



Culture Cumbria Restructuring – April to December 2009.

Papers relating to this process follow :

1. Grizedale Awayday Papers
2. Summary of Grizedale Awayday for the Board meeting at Rosehill Theatre on 14th May 2009.
3. Cumbria Cultural Company model – based on Sam Mason's concept
4. Some Vision Statements
5. Culture Cumbria New Model Working group meeting papers
6. Summary of Kate Whitmarsh's Research and recommendations to date

1. Grizedale Awayday Papers

Culture Cumbria Board Awayday

The Yan Grizedale Forest 22nd April 2009

Facilitator : Hank Williams, Learning Curve.

Background Papers

1. Culture Cumbria Context

Cumbria's cultural sector is operating in a rapidly changing external environment and continuing uncertainties regarding support. These changes are both a threat and opportunity and require a positive and constructive approach. The Board now need to find an effective way forward. This day will provide the Board with a special opportunity to address the role of Culture Cumbria and sector issues , including those raised at the Stakeholder Seminar on 20th March, summarised as follows :

- Leadership, championing culture as a whole and individual specialisms.
- Quality and excellence – aspiring, maintaining, assessing, supporting.
- Learning, skills development, mentoring, professional good practice.
- Data and evidence collection, management, evaluation.
- Awareness raising, profile, branding, presentation, advocacy, marketing.
- Opportunity and change management.

Future Role of Culture Cumbria

The fundamental options for Culture Cumbria are (a) status quo; (b) disband; or (c) adjust to meet the challenges and opportunities presented by change. If Culture Cumbria is to continue, then :

- What does the sector want from it.
- How best can it represent, and work with the sector.
- How can it help the sector achieve its objectives.

The Board and the individuals within it need to feel empowered, engaged and involved in how they can best contribute to strengthening and developing Cumbria's cultural offer. The size of the Culture Cumbria board, high attendance figures, and the growing stakeholder list (now c250 signed up), plus the high attendance at AGMs, conferences and the recent seminar suggest that it is fulfilling a useful function. Taken together the membership embodies considerable individual skills, contacts, resources and programme. But the Culture Cumbria community is potentially much greater than the sum of its parts.

Structure and capacity

These strands can only be addressed and developed effectively if there is a structure that can do this well, and a process that maximises the contribution that individual CC stakeholders can make to the process. One solution, for example, might be for individuals with particular expertise and skills to help mentor, develop and support these with others.

Culture Cumbria would need to be sufficiently resourced to have the capacity to act as broker and catalyst for change, identifying key opportunities and needs, and matching good practitioners with those with significant potential. In short, our cultural champions have a lot to offer, which, if shared, could raise the quality of the whole sector.

The structure of support for Culture Cumbria may need to be reviewed to meet any proposed changes in its role.

2. Cumbria County Council : Cultural Strategy.

Following on the development of its refreshed Cultural Strategy in 2006, Cumbria County Council has chosen to prioritise increased engagement in the arts over the next three years from 2008 and is committed to using the arts as a powerful force for social change in Cumbria.

Cumbria is one of only three areas in the North West to adopt the government's NI 11 target (Increasing Engagement in the Arts) and have this confirmed as a local target within the Local Area Agreement. National Indicator NI 11 is one of 198 indicators representing what HM Government has identified as national targets for local government, working alone or in partnership over the next three years. Performance against each of the 198 indicators will be reported for every single tier and county council Local Strategic Partnership.

The first figure for arts engagement was published on 18 December 2008 and indicated that 42.7% of people in Cumbria, who were contacted through the Active People Survey, currently engage in the arts. Over the next three years our target is to increase the number of adults participating in all art forms by 3.5% by 2011.

In doing this the County Council recognises that delivery of an overall cultural strategy for Cumbria requires a shared approach; alongside key partners, such as District councils, Culture Cumbria, Cumbria Vision and Cumbria Tourism. These partners will take a lead on developing and delivering on the cultural economy and cultural tourism agenda established in the Cultural Strategy, whilst the County Council focuses on the arts engagement opportunities at a strategic level across the county.

3. A Strategy for Culture Cumbria: Executive Summary

For the first time, certainly in Cumbria and perhaps anywhere else, a strategy for the cultural sector has been written by the people working in the sector. Our vision is that by 2020 Cumbria will be:

- A landmark global cultural destination celebrating its identity, creativity, people and landscape
- A diverse, contemporary, catalyst for culture and creativity
- A vibrant, dynamic, magnet for young people and for creative businesses, enabling them to thrive and contribute to the economic success of the county
- A destination and location of preference for those seeking a high quality of life enriched by excellent cultural assets and opportunities

The cultural life of Cumbria will contribute fully to:

- Economy: retaining, attracting and developing creative and cultural industries
- Tourism: delivering a high quality, robust, thriving and sustainable sector at the heart of Cumbria's life
- Community: enhancing the quality of life for individuals and communities

