This study was commissioned by NCVO and delivered by Andy Parkinson from Consilium Research & Consultancy and Sarah Wilkie from RedQuadrant.

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Executive Summary

Introduction

In April 2015 Consilium Research and Consultancy (Consilium) was commissioned by the National Council for Voluntary Organisations (NCVO) to deliver the evaluation of the first phase of the Cultural Commissioning Programme. The Cultural Commissioning Programme (CCP) is a 3-year Arts Council England funded programme which works with arts and cultural organisations across England to help them better engage in public sector commissioning, with public service commissioners to help them understand the potential of arts and culture to deliver their outcomes, and also with policy makers and stakeholders nationally. The first phase of the programme was launched in July 2013 and is scheduled to complete in June 2016. This phase of the programme has been delivered by NCVO, in partnership with New Philanthropy Capital (NPC) and the New Economics Foundation. This will be followed by a second phase of the programme which has been funded by a carried forward budget from phase 1 and will continue until December 2017 delivered by NCVO.

The external evaluation of the CCP has focussed on generating in-depth information from a sample of cultural organisations, commissioners, policy makers and influencers involved with the programme, to obtain a picture of the extent to which it has enabled them to engage with cultural commissioning. It has complemented the internal evaluation data that has been generated by the CCP delivery team which has focused on gathering primarily quantitative data on self-reported changes amongst those involved as well as participation numbers and dissemination and use of CCP resources. The external evaluation has been guided by the following key lines of enquiry:

- Do arts & cultural organisations and commissioners report of changes in their relationships with each other? If so, in what way?
- Is there evidence that resources to support cultural commissioning have increased or are likely to increase?
- Is there evidence that arts & cultural organisations have diversified their income through commissioning or will be in a stronger position to do so in the future?
- Has arts and cultural activity been written into more commissioner plans or are there plans to do so?
- Is there evidence that the quality of cultural commissioning is improving?
- Have audiences / participants for arts and cultural programmes been diversified as a result of engagement in commissioning, or are they likely to be diversified as a result?
- Is there evidence of impact measures being embedded in arts and cultural organisations’ strategic plans?
- Do policy makers and influencers report increased awareness of the value of arts and cultural providers on public service outcomes?
- Do policy makers and influencers report increased interest in supporting cultural commissioning at a strategic level?
- Have networks / consortia of arts & cultural organisations been established or strengthened in relation to progressing cultural commissioning?
- In the views of the organisations sampled, what external factors have affected the wider context for cultural commissioning, and how have these acted as barriers or enablers?
Background to the Programme

Arts and cultural organisations already play a valuable role in addressing social challenges and delivering public services. Evidence indicates that arts and cultural activities can offer a strong contribution to achieving social outcomes and also contribute to the design of effective services by helping people to articulate their needs.

However the delivery of public services is undergoing significant changes with commissioners facing a range of challenges including reduced budgets, increasing demand for services and support, integrated commissioning models and changes in regulation. In this context many commissioners lack the freedom or confidence to innovate and pilot new approaches to meeting local needs, including those delivered by arts and cultural organisations.

The Cultural Commissioning Programme’s scoping research report published in 2014 provided a snapshot of the arts and cultural sector landscape and the context of commissioning. The report highlighted the importance of organisations seeking to deliver public services through commissioning being seen as credible, effective organisations which understand the area in which they are hoping to work. For their part commissioners have an important role in making processes and opportunities as transparent and accessible as possible.

Commissioning Landscape

During the last few years the roles and functions of public bodies have been changing. Increasingly, instead of providing many services directly, public bodies are now looking to external organisations and companies to provide services on their behalf. Public bodies have been moving in the direction of becoming purchasers, rather than direct providers of services. The challenge for arts and cultural sector organisations is to understand these new structures and locality led commissioning approaches.

Findings in relation to CCP

Highlighting the positive contribution that arts and cultural providers can make in achieving public service outcomes is a critical and necessary first step in establishing dialogue between commissioners and the arts and cultural sector. Relationship building and face-to-face networking is essential in forging sustainable links between commissioners and arts and cultural sector providers. Failure to build effective relationships can have adverse consequences for engaging in local commissioning activities with arts and cultural organisations not invited to market engagement events and being excluded from potential consortia development.

The Learning Programme has been successful in significantly increasing the knowledge and skills of arts and cultural organisations to support them in engaging with local commissioning. Evidence from the internal evaluation also demonstrates that it has improved the confidence of arts and cultural organisations to diversify their income and audiences through commissioning and produce high quality work in a public service context.
The first phase of the programme has invested considerable capacity in raising awareness of the value of arts and cultural providers on public service outcomes through the National Seminars and Making Connections events and through the production and dissemination of case studies and resources. Effort has been directed at identifying and engaging key influencers and policy makers who have the ability to embed the role of arts and culture in national commissioning strategies or reference their role clearly in commissioning guidance. This policy work is beginning to bear fruit with the programme promoted by a wider range of ‘non-arts’ partners and referenced in national guidance and policy documents. The programme has also made progress in building a network of leaders who have a greater awareness and understanding of the value of arts and cultural providers on public service outcomes and an interest in supporting cultural commissioning at a strategic level.

Evidence from consultations and analysis of the programme’s internal evaluation data demonstrates the positive progress that has been made in enabling the key objectives of enabling arts and cultural organisations to engage in more delivery of public services by encouraging commissioners to make more and better use of their local cultural infrastructure. Commissioners engaged in the National Seminars and Making Connections events report an increase in their awareness of the potential for arts and cultural organisations to deliver their outcomes and their confidence to develop relationships with arts and cultural providers.

This is particularly evident in the work in Gloucestershire and Kent as part of the Commissioning Partners pilots. In both areas new funds are being directed to support arts and cultural delivery and cultural commissioning activity. In Kent’s mental health service there are now nine arts organisations involved in delivery and in Gloucestershire there are thirteen organisations involved in delivering pilots that contribute to addressing the health and wellbeing needs identified by the CCG. The work is still ongoing, however both have already provided useful learning and commissioning models that can support cultural commissioning in other localities. These have been summarised in the CCP’s The Art of Commissioning report.

The outcome of the co-design and co-production work led by Gloucestershire CCG has the potential to inform the commissioning practice of other CCGs as well as demonstrating the contribution of arts and cultural organisations in meeting clinical priorities. In Kent the opportunities presented by the pilot are being used to reshape the approach to commissioning services, including the re-letting of the Community Mental Health and Wellbeing Service and the Older People Services contracts, by making explicit reference to the role of arts and culture.

The Cultural Commissioning Locality Projects are helping to create space for dialogue between arts and cultural organisations and public service commissioners. This is serving to raise the understanding of commissioners on the value of and role for arts and cultural organisations in meeting outcomes as well as providing arts and cultural organisations with a clearer route into commissioning processes. The projects have also helped to bring together arts and cultural sector organisations, thus establishing a degree of infrastructure that is enabling the sector to present a coherent voice and point of contact for commissioners.
With external support these projects have helped the cultural sector to produce and present a coherent and easy to understand ‘offer’ to commissioners. This has been valuable in achieving traction with key decision makers and securing local support for piloting projects to build a local evidence base to inform future commissioning activity. This seems to suggest potential for direction of travel and in at least two of the project areas local commissioners and arts and cultural organisations are actively exploring partnership bids to secure external funds.

The pace of progress across the Cultural Commissioning Locality Projects has been influenced by a range of factors including the level of cultural sector infrastructure in place at the start of the project, ongoing restructuring of key public services and the effectiveness of local brokerage in bringing the cultural sector together.

The **Social Impact Seminars** have proven valuable in increasing arts and cultural organisations’ confidence, understanding and skills to evidence the impact of their work on public service outcomes. This can encourage more arts and cultural organisations to embed social impact measures within their strategic plans.

Understanding the local context for commissioning and the level of organisation of the cultural sector is important. Evidence from the programme suggests that there may be some key attributes and characteristics that need to be in place to enable a successful and sustainable model of cultural commissioning to be developed at a local level, such as strong leadership, an effective approach to commissioning and an organised and networked arts and cultural sector.

**Wider findings**

Whilst the first phase of the cultural commissioning programme has been able to make significant progress in realising many of the opportunities for alignment outlined in the initial scoping report, landscapes in both the public sector and art and cultural sector continue to shift. Maintaining alignment and links between commissioners and arts and cultural sector organisations is highly challenging due to a range of external factors.

The most obvious, and perhaps significant, pressure relates to decreasing budgets facing many public services including CCGs, public health and adult social care. As a result, commissioners are balancing immediate and acute needs with a need to invest in a long-term strategy and preventative work. As budgets continue to come under close scrutiny there is a danger of commissioners retrenching and focusing on more traditional service models rather than exploring and co-designing new services in collaboration with the arts and cultural sector. By their very nature, preventative approaches are difficult to evidence and commissioners may find it increasingly difficult to invest in preventative work. The extent to which preventative agendas are accepted varies greatly depending on the preferences of local commissioners and the budgets in question.

At the same time the arts and cultural sector continues to face its own financial challenges with continued reductions in local authority arts spending and withdrawal of direct arts services. Many arts and cultural sector organisations are also facing gradual reductions and/or withdrawal of their grant funding from local authorities.
There is a real risk that without effective policy support public service commissioners and the arts and cultural sector may experience a degree of drift as both direct capacities to respond to more acute pressures within their respective sectors. Continuation of the work using the momentum achieved by the first phase of the cultural commissioning programme can assist in addressing these challenges.

Achieving a shared understanding amongst leaders, senior managers and local politicians is important in creating opportunities for genuine discussion and a willingness to collaborate and innovate. As such consistency of message and approach will assist in building relationships and strategic and operational links between public services and arts and cultural sector organisations. The process of raising awareness of, and interest in, cultural commissioning amongst policy makers and influencers cannot be regarded as a one-off activity.

The restructuring evident in public service organisations at both national and local levels has the potential to dilute the impact of policy work and the connections made through the programme to date.

It is important for the second phase of the programme to maintain the profile of cultural commissioning through respective professional development programmes including LGA’s Leadership Essentials for elected members, the Clore Leadership programme for cultural leaders and the Commissioning Academy for public service commissioners. Consistency of message and support around cultural commissioning across these three leadership programmes can help to facilitate stronger links and more opportunities for arts and cultural organisations at a local level.

Establishing a coherent network of arts and cultural sector organisations can help to encourage collaboration to design and deliver services that meet commissioner priorities and facilitate involvement in commissioner’s market shaping activities. However each area differs in terms of the way arts and cultural sector organisations are organised. As such the level of resources and timescales required to organise the sector to support engagement in local commissioning can vary considerably with a resultant impact on the pace of developing a cultural commissioning model.

Whilst there is evidence that some commissioners have allocated resources to support capacity building and service design work (as part of their market shaping role) this is by no means common practice and still may not enable or encourage some arts and cultural organisations to engage in a commissioning process. Further work may be required to map the role and involvement of VCS infrastructure organisations in local commissioning activity and identify opportunities to plug arts and cultural sector organisations into these processes.

Expanding the range of guidance and policy resources published by central government departments and national level organisations to whom commissioners are accountable can facilitate greater dialogue with arts and cultural organisations at a regional and local level. As such continued effort should be directed at gathering and presenting evidence to key policy makers in order to secure greater recognition of the role of arts and culture in meeting national and local policy objectives.
CCP’s work with the APPG for Arts, Health and Wellbeing can help to identify priorities for evidence gathering and draw on academic expertise to facilitate access to and increase awareness of key sources of evidence. It is also important to enable arts and cultural organisations to draw on / develop their own evidence and use to influence locally, since this is the point at which commissioning decisions are made.

The absence of a robust baseline and system for tracking metrics linked to investment trends around cultural commissioning means it is not possible to accurately ascertain the extent to which the first phase of the programme is leading to increased opportunities for arts and cultural organisations. Consideration may be given to commissioning an annual survey of arts and cultural organisations to produce reliable aggregated figures and data on commissioned income.

**Recommendations for CCP Phase 2**

**Priority**

- The programme should establish links with the new Commissioning Academy provider as a route to raising awareness and supporting skills development for future leaders and commissioners. Links should also be maintained with the LGA Leadership Essentials Programme and the Clore Leadership Programme to maintain the profile of cultural commissioning for future leaders.

- The programme should identify opportunities to align with CLOA and Sport England’s work in supporting local authority sport and leisure professionals to engage more effectively with commissioners and commissioning in order to share learning.

- Consideration should be given to collating and publishing evidence of the contribution of the arts and cultural sector to meeting the objectives of the NHS Five Year Forward View and the Care Act. This should be explored as part of continued dialogue with the APPG for Arts, Health and Wellbeing and with other bodies such as Public Health England and the What Works for Wellbeing Centre.

**Secondary**

- Consideration should be given to commissioning an annual survey of arts and cultural organisations to produce reliable aggregated figures and data on commissioned income. CCP could explore options to incorporate a small number of questions as part of existing surveys such as the Private Investment in Culture Survey. ACE may also consider incorporating relevant questions with its monitoring framework for NPOs and MPMs.

- The programme should undertake to survey CCG Clinical Leads and ADASS members to ascertain their awareness of the value of arts and cultural providers in meeting local health and care priorities.
Recommendation for other bodies

- The Department for Culture, Media and Sport and Department of Health should consider how they might work together to support arts and cultural interventions which provide cost effective solutions to the health sector, prevent the need for acute interventions and enable people to better manage long term conditions.

- NCVO should investigate the feasibility of securing external funding to undertake consultation with VCS infrastructure bodies to identify their current level of engagement and dialogue with the arts and cultural sector.

- Arts Council England should consider how its Relationship Managers cohort can support arts and cultural organisations around cultural commissioning, and how it would work with local and other partners to this end.

- Arts Council England should explore opportunities to enable arts and cultural organisations to utilise social value measurement approaches as part of existing monitoring and performance management systems.

- Arts Council England should consider ways in which it can, with partners, support the development of local consortia in order to facilitate links with local commissioners and strengthen the position of the sector in bidding for commissioning opportunities.

- The two Commissioning Partners pilots, the five Cultural Commissioning Locality Projects and all organisations featured in the case study resources and events have all made valued contributions in supporting the objectives of the CCP. These and other arts and cultural organisations and consortia should disseminate their achievements and learning through their networks, to secure greater recognition for themselves and for the field of work more generally, and that they seek opportunities for peer learning.
1. **Introduction**

1.1 In April 2015 Consilium Research and Consultancy (Consilium) was commissioned by National Council for Voluntary Organisations (NCVO) to deliver the evaluation of the first phase of the Cultural Commissioning Programme. The Cultural Commissioning Programme (CCP) is a 3-year Arts Council England funded programme which works with arts and cultural organisations across England to help them better engage in public sector commissioning, with public service commissioners to help them understand the potential of arts and culture to deliver their outcomes, and with policy makers and stakeholders nationally. The first phase of the programme was launched in July 2013 and is scheduled to complete in June 2016. This phase of the programme has been delivered by NCVO, in partnership with New Philanthropy Capital (NPC) and the New Economics Foundation.

1.2 This will be followed by a second phase of the programme which has been funded by a carried forward budget from phase 1 and will continue until December 2017 delivered by NCVO. This phase of the programme will focus on working with key policy makers and stakeholders to embed support for cultural commissioning, supporting models of good practice on the ground to strengthen them and helping to secure recognition amongst key policy makers and stakeholders of the opportunities that replicating these models can offer.

1.3 The programme is a strategic programme which is both testing and developing the opportunities for cultural commissioning (commissioning by the public sector of arts and cultural providers to deliver outcomes). Through a range of workstreams, it is supporting growth in skills, understanding and relationships, and is helping to make the case for cultural commissioning at policy and strategic levels.

1.4 The purpose of evaluating the CCP is to determine, from those organisations which have been involved with the programme, the extent to which it has enabled:

- Arts and cultural organisations to engage in more delivery of public services; and
- Public service commissioners to make more and better use of arts and cultural organisations to deliver public service outcomes.

1.5 Based on findings from the CCP research and scoping phase and in consultation with Arts Council England, the three areas of focus agreed for the programme were:

- Mental health and wellbeing;
- Older people; and
- Place-based commissioning.
1.6 The scoping research report, Opportunities for Alignment (2014), mapped the arts and cultural sector’s experiences of public sector commissioning to date, examined the public service commissioning landscape and highlighted opportunities for relationships between the sector and commissioners to be strengthened in the future.

