



Capacity Building Programme - Final Report

LARC Thrive

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1. Introduction

In January 2010, The Hamilton Project was commissioned by LARC Thrive to undertake a 12 month community capacity building programme (CBP) for community and arts organisations based in North Liverpool. The aim of the capacity building programme was to develop ways in which the organisations could provide arts and cultural projects in collaboration with each other and apply for funding to deliver the projects.

The objectives of the programme were to:

- Support community programme managers in developing viable project ideas for using culture to address regeneration objectives
- Identify current levels of funding knowledge and activity in participating organisations.
- Develop understand of basic fundraising skills for project managers and long term volunteers
- Identify funding sources relevant to cultural programming that the organisations are not accessing and provide practical support for community project managers and community organisation directors in applying for them

In response to the brief, The Hamilton Project proposed a bespoke tailored training programme to include an element of mentoring support in order for the organisations to receive specific advice and guidance on their own projects, as well as knowledge and information and opportunities for networking and collaboration through the training.

Initially, the CBP had a strong focus on developing funding applications with the community organisations but following the analysis of the Capacity Analysis Development Plans and the one to one sessions with the participating organisations, the CBP Team recognised that collaboration and capacity building through partnership and organisational development was an important identified development need, and would be more effective and sustainable in increasing capacity for the participating organisations, rather than short term funding applications.

The Hamilton Project is a team of creative consultants, supplying services such as feasibility reports, creative strategies, capacity building programmes, hands on educational consultancy, advocacy reports, programme planning, organisational training and brokering partnerships.

The team has experience of working within the cultural sector, as well as the third sector and public sector agencies such as the Homes and Communities Agency and Greater Manchester Public Transport Executive.

The CBP was delivered by Project Manager - Diana Hamilton and Associate Consultants, Claire Tymon and Jean Laurie, who were also the mentors for the community and arts organisations. Creative Director, Mark Hamilton, provided the design work for the training material and toolkit and delivered elements of the training programme.

This report aims to provide an overview of the programmes activities, an evaluation summary of the lessons learnt throughout the delivery of the CBP and recommendations for the future.

2. Performance Management - Summary of Programme Deliverables

- A capacity analysis development plan was developed at the start of the programme and was completed by 10 organisations
- This plan identified levels of project and funding knowledge in each organisation
- A similar questionnaire has been designed and completed to map the resulting level of knowledge, compared to the baseline plan.
- Out of the 11 organisations who have taken part in the mentoring programme, around 60% received support on funding applications
- Each training session has covered various aspects of fundraising skills
- A specific event 'Meet the Funders' was organised and resulted in follow up meetings between the community organisation and the funder
- Funding newsletters were circulated via the Cultural Partners Sharing Site
- Funders have attended the training sessions
- The Hamilton Project has provided one-to-one support, signposting community organisations to a range of funders
- The Hamilton Project has supported the organisational development of the North Liverpool Culture Committee

Table 1 provides an overview of the actual outputs and measures of success of the CBP, measured against the objectives.

Table 1 - Performance Management

Objective	Activity	Lead	Intended Activities/Deliverables	Actual Activities/Deliverables	Evidence
1. Support community organisations, identified by the LARC team, to develop fundable project ideas	Establish partnerships/buy-in from the community organisations	LARC thrive – Adeyinka Olushonde	15 organisations to sign up	13 organisations including the North Liverpool Culture Committee (NLCC) engaged in the programme	Introduction meetings to Groups initiated by LARC took place early 2010
	Provide one-to-one support for each organisation on the development of project ideas	Mentors	15 mentoring opportunities x2 days each	11 organisations accessed mentoring opportunities	Capacity Analysis Development Plan, funding applications and project proposals were developed

