Arms Hotel, particularly due to the connection with Lady Londonderry and relevance to the performance. An option for a 'tenant's dinner' after an afternoon performance would continue the theme, and could also offer overnight packages with a guided walk the next morning.
5. If performances were being offered at different locations on the same day then they could be offered as a package including transport between heritage sites to make a half day or full day experience.

Participating Sites

1. The evaluator recommends that Mid and East Antrim Museum & Heritage Service build on the relationships developed as a result of this project, and where possible support participating sites in the delivery of relevant programming activities over the next year. This could include advisory support to assist with exploring funding streams, or access to Council marketing channels to promote events.

2. Consideration should be given to increasing awareness of the participating sites amongst the Gobbins and Glens Tourism cluster members. This could easily be achieved by attending a cluster meeting to share the performance video and details of the heritage site and what it offers for visitors, and swapping flyers and business cards with local tourism businesses. This will ensure that tourism providers can communicate a wider knowledge of the Borough's cultural offerings to visitors, and that heritage sites are also promoting local businesses.
3. The evaluator recommended that Mid and East Antrim Museum & Heritage Service share their success and learning from this project with other museums, heritage organisations, and community organisations within Northern Ireland, in addition to the closing seminar. This could be achieved through presenting a paper at a museum conference, or at a Northern Ireland Museums Council 'Spilling the Beans event.
4. Participating sites should consider offering performances as part of a special event or experience that will enable a profit to be made. Where sites are volunteer led the capacity to increase revenue is important for the long term sustainability of the heritage and site.

Sustainability and project development

Shaped by Industry – Shared with Pride has demonstrated the ability of participative theatre to attract audiences to travel over 30 miles to participate in a performance. There is also underlying evidence of the need for innovative solutions to achieving a longer dwell time on the Causeway Coastal Route, and encouraging tourism and regeneration in Carrickfergus. The evaluator recommended that consideration be given to the following opportunities to build on this success;


1. Mid and East Antrim Museum & Heritage Service should continue working in partnership with working with tourism colleagues in the Tourism, Arts and Culture Department, as they are strongly connected in the Borough, particularly with the Belfast Region City Deal highlighting the importance of heritage-led tourism.
2. There is potential for Carrickfergus to use the City Deal as an opportunity to develop a heritage package, with the Castle, Museum, walking tours, and Flame Gasworks Museum. Consideration should be given to cross-marketing, giving Flame a wider marketing platform.
3. The most likely audience for the performances are culturally curious adults who are prepared to travel from outside Mid and East Antrim to visit heritage sites and would be interested in a half day experience including a performance. This offers opportunities for the private sector to put together special offers for a half day exclusive experience.
4. At this early stage performances are funding dependent, so a small working group is suggested to consider a consortium funding application to funders such as National Lottery Heritage Fund, Arts Council of Northern Ireland, and Esmée Fairbairn Foundation.
5. Other aspects of industrial heritage both in the Borough and further afield in Belfast could tie in well with future projects. The external evaluator noted that Ulster Folk & Transport Museum are fundraising to restore the schooner Result, which was built by Paul Rodgers' shipyard in Carrickfergus.