1.7 The report contains messages not only for arts and cultural organisations and commissioners, but also for organisations which can influence the way commissioning works. The findings from the research have informed the workstreams and strands of the CCP (see Appendix 1) as well as supporting the production of an evaluation framework for the programme (see Appendix 2 for Programme Outcomes Triangle and Indicators).

1.8 This external evaluation of the CCP has focussed on generating in-depth information from a sample of cultural organisations, commissioners, policy makers and influencers involved with the programme, to obtain a picture of the extent to which it has enabled them to engage with cultural commissioning. It complements the internal evaluation carried out through some of the workstreams including the collation of questionnaires to capture self-reporting of change amongst those involved as well as data related to the dissemination and use of guidance and resources produced to support commissioners, policy influencers and arts and cultural organisations.

1.9 This final report provides an overview of the extent to which the first phase of the programme has strengthened the potential for the cultural sector to engage in cultural commissioning and increased the interest and preparedness of commissioners to engage with the cultural sector in order to deliver public services.

1.10 The second phase of the programme is due to commence in July 2016. The focus of this phase of the programme will be on maintaining and developing strategic influence nationally with key organisations, to encourage them to develop policies which support cultural commissioning, and embed support for it within existing programmes and initiatives. It will also seek to further legitimise cultural commissioning by securing recognition by national bodies and stakeholders of practical work and achievements on the ground.

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1 NPC (2014) - ‘Opportunities for Alignment: Arts and cultural organisations and public sector commissioning’. 

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Evaluation of the Cultural Commissioning Programme: Final Report
2. **Background to the Programme**

2.1 Arts and cultural organisations already play a valuable role in addressing social challenges and delivering public services. Evidence indicates that arts and cultural activities can offer a strong contribution to achieving social outcomes\(^2\) and also contribute to the design of effective services by helping people to articulate their needs.

2.2 However the delivery of public services is undergoing significant changes with commissioners facing a range of challenges including reduced budgets, increasing demand for services and support, integrated commissioning models and changes in regulation. In this context, many commissioners lack the freedom or confidence to innovate and pilot new approaches to meeting local needs, including those delivered by arts and cultural organisations.

2.3 The Cultural Commissioning Programme was launched in 2013 to support the arts and cultural sector to collaborate with commissioners in the changing public service landscape. The programme recognised that it was not sufficient for arts and cultural organisations to become ‘commission-ready’ but that commissioners also need to understand the potential of such organisations to help them achieve their strategic priorities and meet local needs. As a result CCP broadened its remit to also deliver support for commissioners and to exert influence on policy makers and stakeholders. CCP has also received significant interest from national charities, many of which have engaged in national and regional events delivered by CCP.

2.4 The scoping research report published in 2014 provided a snapshot of the arts and cultural sector landscape and the context of commissioning. The report highlighted the importance of organisations seeking to deliver public services through commissioning being seen as credible, effective organisations which understand the area in which they are hoping to work. For their part commissioners have an important role in making processes and opportunities as transparent and accessible as possible.

2.5 The Cultural Commissioning Programme does not advocate for arts and cultural organisations to engage with public sector commissioning, but rather encourages them to better understand opportunities, assess whether they are suitable, and, where appropriate, to engage effectively. Public sector commissioning is not appropriate for the whole arts and cultural sector.

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2.6 Engaging in commissioning can benefit the organisations involved but may also require compromise and a significant investment of time with no guarantee of success in terms of either securing funding or influencing local service delivery. However, it can enable stronger relationships and partnerships with commissioners, can help embed arts and cultural organisations with local services and local communities, and can support diversification of funding streams.

2.7 As outlined in the scoping research there is a need for arts and cultural organisations to explain how their activity improves outcomes and to ensure that they are able to deliver high quality interventions that can achieve the outcomes required by commissioners. Measurement of impact is a real challenge for arts and cultural organisations engaging with commissioners and whilst a number of tools and research reports exist, there is value in facilitating structured discussions between commissioners and providers regarding proportionate and appropriate outcomes measurement as part of a process of ongoing strategic dialogue. CCP has responded to this through its delivery programme.

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3. **Commissioning Landscape**

3.1 During the last few years the roles and functions of public bodies have been changing. Increasingly, instead of providing many services directly, public bodies are now looking to external organisations and companies to provide services on their behalf. Public bodies have been moving in the direction of becoming purchasers, rather than direct providers of services. Commissioning involves making decisions about whether to commission, what to commission and from whom, so enabling priorities and strategies to be translated into services delivered by different organisations and companies and also reviewing the effectiveness of the services that they commission. The challenge for arts and cultural sector organisations is to understand these new structures and locality-led commissioning approaches.

3.2 Yet this shift towards strategic commissioning is being delivered in the context of increasing pressures on public service budgets, affecting both local councils and local NHS annual budgets. The Local Government Association predicts that by 2020, councils will face a funding gap of £16.5bn, with more than 50% of budgets being taken up by social care services with resultant pressure on discretionary services such as grant funding to the arts and cultural sector.

3.3 Research undertaken in 2015 by Arts Development: UK on local council’s arts investment demonstrates continued cuts to budgets, ongoing restructuring of arts and cultural services and in some cases an overall loss of arts services, in particular in smaller councils. Although a rise in Arts Council England’s grant of between 1-2% over the next five years was announced in the 2015 Comprehensive Spending Review, the pressure on arts and cultural organisations (in particular independent arts organisations and in areas with little or no National Portfolio Organisation/Major Partner Museum provision) is likely to continue due to reductions in local funding.

3.4 In this context the need to explore new models of delivery and embrace creative ways of thinking and working together has never been more important. Raising awareness of the value of arts and cultural providers in delivering public service outcomes represents an important step in creating opportunities for dialogue within the current commissioning landscape. Making real progress at a local level in piloting and establishing sustainable models of cultural commissioning is subject to a myriad of influences including public service restructuring, staff turnover, policy change, political buy-in and the level of required budget cuts.

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3.5 The recently published Culture White Paper\(^5\) sets out how the government will support the cultural sectors over the coming years and how culture will play an active role in building a fairer and more prosperous nation that takes a lead on the international stage. The paper includes a commitment from the Government to promote the role that culture has in building stronger and healthier communities and boosting economic growth. It also includes a commitment to work with Arts Council England, the Heritage Lottery Fund and Public Health England to build on the findings of the Cultural Commissioning Programme and to respond to the recommendations of the All-Party Parliamentary Group (APPG) on Arts, Health and Wellbeing when it reports on arts and health policy in 2017.

3.6 This report presents findings from Phase 1 of the cultural commissioning programme, drawing on evidence from across the programme workstreams and feedback from a sample of stakeholders. The report presents a series of learning points, considerations and recommendations of relevance for the continued delivery of the programme and more broadly for the aspirations outlined in the Culture White Paper.

**Achieving and Maintaining Alignment**

3.7 Whilst the Cultural Commissioning Programme has been able to make significant progress in realising many of the opportunities for alignment outlined in the initial scoping report, landscapes in both the public sector and art and cultural sector continue to shift. Maintaining alignment and links between commissioners and arts and cultural sector organisations is highly challenging due to a range of external factors.

3.8 The most obvious, and perhaps significant pressure, relates to decreasing budgets facing many public services including CCGs, public health and adult social care. As a result, commissioners are balancing immediate and acute needs with a need to invest in a long-term strategy and preventative work. As budgets continue to come under close scrutiny there is a danger of commissioners retrenching and focusing on more traditional service models rather than exploring and co-designing new services in collaboration with the arts and cultural sector.

3.9 By their very nature, preventative approaches are difficult to evidence and commissioners may find it increasingly difficult to invest in preventative work. The extent to which preventative agendas are accepted varies greatly depending on the preferences of local commissioners and the budgets in question.

3.10 Public health can be progressive in devoting a majority of spending towards preventative interventions; in other areas, such as the commissioning of mental health services, a current lack of the long-term evidence required to demonstrate the ability of preventative activities to divert patients away from acute and secondary care is a hindrance.

3.11 At the same time the arts and cultural sector continues to face its own financial challenges. The 2015 Local Authority Arts Investment and Partnership Survey conducted by Arts Development UK\(^6\) shows continued and significant changes to budgets in local authority arts spending. Out of 353 authorities in England and 22 in Wales, and as of August 2015, 138 local authorities have no dedicated arts officer and have no direct arts service. This represents 37% of all authorities in England and Wales. The remaining 63% have services that are vulnerable to cuts and like the rest of the local authority cultural sector the majority are operating in reduced financial circumstances. Research conducted by the New Local Government Network points to a decline of local authority investment in arts and culture of £236 since 2010, which equates to a reduction of 17%\(^7\).

3.12 Many arts and cultural sector organisations are also facing gradual reductions and/or withdrawal of their grant funding from local authorities. In this context their ability and willingness to engage in a commissioning process that may take several years to complete (based on the experiences of the Commissioning Partners pilots) is likely to be challenged, as senior leaders/boards seek out alternative and more traditional income streams such as trusts and foundations or grant funding.

3.13 There is a real risk that without effective policy support public service commissioners and the arts and cultural sector may experience a degree of drift as both direct capacities to respond to more acute pressures within their respective sectors. Continuation of the work using the momentum achieved by the cultural commissioning programme can assist in addressing these challenges and building on the foundations established in the first phase to date.

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4. **Methodology**

4.1 This external evaluation has adopted an action research approach in order to feedback key themes and emerging findings at regular stages to inform the future delivery and development of the CCP. The approach has also been designed to triangulate findings based on consultation with the key stakeholder groups, namely arts and cultural organisations, commissioners and policy makers/influencers.

4.2 The approach also recognises that the delivery of the CCP covers a relatively short time period in a sphere where lead-in times are relatively long. As such in considering the impact of the programme in strengthening the potential for the cultural sector to engage in cultural commissioning, and the interest and preparedness of commissioners to engage with the cultural sector, it has been necessary to establish a number of proxy indicators that will help to build as full a picture as possible of the programme’s impact / likely impact on cultural organisations and commissioners who engage in it.

4.3 The evaluation approach has incorporated the following stages:

- **Inception meeting** with delivery partners on the 12\textsuperscript{th} May 2015;

- **Consultation with delivery partners** (see Appendix 3 for details);

- **Desk-based research** including a review of internal evaluation data\textsuperscript{8}, the scoping report, programme resources and published case study material;

- **Research tool development** to guide primary consultations with programme participants. This has been guided by the desk-based research and in particular review of the CCP Evaluation Framework agreed by the Advisory Group. The lines of enquiry agreed for the external evaluation are provided in Appendix 4; and

- **Qualitative interviews** with a sample of participants (see Appendix 3 for details of consultations completed).

4.4 The research team has completed 30 interviews with the sample of participants selected by the CCP delivery team across the different workstreams. The table over page provides a summary of the consultations completed by CCP workstream:

\textsuperscript{8}Includes Communications and Social Media reports, Website report, information and context disseminated through the CCP twitter account and summary of workstreams evaluation reports.
Table 3.1- Overview of qualitative interviews

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<td>Cultural Commissioning Locality Projects</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Commissioning Partners Pilot Scheme</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>Commissioners to whom guidance disseminated</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Making Connections</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Policy Makers &amp; Influencers</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Social Impact Seminars</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>26</strong></td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>

4.5 Based on direction from the CCP delivery team the evaluation focused on the Cultural Commissioning Locality Projects in Birmingham, Derby and York. These were identified to give a diversity of size of locality and of lead partner. Key lessons and learning points from the projects in Manchester and Torbay have also been captured as part of consultations with the CCP delivery team.

4.6 The process of scheduling consultations has been governed by the timelines for the delivery of different workstreams. For the Cultural Commissioning Locality Projects and Commissioning Partners pilots participants have been consulted at two stages in order to capture insight, learning and impact at the commencement of and towards the end of their respective projects.

4.7 Carrying out this review has required input from a range of people and their time and contributions are greatly appreciated.
5. **Learning Programme**

5.1 The scoping report produced for the CCP highlighted opportunities for relationships between the arts and cultural sector and commissioners to be strengthened. In response an England-wide Learning Programme was established to support arts and cultural organisations build knowledge and skills to engage with public service commissioners and to demonstrate impact on public service outcomes.

5.2 This Learning Programme was delivered prior to the commencement of this external evaluation, however internal evaluation data has been captured across the range of CCP events in order to assess their impact on programme participants. Internal evaluation is based on collecting information on the degree of change reported by participants as a result of their attendance or participation in a CCP event through asking them to self-assess against a range of measures before and after their involvement.

5.3 The internal evaluation data gathered across the workstreams between June 2014 and August 2015\(^9\) presents positive evidence of the impact of the Learning Programme in supporting arts and cultural organisations, including:

- A significant increase in knowledge and skills of arts and cultural organisations to engage with commissioning;
- A significant increase in confidence of arts and cultural organisations to diversify their income through commissioning;
- A significant increase in confidence of arts and cultural organisations to diversify their audiences through commissioning;
- An increase in the confidence that arts and cultural organisations have to produce high quality work in a public service context; and
- A significant increase in the confidence that arts and cultural organisations have to evidence the impact of their work on public service outcomes.

5.4 The internal evaluation data highlighted a need for local brokerage and networking opportunities to develop relationships as part of a cultural commissioning approach. In response five Locality Projects were established, providing a programme of support from April 2015 to March 2016 to strengthen relationships between arts and cultural organisations and public service commissioners.

\(^9\)Summary of internal evaluation of CCP workstreams produced 30th September 2015.
5.5 These are:

- **York Cultural Commissioning Locality Project** Partnership, led by York Museums Trust;
- **Birmingham Royal Ballet** and partners;
- **Derby City Council** and partners;
- **Manchester Cultural Offer Programme**, led by Manchester City Council’s Children and Families Directorate; and
- **Torbay Community Development Trust** and partners.

5.6 Emerging impacts from the work delivered through these Cultural Commissioning Locality Projects is presented in section 8 of this report.
6. **Raising awareness of the value of arts and cultural providers and developing knowledge and expertise**

6.1 Highlighting the positive contribution that arts and cultural providers can make in achieving public service outcomes is a critical and necessary first step in establishing dialogue between commissioners and the arts and cultural sector. Although a number of research reports are available which aim to demonstrate the value of arts and culture to achieving a range of health and social outcomes\textsuperscript{10\textsuperscript{11\textsuperscript{12\textsuperscript{13\textsuperscript{14}}}}}, it is unclear to what extent these messages have been heard and understood by commissioners.

6.2 What is clear from consultations is that relationship building and face-to-face networking is essential in forging sustainable links between commissioners and arts and cultural sector providers. Failure to build effective relationships can have adverse consequences for engaging in local commissioning activities with arts and cultural organisations not invited to market engagement events and being excluded from potential consortia development.

6.3 The Advisory Group\textsuperscript{15} supporting the delivery of the programme has been expanded since its launch in 2013 to provide a balance of public service and arts representatives. The current membership includes two Directors of Public Health, senior officers with responsibility for managing culture and sport services within local councils, representatives from arts and cultural sector, academic institutions and national charities which fund arts providers to deliver social outcomes.

**High Level Roundtable Events**

6.4 One important route to raising the awareness of commissioning at a local level is to achieve buy-in and engagement from key policy makers and influencers at a national level. The Cultural Commissioning Programme has undertaken this area of work in a number of ways. A series of high-level roundtable events, chaired by Lord Bichard, have been delivered which have drawn together senior policy makers and influencers from the fields of social care and health together with a number of influencers and innovators from the arts and cultural sector.

\textsuperscript{10} Arts Council England (2014)- ‘The Value of Arts and Culture to People and Society’.
\textsuperscript{11} Skills for Care (2013)- ‘What do we know about the role of arts in the delivery of social care?’ Consilium Research & Consultancy.
\textsuperscript{12} DCMS (2010)- ‘Understanding the value of engagement in culture and sport’. Culture and Sport Evidence Programme.
\textsuperscript{13} Mental Health Foundation (2011)- ‘An Evidence Review of the Impact of Participatory Arts on Older People’.
\textsuperscript{14} Baring Foundation (2012)- ‘Tackling Loneliness in Older Age- The Role of Arts’.
\textsuperscript{15} https://www.ncvo.org.uk/who-s-who
6.5 These events have provided opportunities to showcase existing examples of arts and cultural organisations working effectively with commissioners to deliver public service outcomes. They have also stimulated discussion and debate around the wider context for cultural commissioning, explored opportunities presented by new legislation such as the Care Act\textsuperscript{16} and considered challenges and barriers to delivering effective cultural commissioning at a local level.

