



Case Study: Greenock Arts Guild Ltd 2012

Contact Details:	<p>Address: Arts Guild Theatre, Campbell Street, Greenock, PA16 8AP</p> <p>Tel: 01475 723038</p> <p>Email: Julie.ellen@artsguildtheatre.co.uk</p> <p>Web: www.artsguildtheatre.co.uk</p>
Key Contact:	Julie Ellen
Legal Status:	<p>Charity Number SC003030</p> <p>Company Number SCO24805</p>
Background:	<p>The Arts Guild Theatre Greenock (becoming The Beacon Arts Centre) has been for years the primary arts venue in and for the Inverclyde area, hosting a range of events from all disciplines including music, drama, dance, comedy, festivals and visual arts. Thousands of people pass through the doors of the current theatre every month. As well as the full programme of events held in the main theatre and studio theatre all year round, it also houses many local community groups, enabling a broad spectrum of groups to benefit from its facilities and programmes. In 2012 a new premises, The Beacon Arts Centre will open its doors and continue to build upon the already successful tradition of arts provisions in the area.</p>
Support Accessed:	<ul style="list-style-type: none"> ○ None currently through SEN sources, but certain to in the future. ○ 2011/12 has seen considerable input from Creative Scotland and the Lottery ○ Creative Scotland's 'First in a lifetime' project in particular ○ Additional funding has been received for the building of The Beacon Arts Centre from trusts and foundations including, but not limited to the Andrew Lloyd Webber foundation, BigLottery and the Scottish Investment Fund.
Future Plans:	<p>The building and development of the new premises is due to be finished at the end of 2012. Incorporated in its agenda is the expansion of artist provisions including in-kind support for residents and touring companies, the development of projects which address local community issues and the artistic expression of local residents and the development of relationships with local healthcare community partnerships.</p>
Lessons Learned:	<ul style="list-style-type: none"> ○ Maintaining a varied and consistent arts programme delivery through unintended delays to the building of a new premises. ○ Seeking funding from a varied number of sources in order to realise large-scale projects for both arts programmes and structural facilities.
Best Practice examples / potential for	<ul style="list-style-type: none"> ○ Creation of a holistic support package for resident artists and touring organisations. ○ Development of local arts programming focused on inclusion of local communities in areas of deprivation; introducing them to arts in their communities with their own agenda

replication	<p>as focus, subsequently leading into a connection with the arts space itself.</p> <ul style="list-style-type: none"> ○ Implementing social impact measures into the organisation's projections for future practice.
Enterprising Activity:	<ul style="list-style-type: none"> ○ Strategic relationship with local healthcare community partnerships developing projects attentive to community learning development and also working together through the local health authority for access to funding.
Transferable skills / knowledge:	<ul style="list-style-type: none"> ○ Strategic development and execution of large-scale premises build and move. ○ Design of core arts programmes that cater to a diverse group of visitors and attend to the needs of local groups, particularly those disadvantaged and lacking access to the arts. ○ Exploration and engagement with varied funding and income streams to realise targets.





Progress to date:	<p>Following recent setbacks regarding delays to the Beacon Arts Centre, a contingency plan has been developed to re-house those activities that can not yet take place in the new premises. Staying in the old building and negotiating with other parties concerned with both the old premises and the new have meant that the arts programme can continue whilst structural hand-overs are renegotiated. The latest projected hand-over date for The Beacon Arts Centre is December 2012.</p> <p>The new building will form a key community focus as part of the wider regeneration of former industrial land along the Inverclyde waterfront. The Beacon Arts Centre will house a 500 seat main auditorium together with a 130 seat studio theatre, 3 large rehearsal rooms and a riverside café / bar with outstanding views over the Clyde. The total project cost is £9.3million</p>
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Case Study: Out of the Blue 2012