***'brilliant productions, a most effective and fun way of
bringing history to life.'***

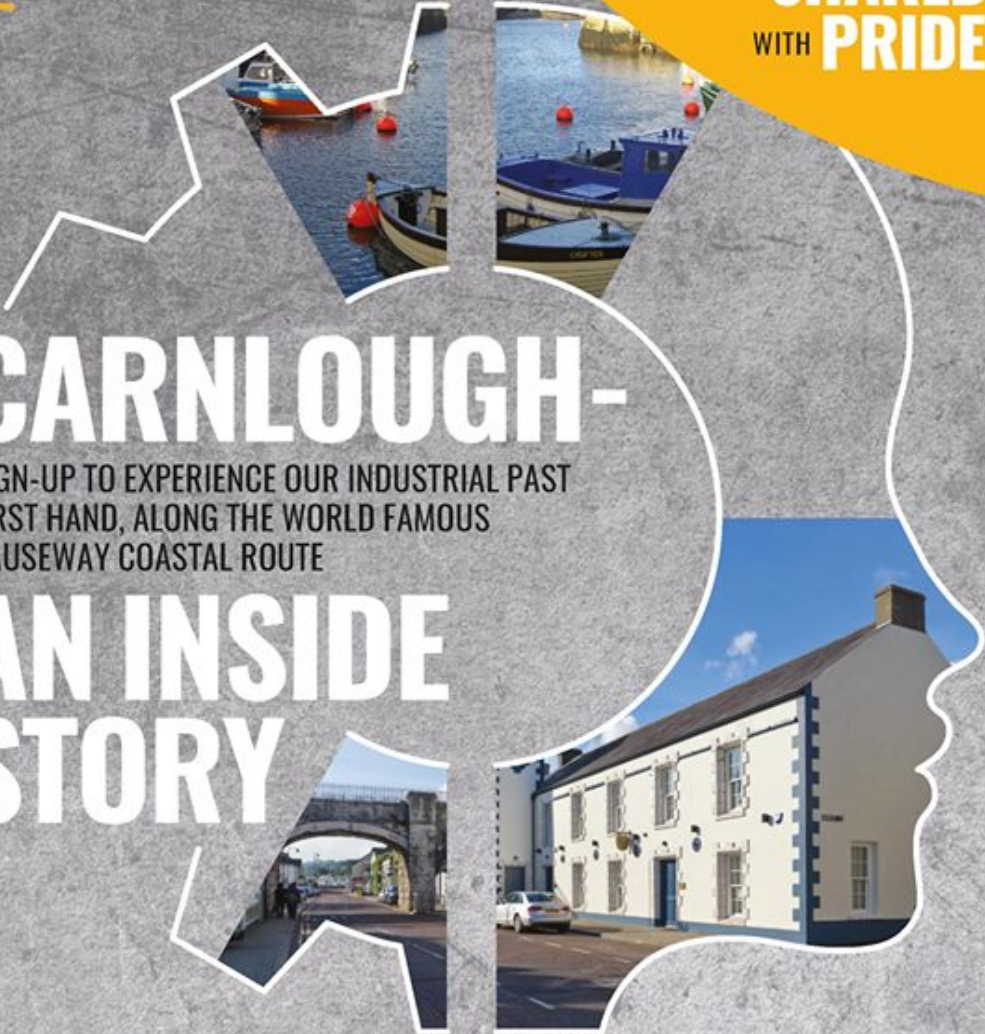
Participant at all four performances

Appendix 1: Phase 1 Event Flyer

**FREE
THEATRE
EVENT**



**SHAPED BY
INDUSTRY
SHARED
WITH PRIDE**



CARNLOUGH-

SIGN-UP TO EXPERIENCE OUR INDUSTRIAL PAST
FIRST HAND, ALONG THE WORLD FAMOUS
CAUSEWAY COASTAL ROUTE

AN INSIDE STORY

<p>8-9 SEPT.</p>	<p>PERFORMANCE TIMES: 11am / 12 noon 2.30pm / 3.30pm</p>	<p>Carnlough Town Hall BT44 0EU</p> <p>Shaped by Industry-Shared with Pride participating sites are Carnlough, Glenarm, Flame! Gasworks Museum Carrickfergus and the Whitehead Railway Museum.</p>
<p>PRIOR BOOKING REQUIRED</p>	<p>028 2563 5021</p>	<p>CONTACT DONALD BELL BY EMAIL: donald.bell@midandeantrim.gov.uk</p>

**SUITABLE
FOR AGES 8+**



Appendix 2: Phase 1 Participant Questionnaire



Shaped by Industry, Shared with Pride – Carnlough, an Inside Story
Participant Questionnaire

Your answers help us evaluate if the event was enjoyable, why people attended, and how we can improve. Please tick answers. The information provided will only be used to evaluate this project.

I am male female aged 18-24 25-49 50-64 65+ Prefer not to say
☐ ☐ ☐ ☐ ☐ ☐ ☐

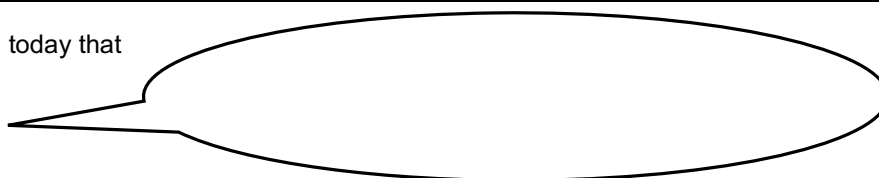
Where have you travelled from today? _____

Where did you hear about this event? _____

EHOD brochure Social media Email list Website – please specify Other – please specify
☐ ☐ ☐ ☐ ☐

	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
I enjoyed the performance					
I learned something new today					
I would attend a similar event again					
The performance made me want to find out more about industrial heritage					

What did you learn today that surprised you?



If there was a charge for this performance how much do you think it should be? £ _____

Have you heard of or visited these sites before this event?

