



## Organisational Development Report

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### Introduction

This brief was to define the most appropriate, robust working model for the governance of Arts Lancashire to take the network forward and make it able to respond quickly and effectively to new opportunities as well as provide a strategic lead for the arts sector in Lancashire.

The approach to this work has involved several elements

- Compiling a contact list of contacts of members that make up the components of Arts Lancashire - LAP (Lancaster Arts Partners), APPL (Arts Partners Pennine Lancashire, Fylde Arts Partners and Ribble Valley Arts Network).
- Online Survey with contacts as above
- Conversations with key organisations and networks in Lancashire
- Research of other arts and third sector networks and consortiums – looking at their operation models and management/ decision making structures specifically LARC, COoL, Greater Together, Creative Gloucestershire and CVAN
- Summarising research and making recommendations to progress

### Online Survey and Lancashire Consultation

24 organisations out of 45 responded to the online survey and this was after a lot of reminding and cajoling, maybe because research was conducted over Summer holidays, lack of capacity or some organisations not understanding or recognising the importance of the research or of Arts Lancashire. Another point to note is the variance of the structure and membership of the different networks that make up Arts Lancashire.

The respondents covered a wide geographic area and were varied in terms of size of organisation ranging from organisations employing no contracted staff to one organisation employing 47-part time staff and everything in between.

It must also be noted that Blackpool, Wyre, Chorley, South Ribble, West Lancs are not currently represented by Arts Lancashire via one of the sub networks.

**Please see Appendix 1 for membership lists supplied**

However, the information gathered is still a useful snapshot of opinions that should inform the next stage of development and having responses from more than 50% of those contacted plus additional conversations with representatives from the networks involved mean that the results are a reasonable basis to inform future development.

## STATISTICS

- Arts Lancashire represents organisations with a minimum annual turnover of over £7 million.
- Arts Lancashire members have at least 182 full time or part time staff on their payroll
- Arts Lancashire members annually contract a minimum of 544 freelance/sessional workers
- Arts Lancashire members engage over 1000 volunteers each year

*These results could be even more impressive if information was supplied by all organisations involved. It is noted that without an Arts Team at Lancashire County Council – there will be no central collection point of statistics to quantify the scale of the professional arts sector in Lancashire in terms of economic impact/employment and community/volunteer involvement.*

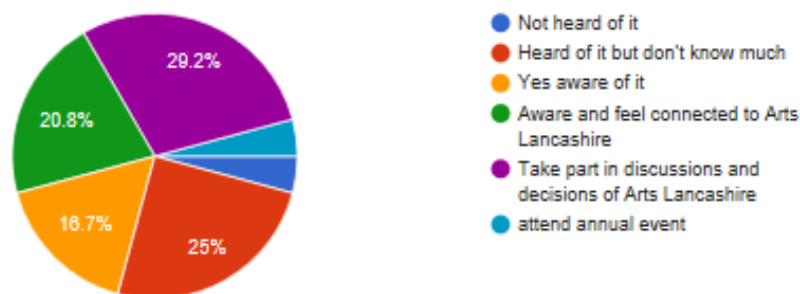
## RESULTS – OPINIONS FROM SURVEY

### **Awareness of Arts Lancashire with members**

Although a majority, of respondents feel connected or take part in discussions and decisions of Arts Lancashire 25% didn't know much. Although this only represents 6 individuals when added to non- respondents, this points to the fact that there is room for improvement in terms of profile, awareness and communications. As Arts Lancashire is an umbrella organisation or network of networks, it does raise the question about communication channels and if how many members of the individual network understand their connection to Arts Lancashire.

## 6. ARTS LANCASHIRE IS AN UMBRELLA NETWORK THAT WORKS TO ADVOCATE FOR AND DEVELOP THE PROFESSIONAL ARTS SECTOR IN LANCASHIRE. HOW AWARE OR CONNECTED ARE YOU TO ARTS LANCASHIRE

24 responses



### Improving Communications with members

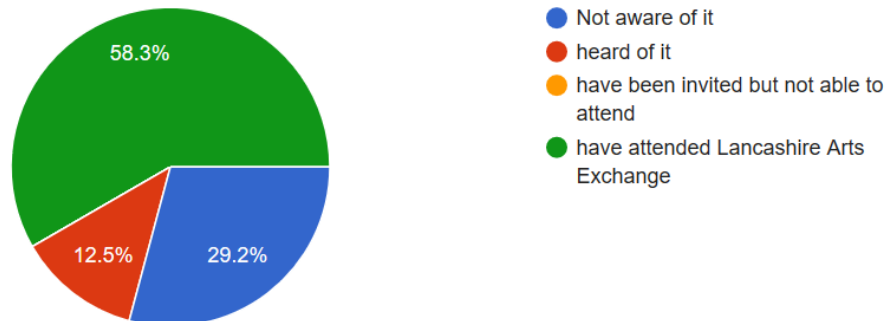
75% of respondents felt that regular email bulletins and emails highlighting news events or opportunities would be the best way of communicating with members. The next popular suggestions were regular meetings, a website and online surveys. As Arts Lancashire is currently developing a website, a big issue will be the capacity to respond to any enquiries as without any paid staff, a member organisation must take responsibility to respond. However, improving communications and having a public face will help with issues of awareness of members.

### Lancashire Arts Exchange

Although a majority, of respondents (58.3%) had attended the Lancashire Arts Exchange, although the fact that almost 30% are not aware of it, suggests that there could be some disconnect between the invite list for the Arts Exchange and the membership lists for the networks that comprise Arts Lancashire.