Contact Details:	<p>Address: Drill Hall, 36 Dalmeny Street, Edinburgh, EH6 8RG</p> <p>Tel: 0131 5557100 Email: rob@outoftheblue.org.uk Web: www.outoftheblue.org.uk</p>
Key Contact:	Rob Hoon
Legal Status:	Company Ltd by guarantee with charitable status
Background:	<p>Out of the Blue was established in 1994 as a small gallery off Edinburgh's Royal Mile, with the aim of making the arts more accessible. In 1996 it instigated the conversion of the old bus depot offices on New Street into a 13,000 ft² multi-disciplinary arts centre and subsequently relocated there. In 2003 Out of the Blue again relocated; leaving the New Street venue for the Drill Hall, Dalmeny Street. 2010 saw major redevelopment work and a grand reopening of the Drill Hall, which strengthened the organisation's position as an important contributor to Edinburgh's cultural scene. Further improvements have seen more office/studio space available at Dalmeny Street as well as at the Powerhouse venue at Portobello, and explorations into the provision of further 'hot desking' space are currently being made at the Drill Hall.</p> <p>The Bongo Club, an external venue and integral revenue earner generates income which supports Out of the Blue and it's other projects without cost to the government, council, taxpayer or lottery ticket buyer, but is currently in need of relocation. The Bongo Club and Drill Hall café are trading entities in support of the aims of Out of the Blue as a charitable trust.</p> <p>Besides keeping all of these areas running as smoothly as the conditions allow, Out of the Blue promotes and coordinates live music events involving groups and artists from Edinburgh and the world, a constantly changing programme of exhibitions of work by Dalmeny tenants to International artists, public and community art projects, an ongoing educational programme and more.</p>
Support Accessed:	<ul style="list-style-type: none"> ○ Out of the Blue has a turnover in excess of £1 million, only £25,000 of that is received in the format of grants, the rest is earned income. ○ Use of the CCSEN is limited to attendance to network meetings, keeping up to date on policy and legislation. ○ Advice and expertise accessed has practical uses when looking for help dealing with particular issues. ○ Potential for approaching the network in discussions over the development of the café, and looking at external measures such as promotion and catering.


Future Plans:	<ul style="list-style-type: none"> ○ Securing a new venue for the Bongo club due to the withdrawal of its current lease. ○ Further development of the café ○ The provision of 'hot desking' space
Lessons Learned:	<ul style="list-style-type: none"> ○ Dealing with aforementioned withdrawal of lease for significant venue. Overcoming this problem through partnership working. Exploring avenues concerning building permissions and finance in order to develop a strategy with potential funders to solve the current lease expiry as swiftly as possible.
Best Practice examples / potential for replication	<ul style="list-style-type: none"> ○ Maintaining a multi-faceted enterprise which encompasses numerous needs for the community in terms of entertainment, hospitality and retail. ○ Partnership working for promotional means.
Enterprising Activity:	<ul style="list-style-type: none"> ○ Developing the drill hall café as a training project for young people out of education and for those in need of support through volunteering and skills acquisition. ○ Further development of the drill hall to accommodate over 100 artists in studios across many mediums. The creation of a “hub” has enable artists to work together and support each other. ○ The development of numerous, broad activities for the public.
Transferable skills / knowledge:	<ul style="list-style-type: none"> ○ Managing a large enterprise that caters to numerous community needs. ○ Negotiation of developments in regards to infrastructure, resources, personnel and creative programmes for entertainment purposes. ○ Devising training options for disadvantaged young people.
	
Progress to date:	<p>Out of the blue has developed its artist provisions and the drill hall café substantially, succeeding in the creation of two enterprising facets to the organisation that a large number of residents and other groups rely on regularly.</p> <p>The importance of the Bongo Club cannot be understated, and Out of the blue are currently working with the council in order to establish new premises swiftly. Many people use the Bongo Club for clubs, workshops and other events, and it is an essential generator of income for the organisation. Overcoming the expiry of its lease through partnership work and capitalising on the fact that it is so established will assist Out of the Blue in their negotiations</p>

[REDACTED] with potential funding groups. There are current discussions taking place with developers over a new location in order to resolve the issue.



Case Study: Media Co-op 2012

Contact Details:	Address: 406 White Studios, Templeton on the Green, 62 Templeton Street, Glasgow G40 1DA Tel: 0141 5519813 Email: info@mediaco-op.net Web: www.mediaco-op.net
Key Contact:	Louise Scott
Legal Status:	Not-for-profit Media Co-operative No of staff: 7 (5 members of organisation, 1 close to becoming a member and another currently FT for 6 months)
Background:	<p>Formed in 2005 out of a group of media professionals wishing to come together to pool their skills and work co-operatively. Media Co-op is a social enterprise dedicated to creating DVDs and webclips for social enterprises, charities, co-operatives and the public sector. They view visual communication as a crucial tool in the fields of promotion, awareness-raising, training, lobbying, advocacy, campaigning, evaluation and fund-raising, and their award-winning team of media professionals holds genuine ethical commitments alongside their broadcast-quality production values.</p> <p>Unlike the average corporate production company, media co-op is a workers' co-operative of individuals with a lifelong active commitment to social change and volunteering. They all hold Enhanced Disclosure for working with vulnerable people, and pride their organisation as the only social enterprise to be selected as one of NHS Scotland's preferred suppliers – after rigorous assessments for quality and value for money.</p>
Support Accessed:	<ul style="list-style-type: none">○ Senscot has provided assistance with: networking and communications with other organisations, suppliers, and utilizing and progressing a level 2 Scotland UnLtd grant.○ Support with confidence building in relation to funding applications was also provided by