These three pillars of our strategy are not discrete; they overlap, interact and feed each other so we will work to:

- Improve Cumbria's economic position through the development of its cultural assets and its creative industries;
- Develop Cumbria as a landmark global cultural destination celebrating its creativity, identity, people and landscape;
- Become a destination and location of preference for those seeking a high quality of life enriched by excellent cultural assets and opportunities

To achieve this we will support initiatives which:

- Stimulate a diverse, contemporary, creative community and economy
- Develop the image and reality of Cumbria as a vibrant, dynamic, place to live, to work, to play
- Place heritage and environmental sustainability alongside culture at the heart of this transformational process

We will

- Encourage a limited number of major transformational projects which will enable Cumbria to showcase its unique strengths and differences differentiating it from other cultural destinations/locations.
- Develop the image and marketing of Cumbria as a destination and location which exploits the our cultural wealth and opportunity
- Improve opportunities for training and professional development in the initiation, management and operation of cultural and creative industries and attractions
- Place economic and environmental sustainability at the heart of a transformed future for culture
- Ensure that access and participation in the cultural wealth of the sub region is available to all, particularly young people

2. CULTURE CUMBRIA BOARD MEETING

10.00am, 14th May 2009 Rosehill Theatre Report on Grizedale Awayday

Introduction

The event at Grizedale provided a valuable opportunity to think beyond the immediate future and to express an ambitious and relevant vision for a partnership across the cultural sector in Cumbria. It demonstrated that Cumbria's sector has achieved a level of maturity, confidence and ambition which would have been inconceivable a few years ago. That is a real progress.

The vision and functional analysis which was discussed on the day and which have been developed in more detail by Sam and Richard provide a clear and agreed (within the board at least) objective: it is where we want to be. Getting there, of course, can be a different matter and it is important that, without losing the momentum or enthusiasm generated at Grizedale, we realistically analyse the challenges and routes to achieving that objective. This paper is intended to stimulate discussion around that process. The expectation is that the Board will agree the steps required to map that route and to give an indication of the timeframe for the completion of the process.

Meeting the needs of the sector

It was agreed that any new organisation must be driven by, support and help to develop and raise the profile of Cumbria's cultural sector as a whole and in its individual constituents - locally, regionally, nationally and internationally. The challenge will be to achieve a workable and effective model that can embrace a wide range of differing expectations and priorities, and to do so within different timescales, delivery methods and resources. Any new model will need to attract full commitment and buy in from all quarters. Tourism, education and local government interests, for example are likely to prioritise different outcomes. The opportunity and benefits lie in a strategic, inclusive approach that creates strong linkages, critical mass and capacity. That process has already begun and is working. The threat of fragmentation and subsequent weakening of the sector will need to be avoided.

Challenges and Opportunities

Embarking on an ambitious project such as this is, at a time of economic retrenchment, both challenging and opportune. It is challenging because:

- Public sector finances are certain to be under considerable pressure for the foreseeable future
- Demand for and growth within the cultural sector market might be constrained as discretionary expenditure is reduced
And yet the time is also right for a move of this sort:
- The public sector will be looking for greater value from limited resources. Alternative means of delivery with economy of scale may be attractive

- The domestic tourism market could benefit from the weakened pound etc
- Growing recognition of the value of culture in contributing to the “feelgood” factor

Making the Case

The objective that we have sketched is ambitious, expensive (probably) and radical and, although we believe that it will yield value for money a very strong case will need to be made to partners and to stakeholders if they are to support the project not just in principle but with cash. Groups that we need to influence and to take with us on this journey include:

- NWDA
- Cumbria Vision ,West Lakes and Carlisle Renaissance.
- Culture Cumbria Stakeholders
- The County and District Councils
- Cumbria Tourism
- The Arts Council
- English Heritage
- MLA

These and other partners will not be persuaded by our enthusiasm alone. They will require-

- Evidence of the impact of similar ventures elsewhere (NGI, Liverpool Culture Company, Highland Arts)
- Evidence that the perceived needs are acknowledged across the sector
- Evidence that options for meeting those needs have been considered and that our proposed solution is to be preferred
- Evidence that careful business planning has been undertaken to ensure that outcomes will be delivered

Some, much even, of this material already exists but it needs to be marshalled and structured so as to make the case.

However, we all know that nothing beats knocking at an open door and, although all of the above material will need to be assembled, winning hearts and minds over to the idea in advance of submitting any detailed proposals is key.

John Myerscough’s report, in particular, has already been warmly welcomed by county local authority CEOs. We need to continue to work with CCC and John to build on this positive start.

Process

In this context we suggest that the process of delivering the desired outcome requires the following components:

Hearts and Minds

At an early date we need to produce an outline case and vision with which to consult key partners and enlist their support in principle to the project upon which we are embarking. The key message needs to be how our proposals can help them to deliver their objectives. Targets would be the organisations listed above. We will need to take into account their comments and reservations and keep them engaged in the process as subsequent phases of work unfold.