### 13. ARTS LANCASHIRE ORGANISES AN ANNUAL ARTS EXCHANGE CONFERENCE. HOW AWARE OF THIS ARE YOU

24 responses



#### Future Priorities for Arts Lancashire

Below are the choices listed in the survey in descending order. Although there is a spread of opinion it is interesting that the most popular priorities were strategic rather than delivery based. The most popular being Helping Develop an Arts and Culture Strategy for Lancashire (62.5%). However, when this idea has been tested in discussions with members, there is a consensus that the word “strategy” could lead to a consultant driven report that sits on a shelf and what was needed was a pro- active, Arts Lancashire led “manifesto”. This must be put into context of the emerging culture board for Lancashire, although this initiative should not inhibit Arts Lancashire from progressing its own vision and ambition for the arts in Lancashire. A recent development has been that the Lancashire Economic Partnership (LEP) has agreed to commission a Cultural Strategy for Lancashire and it is important that Arts Lancashire ensures that it’s voice is heard and can influence the process and content.

#### Top Priorities

Survey Priority	MOU Strategic Objective
1. Developing an Arts and Culture Strategy for Arts Lancashire (62.5%)	Not currently mentioned in MOU
2. Raising the profile of the Arts Sector in Lancashire across the North West and beyond (54.2%)	To increase the profile and importance of the arts in Lancashire, regionally, nationally and internationally

# 3. Having influence with politicians and decision makers (41.7%)	To advocate and promote the arts in Lancashire
#3. Advocating that Arts are good for the health and the economy of Lancashire (41.7%)	Not currently mentioned in MOU
#3. Applying for Funding to deliver Arts in Lancashire (41.7%)	To sustain investment in the arts, to support resilience and to attract increased investment to deliver great art in Lancashire

Some of these currently reflect the Arts Lancashire Memorandum of Understanding (**Appendix 2**). However, the values and aims of Arts Lancashire need to be refreshed to reflect the current situation and priorities, whether a new legal structure is formed or not. Discussions have also highlighted concerns that Arts Lancashire should be clear and focussed and not try to do everything and this is something that should be agreed as soon as possible.

It is notable that Applying for funding (41.7%) and Applying for Commissions (25%) were not as popular as might have first been assumed. This may indicate a nervousness that more competition would damage individual organisations. Further discussions to delve into this subject have revealed that there is a certain amount of uncertainty of what funds or commissions would be offered on a countywide basis and therefore members were not clear of the circumstances that would make Arts Lancashire the best vehicle to lead on applications rather than on a smaller geographical footprint.

### Decision Making

The most popular answer was that the Arts Lancashire Executive should make day to day decisions and with priorities set at a wider Annual General Meeting (37.5%). However, there was a strong feeling that ways in which the wider membership could be involved in decisions should be explored. There is also a considerable amount of confusion about the current structure and decision-making process currently operates.

If Arts Lancashire does progress to applying for joint funding or commissions, there is a strong message that any process must be fair and transparent. An internal tender/assessment system could be devised (**see Appendix 3**). Several respondents suggested that appropriate representatives from external organisations should be invited to help in any assessments to add objectivity to the process.

It was noted that members of Arts Lancashire must understand that not every organisation can do everything and that there should be a fair system based on criteria including, experience, specialist knowledge, art form experience, capacity, local connections and quality as well as appropriateness for the work.

There is a concern that only the best resourced organisations may benefit from any joint bids. So, any process must take account of any inherent bias, to ensure a range of organisations have opportunities to be included.

## Other Networks

Detailed conversations were held with four arts consortia and all had a common motivation for originally joining together their respective sector organisations into a more formalised network which was a need for a collective network that supports its membership in a variety of ways to develop the sector and its profile and has a strategic advocacy function.

One key common theme for the four networks interviewed was to provide a conduit for their diverse membership to facilitate developing new partnerships with non-arts sector organisations in health, housing and regeneration. A key result of the networks providing this strategic lead is commissioning opportunities for member organisations and a greater understanding of how the arts can be embedded in all parts of every day society.

### **Structure, /Management and Funding of four Art consortia**

Two of the networks are not-for-profit limited companies by guarantee – Create Gloucestershire and CVAN NW (Contemporary Visual Arts North West).

COol (Creative Organisations of Liverpool) is a Limited Company and has a Memorandum of Understanding. LARC (Liverpool Arts Regeneration) is the only network of the four interviews organised as an informal un-constituted collective comprising Liverpool's larger arts organisations.

Create Gloucestershire has the largest membership with over 600 affiliates and has the most diverse membership including not only arts based practitioners and organisations but also includes other sectors such as housing providers, regeneration, local authority (county) social services, voluntary sector members and funders.

Currently, all but one network employs freelance, part-time paid members of staff (on temporary contracts) who manage the network and deliver a variety of other functions. For example, the CVAN coordinators have been involved in assisting with fundraising for local networks, steering group support and developing the governance model of the regional network. CVAN NW is part of a wider national network whose coordination is provided by the BALTIC Centre for Contemporary Art.

LARC members take turns administrating the meetings and running the network but previously had funding from Arts Council England to employ two members of staff but presently do not have any dedicated funding to support a paid administration/coordinator post. None of the networks interviewed have dedicated office space for their freelance staff.

COol has funding from Liverpool Council, Arts Council England and a combination of small pots of funding from other sources to support a two-days per week network coordinator. Two of the networks – Create Gloucestershire and CVAN are National Portfolio Organisations funded by Arts Council England.

CVAN is supported through Liverpool Biennial's NPO agreement until 2018 and will continue to be supported through the next round of NPO funding from April 2018. Create Gloucestershire has a stand-alone agreement as an NPO with Arts Council England.

All four networks operate on a democratic basis – the management structures vary slightly for each network: in Liverpool, COol has a membership of 32 which includes arts organisations, festivals, theatres and venues and operates four themed sub-groups. Other network members include representatives from regeneration, learning organisations, Marketing Liverpool and health sector organisations.

