

Action Notes from World Café Event at the ADUK Conference 2016

1. The What Next! Agenda

Table host name and organisation: Hannah Lambert, What Next?

How can What Next? (a national movement advocating for the value of arts and culture in society) help and support you in the work you want to do?

- **Action 1:** Explore idea of having a regular WN? section in the ADUK e-zine to membership with news and updates.
- **Action 2:** WN? to share case studies of how different WN? Chapters work, their 'success' stories, examples of themes and topics discussed, milestones achieved. Share maps of where WN? and ADUK coordinators / membership overlaps; and where it doesn't.
- **Action 3:** Explore call-out to LAs via ADUK for financial / in-kind support to WN? chapters, e.g. admin support sending MailChimp newsletters.
- **Action 4:** Try to coordinate meeting with all ADUK regional coordinators and WN? chapter chairs.

Links:

Website: www.whatnextculture.co.uk

Follow on Twitter: @WhatNextCulture and under the hashtag #wnculture

2. Resilience

Table host name and organisation: Russell Tennant; Lancs CC

Considering resilience in the arts and cultural sector

- **Action 1:** To deliver CPD especially regarding freelancing, deliver support networks, look at transferable skills and models of governance.
- **Action 2:** To empower communities by working with LA's on guidance and support
- **Action 3:** Deliver different income streams and business models.

3. How can we evidence the social and economic impacts of the creative & arts sector to the government and the public to win their support?

Communication is Key

- Social Impacts: who are we trying to influence and what language do they use that we need to adopt (local government/council)
- How do we translate the benefits of community arts into government language?
- We need to identify who it is that are we trying to influence: once we have done that we can realise the language that we need to use and the information that they understand to get them on-side.
- Kirklees Councils Creative Economy Team commissioned BOP Ltd to produce a report to evidence the size, scale and financial impacts of the creative sector in their district:
- [Kirklees Creative Economy Impact Report](#) this has been invaluable advocacy tool for the sector which has informed decision making and enabled creativity and culture to be one of Kirklees council's priorities for growth and support.
- Public support: need to win hearts & minds
- Government support: need to instil a strategic perspective
- How can we change people's perceived value of the creative/cultural sector: people pay a great deal of money for football – how can we embed the same mind-set?
- It would be ideal to carry out long term monitoring of our participants/audiences – to track their journeys, experiences and differences: to use case studies and stats. Junction Arts are commissioning Staffs Uni to carry-out creative evaluation methods to report on some of this.

- Qualitative case studies are easy to find and produce
- Quantitative information is much harder to calculate (how do we prove its economic impact? See the Kirklees Report)
- Take a look at www.socialvalueuk.org *there are case studies and report examples available through this site (not sure if there is an example of economic impact – worth a look)*
- Making Music: How to evidence the economic and social impacts of amateur music groups? (<https://www.makingmusic.org.uk/>)
- Creative People & Places carry- out evaluation – can we get access to this?
- Check out www.creativeindustriesfederation.com
- Social and economic impacts are linked: Social impact has a huge financial benefits too
- We can measure the social impacts through the “appetite” for culture/arts in areas of low provision once they have initially experienced it

4. Notes from Discussion Money to Grow Initiatives

- **Action 1:** don't be afraid of the business plan. It helps to make it clear where your strengths are, what you can offer and what you need.
- **Action 2:** Building relationships – businesses, funders, potential collaborators, council staff and members. Networking – making yourself known locally.
- **Action 3:** research – cultural commissioning, funding, other organisations (potential collaborators and competitors), what training is available; to inform strategic planning.

Notes from the conversation:

What is useful for small organisations?

- Mentoring
- Writing a business plan
 - o Seeing plans reassures funders and helps you communicate effectively with partners.
 - o Business plans do not need to be daunting or huge documents. They do need to be helpful for the organisation, though.
- Advice. But what to listen to?
 - o For some organisations (and people), help is needed to write applications (from ‘are we eligible?’ to actually writing or proof-reading the bid.
 - o There are local sources of information, but some are in conflict with each other (CVS, social care, creative sector, councils...)
 - o Need someone to challenge the intended delivery. Someone to understand what is the ‘best’/‘most effective’ delivery for the opportunity (some organisations are good at bid-writing, but their delivery is less well-planned).
- Networking
- Information on small grants.
 - o Small grants / local funders are good, as the funder can be invited/will come to see the work happening. Larger funders are less likely to see the work in situ.
- Developing relationships
- Partnerships with other organisations
 - o Unless you are very lucky, you will need many professional relationships and connections. There is no single solution, but you can be clear about what you offer, and what th benefit to other organisations is from your service.
- Information sharing. Small, local networks – what are near you (e.g. Creative networks)
- Research funding options.
 - o Is commissioning for you? look at the Kent arts commissioning toolkit for advice
 - o Who are your local NPOs? are they interested in this area of work and possible collaboration?

