

Made in Stoke Diaspora Blueprint

FINAL



Diaspora Networks

Blueprint

Image: evgeniy-surzhan

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Introduction

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0. Introduction

Background and context

Funded by Arts Council England, The Beacon Collaborative, in partnership with the Made in Stoke-on-Trent Network and Stoke Creates, have developed a blueprint that describes how towns and cities can capture the goodwill of people that originate there, or have some close connection to the place (sometimes described as ‘the diaspora’) and encourage them to contribute to regeneration. This could be through philanthropic contributions, commercial or impact investment, influence, contacts or pro bono support.

In Stoke-on-Trent, a network has been formed, and has so far identified more than four hundred and forty members who are willing to support the regeneration of the city in one way or another.

This network is called Made in Stoke.

The Made in Stoke network has been gathering momentum since its inception as an idea by Tristram Hunt in 2013. (please see Section 3 for further details of the journey so far). Made in Stoke’s narrative is of a journey characterised by the entity learning on its way (and which is still learning) – partly because there has been no model approach to follow. It learned there is no silver bullet to making things happen quickly. It learned that chance meetings, as well as structured events, exemplify an approach for a mix of interventions is needed when building a network.

So, the intention is to catalogue the Made in Stoke learnings so far, and share them through this blueprint, so that other places can benefit from this trailblazing Stoke-on-Trent movement.

Objectives - Why a Blueprint?

The content of this document has been developed to help cities or places build and develop their own diaspora network model. It has been designed to give a route map, whilst using the experience of Made in Stoke to assist groups looking to embark on their own diaspora network journey.

In Section 2, this Blueprint aims to map out the fundamentals required, whilst using a design process. It uses ‘Made in Stoke Key Learnings’ and ‘Considerations’, to highlight the ‘takeaways’ anyone could adopt, to navigate the complex characteristics of building a diaspora network and the philanthropic giving landscape.

0. Introduction

Objectives - Why a Blueprint? (continued)

The sequence used in this Blueprint, identifies the key areas to consider and the resources required, supported by the Made in Stoke case study and using lessons learned over their journey. Made in Stoke recognised it was about building relationships before process.

This approach helped them shape their 'No Ask, Ask' ethos, whereby creating space for diaspora to see what the network was trying to achieve, enabled the creation of the 'landing pad' idea where diaspora could pass on their 'time, talent or treasure' (3Ts) – no matter how small, it demonstrated how people could help.

By adopting this approach, Made in Stoke was able to build on the first small acts of kindness and generosity to attract the £120,000 funding upfront, which enabled them to create a movement and form a base to build their journey.

Executive Summary

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1. Executive Summary

Made in Stoke fundamentals

Made in Stoke recognised some key factors early in its journey. These aspects became the touchstones to ensure the movement could grow into a bona-fide entity that can influence and instigate change.

Revival

The ‘Made in’ movement in Stoke could be one of the keys to the city’s revival. However, it could only do so, if it developed a clear vision of what it was trying to achieve. The Made in Stoke vision is *“to build a sustainable diaspora network that contributes to a thriving city, by creating a landing pad where people can willingly give time, talent or treasure.”*

The challenge that remains, is to ensure all stakeholders see Made in Stoke as an ‘agnostic’ vehicle, that aims to deliver greater good for the region, and that transcends political agendas or the traditional regional, negative learned beliefs, that can prevent the city and its peoples from thriving. It does this, through its ‘No Ask, Ask’ ethos.

Be agnostic – act with no political affiliation

One of the biggest challenges has been getting agreement that Made in Stoke is not there to solve the city's problems (i.e. setting priorities) but to deliver more resources to those that are already working to solve the problems. Philanthropists and investors may instinctively mistrust the motives and political expediency of local politicians, but once connected to the tapestry of activity to help the city thrive, can find their own place and projects to support.

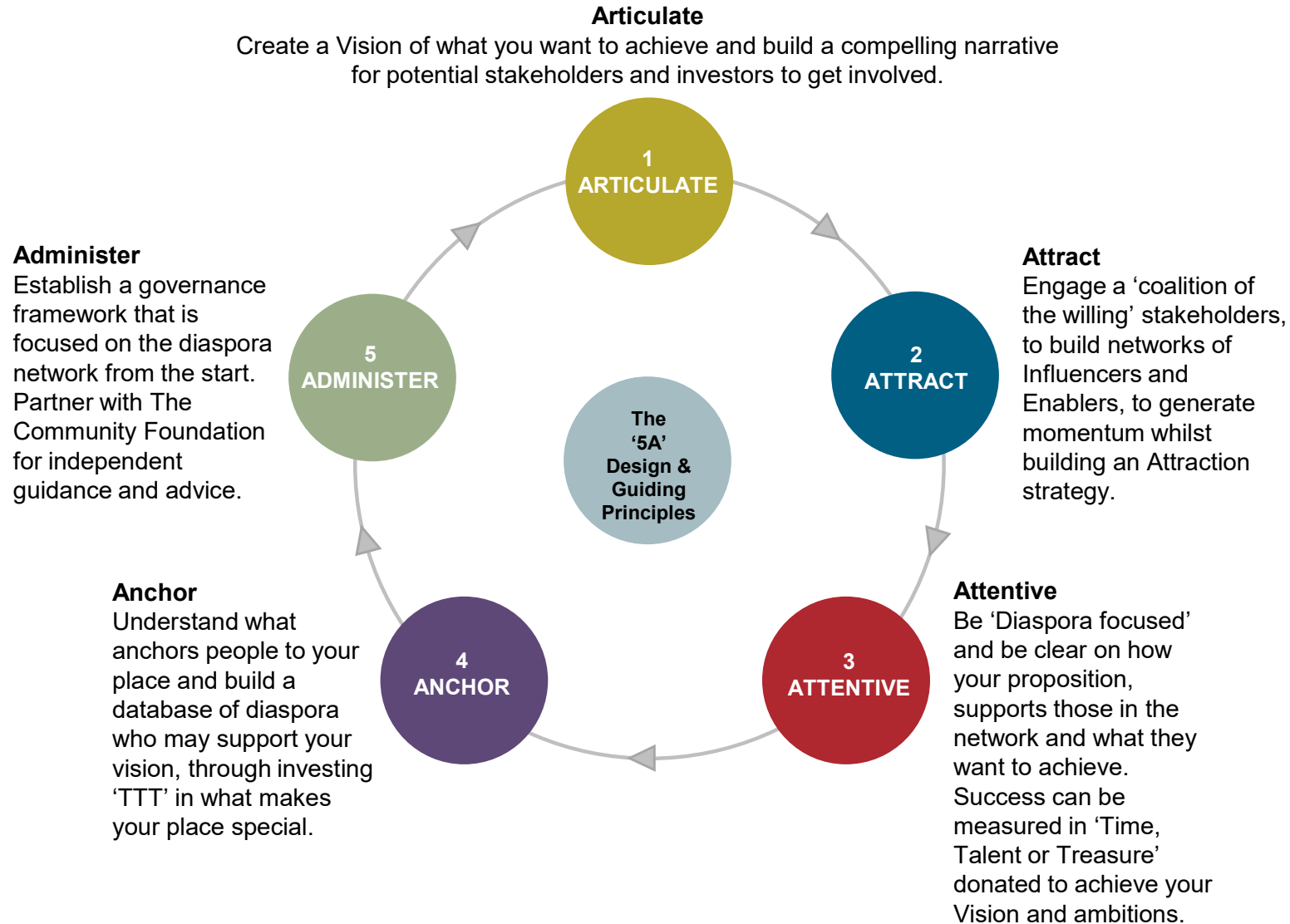
Landing pad

If Made in Stoke was to be successful, it needed to create a clear route into the city, for philanthropists or investors to see a channel where the resources of ‘time, talent or treasure’ could be deployed. Made in Stoke acts as a formal and informal ‘landing pad’. Made in Stoke could be described as a ‘Match Maker’ - acting as the broker to enable diaspora to enter and engage in areas that are ignited by their pride in the Stoke area, or the passion they wish to support.

Design and Guiding Principles

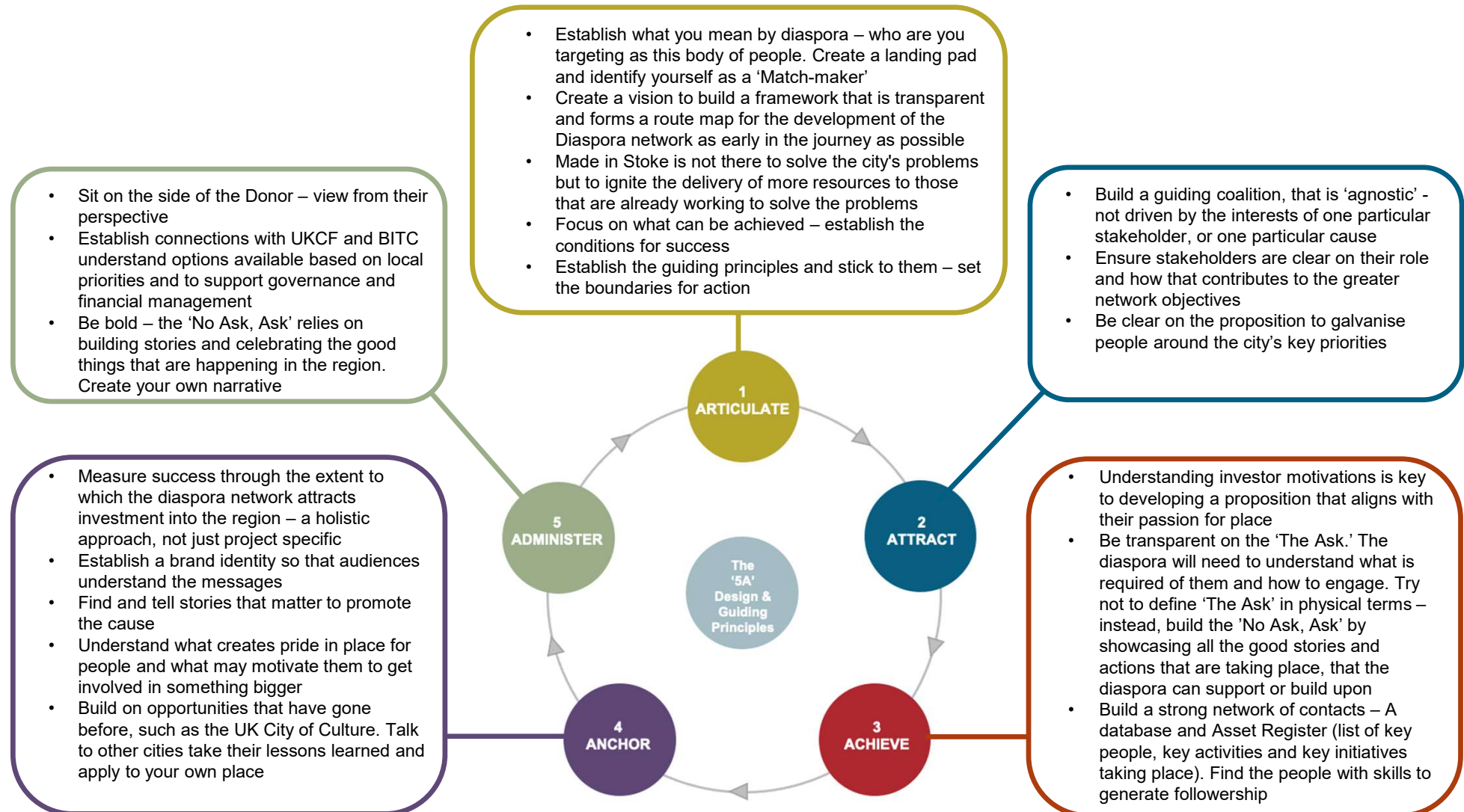
Made in Stoke’s approach has been pragmatic. On the one hand, it has benefitted from the organic, ‘slow burn’ approach to growth and development, that has enabled them to test ideas and strategies as they go. On the other, it recognises the resource constraints that come from minimum funding. Greater levels of funding or investment suggest it could achieve its aspirations faster and with more certainty. The key learning from this, is to be able to promote the strategic ambitions through simple stories and frameworks, to attract the critical few to start a movement. The following page illustrates Made in Stoke’s ‘The 5A Design and Guiding Principles’ framework:

1. Executive Summary



1. Executive Summary

Summary: Learning from successes and failures – ‘20 Things’

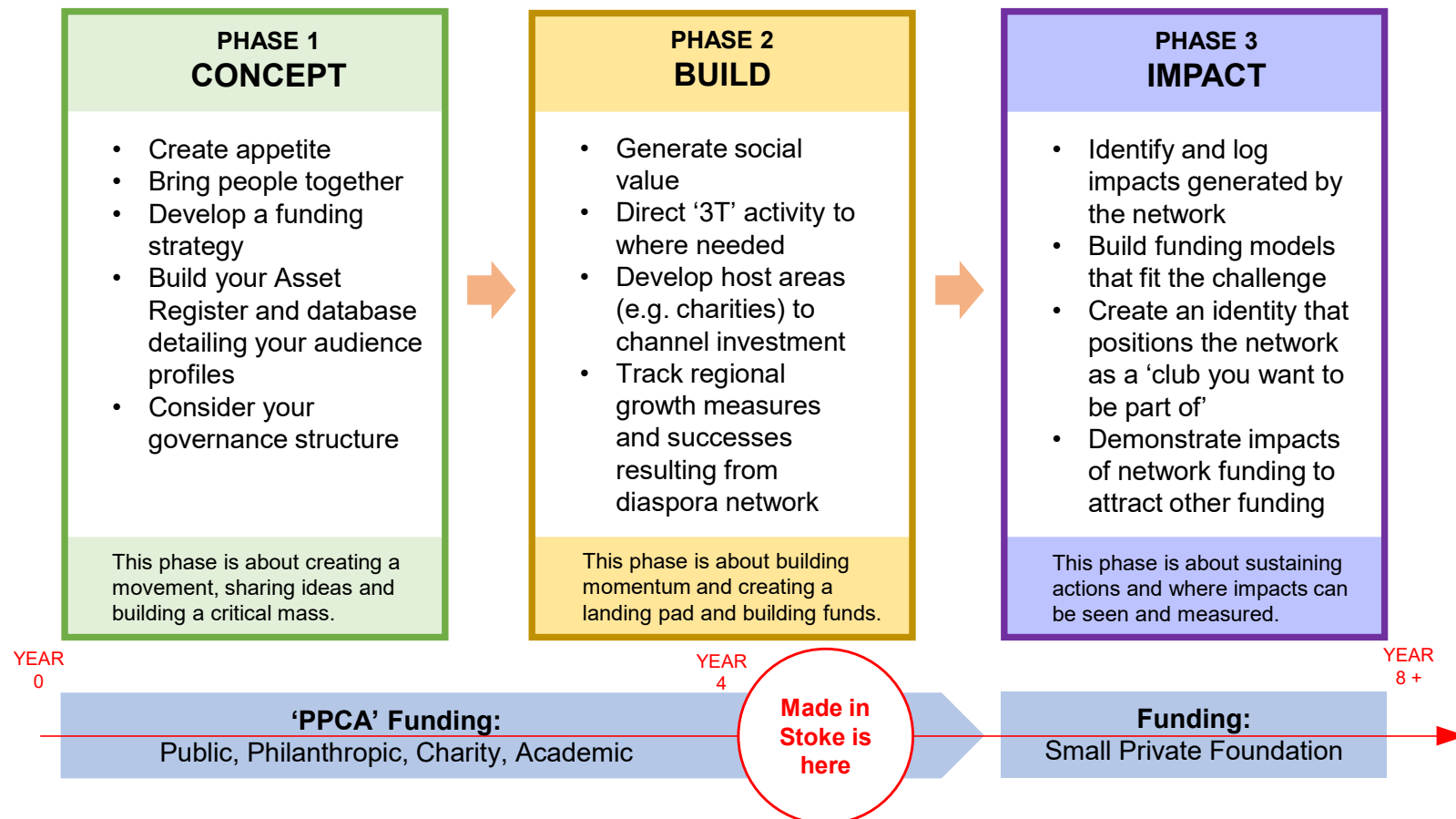


1. Executive Summary

A phased approach

This blueprint has also enabled Made in Stoke to dissect its operation. The process of building the blueprint has offered the following understanding of how a diaspora network can move from ‘dependence to independence’ – addressing the resource constraints of needing funding, through to being a sustainable and self-reliant entity in the future.