Research

We need to look at models from elsewhere (NGI, Liverpool Culture Company, Highland Arts) and demonstrate their relevance and implications for our proposals., and possibly to meet with key individuals from some/all of these and other identified agencies.

Options Appraisal

We will need to demonstrate that a number of options have been considered and evaluated these might be:

- Do nothing
- A small scale initiative
- The ambitious initiative

We will have to be able to demonstrate that the ambitious proposals delivers the best value for money in terms of delivering outcomes to which partner organisations are committed.

Business Planning

We will need to develop a costed and deliverable plan for the implementation and operation of the project over it first 3-5 years. Appendix XX gives an indication of the level of detail that will be expected in such a plan by funding bodies.

Resources

We understand that the County Council has some funding to help pump prime this process (covering secondment costs etc). We would suggest that it could also be used alongside the preliminary Hearts and Minds exercise to lever in matched funding from other sources. Indeed the ability (or not) to secure such funding might be seen as an early indicator of the likelihood of successful delivery of the project.

3. Cumbria Cultural Company model – based on Sam Mason’s concept

The Cumbria Cultural Company A Proposal

For the huge potential of Cumbria’s cultural sector to be fully realised to the benefit of the county and the whole region, there needs to be a massive sea change in the approach to the direction, resourcing and development of the sector as a whole.

The proposal needs to be ambitious, inspiring and genuinely transformational.

To do this we need to create a new, well resourced and experienced professional company (CIC) to deliver the following:

- To drive and deliver an entrepreneurial, determined and passionate transformation of Cumbria’s cultural and creative sectors moving them to the centre of the county’s and region’s economy as an essential catalyst of economic change and growth.
- To promote and develop Cumbria as a leading international centre for creativity and creative industries.
- To advocate with knowledge, skill and passion at the highest levels for the county’s cultural sector support and development.
- To support and develop the existing portfolio of cultural organisations enabling them to thrive and become national and international leaders in their field of excellence.
- To identify and develop a number of key capital developments that will support the county’s cultural and creative ambitions.
- To continue to develop the massive cultural tourism potential in Cumbria.
- To develop a county wide community programme to significantly increase local engagement with the cultural sector.

The company should be resourced for three years with a further three years dependent upon K.P.I’s being assessed by an independent body and those K.P.I’s being clearly met.

The executive should be answerable to a board made up of stakeholders and nationally recognised experts in this area of work.

Required Resources

Staff

All staff should be experienced professionals from the cultural or relevant sector with expertise and a track record of development of specifically this sector. They should have entrepreneurial drive, unflagging enthusiasm and passion for their work and the key ability - to persuade others. They should be well remunerated in order to attract highly skilled professionals,

Chief Executive/Director

To lead the new company and to be the main advocate for transformational change of the sector and the profile and importance of the sector on a national and international stage.

- Develop an ambitious and achievable vision for the cultural and creative sectors in Cumbria.
- Identify priority areas for support and development.
- Be the key advocate for the sectors both inside and outside the county.
- Drive the sector in the direction of transformational change.
- Lead and inspire a skilled team of professionals from the sector.
- Work with stakeholders to ensure sector support for the Cumbria Cultural Company.

The Change Team

Capital Developments Director

To lead on key cultural/creative capital developments across the county.

- Identify key priorities and opportunities.
- Support or lead project feasibility and development.
- Support fundraising for projects.
- Support project management.

Romantic Renaissance Director

To develop Cumbria as a centre for international cultural creativity.

- Identify Cumbria partners.
- Identify national/international cultural organisations/companies/artists,
- Create incentives/support for partnerships.
- Approach and attract targeted artists etc to Cumbria.
- Promote partnerships.
- Ensure maximum Cumbria profile on all work created in the county.

Creative Industries Director

To develop Cumbria as a centre for regional/national/international creative industries.

- Identify opportunities within Cumbria.
- Support/lead development of new opportunities/clusters.
- Identify potential companies for relocation.
- Develop incentives.
- Approach and attract companies.

The Support & Development Team

Financial Resources Director

(Fundraising/Private Investment/Sponsorship)

To develop a very significant fundraising programme for the cultural and creative sector across Cumbria.

- Identify and develop new sources of funding for the cultural and creative sectors.
- Identify key priority fundraising objectives.
- Identify and developing potential private investment/sponsorship for the cultural sector.
- Support existing organisations with identifying sources and with funding applications.
- Source funding for incentives for the Cultural Company's Romantic and Creative Industries development programmes.

Business Development Director

To support the development of existing cultural organisations and artists working in Cumbria to maximise their entrepreneurial potential, their organisational effectiveness, efficiency and income generation.

- Advise and enhance management and organisational structures.
- Maximise organisations resources.
- Develop shared resources.
- Develop sector training and HR resources.
- Maximise direct and indirect sales.
- Support/develop legal and contractual policies and issues.
- Manage/run compile economic impact studies on all major events/projects/organisations.