6.6 A number of areas of shared interest have been identified through these events (e.g. a focus on preventative work) as well as further possible routes for influencing public service organisations and commissioners.

6.7 In convening these events the Cultural Commissioning Programme has been able to engage key policy makers and influencers who have the potential to support cultural commissioning at a strategic level. The roundtable events have been well-attended and supported with senior level representation from the following organisations:

- Arts Council England
- Association of Directors of Adult Social Services
- CCP’s Commissioning Locality Projects
- CCP’s Commissioning Partner pilots
- Department for Communities & Local Government
- Department for Culture, Media and Sport
- Kings Fund
- Local Government Association
- National Commissioning Academy
- NCVO
- NHS Confederation
- NHS England
- Public Health England
- Royal Society for Public Health
- Social Care Institute for Excellence (scie)
- What Next Movement

6.8 The events have provided space for policy makers and senior representatives from a range of organisations to discuss and debate the contribution that arts and culture can make in supporting national policy objectives including, for example, those outlined in the NHS Five Year Forward View\textsuperscript{17} or Public Health England’s Five Year Forward Strategy\textsuperscript{18}.

\textsuperscript{17} https://www.england.nhs.uk/ourwork/futurenhs/5yfv-exec-sum/
\textsuperscript{18} https://www.gov.uk/government/publications/from-evidence-into-action-opportunities-to-protect-and-improve-the-nations-health
Feedback from stakeholders who have attended the roundtable events has been positive. They have allowed commissioners and arts and cultural organisations to share their perspectives on the opportunities for developing a more strategic approach to the commissioning of cultural services.

They have also enabled barriers and challenges to be explored such as the extent to which health commissioners are open to using non-clinical interventions to address local health needs or the ability to establish relationships between commissioners and arts and cultural organisations in areas without any cultural sector infrastructure.

Through engagement with the Commissioning Academy the programme has been able to raise awareness of the role of arts and culture in supporting public service delivery for approximately 100 commissioners as part of scheduled academy site visits. NCVO is also one of the partners in the Public Services Transformation Academy and so is well placed to build on the work delivered during Phase 1 of the programme.

The links established between the CCP and the Commissioning Academy have the potential to facilitate dialogue and open doors at a local authority level as well as building a community of practice involving the academy’s alumni. There is merit in exploring opportunities to establish links with the National Skills Academy for Social Care in order to raise awareness as part of their leadership programmes and also through the nine ADASS Regional Groups. It will be important for the CCP to maintain and build on these links as the Commissioning Academy moves to provision through contracted provider(s).

The programme should also engage the new Commercial Academy for Culture announced in the recent Culture White Paper. The Academy aims to improve and spread commercial expertise in the cultural sectors and may provide synergy with the objectives many arts and cultural organisations have around engaging in commissioning.

**National Seminars**

The National Seminar Programme, delivered by NCVO, hosted a session in June 2014 in partnership with ADuk and the Commissioning for Culture & Sport Conference in partnership with CLOA in December 2014. These were used to launch the Cultural Commissioning programme and raise awareness of opportunities and challenges for cultural commissioning in the context of the scoping report, Opportunities for Alignment. These events were also used to draw in participants to subsequent parts of the programme.

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19 https://www.gov.uk/guidance/the-commissioning-academy-information
6.15 The internal evaluation data collated at these events revealed some increase in awareness amongst commissioners of the potential for arts and cultural organisations to deliver their outcomes although the majority rated themselves as strong on this prior to attendance\(^{20}\). As outlined in the internal evaluation report, this may be explained by the fact that those who attended largely came via a direct contact with an arts or cultural organisation and thus were more engaged in the cultural commissioning agenda.

6.16 To provide opportunities to share learning from the CCP, in particular the Cultural Commissioning Locality Projects and Commissioning Partners pilots, a series of national seminars around the theme of creative commissioning for better outcomes have been scheduled in partnership with Public Health England, the Local Government Association, Royal Society for Public Health and Arts Council England.

6.17 At the time of writing only one of these sessions had been delivered in Manchester but further sessions in London, Birmingham and Torquay were scheduled in April and May 2016. To date 303 people have attended or are due to attend the National Seminars\(^{21}\) of which 40% are commissioners and 42% arts and cultural organisations. This highlights the progress made by the programme in engaging commissioners as part of a process of raising awareness and facilitating dialogue across sectors.

6.18 In recognition of the important role of local political leadership the programme has developed a briefing pack in partnership with the Local Government Association (LGA) to provide guidance and advice to councillors on cultural commissioning\(^{22}\). This resource, published as part of the LGA Leadership Essentials programme, has the potential to build the capacity of portfolio holders and elected members to support cultural commissioning in their local area. The resource builds on earlier related guidance published by the LGA including a briefing note for councillors on putting culture and sport at the heart of strategic commissioning\(^{23}\).

6.19 The process of raising awareness of and interest in cultural commissioning amongst policy makers and influencers cannot be regarded as a one-off activity. The aforementioned restructuring evident in public service organisations at both national and local levels has the potential to dilute the impact of policy work and the connections made through the programme to date. By way of example the 2014 local elections saw a change of political control in many councils and as such highlights a need to engage incoming cabinet members and portfolio holders to promote the work of the cultural commissioning programme.

\(^{20}\) Internal evaluation data 7\(^{th}\) April 2016  
\(^{21}\) Internal evaluation data provided by NCVO  
Input into Policy & Public Affairs Events

6.20 The scoping report Opportunities for Alignment identified that the collective voice of arts and cultural organisations was weak and that investing in the policy capacity of organisations would help them to articulate their role. In response NCVO has undertaken considerable work to raise the profile of cultural commissioning at a policy level and to identify and engage key influencers that are able to provide strategic leadership to support the objectives of the programme.

6.21 Consultation with a sample of policy influencers has identified strong support for the work of the CCP and a better awareness of the opportunities that cultural commissioning presents in terms of delivering public service outcomes. One of the challenges highlighted as part of these consultations was a need to improve public service commissioning practice in order to provide genuine opportunities for arts and cultural organisations to engage in a robust and inclusive commissioning process. This has been progressed through CCP’s work with the two Commissioning Partner pilots, and publication of a report to share the learning from these pilots, linked to a programme of dissemination of this learning to other commissioners.

6.22 Consultations also emphasised the importance of arts and cultural organisations being able to present a clear offer and business case to commissioners, both of which are being addressed through the programme. More broadly consultees acknowledged the need for further opportunities for cross-sector conversations and relationship building in order to improve the prospects for arts and cultural organisations to support public service outcomes. A summary of the key organisations engaged by the CCP delivery team to date is presented below:

- Age UK
- All Party Parliamentary Group (APPG) for Arts, Health and Wellbeing
- Association of Directors of Adult Social Care
- Association of Directors of Public Health
- Commissioning Academy
- Cross sector Social Value Steering Board
- Department for Culture, Media & Sport
- Kings Fund
- Local Government Association
- NHS England Personalisation & Person Centred Care Team
- NHS Sustainable Development Unit
- Public Health England
- Royal Society of Public Health
- Social Care Institute for Excellence (SCIE)
- Think Local Act Personal (TLAP)
6.23 The programme has formally contributed to the work of the APPG for Arts, Health and Wellbeing and in doing so has helped to shape future policy objectives. The programme has also fed ideas and examples of arts and cultural practice delivering social value into the Cross sector Social Value Steering Board. These contributions and wider work in engaging a range of policy structures can help to embed the work of the cultural commissioning programme more widely at a policy level.

Making Connections

6.24 Between May 2015 and February 2016 a total of nine Making Connections events have been delivered by NEF with a further event scheduled at the end of April 2016. These regional events have brought together commissioners, arts and cultural providers, and other individuals and organisations interested in increasing levels of cultural commissioning.

6.25 The events have focused on common problems faced by commissioners and have included:

- Housing Associations and Cultural Commissioning (in association with HACT\(^{24}\)) - 14\(^{th}\) May 2015, London
- Dance and Health Training Day (in association with Youth Dance England and DanceCity Newcastle) - 18\(^{th}\) May, Newcastle
- Influencing Elected Members (in association with LGiU\(^{25}\)) - 19\(^{th}\) May 2015, London
- Dance and Health Networking Event - 16\(^{th}\) June 2015, Newcastle
- Using arts and culture in social prescribing (in association with Liverpool University) - 17\(^{th}\) September 2015, Liverpool
- Creative interventions to enable wellbeing - 10\(^{th}\) November 2015, Hereford
- Creative approaches to improve dementia care - 11\(^{th}\) December 2015, Bristol
- Delivering the Care Act 2014: How arts and cultural interventions enable co-production and personalisation - 3\(^{rd}\) February 2016, London
- The art of positive mental health - 22\(^{nd}\) February 2016, Wakefield

6.26 A total of 320 people have attended the Making Connections events\(^{26}\) in the first phase of the programme of which around a quarter were commissioners. The programme has continued to direct efforts at identifying and engaging commissioners including through these events. However this process of engagement is not a one-off activity and further events are required to engage a wider pool of public service commissioners.

\(^{24}\) [http://www.hact.org.uk/]
\(^{25}\) [http://www.lgiu.org.uk/]
\(^{26}\) Internal evaluation data provided by NCVO
6.27 Participants attending the Making Connections events have completed a questionnaire which has asked them to self-assess against a range of measures before and after their involvement. This data enables an assessment of the impact of the events in improving the skills, knowledge and confidence of participants around cultural commissioning.

6.28 Commissioners attending the Making Connections events have reported a strong increase in their awareness of the potential of arts and cultural organisations to deliver the outcomes they require. They also reported a good increase in their confidence to develop relationships with potential arts and cultural sector providers as part of a commissioning process.

6.29 Arts and cultural organisations attending the Making Connections events also reported a good increase in their knowledge and skills to engage with commissioning as well as an increase in their confidence to develop relationships with public service commissioners.

6.30 Whilst arts and cultural organisations reported a more modest increase in confidence in their ability to produce work of quality which delivers good public service outcomes, this is likely attributable to the fact that many attending the events rated themselves as strong at the outset.

**Social Impact Seminars**

6.31 Many arts and cultural organisations need to show how their work contributes to social outcomes. Seminars delivered by NPC in October and November 2015 have focused on supporting arts and cultural organisations in understanding how to identify, collect and interpret evidence which can be used to inform and influence funders and commissioners of their social impact.

6.32 These half-day seminars have been delivered across a number of venues across the country to provide opportunities for arts and cultural organisations to connect and network with peers in their locality. A total of 90 participants have attended these five seminars in the first phase of the programme. The self-assessment questionnaire completed by participants demonstrates the significant increase reported in participant’s confidence in understanding and skills to evidence the impact of work on public service outcomes. Participants also reported an increase in their confidence to develop relationships with public service commissioners and to work with other arts and cultural networks and consortia to evidence the impact of their work on public service outcomes.

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27 Internal evaluation data provided by NCVO 7th April 2016
28 Venues have included London, Peterborough, Leeds, Exeter and Birmingham.
29 Internal evaluation data provided by NCVO 7th April 2016
6.33 For many arts and cultural organisations attendance at the Social Impact Seminar has been the start of their journey and as such there is likely to be increasing interest in measuring social impact as organisations look to raise awareness of their value to local commissioners.

6.34 Further resources, templates and guidance will support organisations in designing their data collection systems and putting into practice the key messages from the seminars. A range of resources to support the design and delivery of impact measurement tools have been provided on the CCP’s resources pages.

6.35 There is merit in exploring opportunities to build a community of practice for individuals/organisations that attended the seminars to facilitate peer-to-peer learning and support. Organisations such as the Liverpool Everyman and Playhouse theatres are exploring approaches to measuring impact and social value as an integral part of producing a 2021 vision. Enabling organisations undertaking similar activities to learn from each other’s experience will help to embed the practice of measuring social impact and support efforts to demonstrate social value to commissioners.

6.36 Arts Council England should explore opportunities to enable arts and cultural organisations to utilise social value measurement approaches as part of existing monitoring and performance management systems. This has the potential to alleviate the data collection and monitoring burden on arts and cultural organisations and also to increase the number of organisations measuring social value which, in turn, can help contribute to the evidence base used to raise awareness amongst commissioners.

Case Studies & Online Resources

6.37 The internal evaluation data collated across the CCP workstreams to date clearly identifies a demand from arts and cultural organisations for good quality case studies and online resources to support them in developing their local cultural commissioning approach.

6.38 In response the programme has collated a range of resources for those wanting to engage in public service commissioning and for commissioners such as local authorities, clinical commissioning groups, NHS and others wanting to work with arts and cultural providers. This workstream has been delivered by NCVO and has also provided case studies and evidence on the impact of arts and culture on wellbeing to the What Works for Wellbeing Centre.\footnote{https://whatworkswellbeing.org/}
6.39 CCP’s online resources are signposted to from range of external sites, including ADuk and LGA. The main webpages on the Cultural Commissioning programme have recorded 17,304 unique page visits between October 2013 and March 2016\(^{31}\). Information and resources have also been disseminated through different channels, a summary of which is provided below:

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,239</td>
<td>total number of people who received cultural commissioning bi-monthly e-bulletin(^{32})</td>
</tr>
<tr>
<td>441</td>
<td>individuals / organisations in receipt of Learning Zone Newsletter(^{33}) which is provided to participants who attended the Cultural Commissioning Learning Programme or signed up to the Learning Zone via Knowledge Hub</td>
</tr>
<tr>
<td>1,289</td>
<td>commissioners in receipt of Commissioner’s Newsletter(^{34})</td>
</tr>
<tr>
<td>1,403</td>
<td>followers on twitter(^{35}) and 1,775 tweets sent</td>
</tr>
<tr>
<td>62</td>
<td>members of the Knowledge Hub(^{36}) which is a group aimed mainly at arts and cultural organisations with members mainly participants from the Learning Programme, Making Connections events and Locality Projects</td>
</tr>
<tr>
<td>166</td>
<td>members of the Cultural Commissioning Programme group on LinkedIn(^{37})</td>
</tr>
</tbody>
</table>

6.40 Twelve case studies have been produced showing how arts and cultural programmes are impacting on the social outcomes which commissioners are looking for.

6.41 The programme has produced a range of additional resources which has supported efforts to raise awareness of cultural commissioning. Examples include reports from the National Seminar events, Commissioner Q&A resources (written reports and videos hosted in YouTube). The programme has also produced a total of eight articles which have been published on Arts Professional\(^{38}\) and also on Culture Hive\(^{39}\).

\(^{31}\) Data source: Online Communications Report 3\(^{rd}\) May 2016
\(^{32}\) Data source: Online Communications Report 3\(^{rd}\) May 2016
\(^{33}\) Data source: Online Communications Report 3\(^{rd}\) May 2016
\(^{34}\) Based on six Commissioner’s Newsletters delivered between December 2014 and July 2015
\(^{35}\) Data source: Online Communications Report 3rd May 2016
\(^{36}\) From launch in August 2014 to end of February 2016
\(^{37}\) Data as of 22\(^{nd}\) March 2016
\(^{38}\) [http://www.artsprofessional.co.uk/](http://www.artsprofessional.co.uk/)
\(^{39}\) [http://culturehive.co.uk/](http://culturehive.co.uk/)
6.42 In light of a continuing need to raise awareness of cultural commissioning as part of Phase 2 of the programme, options to further publish and promote articles and resources through non-arts channels should be explored. CCP has already produced a range of articles and blogs which have been published through non-arts channels, inc: Health Service Journal\(^{40}\), LGiU\(^{41}\), London Funders\(^{42}\) and New Start\(^{43}\). This could include, for example, The Commissioning Review journal\(^{44}\) which is specifically designed to directly address the challenges faced by clinical commissioning groups, the Care\(^{45}\) magazine produced by Skills for Care and Public Health Today\(^{46}\).