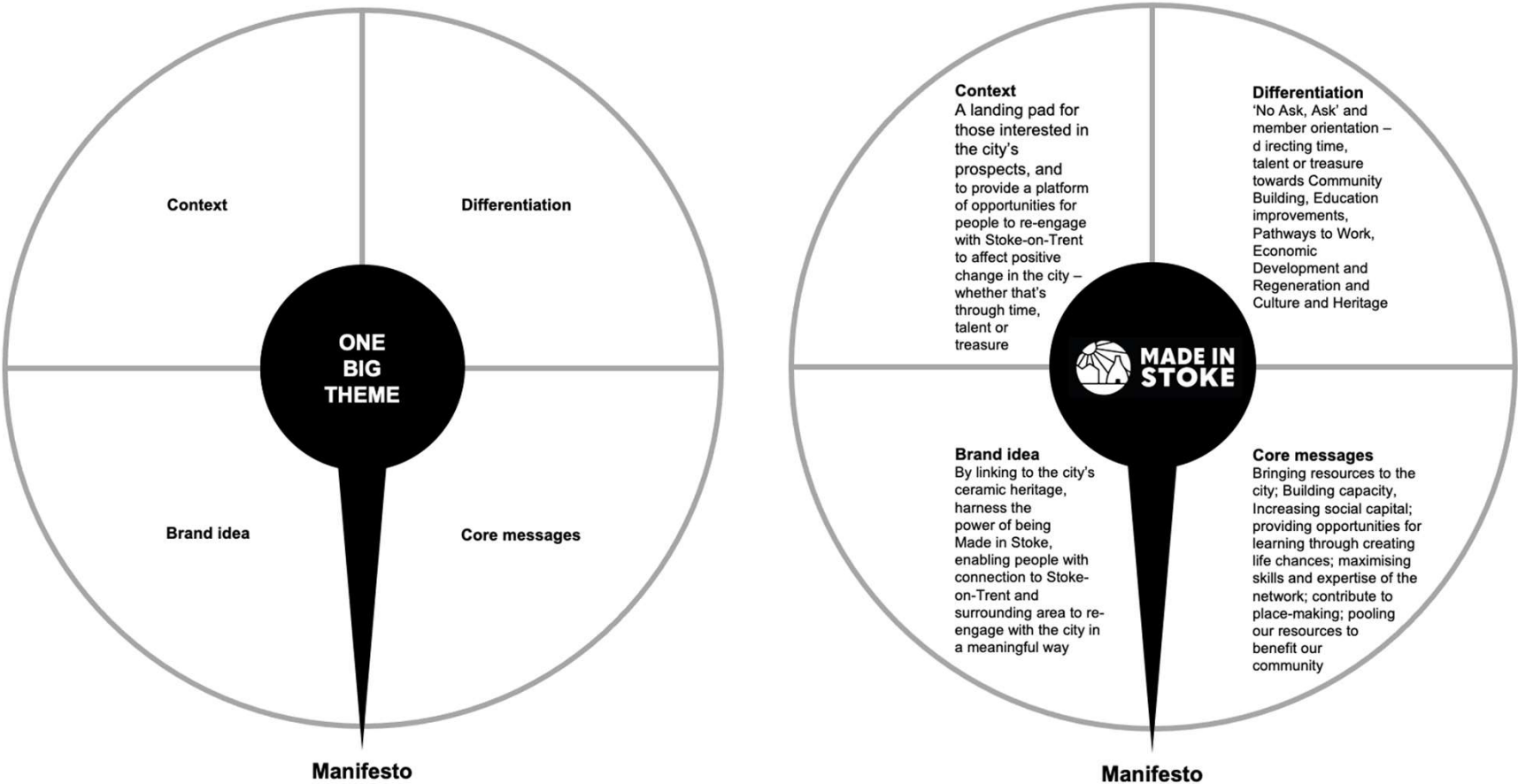
The Made in Stoke experience suggests three phases of development as part of its journey:



1. Executive Summary

How the Made in Stoke Brand works

The Brand component principle is illustrated below, with Made in Stoke as an example:



Vision		Mission	
To develop and sustain a vibrant, inclusive, and sustainable community in Stoke-on-Trent, where everyone has the opportunity to thrive and prosper.		To provide a platform for people to work together to create a better future for Stoke-on-Trent, where everyone has the opportunity to thrive and prosper.	
Values	Goals	Key Messages	Key Messages
Trust Transparency Inclusivity Sustainability	Building a vibrant, inclusive, and sustainable community in Stoke-on-Trent, where everyone has the opportunity to thrive and prosper.	Building a vibrant, inclusive, and sustainable community in Stoke-on-Trent, where everyone has the opportunity to thrive and prosper.	Building a vibrant, inclusive, and sustainable community in Stoke-on-Trent, where everyone has the opportunity to thrive and prosper.
Community Building	Community Building	Community Building	Community Building
Building a vibrant, inclusive, and sustainable community in Stoke-on-Trent, where everyone has the opportunity to thrive and prosper.	Building a vibrant, inclusive, and sustainable community in Stoke-on-Trent, where everyone has the opportunity to thrive and prosper.	Building a vibrant, inclusive, and sustainable community in Stoke-on-Trent, where everyone has the opportunity to thrive and prosper.	Building a vibrant, inclusive, and sustainable community in Stoke-on-Trent, where everyone has the opportunity to thrive and prosper.
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1. Executive Summary

Blueprint concept model: 7 Resources required

Resources required	Commentary	Considerations
People <ul style="list-style-type: none"> Find the regions 'Igniters' and Influencers (see page 31) Build a 'coalition of the willing' Find your 'First 5' diaspora to build momentum 	<ul style="list-style-type: none"> It is vital to harness people who are Connectors, Influencers or Enablers, who have the appetite to affect change and understand there will be new and different ways to attract 'time, talent or treasure' Once your diaspora idea is shaped, bring a variety of stakeholders from all parts of the community (politics, civil society, business, education, sport and philanthropy and potential philanthropists together around trying to raise funds against a seed-funding opportunity 	<ul style="list-style-type: none"> Use existing networks Encouraged invitees to think and act beyond their own organisations – by presenting a clear vision for change Whilst ensuring the 'right' people are involved in moving the entity forward, keeping them engaged and always aligned to purpose is challenging. This takes strong leadership, and managing strong egos is always a challenge. Develop your leadership model
Operations <ul style="list-style-type: none"> 'Start with the end in mind' – consider the structure of your entity as early as possible Engage UKCF and BITC to support governance and financial probity Build connections with organisations in the philanthropy sector to understand how philanthropy networks influence and operate 	<ul style="list-style-type: none"> Attracting 'treasure' (financial investment) demands accountability, transparency and planning, that suggests more formal governance structures are needed, so that investors feel secure their investment is being handled with probity and channelled effectively to where it is needed. Bring together established entities to build momentum. Create an Incorporated entity, to establish a place to land and create transactions Understand the critical success factors required in building the framework Develop a Vision for the entity and the place you are part of, with strategic priorities to build the operation around 	<ul style="list-style-type: none"> Identify the relevant 'landing platform' for your place – 'Made in Stoke' was a vehicle and idea that people could get behind Build a platform of opportunities that then funnel engagement towards the diaspora initiative Look for existing operations and initiatives to build your network around, e.g., UK City of Culture, University initiatives, Football in the Community (CCOs), etc.

1. Executive Summary

Blueprint concept model: 7 Resources required

Resources required	Commentary	Considerations
Materials Create materials required to perform a 'landing pad' function, e.g., ways to communicate and be visible, brand identity and assets, website, social media capability, etc.	Create platform of tools to enable operational effectiveness: <ul style="list-style-type: none"> • Brand framework and manifesto • 'Story of Change' pertinent to your diaspora network • 'Strategic framework' to address the themes you want to lean into 	<ul style="list-style-type: none"> • Build your Brand framework and develop your manifesto • Develop your 'Story of Change' pertinent to your diaspora network • Articulate your 'Strategic framework' to address the themes you want to lean into
Financial For any grant funding to be secured, the diaspora network must establish clear protocols for co-ordinating and placing investments.	<ul style="list-style-type: none"> • Becoming a constituted entity will take time – consider the pathway you want to follow and work hand-in-hand with legal and charity experts to determine the appropriate vehicle for you • The recommendation would be for an organisation such as The UK Community Foundation, or Business in the Community, operating at 'arms-length' to advise, hold and manage accounts, whilst at the same time, advising on the right type of Charitable entity to adopt 	<ul style="list-style-type: none"> • Look for ways to attract seed funding to fund infrastructure, team, activities, etc. • Consider ways to generate philanthropy Match Funding, with partners (e.g. the Arts for Impact Fund launched by New Philanthropy for Arts and Culture with the Big Give). • Establish relationships with UKCF and BITC to consider most appropriate (Incorporated) structure and governance • Funds held away from individual stakeholders to maintain arms-length approach / financial probity • Develop your core funding strategy to sustain relationships over time
Space The diaspora network will need a home.	<ul style="list-style-type: none"> • Having a base linked to the activity is vital, although the make-up of the diaspora network partners may dictate the location and base to operate from 	<ul style="list-style-type: none"> • Use the strength of the network to create a 'home' for the diaspora

1. Executive Summary

Blueprint concept model: 7 Resources required

Resources required	Commentary	Considerations
Time	<ul style="list-style-type: none">• In building the core team, much of the time offered by the stakeholders may be 'pro bono', so team members will need the support of their Employers to 'fund' the contribution of time• Once the network gains critical mass, remunerated roles can be considered	<p>Create a resourcing plan to manage expectations of the key stakeholders over the long-term. Anticipate the transition from voluntary to paid roles.</p> <p>Be prepared to seek long-term grant funding.</p>
Services	<ul style="list-style-type: none">• Understand the profile of skills and resources required, in order to develop the levels of service required to make the network operation sustainable• Once the services required are identified, e.g., marketing and engagement, attract people with skills to deliver these as part of organic growth before investing heavily in the service infrastructure	<p>Create a resourcing plan to forecast the levels of service required as the entity grows</p>

Establishing the Vision

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2. Establishing the Vision

Vision alignment

In establishing a diaspora network, Made in Stoke recognised the need to create its vision (see below) yet align it with the regional aspirations of regenerating the place in many of its forms. Indeed, having a vision for the city is a prerequisite for attracting any diaspora and forming the network. Aligning vision and missions of stakeholder organisations, will reinforce the sense of purpose, whilst galvanising the diaspora landing pad.

Diaspora definition

Describing the essence of 'Diaspora' may be different for any place looking to build their own. The naming and terminology will need to reflect place, if it is to be made relevant to attract investment financially, philanthropy or in any form of resource exchange.

Part of this approach and process, is to arrive at and develop a common language and terms of reference, so that we can build advocacy and engagement in building a diaspora network.

Academic definition:

"A network of culturally or nationally affiliated individuals with some common background, living outside the borders of their perceived native land." (Gevorkyan and Gevorkyan.)

Made in Stoke definition of diaspora:

The **Purpose** of Made in Stoke is *"to engage Stoke diaspora to support a vision of change by providing contacts, mentoring, financial resources and influence to help to fund and deliver our shared citywide priorities."*

The **Vision** of Made in Stoke is *"to build a sustainable diaspora network that contributes to a thriving city, by creating a landing pad where people can willingly give time, talent or treasure."*

A Call to Action

Diaspora (or alumni) as a words or concepts, may not be familiar, so building a 'brand' for relevant stakeholders, may be the key to unlocking engagement. Examples such as 'Made in Stoke' and Blackpool's Pride of Place 'Born and Bred,' start to tempt an affiliation through generating an emotional connection. The key will be for each place to make it their own, and that any naming and subsequent communications messaging, resonates with the target stakeholders.



Made in Stoke Key Learnings in the Concept phase

- Establish what you mean by diaspora – who are you targeting as this body of people
- The definition of diaspora suggests these people have left the place they call home or have an affinity with. However, there will be a body of individuals and business leaders who have not left the place, yet have a desire to invest, though may not be aware of how to do so. They need a 'Landing pad' too
- As a landing pad, identify yourself as a 'Match-maker'
- Understanding the motivations of those in the network is key to developing a proposition that aligns with their passion for place
- Different diaspora / investors will have different aspirations. Develop a proposition with clear messaging to accommodate this
- Be clear on the 'Ask'. The diaspora will need to understand what is required of them and how to engage

2. Establishing the Vision

Brand and communications

A brand is established in the mind of the consumer. Creating a brand, is not about designing a logo, it is about connecting with your target audience in meaningful ways that resonate with them.

A key premise of a brand, is that it resonates with the appropriate audience (consumer). ('A brand is not what you say it is, it's what they say it is.') In this case, the brand is the agnostic 'landing pad' for the diaspora. So, the brand and vision must be authentic for them, and be compelling for them to donate their 'time, talent or treasure.'

Made in Stoke recognised that creating a brand takes time. It requires building authenticity through values and behaviours, and also recognising the brand cannot be 'all things to all men'. Equally, it's about recognising where to start. Key things to consider:

Establish the database / Insight	Who is the diaspora you wish to attract – where are they now, what makes them proud of their home-town or city, what are they passionate about, what creates an anchor for them.
Segmentation	Choose a way to segment them. Made in Stoke did this by sport, university alumni, arts, culture, aspects of place, etc.
Purpose and Vision	Establish a purpose-led vision for the network and supporting proposition that sets an aspiration to drive change in the areas to be addressed.
Attraction strategy	Understand what will make the diaspora network attractive and build an approach that makes people want to be involved. 'Made in' did this for Made in Stoke.
Build a story of change	Gather stories from multiple areas that reinforce the purpose and vision and that support the strategic priorities you aim to address.
Brand mark and communication	Create a home for the 'Landing pad' – through establishing a visual identity that is implemented consistently across all aspects of communication – from word-of-mouth narrative, website, events, etc.
Timeline and Key Roles	Building relationships is time-consuming and cannot be rushed. Be prepared for it to take longer than you think. Also, establish key roles early.



Made in Stoke

Key Learnings in the Concept phase

- Build a strong network of contacts – find the people with skills to generate followership
- Have clarity of focus – avoid 'rabbit holes of particular causes
- Recognise you may not have all the resources in place to achieve everything all at once
- Focus on what can be achieved – establish the conditions for success
- Avoid potential vested interests of fellow stakeholders – be clear on the diaspora network's vision. Be agnostic
- Establish the guiding principles and stick to them – set the boundaries for action
- Ensure stakeholders are clear on their role and how that contributes to the greater network objectives
- Set clear qualitative and quantitative measures to evaluate success
- Recognise that the process may need to be broken down into key phases – treat as a project
- Plan early and build social capital

2. Establishing the Vision

Why, What, How, Who, When, Where

In establishing a diaspora blueprint, starting with fundamental questions may be a good point for the 'birthing organisation' to generate constructive dialogue among key stakeholders:

Why: (Purpose)

- Why do we want / need to exist?
- Why might a diaspora be necessary for this place?
- Why should I / 'you' be involved?
- Why should I / 'you' invest?