**(Please see Appendix 4 for case studies of the arts consortia interviewed)**

### **Case Study – non- arts network - Greater Together**

Greater Together, formed as a company limited by guarantee in 2011 and is registered as a charity. It's a consortium formed for the 'non-profit' sector working with children, young people, adults and families in Lancashire. Greater Together is a membership organisation and has a two- tier system – full members are assessed as contract ready and associate members are deemed as not based on strict criteria including financial health, quality systems in place and as well as strong governance. There is one paid member of staff and although an interview wasn't possible, the Greater Together website has comprehensive information on how the network operates. One of the most interesting aspects is the networks approach to applying for commissioning opportunities. They have two approaches listed below.

Joint Delivery Planning – this describes where a group of consortium members get together once a tender opportunity has been advertised to develop a jointly devised and jointly priced approach. The resultant Joint Delivery Plan (JDP) forms the basis of the tender proposal. If that proposal is successful in winning the contract, the patterns of supply (i.e. the lines and terms of sub-contract) are straightforward, as they have been pre-determined, inscribed within the JDP and tender proposal. All members will be trained and supported in how to engage effectively in JDP work.

Internal Tendering – there will no doubt be circumstances in which a JDP approach is not possible (e.g. the commissioner may insist on a fund manager/'second tier commissioner' approach or there simply might not be enough time in the tendering timeline to pre-determine definitively the patterns of supply). Therefore, the alternative method involves internal tendering. Here the consortium/hub leads the bidding process (using whatever

intelligence it has at its disposal to ensure that the bid appropriately reflects members' delivery capacity and ambitions). If the contract is won, all members are subsequently invited to bid for a slice of the contract. The ensuing bids are scored by a 'technical appraisal panel' (operating as a sub group of the board). This internal tendering process will be governed by clear and transparent protocol and a strong value base to ensure ethical decision making. All members will likewise be trained in how to engage in internal tendering approaches.

With both approaches, the consortium will be unswervingly committed to the principles of fairness and transparency (i.e. where all contract compliance criteria are satisfactorily met, funding will be distributed to providers on a fair and transparent basis, in proportion to deliver capacity

## Current Structure of Arts Lancashire

Arts Lancashire currently is an umbrella organisation that represents the different arts networks across Lancashire and operates under a Memorandum of Understanding. An Executive Committee is voted in every three years and this consists of:

*2 representatives from each from*

Lancashire Arts Partnership, Arts Partners Pennine Lancashire, Preston Creative Partnership  
Arts Partnership for Fylde

*1 representative each from*

Ribble Valley Arts Network, Curious Minds, Marketing Lancashire

*Observers*

Lancashire County Council, Arts Council England

## STRENGTHS AND WEAKNESSES

Arts Lancashire clearly has developed over the years and has achieved a more coherent communication channel across the professional arts sector in Lancashire. Notable successes have included organising the annual Lancashire Arts Exchange, the Have Your Say consultation and being able to be a focal point for conversations with senior politicians in



Lancashire. A function that was missing from the sector before the formation of Arts Lancashire – as the sector was too fragmented.

Where there is room for improvement is in having a public face which the new website will help with and communications with members. It is notable that this piece of work has led to the first contact/membership list of Arts Lancashire being compiled.

It is clear, that before moving forward to any new legal entity that the current structure will need to be robust as trying to build a new structure on shaky foundations could be counter-productive and could mean that a new entity becomes a parallel organisation rather than a framework to strengthen the existing Arts Lancashire.

The four networks involved in Arts Lancashire have developed at different rates at different times and have their own methods of organisation. Each have their own strengths and weaknesses and have helped to keep the arts on the agenda in their own areas in changing times.

*Lancaster Arts Partners* - is the most established of the member networks, and in many ways where the front runners in Lancashire. They now have a admin support (10 hours per month) and are looking towards forming a limited company and introducing membership fees. They have a memorandum of understanding and a clear structure and have been successful in raising funds and taking a lead on several events and projects. The number of established arts organisations including 4 National Portfolio Organisations help to give a stable base and time resource to the network.

*Arts Partners Pennine Lancashire* - although has a looser structure has a membership of established arts organisations including 3 National Portfolio Organisations which helps with the stability and time resources. Although the network does not have a permanent chair it is helped by being a small grouping who share values and aims.

*Preston Creative Partnership* - is a small city based network and as no larger organisations are involved struggles for capacity, even though it has helped be a voice for the independent arts sector in the city. Preston City Council also leads the Preston Cultural Framework group as more strategic grouping.

*Arts Partnership for Fylde* - does have a formal structure as Community Interest Company and has been fulfilling a gap in co-ordinated arts provision in the area. However again capacity is an issue with smaller organisations taking the biggest burden of the work needed.

*Ribble Valley Arts Network* - is a distribution network to disseminate information compiled by the local authority. It has potential to develop further, although it is early days and the key will be to find a common purpose that can bind a diverse group of organisations and individuals to work together and build relationships.

Apart from capacity issues the other issue is coverage across Lancashire. Arts Lancashire Executive is structured so that the Executive Members represent a specific geographical based network. However, it must be recognised that every area does not have the critical mass to develop similar networks with shared interests. Organisations based in Wyre, South Ribble, Blackpool, Chorley, and West Lancs currently have no way of taking part in Arts Lancashire. If Arts Lancashire wants to be truly representative, then ways need to be found to solve this as well as finding a way of at least communicating or consulting with individual artists who do comprise a large proportion of the professional arts sector.

## Conclusion and Recommendations

### CONCLUSION

It feels like it would be making a too big a leap to transform Arts Lancashire into a new legal entity at the current time. However, there are adjustments and improvements that could be made to the current structure, communications and decision -making process that would put Arts Lancashire into a stronger position to respond to any future opportunities, as a platform for future development and to start meaningful conversations with health, housing, social care and economic development professionals on behalf of the professional arts sector.