Marketing and PR Director

(working with CT on cultural tourism part this role)

- Develop the marketing and PR of the cultural and creative sectors in Cumbria as a whole – both locally and to a wider audience.
- Identify key PR opportunities within the county and promote them internationally.
- Advise cultural and creative industries and artists on how to gain maximum returns from marketing and PR opportunities.
- Develop sharing of market knowledge and resources.
- Develop a shared database across Cumbria of potential audiences and clientele.
- Develop detailed evaluation of marketing and PR campaigns.

Major Events and Festivals Director

To identify and work with the key major events and festivals within the county to develop their events, to maximise their potential to attract visitors and to increase the economic impact of their event.

- Advise/support organisational structure and change.
- Advise/support maximising of current resources.
- Identify and support potential regional, national international partnerships.
- Support fundraising.
- Support programming.
- Support marketing and PR (with the Marketing and PR Director).

4. Some Vision Statements

CULTURE CUMBRIA

Vision Statement

Following are a number of variations on each sentence, based on the discussions at Grizedale. These offer the option to “mix and match” elements to create the statement you feel is most appropriate. Please bring your suggestions to the next board meeting.

Sentence One

1. In 1800 Cumbria was a powerhouse of creativity, generating revolutionary experiences and influencing culture throughout Europe and the globe.
2. Two hundred years ago this region was a powerhouse of creativity, generating revolutionary experiences and influencing culture throughout Europe and the globe.
3. Two hundred years ago the Romantic poets and painters transformed our region into a powerhouse of creativity, generating revolutionary experiences and influencing culture throughout Europe and the globe
4. The Romantic poets and painters transformed our region into a powerhouse of creativity, transforming our reaction to nature and influencing culture throughout Europe and the world.

Sentence Two

1. By 2020 Cumbria will re-establish its self as the UK's leading rural cultural capital.
2. By 2025 Cumbria will once again become the UK's leading rural cultural destination.
3. By 2020 Cumbria will once again become the UK's leading rural cultural location.
4. By 2025 Cumbria will once again become the UK's leading rural cultural hub.
5. By 2020 Cumbria will once again become the UK's leading rural cultural centre.
6. By 2025 Cumbria will once again become the UK's leading rural cultural hub

Sentence Three

1. Cumbria will be the place to create and experience landmark culture.
2. Cumbria will be the place to create and experience landmark culture for its resident community and visitors alike.
3. Cumbria will be the place to create transformative cultural experiences for its resident community and visitors.
4. Cumbria will use sound entrepreneurial skills to create transformative cultural experiences for its resident community and visitors.

Restructured Statement putting the Main Intention at the start of the Statement.

By 2020 Cumbria will be the UK's leading rural cultural location. 200 years ago this region influenced culture throughout Europe and beyond. Today we will use sound entrepreneurial skills to create transformative cultural experiences for its resident community and visitors alike.

5. Culture Cumbria New Model Working group meeting minutes 5th June and 2nd July

Working group meeting 5th June 2008

Progressing the proposal

Agreed that the objective should be to have a clear proposal to put to the AGM in November. However, raising resources to undertake detailed business planning etc would take some time (grant applications etc) so it was agreed that we needed to progress what could be progressed now, using available resources and raise the cash needed to support detailed work post the AGM still with a view to having the new organisation in place April 2010.

Work would take account of ongoing discussions between John Myerscough, Bruce Bennison and Local Authorities on strategic issues; and when appropriate there would be a round table meeting with key partners – including Cumbria Vision, Cumbria CC, Cumbria Tourism and the University of Cumbria.

Action

- 1 Redraft report on the new CuCu to reflect the community/social aspirations of the new organisation and to incorporate a vision based on previous work.
- 2 Research alternative models eg Cornwall, Liverpool, NGI, Highland Arts
- 3 Consult informally with external partners to assess their response the principles of the proposed changes
- 4 Prepare report for AGM
- 5 Plan post AGM work re establishing new organisation
- 6 Fundraising to support post AGM work

Culture Cumbria Notes of meeting of sub group 2nd July 2009

Present : Nick Jones, Bruce Bennison, Richard Foster, Sam Mason, Euan Cartwright

The simple model for the new organisation is that it should be:

- A new vehicle to support the development of the cultural infrastructure of Cumbria
- Enabling and encouraging sustainability amongst existing organisations by
- Delivering economies of scale, shared services, marketing, sales, business management and commercial skills
- Operating countywide but responsive to varying local need
- Drawing in external resources

The meeting concluded that there was a need to progress on two fronts:

1. Research on existing models (NGI, Liverpool, Highland Arts) –It was hoped that Kate Whitmarsh would be made available to do this – arrangements for her secondment being discussed between Bruce and Patric.
2. Discussions with potential key partners seeking expressions of support/ interest in the development of the idea:

Organisation	Basis of discussion	Responsibility
Northern Rock	Ascertain if NR would be prepared to pump prime the process using some of the resources already allocated to the Brewery for the WIF but not now needed	SM
Cumbria Vision	Determine wht the CV strategy means when it talks of supporting the development of CuCu and if the development of the new model might be supported	EC
Cumbria County Council	Determine if the County would be interested in: <ol style="list-style-type: none"> a) supporting the development of the initiative by using the resources freed by Carol Leathley's departure to assist the process b) Examining how the new organisation might help the County to deliver its own objectives and services 	NJ and SM teed up by BB
ACE	Seeking support for the principles of the development and some cash input to facilitate the process	NJ
Carlisle City and Carlisle Renaissance	To discuss whether there is interest in working with the new initiative to address cultural issues in Carlisle	NJ, RF
Allerdale	To discuss whether there is interest in working with the new initiative to address cultural issues in	EC

	Allerdale	
LDNP	To discuss potential links with the Brockhole project	SM, EC/NJ
Cumbria Tourism	To brief them on the project and to seek their in principle support.	RF
To Follow	MLA,Other districts,NW Vision, University	

6. Summary of Kate Whitmarsh's Research and recommendations to date

The Brief – A Research Proposal to examine options for future development

Background

Culture Cumbria and the Cultural Policy Unit (CPU) of Cumbria County Council are reviewing their current organisational roles and functions, as well as examining the wider strategic need and opportunities for better supporting the cultural sector. To help inform this process this piece of research has been commissioned by Bruce Bennison, Head of Cultural Policy, Cumbria County Council with the support and agreement of Culture Cumbria.

The aims of this initial research are to identify a range of comparable models that would support the sector by;

- Establishing an influential, unified voice able to transform the sector by establishing appropriate and agreed strategies
- Develop quality, profile, sustainability, growth and recognition of our county's assets
- Identifying, in outline, different models of alternative delivery for some aspects of current cultural activity

Methodology

The board of Culture Cumbria identified broadly comparable organisations;

Hi Arts (HA)
Newcastle Gateshead Initiative (NGI)
Creative Services Cornwall (CSC)
LARC
Oxford Inspires (OI)

Through telephone research I ascertained their purpose, function(s) and how/why the organisation was established. The research questions were agreed with the board and CPU prior to the research commencing. The same questions were asked of all organisations researched in order to compare and contrast in a consistent manner.

The results of the research will be presented both in written format and verbally to the Board of Culture Cumbria and the CPU. This will set out the findings of the review, the relative strengths and weaknesses of the organisations consulted and any recommendations for specific models that emerge.

The process will also identify a set of criteria and conditions which need to be in place for any such models to be developed in Cumbria and an assessment of the nature of any changes necessary to current conditions in Cumbria to enable that to happen.

Synopsis of interviews

Of the five models researched, one is run by the County Council (CSC), one is a consortium (LARC) and three are independent organisations (NGI), 2 of which are charities (HA, OI)

Aims

All the models have broadly similar aims.

All are involved in commissioning research, marketing, advocacy, tourism and economic regeneration.

All of the models programme and deliver festivals and events.

Uniquely NGI have a strong focus on conference & business tourism.

All models provide sector support functions (funding, advice, tools), with NGI focussing least directly on this aspect.

All are opportunistic.

Catalysts for creation

LARC is the only model established and managed by the sector itself.

CSC is an interesting model as it was established by the sector and then adopted by the local authorities.

HA emerged from work undertaken by the local regeneration company Hi Arts Enterprise.

OI was established by the local authorities, the Arts Council and Oxford University.

NGI emerged from regeneration work taking place and was established by the local authorities.

Relationship with the local authority

OI are contracted by the County Council and have an SLA with the City Council.

They meet arts officers from the districts through an Oxfordshire arts partnership.

The Arts Council have cut funding directly to the district arts officers, instead they fund the collective of arts officers to do strategic, collaborative work. Since then the relationship between OI and the districts has been more effective.

The city councils formed NGI and are on the board. They are key stakeholders within the organisation.

LARC have had historic difficulties relating to the L.A

CSC is a completely in house team. They say that the model is not working well.

HA are independent of the L.A. They apply for funding for specific projects and have successfully tendered for contracts. They maintain a positive but arms length relationship.

Relationship with the sector

OI have an informal but close relationship with the sector. They run networking events for the sector.

NGI are establishing a cultural advisory panel in the wake of Culture 10 being dismantled. The panel will establish a 365 programme, co-ordinating and marketing programming across Newcastle Gateshead. They have run focus

groups with the sector to establish a new 10 year cultural vision. They link with GANAF which is a network of the 'big 8' organisations.

LARC have organised some wider strategic meetings but most of their work is focussed on their select network. They are aware they will need to consider whether it is too exclusive.

CSC has a steering group which includes representatives from the sector. The steering group can lobby them but have no authority.

HA work very closely with the sector.