What: (Vision)

- What are our ambitions – short, medium and longer terms
- What do we want to achieve?
- What is our proposition
- What are the key attributes that will persuade?

How: (Mission)

- How will we achieve our ambitions?
- How will garner support
- How will we leverage our key assets to build momentum?

Who:

- Who are we trying to attract? (what is our attraction strategy?)
- Consider internal team – what roles need to be filled? What are the skills and capabilities you need?

When:

- Build a timeline aligned with the Vision and Mission
- (Remember – it will take longer than you think to build relationships. Add contingency +months / years to your timeline)

Where:

- Where will we mobilise to create most impact?

Made in Stoke used these questions to create their own Design Process – see following page.



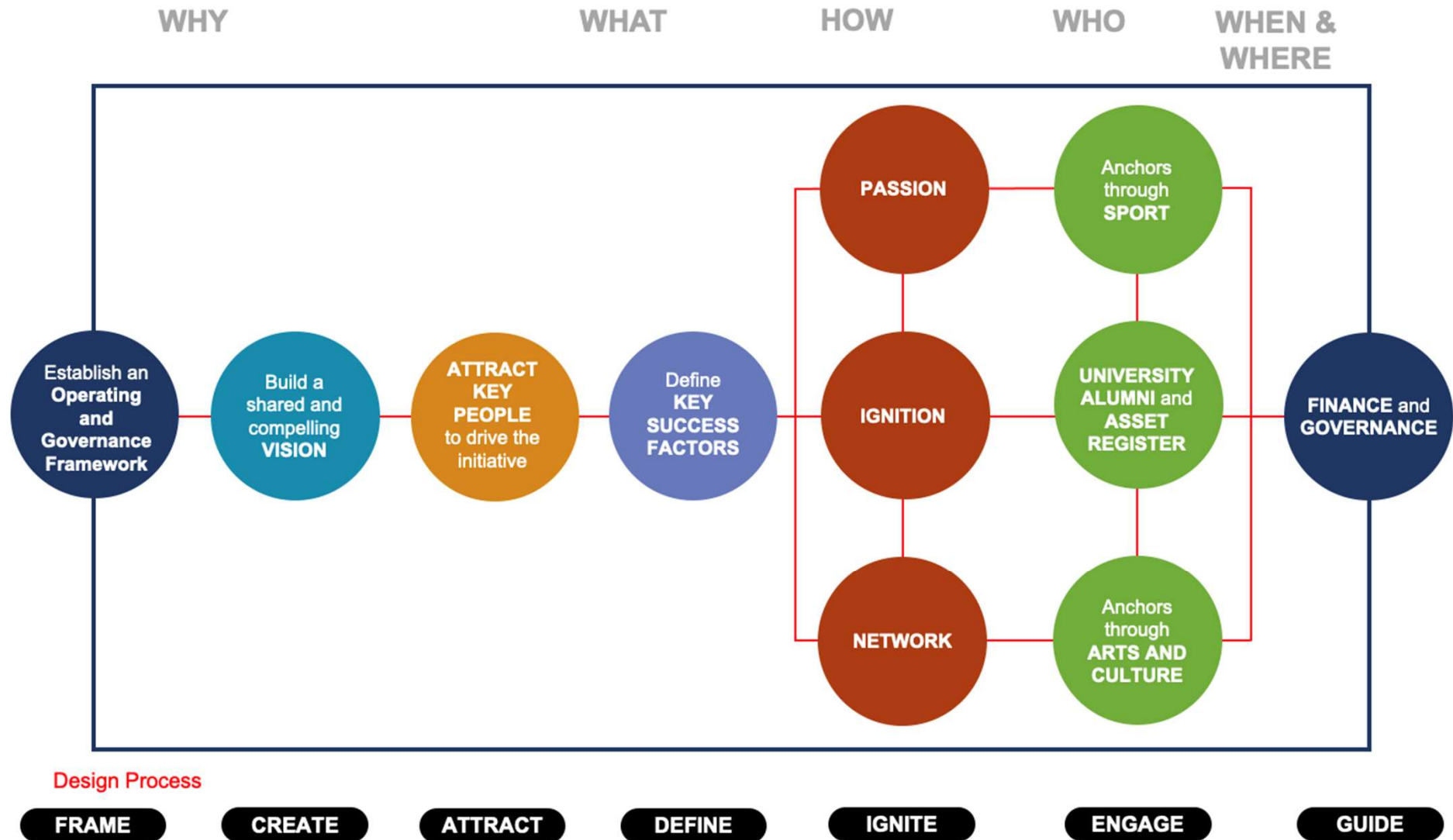
Made in Stoke

Key Learnings in the Concept phase:

- Create a vision that forms a route map for the Diaspora network as early in the journey as possible
- Build a guiding coalition, that is 'agnostic' - not driven by the interests of one particular stakeholder
- Use the vision and route map as a touchstone for your guiding principles
- Understand diaspora / investor perspective
- Be clear on what the proposition is to galvanise people around key priorities
- Attract people who are experienced at building networks, or who are engaged with other regional activities, so as to build engagement across multiple channels and spheres of influence
- Build a database of potential diaspora targets
- Establish a brand identity so that audiences understand the passion for place
- Find and tell stories that matter to promote the cause

2. Establishing the Vision

Following the Design Process: (Modelled on the Made in Stoke experience)



2. Establishing the Vision

Design Process: **Frame**

Establishing an Operating and Governance Framework

One of the key reasons for establishing a diaspora network, is to augment transformational and re-generational outcomes, that may be constrained by the usual raft of grant and fundraising initiatives. Working with diaspora philanthropists and social investors to align with grassroots communities requires a nimble and flexible approach.

To achieve this, Made in Stoke worked alongside national network the UK Community Foundations (UKCF). There are 47 independent county-based community foundations in the UK, each of which is affiliated to the national body called UK Community Foundations (UKCF).

Establish an
Operating and
Governance
Framework

All the member Community Foundations (CFs) have to meet a quality control system which governs financial management, donor relations etc. CFs are therefore logical partners for diaspora networks as they have the governance frameworks in place. However, a diaspora network could choose not to use their local CF for whatever reason and DIY - or use another organisation. Made in Stoke worked closely with The Community Foundation for Staffordshire - Staffordshire Community Foundation (SCF).

SCF also acts as a broker for investors (Philanthropic Business Service) who are looking to engage with community causes. They directed potential investors to the Made in Stoke landing pad. They 'work backwards', by understanding what the investor is looking to achieve – usually based on their passion, by dovetailing with the 'vital signs' of challenges being faced in their locality.

For SCF, the Vital Signs approach offers insight, data and statistics around '10 Threads' of Place (such as homelessness, housing, etc.,) These form the catalysts to direct investors to identify where where transformation can be achieved.

Working closely with Steve Adams, CEO, SCF also became one of the seed funding organisations and became one of the working group members, helping to guide the Made in Stoke team.

FRAME



Made in Stoke

Key Learnings in the Concept phase

- Sit on the side of the Donor – view from their perspective
- Establish connections with the local impact organisations - Community Foundation and Business in the Community (BITC), to understand options available for a 'Philanthropic Business Service' based on local impact needs and priorities
- UKCF and BITC – use both entities. It is not either or
- Working with UKCF as a partner helps to navigate the complexities of the philanthropy landscape
- UKCF and BITC offer broad networks of support and resources to share best practice from other UK cities and regions

2. Establishing the Vision

Design Process: **Create**

Build a shared and compelling Vision

When bringing a range of partners together, there will be competing agendas and drivers to realise impacts and results. The diaspora benefit from a vision for the network they are to be engaged in. This needs to be oriented around their perspective, helping them to be directed to where they can make an impact. The key characteristic, is to create 'pull' (by creating an engaging narrative and stories to attract involvement), rather than 'push' (directing diaspora to 'give' directly).

The Vision should be for what the 'landing pad' is trying to achieve. Whilst this may be a vision for the city, it should not be confused with any statutory authority's vision for what they hope to achieve or aspire to. It should be a shared collective view, harnessed around a desire to build a positive narrative about your place.

Outcomes for the city or region, are focused on specific priorities and themes that the network members and the body wishes to lean into. These must be clear, coherent and consistent. Made in Stoke mapped these onto their Strategic Framework, outlined on page 24.

Stakeholder perspective – bringing the vision to life

Made in Stoke is comprised of the following stakeholders (working group), established to create a 'seed fund' to give capacity for two years to grow the network and connect diaspora to opportunities across the city.

Seed Funders & Working group members		Working group members	
Beacon Collaborative /Diaspora	Matthew Bowcock	Diaspora	Mark Gregory, Phil Drew, Gavin Williamson
Staffordshire Community Foundation	Steve Adams	YMCA North Staffordshire	Danny Flynn Nicky Twemlow
Stoke-on-Trent City Council	Lorraine Beardmore	Stoke City Football Club	Adrian Hurst
Staffordshire University	Martin Tideswell	Port Vale Football Club	Carol Shanahan

CREATE



Made in Stoke **Key Learnings in the Concept phase:**

- Vision must be clear so that potential investors can 'buy into' it
- Attract investors to augment positive activity, not 'lost causes'
- Share the vision and nurture relationships to connect people back to the city
- Develop a phased strategy and approach
- Use vision and Strategic Framework to show how impacts and results can be measured
- Measure success through the extent to which the diaspora network attracts investment into the region – a holistic approach
- Diaspora are shareholders not chequebooks

Build a shared
and compelling
VISION

2. Establishing the Vision

Design Process: **Create**

Build a shared and compelling Vision - Made in Stoke 'Story of Change'

During the Concept stage, Made in Stoke built a story graphic, to illustrate how all the component parts come together. The aim is to give context to the diaspora, and to support the 'No Ask, Ask' narrative.

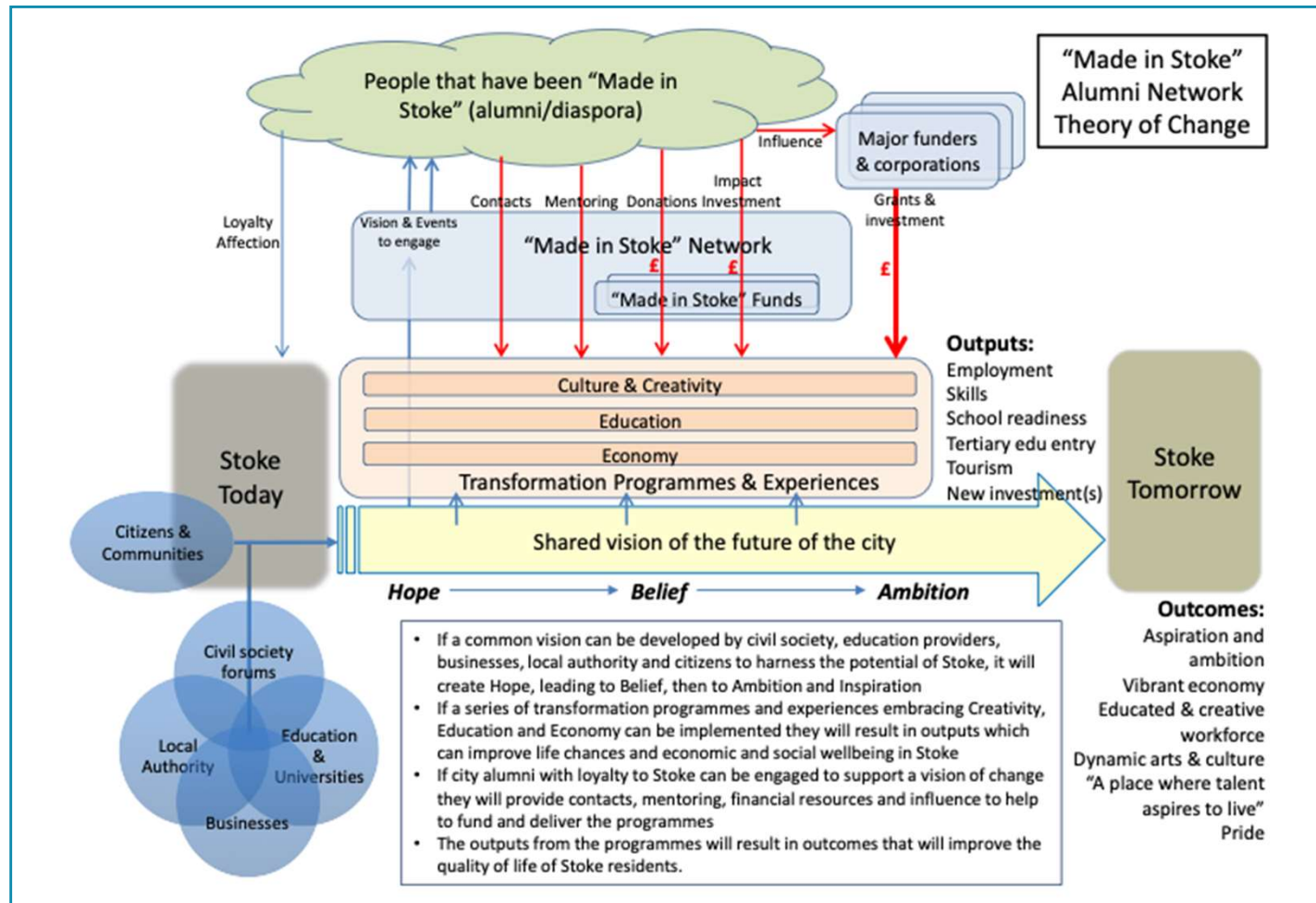
CREATE



Made in Stoke
**Key Learnings in the
Concept phase**

- Develop a 'Story of Change' to anchor the Vision and proposition, to enable diaspora to see 'on a page', what you are trying to achieve

Build a shared
and compelling
VISION



2. Establishing the Vision

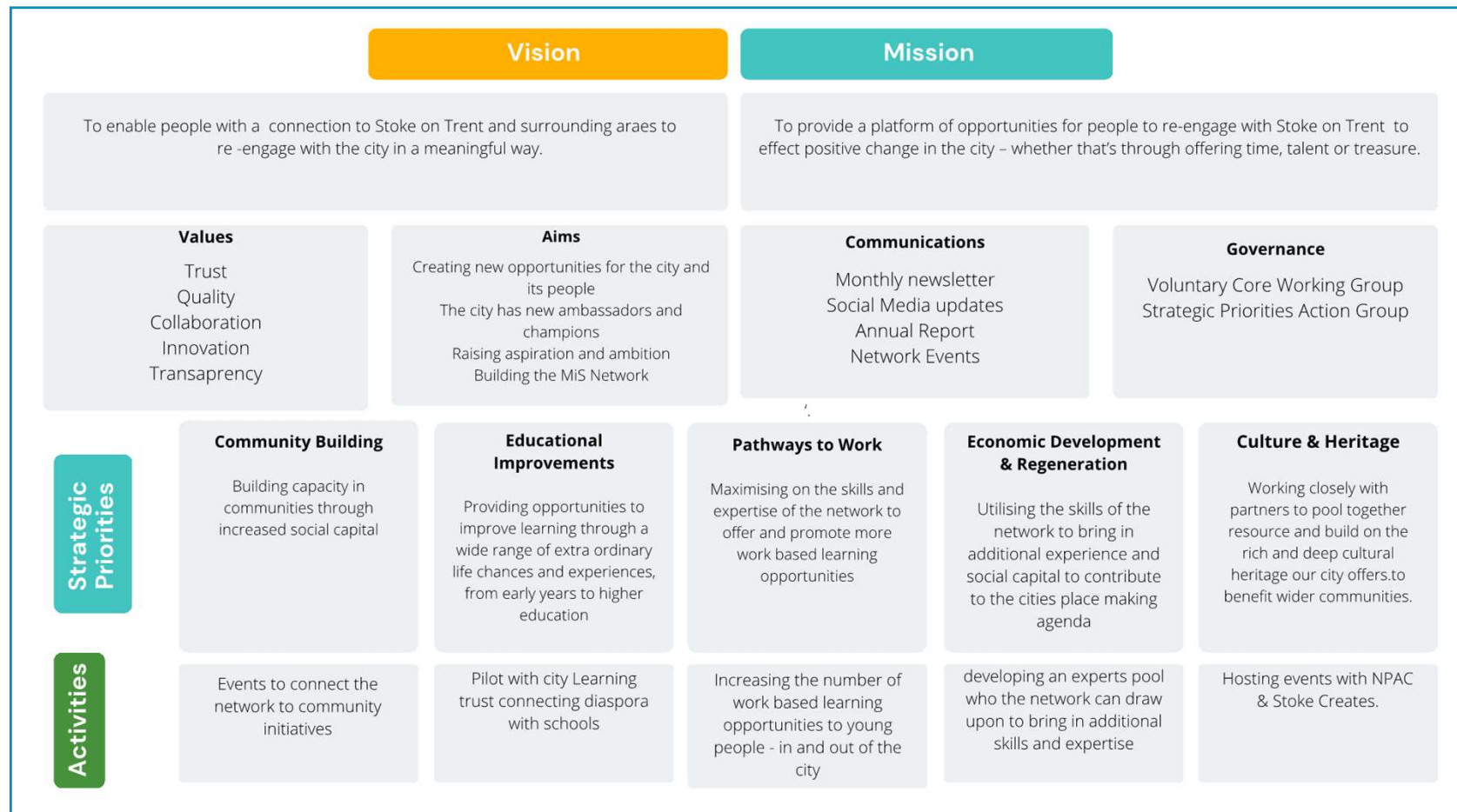
Design Process: **Create**

Build a shared and compelling Vision - Made in Stoke 'Strategic Framework' template

Made in Stoke developed a framework to demonstrate its 'Theory of Change' model. This created a common language for all stakeholders, whilst at the same time, giving potential diaspora network members a flavour of the types of areas they could engage in, i.e., the Strategic Priorities.