	Develop a tailored training programme	CBP (Capacity Building Programme) Project Team and Trainers	4 training sessions and 2 key events	5 training sessions and 2 NLCC development meeting	Workshop materials and evaluation, project proposals were created
	Legacy tool to sustain the learning and partnership project work	CBP Project team to develop – THP (The Hamilton Project) to deliver	1 capacity building toolkit	All materials available through Cultural Partners Sharing Site and to be offered as one complete PDF pack	A Toolkit will be available March 2011 on the Cultural Partners Sharing site.
2. Identify current levels of funding knowledge and activity in the participating organisations	Develop a Capacity Analysis Development Plan	CBP Project Team	Tool to gather capacity information and to be utilised as a development plan by the participants and mentors	Capacity Analysis Development Plan developed for each organisation	Completed Capacity Analysis Development Plan
	Deliver the Capacity Analysis Development Plan	Mentors	Map of current funding knowledge and relevant training programme developed	Capacity Analysis Development Plan developed for each organisation	Completed capacity analysis Development Plan
3. Develop understanding of basic (arts) fundraising skills for community organisations	Provide one-to-one support for each organisation on the development of project ideas	Mentors	15 mentoring opportunities x2 days each	11 organisations participated in the mentoring programme, creating funding and project applications.	Capacity Analysis Development Plan, funding applications and project proposals developed

	Develop a tailored training programme	CBP Project Team and Trainers	4 training sessions and 2 key events	5 training sessions and 2 NLCC development meeting	Workshop materials and evaluation
4. Identify funding sources relevant to cultural programming that the organisations are not accessing and provide practical support for community organisations	Deliver the Capacity Analysis Development Plan	Mentors	Map of current funding knowledge and relevant training programme developed	Capacity Analysis Development Plan developed for each organisation	Completed capacity analysis Development Plan

applying for them	Provide one-to-one support for each organisation on the development of project ideas	Mentors	15 mentoring opportunities x2 days each	Funding partners provided surgery sessions for the community organisations Mentors supported 10 organisations with individual fundraising support Funding information circulated by email and the Cultural partners sharing site	Attendance at workshop and surgery sessions Completed funding applications
	Develop a tailored training programme	CBP Project Team and Trainers	4 training sessions and 2 key events	Meet the Funders workshop delivered Funding subject covered at each training workshop Training material on funding made available at each session	Workshop materials and evaluation
	Develop opportunities to meet and collaborate with other partners and meet with potential funders	CBP Project Team	2 events - meet and work with other community organisations - present to funders	Meet the Funders workshop – world café scenario – one to one access to funders. Developed collaborative ideas. Development of North Liverpool Culture Committee	Event materials and evaluation

3. Process

3.1 Management

Steering Group

The steering group for the CBP met twice during the 12 month programme period. The steering group included the THRIVE Director and Partnerships and Development Coordinator and two representatives from the participating community organisations (ABCC and Rotunda).

The first steering group meeting for the CBP was held on **14th May 2010**:

Themes

Role of the steering group Feedback from capacity analysis

- Who the participating groups were and how to engage those who haven't participated so far
- Feedback from the first workshop and planning the next workshops
- The way forward: agreement that the mentoring was beginning to happen.

Actions

- Organising another day of one to one sessions with organisations who hadn't participated so far
- Contact potential speakers for the 'Meet The Funders' workshop
- Options to be considered around a final evaluation exhibition and mentoring/developing a partnership rather than one to one mentoring

The second steering group meeting was held on the **20th September 2010**:

Themes

- Programme progress, issues and quick wins
- A breakdown using a traffic light system of programme engagement and progress
- Next steps – identified a need to develop the North Liverpool Culture Committee, agreed a way forward (2 development sessions)

Actions

- Organise 2 development sessions with the North Liverpool Culture Committee – invite all participants from the CBP to attend

Outcomes and Recommendations:

Inclusion of the participating community organisations on the steering group ensured that the programme was developed with the needs of the community organisations at the forefront. At the final steering group meeting, the programme was steered towards the development of the North Liverpool Culture Committee by the community representatives on the group.

3.2 Communication

Initially all communication with the participants took place through email, telephone and face to face meetings.

Invites to workshops, were all followed up with telephone calls and organisations were asked to complete booking forms for all workshops to ensure any accessibility/dietary needs were accommodated before the sessions and for us the assess expectations and levels of experience in advance of the workshop.

Cultural Partners Sharing Site

During the delivery of the programme The Hamilton Project were asked by THRIVE to use the Cultural Partners Sharing Site (FENG software) to share documents, disseminate funding opportunities and market the training programme.