	Visited	I've heard of	I haven't heard of
Carnlough Heritage Hub			
Whitehead Railway Museum			
Flame! Gasworks Museum, Carrickfergus			
Glenarm			

Any other comments? _____

My name is _____

**Funding raised by
The National Lottery**
and awarded by the Heritage Lottery Fund



Mid and East Antrim Borough Council currently holds and processes your personal information to support our legal obligations in relation to the provision of cultural activities under s10 Recreation and Youth Service (NI) Order 1986 and following your previous involvement with the exhibition and/or you are regularly associated with museum activities. We will keep your information secure, accurate and for no longer than is necessary in line with data protection laws. If you want to find out more about how we control and process personal data and protect your privacy please see www.midandeantrim.gov.uk/privacy-notice.

Appendix 3: Phase 1 Focus group questions

Question	Expected answers	Participant Answers
1. What made you decide to see this performance today?	<ul style="list-style-type: none"> • Already visited Hub • Saw it advertised – where? • Heard about it from CCA • Family member/friend performing • Interest in industrial heritage • Interest in live theatre performance • Was in the area already – doing what if not local? 	
2. What did you like about the performance, and how did it make you feel and react?	<ul style="list-style-type: none"> • Audience got to join in • Outside on location • Easy to understand • Understood more about history of Carnlough • Empathised with characters – which ones? 	
3. What would encourage you to see a similar live theatre performance at another venue?	<ul style="list-style-type: none"> • Topic of performance • Suitable for family • Location and weather • Cost – how much? 	
4. How do you think performances like this could be used to attract tourists to stay longer in the area?	<ul style="list-style-type: none"> • Something different • More detail about local area • More interactive • Reason to stay longer in Carnlough • Different shows for different audiences 	
5. How did the performance help you better understand industrial heritage in Carnlough? What challenged you about the performance?	<ul style="list-style-type: none"> • Easy to understand what was happening • More information than in Hub/I already knew • Hadn't heard that story before • Issues with accessibility – hearing actors, standing up, audience numbers, understanding of plot 	
6. If you were directing the theatre performance what would you do differently?	<ul style="list-style-type: none"> • Topic • Cast • Location • Time 	

Appendix 4: Tourism Business Consultation Event Invitation

You are invited to a free *Coffee with Colin* session with hospitality industry expert Colin Neil, Director of Hospitality Ulster between 11 and 12 noon on Tuesday 27 November @ The Trophy Room, Londonderry Arms Hotel, Carnlough. Colin wants to hear your views and issues and share his insight.

This will be followed by a short consultation on your views on a new cultural tourism initiative being delivered along the Causeway Coastal Route, funded by Tourism NI, Heritage Lottery Fund and the Department of Communities.

Refreshments on arrival and lunch will served. For catering purposes *please confirm with Carrickfergus Enterprise by 16 November*

11:00am to 12:00pm – Coffee with
Colin <https://hospitalityulster.org/development/Coffee-With-Colin>

12-12.15 *Shaped by Industry – Shared with Pride* Project Presentation – a resource for your tourism business

12.15 – 12.30 MEA Tourism Presentation – Introduction to the new Tourism brand and how we can support businesses

12.30 –12.50pm Feedback from attendees on project relevancy and potential for your business

12:50pm – 1.30pm lunch will be served

Appendix 5: Tourism Business Consultation Event Questionnaire



Shaped by Industry, Shared with Pride – Coffee with Colin
Event Questionnaire

Your answers help us evaluate if the event was enjoyable and relevant, and how we can develop and improve future events. Please tick answers. The information provided will only be used to evaluate this project.

My business name is _____

	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
I was able to share my thoughts with Colin					
I gained relevant insights from the session					
'Coffee with Colin' was beneficial for my business					
I would attend a similar event again					

Had you heard of 'Shaped by Industry, Shared with Pride' before this event? Yes ☐ No ☐

If yes, where?

- ☐ Attended a performance in Carnlough ☐ Saw it advertised on social media
- ☐ Received an email about it ☐ Other – please specify _____

Had you heard of or visited these sites before this event?

	Visited	I've heard of	I haven't heard of
Carnlough Heritage Hub			
Whitehead Railway Museum			
Flame! Gasworks Museum, Carrickfergus			
Glenarm			

How relevant is 'Shaped by Industry, Shared with Pride' to your business?

Very relevant ☐ Fairly relevant ☐ Unsure ☐ Not relevant ☐

How do you think the project will benefit your business?