CREATE

Build a shared
and compelling
VISION



2. Establishing the Vision

Design Process: **Attract**

Attract key people to drive the initiative

It is essential to attract people who can unlock the potential to develop momentum – regardless of political power, or status, or job title, and so on. The profile of this group of people will be different from place to place, so it is vital to harness people who are Connectors, Influencers or Enablers, who have the appetite to affect change and understand there will be new and different ways to attract ‘time, talent or treasure’.

Whilst building a ‘coalition of the willing’, Made in Stoke encouraged invitees to think and act beyond their own organisations. This is difficult, as it is a two-sided coin, because people may act in an altruistic way, but others may hold a perspective that will always associate them with their employing or host organisation, regardless of positive intent. This is a barrier that takes time and effort to overcome yet Made in Stoke did it by holding the vision close, behaving in line with the design and guiding principles, and by having a strategic framework to adhere to.

Whilst ensuring the ‘right’ people are involved in moving the entity forward, keeping them engaged and always aligned to purpose is challenging. This takes strong leadership, and managing strong egos is always a challenge. In the early days, Made in Stoke found this difficult to keep in line – partly because there was no template to guide the leadership model. Here, Made in Stoke found it essential to have a broad mix of capabilities aligned to the roles required.

For Made in Stoke, creative tension came from the team trying to define ‘The Ask’, in the sense of wanting to engage prospective diaspora investors with a clear demand or ‘Call to Action’. As the journey unfolded, The ‘No Ask, Ask’ became the underlying theme, which became the crucial building block on which the success of the network rests. Supporting it, great stories of change, the power of the vision, and an underlying pride in the region, became the driving forces that formed a narrative that created the strongest connection to become involved.

Part of the ‘Attraction strategy’, is understanding who the concept needs to be anchored with in the region, so that momentum can be created. Also, part of this anchoring is about creating strong clarity of what you wish to achieve, whilst ensuring strong links into the local decision-making platform are made.

Made in Stoke, thought finding prospective members would be the hardest challenge because, unlike a university, there is no alumni roll. However, in ‘Finding the first Five’ diaspora, every prospective member seems to know somebody else. They have been willing to extend introductions, so the network has been viral.

ATTRACT KEY
PEOPLE
to drive the
initiative

ATTRACT



Made in Stoke

Key Learnings in the Concept phase

- Find and attract people who sit on multiple, regional boards, to ensure common purpose is shared
- Test your ‘Made in...’ hypothesis – what makes it attractive?
- Ask every member of the network who else they might introduce
- Try not to define ‘The Ask’ in physical terms – instead, keep showcasing all the good stories and actions that are taking place, that the diaspora can support or build upon
- Understand what creates pride in place for people
- Understand what may motivate or incentivise people to get involved in something bigger
- Be bold – the ‘No Ask, Ask’ relies on building stories and celebrating the good things that are happening in the region
- Create your own narrative
- Ask every diaspora who else can they introduce

2. Establishing the Vision

Design Process: **Attract**

Why the UK City of Culture is important in building a diaspora network

UK City of Culture is a UK-wide programme, developed in collaboration with the devolved administrations in Scotland, Wales and Northern Ireland. The competition is run by the Department for Digital, Culture and Sport (DCMS), inviting places across the UK to set out their vision for culture-led regeneration and takes place every four years. The UK City of Culture initiative was created by Phil Redmond, a famous Liverpool diaspora and renowned for celebrating and investing in Liverpool as his home city.

Cities that apply for the UK City of Culture status, experience an influx of interest in all things that make that city famous. The application process insists on broad cultural and business stakeholder engagement, and the application journey generates pride in the city. Made in Stoke found it encouraged diaspora in and outside the city radius, to lean into the initiative, with action that formed a bedrock of civic activity that was tapped into over the following years.

The UK City of Culture ethos, sees one of the biggest drivers of a thriving place, is the confidence that culture creates, and recognises a culture infrastructure, as well as cultural activities, build a sense of a city's identity and foster civic pride.

Stoke-on-Trent benefitted from bidding for the UK City of Culture in 2017 for 2021 award. This feature should not be overlooked as a factor for people wanting to support their city, based on various guises of civic pride and pride in place. This bidding process recognises a four-year gap, so building relationships, together with enduring legacy projects, will go beyond that four-year span. Made in Stoke had to be prepared for a ten-year plus project!

The UK City of Culture 2021 bid brought many reasons to be proud to the fore. Although the lens was firmly observing culture in its broadest sense, it opened the conversation with a wider community, who were willing to contribute time, talent or treasure in their locality, though may not have known what was possible, how to go about it, or where to invest.

This initiative opened a broader opportunity for the Made in Stoke team, because the notion of Diaspora suggests the target audience was people who may have left the region, and who may want to give something back. Due to the UK City of Culture bid, a different (and equally valid) audience had been identified – an audience of people willing to invest in the city region, yet who had not left. They were not the typical diaspora!

ATTRACT KEY
PEOPLE
to drive the
initiative

ATTRACT



Made in Stoke

Key Learnings in the Concept phase

- Build on opportunities that have gone before – the City of Culture created a groundswell of civic action that enabled further development and legacy options, despite being unsuccessful in the bid – failure is galvanising
- Talk to other cities that have been through the City of Culture initiative – take their lessons learned and apply to your own city
- Maintain the connections and relationships gained from your development journey
- What have you learned from your cultural heritage – tap into this and awaken new opportunities
- Tap into funding mechanisms that will make investment more appealing. For example, investing may be more attractive if there is a match funding initiative in place – harnessing collaborative spirit, by making the investment go as far as possible

2. Establishing the Vision

Design Process: **Attract**

Why the UK City of Culture is important in building a diaspora network (continued)

Essentially, this enabled Made in Stoke to broaden its appeal through its Vision statement – ‘to enable people with a connection to Stoke-on-Trent and surrounding areas to re-engage with the city in a meaningful way.’ The supporting principle, is to augment things that are already in existence, to garner support and focus attention.

Through its Mission statement, it was able to address the challenge of ‘The Ask’, where Made in Stoke provides ‘a platform of opportunities for people to re-engage with Stoke-on-Trent to affect positive change in the city – whether that’s through offering time, talent or treasure’.

All that said, one of the key insights was for Made in Stoke to understand who this broader audience was, together with what were they passionate about, where might they want to invest, and what causes might they want to champion.

ATTRACT KEY
PEOPLE
to drive the
initiative

ATTRACT



Made in Stoke

Key Learnings in the Concept phase

- The brand of ‘Made in Stoke’ recognised its cultural identity – from the early days of the Industrial Revolution, where art and industry became fused through the ceramics craft and industry
- Ceramics has been at the heart of its narrative and storytelling

2. Establishing the Vision

Design Process: Define

Define Key Success Factors

One of the learning points from the Made in Stoke diaspora, is that building the landing pad and diaspora proposition takes time, so the key success factors at the starting point, may be different say, in three years-time. Success factors should be reviewed and flexed as necessary as the diaspora initiative takes shape and evolves.

From this, Made in Stoke learned these factors should be aligned to the Strategic Priorities within Strategic Framework (page 24). The case studies selected in Section 10, reveal a common theme of where a narrative of positive change took place, investment in time, talent or treasure followed over time.

The Strategic framework outlined on page 24, goes someway in determining the pillars for success. As Made in Stoke was working in isolation (only in the sense there were no other diaspora networks to reference,) it was difficult to benchmark areas of best practice on a like-for-like basis. However, by defining and addressing its strategic priorities, Made in Stoke has been able to:

- Establish qualitative and quantitative impact measures (insight)
- Consider the most advantageous governance model based on impact measures insight
- Promote key areas of attraction for diaspora members to channel their time, talent or treasure
- Build a brand and communications platform that can be measured using established performance measurement criteria
- Understand how Stoke-on-Trent is positioned against other place-based giving scheme recipients
- Set priorities to attract further resources
- Curate GVA to ascertain the trail of investment that can be attributed to Stoke Creates / Made in Stoke
- Understand what gives Stoke its identity and apply success criteria to placemaking measures

One of the key learnings banked by Made in Stoke, was to recognise that for different phases of the journey, different skill sets are required. So, for example, without having a benchmark they followed a 'task and finish group' type methodology in developing the entity. This was where small groups performed together around key tasks, reporting back to the larger working group (page 22) as necessary. As the team evolved, they were able to be more 'entrepreneurial', by building a brand and driving bigger, more insightful messages out to the marketplace – without losing the pragmatism of getting things done.

DEFINE



Made in Stoke

Key Learnings in the Concept phase

- Find your 'First Five' early adopters to start a movement
- Build an Asset Register – the profile, skills, interests and asset people contribute as a database
- Be proactive in understanding other regional networks and how they influence your diaspora model
- Recognise all talent in your city is an asset
- Philanthropy is an untapped asset
- Build a culture of 'contribution not attribution' – not everyone wants to be named and it takes collective effort to drive change
- Use successes to leverage value and translate into stories and case studies
- Develop the Strategic framework as early in the journey as possible
- Work with an external facilitator to ensure agnostic principles are driven through
- Make things tangible and make them stories

Define
KEY SUCCESS
FACTORS

2. Establishing the Vision

Design Process: Ignite

Passion

In building a diaspora network, it is essential to bring together, people who are passionate about their place. However, in the context of creating the landing pad, it is essential, the owners of the initiative understand the passions of the people they are trying to attract, and what projects or causes, would compel them to get involved.

Every city considering starting a diaspora network or movement, will face the question of what cities need to do to ignite passion. By connecting the city's football clubs, and the two universities, Made in Stoke were successful in creating a broad landing pad for some diaspora to focus on. Football and university are two elements that anchor numerous diaspora to the city. Recognising this was a key factor in engaging potential audiences, whilst building a critical mass of interest.

That said, these are only two elements in attracting diaspora attention. In attracting '3T' investment, Made in Stoke recognised the approach needed to be 'strategic', so understanding what potential investors want to achieve is key. The art then, is in aligning this with the Made in Stoke Vision and supporting narrative.

Examples of this include philanthropists investing in Made in Stoke strategic priority areas:

- Speakers in Schools initiative
- 10 young people funded to visit Pittsburgh in June via a MIS member
- MIS member funding young people to stay on a farm in Glastonbury
- Stoke Diaspora sits on London Heritage Trust and looking to link with Stoke-on-Trent
- Business mentoring programme with MIS / Chamber of Commerce
- Philanthropy match fund campaign with ACE / Stoke Creates & The Big Give
- V&A event, December 2023

IGNITE



Made in Stoke Key Learnings in the Concept phase

- Football and university are two elements that anchor numerous diaspora to the city. Recognising this was a key factor in engaging potential audiences, whilst building a critical mass of interest
- Work with UKCF to understand Investor drivers and motivations – understand what diaspora want to achieve and align landing pad accordingly

PASSION

2. Establishing the Vision

Design Process: Ignite

Passion

Made in Stoke identified key regional 'philanthropic activists', to advocate a small number of 'landmark' projects or investments aligned to its Vision and strategic priorities.

Advocation took the form of linking the passions of the diaspora (be that football, sport more widely, arts and culture, or education) and encouraging engagement through time, talent or treasure. This was reinforced by consistent storytelling of the priority themes, to communicate the potential value they could bring to Made in Stoke.

Whilst some of these 'landmark' projects may not be attributable to Made in Stoke directly, they act to reinforce the broader narrative of growth and place shaping that can take place when diaspora networks feel empowered to act. By including these projects in the mix, this acts to generate interest and act as a catalyst for others to engage.

PASSION

IGNITE



Made in Stoke Key Learnings in the Concept phase

- Identify key regional 'philanthropic activists', to advocate a small number of landmark projects that support the narrative
- Passion is evident in the everyday activities taking place in any region – keep 'banging the drum' about the good things that are happening in your region. Investment will follow

2. Establishing the Vision

Design Process: Ignite

Ignition

One of the key attributes associated with the Made in Stoke experience, has been the ability to ignite passion and involvement. With this in mind, the reflection on the journey, is that Made in Stoke – and indeed the city, had a number of people engaged in the movement, that could be described as ‘Igniters’.

Ignition comes from people who are passionate about their city, and they use every opportunity to tell the stories of what makes it special. This passion turns to action. It is both the flint and the spark. Ignition is also the resilience to drive the initiative forward, whilst seeing the big picture painted by the Vision and creating the environment and conditions for change to happen.

Made in Stoke required that all the seed funders and working group stakeholders needed to be proactive, by building connections over the long-term that creates momentum, and understanding the areas of focus where potential diaspora donors would like to invest their time, talent or treasure. They also recognised that both its ‘Story of Change’ (page 23) and its ‘Strategic Framework’ (page 24), gave the structure to have conversation to ignite passion. It found the Vision inspired benefits it could describe, gave the result of igniting the passions of people who were prepared to invest.

Made in Stoke also utilised the legacy of structured items such as the City of Culture bid to create ignition. Aspects such as this, combined with other cultural initiatives such as The Keele Deal that was taking place at the same time, help to energise involvement - especially when clear objectives, impacts and results can be evidenced.

Building a diaspora network creates an ever-present challenge when considering ignition. Generating opportunities to build the network and attract investment, will not always be a ‘strategic’ activity, so understanding that celebrating success and consistently telling coherent stories reinforcing the Vision, will be the things that invite engagement.

Ignition is evident in the everyday activities taking place in any region. Made in Stoke benefits from key players in the business and third sector communities, extolling the virtues of their city. This ignites passion. By maintaining a dialogue and narrative that is authentic, investors will recognise this as a consequence of your Vision and may be prepared to invest.