Once these improvements are made then the question of a new legal entity could be revisited, but a new entity would not automatically solve the weaknesses identified. However, this should be reviewed at regular intervals as there may be a time when this would be useful. Suggestions to explore in the future would be a Limited Company (charitable status could then be applied for), Community interest Company (although there are no tax advantages), and the new Charitable Incorporated Organisation (this allows a charity to be set up without being a limited company and only reports to Charity Commission without the need of reporting to Companies House.)

### RECOMMENDATIONS

- Membership lists should be reviewed every few months by Executive Members so that they can be updated and must be incorporated into invite and distribution lists (e.g. Lancashire Arts Exchange)
- Website to be launched and e bulletins issued to keep members and non- members up to date with significant developments. However, one organisation must take

responsibility for responding to enquiries and keeping information live and up to date.

- Arts Lancashire should collect figures ideally annually that compile basic statistics that demonstrate the combined muscle of Arts Lancashire e.g. turnover, staff numbers, volunteer numbers, participant and audience numbers.
- New Memorandum of Understanding/Constitution agreed, and this should be circulated to membership so there is greater awareness of the aims and structure of Arts Lancashire.
- Working groups be set up/refreshed to progress the priorities agreed in new MOU (the working groups should be led by Executive members but should include non-Exec members and potentially outside stakeholders)
- Member Networks should be asked to be more flexible/fluid with their geographic boundaries so that arts organisations are not excluded merely by their geographical base (which may be only a few miles difference). As Arts Lancashire becomes more visible there is likely to be more enquiries and a consistent response must be agreed.
- A toolkit of good practice for operating networks be developed so that emerging networks can be supported,
- A process is agreed to deal with joint funding or commissions (**see draft template - Appendix 3**)
- Arts Lancashire to look at opening a bank account, for use in grant applications although as an unincorporated organisation member could be liable for any debts. One of the Executive Members would also need to act as Treasurer. This may be suitable for small development or project grants.
- Arts Lancashire should look at ways to secure a part time/freelance co-ordinator who could help pull bids together, and offer admin support for Arts Lancashire and its member networks where appropriate.
- Arts Lancashire should consult on a membership fee system to assist in future match funding although this maybe on a network basis rather than from individual basis. Lancashire Arts Partners are already looking at introducing this – so could be confusing, but certainly discussions should be had.
- Arts Lancashire should develop a “manifesto” – this could develop from the MOU but should be public facing and give energy and focus to the debate of the future and importance of the Arts in Lancashire. As many local authorities withdraw from

specific arts provision, it is up to the arts sector to show the leadership in their own way.

- Arts Lancashire should look at further training and CPD opportunities that could benefit members/networks.
- Arts Lancashire should build on the accompanying arts and health research they have commissioned to open conversations with the health sector and consider a Grants for the Arts application to pilot a practical project that could help build relationships and test the internal commissioning model.
- Arts Lancashire should ensure that it plays a strong role in contributing to the development and commissioning of a Cultural Strategy for Lancashire – currently being led by Lancashire Economic Partnership. Arts Lancashire will need to be clear on its purpose and decision making so that not only it can be involved in the beginning but can give co-ordinated responses to any draft documents or policies/strategies that may emerge over the next few years.

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Russell Tennant  
Arts Development and Consultancy  
With additional research from Samantha Blackburn

#### Credits

Report commissioned by Arts Lancashire with support from Arts Council England and Lancashire County Council

A big thank you to all the contributors from Arts Lancashire and a special thanks to representatives from the four arts consortia that gave longer interviews

Joan Forshaw - COoL Collective

Jocelyn Cunningham - Create Gloucestershire

Shelley Cater- Shipway - CVAN NW

Michael Eakin - LARC

## Appendix 1 - organisation

## Arts Lancashire Membership area/sub area

### contact

### Status

HORSE + BAMBOO	Arts Partners Pennine Lancashire	Esther Ferry Kennington	Chair Arts Lancashire
THEY EAT CULTURE	Preston Creative Partnership	Ruth Heritage	Vice Chair Arts Lancashire
FABLE ARTS	Arts Partnership for Fylde	Alex O Toole	Vice Chair Arts Lancashire
LUDUS DANCE	Lancaster Arts Partners	Anthony Briggs	Executive Member
LANCASTER ARTS	Lancaster Arts Partners	Jocelyn Cunningham	Executive Member
PARK VIEW 4U	Arts Partnership for Fylde	Avril Moffat	Executive Member
BURNLEY YOUTH THEATRE	Arts Partners Pennine Lancashire	Karen Metcalfe	Executive Member
RIBCAGED THEATRE	Ribble Valley Arts Network	Owen Phillips	Executive Member
CURIOUS MINDS	North West Bridge Organisation	Derri Burden	Executive Member
ARTS COUNCIL ENGLAND	North	Neil Harris	Observer
LANCASHIRE COUNTY COUNCIL	Lancashire	Heather Fox	Observer
ACTIONFACTORY	Arts Partners Pennine Lancashire	Kerry Tuhill	Member
THE BUREAU	Arts Partners Pennine Lancashire	Kerris Casey -St Pierre	Member
HUCKLEBERRY FILMS	Arts Partners Pennine Lancashire	Caroline Eccles	Member
OSWALDTWISTLE CIVIC ARTS	Arts Partners Pennine Lancashire	Gayle Knight	Member
GAWTHORPE TEXTILE MUSEUM	Arts Partners Pennine Lancashire	Charlotte Steels	Member
IN-SITU	Arts Partners Pennine Lancashire	Paul Hartley	Member
MID PENNINE ARTS	Arts Partners Pennine Lancashire	Nick Hunt	Member
CULTURAPEDIA	Arts Partners Pennine Lancashire	Sue Robinson	Member
THE DUKES THEATRE	Lancaster Arts Partners	Ivan Wadeson	Member
GREEN CLOSE STUDIOS	Lancaster Arts Partners	Sue Flowers	Member
LANCASTER MUSIC FESTIVAL	Lancaster Arts Partners	Ben Ruth	Member
LITFEST	Lancaster Arts Partners	Jaqueline Greaves	Member
MORE MUSIC	Lancaster Arts Partners	Pete Moser	Member
AFC FYLDE	Arts Partnership for Fylde	Tom Hutton	Member
BAE SYSTEMS	Arts Partnership for Fylde	Lesley Dobson	Member
CUFFE & TAYLOR	Arts Partnership for Fylde	Peter Taylor	Member
FYLDE ARMED FORCES	Arts Partnership for Fylde	Cllr Ed Nash	Member
FYLDE BOROUGH COUNCIL	Arts Partnership for Fylde	Samara Stott	Member
Fylde DFAS	Arts Partnership for Fylde	Kate Cartmell	Member