Any other comments? _____



Mid & East Antrim
Borough Council



tourism
northernireland

Funding raised by
The National Lottery
and awarded by the Heritage Lottery Fund




Department for
Communities
www.communities-ni.gov.uk



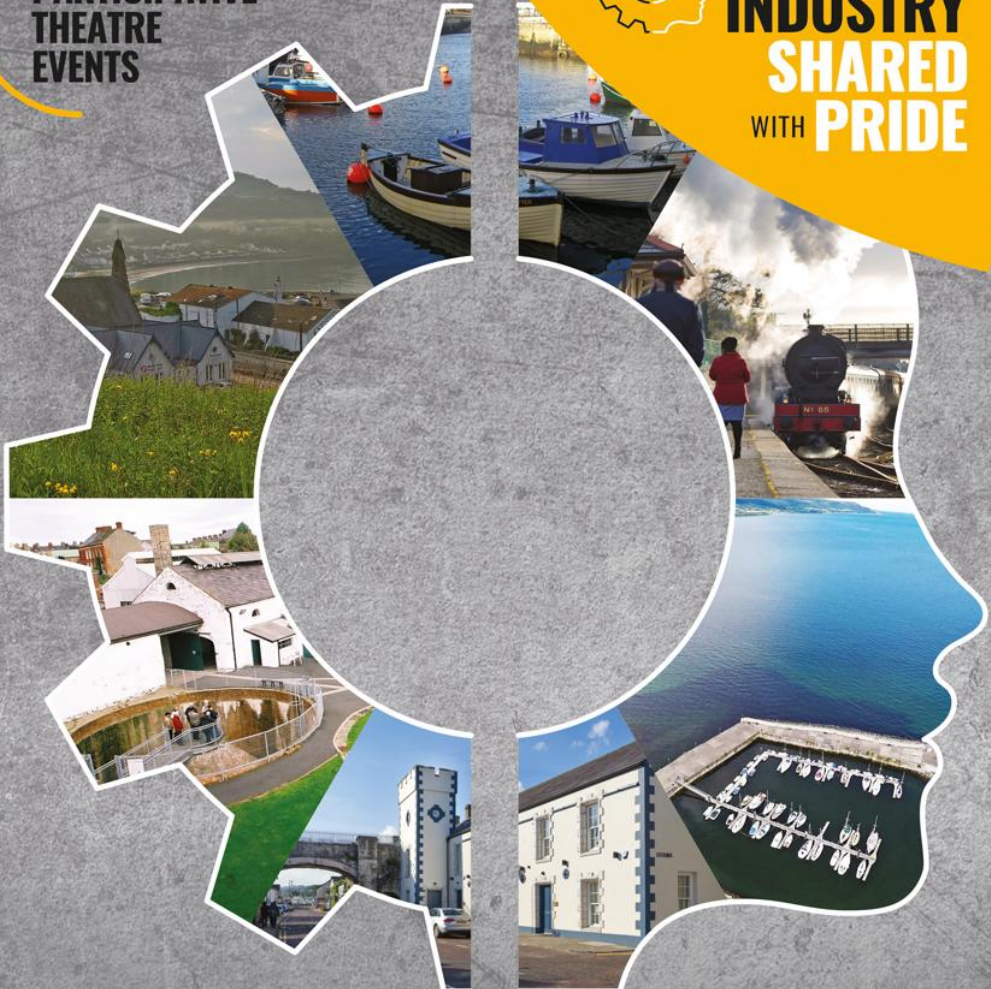
Mid and East Antrim Borough Council currently holds and processes your personal information to support our legal obligations in relation to the provision of cultural activities under s10 Recreation and Youth Service (NI) Order 1986 and following your previous involvement with the exhibition and/or you are regularly associated with museum activities. We will keep your information secure, accurate and for no longer than is necessary in line with data protection laws. If you want to find out more about how we control and process personal data and protect your privacy please see www.midandeastantrim.gov.uk/privacy-notice.

Appendix 6: Phase 2 Event Flyer

FREE PARTICIPATIVE THEATRE EVENTS



SHAPED BY INDUSTRY
SHARED WITH PRIDE



CARNLOUGH HARBOUR FREE ENTRY

Sat 4th May - 11am, 12pm, 2:30pm & 3:30pm
Sun 5th May - 1pm, 2pm, 4pm & 5pm

GLENARM VILLAGE FREE ENTRY

Sun 5th May - 3pm, 4pm, 6pm & 7pm
Mon 6th May - 11am, 12pm, 3pm & 4pm

WHITEHEAD RAILWAY MUSEUM ENTRY FEE

Fri 24th May - 10:30am, 11:30am, 2pm & 3pm
Sat 25th May - 10:30am, 11:30am, 2pm & 3pm