What can other organisations offer?

Councils:

- Small grants, for different things, supporting young people

Businesses:

- Time Bank; businesses that provide staff volunteers
- Corporate social responsibility

Housing Associations:

- Among other things, they have detailed local community connections and knowledge, and a fundraising capacity

Be clear what you can offer other organisations:

- Offer ice-breakers for staff meetings/CPD
- Family fun activities, for organisations who see themselves as good employers.
- Something to start a relationship with
- Consider consortium working to make commissioning/tender applications more realistic. E.g. partner with larger charities, who lead the applications. These bigger charities (e.g. Mencap) are also looking for funds, and your service could help their application be 'innovative' and successful. Obviously, this adds challenges around effective partnership working.

Trained workforce:

1. What skills does your team have?
2. What skills do your creative practitioners need?
 - o What other organisations can offer this training? E.g. CPD to work with special client groups (social care providers r charities can offer this).
3. What skills does the non-creative sector need, what we can offer them? E.g. ways to engage different groups/residents; team building/staff motivation, through creative activities.

Barriers to securing funding:

- Time
- Awareness
- Understanding the grant form
- Delivery of strategic development

Be flexible, but realistic.

Be brave – it won't be easy.

5. Bridging the Gap (without a “bridge”? i.e. without ANOTHER org?) between grass roots agents/makes/artists/creators and policy makers (local and national)

Conversation leader: Stella Duffy Fun Palaces

Three Action Points:

- Lobby EVERYONE – grass roots agents AND politicians about the value of arts officers because it is all about PERSONAL RELATIONSHIPS
- BRIDGES/FUNDERS (ACE, HLF etc.) need to pay attention to who is submitting a bid, for rebalancing, for diversity: Are they paid? Are they “connected”? Are they already supported? IF NOT READ THEIR BID DIFFERENTLY?
- Funders to make available light touch, small-scale grants. £250-£500 direct to active agents/makers, makes a MASSIVE difference.

Table Notes

- Bridging the Gap between artists/agents/makers and policy makers (local and national)
- Rebalancing is needed but not all of us are unbalanced; lots of us are already balanced
- Funding goes to bridges (ACE/HLF etc.). We need to help the bridges see that directly supporting the artists/agents/makers is the way forward
- National Prestige and AA for Everyone are not synonymous

- How do we get the £s to the ACTUAL MAKERS
- How about small discretionary funds? Small pockets of £s given direct to people.
- Light touch, small projects – HLF is too big, ACE vision is too large to allow for local and grass roots
- Find new ways to support each other
- NPO support smaller groups who support smaller groups
- Every young person is able to create THEIR OWN CULTURAL LIFE
- More and more community arts groups going to HLF, rather than ACE – Why not?
- LET'S DEVOLVE ACE to regions, to good/connected bridges
- CEMA supported individual and regional artists. How can we help ACE do that?
- Ask the question, 'What would you like to do?' rather than it's FOR you not by YOU.
- Let's challenge risks around investment, small scale is ok.
- Take more risks for a new demand and new culture. Create Cultural Leaders who generate their culture
- Fun Palaces IS Arts Development – shouting and speaking up, redefining and reinventing the role of the arts officer as community organisations aren't there as they were a few years ago.
- Personal local ambition
- Where is social cohesion, is the focus too much on business?
- Excellence of engagement over excellence of arts. Take out the Great and have Art for Everyone.
- Access to small amounts of funding is less risk
- In deprived areas there is Big Local but priority areas tend to be economic and jobs focused
- If more responsibilities devolve to LA Arts Officers then ACE should support them more
- Problem of community gatekeepers
- It should be more about Personal Relationships , telling personal stories
- Do Gatekeepers close the gates?
- Schools offer the best link up to young people
- Challenge of capacity
- Problem of changing priorities
- Arts + People + Place
- Fun Palaces reach 90,000 people in 2 years
- Education for the arts – only way e.g. London Arts Lobby
- Young Cultural Leaders
- Maker Spaces, Tech, Local , Voluntary Arts, ADUK

6. How do we reach the disadvantaged? Example models of best practice

Table host: Symon Easton, Birmingham City Council

Building relationships takes time -then bring arts/ culture in.