LOWTHER THEATRE	Arts Partnership for Fylde	Tim Lince	Member
LYTHAM BUSINESS PARTNERSHIP	Arts Partnership for Fylde	Denize Ashton	Member
LYTHAM CLUB DAY	Arts Partnership for Fylde	Andrea Swindlehurst	Member
LYTHAM HALL (HERITAGE TRUST NW)	Arts Partnership for Fylde	Simon Thorpe	Member
LYTHAM ST ANNES CIVIC SOCIETY	Arts Partnership for Fylde	Marion Coupe	Member
PROGRESS HOUSING GROUP	Arts Partnership for Fylde	Bernie Keenen	Member
RSPB	Arts Partnership for Fylde	Julie Vale	Member
ST ANNES TOWN COUNCIL	Arts Partnership for Fylde	Sarah Dunn	Member
ST. GEORGES DAY FESTIVAL	Arts Partnership for Fylde	Tim Lince	Member
ALISON/SOUNDSKILLS	Preston Creative Partnership	Chris Davies	Member
Freelance Artist	Preston Creative Partnership	Jack Bamber	Member
CURIOUS MINDS	Preston Creative Partnership	Shirley Bailey	Member
SALSA NORTH WEST	Preston Creative Partnership	Phil Kalia	Member
Freelance Artist	Preston Creative Partnership	Des Butler	Member
Freelance Artist	Preston Creative Partnership	Stef Portersmith	Member

## **APPENDIX 2 - Arts Lancashire – Memorandum of Understanding**

### Arts Lancashire - Memorandum of Understanding

#### **i) Vision**

1. Arts Lancashire works to promote access to great art for residents and visitors to Lancashire and to offer a strategic voice in the development of the professional arts sector in the county.

#### **ii) Values**

1. Arts Lancashire believes an independent professional arts sector across Lancashire is vital to a vibrant, confident and successful Lancashire.
2. Arts Lancashire supports quality arts provision across the county and supports new artistic ambition.
3. Arts Lancashire supports partnership working for the benefit its members, local communities and visitors to the county.

#### **iii) Strategic Objectives**

1. To advocate and promote the arts in Lancashire
2. To increase the profile and importance of the arts in Lancashire, regionally, nationally and internationally
3. To sustain investment in the arts, to support resilience and to attract increased investment to deliver great art in Lancashire

#### **iv) Executive Plan**

Arts Lancashire will commit to achieving the following outcomes by July 2016:

1. To plan and deliver an annual Lancashire Arts Exchange event
2. To promote the Have Your Say report and to develop more ways to engage with the public
3. To develop an Advocacy Framework for the Arts in Lancashire
4. To secure an appropriate level of public investment for the arts in Lancashire
5. To assess and amend our approach to Membership, with a formal review in

July 2015.

**v) Membership Principles**

Each member will:

1. Represent and champion the views of the partnership in relation to debate and policy development at district, county, regional and/or national levels;
2. Promote effective joint working, information sharing and best practice;
3. Contribute to a collective voice for the professional arts community in Lancashire;

**vi) Organisation, Membership and Structure**

1. Arts Lancashire will exist as an active but informal partnership
2. Arts Lancashire membership will comprise representatives from the following bodies:
  - Lancaster Arts Partnership (LAP)
  - Arts Partners in Pennine Lancashire (APPL)
  - Preston Creative Partnership (PCP)
  - Curious Minds\*

Up to two representatives from each member body will be invited to attend (and vote at) Partnership meetings

\*Invite pending

3. Arts Lancashire will regularly invite other individuals and bodies to its meetings and will offer standing invitations as Observers to the following groups:
  - Arts Council England
  - Marketing Lancashire
  - Chief Leisure Officers Grouping
  - Lancashire County Council Arts Unit

Arts Lancashire will add to this list of invitees as it sees fit.

4. Arts Lancashire will elect a Chair and Vice Chair annually. The Chair and Vice Chair will serve a maximum term of 3 years. The Chair and Vice Chair will be from different member bodies.
5. A working group structure will be put in place to deliver against each of the five areas within the Executive Plan. Additional individuals and organisations will regularly be co-opted to these working groups. Each group will be managed by a Working Group Chair.
6. Lancashire Arts Development Team will support and administer the meetings as appropriate and directed by the partnership
7. Regular meetings will take place three times per year. There will be an additional open meeting or event run annually to which any artist or arts organisation from



the county will be able to attend and make their voices heard to the Partnership.

**Vii) Entry into the Partnership**

1. Membership will be formally reviewed annually in July. New members will be subject to a proposal and voting mechanism (to be developed).

# Draft Internal Tender Process Guidelines



## Introduction

Although the applying for commissions or external funds for delivery may not be an immediate priority for Arts Lancashire, it makes sense to be ready for any opportunities that may arise where it would make sense for Arts Lancashire to apply. This does not exclude individual member organisations of applying or competing with Arts Lancashire although there will be an expectation that intentions are shared so at least members know who is preparing separate bids.