**Maintaining Momentum**

6.43 The programme has invested considerable capacity in raising awareness of the value of arts and cultural providers on public service outcomes. Effort has been directed at identifying and engaging key influencers and policy makers who have the ability to embed the role of arts and culture in national commissioning strategies or reference their role clearly in commissioning guidance. This approach is beginning to bear fruit with the programme promoted by a wider range of ‘non-arts’ partners\(^{47}\) and referenced in national guidance such as the evaluation framework published by Public Health England on arts for health and wellbeing\(^{48}\) and NHS Clinical Commissioners report, 'Delivering a healthier future'\(^{49}\).

6.44 Learning from the programme is also being disseminated through a series of blogs hosted on websites of ‘non-arts’ partners such as TLAP\(^{50}\) and SCIE.

6.45 Yet there is still more to do. It is evident from the consultations with policy makers and influencers that there are a wide range of channels through which the programme could continue to raise awareness of the role of arts and cultural providers. However the public services sector is of such scale and complexity that knowing where to invest time and resources may be challenging.

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\(^{40}\) http://www.lhsa.org.uk/2016/03/18/viewpoint-the-art-of-commissioning/

\(^{41}\) http://www.lgiu.org.uk/2016/03/18/viewpoint-the-art-of-commissioning/

\(^{42}\) http://londonfunders.org.uk/using-creative-approaches-support-independence-individuals-and-resilience-our-communities

\(^{43}\) http://newstartmag.co.uk/your-blogs/how-arts-and-culture-can-work-with-public-services/

\(^{44}\) http://www.thecommissioningreview.com/front

\(^{45}\) http://www.skillsforcare.org.uk/About/News/Care-magazine.aspx

\(^{46}\) http://www.fph.org.uk/public_health_today


\(^{49}\) http://www.nhscrg.org/latest-news/delivering-a-healthier-future/

\(^{50}\) http://www.thinklocalactpersonal.org.uk/Blog/article/?cid=10921
6.46 As such the second phase of the programme will need to carefully consider where to prioritize activity that provides the best prospects of achieving the overarching objectives of cultural commissioning.

6.47 In the context of the NHS there are various national, regional and local structures which could be engaged in order to influence and support commissioning practice, including for example:

- **NHS Clinical Commissioners**\(^{51}\) - the membership organisation of clinical commissioning groups.

- **NHS Clinical Senates**\(^{52}\) - source of independent, strategic advice and guidance to commissioners and other stakeholders to assist them to make the best decisions about healthcare for the populations they represent.

- **NHS Commissioning Support Units**\(^{53}\) - provide a wide range of commissioning support services that enable clinical commissioners to focus their clinical expertise and leadership in securing the best outcomes for patients and driving up quality of NHS patient services.

- **Health and Wellbeing Boards**\(^{54}\) - a forum where key leaders from the health and care system work together to improve the health and wellbeing of their local population and reduce health inequalities.

- **Healthwatch England**\(^{55}\) - the national consumer champion in health and social care and a statutory member of Health and Wellbeing Boards providing a voice for people who use local health and care services.

6.48 Embedding evidence of the role of arts and cultural providers in supporting the delivery of public service outcomes in key health and social care guidance would certainly be helpful in encouraging and enabling commissioners to explore conversations with arts and cultural organisations at a local level. In this regard it is likely that the APPG on Arts, Health and Wellbeing\(^{56}\) can play a key role in addition to stakeholders engaged through the high-level roundtable events.

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\(^{51}\) [http://www.nhscc.org/](http://www.nhscc.org/)

\(^{52}\) Clinical Senates have been established to be a source of independent, strategic advice and guidance to commissioners and other stakeholders to assist them to make the best decisions about healthcare for the populations they represent. [https://www.england.nhs.uk/ourwork/part-rel/cs/](https://www.england.nhs.uk/ourwork/part-rel/cs/)


\(^{54}\) The Health and Social Care Act 2012 established health and wellbeing boards as a forum where key leaders from the health and care system work together to improve the health and wellbeing of their local population and reduce health inequalities.

\(^{55}\) [http://www.healthwatch.co.uk/](http://www.healthwatch.co.uk/)

\(^{56}\) [http://www.artshealthandwellbeing.org.uk/APPГ](http://www.artshealthandwellbeing.org.uk/APPГ)
6.49 The National Institute for Health and Social Care Excellence (NICE) is well placed to incorporate evidence from and examples of cultural commissioning into its published guidelines which are underpinned by a comprehensive programme of support and resources to maximise uptake and support practitioners to put guidelines into practice. By way of example, in December 2015 NICE published a guideline on independence and wellbeing in older people which specifically referenced the role of arts and creative activities.

6.50 Referencing the potential role of art and culture in other NICE guidance such as for dementia, diabetes, mental health, obesity and COPD can support efforts to encourage commissioners to engage arts and cultural organisations when assessing service design. Expanding the range of guidance and policy resources published by central government departments and national level organisations to whom commissioners are accountable can facilitate greater dialogue with arts and cultural organisations at a regional and local level.

6.51 Continued effort should be directed at gathering and presenting evidence to key policy makers in order to secure greater recognition of the role of arts and culture in meeting national and local policy objectives.

6.52 However the programme team does not have limitless capacity. The second phase of the programme will need to prioritise tasks and activities that are likely to deliver the greatest impact in terms of raising awareness of and interest in cultural commissioning. This may involve focusing on a small number of thematic areas (e.g. mental health or older people) and potentially specific organisations or sectors.

6.53 Where appropriate the second phase of the programme should seek support from members of the Advisory Group, individuals engaged through the roundtable events and national seminars and Arts Council England’s relationship managers to enable the programme to benefit from capacity from outside of the delivery team.

57 https://www.nice.org.uk/
Summary of progress to meeting CCP objectives

6.54 The programme has delivered a range of activities and work at strategic, policy and operational levels. Since the launch of the programme in 2013 considerable progress has been made in raising awareness of the value of arts and cultural organisations in supporting public service outcomes. The programme has established a broad network of supporters across different sectors that can provide the foundation for the continued delivery of the programme in Phase 2 and beyond.

<table>
<thead>
<tr>
<th>High Level Roundtable Events</th>
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<tbody>
<tr>
<td>• Through these events the Cultural Commissioning Programme has been able to engage key policy makers and influencers that have the potential to support cultural commissioning at a strategic level. The programme is clearly referenced in the recent Culture White Paper and as such has secured buy-in at a national policy level including detail on CCP included with publications by Public Health England and NHS Clinical Commissioners.</td>
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<table>
<thead>
<tr>
<th>National Seminars</th>
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<tr>
<td>• National conferences have enabled the programme to draw in commissioners and arts and cultural organisations to engage in the programme’s workstreams as well as raising the profile of cultural commissioning amongst public service commissioners.</td>
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<tr>
<th>Input into Policy &amp; Public Affairs Events</th>
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<tbody>
<tr>
<td>• The programme has engaged a wide range of individuals and organisations including both arts and cultural and public services sectors. It has also fed into the APPG for Arts, Health and Wellbeing which will identify and develop policy recommendations.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Making Connections</th>
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<tbody>
<tr>
<td>• The Making Connections regional events have brought together commissioners, arts and cultural providers, and others interested in increasing levels of cultural commissioning. These events are helping to inform and inspire key stakeholders around the principles and practice of cultural commissioning and well as enabling the sharing of good practice models and processes.</td>
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<tr>
<th>Social Impact Seminars</th>
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<td>• The Social Impact Seminars have responded directly to a need identified within the arts and cultural sector to improve the capacity of organisations to articulate the value of their work and demonstrate how it contributes to social outcomes. Consideration could be given to establishing a community of practice for individuals/organisations that attended the seminars to facilitate peer-to-peer learning and support.</td>
</tr>
<tr>
<td>• There is merit in the Arts Council finding ways to support the sector in being able to demonstrate and evidence its contribution to social impact to commissioners</td>
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</table>
Case Studies and Online Resources

- The CCP is building a resource bank of case studies, toolkits and policy briefings which is being disseminated across the arts and cultural sector. These resources can support arts and cultural sector organisations in understanding the commissioning landscape, in developing good practice and in presenting evidence to public service commissioners as well as influencing the format of local models of cultural commissioning.

- The case studies and online resources can also help commissioners to understand the opportunities and benefits of working with the arts and cultural sector, and to review its evidence of impact.
7. **Commissioning Partners pilots**

7.1 From September 2014 the programme has worked with two Commissioning Partner pilots to strengthen their commissioning of arts and cultural organisations and to help commissioners better understand the opportunities for using arts and cultural organisations to deliver social outcomes. The pilots also aimed to help commissioners achieve excellence in their commissioning of arts and cultural organisations to deliver better outcomes for local communities. Support and guidance has been provided by NEF. The two pilots are:

**NHS Gloucestershire CCG** working in partnership with Gloucester City Council, Forest of Dean District Council, Tewkesbury Borough Council and Create Gloucestershire. The work is focusing on:

- helping commissioning move from a medicalised model towards a focus on wider health and wellbeing outcomes;
- supporting local place-based projects with a strong arts component to provide a hook for other commissioners to engage with, to influence activity across the county; and
- helping to develop a robust framework for measuring the impact of cultural interventions on health outcomes in the area;

**Kent County Council** working in partnership with Kent Public Health, the Community Support Strategic Commissioning Team and Kent Arts & Cultural Service. The work is focusing on:

- influencing the development of corporate commissioning and outcomes frameworks;
- influencing change within procurement processes so that they are more accessible for arts and cultural organisations;
- helping the development of measurement and evaluation frameworks to evidence the impact of arts and cultural activities, and raise awareness of their value to commissioners; and
- supporting the piloting of new approaches in commissioning within social care and mental health, to enable commissioning of arts and cultural organisations become embedded within mainstream service delivery.

7.2 Although the support provided to the Commissioning Partner pilots ended at the end of March 2016 the streams of work are continuing. As such the full impact of the programme has not yet been realised. However in both pilots there is emerging evidence that the resources to support cultural commissioning have increased or are likely to increase.
7.3 An important consideration evident from these pilots is that the context and starting point for partners differs and this clearly influences the pace of any system change and partnership development. This may suggest that there are some key attributes and characteristics that may need to be in place at the outset to enable a successful and sustainable model of cultural commissioning to be developed.

**Gloucestershire CCG**

**Context**

7.4 In Gloucestershire the Art lift\(^58\) programme has been running for many years as a primary care based art intervention where health professionals refer patients for a ten week art programme, usually delivered in a primary care setting. Patients are referred for a range of reasons (i.e. to reduce stress, anxiety or depression or to increase social networks).

7.5 The Art lift programme was started by a local GP who also is also a Chair of one of the CCG Localities. Art lift has been subject to a number of evaluations\(^59\) and research studies\(^60\) and from July 2013 has received grant funding from NHS Gloucestershire CCG. As such a degree of momentum regarding the role of arts and culture was already in place within the CCG which has facilitated the development and delivery of the cultural commissioning pilot.

7.6 The arts and cultural sector infrastructure body, Create Gloucestershire\(^61\) has also enabled the CCG to engage and involve arts and cultural sector organisations in a commissioning process that would have been more challenging and/or required a longer lead-in time in its absence to establish the necessary infrastructure. This process has also crucially been supported by the Gloucestershire VCS Alliance\(^62\) that has provided assistance in developing the criteria for the grant programme and capacity in supporting workforce development activity within arts and cultural organisations.

7.7 The delivery of support and market shaping activities has had to ensure compliance with the CCG’s procurement standards to ensure that information and resources are provided equally to all potential providers. This process has provided useful learning and experience for Create Gloucestershire that can inform support for other public service commissioning opportunities.

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\(^58\) [http://www.artlift.org/](http://www.artlift.org/)


\(^60\) [http://www.artlift.org/evaluations/](http://www.artlift.org/evaluations/)

\(^61\) [http://www.creategloucestershire.co.uk/](http://www.creategloucestershire.co.uk/)

\(^62\) [http://www.glosvcsalliance.org.uk/](http://www.glosvcsalliance.org.uk/)
7.8 At the commencement of the pilot NHS Gloucestershire CCG was also in a relatively strong financial position and so had a window of opportunity to pilot a programme that had the potential to deliver learning that would build on existing interest in using arts and cultural to meet local health priorities and clinical pressures.

7.9 Consequently the context of existing commissioning activity and senior-level interest in Gloucestershire is important in understanding the level and pace of progress made in piloting a model of cultural commissioning. The pilot has been supported and driven at a senior level within the CCG (including the Chief Executive) and early engagement of the Governing Body has been critical in ‘enabling’ this work and securing interest and support from Clinical Programme Leads (and their teams).

Commissioning Model

7.10 The CCG and its partners see arts and culture having the potential to support several priorities in Gloucestershire’s Health & Wellbeing Strategy including:

- improving mental health;
- tackling health inequalities; and
- improving health and wellbeing in old age.

7.11 The work delivered through the Commissioning Partners programme in Gloucestershire has been successful in ensuring that the cultural commissioning work is clearly referenced within the CCG’s Operational Plan63, published commissioning intentions and integrated within the Clinical Programme Groups. This approach has helped to raise awareness of the work amongst the Clinical Programme Leads and ensured that it isn’t marginalised but incorporated into the design and development of clinical pathways.

7.12 The Cultural Commissioning Grant Programme, established with an investment of £150,000 from the CCG, has provided opportunities for arts and cultural organisations to submit proposals to address identified health priorities and then work with the Clinical Programme Groups to co-design new services. As such the pilot is changing the way that Clinical Programme Leads design services to meet identified local health needs whilst also providing arts and cultural organisations with a greater understanding and practical experience of how commissioning and service design operates within the NHS.

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7.13 The grant programme has been designed to be integrated into the wider work of the CCG as opposed to being a small ring-fenced initiative that wouldn’t touch or engage with other CCG services and staff. Linking with the Clinical Programme Groups is helping to raise awareness of the programme across the workforce and in doing so challenge the views of some staff on the contribution that arts and cultural organisations can play in supporting the delivery of CCG and wider health priorities.

7.14 Small project groups have been established for each of the Clinical Programme Groups to review the applications put forward from arts and cultural organisations as part of the grant programme, agree the successful organisations and then work through the co-design process (see Table 5.1 below for project areas). These project groups include clinicians, patient representatives lay people and the arts and cultural organisations. As part of the process of co-design one of the tasks being undertaken by these groups is to discuss and agree the measurement systems to be used to evidence the contribution of arts and cultural organisations to meeting the clinical outcomes for each project.

Table 5.1 - Gloucestershire CCG Cultural Commissioning Grant Programme

<table>
<thead>
<tr>
<th>Theme A: Awareness raising projects</th>
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<tbody>
<tr>
<td>Project 1: Promoting healthy lifestyles in families</td>
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<tr>
<td>Project 2: Raising awareness of eye health through arts and culture</td>
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<tr>
<td>Project 3: Raising awareness of the early signs of dementia in the black, minority ethnic (BME) community</td>
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<tr>
<td>Project 4 - Raising awareness of the importance of taking prescribed medication for diabetes with teenagers</td>
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</tbody>
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<table>
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<tr>
<th>Theme B: Developing innovative arts and culture based strategies of specific health conditions</th>
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<tbody>
<tr>
<td>Project 5 - Exploring how singing can benefit adults with long-term respiratory (breathing) conditions</td>
</tr>
<tr>
<td>Project 6 - Supporting young people to develop awareness &amp; self-management strategies for good mental health</td>
</tr>
<tr>
<td>Project 7: Exploring how arts and culture can support men who live with long term pain from musculoskeletal conditions</td>
</tr>
<tr>
<td>Project 8 - Exploring practical opportunities though arts &amp; culture, to promote confidence and the benefits of peer support for people with colorectal and prostate cancer</td>
</tr>
<tr>
<td>Project 9 - Exploring practical opportunities though arts &amp; culture, to support people with challenging behaviour caused by advanced dementia</td>
</tr>
</tbody>
</table>
7.15 A total of 33 expressions of interest were received from arts and cultural organisations in a first round of the grant programme of which 24 resulted in the submission of full applications. In total 13 projects were approved to co-design services across 6 of the 9 Clinical Programme Groups. A second round of grant applications was delivered to support arts and cultural organisations to put forward applications for the remaining 3 Clinical Programme Groups which resulted in successful applicants for 2 of them. Following the two rounds of funding a decision was taken to withdraw Project 2 (Raising awareness of eye health through arts and culture) from the cultural commissioning grant programme.