<i>Quality?</i>	<i>Accessibility 'not too high brow'</i>
<i>Identify who has control in the community.</i>	<i>Message/ communication is art a barrier?</i>
<i>Use existing activity & signpost 'what's on' Run taster events</i>	<i>Research 'what people want'</i>
<i>Armature 'For the love of'</i>	<i>Partnership with key agencies on the ground</i>
<i>Storytelling</i>	<i>Build relationships, link with networks of service providers</i>
<i>Common Interests: Food</i>	<i>Sustainability: place artists back in their own communities.</i>

Trust & Gatekeepers

Finding what people want- tasters

Case studies & using people who've already benefited:

Communication is important: need to give info as people don't know what is going on. Promoting

Community builders & community connectors

Can't parachute activities in – do pilots- research-

Sustainability is key.

Local arts forum managed by local arts organisation.

Birmingham: Arts champions. Major funded organisations to be based in a district to deliver work in these areas. 3 years to build up relationships/ rotate to new districts.

Two way process: deliver in community to help/ support people to access mainstream.

Monitored by Arts Council Development

Residents brought in free tickets to access art

Hard to access- success of engaging the disadvantaged

Simple connection between people and the things going on in their communities

Knowing what the opportunities are

Have to go out and find the disadvantaged- ground work- link in with networks of service providers.

Local Arts Forum- in districts on the ground working at grassroots. Research/ Relationships

Time is the issue.

Being successful with the language we use

Placing people back into their communities to share skills.

Building trust takes time

Skills exchange

Stories promote

Nurture development

Taster Events

Community choir

People, Power, Change

Work to connect communities/ community connectors/ community builders

Invite Ideas to engage.

Arts in house/ home

Make it personal

Inclusive

Show demonstrable need

Galvanising interest

Flash mobbing

Woollen woods in blossom

Record 3 action points to feedback

Action 1: COMMUNICATION: with people from communities, what they want and need and what they are willing to offer.

Action 2: Capitalise on existing activity and capacity in communities:

- -advertise what is happening
- -mapping and research what is already happening, then you can help plug gaps
- -don't parachute arts activity in,
- -reinforce what we already know e.g. the advantage of using the arts sector to develop and create ways of engagement.

Action 3:

Research. Learn about community and people

7. Conversation title: 'Combating rural isolation – access to creative activities for young people'

Table host name: Jan Mein, Freelance Consultant (Hampshire)

Action 1: Listening to the voice of young people

Action 2: Being flexible in our response

Action 3: Getting them access to space and facilitation (transport solutions?)

Discussion topics

- How may rurally based young people bid for or access creative apprenticeships and other work opportunities?
- How do you engage them in the first place?
- How do you inspire them?
- Transport

What stops YPs engaging?

- Transport
- Money
- Lack of confidence
- Peers' influence
- Time of year or day – i.e. prefer to be outside in the summer
- Emotional geography – go where you know

How to address these barriers?

- Keeping up dialogue with young people about what *they* want -> e.g. In Lincolnshire: Each venue has a young decision making group – young people create activity in the venue.
- Making the journey to the city can be an important part of the experience (as is visiting large or specific use venues) so bringing the work/shows to rural areas doesn't necessarily solve the issue/ isn't a perfect solution.
- Using the arts to access/support those who are rurally isolated
- Day in the life – YPs showing other YPs how they get about
- [NB. Advice: Really attractive early bird rate can help get the ball rolling on ticket sales – then more will follow]

Transport:

- for young and old
- loss of rural buses
- no night buses
- need of a 'love bus'! (community bus)/ shared transport
- Car shares

Digital inclusion:

- Has its place but needs social/personal interaction too, good place to start but not enough
- Social media is hard to keep up with – forms lose their cool factor when they become mainstream/ used by adults/organisations