The Cultural Partners Sharing Site, allowed members with a login to upload documents, share events and to access information uploaded by other members. The site linked to a public facing page which included a map of Liverpool, with associated events available for visitors to the site to view, as a 'what's on' guide to events in North Liverpool.

Outcomes and Recommendations:

Final Evaluation feedback:

In the final evaluation survey, participants were asked - Do you feel the Hamilton project communicated effectively about the CBP? We used email, phone, and the sharing site?

Results - 67% Very Effective, 17% Effective, 17%, Neutral

The majority of respondents to the final evaluation survey expressed email as their preferred method of communication.

50% of the 6 respondents (5 organisations) to the final evaluation survey used the Cultural Partners Sharing Site.

Respondents were asked if they found it useful and easy to use? If no, please explain?

Only at first, I prefer networking meetings and e-mails.

Would like to have more time to use it to improve our publicity

It is a little difficult to navigate the site

Did not know about it

My Manager did

From the final evaluation of the programme and from feedback received throughout the programme, it is clear that participants varying levels of IT experience and understanding of how the Cultural Partners Sharing site worked, limited their use of the site. When marketing the workshops, the most feedback and attendance came through direct email and telephone contact.

4. Programme Content

4.1 Capacity Analysis Development Plan

Summary:

10 Capacity Analysis Development plans were completed by the arts and community organisations

The Capacity Analysis Development Plan (Appendix 1) is a tool that was used by The Hamilton Project to assess the level of knowledge and experience each participating organisation had of planning, funding and delivering arts activities. The analysis of the information collected through the plans, shaped the content of the training programme and informed the mentors what type of support was needed for the individual organisation. The plans were also designed as a tool for the community organisations to be able to assess their own capacity and training and development needs and to be able to develop a plan to address these needs.

One to one meetings were set up with each of the participating organisations by the mentors at the start of the CBP.

The aim of the one to one sessions was to:

- Help the organisation to identify their training needs
- Help the organisation to focus their activity over the next 12 months
- Support the development of potential project ideas and their realisation
- Identify potential collaborations with other participants in the programme
- Support the development of programme tailored workshops
- Support the development of the toolkit

An analysis of the completed plans:

- Identified the aims of the organisations (wider and specific)
- Helped the mentor identify training needs for the organisation
- Provided an action plan for the individual organisation

Outcomes and Recommendations:

The one to one sessions offered an opportunity for the participants to meet with the CBP team and to understand what the CBP would entail.

The mentors were able to visit participants at their venues/sites, giving them a better understanding of the facilities available, potential issues around staffing such facilities and building outlay and the potential use of the buildings/facilities.

An analysis of the completed plans gave CBP team an overview of the needs of the participating organisations to be able to develop a relevant tailored workshop programme, the detail of the individual plans also gave the CBP team the information to be able to develop specific plans with the organisations on a one to one basis.

The Capacity Analysis Development Plans were used at the beginning and end of the programme to help inform the content for the workshop programme, the individual needs of the organisations and as a self evaluation tool for the organisations taking part. The plans were used at the end of the programme as a tool to assess whether the training needs had been covered effectively through the programme, by adapting the form as an evaluation tool and asking the participants to complete the form again to assess to programmes impact.

Here is a summary of common issues and themes that identified from an analysis of the completed Capacity Analysis Development Plans:

Issues important to Participating Organisations

- Antipoverty
- Community engagement
- Community cohesion
- Creating employment
- Delivering training and up-skilling
- Promote social inclusion
- Diversionary activities for young people
- Activities for older people

Funding experience

Most organisations had experience of accessing funds through the local authority, trusts and Awards for All. There was a common need to develop an understanding of Arts Council Funding. The Grants for the Arts funding process, became the focus and template used during the workshop sessions.

Outlays

The most common outlay costs for the organisations included - building running and repair and staffing costs

Training and Development Needs

Most organisations had little or no experience of developing, managing or advocating arts projects. Some senior members of the organisation had relevant arts development experience, but wanted to use the programme as an opportunity for other less experienced members of their organisations to develop such skills. The Plan asked organisations to nominate staff/volunteers to who would benefit from programme, supporting the notion of creating 'Successors' within participating community organisations to support the long term development and capacity of the organisation.