7.16 The adoption of a ‘test and learn’ approach has provided opportunities for both sectors to co-design new services that address local health priorities. The outcome from the co-design work in Gloucestershire has the potential to produce some compelling examples of clinical pathways genuinely co-designed by clinicians and arts and cultural organisations.

7.17 Delivery of the grant fund has encountered some ‘conceptual’ challenges both for arts and cultural sector organisations and Clinical Programme Leads in grasping what role arts and culture can play in addressing clinical needs. This resulted in one of the projects focusing on raising awareness of eye health (project number 2) being withdrawn from the programme.

7.18 This process has required a degree of facilitation and support which has been provided by the CCG’s Cultural Commissioning Project Manager whose skillset and experience of working in a clinical context and the arts and cultural sector has been a major asset for the programme.

7.19 The process of co-design and co-production has been easier for some to grasp than others highlighting a potential need for workforce development training for arts and cultural organisations around models of co-production. It also highlights the value of the model incorporating a series of co-design sessions rather than attempting to produce a new service approach and clinical pathway in one meeting.

7.20 Relationship building and allocating sufficient time to explore each stakeholder’s perspective has been important to generating and embedding learning, establishing relationships, building trust and increasing the likelihood that the approach will be sustained within the CCG’s approach to commissioning. One of the emerging learning points from the process has been the importance of the patient voice in encouraging and persuading clinicians to see the value and potential of the arts and cultural activity.
7.21 The co-design work has also challenged previous binary thinking on clinical intervention versus arts and cultural intervention and provided a platform to explore the different roles that each can provide as part of the clinical pathway.

7.22 At the time of writing the co-design work across the 8 Clinical Programme Groups is ongoing with projects due to be completed in Autumn 2016 followed by a period of review and evaluation. As such it is at this stage too early to assess the outcome of this work in terms of influencing the allocation of resources or helping to ensure that arts and culture is written into clinical pathways as a consequence of the co-design work.

7.23 However there is a degree of confidence that the cultural commissioning model has at least enabled clinicians to see the potential for arts and cultural organisations to support clinical priorities. As such the learning from across the 13 commissioned co-design projects will be an important step in embedding arts and cultural activity as part of future clinical pathways.

**Quality of Commissioning**

7.24 The commissioning model adopted by the CCG has been rigorous, transparent and well-structured and serves as a useful model for other CCGs to consider. In this regard it is likely that the cultural commissioning process followed in Gloucestershire will provide a valuable template that other commissioners could follow. The design and delivery of the grant programme has highlighted a wide range of considerations and learning points for both the CCG and the arts and cultural sector.

7.25 At an operational level delivery of the grant programme has necessitated changes to the standard commissioning processes within the CCG, in particular requiring finance and procurement teams to simplify procurement systems, use accessible language and reduce the level of bureaucracy to ensure that procurement criteria are proportionate to the size of grant available and accessible for arts and cultural organisations.

7.26 Whilst there remain a number of procurement areas where compliance remains mandatory for all organisations providing services to the CCG, such as having adequate safeguarding arrangements in place or abiding by the Caldicott principles, the system changes implemented through the pilot have facilitated the engagement and involvement of arts and cultural sector organisations.

7.27 As a practical example the grant programme attracted more applications from freelance artists than anticipated. Several of these were successful in their application resulting in the CCG having to explore mechanisms for processing the payment of invoices for relatively small amounts of funds in a much quicker timeframe than is standard practice.
7.28 This provides a useful example of commissioners needing to be aware of the profile of their providers and to accommodate changes to existing systems where necessary so that smaller organisations or freelancers are not excluded from such opportunities.

7.29 Changes to the CCG’s procurement systems are likely to be adopted more broadly and as such support future commissioning activity (including but not restricted to cultural commissioning). A number of the resources and activities provided through the programme also provide useful examples for other commissioning programmes to follow, including for example the FAQ and jargon buster guidance\(^{64}\).

*Market Shaping*

7.30 Dialogue around the procurement process for commissioning in Gloucestershire highlighted a need for guidance and support for some arts and cultural sector organisations to put in place appropriate systems to ensure that they can comply with the mandatory procurement requirements. This support has been provided by Create Gloucestershire and Gloucestershire VCS Alliance\(^{65}\) and as a result will ensure that more arts and cultural organisations are able to engage in future commissioning processes.

7.31 Create Gloucestershire has played a pivotal role in brokering links between arts and cultural organisations to allow them to explore opportunities to develop and submit collaborative bids for the grant programme. In the absence of Create Gloucestershire the CCG may have experienced difficulties in delivering an inclusive and transparent commissioning process or being able to engage a broad cross-section of potential providers.

7.32 A key learning point from the work in Gloucestershire has been the need for sufficient resources to be allocated to enable capacity building and workforce development activities to be delivered within the arts and cultural sector. This potentially highlights a need for national resources to support this process as well as further dialogue as to the role of Arts Council England in facilitating investment in arts and cultural infrastructure.


\(^{65}\) [http://www.glosvcsalliance.org.uk/](http://www.glosvcsalliance.org.uk/)
New Audiences

7.33 As the outcome of the grant programme and co-design work is yet to be completed it is too early to assess the extent to which the projects have led to diversification in the profile of audiences and participants engaging in arts and cultural activities. However given that each Clinical Programme Group is looking to engage and support different groups of people (for example adults with long-term respiratory (breathing) conditions or diabetes with teenagers) it is highly likely that arts and cultural organisations will diversify their participant and audience base as a result of the commissioning work.

7.34 In addition arts and cultural organisations that have been engaged through the cultural commissioning process, either in market shaping events or co-design of services, have increased their awareness of the potential to reshape their arts activity in order to engage new audiences. One of the arts organisations engaged in the process has established a new business development manager post in order to focus on commissioning opportunities and engaging new audiences.

Summary of progress to meeting CCP objectives

7.35 In terms of a commissioning process it is important to reflect on the timeframe in Gloucestershire. The design and delivery of the approach has taken around 3 years and has built on momentum from earlier work. An effective and inclusive commissioning cycle incorporating market shaping, systems change and co-design takes time and it is important that potential providers are clear on this from the outset.

7.36 The emerging evidence from the cultural commissioning work in Gloucestershire is positively highlighting what can be achieved with strong leadership and vision, a willingness to explore new ways of working and an infrastructure of support and enablement that encourages new providers to get involved.

- The CCG has allocated resources for the cultural commissioning grant programme. The outcome of this work has the potential to influence future decisions on resource allocation by raising awareness amongst clinicians and patient groups of the role that arts and culture can play in supporting local health priorities and by embedding this within clinical pathways.

- The cultural commissioning work is referenced within the CCG’s Operational Plan and published commissioning intentions. The programme has secured buy-in and support from senior leaders and clinicians thus improving the prospects of embedding the model beyond the pilot phase.
• The process of designing and delivering the grant programme has resulted in changes to the CCG’s procurement and finance systems to make them less bureaucratic and accessible for arts and cultural organisations. This change of approach can benefit future commissioning by the CCG including but not restricted to the arts and cultural sector.

• Capacity building and training activities supported by the CCG and delivered by Create Gloucestershire and the VCS Alliance have encouraged and helped more arts and cultural organisations to engage in commissioning. Delivery of the programme has highlighted a need for further support around co-production and co-design as part of a commissioning process.

• Given that the co-design work is focused on a range of different patient groups it is highly likely that arts and cultural organisations will diversify their participant and audience base as a result of the commissioning work.

Kent County Council

Context

7.37 In Kent the pilot has focused on influencing the development of corporate commissioning and outcomes frameworks and also affecting change within procurement processes so that they are more accessible for arts and cultural organisations. The pilot has supported the development of new commissioning approaches, including within the County's adult mental health tender and its approach to waste management and early intervention. In its waste management tender, social value has been used as a criterion to strengthen opportunities for engagement between contractor and arts and cultural providers.

7.38 The council’s Commissioning Framework states that Kent County Council is committed to commissioning as an approach in order to:

• Use our resources and those of our partners in a more joined up way, better connecting these resources to the needs of Kent and ensuring that we are achieving optimum value for money;

• Have confidence that we are making the greatest possible difference to Kent residents through the services that we offer;

• Take tough decisions that are informed by evidence when resources that we invest aren’t working well enough to make a difference for our residents;
• Work less in isolation than we have done in the past, by listening more to our residents, providers and partners, including District councils, to benefit from the expertise, capacity and resources that each bring; and

• Acknowledge that commissioning will feel very different to our local providers, in particular those from the voluntary sector, and that we need to support them to adapt to this change.

7.39 The goal is to use the discipline of commissioning to develop the culture and ‘mindset’ of the organisation. The council has developed a set of key principles:

• Focused on outcomes for our residents;
• A consistent commissioning approach to planning, designing and evaluating services;
• The right people involved at the right stage of commissioning;
• Open-minded about how best to achieve outcomes;
• High-quality, robust evidence informing our decisions;
• Hold all services to account for the delivery of KCC’s strategic outcomes;
• Customers at the heart of our commissioning approach;
• A commitment to building capacity;
• We will maximise social value; and
• Our supply chains will be sustainable and effective.

Commissioning Model

7.40 The pilot has supported the repositioning of the council’s arts and culture service by enabling them to extend their partnerships and to explore collaborative working. The service has been able to enter into dialogue with a range of services including early help and preventative services, strategic and corporate services, adult mental health and waste management and highways.

7.41 This has been successful in raising the profile of arts and cultural organisations amongst commissioners who have developed a better understanding of how they can support local outcomes. Through engagement of the council’s Corporate Policy team, who are represented on the steering group, the pilot has been able to influence the development of the corporate commissioning framework, in particular to ensure that commissioners remain open-minded about the provider most suitable to help achieve outcomes or deliver a service (with arts referenced specifically). This improves the prospects for commissioners to include arts and cultural activity within future commissioning plans.

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7.42 The Commissioning Framework for the County incorporates a clear commitment to maximise social value through the delivery of the services commissioned. The Public Services (Social Value) Act\(^{67}\) has the potential to generate opportunities to develop new models of commissioning the arts and cultural sector to secure wider social, economic and environmental benefits. The Act encourages commissioners to talk to their local provider market or community to design better services and find new and innovative solutions to difficult problems.

7.43 As a result of the delivery of the pilot Kent County Council has used the Act to secure investment for the arts as part of letting a £50 million waste management contract. Under the terms of the contract 0.1% of the value had to be ring-fenced by the successful provider to support arts and cultural projects (with a focus on recycling). Response to this question was worth 5% of evaluation marks for the procurement exercise and as such clearly influenced the submissions provided by all tenderers.

7.44 At the time of writing it is unclear whether this approach led to waste management providers proactively making contact with arts and cultural organisations in advance of their tender submission or whether this process of making contact will be taken forward by the successful tenderer as part of the implementation of their approach.

7.45 The use of the Social Value Act in Kent to resource arts and cultural projects as part of a waste management contract represents clear innovation as a result of the cultural commissioning pilot. The council awarded this contract in January 2016 and is currently in dialogue with the provider to determine the exact nature of the arts project to be undertaken. It is anticipated that this will be schools-focused, using the arts to engage school children in understanding issues around recycling, reusing waste products and the environment.

7.46 Among the key learning points has been the opportunity that a commissioning approach has created to break down silos between departments. The Arts Officer has worked closely with colleagues in the Waste team, helping to write the tender, score and assess submissions, and being involved in the dialogue with potential providers. There is a strong sense of breaking new ground.

7.47 This partnership approach has been a real strength of the model and will be important for the council as they move towards more strategic commissioning with an emphasis on outcomes rather than individual services.

**Quality of Commissioning**

7.48 Discussion at the steering group is helping to change mindsets amongst commissioners and provide opportunities for arts and cultural organisations to bid for commissioning opportunities. The pilot is helping to keep arts and culture on the agenda in a context of budgetary pressures and has been valuable in breaking down service silos within the council.

7.49 Kent County Council, in partnership with Royal Opera House Bridge and Artswork, has produced an Arts and Cultural Commissioning Toolkit\(^{68}\) to support arts and cultural organisations engage with commissioning.

7.50 This toolkit has also been promoted to commissioners as a way of maintaining the profile of the arts and cultural sector. It is also helping the arts and cultural sector to navigate the architecture of commissioning and the steps organisations need to take to become ‘commission-ready’.

7.51 The experience of delivering the cultural commissioning programme and wider use of the Arts and Cultural Commissioning Toolkit is helping to improve the quality of commissioning practice, including stronger market engagement activities as evident in the specification for the mental health and wellbeing service and the use of competitive dialogue\(^{69}\) to bring potential providers into dialogue on service design. There is also evidence of a stronger focus on outcomes as a result of this work, for example in the measures used in the adult mental health tender.

**Market Shaping**

7.52 The opportunities presented by the pilot have been used to reshape the approach to commissioning a range of services. The service specification for the re-letting of the Community Mental Health and Wellbeing Service was issued in October 2015 following a series of market shaping events over the preceding summer\(^{70}\).

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\(^{68}\) [http://www.artscommissioningtoolkit.com/](http://www.artscommissioningtoolkit.com/)

\(^{69}\) Competitive dialogue is a public-sector tendering option that allows for bidders to develop alternative proposals in response to a client’s outline requirements. Only when their proposals are developed to sufficient detail are tenderers invited to submit competitive bids.

7.53 The market shaping activity provided an opportunity to bring together commissioners and providers in order to outline the vision for the new service (person centred), to illustrate links to national policy (Care Act) and local strategy (health and wellbeing) and to discuss the key outcomes against which providers would be measured.

7.54 The outputs from the events were used to shape the resultant service specification which specifically makes reference to the role of arts and culture and includes arts and cultural organisations as an example provider. The specification also clearly states that the service may include providers who have not traditionally delivered mental health and wellbeing services thus providing encouragement for arts and cultural organisations to engage in the commissioning process.

7.55 The council has used a competitive dialogue approach to engage with a wide marketplace – negotiating, nudging providers, shaping bids. The aim has been to let the contract to one or more trusted partners whom they could be confident will deliver outcomes against a loose framework.

7.56 With the contract now let to two such partners (as of February 2016) they are now in dialogue with them to pin down the arts element. Strategic providers for the adult mental health service have been supported and encouraged to engage with small providers, including arts and cultural organisations.

7.57 The providers will work with the council’s arts team to put together a delivery framework that will include arts providers. Nothing is ‘set in stone’ – the council are open to different ways of meeting the required outcomes and to different contracting arrangements. The latter might include, for instance, spot purchasing of one-off interventions or longer term contracting of arts and culture organisations.

7.58 The learning from the commissioning of the Mental Health and Wellbeing Services has been used to shape the approach to commissioning the Older People Services contracts in 2016. As such the cultural commissioning programme is helping to more clearly reference arts and culture in service specifications and, through a programme of capacity building and support, is encouraging and enabling more arts and cultural organisations to bid for these opportunities.

7.59 The pilot has also established a new relationship with early help and preventative services who are exploring the contribution that arts and culture can make in delivering better outcomes for children and young people.
New Audiences

7.60 Incorporating arts and cultural activity into commissioning documents across a range of services increases the likelihood that arts and cultural organisations will be able to diversify the profile of their audiences and participants either through direct delivery of commissioned activities or by being subcontracted by a lead provider.

Summary of progress to meeting CCP objectives

7.61 The work in Kent has been able to both draw on and contribute to the implementation of the new Commissioning Framework for the council. The pilot has supported the repositioning of council’s arts and culture service by enabling them to extend their partnerships and to explore collaborative working. As a result the service has been able to enter into dialogue with a range of services including early help and preventative services, strategic and corporate services and waste management and highways.

7.62 The cultural commissioning work has benefited from the presence of an active arts development team in the county council and the capacity and drive provided by an arts officer. Feedback from steering group members has highlighted that it would have been far harder to make the same level of progress with the cultural commissioning programme without this in-house arts development function.

7.63 The experience of delivering the cultural commissioning programme and wider use of the Arts and Cultural Commissioning Toolkit is helping to improve the quality of commissioning practice, including stronger market engagement activities as evident in the specification for the mental health and wellbeing service and the use of competitive dialogue to bring potential providers into dialogue on service design.