IGNITE



Made in Stoke

Key Learnings in the Concept phase

- Ignition comes from people who are passionate about their city, and they use every opportunity to tell the stories of what makes it special. This passion turns to action. It is both the flint and the spark
- Finding the type of people who can ignite, and support change is vital
- Made in Stoke is not there to solve the city's problems but to ignite the delivery of more resources to those that are already working to solve the problems
- Ignition requires chance meetings, as well as structured events, when building a network
- Having a ‘Story of Change’ and a ‘Strategic Framework’ give structure to help ignite passion
- Use structured initiatives that are taking place, to galvanise support
- Maintain a passionate dialogue and narrative about your city

IGNITION

2. Establishing the Vision

Design Process: Ignite

Build a Network

Made in Stoke found that building a network is about being part of something that brings together all parts of the city under a common vision. Much of the development takes place over time, and through meetings that may appear to have little to do with building a diaspora movement.

However, signposting potential audiences to the vision-led Story of Change, creates a strategic backdrop that makes becoming part of a diaspora network more appealing, and network leaders need to be open to having meetings across all sectors of the city - always with a clear concept and purpose. A strong but simple brand is essential to communicate this completely and with ease.

NETWORK

Building a 'brand led' landing platform, supported by a visual identity and a suite of key messages, help to build a narrative that enable people to spread the stories across a broad range of formal and informal networks. Made in Stoke recognised these 'informal networks' multiplied beyond the diaspora network they were trying to create. As an example, the diaspora you are trying to attract, will be engaged in other networks, so encouraging them to make referrals and recommendations are key to growth.

As the journey evolved, Made in Stoke appreciated the value of the blend of holding a database (Asset Register) of potential members – who they are, where they are from, what things are they interested in supporting, etc., and building a strong and emotive brand platform. In essence, the landing pad has to be both tangible and virtual to capture the variety of audiences targeted. The brand framework creates the mechanisms to draw audiences in, by making them feel they belong. By receiving information, audiences feel affinity with the Made in Stoke brand, reinforcing the value of pride in their city. The network becomes sustainable by being relevant.

During its journey, Made in Stoke developed a small, core infrastructure (some voluntary, some paid), to build the network and lightly manage events and social interactions. Whilst this is a relatively small resource, (supported by the core Seed Funders & Working group members) it enabled Made in Stoke to build a critical mass, which had the benefits of:

- Building audience and network perceptions of an entity that was tangible and viable
- Being able to direct the team at specific priorities and objectives
- Managing the growing database of participants and reviewing the insights to build stories
- Promoting future aspirations and events
- Being able to deliver actions, curate and tell associated stories

IGNITE



Made in Stoke

Key Learnings in the Concept phase

- Build a visual identity and brand communications platform to build awareness and calls to action
- The diaspora you are trying to attract, will be engaged in other networks, so encouraging them to make referrals and recommendations are key to growth
- Made in Stoke appreciated the value of the blend of holding a database of potential diaspora, and building a brand platform to capture the variety of audiences targeted
- The brand creates the mechanisms to draw audiences in, by making them feel they belong
- Build a strong network Mission – Made in Stoke has a 10,000 people target
- The network becomes sustainable by being relevant.

2. Establishing the Vision

Design Process: **Engage** **Anchors through Sport**

There will be a number of anchors that link people to place. Sport is one of them. By identifying the relationships, the diaspora has with a particular sport, enables the creation of connections to invite investment.

It is easy to reference football clubs, as they are often a vehicle that drive a sense of belonging or regional pride. However, there is a risk of disappearing into a male dominated world (by assuming all diaspora targets are men, and that football has been traditionally a male domain).

However, the key aspect is understanding football clubs have a fan base, that they utilise in building up membership and attendance. They view their fanbase as Primary (fans who watch and engage with the club as season ticket holders, or who regularly attend matches) and Secondary (those who may not engage regularly, are lapsed season ticket holders, or who may be a fan). Football clubs use this data, to build marketing strategies, using data driven insights that may influence their behaviour to become more engaged as a fan.

Whilst all football clubs reach out to their neighbourhoods and carry out community led activities, their database of fans is an asset they may be guarded about sharing, without clear partnership principles and objectives for use in place.

This represents opportunities for diaspora networks to build social value, by integrating and aligning their strategic priorities with local need - especially, when the key nature of philanthropy is to do good to all. If we see 'the diaspora effect', of giving back to one's hometown, linking social change to a vision for the region can be really impactful.

From a diaspora network perspective, its vision and strategic priorities, can be linked to the impacts sport can make on its communities. Here, there is a strong connection with place identity, vision-led place shaping and cultural regeneration, when change can be addressed in the following ways:

- Sport can help a place (and particularly its young people) to grow more confident and raise aspirations and opportunities to develop
- Create a healthier populace and increase a sense of wellbeing
- Create a better place to live and work

ENGAGE



Made in Stoke

Key Learnings in the Concept phase

- When engaging football clubs, ensure the diaspora network vision and the football clubs' community work are aligned in terms of addressing your strategic priorities
- Understand your city's diaspora network in 'primary' and 'secondary' terms, to optimise segmentation of key communications messaging
- Recognise that there are numerous ways to segment the diaspora audience. Segmenting by Time, Talent or Treasure as part of a database is a key insight and by-product of building an Asset Register

Anchors through
SPORT

2. Establishing the Vision

Design Process: Engage

University Alumni and Asset Register

Universities help build and inform the cultural and civil identity of place. They are key contributors in creating innovation and inspiration, which act as motivators for future philanthropy and investment. Universities – like football clubs with their fanbases, track their alumni rigorously. Some of the characteristics of football clubs apply to universities, in that their alumni are a source of status and performance – and an attribute to drive future recruitment.

Universities benefit from having a name, reputation and a track record – acting as a ‘front door’ to the city, so to speak, and they can therefore be key allies for an emerging diaspora network. Alumni attraction, is the key learning for a diaspora network when considering philanthropy or investment. Universities align philanthropic giving with their strategic priorities, so that donations support the universities’ specific mission or core capabilities. Maintaining the Alumni network is resourced appropriately and is seen as an engine for growth. Diaspora networks can learn from this.

Diaspora networks may not have the benefit of an alumni database, so the idea of a landing pad is vital, in attracting diaspora, whilst capturing data through an Asset Register. This database, acts as a way of gaining insights into where diaspora would like to be active, whilst at the same time, the network can use this to drive campaigns around their priorities and ultimately, measure success.

In building a diaspora network, the key is to integrate the sense of inspiration felt by diaspora when they were students, to giving back to their place in later life. This requires a narrative that gels with that sense of pride felt for past times, with a clear reason to get involved with a network. In building relationships with its two university neighbours, Made in Stoke was able to attract their alumni, without being in competition because their University supported their notion that they were ‘Made in Stoke’.

In working with Staffordshire University, (and in an interview with Keele University) Made in Stoke recognised that ‘7 Touchpoints’ were required – i.e., individual potential investors need to be interacted with at least seven times before making a donation. This means, that a strong, cohesive communications campaign must be implemented, to ensure diaspora are engaged effectively.

The link for a diaspora network here, is to build a database– an ‘Asset Register,’ of people in and outside their region, that feel proud of their area and may give back through their ‘time, talent or treasure’.

UNIVERSITY
ALUMNI and
ASSET
REGISTER

ENGAGE



Made in Stoke

Key Learnings in the Concept phase

- Build a database– an ‘Asset Register,’ of people in and outside their region, that feel proud of their area and may give back through their ‘time, talent or treasure’
- Alumni attraction, is the key learning for a diaspora network when considering philanthropy or investment. Universities align philanthropic giving with their strategic priorities, so that donations support the universities specific mission or core capabilities
- ‘Surround sound’ – build enduring campaigns
- ‘7 Touchpoints’ are required – i.e., potential investors need to be interacted with at least seven times before making a donation. This means, that a strong, cohesive communications campaign must be implemented, to ensure diaspora are engaged effectively

2. Establishing the Vision

Design Process: **Engage**

Arts and Culture

‘The Value of Arts and Culture in Place-shaping’ research project, was commissioned by Arts Council England ‘to aid their understanding and help them to articulate if and how the arts and cultural offer within a place can attract and retain individuals and businesses and help to shape its identity.’

Whilst the project did not focus on diaspora networks per se, it recognised the value of Arts and Culture:

- Are a key factor in creating desirable places to live
- Are essential in attracting and retaining people to live and work
- Attract inward investment and contribute to economic growth

In terms of investment, one of the headline findings cited under section 5.5 of that project report, ‘Business investment in the local arts and cultural offer,’ “The research suggests there is a need to create space for dialogue between local businesses and arts and cultural organisations to discuss partnership opportunities, collaboration and sponsorship”. Diaspora networks can facilitate that dialogue.

Stoke-on-Trent benefits from its clay-based heritage, which helps create a unique fusion of art and commerce dating back to Josiah Wedgwood. This fusion has created an attitude that has enabled the growth of the creative sector in the region. With a broad definition of ‘Arts’, Made in Stoke, has been able to tap into the world of the Arts (spanning creative and expressive arts) and the commercial ceramics industry, to build a culturally diverse diaspora network.

Part of Made in Stoke’s current success in building its diaspora network, can also be linked back to connections made and relationships forged during the City of Culture bidding process. Strong connections were made with previous bidding cities, (in particular Sunderland) due to the relationships members of the Stoke diaspora and The Beacon Collaborative had with Philanthropists on a national basis.

These relationships helped forge links and facilitate strong, purpose-driven conversations, where common themes could be identified and explored; where learning could be shared and developed; and where co production might take place (such as research paper co-creation).

Anchors through
**ARTS AND
CULTURE**

ENGAGE



Made in Stoke

Key Learnings in the Concept phase

- Part of Made in Stoke's current success in building its diaspora network, can be linked back to connections made and relationships forged during the City of Culture bidding process
- Building a proposition cannot take place in a vacuum – build on other regional initiatives and movements
- Use your cultural heritage to create a unique proposition and narrative

2. Establishing the Vision

Design Process: **Guide** **Finance and Governance**

On the basis that “Philanthropy is risk capital that goes where other money can’t go,” there is a need for clear governance and oversight for any investment coming into the diaspora network. Made in Stoke found this to be important when having conversations with potential investors, where they need comfort that any monies changing hands was addressed with probity.

The UK Communities Foundation, and Business in the Community, understand this environment and recognise that a diaspora network may need investment to then act as an incubator, to generate impacts and results that are long-term in their realisation. This commitment to the long-term, requires collaboration and working in partnership – values-led characteristics Staffordshire Community Foundation and Made in Stoke work to.

Establishing a strong governance framework creates investor confidence. ‘Working backwards’ and aligning with the catalysts of need, (homelessness, higher educational attainment for example) highlights the requirement to establish an appropriate governance model (e.g., form the appropriate constituted vehicle,) from the start, to align with the diaspora network’s vision and direction of travel.

However, this creates a paradox. On the one hand, attracting ‘time’ and ‘talent’ may require informal and entrepreneurial engagement with a cause. On the other, attracting ‘treasure’ (financial investment) demands accountability, transparency and planning, that suggests more formal governance structures are needed, so that investors feel secure their investment is being handled with probity and channelled effectively to where it is needed.

For any financial investment to be secured, the diaspora network must establish clear protocols for co-ordinating and placing investments. The recommendation would be for an organisation such as The UK Community Foundation, or Business in the Community, operating at ‘arms length’ to advise, hold and manage accounts, whilst at the same time, advising on the right type of Charitable entity to adopt.

GUIDE



Made in Stoke

Key Learnings in the Concept phase

- Becoming a constituted entity will take time – consider the pathway you want to follow and work hand-in-hand with legal and charity experts to determine the appropriate vehicle for you

FINANCE and
GOVERNANCE

Exploring Made in Stoke

3

3 Exploring Made in Stoke

Birth of Made in Stoke – skills, capabilities required, stakeholders, etc.

In 2013, the then MP for Stoke on Trent Central Tristram Hunt, introduced the idea of the Stoke diaspora: connecting people who have dispersed across the globe back to their home. When Tristram Hunt stood down as MP in 2017, a fellow City MP continued the work and hosted a series of events to develop the initiative, working closely with Mark Gregory and Phil Drew - both are Stoke on Trent diaspora.

With a change of local government, Mark and Phil continued to raise awareness around the untapped resource of Stoke's diaspora, exploring ways to unlock this asset.

Stakeholders

An event was held at Staffordshire University, introducing diaspora to people across the city, where Matthew Bowcock, a leading philanthropist and part of the Stoke diaspora made connections on the ground. From that meeting, the concept of developing a network and creating a landing platform from that network escalated. COVID hit and this created an opportunity to get the right people in the room virtually.

A team was pulled together of city leaders and diaspora (see page 22) with the challenge to raise £120,000 to seed fund the initiative, giving capacity for two years to grow the network and connect diaspora to opportunities across the City. Funding was raised within two days and Made in Stoke was born, with a core group meeting monthly, directing the course of the initiative and recruiting a full-time co-ordinator to lead on the work operationally.

Capabilities

Fast forward to today and the attribute of resilience (as outlined in Ignition on page 31) has been a key factor in holding the initiative together. It is also worth bearing in mind, that Made in Stoke, is in the mid-stages of 'Build' (Phase 2 outlined on page 11), so is still finding its way to becoming a physical entity (Incorporated Body), rather than a movement or initiative.

Made in Stoke has grown to a membership of over 440 people wanting to be connected by building on the co-ordination work, and by consistently projecting brand messages. This has been achieved through deploying a small team of including a Relationships lead, web developer and content creator to work alongside the core team to build momentum. The team recognised these skills were required to both build capacity and build visibility of the brand, together with promoting the Made in Stoke priorities.

At this stage, Made in Stoke has found it has had more to do with maintaining a focus on achieving priorities through projects delivered 'on the ground' and promoting them, rather than building the capabilities normally associated with building an organisation. Things will develop as they move to Phase 3.