Profile

There is consensus that they keep their profile low because generally they are marketing events and cultural organisations rather than their own organisation. A concern is that developing a public profile raises unhelpful expectations. None of the organisations encourage 'drop in'. Instead they try to retain a high profile in the areas that they are developing and working within.

The challenge is to retain a high profile amongst stakeholders, politicians and the business community especially with a view to impending cuts.

Successes and strengths

Whether the model is working depends a lot on the personalities of key stakeholders involved. Several referenced their success depending on mutual trust and a mature approach to the work.

LARC commented on their model of external leadership, a more directive model of leadership. They view it as a more sustainable model because political authority comes and goes and so do arts development officers. They also commented on the benefits of a consortia approach to development agencies. They mentioned the health sector as an opportune market as the sector is willing to look laterally and creatively at approaches to preventative health strategies. Willingness to collaborate, strong group of leaders, they are open and willing to collaborate and think creatively.

LARC and HA referenced their approach to sustainability and capacity building as key strengths. Both work hard to ensure that they are establishing new initiatives/programmes that can then be sustained without being dependant on them. HA aim to pilot activity which is then taken on by a cultural organisation or stimulates the development of a new organisation. They aim to embed learning within the organisations they work with.

CSC refers to benefits of when they were inside the authority with one foot in the sector. They could draw down resources that the L.A couldn't. It was a really useful model. There are current benefits to being entirely in the County i.e. much greater visibility. Whilst they have greater ability to make stuff happen they have less autonomy and less say.

HA report on a great strength being the triangular relationship maintained between HIE, SAC and Hi Arts, They often act as the eyes and ears on ground for the SAC, feeding direct intelligence back to art form officers.

HIE's strong social remit has meant that Hi Arts has been able to get involved in all sorts of cultural and economic development that they might not otherwise have been i.e. sectors, projects and organisations that are working for profit or with commercial success. They look at excellence in a variety of ways; they are not just judging artistic excellence, but also business excellence.

HA talk about the high economic growth potential of community practitioners - they have sustainable approaches to their work, are supporting the sustainability of communities as a whole and the number of practitioners tends to be increasing. When massive job losses occur when huge mono industries go under, the earnings of those individuals tend to not be very high and job prospects low. Conversely community practitioners have usually chosen their job, and have high economic growth potential. They don't look at trying to grow companies, but how to grow sectors for economic and social benefit.

Called Archipelago, they outsource all aspects of the programme when it becomes stable and sustainable, by setting up development bodies that take over the operation. They ensure that the operation doesn't grow in size, maintaining approximately 12 staff. They will usually retain links with the organisation but the organisations are self defining, autonomous, independent organisations. Some are still based in the same office but are self determining.

HA believe that the credit crunch will bring increased tourism and international work.

HA have chosen not to establish membership. The degree of objectivity and inclusiveness that comes when you don't have membership is very valuable. It means you don't have to compromise your aims and objectives. If you are always trying to reflect the competing needs of members it can confuse purpose and mission (he gave an example of a membership organisation that had grown out of Hi Arts which had since disbanded due to lack of clarity of purpose and mission).

Weaknesses and challenges

The economic situation has dissuaded OI from approaching trust funds.

There is general concern about local government budgets.

All organisations are concerned about capacity.

Whilst some organisations are concerned about reliance on a small number of funders, others struggle with the challenges of managing multiple expectations and demands of multiple funders.

All are balancing the range of things they are asked/expected to do with their ability to deliver.

LARC are particularly concerned about capacity as their ability to deliver is reliant on the time and good will of those involved. The model is self limiting, as Thrive is time limited and the partner organisations are operating beyond capacity. Decision making is time consuming when operating as a collaborative. The recession means that Chief Execs have less time for collaboration and are more focussed on their own organisations.

The CSC model is not particularly working. Within Leisure and Culture, Cultural Services are structurally weak compared to leisure, libraries etc. They employ only a handful of staff compared to hundreds. Within their team they suffer discomfort as they are viewed as a service but don't operate as one. What they deliver is very

patchy. Previous districts didn't have comparable resources. When you merge you haven't got like with like. They are in transition still. New authority only happened in April. First two years will probably be a case of rationalising. What they are trying to do is a mixed bag of stuff. No autonomy.

HA are concerned about any political change as the SAC changes to Creative Scotland. Despite reassurances that a new Scottish government would continue to support the social as well as economic developments they still have concerns about this.

The issue around identity, profile and who needs to know about you, the lack of clarity, although it also gives you flexibility

1-5 year plans

OI want to make it an easier and better county for arts organisations to exist in. CSC is bidding for European region of culture. To make culture one of the top four priorities for the local authority - culture is a strong driver for economic growth, they want it be positioned as such; 'Our sector is worth 500-600 million to Cornwall's economy, it would be great to get it up to 1 billion'.