- The pilot has influenced the corporate commissioning framework for Kent County Council which emphasises the need for commissioners to remain open-minded about the provider most suitable to help achieve outcomes or deliver a service. This is helping to generate dialogue between commissioners and arts and cultural organisations.

- The opportunities presented by the pilot are being used to reshape the approach to commissioning services, including the re-letting of the Community Mental Health and Wellbeing Service and the Older People Services contracts, by making explicit reference to the role of arts and culture.

- Incorporating arts and cultural activity into commissioning documents also increases the likelihood that arts and cultural organisations will be able to
diversify the profile of their audiences and participants either through direct delivery of commissioned activities or by being subcontracted by a lead provider.

- The pilot has facilitated active engagement of arts and cultural organisations through market engagement events and competitive dialogue.

- The delivery network used by the two strategic providers on the adult mental health tender can continue to be developed thus allowing scope for new arts and cultural organisations to engage in the commissioning process.

- The use of the Social Value Act to identify opportunities to resource arts and cultural projects as part of a waste management contract represents clear innovation as a result of the cultural commissioning pilot and provides a useful case study to inspire and encourage other local authorities to use the Act to enable arts and cultural organisations to deliver social outcomes.
8. Cultural Commissioning Locality Projects

8.1 Consultations completed across three of the Cultural Commissioning Locality Projects have highlighted the value of having independent capacity to convene local stakeholders and facilitate the development of a coherent work programme around cultural commissioning.

8.2 The pace of progress has varied across each of the five areas, influenced by local context and different starting points. The important role of an external facilitator in challenging, supporting and guiding a process of cultural commissioning does raise questions as to the replicability of the Locality Project model without this resource. The second phase of the programme may consider exploring options to invest in additional capacity to either provide some continuation support to the existing five areas and/or to work with areas that have expressed an interest in progressing their cultural commissioning activity.

Birmingham

8.3 The Locality Project in Birmingham is helping arts and cultural organisations to identify and engage key stakeholders and commissioning opportunities. With support from the CCP a partnership of arts and cultural sector organisations is drawing together a clear offer based on the priorities identified by commissioning groups.

8.4 Partners have reported a ‘sea-change’ in arts and cultural organisation’s thinking about health and wellbeing and how to articulate the benefits to commissioners rather than simply seeking funding.

8.5 Birmingham City Council is currently reviewing the role of its arts team and looking at how advocacy for the arts across the city could be delivered. Birmingham Arts Partnership71, now renamed Culture Central, is developing a trust model that could take over some aspects of this advocacy role and, as a result, generate greater collective and individual confidence for arts and cultural organisations engaging in a commissioning process.

8.6 Through the cultural commissioning steering group, led by Birmingham Royal Ballet, arts and cultural organisations are increasingly exploring opportunities to collaborate around service design and meeting local priorities. Culture Central is also providing a single point of contact for commissioners thus helping them to engage the arts and cultural sector more effectively, albeit further work is ongoing to ensure that the voice of smaller arts and cultural organisations are represented.

71 http://www.birminghamartspartnership.co.uk/
8.7 One of the biggest achievements to date has been the ability of the project to generate stronger links between a range of arts and cultural sector organisations. Under the leadership of Birmingham Royal Ballet, arts and cultural sector organisations have been able to move beyond their individual differences and focus on a common goal of demonstrating the collective contribution the sector (including large and small organisations) can make to meeting public service outcomes.

8.8 One of the main outcomes envisaged for the Locality Project in Birmingham is to ensure that arts and culture is embedded in the strategic thinking of those commissioning services. Some progress has been made in this regard with dialogue between the council’s Wellbeing Service and Cultural Services team.

8.9 Partners have also produced an advocacy document which outlines how the work of cultural organisations supports outcomes for public health and adult social care by helping people to live healthy lifestyles, reducing health inequalities and improving quality of life. The production of this document has enabled the sector to present a single voice to commissioners and it helping to facilitate a greater understanding amongst commissioners and service managers of the role of arts and culture in meeting local service priorities.

8.10 The work of the project has been presented to the Health and Wellbeing Board and there is support for identifying funding to pilot demonstration projects that are able to build a local evidence base on the contribution that cultural organisations can make to meeting priority health and care outcomes. Although the case studies produced as part of the CCP have been valuable to showcasing the potential to local commissioners, bespoke local evidence is considered more persuasive in encouraging commissioners to explore arts and cultural activities as part of service design and delivery.

8.11 Being part of a wider national programme has been important in raising the profile of the cultural commissioning work amongst both commissioners and arts and cultural organisations and securing their participation. The Locality Project has had a catalytic effect on a process of organising the arts and cultural sector at the same time as securing strategic buy-in.

72 http://www.birmingham.gov.uk/wellbeing
8.12 Delivery of the Locality Project has also provided specific learning for Birmingham Royal Ballet as the lead organisation, in particular around the importance of having a thorough and methodical approach to planning and evaluating activity and emphasising to commissioners the potential to scale-up interventions to support larger population sizes. The next phase for partners in Birmingham is to move towards a test and learn programme by piloting activity and successful projects within mainstream delivery.

**Derby**

8.13 In Derby the Locality Project is building on previous work delivered by an Arts Commissioning Officer. This role was established in 2012 to work with arts and cultural organisations to help them position themselves to take advantage of commissioning opportunities, including liaison with those commissioning adult social care, children in care and services provided by the PRU. However the post was not extended at the end of the two year funding thus some local momentum was lost which the CCP is helping to regain.

8.14 The Arts Development Manager now chairs a city-wide Arts for Health Group whose membership includes NPOs and small arts and cultural sector organisations. The Locality Project is helping to raise the profile of the cultural commissioning project and secure senior level input from both commissioners (in particular the CCG) and arts and cultural organisations. As a result opportunities are being discussed at a strategic level as opposed to project level which, it is envisaged, will encourage more arts and cultural organisations to re-align staff roles and allocate resources to engage in commissioning processes. There has also been a shift in priorities across the city with a greater emphasis on exploring non-medical models of delivering health and care outcomes.

8.15 One of the challenges highlighted through the delivery of the Locality Project is the capacity available with the council’s arts development team to coordinate arts and cultural organisations and engage with commissioners. Another challenge relates to trying to convince Chief Executives and/or Board members of arts and cultural organisations to engage in the commissioning process and move away from traditional reliance on funding from trusts and foundations. The Locality Project is supporting efforts to present tangible opportunities to arts and cultural organisations and helping them make connections with local commissioners.
8.16 Specific opportunities that are being explored through the work of the Locality Project include the arts and cultural sector responding to priorities within adult social care in particular on tackling social isolation and supporting people in receipt of care and support to exercise choice and be more aware of what arts and cultural opportunities are available to them.

8.17 The Locality Project is helping to improve arts and cultural organisations understanding of the adult social care sector and in particular the number of people in receipt of personal budgets who are empowered to commission services to meet their care and support needs (estimated to be over 5,000 people in Derby).

8.18 The Locality Project is working to establish stronger links between arts and cultural organisations and frontline social care staff that are helping adults with care and support needs to develop their support plans (including those with personal budgets and self-funders). This has the potential to raise awareness of the arts and cultural offer and enable people with care and support needs to include arts and cultural activities as an integral part of their care plan. Further development work will look to broker links between arts and cultural organisations and major care providers in order to explore collaboration in order to improve the health and care outcomes across Derby.

8.19 Steps are being taken to involve more arts and cultural sector organisations in market engagement activities and to encourage them to bid for future commissioning opportunities including, for example, the Dementia Support Service which will be commissioned in spring 2016.

8.20 The production of a ‘Plan on a page’ document has been valuable in outlining a clear offer that commissioners and service providers can understand. This offer has been presented to various strategic groups by the City Council’s Arts Manager including a presentation made to the Health & Wellbeing Board in January 2016\(^74\) which provided recommendations for the Board to note the role that participation in arts and culture can play in the prevention of ill health and to acknowledge and proactively support the arts and cultural sector as a partner in improving the health and wellbeing of the local population.

8.21 These presentations have stimulated interest from a number of commissioners and service managers resulting in follow-up discussions led by the Arts Manager. The next phase of the Locality Project in Derby is to progress these conversations further and turn expressions of interest into tangible commissioning opportunities for the arts and cultural sector.

8.22 One of the challenges highlighted in Derby is that although commissioners are now more aware of the importance of preventative work, and the role that arts and culture can play, existing financial pressures are limiting the willingness or ability of commissioners to re-design services along the principles of ‘invest to save’.

8.23 However commissioners are actively exploring opportunities to invest in the arts and cultural sector to meet public service outcomes but doing this by identifying alternative sources of funding such NHS innovation funding, European funds or trusts and foundations.

8.24 Although this approach may not fit within the definition of a commissioned service it can be an important step to generating local evidence of impact that may persuade commissioners to refocus investment and re-design service delivery to include arts and cultural activities.

8.25 Another challenge experienced in Derby (but shared more widely) is the difficulty of overcoming reliance on key individuals and embedding cultural commissioning at an organisational level. A structural change within the CCG has reduced their level of involvement in the cultural commissioning project. However conversely positive links have been made with the recently appointed Director of Public Health who is interested in the contribution of arts and culture in supporting local wellbeing objectives.

8.26 To date the project has maintained a focus on the core partners involved from the outset as these have been supported through training sessions to become ‘commissioning ready’. Moving forward there is potential to engage the wider arts and cultural sector in order to ensure that commissioners (and local people) are able to benefit from a diverse range of skills, experience and knowledge to help meet local public service outcomes.

75 Partners in Arts and Health Derby are Air Arts, Artcore, Deda, Derby Theatre, Hubbub Theatre Company, Opus Music, QUAD, Sinfonia Viva and Derby City Council.
8.27 Opportunities linked to the re-tendering of the Dementia Support Service in late 2016 are being explored which is identifying a need to forge stronger links between the arts and cultural sector and non-arts partners such as the voluntary and community sector and healthcare providers. The existing Dementia Support Service has an annual value of £151,291 although there is currently no information on the annual value of a re-tendered service.

8.28 There are challenges ahead associated with future planned budget cuts to the council’s grant to arts and culture organisations (planned reduction of 30% scheduled for 2016/17 with subsequent cuts implemented until grant funding is completely withdrawn).

8.29 The scale of the resultant financial pressures on arts and cultural organisations has the potential to focus minds on more traditional routes of securing investment through trusts and foundations as opposed to engaging in a commissioning process that may take several years to bear fruit (and indeed have no guarantees of funding). In this scenario the brokerage role currently provided by the City Council’s Arts Manager is central to maintaining dialogue between commissioners and the arts and cultural sector in Derby.

8.30 Yet the Arts Development function within the City Council is also under threat with a range of options being considered one of which may involve the creation of a social enterprise to act on behalf of arts and cultural organisations across Derby and provide a single point of contact for commissioners. The absence of the Arts Development team within the City Council would present an infrastructure gap which is likely to lessen the progress made with regards to cultural commissioning through the Locality Project.

8.31 In terms of a brokerage function there is recognition of the difficulties of this role being undertaken by a single organisation (e.g. an existing National Portfolio Organisation) given the potential for a conflict of interest between their organisational objectives and the objectives and needs of the wider section (which indeed may contravene procurement rules).

8.32 In addition a single organisation is likely to be art-form specific which may narrow discussions with commissioners and fail to realise the potential for the wider arts and cultural sector offer to support a diverse range of public service outcomes.


77 Derby City Council Cabinet meeting 16th March 2016. Contract and Financial Procedure Matters Report
The focus of the Locality Project in York is on strengthening the network of arts and cultural organisations and establishing stronger dialogue between public service commissioners in the city. The majority of the cultural provision across York is delivered outside of the local authority and as a result continued efforts are required to ensure public service commissioners are aware of the offer available through arts and cultural organisations.

Work is progressing to raise the profile of arts and cultural organisations through the Health and Wellbeing Board and within the two CCGs covering the city. Although a voluntary and community sector infrastructure body is represented on the Health and Wellbeing Board, to date they haven’t seen their role as championing the arts and cultural sector as a provider of services to meet local health and care needs.

The Locality Project is helping to bring together and present a coherent and easy to understand ‘offer’ to commissioners which makes clear reference to social outcomes and the priorities identified for the city. The project has used the Six Ways to Wellbeing framework to outline the wellbeing benefits that the arts and culture sector can deliver.

However a number of external influences have impacted on the progress made in engaging commissioners, most notably the sudden closure in October 2015 of York’s only psychiatric hospital Bootham Park which served to divert the focus of the local health community away from the cultural commissioning project.

In addition staff turnover, restructuring and the use of interim appointments affecting a number of key roles, including the Director of Public Health, has created challenges to building relationships and developing longer-term plans involving the commissioning of arts and cultural organisations. As a consequence the commissioning practice across York has been somewhat disjointed to date with a resultant impact on the pace of progress made in developing links between the arts and cultural sector and local commissioners (exacerbated in one case by a failure to invite the arts and cultural sector to a relevant market shaping event).

Continued efforts are required to broker links between the arts and cultural sector and key service providers including those already commissioned to deliver local services such as Tees, Esk & Wear Valley NHS Trust who are currently contracted to provide a range of mental health services across York.

8.39 The recent appointment of a new Director of Public Health has helped to regain some momentum in particular around the opportunities for arts and cultural organisations to support local wellbeing outcomes. There is a desire to extend the work of the cultural commissioning project and establish a number of demonstration pilots to support efforts to embed the use of arts and cultural activity within service plans. Efforts are underway to identify resources to build on the work of the Locality Project.

Summary of progress to meeting CCP objectives

- The Locality Projects are helping to create space for dialogue between arts and cultural organisations and public service commissioners. This is serving to raise the understanding of commissioners on the value of and role for arts and cultural organisations in meeting outcomes as well as providing arts and cultural organisations with a clearer route into commissioning processes.

- In all three areas the project has also helped to bring together arts and cultural sector organisations thus establish a degree of infrastructure that is enabling the sector to present a coherent voice and point of contact for commissioners.

- The work is helping to identify potential tenders for which arts and cultural organisations could bid. There is also evidence of commissioners working with arts and cultural organisations to submit collaborative bids for external funding in order to resource arts and cultural activities that address local priorities.

- With external support the project has helped the cultural sector to produce and present a coherent and easy to understand ‘offer’ to commissioners. This has been valuable in achieving traction with key decision makers and securing local support for piloting projects to build a local evidence base to inform future commissioning activity.

- The pace of progress across the Locality Projects has been influenced by a range of factors including the level of cultural sector infrastructure in place at the start of the project, ongoing restructuring of key public services and the effectiveness of local brokerage in bringing the cultural sector together.
9. Emerging Themes

Leadership

9.1 The context of delivering the CCP differs and as such there is no one-size fits all model to successfully influencing senior-level staff across commissioning organisations. However a common feature within successful approaches is the ability to build relationships and space to share learning on a cross-service and cross-sector basis.

9.2 Cabinet members/Portfolio holders with responsibility for cultural services can provide leadership to facilitate stronger commissioning practice. In this regard the aforementioned Leadership Essentials Programme delivered by LGA and the Councillor Briefing Pack produced jointly by LGA and the CCP can play an important role in developing and strengthening the political leadership skills of elected members and enabling commissioners to develop new approaches to meeting local needs.

9.3 In some council areas delivery of the CCP programme also appears to have benefited from momentum establish through existing models of working (e.g. social prescribing) or more broadly through public service transformation programmes (e.g. developing a ‘commissioning council’). What is evident in these cases is that local leaders have been able to identify opportunities to build on existing approaches and ensure that cultural commissioning is integrated into wider public service transformation and delivery. This also highlights a need to ensure that arts and cultural providers are recognised within the wider social prescribing movement and in this regard the CCP programme has established links into the National Network for Social Prescribing.

9.4 The introduction of Health and Wellbeing Boards has provided each top tier and unitary authority with a forum where key leaders from the health and care system work together to improve the health and wellbeing of their local population and reduce health inequalities. Whilst these have the potential to facilitate new models of commissioning in order to meet local health needs, it is clear that the effectiveness of these boards and extent to which arts and cultural sector organisations are represented (directly or through a nominated third sector organisation) is by no means consistent. All of the Cultural Commissioning Locality Projects are engaging with their local Health & Wellbeing Board which can provide a useful model for others to draw on.
9.5 Understanding and navigating the commissioning landscape can help arts and cultural sector organisations to identify and nurture relationships with leaders who are able to act as a champion for the arts and cultural sector. At a strategic level the links established between the CCP and the Commissioning Academy have the potential to facilitate dialogue and open doors at a local authority level.