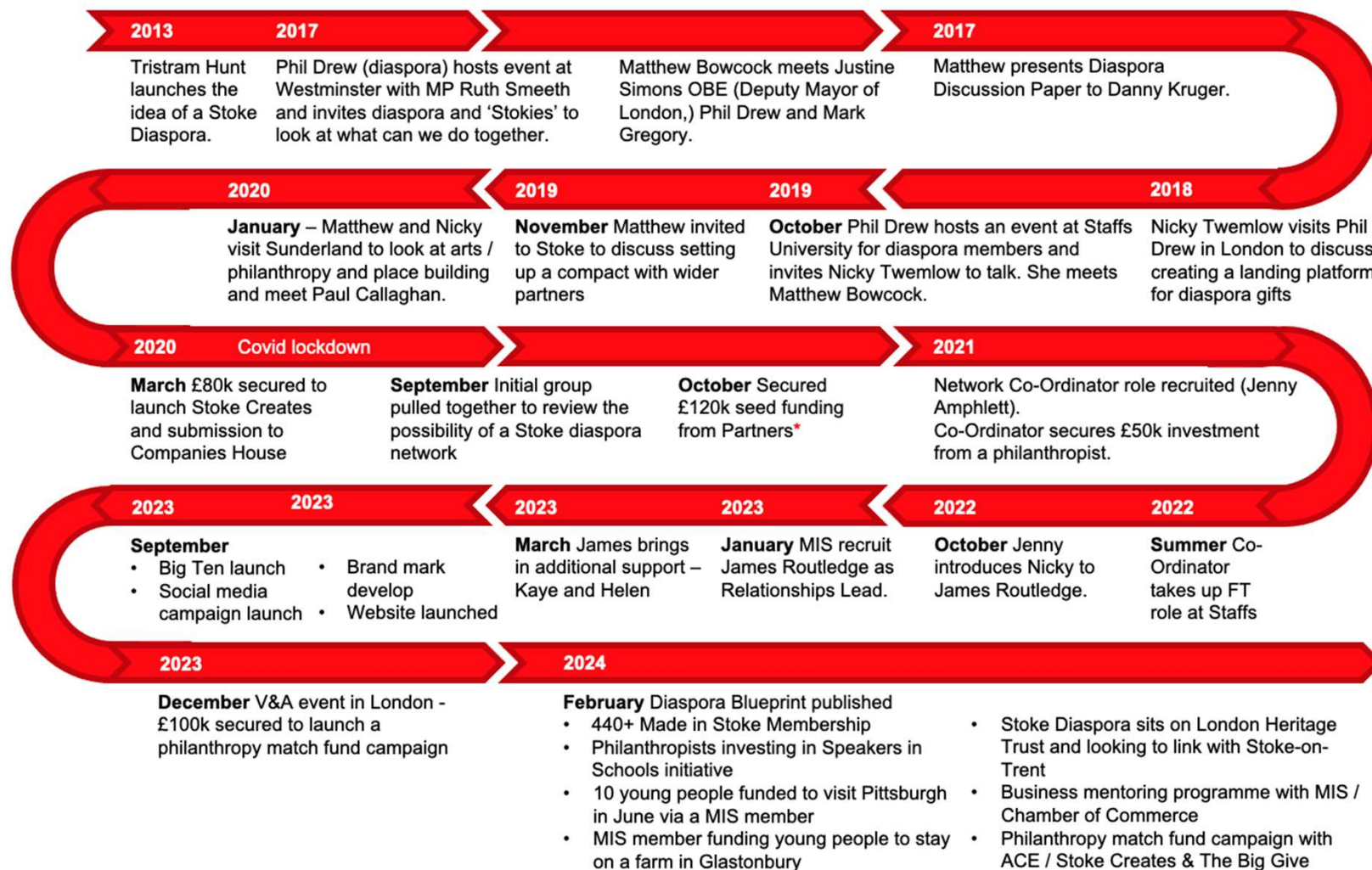
Made in Stoke

Key Learnings in the Concept phase

- Engage potential donors – start small and build momentum (Find your first Five' challenge)
- Accurate contact information (database and Asset Register)
- Deploy a strategy for the long-term – align plan to strategic priorities for the network

3 Exploring Made in Stoke

Timeline: Made in Stoke – key milestones



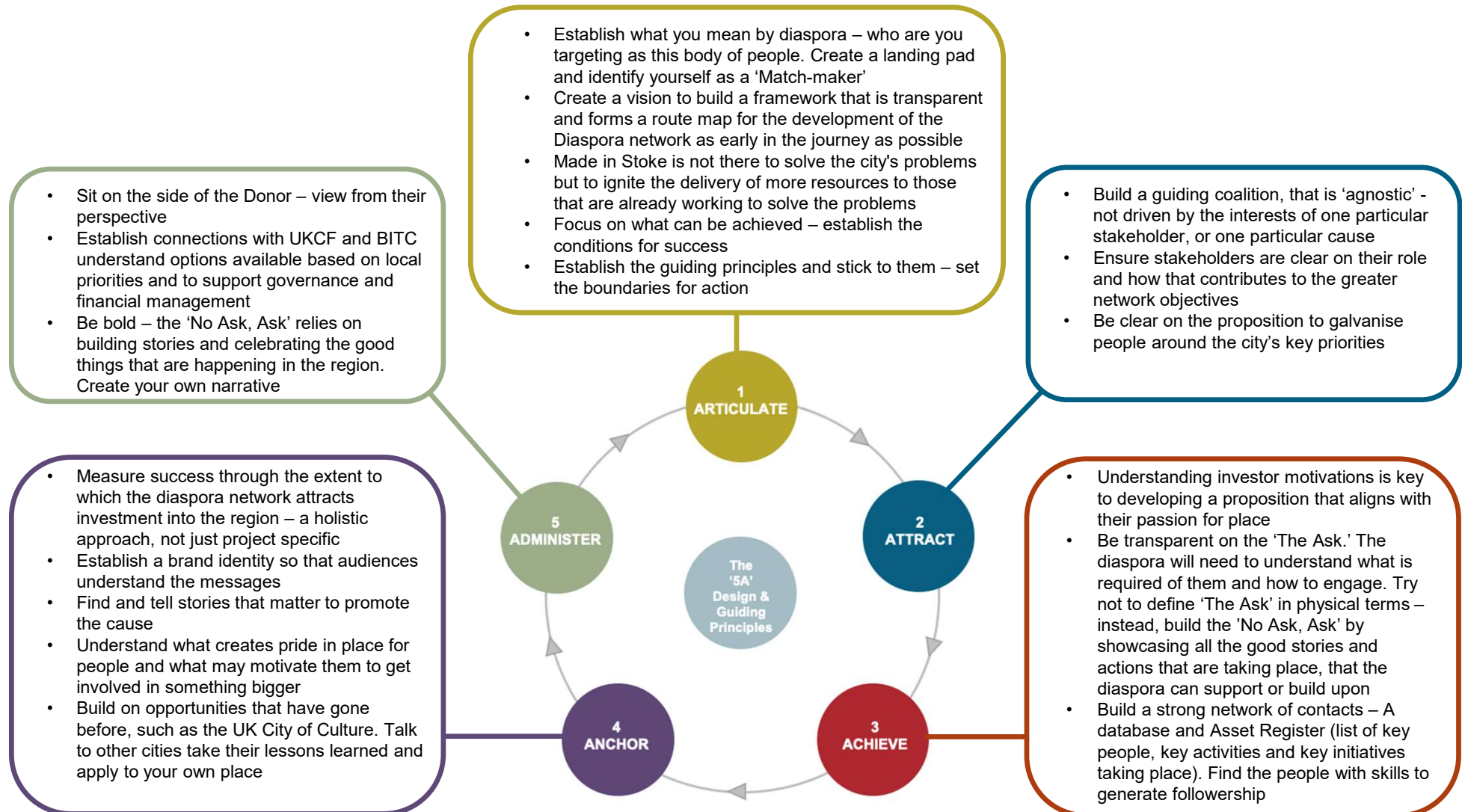
Made in Stoke

Key Learnings in the Concept phase

- **Tristram Hunt** was the catalyst, by introducing the idea and pulling together a group of individuals to run with it. **Ruth Smeeth** as MP continued the momentum when Tristram resigned as MP to become Director at the V&A
- **Phil Drew** and **Mark Gregory** are both Stoke diaspora, who were instrumental in taking the idea forward and building a network
- **Matthew Bowcock** from the Beacon Collaborative (and a Stoke diaspora) built on the original ideas to formulate the vision and introduced other contacts to build the network
- **Nicky Twemlow** of the YMCA is the key 'Igniter', bringing passion and knowledge of Stoke to bind ideas and spread influence
- **Jenny Amphlett, James Routledge, Helen Ryles** and **Kaye Morrisey** are members of the Made in Stoke team

3 Exploring Made in Stoke

Summary: Learning from successes and failures – ‘20 Things’



Identification of existing diaspora networks, particularly those that are city or region focused rather than national

4

4. Identification of existing diaspora networks, particularly those that are city or region focused rather than national

Existing diaspora networks are not that easy to find! This is not because they don't exist, but more because the numerous organisations raising investment, or building place, attracting philanthropy, or coming together to raise money for projects or initiatives – may not describe themselves as a 'Diaspora Network'.

However, in developing this Blueprint, we have been able to highlight two in particular – one in Blackpool, the other in Grimsby.

Blackpool 'Born and Bred' (BBaB)

In 2010, this network was formed around the appetite of several Blackpool diaspora wishing to give back to their hometown. Against a backdrop of 'Austerity' and cuts to local authority budgets, the council found itself needing to invest in 'big ticket' items such as housing health, flood defences, and so on, whilst at the same time, the third sector was trying to make impact on the ground with their communities, with limited results. The gap was identified, birthing a new organisation with an aspiration to belong to everyone in Blackpool – with the ambitions of building capacity and developing projects (primarily with young people), to build pride in Blackpool.

'Born and Bred' is the Blackpool equivalent of Made in Stoke – a body of diaspora who have invested 'Time, Talent or Treasure' to build social value. This original small band of people, built momentum by targeting 100 contacts of Blackpool diaspora, with the intent that this larger group could be engaged on committees or activities where they could lobby on behalf of Blackpool to make a difference on the ground.

Key to this approach, was to build capacity through projects, with the idea of investing small amounts of money (around £15k) to create pilot schemes and proof of concept, that could then be developed further. Their 'Youth Zone' project is one such example – working with over 400 young people.

The Covid Pandemic focused activity on where attention was needed, particularly in addressing matters affecting the most vulnerable in society, so by creating small projects and spreading investment more widely, capacity building across communities started to happen. At the heart of this approach, is the ethos of supporting business and the 'Not for Profit' community, to come together to harness skills and capability to make a difference at 'grass roots' level.

Blackpool Born and Bred Key Learnings

John Nickson, former Chair of BBaB identified several key drivers in making the network thrive:

- Build belief in a plan and create a vision for what you are trying to achieve
- Address issues of leadership early on, and have a clear structure so that people feel confident in engaging with you
- Attract 'seed funding' of £5 to £10k to kick start pilot projects
- Build a team of people and manage their expectations of what can be achieved
- Keep connections and keep them motivated
- Define priority projects and get people behind them
- Commit to key priorities to make larger impacts

4. Identification of existing diaspora networks, particularly those that are city or region focused rather than national

Blackpool 'Born and Bred' (continued)

A common factor that works across all the projects we discuss in this Blueprint, is the role that the local football club can play in sparking regeneration and building community cohesion. In Blackpool's case, the owner and key stakeholders of Blackpool FC, needed to see an 'Economic Plan'. At the same time, BFC had their own community programme, though had little engagement with other Third Sector partners.

Further to this, there was a recognition over time, that a legal entity was required, to tackle the issues and build scale, hence the Blackpool 'Pride of Place' Partnership was created and working formally as the Local Authority with Business in The Community, have raised over £750m in investment for infrastructure related projects.

However, long-term, there is a recognition that in the future, that vehicle may need to transform into a different entity, that has a focus on strategy for social investment, with an economic plan with clear objectives around building the capacity of the Third Sector.

This may take the organisation in 'full circle', where public investment can be secured around projects that can scale, and that are relevant to communities, and where philanthropic investment can be encouraged through engagement that is seen to be building pride of place.

4. Identification of existing diaspora networks, particularly those that are city or region focused rather than national

Grimsby - Our Future / Home Win

According to its website, 'Our Future is in development, working closely with citizens in Grimsby and national partners. The initiative will empower citizens with the resources and networks needed to build their local economies, own local housing stock, and engender connection, joy, and power in the local area.'

Our Future works with citizens in their communities and through their work, bringing together resources to enable people to build the future they want.

Our Future was founded by Emily Bolton and Jason Stockwood. The Our Future model, is to provide citizens with the resources and networks they need to build a brighter future where we all benefit from the transition to a green economy.

Our Future is working with citizens in Grimsby and the wider region to test the model and bring it to life. They are:

- Building the collaboration - bringing people together who are already building a brighter future
- Mobilising people - working alongside community organisers who are engaging people across the area to make change
- New resources - bringing new funding, networks and expertise to the town to support the work underway, including creating a network of Grimsby diaspora who are committed to the region's future
- Developing the approach - building an understanding of what is needed to support citizens to bring about the future they want for Grimsby and identifying the opportunities for change
- The initiative is rooted in Grimsby Town Football Club which has a central role in the community and is supporting the work underway

Our Future sits in contrast to Made in Stoke. Our Future started by creating a charitable entity, with the intention of connecting into relationships across communities (including Faith and Community groups, as well as the Third sector), to deliver goals and objectives, that help build the social fabric across the town.

Grimsby 'Home Win'

Key Learnings

- Get all community actors 'on side' – be part of the community and engineer ways to spend time together
- Appetite grows when you get people involved – they will build and create more opportunities
- "It's Hard and never ending" – see it as a long-term, 50-year project
- It can be joyful and inspirational when long-term aspirations come to fruition
- Aim to attract long-term funding – not just small seed funding
- Build an ambition that can drive policy change on a national basis

4. Identification of existing diaspora networks, particularly those that are city or region focused rather than national

Grimsby - Our Future / Home Win (continued)

Jason Stockwood is also the owner of Grimsby Football Club. Jason recognised the role football clubs play in shaping the identity of a place. Jason suggested that key to this, is ensuring that the football club is central to its community and that it is still potent and relevant, recognising this is an identity marker for lots of people. He suggests football is a shared cultural experience and can be a catalyst for engagement and connectivity.

With the club at the heart of the community, it proudly uses the football metaphor of 'Home Win', where it comes to life as the vehicle for the Grimsby Diaspora mentioned on the previous page. The diaspora narrative in the 'Home Win' group, plays on the notion of 'Grimsby exiles' – fans of both Grimsby and its football club having a fan base it wants to bring home.

Home Win meets quarterly, with the aim of connecting existing networks with the town. Currently, there are around 70 members, where as a diaspora, they get involved in projects, using the football club as a fulcrum to leverage wider engagement and attract community involvement.

They cite successes of creating two events per year, with the outcome of breaking down barriers, whilst raising money for local causes – across housing and a Youth Zone. Their activities are also helping to plug the gaps where local government funding has fallen away over recent years.

Home Win, also understands the need for both entrepreneurialism and structure to co-exist together. Attracting diaspora (Home Win) plays to opportunism when rallying around particular causes, whilst at the same time, a recognised delivery mechanism (Our Future) helps in attracting structured investment from funders and foundations, to deliver specific priorities.

In pulling the two aspects together, Jason has created an 'ecosystem' that is both professional and systemised, enabling them to drive to bigger goals of using their model to drive policy change.

Identification of other embryonic diaspora networks in the UK and understanding the path that they have taken as well as obstacles that may have hindered their development

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5. Identification of other embryonic diaspora networks in the UK and understanding the path that they have taken as well as obstacles that may have hindered their development

‘Scunthorpe Tomorrow’

‘Scunthorpe Tomorrow’ is an embryonic diaspora network formed in June 2023, with a question “What does real Community Development look like?”

The path taken by Robert Allen, (who was looking for a way to ‘give back’ to his home-town,) and Tyrone Curran (who was working to renew ‘forgotten places’ in the region,) was to start to build an ecosystem led by trying to create spaces where people could network and explore opportunities for community development.

Their initial idea was driven by 3 pillars:

1. Build connections to bring people together
2. Generate projects that could inspire action
3. Develop a set of working objectives, that could act as a platform to role model a different community culture

Early action took the form of monthly Teams’ calls, to create a regular rhythm of activity, realising that ‘connections inspire’, and that if people were given an opportunity to articulate ideas, then the network could drive opportunities forward.

The previous Covid pandemic influenced the pathway too, where the community had come together to support a local library that was closing down. By coming together and using Instagram as a social media platform, they built a narrative of change and highlighted what was possible when a network was galvanised around something that mattered to them.

In a way that was similar to the Grimsby journey, the network was able to harness the charity led by Tyrone, to build momentum and give focus. Oasis is an organisation of 52 Academies that have built 18 connected, yet small charities, with a social commitment to empower local communities and build outreach to serve the areas that are home to the individual schools within the Academies.

Scunthorpe Tomorrow

Key Learnings

- Institutional fabric is required to build momentum, so engage the local authority and the football club early
- Attract seed funding to generate small, pilot projects to demonstrate potential for growth
- Build connections and broaden the base
- Don’t wait for funding – be agile and try things at a small scale to ignite the passions of diaspora
- Identify your role as the platform for entry and enable individuals to choose what they might want to get involved in
- Identify other models to follow – Scunthorpe connected with Grimsby to share ideas and practice
- Build a rhythm of monthly activity to create conditions for activation

5. Identification of other embryonic diaspora networks in the UK and understanding the path that they have taken as well as obstacles that may have hindered their development

‘Scunthorpe Tomorrow’ (continued)

As with Made in Stoke, Scunthorpe Tomorrow recognised local authority involvement was key. One of the authority’s priorities was place-based renewal. However, the community found their language to be somewhat conceptual, and hard to ground in the challenges facing the community. Whilst this might have become an obstacle, Scunthorpe Tomorrow was able to mobilise its diaspora, to create practical projects (similar to the library) that could give place-based renewal a focus.