HA want to sustain and nurture what's been achieved. To continue working beyond Hi Arts geographical boundaries to address how Scotland should function as a whole. To ensure that others understand the value of what's been achieved. To move now in the new context of trying to argue at a national level for rural needs in general. To argue for maintenance of the existing Highlands and Islands infrastructure and campaign for other rural areas to also benefit from a similar infrastructure. To proclaim what's been achieved, to compare it to any other rural part of Scotland and look how sparse they are by comparison. Hi Arts want their work to be truly representative of the whole nation and argue the need to put other structures in place to continue the growth they have started. Hi Arts consider that they can provide direct, objective and 'tough' advice at a national level that is perhaps a funding body is less able to do so.

Overall Summary

The loose knit consortium model (LARC) is an interesting and successful model; however weaknesses are reliance on the capacity of the organisations involved and the time involved making consensual decisions.

Oxford Inspires is a successful model. It is currently working on a smaller scale than HA and NGI with a more narrow, arts based focus.

HA priorities, having spent years developing the infrastructure are to now advocate for their work at a national level.

Interestingly NGI (arguably the highest profile, most successful model) have had a 'top down' approach to culture but are now disbanding Culture 10 and instead starting to work with the existing cultural offer.

Three of the models prize highly their independence from, but positive relationship with the local authority. The model based within the County claim that the model is currently not working mainly due to lack of autonomy and structural difficulties.

In all cases there is a compelling catalyst for the model. The demand for the functions of the model has come from (variously) the sector, the local authority, regeneration agencies and the arts council.

All of the models have prioritised the nurturing of new festivals and events with the aim of boosting tourism and the economy. All models are also prioritising investment into organisations/programmes identified with growth potential.

There is consensus that they keep their public profile low. Instead they try to retain a high profile in the areas that they are developing and working within and amongst stakeholders, politicians and the business community especially with a view to impending cuts i.e. profile and branding of events tends to be very high, but the branding of the organisation itself is low and by association with the event. NGI manages to adopt a cohesive approach to the branding of culture and Newcastle Gateshead.

Evidencing the value of culture is a high priority for all organisations. As one interviewee said 'Culture is a strong driver for economic growth, I want it to be positioned as such.'

The organisations that demonstrate working within the broadest definition of culture are also the largest organisations (highest no of employees and turnover). Their work is arguably higher profile, more dynamic and the organisations are more powerful advocates for culture than the smaller models. HA and NGI both claim that cross sector working delivers significant benefits.

All models demonstrate an element of delivery of cultural programme. As they develop the cultural infrastructure the majority aim to decrease delivery. As one interviewee said 'We spent 10 years growing an infrastructure, so that we don't have to be doing everything for everyone. We don't aim to deliver. Our job is to make sure that the networks and support structures are doing the job and that they have the resources necessary'. Many of the models aim to initiate programmes of activity that can be sustained by existing or new cultural organisations and through close collaboration with the sector aim to 'embed learning' through cultural developments i.e. Hi Arts example, Archipelago, where they outsource all aspects of the programme when it becomes stable and sustainable, by setting up development bodies that take over the operation.

Developing the infrastructure from the 'ground up' and advocating for culture locally, nationally and internationally do not appear to be mutually exclusive, nor are they approached in any particular order. With regards to Culture, NGI have first taken a 'top down' approach programming high profile, large scale events, they are now looking at how they can develop closer links with established organisations and events. CSC spent ten years developing the infrastructure before the organisation morphed into a more ambassadorial, advocacy vehicle. Hi Arts have adopted a mutual approach to grassroots cultural development and high profile advocacy.

All of the organisations talked about balancing the difficulty of managing multiple and competing expectations and demands from the sector, funders and in some cases members with the capacity to deliver. All have different strategies for identifying development opportunities, need, and demand or simply seizing opportunities as opposed to trying to be 'everything to everyone'. There is general concern about local and central government budgets and organisational capacity.

The best bits of all the models

This research has identified a range of functions that the five researched cultural support agencies undertake. Taking the most effective functions of all of the cultural support models and adopting John Myerscough's recommendations the list of potential functions appears below. Obviously this is not a 'shopping list' and there are some functions that would or would not be appropriate.

Culture

Launch a cultural vision

Bidding for accolades such as Capital of Culture

Boost the economic development and visitor economy by supporting existing and programming new high profile festivals and events in iconic locations

Raise aspirations, stimulate creativity and encourage self-belief (in the people of Cumbria) and the wider region

Inspire business confidence, create jobs and develop skills through culture

Develop sector specific and locality based networks and partnerships, developing the capability and sustainability of individual organisations through collaboration

Develop national and international institutional links with 'like minded' organisations

Attract visitors and encourage them to stay longer

Deliver cultural leadership programmes for emerging leaders

Provide specialist support services (audience development, VAT, evaluation etc)

Commission research (socio economic impact of work, links between cultural organisations and education sector etc)

Conferences and seminars (topical issues, influential and controversial keynote speakers)