9.6 Leaders in the cultural sector will increasingly need an overview and understanding of the commissioning landscape. There is also merit in working with leadership programmes such as the Clore Leadership programme\(^\text{79}\) to ensure that future cultural leaders have a greater understanding of different models of cultural commissioning. The CPP is already working with the National Alliance for Museums & Wellbeing to develop understanding and leadership in this area of work, and hoping to develop work with ADuk as part of Phase 2.

9.7 Building a network of leaders that have a greater awareness and understanding of the value of arts and cultural providers on public service outcomes. Achieving a shared understanding amongst leaders, senior managers and local politicians is important in creating opportunities for genuine discussion and a willingness to collaborate and innovate. As such consistency of message and approach will assist in building relationships and strategic and operational links between public services and arts and cultural sector organisations.

9.8 Whilst this process may evolve without external facilitation in some local areas, evidence from the Commissioning Partners pilots and Locality Projects has highlighted the value and effectiveness of external guidance, support and challenge to bring different stakeholders together and create a common understanding of the opportunities presented through cultural commissioning.

**Arts and Cultural Sector Infrastructure**

9.9 A common theme referenced during the stakeholder consultations was the importance of building capacity to develop an effective and sustainable approach to cultural commissioning. Across the CCP workstreams it is evident that capacity building activity is being delivered for commissioners and arts and cultural sector organisations and is operating at different levels within the respective organisations (e.g. board members, senior managers, frontline staff, and artists).

9.10 In the Gloucestershire Commissioning Partners pilot the capacity building activity has been designed in response to the needs of arts and cultural sector organisations identified through a local survey administered by Create Gloucestershire.

\(^{79}\) [http://www.cloreleadership.org/index.aspx](http://www.cloreleadership.org/index.aspx)
9.11 In the Birmingham Locality Project, the project steering group, working within the remit of the newly formed development agency Culture Central, is taking on a co-ordinating role to engage and identify the support needs of arts and cultural sector organisations. Similarly in Derby the existing Arts for Health group are moving to take on a more strategic role to engage commissioners.

9.12 Each of the local areas engaged in the CCP workstreams have, to some extent, invested time and resources in coordinating and building a stronger network of arts and cultural sector organisations. This coordination function is designed to facilitate dialogue between local commissioners and the local arts and cultural sector as well as ensuring that the commissioning process is inclusive, compliant with procurement rules and able to fully realise all local assets.

9.13 Establishing a coherent network of arts and cultural sector organisations at a local level can also help to encourage collaboration to design and deliver services that meet commissioner priorities. Such collaboration may involve arts and cultural sector organisations working together (e.g. organisations with experience of working with people with dementia) but can also involve partnership models with other third sector organisations and/or other providers across a range of services. Help with networking opportunities was the key area for support identified by arts and cultural organisations attending the Learning Programme\(^80\), however it is uncertain to what extent commissioners are consistently providing networking opportunities as part of their market shaping role. CCP's report, The Art of Commissioning, will provide a useful resource to help influence practice in relation to market shaping.

9.14 Each area differs in terms of the way arts and cultural sector organisations are organised and networked. As such the level of resources and timescale required to organise the sector can vary considerably with a resultant impact on the pace of developing a cultural commissioning model. One of the concerns highlighted by stakeholders is the extent to which arts and cultural sector organisations have the staff capacity and resources to participate in capacity building activities and engage in a process of co-designing services with commissioners.

9.15 This is particular relevant given the funding pressures and grant funding cuts facing many arts and cultural organisations. The continuing loss of local authority arts development teams either has already or will create a vacuum in many areas with regards to development and brokerage activities. The absence of this function and infrastructure is likely to present considerable barriers for commissioners wishing to engage arts and cultural sector organisations and for organisations to seek out commissioning opportunities.

\(^80\) Based on internal evaluation data
In addition there can often be a disparity between the capacity available within larger arts and cultural organisations than smaller ones / freelancers, which may lead to greater challenges for smaller organisations to engage in a commissioning process. Developing mature relationships between large and small organisations, in which each can contribute according to their particular strengths (e.g. capacity from a large organisation, flexibility or innovation from a small one) can help to overcome these challenges, as evidenced by the work in Birmingham.

Whilst there is evidence that some commissioners have allocated resources to support capacity building and service design work (as part of their market shaping role) this is by no means common practice and still may not enable or encourage some arts and cultural organisations to engage in a commissioning process.

As statutory members of Health and Wellbeing Boards and given the statutory duty of CCGs to engage and involve the voluntary sector, VCS infrastructure bodies can play an important role in acting as a link between commissioners and arts and cultural sector organisations. This is particularly valuable in areas without any arts development infrastructure.

Further work may be required to map the role and involvement of VCS infrastructure organisations and other VCS led networks (e.g. dementia alliances) in local commissioning activity and identify opportunities to plug arts and cultural sector organisations into these processes. NCVO should investigate the feasibility of securing external funding to undertake consultation with VCS infrastructure bodies to identify their current level of engagement and dialogue with the arts and cultural sector.

There may also be opportunities to learn from the commissioning experiences and practice of cultural and leisure trusts and social enterprises within culture and leisure that are increasing in number in England. Sporta\textsuperscript{81} is well placed to facilitate engagement with over 100 trusts across the UK.

\textit{Quality of Commissioning}

Although the pilots are, to varying degrees, positively influencing the commissioning and procurement processes, it is evident that commissioning practice varies considerably from organisation to organisation and locality to locality. A number of policy makers and event participants indicated that commissioning approaches are still evolving and in some areas the process is still reliant on desk-based and technocratic approaches (procurement) rather than an asset based approach that requires commissioners to actively engage partners (including non-traditional providers).

\textsuperscript{81}http://www.sporta.org/
9.22 In this regard there is still work to do at a policy and operational level to improve the quality of commissioning and, where possible, achieve a greater level of consistency in commissioning practice than is currently evident. CCP’s The Art of Commissioning report will enable public service commissioners to learn from the work delivered in Gloucestershire and Kent through the Commissioning Partners Pilots and inform their own improvement plan to raise the quality of their commissioning processes. NCVO is also engaged in influencing the Cabinet Office on the need for change in commissioning practice to enable small voluntary sector providers to engage. This can support continuing efforts to facilitate the engagement and involvement of arts and cultural organisations in local commissioning.

9.23 In the context of health and wellbeing, affecting a broader change of approach across NHS Commissioners is likely to be necessary to improve the prospects for arts and cultural sector organisations seeking to engage in a meaningful commissioning process. The CCP may consider engaging NHS Clinical Commissioners\(^82\), the membership organisation of clinical commissioning groups, and NHS Clinical Senates\(^83\) to disseminate learning from the cultural commissioning programme and facilitate change across the sector.

9.24 Within local government the LGA, ADASS and SOLACE\(^84\) are well placed to provide leadership, support and guidance to improve commissioning practice in order to better meet local needs.

9.25 Achieving improvements in commissioning practice at a national level is beyond the remit of the Cultural Commissioning Programme. However disseminating learning from the programme highlights effective approaches, in particular around effective market shaping, co-design and co-production, can help to inform improvements in commissioning processes and practice in areas that have not been directly engaged in CCP. There is an opportunity in the next phase of the programme to contribute directly to existing Leadership Programmes which support improvements in commissioning practice and the delivery of public service outcomes.

\(^82\) [http://www.nhscc.org/](http://www.nhscc.org/)
\(^83\) [https://www.england.nhs.uk/ourwork/part-rel/cs/](https://www.england.nhs.uk/ourwork/part-rel/cs/)
\(^84\) [http://www.solace.org.uk/](http://www.solace.org.uk/)
10. **Policy Lessons**

10.1 Partners engaged through the CCP workstreams have highlighted the importance of identifying appropriate policy levers to help position cultural commissioning as a key approach to meeting legislative requirements and local needs. In Phase 1 of the CCP, the high-level roundtable events and national conferences have been used to identify and discuss the opportunities and challenges presented by key national policies and the implications for a programme of support provided for commissioners and arts and cultural organisations.

10.2 The NHS Five Year Forward View\(^{85}\) acknowledges that although there have been dramatic improvements within the NHS over the last fifteen years, quality of care can be variable, preventable illness is widespread and health inequalities deep-rooted. The Forward View states that although some of what is needed can be brought about by the NHS itself, other actions require new partnerships to deliver a radical upgrade in prevention and public health. This shift in focus provides an opportunity for arts and cultural sector organisations to engage commissioners to highlight the contribution they can provide in improving public health outcomes and tackling health inequalities.

10.3 Public Health England’s five-year strategy\(^{86}\) also highlights a need for a fundamentally new approach to creating and sustaining health, mental and physical, at every stage of life. The strategy highlights that commissioners are increasingly seeing benefits from working with providers outside of the immediate health community to improve health and to close the gap between those with the most and those with the least.

10.4 Consequently the national policy context is shifting to encourage and facilitate stronger collaboration between the NHS, care providers and non-traditional health and social care deliver partners including the arts and cultural sector. However although a greater focus on prevention and use of non-medical models of delivery may present increased opportunities, continuing pressure on CCG, public health and social care budgets also has the potential to steer commissioners away from investing in and piloting new models of delivering services that may be perceived as unproven and too risky.

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\(^{85}\) [https://www.england.nhs.uk/ourwork/futurenhs/5yfv-exec-sum/](https://www.england.nhs.uk/ourwork/futurenhs/5yfv-exec-sum/)

10.5 Although several stakeholders engaged in the CCP felt that there was already sufficient evidence on the positive contribution that arts and culture can make to a range of health and wellbeing outcomes, to date these hadn’t been brought together in a coherent and easy to understand offer. Presenting a clear and succinct offer to commissioners is an important step in creating space for dialogue and encouraging innovation in the delivery of services.

10.6 However further work is required to demonstrate the cost-savings accruing from using arts and culture in order to provide commissioners with greater confidence to invest in non-traditional service models. The APPG for Arts, Health and Wellbeing can support efforts to package and present this evidence to inform and influence policy development and public service delivery.
11. Conclusions and Recommendations

Conclusions

Impact of CCP Phase 1

11.1 This evaluation report has focused on providing an assessment of the extent to which the first phase of the programme has strengthened the potential for the cultural sector to engage in cultural commissioning and increased the interest and preparedness of commissioners to engage with the cultural sector in order to deliver public services.

11.2 It is important to recognise the current landscape within which the programme has been delivered. The delivery of public services is undergoing significant changes with commissioners facing a range of challenges including reduced budgets, increasing demand for services and support, integrated commissioning models and changes in regulation. In this context many commissioners lack the freedom or confidence to innovate and pilot new approaches to meeting local needs. Whilst some positive progress has been made in a number of localities further work is required to ensure that this leads to a stronger, more strategic approach to commissioning arts and cultural organisations to meet public service outcomes.

11.3 The Learning Programme has been successful in significantly increasing the knowledge of skills of arts and cultural organisations to support them in engaging with local commissioning. Evidence from the internal evaluation also demonstrates that it has improved the confidence of arts and cultural organisations to diversify their income and audiences through commissioning and produce high quality work in a public service context.

11.4 The first phase of the programme has invested considerable capacity in raising awareness of the value of arts and cultural providers on public service outcomes through the National Seminars and Making Connections events and through the production and dissemination of case studies and resources. Effort has been directed at identifying and engaging key influencers and policy makers who have the ability to embed the role of arts and culture in national commissioning strategies or reference their role clearly in commissioning guidance. This approach is beginning to bear fruit with the programme promoted by a wider range of ‘non-arts’ partners and referenced in national guidance and policy documents.

11.5 The programme has also made progress in building a network of leaders that have a greater awareness and understanding of the value of arts and cultural providers on public service outcomes and an interest in supporting cultural commissioning at a strategic level.
11.6 Evidence from consultations with a sample of organisations and analysis of the programme’s internal evaluation data demonstrates the positive progress that has been made in Phase 1 in enabling the key objectives of enabling arts and cultural organisations to engage in more delivery of public services by encouraging commissioners to make more and better use of their local cultural infrastructure. Commissioners engaged in the National Seminars and Making Connections events report an increase in their awareness of the potential for arts and cultural organisations to deliver their outcomes and their confidence to develop relationships with arts and cultural providers.

11.7 This is particularly evident in the work in Gloucestershire and Kent as part of the Commissioning Partners pilots. In both areas new funds are being directed to support arts and cultural delivery and cultural commissioning activity. In Kent’s mental health service there are now nine arts organisations involved in delivery and in Gloucestershire there are thirteen organisations involved in delivering pilots that contribute to addressing the health and wellbeing needs identified by the CCG. The work is still ongoing, however both have already provided useful learning and commissioning models that can support cultural commissioning in other localities. These have been summarised in the CCP’s The Art of Commissioning report.

11.8 The outcome of the co-design and co-production work led by Gloucestershire CCG has the potential inform the commissioning practice of other CCGs as well as demonstrating the contribution of arts and cultural organisations in meeting clinical priorities. In Kent the opportunities presented by the pilot are being used to reshape the approach to commissioning services, including the re-letting of the Community Mental Health and Wellbeing Service and the Older People Services contracts, by making explicit reference to the role of arts and culture.

11.9 The Cultural Commissioning Locality Projects are helping to create space for dialogue between arts and cultural organisations and public service commissioners. This is serving to raise the understanding of commissioners on the value of and role for arts and cultural organisations in meeting outcomes as well as providing arts and cultural organisations with a clearer route in to commissioning processes. In all three areas the project has also helped to bring together arts and cultural sector organisations thus establish a degree of infrastructure that is enabling the sector to present a coherent voice and point of contact for commissioners.
11.10 With external support the project has helped the cultural sector to produce and present a coherent and easy to understand ‘offer’ to commissioners. This has been valuable in achieving traction with key decision makers and securing local support for piloting projects to build a local evidence base to inform future commissioning activity. This seems to suggest potential for direction of travel and in at least two of the project areas local commissioners and arts and cultural organisations are actively exploring partnership bids to secure external funds.

11.11 The pace of progress across the Cultural Commissioning Locality Projects has been influenced by a range of factors including the level of cultural sector infrastructure in place at the start of the project, ongoing restructuring of key public services and the effectiveness of local brokerage in bringing the cultural sector together.

11.12 The Social Impact Seminars have proven valuable in increasing arts and cultural organisations confidence in understanding and skills to evidence the impact of their work on public service outcomes. This can encourage more arts and cultural organisations to embed social impact measures within their strategic plans.

11.13 Understanding the local context for commissioning and the level of organisation of the cultural sector is important. Evidence from the programme suggests that there may be some key attributes and characteristics that need to be in place to enable a successful and sustainable model of cultural commissioning to be developed at a local level, such as strong leadership, an effective approach to commissioning and an organised and networked arts and cultural sector.

**Priorities for CCP Phase 2**

11.14 Achieving a shared understanding amongst leaders, senior managers and local politicians is important in creating opportunities for genuine discussion and a willingness to collaborate and innovate. As such consistency of message and approach will assist in building relationships and strategic and operational links between public services and arts and cultural sector organisations. The process of raising awareness of and interest in cultural commissioning amongst policy makers and influencers cannot be regarded as a one-off activity.

11.15 It is important for the second phase of the programme to continue to maintain the profile of cultural commissioning through respective professional development programmes including LGA’s Leadership Essentials for elected members, the Clore Leadership programme for cultural leaders and the Commissioning Academy for public service commissioners. Consistency of message and support around cultural commissioning across these three leadership programmes can help to facilitate stronger links and more opportunities for arts and cultural organisations at a local level.
11.16 Evidence from the programme’s workstreams suggests that establishing a coherent network of arts and cultural sector organisations can help to encourage collaboration to design and deliver services that meet commissioner priorities and facilitate involvement in commissioner’s market shaping activities. However each area differs in terms of the way arts and cultural sector organisations are organised. As such the level of resources and timescales required to organise the sector can vary considerably with a resultant impact on the pace of developing a cultural commissioning model.