Anecdotal feedback from the Capacity Analysis Development Plans that informed the development of the CBP:

'Don't like organisations that parachute in to do their own project – use the community, then move off'

'Sometimes feel like rent-a-community when organisations come in with outreach programmes'

'Like many other community organisations who are trying to make a difference we are restricted by our capacity and time. I don't feel that there is enough experience within our organisation in applying and attracting funds for arts & culture projects. However what we do have is the ability to develop and create excellent arts projects in partnership with other organisations. We have excellent vision and strategic direction.'

There was a common understanding and recognition of the importance of partnership working and collaborating with other organisations to increase capacity and their success rate in attracting funding. There was a need identified in the Capacity Analysis Develop Plan for organisations to develop their overall vision and strategy and to take the lead on their work with the big cultural organisations rather than continue the 'rent a community' approach identified by some of the participants. This supported the CBP

approach to developing the North Liverpool Culture Committee and encouraging collaborative working between participating organisations.

4.2 Mentoring programme

Summary:

11 arts and community organisations took part in the mentoring programme.

Participants in the programme had access to a Mentor for the 12 month period of the programme. Both Claire Tymon and Jean Laurie are industry experts with a proven track record of fundraising skills and have an understanding of scoping the potential within a community organisation context, and delivered bespoke advice on a one to one basis. Each organisation had an initial meeting to establish a relationship and to gather information on the individual training requirements of the organisation. Following this meeting the organisation had access to their assigned mentor for the equivalent of 2 days of their time over the 12 month period. This took the form of one to one meetings, phone calls and or email.

During this period the mentor supported them with:

- Identifying training needs
- Scoping existing funding routes
- Identifying and developing project ideas
- Developing funding proposals and collaborations

Outcomes and Recommendations:

Final Evaluation feedback:

67% of the 6 respondents (5 organisations) to the final evaluation survey took up the opportunity to receive mentoring support from The Hamilton Project. Those who didn't were asked why they didn't take up this support, there were no responses to this question.

For those who did take up the mentoring support, the survey asked - why did you find it useful and what were the results?:

Help with applying to Awards for All although we did not get funding, Claire was helpful and gave me top tips on how to edit long applications etc.

Yes it help the organisation to focus clearer on the work

Help with putting projects and budgets together and the results were very helpful.

100% of the 6 respondents (5 organisations) to the final evaluation survey would welcome further mentoring support on future projects or tasks.

11 arts and community organisations were mentored by Claire Tymon and Jean Laurie.

The brief for the CBP included the following output:

Assist participants in producing an agreed number of funding bids (some of which may be collaborations with another organisation in North Liverpool) within the 12 month period.

83% of the 6 respondents (5 organisations) to the final evaluation survey applied for funding in the last 12 months

The majority of this funding was for specific project and staff costs

50% of the 6 respondents (5 organisations) to the final evaluation survey, have applied for arts funding in the last 12 months

6 participating organisations received support on funding applications, some organisations received support on multiple funding bids. 11 funding bids were supported in total, including 1 collaboration bid.

Dot Arts, B2U and Tuebrook Transnational were new organisations who joined the programme after it started. The Hamilton Project also supported the North Liverpool Culture Committee to consider becoming a more formalised committee with paid staff. The WECC were mentored on funding bids including an Awards for All and were also supported with event management and risk assessments for the Out of the Blue Festival during the summer of 2010. The Rotunda was also supported on a Grants for the Arts application for a project proposal. Funding opportunities were discussed with the Liverpool Film Academy.

There were a number of organisations who did not take up the offer of mentoring. The Hamilton Project adopted some proactive approaches, such as offering dates for further one to one meetings and individual contact with suggestions of ways to develop work and suitable funding pots. This was a more successful approach and resulted in more organisations participating in the mentoring scheme.

As identified in the final evaluation survey, the mentoring element of the programme was valued by participants and is a service that all of those who completed the survey would take up if offered again in the future.

An approach recommended for the future would be to programme in pre-agreed dates with participants to meet with mentors during the programme life. This report recognises that some organisations struggle with the capacity to meet on a one to one basis, so would recommend that any face to face contact is backed up with remote support, through email and telephone contact.