Collective bidding for local authority, arts council and central government initiatives

Work with the sector to co-programme collaborative, strategic activities

Increase the critical mass of creative practitioners and critical mass of opportunities for people to participate in culture

Provide training, guidance and showcasing for emerging creative practitioners

Volunteer development

Invest in specialisms, niches and market strengths

Audience development, enhancing the marketing capacities for organisations and promoters

Training opportunities designed to raise the aspirations and ambitions of creative practitioners

Training to develop business, commercial and entrepreneurial skills within the creative sector

Seed funding – enable support for significant opportunities as they arise

Emergent organisations – funding for key projects which will enable organisations and individuals to exploit a major development opportunity
Investment into long term strategic development opportunities (as opposed to repeated pilots)
Importing and exporting high profile, high quality cultural events
Apprentice and skills development programmes for young people
Collaborative marketing, programming and branding of events across Cumbria
Co-ordinate arts development functions for Cumbria
Support for capital development projects
Drive creative industries development strategies
Support and networks for individual cultural practitioners
High profile, iconic public art and design initiatives

Destination Management and Tourism

Increase the number of hotel beds and occupancy
Increase international visitor numbers to Cumbria
Deliver training and business support to tourism businesses
Maintain and expand the tourism economy
Establish a strong Area Tourism Partnership delivering regional roles in business tourism, cruise and international marketing and PR.

Advocacy, marketing and PR

Host study visits or deliver presentations to visiting countries or cities to help position Cumbria's reputation nationally and internationally.
Attract national and international journalists to write about Cumbria.
Mount a major pride campaign enlisting the support of the whole population in promoting the strengths of Cumbria

- Harness the pride and passion of our people.
- Position Cumbria as one of the UK's best places to live and work.
- Help to promote everything that is world-class about Cumbria
- Celebrate and promote the success of our members' businesses.
- Make Cumbria a venue for world class events.
- Develop and learn from partnership with other cities nationally and internationally.

Conferencing and Business Tourism

Support and champion the delivery of improved conference centre facilities
Drive increased association conference business to Cumbria based on priorities of energy, science and culture.

Membership and Partners

Grow membership from both business and tourism sectors and engage them in actively promoting Cumbria as a place to live, work, learn and visit.
Help attract new business to Cumbria on strategic sites.

Deliver a new programme helping to promote Cumbria as a world-class learning county, working with Cumbria University and our further education establishments. Increase the commercial income over the next five years reducing our reliance on funding

Harness private sector engagement and support for the promotion of Cumbria
Identify credible champions with influence i.e. the media, and politicians, senior people in the local authority, key industry figures.

Challenges

With reference to the list of cultural support functions above, the challenge is whether there is demand or support for any of these functions? As one interviewee asked 'What is the compelling, rallying call? There needs to be a hunger for it, otherwise what is the point?' Which stakeholders are 'biting our hands off' for which of the above functions?

Another interviewee suggested that 'Culture Cumbria need to be clear about what their purpose is. Then they need to get 'buy in'. They have limited profile and support. Unless the leaders of councils have a strong sense that this is exciting and worthwhile and they access big money from NWDA it's going to be a struggle. It needs a really big highly persuasive personality with credibility and an all encompassing vision to drive this. They would need to engage powerful, strong leadership at the top of the council, the media, business and people with 'clout'. Cumbria has got enough good things to make this happen. It's worth being aware that nobody is going to please anybody all of the time, not everyone will think it is fair, but it's about raising the game'.

A third interviewee said 'If we have to work to get consensus nothing will happen. We don't have a cultural tsar, so the challenge is how do we make this happen?'

If Culture Cumbria is to be the body that drives forwards this initiative it may need to rethink some perceived structural weaknesses:

- As a board we seek consensus, the danger is that this is time consuming and may dilute any radical, progressive plans.
- The individual and collective roles and responsibilities of chair, paid secretariat and board members are unclear
- Representation is unclear, are board members representing their organisations/sector/geographical area?
- Lack of clarity of purpose weakens credibility
- There is work to be done developing the cultural infrastructure through the strengthening of networks, until this is achieved there is a danger that Culture Cumbria exists in a vacuum

Additional challenges that have emerged through the research include;

- Where does leadership of the cultural sector come from in Cumbria?
- Who has the clout, persuasiveness, experience and credibility to drive this forward?

- Can any initiatives be effectively managed at a county wide level?
- What is the most efficient, sustainable delivery mechanism?
- What definition of culture should we be working to and demonstrating in the range of work, functions and partners?

Recommendations

As a group, we have now reflected on the John Myerscough report and the findings of this research. We now need to identify;

- 1) Who will lead the process of examining options for future development
- 2) What resources are available to implement any development strategies and whether we are planning to work within existing resources or make the case for further investment
- 3) What functions are demanded by the sector, the local authority, the regeneration agencies, the arts council and funders
- 4) What options are available for delivering development functions