11.17 Whilst there is evidence that some commissioners have allocated resources to support capacity building and service design work (as part of their market shaping role) this is by no means common practice and still may not enable or encourage some arts and cultural organisations to engage in a commissioning process. Further work may be required to map the role and involvement of VCS infrastructure organisations in local commissioning activity and identify opportunities to plug arts and cultural sector organisations into these processes.

11.18 It is evident from the consultations with policy makers and influencers that there are a wide range of channels through which the programme could continue to raise awareness of the role of arts and cultural providers. However the commissioning sector is of such scale and complexity that knowing where to invest time and resources may be challenging. Consultations and policy work delivered through the first phase of CCP has helped to identify the focus for this work in Phase 2 and priority actions to support cultural commissioning.

11.19 Expanding the range of guidance and policy resources published by central government departments and national level organisations to whom commissioners are accountable can facilitate greater dialogue with arts and cultural organisations at a regional and local level. As such continued effort should be directed at gathering and presenting evidence to key policy makers in order to secure greater recognition of the role of arts and culture in meeting national and local policy objectives.

11.20 CCP’s work with the APPG for Arts, Health and Wellbeing can help to identify priorities for evidence gathering and draw on academic expertise to facilitate access to and increase awareness of key sources of evidence. It is also important to enable arts and cultural organisations to draw on / develop their own evidence and use to influence locally, since this is the point at which commissioning decisions are made.

11.21 The absence of a robust baseline and system for tracking metrics linked to investment trends around cultural commissioning means it is not possible to accurately ascertain the extent to which the first phase of the programme is leading to increased opportunities for arts and cultural organisations.
11.22 Consideration may be given to commissioning an annual survey of arts and cultural organisations to produce reliable aggregated figures and data on commissioned income. For instance, assessing opportunities to incorporate questions as part of the data collection for the Private Investment in Culture Survey\(^7\) administered by Arts Council England or liaising with the Chartered Institute of Public Finance & Accountancy (CIPFA) to determine what support they can provide in gathering data on commissioning of services.

11.23 The next phase of the programme is well placed to build on the learning from Phase 1 and continue efforts to raise awareness of the opportunities presented through cultural commissioning and of aligning the work of arts and cultural organisations with the priorities of public service commissioners. The commitment by the Department for Culture, Media and Sport to build on the findings of the programme is clearly referenced in the recent Culture White Paper and can help to maintain momentum to embed cultural commissioning models and practice across England.

**Recommendations**

11.24 A number of recommendations are provided below based on the findings outlined in this evaluation report.

### Recommendations for CCP Phase 2

**Priority**

- The programme should establish links with the new Commissioning Academy provider as a route to raising awareness and supporting skills development for future leaders and commissioners. Links should also be maintained with the LGA Leadership Essentials Programme and the Clore Leadership Programme to maintain the profile of cultural commissioning for future leaders.

- The programme should identify opportunities align with CLOA and Sport England’s work in supporting local authority sport and leisure professionals to engage more effectively with commissioners and commissioning in order to share learning.

- Consideration should be given to collating and publishing evidence of the contribution of the arts and cultural sector to meeting the objectives of the NHS Five Year Forward View and the Care Act. This should be explored as part of continued dialogue with the APPG for Arts, Health and Wellbeing and with other bodies such as Public Health England and the What Works for Wellbeing Centre.

**Secondary**

- Consideration should be given to commissioning an annual survey of arts and cultural organisations to produce reliable aggregated figures and data on commissioned income. CCP could explore options to incorporate a small number of questions as part of existing surveys such as the Private Investment in Culture Survey. ACE may also consider incorporating relevant questions with its monitoring framework for NPOs and MPMs.

- The programme should undertake to survey CCG Clinical Leads and ADASS members to ascertain their awareness of the value of arts and cultural providers in meeting local health and care priorities.

**Recommendation for other bodies**

- The Department for Culture, Media and Sport and Department of Health should consider how they might work together to support arts and cultural interventions which provide cost effective solutions to the health sector, prevent the need for acute interventions and enable people to better manage long term conditions.

- NCVO should investigate the feasibility of securing external funding to undertake consultation with VCS infrastructure bodies to identify their current level of engagement and dialogue with the arts and cultural sector.
• Arts Council England should consider how its Relationship Managers cohort can support arts and cultural organisations around cultural commissioning, and how it would work with local and other partners to this end.

• Arts Council England should explore opportunities to enable arts and cultural organisations to utilise social value measurement approaches as part of existing monitoring and performance management systems.

• Arts Council England should consider ways in which it can, with partners, support the development of local consortia in order to facilitate links with local commissioners and strengthen the position of the sector in bidding for commissioning opportunities.

• The two Commissioning Partners pilots, the five Cultural Commissioning Locality Projects and all organisations featured in the case study resources and events have all made valued contributions in supporting the objectives of the CCP. These and other arts and cultural organisations and consortia should disseminate their achievements and learning through their networks, to secure greater recognition for themselves and for the field of work more generally, and that they seek opportunities for peer learning.
# Appendix 1- CCP Workstreams

## Cultural Commissioning Programme Workstreams

<table>
<thead>
<tr>
<th>Who we will work with</th>
<th>Indicative Timescales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts &amp; Culture organisations &amp; networks</td>
<td>Public service commissioners</td>
</tr>
<tr>
<td><strong>Learning Programme:</strong> England-wide programme to support arts &amp; cultural organisations build knowledge and skills to engage with public service commissioners and to demonstrate impact on public service outcomes. Bespoke support for arts &amp; cultural networks and commissioners to help progress shared priorities.</td>
<td>July 14 – March 16</td>
</tr>
<tr>
<td><strong>Cultural Commissioning Locality Projects:</strong> Support for 5 localities to enable relationships to grow between arts and cultural organisations and commissioners.</td>
<td>May 15 – March 16</td>
</tr>
<tr>
<td><strong>Commissioning Partners:</strong> Bespoke support for new approaches to cultural commissioning with two commissioner-led pilots. Learning will be written up as guidance for other commissioners and actively disseminated</td>
<td>June 14 – March 16</td>
</tr>
<tr>
<td><strong>Making Connections:</strong> Support for arts &amp; cultural organisations, commissioners and networks to strengthen relationships and awareness of cultural commissioning at a local and regional level</td>
<td>Apr 15 – Mar 16</td>
</tr>
<tr>
<td><strong>Conferences &amp; Events:</strong> Series of national events to promote best practice, encourage enquiry and learning, and raise awareness of cultural commissioning</td>
<td>June 14 – March 16</td>
</tr>
<tr>
<td><strong>High level round tables:</strong> Engagement of people at strategic / influential level in discussion on role of arts &amp; culture in delivering public service outcomes</td>
<td>Oct 14 &amp; Oct 15</td>
</tr>
<tr>
<td><strong>Input to Policy &amp; Public Affairs Events / Media:</strong> Evidence and policy contributions to targeted events and media</td>
<td>June 14 onwards</td>
</tr>
<tr>
<td><strong>Social Impact Seminars:</strong> Programme of seminars for arts &amp; cultural leaders to support embedding of social impact into organisational strategy</td>
<td>Sept 15 – Nov 15</td>
</tr>
<tr>
<td><strong>Phase 2 Programme:</strong> Work with national stakeholders to embed support within their programmes and initiatives</td>
<td>July 16 – Dec 17</td>
</tr>
<tr>
<td><strong>Case Studies:</strong> Library of case studies on cultural commissioning providing practical examples of opportunities and challenges, and ways of tackling these</td>
<td>Jan 14 onwards</td>
</tr>
<tr>
<td><strong>Online resources:</strong> collation and signposting of resources covering: information and guidance, evidence of social value of arts &amp; culture, policy context for cultural commissioning</td>
<td>From Sept 14</td>
</tr>
</tbody>
</table>
Appendix 2- CCP Programme Outcomes Triangle

The arts and cultural sector is better able to engage successfully with public sector commissioning and public service commissioners have a greater awareness of the potential for arts and cultural organisations (A&Cs) to deliver their outcomes.

- A&Cs better able to diversify their income streams by responding to public service strategic commissioning opportunities
- More diversified audiences and participants for arts and culture
- High quality artistic work created in a public service context
- Greater understanding amongst public service commissioners of potential for A&Cs to deliver their outcomes
- Arts & culture is more embedded in strategic commissioning policy
- A&Cs better understand commissioning priorities and opportunities
- A&Cs better skilled to engage with commissioners
- A&Cs have improved understanding of how to evidence impact
- Stronger networks & consortia developed – between A&Cs, with voluntary sector
- Commissioners more aware of A&C providers & the value they bring to public service outcomes
- Stronger relationships between A&Cs and commissioners
- Relationships built with stakeholders & influencers
Appendix 3- Stakeholder Consultations

CCP Delivery Partners

- Jessica Harris, Cultural Commissioning Programme Manager, NCVO
- Julia Slay, CCP Project Management Team, nef
- Leesa Herbert, CCP Project Management Team, NCVO
- Linden Rowley, Locality Project Consultant
- Lucie Stephens, CCP Project Management Team, nef
- Paul Bristow, Acting Director of Strategic Partnerships, Arts Council England
- Sally Bagwell, CCP Project Management Team, NPC

Commissioning Partners

Gloucestershire

- Dr Simon Opher, Locality GP Chair, Gloucestershire CCG
- Ellen Rule, Director of Transformation & Service Redesign, Gloucestershire CCG
- Jenny Bowker, Associate Director of Strategic Planning, Gloucestershire CCG
- Jules Ford, Cultural Commissioning Project Manager
- Matthew Pearce, Senior Commissioning Manager (Self-Care and Preventative Strategies) Clinical Programmes, Gloucestershire CCG
- Pippa Jones, Director, Create Gloucestershire

Kent

- Emma Hanson, Head of Strategic Commissioning, Community Support, Adult Social Care, Kent CC
- Laura Bailey, Arts & Regeneration Officer, Kent CC
- Olivia Crill, Transformation Manager, Strategic & Corporate Services, Kent CC
- Roger Wilkin, Director of Highways, Transport and Waste, Kent CC

Learning Programme Phase 3: Locality Project

Birmingham

- Geoff Sweeney, Development Director, Birmingham Royal Ballet
- Karen Creavin, Head of Wellbeing Services, Birmingham City Council

Derby

- Kirsty Everson, Acting Service Director – Integration & Direct Services
- Mike Brown, Arts Manager, Derby CC

York

- Dr Mark Hayes, Chief Clinical Officer, Vale of York CCG
- Michael Turnpenny, Museum Development Manager, York Museums Trust
- Professor Chris Bailey, York St John University
Policy Influencers

- Adrian Robertson, Head of Cabinet Office Commissioning Academy
- Clare Pillman, Director, Culture, Tourism and Sport, DCMS
- David Maher, Commissioning Advisor, Sustainable Development Unit
- Helen Gilburt, Fellow in Health Policy (Mental Health), Kings Fund
- Laura Caton, Senior Advisor, LGA
- Patrick Hall, Practice Development Manager, SCIE

Social Impact Seminars

- Rebecca Ross-Williams, Theatre & Community Director, Everyman and Playhouse
- Samantha Wraith, Co-Artistic Director, Encounter Theatre & Therapy

Making Connections

- Cliff Richards, Chair, Halton CCG
- Dave Sweeney, Director of Transformation NHS Halton CCG
- Jackie Malcolm, Yorkshire Dance
- Nick Denham, Head of Participation and Inclusion, Hertfordshire Music Service / Creative Hertfordshire
- Sue Forster, Assistant Director of Public Health, St Helen's Council
Appendix 4- External Evaluation Lines of Enquiry

LEARNING PROGRAMME

Arts & Cultural Organisations

- Is there evidence of A&Cs reporting on change in skills, knowledge & understanding in how to engage public service commissioners/a commissioning process?
- Do A&Cs have greater confidence in engaging in a commissioning process?
- Is there evidence of A&Cs being involved in market engagement events with commissioners?
- Is there evidence of impact measures being embedded in arts and cultural organisations’ strategic plans?
- Have A&Cs taken steps to re-align their staff roles and time to enable them to engage in commissioning?
- Do A&Cs have a greater awareness of which networks / information sources to use to learn about contract opportunities?
- Is there evidence of A&Cs investing time to ensure that the necessary governance and financial systems are in place to meet commissioning criteria/procurement requirements?
- Do arts & cultural organisations and commissioners report of changes in their relationships with each other? Is so, in what way?
- Have A&Cs taken steps to diversify audiences / participants in order to meet commissioner’s outcomes?
- Is there evidence that arts & cultural organisations have diversified their income through commissioning or will be in a stronger position to do so in the future?
- Do A&Cs report a change in their understanding of how to produce high quality work in public service context?
- Is there evidence of greater partnership working amongst A&Cs to better meet the needs of public service commissioners?

Commissioners

- Do commissioners have a greater awareness of the value of A&Cs in helping them meet their outcomes?
- Have commissioners taken steps to involve more A&Cs in their market engagement activities or in other ways?
- Do commissioners report a positive change in their relationships with A&Cs
**COMMISSIONING PARTNERS PILOT SCHEME**

- Is there evidence of system change within the public service commissioning process to facilitate involvement and engagement of A&Cs?
- Is there evidence that the voice of A&Cs has informed and influenced the design of the public service commissions?
- Do A&Cs have greater confidence in and clarity around the public service commissioning process and how to identify commissioning opportunities and contracts?
- Do commissioners report a positive change in their relationships with A&Cs?
- Is there evidence of dialogue between A&Cs and commissioners on the standards of evidence/measurement systems used to evidence the contribution of arts and culture to meeting agreed outcomes?
- Have commissioners taken steps to involve more A&Cs in their market engagement activities or in other ways?
- Do A&Cs report improvements in how well commissioning and procurement processes are managed by commissioners?
- Have commissioners undertaken any work/training to increase awareness of the value of A&Cs across their workforce?

**COMMISSIONERS TO WHOM GUIDANCE DISSEMINTATED**

- Do commissioners have a greater awareness of the value of A&Cs in helping them meet their outcomes?
- Do commissioners have plans underway to ensure A&C engagement in market events?
- Do commissioners have plans underway to make their commissioning and procurement processes more appropriate for A&Cs?
- Do commissioners understand how to commission in a way that ensures high quality arts & cultural work to deliver public service outcomes?
- Are there plans for system change within the public service commissioning process to facilitate involvement and engagement of A&Cs?
MAKING CONNECTIONS

Arts & Cultural Organisations

- Is there evidence of A&Cs reporting on change in skills, knowledge & understanding in how to engage public service commissioners/a commissioning process?
- Do A&Cs have greater confidence in engaging in a commissioning process?
- Do A&Cs report a positive change in their relationships with public service commissioners?
- Do A&Cs report a change in their understanding of how to produce high quality work in public service context?
- Is there evidence of greater partnership working amongst A&Cs to better meet the needs of public service commissioners?

Commissioners

- Do commissioners have a greater awareness of the value of A&Cs in helping them meet their outcomes?
- Do commissioners report a positive change in their relationships with A&Cs?
- Do commissioners report a positive change in their relationships with A&Cs?
- Are there plans to take steps to involve more A&Cs in their market engagement activities or in other ways?
POLICY MAKERS AND INFLUENCERS

- Do policy makers and influencers report increased awareness of the value of arts and cultural providers on public service outcomes?
- Do policy makers and influencers report increased interest in supporting cultural commissioning at a strategic level?
- Is there evidence of policy makers and influencers actively championing the work of arts and cultural providers in supporting public service outcomes?
- Is there evidence that policy makers and influencers have used their influence to increase use of arts and cultural organisations to deliver public service outcomes?
- Is there evidence of dialogue between A&Cs and commissioners on the standards of evidence/measurement systems used to evidence the contribution of arts and culture to meeting agreed outcomes?
- Do public service commissioners report an increased understanding of the methodologies used by A&Cs to evidence social impact?
- What trends do you see in the wider social / health / economic / policy environment which is enabling or a barrier to this area of work (i.e. cultural commissioning)?

SOCIAL IMPACT SEMINARS

- Is there evidence of impact measures being embedded in arts and cultural organisations’ strategic plans?
- Is there evidence of A&Cs allocating resources / funding training to strengthen their approach to measure impact against public service outcomes? Or realigning their approach to collection of evidence?
- Have A&Cs produced evidence materials that clearly demonstrate their ability to support the outcomes and priorities identified by public service commissioners?