Another common thread holding these networks together, is the role of the local football club, Scunthorpe United. Robert and Tyrone saw the club as another anchor institution, and understood it had ambitions to be a bigger part of the community. Scunthorpe Tomorrow was the enabler in making this happen, reinforcing their belief that football is one of the component parts in creating local identity and pride that helps people connect.

Robert and Tyrone recognised that being the only two people driving this initiative forward, was and obstacle for growth, so engaging a wider diaspora network was key to building momentum. By using the 3 Pillars, Scunthorpe Tomorrow had an agenda, yet by understanding they might hinder progress, the team decided not to rush action, and focused on doing two or three things really well.

Despite the obstacle of LA funding being removed for a Youth Co-ordinator, success for Scunthorpe Tomorrow has come in the form of a diaspora coming together as a recognisable, future oriented group, curating practical ideas that can lead to something bigger, and by creating a platform for telling ‘Scunthorpe Stories’. Young people have become role models for others to follow.

5. Identification of other embryonic diaspora networks in the UK and understanding the path that they have taken as well as obstacles that may have hindered their development

Bury

During the year before the Covid Pandemic, Bury Council commissioned Bury diaspora Philip Collins, to prepare a report on the life chances presented in Bury. The brief was to address life chances broadly. However, during the initial phases, Philip focused on young people as a priority area, as that's where he found that life chances are carved out and shaped.

Covid interrupted the process, although it gave the commissioners the opportunity to take some of the Report's recommendations forward quickly. Covid also meant people were 'locked down' and were therefore more readily available to take part in dialogue and meetings that had to take place 'online'. Rather than being an obstacle, Lockdown quickly became a positive force and created a key outcome – revealing itself as 'The Power of Convening'.

Philip describes the diaspora as the Bury 'Old Boys and Girls' network, who became a 'Band of Ambassadors', happy to be involved. Benefitting from Phillip's background in politics and culture - and his 'Black Book', the initiative attracted a broad diaspora from television, music, politics, football, and the Arts, who were invited to get involved in things they wanted to do, provided they revolved around the life chance theme, and created the potential for economic value.

As the Report was commissioned by the local authority, it meant that any political resistance was overcome early. Moving from small, web-based events during Lock down, the initiative built when Philip introduced John Knell (Arts Consultant who authored Manchester's Culture Strategy) to the mix. The recommendation was to create a 'Bury Culture Showcase' titled 'Let's Do It' (named after a Bury Diaspora Victoria Wood comedy sketch). Launched by Manchester Mayor Andy Burnham, the Festival boasted the talents of Danny Boyle, Elbow and Poet Laureate Simon Armitage.

Bury

Key Learnings

- Recognise the local authority can be the catalyst for change. Conversely, they can be protective of their service outcomes, so 'square off' the politics early.
- Understand that wanting young people to thrive, may mean they may have a desire to leave the town. This creates a paradox which is at the heart of towns needing to create and build a diaspora network. It creates a circle – virtuous or vicious!
- Whilst Bury identified the need for creating an infrastructure to deliver, this may conflict with people having a desire to help

5. Identification of other embryonic diaspora networks in the UK and understanding the path that they have taken as well as obstacles that may have hindered their development

Bury (continued)

Whilst the high-profile event was a great achievement, the key challenge was how to make this effort sustainable. The Festival exposed the barriers to success. Philip's efforts highlighted the fact that if this initiative was to be enduring, it required resourcing, with an infrastructure that created an organisational capability to deliver this repeatedly. This required a deeper and broader diaspora network of people willing to lead and take this forward. Philip's band of celebrity 'A Listers' and his 'Black Book' were not enough to make this sustainable.

However, the obstacle was overcome in a more strategic way, which linked back to the original Report Brief. The timing coincided with a government commission led by Barclays, to investigate 4 places of similar profile to Bury, to review how these places might be improved as part of the former Government's Levelling Up agenda. Alongside Bury, Taunton Dean, Kilmarnock and Great Yarmouth were selected.

The benefit of this was to put local government services under a microscope, so the findings of the original Report were highlighted once more, where Barclays could provide data on services – and in particular how they might contribute (or be detrimental) to creating life chances for young people. Using the data, might now give the commissioners direction to make the initiative sustainable after all, without relying on the cultural catalyst.

Once again, the 'football club thread' comes into play. Bury Football Club has been in the Sport headlines over the years, with stories of collapse and being expelled from the English Football League in 2019. Since then, new owner James Frith has led a campaign of 're-birth', celebrating a new funding package of £1.3m - with £450,000 from Bury Council and the rest coming from the former Government's Levelling Up fund. The football club has become the community hero.

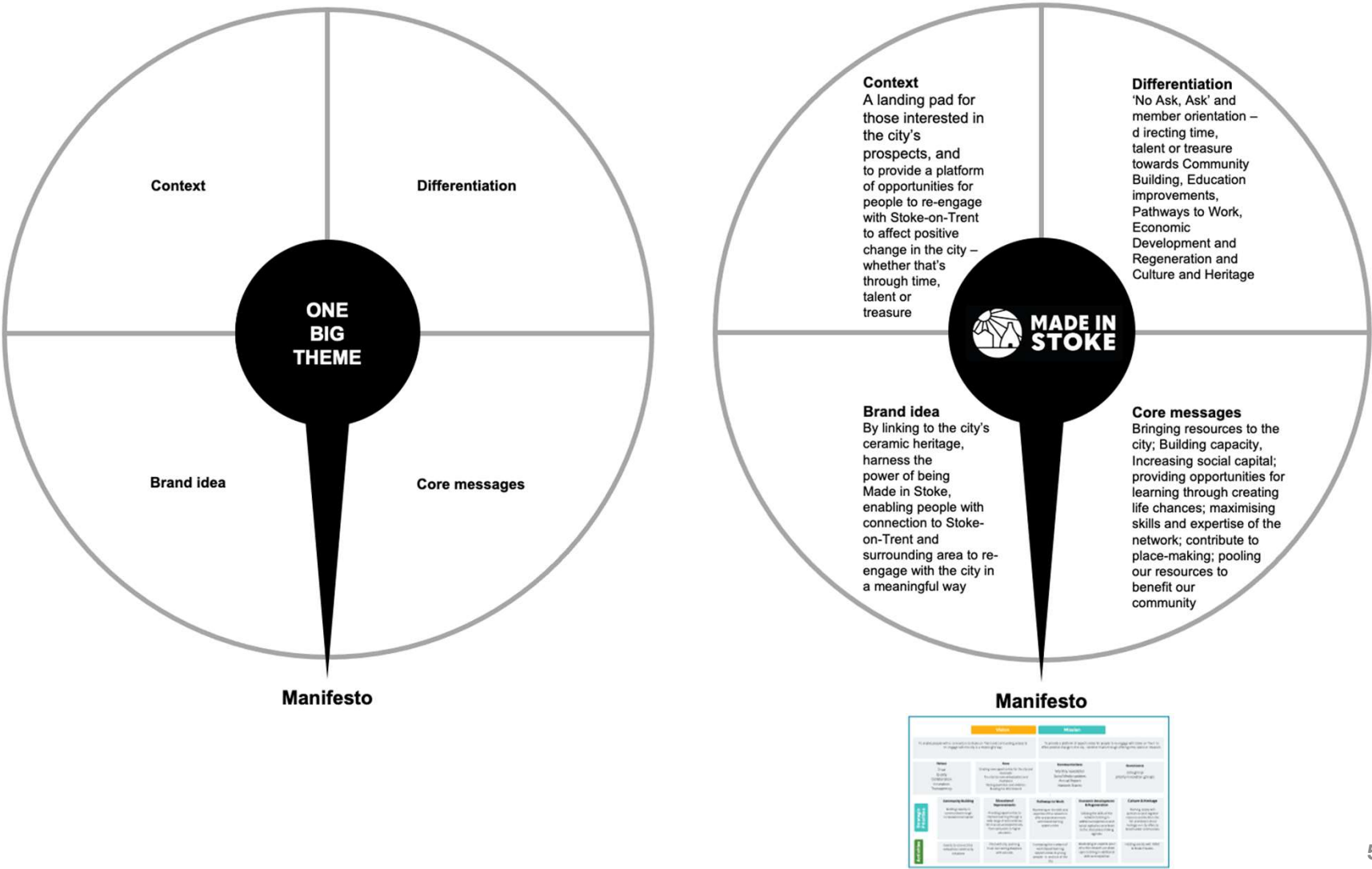
Building your Brand

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6. Building your Brand

How the Made in Stoke Brand works

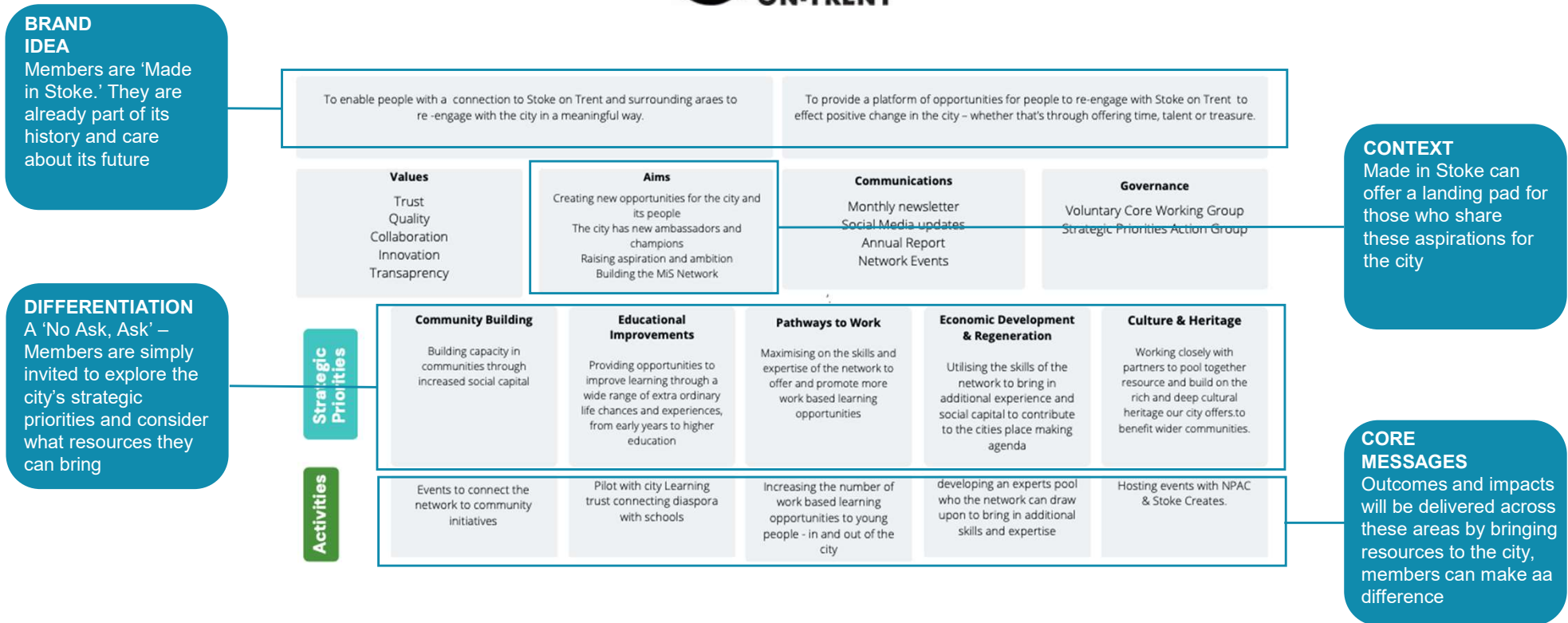
The Brand component principle is illustrated below, with Made in Stoke as an example:



6. Building your Brand

The 4 Levers in action

The Brand component principle is defined in more detail, with Made in Stoke as an example, to demonstrate brand alignment with its strategy:



Identification of the roles that local institutions, such as universities, the local authority and the football clubs, can play in supporting a diaspora network

7

7. Identification of the roles that local institutions, such as universities, the local authority and the football clubs, can play in supporting a diaspora network

Universities

Insight

Universities recognise they are made tangible, by being an institution. Conversely, a diaspora network (particularly in the early days) is intangible, thus building an attraction strategy is made more difficult. In the case of Made in Stoke, they benefit from two local universities, Staffordshire University and Keele University. Made in Stoke was able to observe best practice at both universities.

Staffordshire and Keele have very clear objectives, when it comes to alumni benefaction:

They are unambiguous in the 'Ask' – clearly articulate the 'why donate' proposition	Made in Stoke developed the 'No Ask, Ask' – being relational not transactional
They have clear donation targets	This may be required at Phase 3 (see page 11)
They can demonstrate the impact of the gift or donation	Made in Stoke will build to this at Phase 3
Objectives are set against targets	Made in Stoke will build to this at Phase 3
Donors are 20% more likely to donate after they have volunteered – so attract volunteers	Made in Stoke to develop this as part of the Asset Register by segmenting Time, Talent and Treasure
Recent alumni are more attractive to current students, so utilise their stories	Building diaspora network of recent graduates and showcasing profile and expertise
They embark on annual campaigns - they build reasons to stay in touch with alumni	Launched first annual event at the V&A, London
They host annual fundraisers (e.g., Keele Telethon)	Made in Stoke will review this at Phase 3
They build opportunities within their own alumni networks	Made in Stoke diaspora do this



Made in Stoke
**Key Learnings in the
Concept phase**

- Develop an insight led marketing strategy

7. Identification of the roles that local institutions, such as universities, the local authority and the football clubs, can play in supporting a diaspora network

Universities

Insight

These insights reinforce the need for a cohesive marketing strategy, together with campaign based tactical execution.

Made in Stoke were able to deploy the capability of Staffordshire University, by recruiting a member of the University's Alumni / Communications team, to act as co-ordinator on a part-time basis.

This capacity was essential in the early days in building the diaspora database and Asset Register, whilst developing marketing insights to build the Made in Stoke brand. Without this gift of 'time' and 'talent', Made in Stoke would have found building critical mass very difficult.

Competition was alleviated, by engaging with the Universities at Pro-Vice Chancellor level, and by ensuring they were 'bought-in' to the vision and aligned with the strategic priorities.

The key question for any Diaspora network is 'How can they work in partnership with Universities, so they don't compete for alumni funding?'

Made in Stoke did not position itself to compete for funding. Equally, it did not actively try to use the Universities alumnus / alumna to build a fundraising engine. It started small, and by shaping its strategic priorities looked for people who had an empathy for being made in Stoke. This became the attraction, rather than the university.

7. Identification of the roles that local institutions, such as universities, the local authority and the football clubs, can play in supporting a diaspora network

Universities

Local institutions such as universities, the local authority and the football clubs, play a vital role in supporting the development and growth of diaspora networks in various ways. These ways will differ from region to region.