4.3 Training programme

Summary:

5 training sessions and 2 development sessions were delivered over a 12 month period

12 arts and community organisations attended the training sessions

47 participants took part in the training sessions

75% (9) of the organisations have attended more than one session

Informed by the Capacity Analysis Development Plan conducted at the start of the programme and through the research led by the project team, a programme of tailored workshops were delivered. The training programme was delivered by the Hamilton Project and a selected number of creative practitioners. The trainers have a proven record in fundraising, and the appropriate coaching and training skills required to deliver training to community and arts organisations.

The training sessions were planned throughout the 12 month period, based on both individual organisational needs and feedback from Capacity Analysis Development Plan.

The workshop venues were community facilities, rotated to encourage attendance and increase accessibility.

In every workshop and at each mentoring session, the facilitators continually stressed the importance of embedding evaluation throughout the project. Participants were encouraged to attend the evaluation workshops being offered by Francois Matarasso and Gerry Moriarty.

The training programme itself utilised a variety of evaluation methods, including the more traditional and quantitative questionnaire through to qualitative and engaging methods, such as 'tops and pants', where participants were asked to provide anecdotal feedback on to cut out 'tops' for positive feedback and 'pants' for negative feedback, which were then hung on a washing line. The idea behind this approach was to demonstrate easy and accessible methods of evaluation that the participants could use and take back to their own organisations.

Training workshop sessions:

From Idea to Project – designed to help generate ideas, identify which ideas are viable and what needs to be included in a project proposal. Participants met artists, project managers and other community organisations working in North Liverpool.

Meet the Funders – designed to enable organisations to properly plan and realistically cost out a proposal, then meet a range of funders to see how their proposal fit with their priorities.

Stand and Deliver – designed to show organisations how to plan the delivery of a project, outlining all the practical considerations and how to manage the artists delivering on their behalf.

Big Society: Why Arts and Creativity? – Discussion on the 'Big Society' model and how arts and creativity can help deliver organisations objectives. Looked at ways in which the organisations can use

evidence to promote their work and successfully fundraise, and how the arts can support working with other sectors such as health, regeneration and transport to benefit the work they do with their communities.

Get Onboard – Invitation for all participants in the CBP to join North Liverpool Culture Committee. Working through the Memorandum of Understanding, what short term and long term goals should be and further development work identified.

Outcomes and Recommendations:

Final Evaluation feedback:

How do you feel the training sessions were delivered?

	Excellent	Good	Neutral	Fair	Poor
Length of time – half day and full day	40%	60%	0%	0%	0%
Venues – distance travelled	40%	60%	0%	0%	0%
Catering	40%	60%	0%	0%	0%
No of breaks	20%	60%	20%	0%	0%
Artist workshops	60%	40%	0%	0%	0%
Balance between trainer	60%	40%	0%	0%	0%

Presentation/speaking and interactivity/facilitated discussions

Other comments:

Very Knowledgeable, delivery, great Support and back up.

Do you have any recommendations for future workshop delivery?

Each organisation to give a 5-minute intro into their History and Future Goals, possibilities for partnership working.

What are the top 3 things you have taken from the training and applied in your every day work?

Networking for new projects, Capacity Building, shared skills, partnership possibilities, working together, Partnership working, Models of good practice, Stimulation of my own practice, understanding of how arts organisations plan, evaluations, how to be a successful future chief exec by leading from the front and always keep your local partners close even if they are competition, know your community, network and share

100% of the 6 respondents (5 organisations) to the final evaluation survey felt that they had received relevant training for their top training needs.

Each workshop included facilitation methods that were described by participants as being creative and inspiring, which included the input of creative practitioners to enliven the teaching experience and inspire the participants to develop interesting project ideas.