This document is not intended to be a comprehensive process document but a guideline or starting point in which to work from

## Guidelines

Once an opportunity is identified the Executive Committee should set up a sub-committee with the submission, procedures and timetable needed.

If there is time an Expression of Interest application form should be circulated for members to complete and this information can be assessed and feed in to the bid. Where a short window of opportunity exists, Arts Lancashire would need to submit based on a broad delivery model and then if the bid is successful the Expression of Interest could be circulated to apply for delivery.

In either case applications should be objectively marked against the criteria set and this could include local contacts and experience, financial stability, expertise in art form or in working with participants e.g. BAME, families living with dementia or age groups.

The panel should also include where possible an external advisor to be a neutral assessor and may have expertise in a non-arts sector e.g. health, housing.

Arts Lancashire may have to agree that one of the member organisations act as the main manager of any project/funds until Arts Lancashire becomes a more stable legal entity. Admin/Management costs must be considered to build in to any bid for lead organisation but also Arts Lancashire would need a small proportion of any contract value for sustainability.

Any process as well as considering expertise and suitability of organisations to deliver activity but also would need to ensure that each bid included a range of different size organisations included.



## Arts Lancashire

### Draft Expression of Interest Form

Name and Address of Organisation	
Contact Person	
Email	
telephone	
Please describe your organisation	
Please describe how your experience matches the criteria. In terms of working with communities or outcomes stated	
How would you approach this work – what would aim to deliver	
Who would manage/deliver this work – have you got the capacity to manage/deliver?	
Please use any evidence from previous relevant projects that confirms the quality of experience for audience/participants or partners – this maybe quotes, letters, surveys, reviews etc	

Please give brief budget breakdown for the proposed work	
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Scoring Criteria	Marks out of 5
Experience – matching criteria	
Approach to Work	
Capacity to Deliver	
Evidence of Quality	
Clear budget proposal	
TOTAL	

## Appendix 4: Arts Consortia Case Studies

### CASE STUDY 1 - Creative Organisations of Liverpool – COoL Collective

Interviewee: Joan Forshaw – coordinator for Creative Organisations of Liverpool (COol collective)

Date: 28 September 2017

#### Structure & Management

COol began by Hope Street Limited Director Peter Ward in 2007. It is a limited company by guarantee and a collective of 32 organisations based in the Liverpool City region. COol does not have Directors but has a Memorandum of Understanding. Representative members meet each month on a Tuesday - there is a requirement that members attend a quarter of the annual meetings. COol has an application process for membership and the collective includes theatres, festivals and venues. There is an easier application process for established companies and some choose to be members for marketing purposes. Not all members are active but around two-thirds of the COol membership's representatives attend the monthly meetings.

COol began as an executive group but is now a collective comprising four sub groups: marketing & advocacy, development, CPD skills & resources and a festival forum. A sub-group of members meets an hour before each monthly meeting to discuss progress on the 'Fit for the Future' <sup>i</sup> programme and to discuss COol's business plan.

COol describes itself as a conduit for information and for resource sharing, addressing key issues of the sector such as sharing of transport and use of equipment between member venues. Four key themes of the collective outlined on COol's website (<https://www.cool-collective.co.uk>) are: economic impact, participation, commissions & employment).

The COol collective has a diverse membership which includes arts organisations, festivals, galleries, community cultural projects and arts centres. COol has informal partners who support the collective: the Liverpool Arts Regeneration Consortium (LARC), Liverpool Learning Partnership, Marketing Liverpool and the Merseyside Arts & Health Assembly (MARTHA).

#### Funding

In 2015 COol gained funding from Arts Council England's Managed Funds and Liverpool City Council to employ a Development Manager and a coordinator. Currently, funding for the part-time, two days per week coordinator's post has been made possible from Liverpool Council, Arts Council England and other small pots of funding. The coordinator is not based within one organisation's offices and hot desks with a variety of member organisations.

The funding decisions of how any funding gained by COol is spent are made collectively and it has a dedicated independent bank account.

One of COol's aims is to gain economies of scale and savings for its membership – an example of this is to share resources and offer group first aid training for member organisations.

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<sup>i</sup> From the COol website:

'In 2014 COoL was identified by Liverpool City Council as driving forward *Fit for the Future*, a programme aimed at:

- Helping cultural organisations become more resilient
- Identifying alternative approaches to doing business
- Identifying new sources and new methods of generating income
- Considering alternative models for working in partnership that is mutually beneficial'

<sup>i</sup> Complete membership criteria from the COol website: All members must meet the following basic criteria:

- Membership of the Collective is open to not for profit, professional arts organisations or organisations that exist to support the development of the creative and cultural economy
- The organisation will normally have been in existence for at least two years, but exceptions may be made.
- The organisation must be based within the Liverpool City Region\*
- Crucially, the member organisation will make a demonstrable contribution to the aims and activities of the Collective as set out in COoL's Memorandum of Understanding

\* Liverpool City Region is defined as Liverpool and the local authority districts of Halton, Knowsley, Sefton, St Helens, and Wirral.

## CASE STUDY 2 - Creative Gloucestershire (CG)

Interviewee: Jocelyn Cunningham (Director, Lancaster Arts)

Date: 13 October 2017

Quotes from Jocelyn Cunningham unless otherwise stated.

### Structure & Management:

Originally a membership organisation of NPOs (National Portfolio Organisations funded by Arts Council England), Create Gloucestershire is now a more fluid network with membership open to 'anyone who is interested'. The network is trying to get away from the 'hub and spoke' model and one key aim of Create Gloucestershire is helping members to successfully work in a commissioning climate as a new way of working. It boasts a network of over 600 members from across different sectors including the arts, housing, health & wellbeing and connects artists, organisations, funders, audiences and participants together in new ways.