	<p>Senscot, as was help moving to the current premises along with the acquisition of professional equipment.</p>
<p>Future Plans:</p>	<ul style="list-style-type: none"> ○ To build within itself, to provide further depth to current operations; developing Media Co-op's own infrastructure and taking on further, perhaps larger, projects. ○ Soon to be pitching for a big project in an area that differs slightly from past projects and will require a partnership between in-house operations and an external team.
<p>Lessons Learned:</p>	<ul style="list-style-type: none"> ○ Going through the process of discovering “who they were”, leading to the realisation that their co-op model is not quite suited to everybody. ○ Having clear guidelines on what a Co-op is, and what peoples’ responsibilities are within the organisation – the need for clarity, in order that people do not just come in to work, but understand that they are actually the owner of a business.
<p>Best Practice examples / potential for replication</p>	<p>Identifying and building upon a strong core team that is committed to the shared philosophy of co-operative working.</p>
<p>Enterprising Activity:</p>	<p>Although through startup the decision was made to be fully committed to self-sufficiency, collaborative projects (such as the Skye Toll Bridge production) enable participation in productions that would otherwise be unobtainable/out of budget scope for Media Co-op.</p>
<p>Transferable skills / knowledge:</p>	<ul style="list-style-type: none"> ○ Establishing and maintaining a stable co-operative model ○ Dealing with media production projects and contracts which involve a wide range of stakeholders and partners.
	
<p>Progress to date:</p>	<ul style="list-style-type: none"> ○ As the organisation has progressed, more people have become involved, and are more involved in the Co-operative aspect of the organisation also. ○ The acquisition of suitable premises has made a significant impact.



Case Study: Scottish Traditional Boat Festival 2012

Contact Details:	<p>Address: Scottish Traditional Boat Festival, The Salmon Bothy, Links Road, Portsoy, Banff, AB45 2SS</p> <p>Tel: 01261 842951</p> <p>Email: contact@scottishtraditionalboatfestival.co.uk</p> <p>Web: www.scottishtraditionalboatfestival.org.uk</p>
Key Contact:	Roger Goodyear
Legal Status:	Company Ltd by Guarantee with Charitable Status
Background:	<p>Established as a community project in 1994, The Scottish Traditional Boat Festival (STBF) covers a broad spectrum of maritime and rural culture, engaging participants and visitors through sailing, crafts, traditional music and dance and the region's food and drink.</p> <p>Trustees and Directors at STBF each oversee a "sub group" of volunteers. The core team comprises approximately 55 volunteers, with that number expanding beyond several hundred during the festival itself.</p> <p>Activities such as food fairs with demonstrations by young local chefs, sports events including 2km and 10km runs, and musical tutorials for primary school pupils that culminate in concerts performed at the festival enable STBF to justify itself as a "unique picture of maritime, musical and culinary heritage of the region".</p> <p>Participation in Creative Scotland's '2012: Year of Creative Scotland' programme, and the acquisition of funding in relation to this has enabled STBF to continue its dedicated programme of outreach in the community also.</p> <p>In 2011, the estimated contribution to the local economy from STBF was in excess of £3,000,000. With the festival recording over 16,000 visitors in the same year.</p>
Support Accessed:	Keen to engage with other members of the Cultural and Creative SEN and to take advantage of support. Willing to collaborate across the network and build a stronger platform of communication.
Future Plans:	<ul style="list-style-type: none"> ○ Turning STBF into an umbrella organization that will facilitate community activities year round. Further development of the STBF's Youth Music Initiative being an example of this. ○ Continued development of the Shore Street buildings to incorporate a workshop for boat building, a public viewing area, toilets and other facilities. ○ The provision of training for local craftsmen and apprentices in the building industry. ○ Ensuring the caravan site is transformed into a high quality accommodation centre,