Made in Stoke was focused on building relationships and reached out to the universities in mainly informal ways, to start to build a movement. Universities have a role to play in supporting a diaspora network by:

- Engaging with the diaspora network at a 'strategic' level, so that other partners see the value of engaging and coming alongside the initiative
- Identifying where strategic alignments with a diaspora network can add value to the region's place-shaping ambitions (stronger sense of place may lead to higher student application rates over time)
- Engaging with the diaspora network at an 'operational' level, by sharing knowledge and expertise
- Providing a two-way gateway, where students can engage with diaspora, they find relevant and therefore, become involved in the network. Secondly, by providing the open door for the network membership to build stronger relationships with academics, to plug in research and knowledge transfer opportunities



Made in Stoke

Key Learnings in the Concept phase

- Students currently at UK institutions are tomorrow's alumni
- Current students identify more with recently graduated alumni, so attract young entrepreneurs and Influencers
- Builders of a diaspora network need to harness the strategies and engagement techniques used by Universities to grow their own network

7. Identification of the roles that local institutions, such as universities, the local authority and the football clubs, can play in supporting a diaspora network

Universities

Strategic development

Universities are increasingly challenged to develop their proposition and commercial initiatives – often, by looking for ways in which to build partnerships with their civic partners and business communities.

Made in Stoke developed the opportunity of galvanising other regional cultural initiatives. It benefitted from Keele University's 'Keele Deal Culture' proposition. It was a landmark agreement between Keele University and local partners addressing 7 priorities:

Develop Keele's role as a cultural anchor	Made in Stoke built relationships with key personnel and engaged them in consultation and involved them in project and initiative shaping.
Place-making and student experience	Built on City of Culture bid relationships to form legacy projects and linked students to research projects.
Creative entrepreneurship and SME growth	Worked alongside Entrepreneur in Residence to engage SMEs in Innovation Leadership programme.
Cultural education and creative skills	Engaged students in supporting Made in Stoke third sector partners.
Celebrate knowledge, learning and curiosity	Contributing towards 'Breaking the Mould awards.
Achieve impact through cultural and creative engagement	Linking Keele and Staffordshire diaspora to promote Made in Stoke narrative.
A Keele Creative Hub in the City	These 7 priorities became inter-woven with Made in Stoke's own vision and strategic priority ambitions and outcomes, as well as developing the frame for the Stoke Creates Cultural Compact model.



Made in Stoke

Key Learnings in the Concept phase

- Develop an integrated approach with academic institutes to build momentum by utilising their strategic priorities

7. Identification of the roles that local institutions, such as universities, the local authority and the football clubs, can play in supporting a diaspora network

Universities

Strategic Partnership

Other examples, such as Teeside University's Centre for Culture and Creativity, demonstrate how to plug into the region's business and cultural communities to build a sense of place. This requires a purpose-led agenda, where the needs of the region are at the heart of development goals.

Skills deployment

Universities can also build diaspora network potential, by creating opportunities for current students to be involved in placement, work experience or internships.

7. Identification of the roles that local institutions, such as universities, the local authority and the football clubs, can play in supporting a diaspora network

Local authority

The Authority played a pivotal role in the following ways:

- **As Enabler** – using its reach and influence, to make things happen across the city
- **As Investor** - by making seed funding available to kick-start opportunities
- **As Facilitator** – by making itself and its staff available to represent Made in Stoke and and facilitate relationships with key audiences, stakeholders and potential partners
- **As Connector** – by using its position to enable connections and relationships to be formed and built
- **As Champion** – by using its channels and infrastructure to promote and advocate Made in Stoke as a bona fide entity that could help them deliver its strategic priorities

The Authority trusted Made in Stoke to represent the city, whilst respecting that the Made in Stoke team added valuable input into the city's strategic narrative.

7. Identification of the roles that local institutions, such as universities, the local authority and the football clubs, can play in supporting a diaspora network

Football clubs

Aligning strategic priorities

Made in Stoke was fortunate in pulling this together, due to long established relationships, and numerous co-delivered community projects with both local clubs Stoke City FC and Port Vale FC.

Through the relationships of the working group members and other organisations close to the network core team, Made in Stoke was able to leverage current and previous project experience which enabled this diaspora network to flourish. Essentially, it wasn't from a 'standing start'.

Made in Stoke experienced a strong diaspora base link to football, although this does not preclude giving to other sport related outcomes or causes. In developing a role in a diaspora network, there are 'creative tensions' in bringing football clubs 'into the diaspora network fold', especially, as the clubs are delivering major benefits to their communities, without being part of a diaspora network.

Their brand value makes them strong enough on their own. One might argue, a diaspora network needs football clubs, more than they need a diaspora network. Equally, as is the case with the Stoke region's two clubs, executives of the clubs are very protective of their owners, so direct contact with the family owners is difficult (and rightly so).

Made in Stoke benefits from strong relationships with both clubs, so attracting these key players to the movement was not too difficult. Again, this was reinforced by establishing an aligned vision and aligned strategic priorities.

7. Identification of the roles that local institutions, such as universities, the local authority and the football clubs, can play in supporting a diaspora network

Football clubs

Strategy implementation

When considering the role of community work aspect of football clubs, observing good practice is vital. As a Community Trust (charity), a football club will be driven by strong governance that oversees its priority areas and its strategic objectives. This level of scrutiny, oversight and expertise, is an asset for a diaspora network to plug into and work alongside.

Also, in the case of both Stoke clubs, their Charitable Objects align with the strategic priorities of Made in Stoke. This alignment creates opportunities for the area to create greater social value impacts, by having a strong relationship – even partnership, with a diaspora network.

More broadly, in the DCMS document ‘Sport in our Communities’, published in 2021, it cited “Sport and exercise are important elements of many people’s lives and, before the pandemic, community sport and activity in England had been estimated to generate around £85.5 billion of social and economic value.” This builds a strong case to harness the benefits of Community Trusts and a diaspora network.

Community development

Whilst including football clubs within the stakeholder group mix, it presents challenges. On the one hand, football clubs will take a commercial view on keeping their assets close (including fanbase), so this will be difficult to explore without contravening the football club’s intellectual property. On the other, football clubs carry out some fantastic work across their local communities. Harnessing this and linking it with the broader diaspora network strategic priorities is vital.

The landing pad and relationship is key and Made in Stoke demonstrated that they were able to build and develop opportunities at owner level (owners investing in passion-led projects) as well as at Community Trust level, through co-design and co-delivery with regional third sector partners.



Made in Stoke

Key Learnings in the Concept phase

- Made in Stoke embraced these sport related diaspora focused opportunities:
 1. Using football (or club-based sports) to leverage and attract larger diaspora membership, to support strategic priorities aligned to their goals
 2. Invite specific donor passions (and ultimately investment), to drive outcomes linked to the strategic priorities, e.g., enhancing education attainment and life-chances, by introducing unique extra-curricular interventions and events

Examination of the extent to which
diaspora networks can contribute to
arts and culture-based place making

8

8. Examination of the extent to which diaspora networks can contribute to arts and culture-based place making

Place making opportunities

Building diaspora networks, feeds into a wider cultural narrative around the extent to which arts and culture shape place. In a time when local authorities are facing tough choices about where to focus their priorities, new opportunities can be explored by looking at different ways of working, and where stronger partnerships with investors, philanthropists and philanthropic bodies, could unlock potential in our communities and build stronger ecosystems that can address complex issues and deliver more enhanced outcomes.

Investigations covered over the previous sections, outline the numerous ways in which diaspora networks can contribute to arts and culture-based place making.

The Bury town example shows at a Festival scale, the extent to which diaspora (be they in a formal network or not) can use components of the Arts, to reflect the place they are from. Within the Made in Stoke narrative, the notion of Time Talent or Treasure contribution is demonstrated in a Stoke Diaspora (Mark Gregory) volunteering as Chair of the Claybody Theatre Board of Trustees.

In this particular example, the Claybody Theatre's programme of writing and productions, celebrate Stoke-on-Trent's regional concerns and sense of place (the name 'claybody' reflects its origins). Claybody Theatre not only works in collaboration with its larger regional partner the New Vic Theatre, its Directors, extend their reach into the Stoke community, by working with young people at YMCA North Staffordshire. This is important by supporting Made in Stoke in addressing at least three of its strategic priorities, exemplified by:

- Inspiring young people – helping them to grow in self-esteem
- Raising aspirations and belief in their place, and that it offers them opportunities to thrive
- Influencing attainment levels through building belief and confidence
- Encouraging inclusivity and recognising their place has something to offer them and that they are part of it
- Creating a better place to live



Made in Stoke

Key Learnings in the Concept phase

- Linking diaspora with arts-based organisations, is a key mechanism in achieving its strategic priorities

8. Examination of the extent to which diaspora networks can contribute to arts and culture-based place making

From an economic standpoint, diaspora networks can put arts and culture at the heart of their strategic priorities, by attracting diasporic investment across the '3Ts'. Whilst this is a somewhat traditional domain of philanthropic giving, diaspora networks can differentiate from this, by focusing on the wider creative and cultural industries and enterprises that build social capital.

Culture has a bigger role to play, when we break it away from the things we consider as representative of arts and culture (such as concerts, theatre, art galleries, and so on), and instead, consider the cultural representations of place, the theme of football clubs again, cannot be avoided. If we take the sport aspect out of this and consider football as an identity and cultural marker for people and their connection to place, then diaspora and their networks contribute to this in ways we have outlined and explored previously. The sections in this blueprint are not mutually exclusive. Culture and placemaking build civic pride.

Another thread throughout this blueprint, has been the preference for diaspora and their networks, to donate seed funding to kick-start small projects that can create big or wider impacts. In this respect, influencing place making is reinforced by enabling wider participation in arts and cultural activities, which over time, contribute to shaping places

Diaspora networks contribute to this fabric further, where their membership embody the values and identity of a place, and where the cultural activities they support, express local distinctiveness and reinforce connectedness.

Top 10 Insights – Establishing a place-based Network

9

9. Top 10 Insights – Establishing a place-based Network

1 Create an Appetite

Connect people inside and outside of the city who are warm to the idea. Get people on board, ideally someone in place with local knowledge and is a diaspora member.

2 Bring People Together (Purse Holders)

Choose who could invest locally. Can diaspora match fund to leverage public money? Who can offer time / space? Don't create a big machine that needs management. Build a team that includes those who sit on the side of the donor.

3 Secure Seed Funding Investment

Agree what is needed to get the idea off the ground. Two years minimum to give the movement a chance to build.

4 Bring People Together – Civic Institutions / Alumni Networks

Establish yourself as a partner and not a competitor.

5 Establish a shared vision – No Ask Ask

Define the purpose of the network? It's not there to compete with what already exists. The 'Made In' role is to bring in additional resources.

6 Do not attempt to do it all – work with others

Don't waste time defining what needs investing in. Find people's kindness and match it to those already doing the work on the ground.

7 Recruit to Deliver your Vision

What roles are needed to get established and make connections? Be clear on who you want and what for.

8 Establish Quick Wins

Are there people already warm to the idea of gifting to the city? This does not have to be money. This can be providing extra ordinary opportunities to children, introducing new governors to schools, trustees to charities.

9 Market the brand – Capture Pride of Place

People have a connection to where they grew up, where they went to university. Place-based networks capture that emotion and are a strong engagement tool.

10 Share Share Share

Share it all and build the movement. Building social capital is as powerful as financial and show people how others have helped, this inspires further giving.

Case Studies

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10. Case Studies

Community Building – Alison Wedgwood

Alison Wedgwood has contributed £10,000 to Made in Stoke to distribute across the city to ensure more children and young people are participation in sports programmes.

“We wanted to try and create a real impact on young peoples’ participation in various sports across the City – we believe passionately that sport should be for everyone; sport introduces a vast array of life skills such as working in a team, communication, developing winning strategies, fitness and healthy living, and crucially mental resilience, how to cope with losing and learning that hard work and practice pays off and actually can be hugely rewarding physically and mentally.

Made in Stoke are super connected across the City and this is a perfect way to direct funds straight to coaches and venues to deliver sports activities to hundreds of kids immediately. “

Key highlights from the investment include:

- 47 Activity sessions delivered to children and young people
- 112 individual children & young people have participated
- Overall attendance thus far 564
- 36 more sessions planned with the remainder of the funding

Activities included football, canoeing, circus skills, circuits, rounders, tug of war, climbing, boxing and netball, as these were all types of activity identified and requested by CYP in engagement sessions and through outreach work.

10. Case Studies

Educational Improvements – Speakers in Schools Programme

Made in Stoke has partnered with YMCA North Staffordshire to launch the Speakers in Schools programme. We already have 20 members of the network signed up, with diaspora offering their time to deliver talks in schools, to build relationships and offer inspiration.

Areas of focus for talks include:

Environmental, Political, Cultural & Creative Careers, Health, Education, Business, Community, Networking and influencing, Campaigning & Fundraising, and Media.

Children growing up in Stoke-on-Trent are no less talented than their wealthier counterparts living elsewhere in the country. But their aspirations are often smaller, their self-confidence lower and their social networks weaker. When we spent time speaking to teachers, charity and business leaders in the city — this was the recurring lament: something has to occur to raise the aspirations of the next generation of kids.

Anyone who has grown up in Stoke will recognise the importance of cracking this challenge. Many of us experienced it first-hand. What is sadder is it remains a refrain many decades on. So, the question we've been asking ourselves is: how can we play a part in reversing that? Doubtless, the root causes are complex and multi-generational.

But could a small group of people help make a dent in the issue? The Leadership Directory is the first step towards that. It brings together a group of people, including the Stoke Diaspora Network, whose varied stories are living proof of what once young people from the Potteries can go on to achieve. The group comprises CEOs and senior leaders from the worlds of business, finance, media, arts and culture, government, civil society. People are now playing a prominent role on the national stage — who grew up in ordinary backstreets, alleys and estates across Stoke-on-Trent.

Phil Drew – Made in Stoke

10. Case Studies

Pathways to Work – David Condliffe – Pittsburgh

After sharing a video via the Made in Stoke newsletter of how people through the Made in Stoke network can help the city, David contacted us to explore the opportunity of funding 10 young people to visit Pittsburgh, providing work-based learning opportunities and a once in a lifetime international experience.

This opportunity is now taking place in June 2024, with young people aged 18 – 20 having a fully funded opportunity to visit Pittsburgh.

David has used his network in Pittsburgh to pull a programme of activity together to ensure young people have a rich and varied experience.

10. Case Studies

Economic Development & Regeneration – John Phillips and the Heritage of London Trust

John Phillips is a member of the network and also a trustee of the Heritage of London Trust (HOLT).

David connected back to the city through Made in Stoke and we explored the idea of him bringing his colleagues from HOLT to the city to explore opportunities to work together and shared learning.

The team met with city leaders and together have agreed a programme of work moving forward, which John will spearhead. The programme will see young people working with professionals to recover and repair small heritage assets across the city.

John will be leading a campaign to generate funds for this programme of work and will be delivered across the city's centenary celebration year.

10. Case Studies

Culture & Heritage – V&A Event hosted by Stoke Diaspora Justine Simons & Dr Tristram Hunt

Leaders from across the UK's business, civic, education, culture and creative worlds joined philanthropists and diaspora from Stoke-on-Trent and North Staffordshire at the Victoria and Albert (V&A) museum in South Kensington, London on 6 December 2023, to hail an exciting new era in The Potteries' cultural life and the launch of Stoke-on-Trent's bid for World Craft City status.

Hosted by London's Stoke-born Deputy Mayor for Culture and Creative Industries, Justine Simons OBE, and the Director of the V&A, Dr Tristram Hunt, a former MP in the city, the aim of the evening was to shine a spotlight on Stoke-on-Trent's newfound confidence as a leading city of crafts, artistry, innovation and industry.

The event, organised by Stoke Creates and New Philanthropy for Arts and Culture, brought together members of the Made in Stoke diaspora network and invited guests, to hear about Stoke-on-Trent's rich philanthropic tradition as the city officially launched its bid to the World Crafts Council for Stoke-on-Trent to be a World Craft City for Ceramics.

Run by the World Craft Councils, the World Craft City programme recognises cities of craft excellence. If successful, Stoke-on-Trent would join a global network of over 50 craft cities from Trinidad to Jaipur to promote cultural, economic, and social contribution around the world.

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