CG is a not-for-profit private company limited by guarantee with a board of directors.

CG's Manifesto<sup>i</sup> is:

"Create Gloucestershire brings together a wide range of people committed to developing a world class arts and cultural offer in Gloucestershire".

This description from CG's website<sup>i</sup> captures the open and exploratory nature of this network:

"Create Gloucestershire is a collaborative laboratory for change – a space for dialogue, incubation, research and enterprise".

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CG is managed by a board comprising six original founding Directors (arts leaders), three new independent Directors and two Directors from CG's membership<sup>i</sup>.

There is a strategic team are: Pippa Jones, Creative Director, Jay Haigh, Company Manager, Louise Bardgett and Barney Heywood, Design Consultant. Jocelyn Cunningham is working with CG as a 'translator' brokering new relationships between arts organisations and organisations in the health sector and encourage new ways of working between the arts, health and voluntary services.

The key themes of CG's three-year plan include: research, development, strategy and advocacy. Eight ambitions ('Our shared ambition is for Gloucestershire to have...') are agreed by CG to be achieved over an eight-year period and include targets for accessibility, affordability of a cultural life, a vibrant artists community who are supported and celebrated, audience development and with strong opportunities for children and young people.

CG delivers a host of projects which link directly back to specifically identified CG Manifestos.

Membership or Associate Membership is available with CG – members are either charities or constituted not-for-profit organisations who play an active role in the network, attending meetings and providing support to other members. Members can be elected onto the CG board. Associate membership is open to local authority run venues, individuals and creative businesses. Both memberships are free for the first year and is applied for through an online application form process. The two-tier membership model is now seen by CG to be no longer representative of the organisation's way of operating and is under review.

#### Funding

'We see our expertise as a curator of partnerships that can deliver what the funder or commissioner needs'.

CG initiates support for its members and sets up 'test' projects. CG has secured £950,000 to date – the core staffing team work on a freelance basis and no overheads are incurred as there is no fixed office space. CG will be an NPO from April 2018.

A variety of fundraisers have been employed by CG to raise income which has been sought based on local need. CG funders include: NHS Clinical Commissioning Groups, Esmée Fairbairn, Paul Hamlyn Foundation, Arts Council England 'Great Places' funding, Housing providers, Social Services and other local authority (County run) services.

The culture of CG encourages its membership to learn from each other, to look at member's collective strengths, as opposed to a competitive approach to seeking funding, for example. CG's approach is to embed arts as a part of briefs by employers and in regeneration (developers and retailers) as an everyday, normal element of society – quoted from the CG 'Shared Ambition'<sup>i</sup>:

"Culture as a visible and cherished thread that runs through all strands of public policy – social, economic and environmental".

#### Lessons learned by CG:

CG has been successful in fostering a collaborative approach that seeks to share sector strengths, connecting the arts sector and supporting members in 'translating' arts and culture to partners in other sectors such as health care and regeneration.

These two quotes from the CG website summarise the methodology and benefits of CG's approach:<sup>i</sup>

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“CG connects artists, organisations, funders and audiences/participants together in new ways. We encourage dialogue and incubate the ideas that emerge. We then look to share learning and maximise return on investment to drive a new cycle of innovation.

This collaborative cycle has forged new trust and respect across the sector and spawned a range of ambitious projects and approaches”.

[www.creategloucestershire.co.uk](http://www.creategloucestershire.co.uk)

## **CASE STUDY 3 - Contemporary Visual Arts Network North West (CVAN NW)**

Interviewee: Shelley Cater-Shipway – CVAN NW coordinator

Date: 11 October 2017

### **Structure & Management:**

The wider Contemporary Visual Arts Network is a consortium with eleven regional groups across the nine English regions that engages with several hundred organisations and over 2000 individual members. The national coordination is provided by the BALTIC Centre for Contemporary Art.

Registered in 2011/12, CVAN NW<sup>i</sup> is a not-for-profit company limited by guarantee and has a Memorandum of Understanding and a constitution. The three Directors are the partners of the organisation and there are two company secretaries in the organisational structure – Shelley Cater-Shipway and Emma Fry who are employed as freelance staff for the organisation and function as the regional NW co-ordinators.

The three Chairs work in a voluntary capacity and represent the North West of England geographical area through these sub-groups:

- North by North West (NbyNW)- Lancashire & Cumbria – Chair: Elaine Speight
- Visual Art in Liverpool (VAiL) Chair: Paul Smith (from Liverpool Biennial)
- Contemporary Visual Arts in Manchester (CVAM) Chair: Kate Jesson (from Manchester Art Gallery)

The CVAN NW network membership represents a wide range of organisations involved in contemporary visual arts including (but not exclusive to) galleries & museums, festivals, colleges & universities, local authorities and arts organisations.

There is a regional steering group for each part of England and decision-making takes place within each regional group. Strategic meetings take place each quarter attended by the Chairs (representing regional interests) and operational delivery is carried out by the coordinators Emma Cater-Shipway and Emma Fry. Locally, each regional grouping has a sub-steering group which has its own local priorities of the steering group and the wider visual arts sector. CVAN NW champions contemporary arts initiatives and projects taking place in the northwest.



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Some examples of these local priorities include artist's pay and diversity within the sector. The two North West coordinators feed into the regional (Manchester & Liverpool) and national networks as required. CVAN itself has an overarching goal which is 'To nurture contemporary visual artists and organisations in order to produce internationally regarded critically engaged work that is valued by society and the general public'.<sup>i</sup>

Other areas where CVAN NW seeks to make an impact include: advocacy & policy, audience development, evaluation, market development and partnership & collaboration. Members can also benefit from CVAN's national email newsletter, join the LinkedIn group and submit stories and articles to be shared by the membership.