	increasing local employment opportunities and tourist amenities.
Lessons Learned:	<ul style="list-style-type: none"> ○ Introducing measures to assess and combat low turnout figures and their subsequent financial repercussions. ○ Challenges of volunteer fatigue
Best Practice examples / potential for replication	<ul style="list-style-type: none"> ○ Maintenance of strong volunteer network ○ Commitment to growth and development, advancing beyond the original premise of the festival
Enterprising Activity:	<ul style="list-style-type: none"> ○ Successful implementation of a traditional music tutorial initiative in local primary schools. ○ Acquisition of new assets and properties for year-round community use and festival expansion. ○ Development of the Portsoy caravan site. ○ Hosting one of The Moray Firth Gansey Project's last ever exhibitions of fishermen's jumpers <ul style="list-style-type: none"> ○ Hosting the regatta of St Ayles skiffs from members of the Scottish Coastal Rowing Association. The skiffs are community based projects encouraging members of the community to become involved in the building process, utilizing existing skills or participating as a complete novice.
Transferable skills / knowledge:	<ul style="list-style-type: none"> ○ Long term retention of volunteers overseeing entire festival operations throughout the year.



Progress to date:	<ul style="list-style-type: none"> ○ During 2011, STBF completed the acquisition of assets of the former Portsoy Maritime Heritage, assets which include the Shore Street buildings and a number of boats of heritage interest. 2012 has seen the acquisition of the Portsoy Caravan site, enabling an alternative income stream. ○ Full Museums+Galleries Scotland Accreditation achieved, providing the continued facilitation of talks, presentations, workshop, music performances and year-round group activities that include visual art, knitting, crafts, pilates and the camera club.
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Case Study: Timespan Museum and Arts Centre 2012

Contact Details:	Address: Dunrobin Street, Helmsdale, KW8 6JX Tel: 01431 821327 Email: director@timespan.org.uk Web: www.timespan.org.uk
Key Contact:	Anna Vermehren
Legal Status:	Charitable company limited by guarantee No of volunteers: Approximately 30 Non-executive board of 8 members Currently 8 members of staff
Background:	<p>Timespan is a creative heritage and arts development hub based in Helmsdale, Sutherland in the North East Highlands of Scotland. It is a meeting place between the past and the future; linking culture, heritage, the arts, people and their ideas. It was founded in 1986 with the aim of providing the community and visitors with an insight into the fascinating history of Helmsdale and its surrounding area, and was developed from a small local heritage centre into an award-winning museum and the only public contemporary art gallery in Sutherland. Subsequently, it provides a high quality venue and outreach opportunities for researchers, artists, volunteers, audiences and participants.</p> <p>Timespan focuses on the people it serves; on pushing at the leading edges of creative exploration in and between arts and heritage; on access to excellence, collaborations, artist and researcher development and vibrant community engagement. Its persistent aim is to challenge perceptions of what can be delivered by a cultural organisation rooted in the distinctive, but fragile, social and economic ecology of this large, rural and remote area.</p>
Support Accessed:	<ul style="list-style-type: none">○ Have commenced an endowment fund appeal which it is hoped will bring up to £1million over the next two years.

Future Plans:	<ul style="list-style-type: none"> ○ Ambitious to make international connections, firstly with Iceland and subsequently with other countries in the Northern belt. Increasing the amount of artist residencies, whilst maintaining exhibition levels.
Lessons Learned:	<ul style="list-style-type: none"> ○ 2 major structural redevelopments of the centre were big challenges. Maintaining the coverage of core costs whilst continuing to improve facilities and artistic programmes.
Best Practice examples / potential for replication	<ul style="list-style-type: none"> ○ Arts based outreach programmes for local communities and beyond.
Enterprising Activity:	<ul style="list-style-type: none"> ○ Partnership working with curators from the central belt to receive advice on arts programme. ○ Collaboration in Helmsdale with the Highland Games Committee, as well as partnership with Inverness museums and galleries and Northlands Glass. ○ Seeking and implementing alternative revenue streams (such as an endowment fund appeal) in order to cover core costs, which are a challenge to cover from visitor revenue alone.
Transferable skills / knowledge:	<ul style="list-style-type: none"> ○ Maintaining creative operations during demanding upheavals of space and resources. ○ Developing a strong staff base and engaging large numbers of volunteers successfully. ○ Operating a remote cultural facility to a high standard.
	
Progress to date:	<p>Following a significant redevelopment in 2007, the museum and gallery now meet the latest national display and conservation standards and they have also added a community workshop space, IT suite, artist studio-flat, storytelling room, archive and riverside geology garden.</p>