Some anecdotal workshop feedback:

'Being up on my feet/ workshop taster-as an artist it gives me practical input and reminds me why I do all this. '

'A lot of very valuable input, practical, down to earth, with a lot of experience backing it up'

'Liked being able to openly talk in the session and share experience'

"Having seen Jill's work (artist), it's given me inspiration for a project I'm currently involved in"

"The workshop was delivered in a way that encouraged us to take part and not just a formal workshop where we were not involved"

"Very enjoyable, nice to be creative"

“Jill’s presentation was great and gave me lots of inspiration”

This report recognises from the anecdotal feedback and formal evaluation from the individual sessions the relevance and benefits of bringing in creative practitioners to help facilitate and deliver ideas generating/project development workshops, and the delivery of potentially ‘dry’ subjects, such as risk assessment and recruitment skills. These creative methods help participants to generate ideas, provide inspiration, opening participants minds to the possibilities and encourage active participation in the session.

Throughout the workshop series, eight ideas were developed by the organisations working together in collaborative groups. At each workshop each of those ideas were taken a step further, with the aim to have a number of viable project proposals and partnerships set up. The ideas are ambitious their vision and scale.

Some examples of the ideas developed:

International Music Festival

An international music festival attracting not only internationally renowned artists but also an international audience. The Festival spans six months and includes:

- Free music lessons and instrument loans offered to all residents
- International artist master classes
- Opportunities to play with your musical heroes
- North Liverpool summer pops
- D-j ing workshops run by mentors who’ve already had their confidence built
- Includes dance “like the one in Barcelona”

International fashion show

- Recycling fashion items into new ones
- Partnership with Hope University
- Twinned with Paris and Milan fashion show

The Family Friendly Festival

- Surestart as a partner
- Walker Art Gallery workshops
- Cultural awareness activities for children so that they are exposed to and appreciate other cultures.
- Annual Promenade in the Park- built on current community pantomimes- the biggest community panto ever. To play in North Liverpool first then transfer to the newly refurbished Everyman theatre.

Everton Park arts centre and Sculpture Park

- Multi-cultural artworks placed in Everton Park
- A sculpture which is also a viewing point, totally accessible, subtly lit

Open access

- North Liverpool cultural activities planned by groups that include representatives of young people, disabled people etc, to create a thriving accessible programme.
- Community centres are ideas generators
- Information hub about cultural activities throughout North Liverpool available in printed form and online, through North Liverpool's own radio station and Everton telly. This allows for cross boundary marketing, consulting with the community about future cultural activity. Series of artistic community notice boards throughout North Liverpool.
- Low cost transport available
- Development of new buildings (Tobacco Factory, Everton Library, Newsham Hospital) which enhance the cultural offer
- A series of group banquets for the whole community to increase community cohesion
- Cultural sponsors- introduce a friend scheme
- Reminiscence intergenerational project

It was difficult to secure sustained attendance at workshops. A reason for this that was brought to our attention by participants was the lack of staff resources at the community centres. It was also evident that a number of participants were under pressure and were making a big effort to maintain their attendance at workshops.

A method utilised to encourage attendance, included changing the workshops from a full day to half-day session, recognising the limited capacity within the organisations for a full day out of the office/centre.

To support the team in managing the delivery and planning of the workshops, booking forms were supplied for the following workshop as part of the training packs to enable participants to complete them immediately. For each workshop, the delivery team spent time contacting participants directly via email and phone to encourage sign up to the workshops.

For future workshops, this report would recommend delivering the sessions in either half day or bite size chunks of 2/3 hr sessions. Those managing the delivery of such sessions would need to allocate enough time to follow up invites with telephone and direct one to one contact to ensure take up.

4.4 North Liverpool Culture Committee (NLCC) and Partnership Working

Summary:

1 Memorandum of Understanding was created during the course of the CBP

1 Grants for the Arts funding application drafted, from the NLCC

1 job description was developed for the NLCC

The Hamilton Project attended the North Liverpool Culture Committee (NLCC) meetings from the start of the programme, and also attended a session with Libby Mackay and Adeyinka Olushonde to discuss the establishment and funding for an Arts Development Manager role. As a mentor on the programme, Jean Laurie recommended that NLCC draft a Memorandum of Understanding to formalise the NLCC partnership and that one of the NLCC partners employ and manage the Arts Development Manager.

The team recognised and understood the challenges faced at local government level and the cuts imposed on the arts, culture and regeneration sectors. This understanding, feedback from the steering group, and analysis of training needs prompted a change of direction at the end of the programme to focus on NLCC taking the lead in becoming a more formal collaboration and developing a plan to develop itself as a deliverer of arts and culture across North Liverpool, linking in with LARC partners and applying for funding on a more strategic level.