Each regional group has specific current priorities as a strategic focus – for example – NxNW – young people, Liverpool – critical writing and Manchester – artist mentoring and continuing professional development. The local steering group decides on the current priorities and working groups are set up for each priority area. Each individual group deliver programmes of work which have benefit not only to regional members but feed into the contemporary visual arts sector – lessons learned are shared to benefit the entire sector and its constituents.

## MEMBERSHIP

CVAN's decision making processes are democratic – its Chairs are not the decision makers and as an organisation, it's pro-active and responds to the sector's needs – for example, the NbyNW group holds events and trips for members but don't have member meetings. Membership to CVAN is open to organisations involved in contemporary arts programming and includes studio groups for example.

## FUNDING

CVAN NW is funded through Arts Council England's National Portfolio Organisation programme through the Liverpool Biennial's agreement until 2018 and will continue to be an NPO from April 2018. The two north west regional coordinators work five days a month on freelance contracts renewed on an annual basis.

Funding from the NPO agreement is allocated to the three north west local groups, steering groups and towards a regional project. As a limited company by guarantee, CVAN NW have annual audited accounts prepared by a chartered accountant and hold an annual general meeting.

Funding decisions are made at the three local group's quarterly strategic meetings. Members of the three groups are welcomed to sit in on the steering group meetings which are autonomous (CVAN is a fluid network) providing a time commitment is honoured. Each of the three local steering groups ask for active participation of its members to attend steering group meetings.

Local bursary grants between £250-£1000 are available for members to apply for through an application process. The decision-making process for grants is carried out by the local Chair, network coordinators and representatives from the local group (for example, Manchester Art Gallery).

Funded opportunities are offered through a fair and equitable process and there is not an internal application process to invite organisations to be a part of any bid or grant application – CVAN NW operates more as a collective due to its open network organisational structure.

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<sup>1</sup> CVAN NW was originally set up as the 'Turning Point' project by Arts Council England Director Vivienne Bennett with managed funds from Arts Council England north west in 2009/10. The Visual Arts in Liverpool group was already in existence in this time but the two local groups 'NbyNW' and 'CVAM' did not. From the CVAN NW website: <http://www.cvan.org.uk/about-cvan-nw/> 'ABOUT CVAN NW Contemporary Visual Arts Network North West (CVAN NW) is a network creating opportunities for artists, organisations and professionals to develop their practice, share ideas, knowledge & resources, and cultivate relationships. We provide platforms to promote and support the work of the region's visual arts ecology. We are part of the national Contemporary Visual Arts Network (CVAN), which is dedicated to working together to realise a stronger visual arts for the benefit of artists, arts organisations and audiences, present and future.'

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## **CASE STUDY 4 - Liverpool Arts Regeneration Consortium (LARC)**

Email response from Michael Eakin (Liverpool Philharmonic) on behalf of LARC

Date: 6 October 2017

(Quotes from Michael Eakin)

Structure & Decision Making:

LARC has seven members including: the Unity Theatre, Liverpool Biennial, Royal Liverpool Philharmonic, FACT, Liverpool Everyman & Playhouse, the Bluecoat and Tate Liverpool and two associate members: Merseyside Dance Initiative (MDI) and Da Da Fest.

'LARC has always been informal and is un-constituted – essentially a collaboration of like-minded organisations rather than a formal body, although we keep the possibility of creating a separate body on the table as an option if we feel we need to do so to attract more external funding'.

LARC members make decisions by consensus – 'CEOs and/or Artistic Directors meet at a regular monthly meeting, and if necessary convene additional meetings. Particular projects will be led by one or more members and we've had steering groups for some projects which are mandated to make decisions if necessary'.

Royal Liverpool Philharmonic was the accountable body for a substantial Arts Council England grant received in 2009 and led on administration and management but following the end of the funding, these responsibilities are now shared between the members; with whoever is hosting and chairing a

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specific meeting being responsible for the administration of that meeting. Different members then take lead responsibility for specific projects.

Four key projects for LARC are published on their website<sup>i,i</sup> <https://larc.uk.com/> see also: <https://larc.uk.com/about-larc/>

- ‘Cultural Shift’: Creating a cultural shift to give the Liverpool arts sector flexibility and adaptability to enable financial and cultural resilience (a two-year plan was formed by LARC to deliver a ‘cultural shift’ supported by Arts Council England funding)
- ‘Creative Opportunity’: Workforce development/ CPD and developing new partnership models between the arts sector and education providers – schools, colleges & universities)
- ‘Making the Case’: sector advocacy, research and advocacy – audience development research and economic impact studies
- ‘More Bang’: sustainable partnership working between the consortia, the arts & culture sector and external stakeholders for programming, funding and delivery.

A comprehensive knowledge bank of resources is available to access on the LARC website<sup>i,i</sup> See: <https://larc.uk.com/knowledge-bank/>, including reports, data, statistics and evaluation from the three-year ‘Liverpool Thrive’ programme that was delivered and managed by the LARC partners.

#### Funding:

LARC received a large grant from Arts Council in 2009 to fund activity and the management of the group which has now come to an end and now the day to day administration and activity is not funded. LARC have been successful in attracting funding for previous projects including Creative Apprenticeships, Young People’s arts festival, and Cultural Destinations, looking at linking business conference business to the city to cultural tourism. In each case, capacity was built into the budget to project manage those projects

Managing expectations of member organisations when LARC applies for funding or commissions with the understanding that each member may not benefit equally has not been an issue for LARC:

“...partially based on many years of working together and a degree of trust that has built up, and also on being really clear about what projects to apply for, and what opportunities they do or do not offer at an early stage”.

Lessons learned during the development of the network include:

- Consistency of meetings and membership has been key
- Some resource for management to keep up the momentum is very important
- Regularly review the consortium’s approach to maintaining capacity to keep the network operating - this is difficult despite every member’s commitment