FLAME! GASWORKS MUSEUM FREE ENTRY


Fri 31st May - 7pm & 8pm / **Sat 1st June** - 2pm, 3pm, 7pm & 8pm, **Sunday 2nd June** - 2pm & 3pm

GET THE INSIDE STORY


Book your tickets through Eventbrite/ Shaped by Industry

For more info [E: Claire.Torrens@midandeastantrim.gov.uk](mailto:E.Claire.Torrens@midandeastantrim.gov.uk) [T: 028 256 35063](tel:02825635063)


SUITABLE FOR AGES 8+




Big Telly
Theatre Company




PRINCIPAL FUNDER
arts council




Carrickfergus ENTERPRISE




Mid & East Antrim
Borough Council




tourism northern ireland




Supported by
The National Lottery
through the Heritage Lottery Fund



heritage lottery fund



Department for
Communities
www.communities-ni.gov.uk



2018 EUROPEAN YEAR OF CULTURAL HERITAGE

Appendix 7: Phase 2 Participant Questionnaire



Shaped by Industry, Shared with Pride Participant Questionnaire

Your answers help us evaluate why people attended, if the event was enjoyable, and how we can improve. Please tick answers. Information provided will only be used to evaluate this project.

Location Attended Carnlough ☐ Glenarm ☐ Whitehead ☐ Carrickfergus ☐ **Date** _____

I am male ☐ female ☐ aged 12-17 ☐ 18-24 ☐ 25-49 ☐ 50-64 ☐ 65+ ☐ Prefer not to say ☐

Where have you travelled from today? _____

Where did you hear about this event?

Social media ☐ Email list ☐ Website – please specify ☐ _____ Other – please specify ☐ _____

	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
I enjoyed the performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I learned something new today	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would attend a similar event again	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The performance made me want to find out more about industrial heritage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What did you learn today that surprised you?

If there was a charge for this performance how much do you think it should be? £ _____

Had you heard of or visited these sites before this event?

	Visited	I've heard of	I haven't heard of
Carnlough Heritage Hub	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Whitehead Railway Museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Flame! Gasworks Museum, Carrickfergus	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Glenarm	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Any other comments? _____

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Appendix 8: Phase 2 Focus group questions

Question	Expected answers	Participant Answers
1. What made you decide to see this performance today?	<ul style="list-style-type: none"> • Already saw performance • Saw it advertised – where? • Heard about it from someone working here/acting • Interest in industrial heritage • Interest in live theatre performance • Was in the area already – doing what if not local? 	
2. What did you like about the performance, and how did it make you feel and react?	<ul style="list-style-type: none"> • Audience got to join in • Location • Easy to understand • Understood more about history of site • Empathised with characters – which ones? 	
3. What would encourage you to see a similar live theatre performance at another venue?	<ul style="list-style-type: none"> • Topic of performance • Suitable for family • Location and weather • Cost – how much? • Advertised – where? 	
4. How do you think performances like this could be used to attract tourists to stay longer in the area?	<ul style="list-style-type: none"> • Something different • More detail about local area • More interactive • Reason to stay longer • Different shows for different audiences 	
5. How did the performance help you better understand industrial heritage? What challenged you about the performance?	<ul style="list-style-type: none"> • Easy to understand what was happening • More information than/I already knew • Hadn't heard that story before • Issues with accessibility – hearing actors, standing up, audience numbers, understanding of plot 	
6. If you were directing the performance what would you do differently? What would be a fair ticket price if the performance wasn't funded?	<ul style="list-style-type: none"> • Topic • Cast • Location • Time 	

Appendix 9: Final Seminar Flyer



INVITATION

**SHAPED BY
INDUSTRY
SHARED
WITH PRIDE**

**PERFORMING
BETTER**

Reaching new audiences through
participative theatre

**OPEN TO THE HERITAGE,
ARTS AND TOURISM
SECTORS**

Following the success of the Shaped by Industry-Shared with Pride cultural tourism initiative on the Causeway Coastal Route we are extending an invite to you for our closing seminar featuring 3 workshops themed around:

- Working with Volunteer Led Sites
- Working with Local Tourism Businesses
- Using Industrial Heritage as a Platform

VENUE:
Linen Hall Library Belfast

DATE:
Thursday 26 September 2019

TIME:
10:30am-3pm

KEYNOTE SPEAKER:
Jonathan Lloyd
ERIH Coordinator for UK and Ireland
European Route of Industrial Heritage

Lunch will be served between 1-1:30pm

TO BOOK:
Eventbrite/Performing better

EMAIL:
Claire.Torrens@midandeantrim.gov.uk

Brought to you in association with EYCH18 Linenopolis project, Linenhall Library, Belfast.