Outcomes and Recommendations:

Final Evaluation Feedback:

83% of the 6 respondents (5 organisations) to the final evaluation survey have developed new partnerships during the course of the LARC CBP.

80% of the 6 respondents (5 organisations) to the final evaluation survey have identified more organisations that they would like to work with in the future.

83% of the 6 respondents (5 organisations) to the final evaluation survey have worked in partnership with another North Liverpool organisation to develop and deliver a project.

83% of the 6 respondents (5 organisations) to the final evaluation survey, have been involved in the North Liverpool Culture Committee during the past 12 months

50% of the 6 respondents (5 organisations) to the final evaluation survey have worked in partnership on funding bids with another organisation in North Liverpool.

This report recognises the importance of the future development of NLCC as it has a key role to play in the sustainability of the CBP and the partnerships and projects that are being developed. NLCC offers an ongoing forum for discussing ideas, developing partnerships, joint fundraising and delivery, meeting many of the objectives of the LARC CBP. There is an opportunity for the NLCC to raise their profile as a collaboration of community organisations delivering arts led regeneration and cultural activities.

The CBP held two development sessions with the NLCC and provided a draft Memorandum of Understanding to help formalise the group and support them in applying for larger pots of funding to deliver longer term projects.

These sessions included supporting the network identify their short term and long-term goals and to write a joint proposal to Grants for the Arts (ACE) to apply for funding for their development (marketing, dedicated Arts Development Worker and first joint project). The network aims to position itself as an obvious commissioner/deliverer of Arts and Cultural Services across North Liverpool, programming with the bigger cultural organisations (LARC Partners) at a more strategic level.

Future links have been supported with Culture Liverpool and members of the NLCC will be participating in the Beautiful North Conference on the 18th April as facilitators to explore the opportunities and what they can offer the initiative.

The conference with Culture Liverpool offers an opportunity for NLCC to be showcased as an example of grassroots organisations taking the lead and informing others of the importance of collaboration. This event will raise the profile of the programme, NLCC and inform key decision makers of the recommendations and lessons learnt from this process.

4.5 Toolkit

Summary:

A toolkit has been developed alongside the programme of activity. This toolkit ensures that future participants of the programme have the building blocks to maximise their capacity and deliver successful projects that support culture-leading regeneration. The toolkit is a PDF resource which is available online and rich content made available through online resources such as the cultural partners sharing website. It includes all materials and content from the programme including:

- Template for a Capacity Analysis Development Plan
- Workshop training materials
- Evaluation feedback from the programme
- List of useful contacts (funders, North Liverpool community and arts organisations, interested outside stakeholders, relevant advisors and agencies)

Outcome and Recommendations:

This resource includes all of the workshop materials and templates and the 8 ideas developed from the start of the training programme.

The toolkit should be disseminated to other community organisations in Liverpool as a resource and made available online through the LARC website to support the legacy of the programme.

5. Final Evaluation Survey

Summary of Final Evaluation Survey Results:

A final evaluation survey, based on the topics and questions in the initial Capacity Analysis Development Plan, was sent to 30 individual participants of the CBP, utilising an online survey tool – Kwiksurvey. 6 individuals have completed the survey (20%) from 5 different community organisations. Following an email with a link to the survey, The Hamilton Project called each participant, to ensure they were able to access the survey and to answer any specific questions concerning the survey and its purpose.

Each section of this report include a summary of the results which demonstrated the CBP - successes, lessons learnt and evidence to support recommendations for future work.

General comments on the delivery of the CBP include:

I hope it will continue in it's support to Community organisation who need this vital resource.

It has improved my craft and ability to work in my position.

How do you feel you have benefited from taking part in the programme?

I understand how to be a good leader now, how to shape projects, gather feedback and work with local orgs and bigger orgs to our and their benefit.

Skills and knowledge

I have gained knowledge, and understanding. I will incorporate into my role and CPD, this is a great resource, with no jargon... Very adaptable to all projects, well-constructed time lines in each element and clear progression routes. Many thanks for this opportunity. I hope to be able to access this vital service in the future.