



# We're Not in Kansas Anymore: adapting to survive

Published by All About Audiences

28 March 2011

The break-out sessions at All About Audiences' 'adapting to survive' conference in 2011 looked at Adaptive Resilience - and what assets you might have to help you; Designing for Resilience - what organisational structures define a resilient company; Creative Problem Solving- how to release innovative thinking in your team; Collaborative Working - looking at the example of Creativity Works in Pennine Lancashire; Business Models for greater resilience; Fundraising - from your audience, visitors and Friends; Crowdfunding with WeDidThis; and increasing revenue and new income streams.

*The Audience Agency is a not-for-profit organisation created out of the merger between All About Audiences and Audiences London Plus in 2012.*





# **We're Not in Kansas Anymore: adapting to survive**

All About Audiences Conference 2011  
Breakout Session Notes

28 March 2011

## Executive Summary

### ***We're Not in Kansas Anymore: adapting to survive was All About Audiences 2011 conference.***

In the same week that ACE announced the results of their National Portfolio Funding decision and as the new financial year began and its associated cuts kicked in, the arts and cultural sector in the North West (and far beyond) joined together to look in depth at how organisations and individual staff members can bolster their resilience, work collaboratively, think more creatively about income generation and ultimately, adapt to survive.

There were some very strong, very positive key messages that came out of the day: the need for organisations to be clear on their mission and stay true, whatever the changes, to their core values; the need to be masters of our own destiny; the audience is absolutely crucial to survival and success and increasingly needs to be *involved*; although we are facing cuts, we are still in fact a growth sector; and organisations need to have a good awareness of the environment they are currently operating in as well as a strong focus on the future. As breakout leader Rebecca Johnson of *Creativity Works* said, “*ear to the ground and eye to the future*”.

Each delegate was took part on one breakout session in the morning and one breakout session in the afternoon. This document shares notes taken by All About Audiences staff in each of the breakout sessions. For an overview of the day and details of all the keynote speeches, please see the accompanying report ‘Adapting to Survive: Conference Report’.

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## Breakout Sessions – Morning

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### Session 1: Adaptive Resilience, *Mark Robinson*

#### About the Breakout Leader:

Mark Robinson is ex-director of Arts Council England, Founder and Director of Thinking Practice and author of *'Making adaptive resilience real'*. At Thinking Practice, Mark helps arts and cultural organisations increase impact and build resilience through creative approaches that combine thinking (analysis and strategy) with practice (doing and learning).

#### About the Breakout Session:

This session helped delegates to look at what they do, what they have and to explore ways of identifying and building an asset-base for their organisation. It also included creative thinking around how combining assets to create greater resilience and impact. Delegates were encouraged to come prepared to share.

#### Notes:

During his breakout session, Mark Robinson asked the group of delegates to define what an 'asset' is.

The group suggested the following:

- Something you can trade
- Something unique to you
- Something that adds value
- Frequently a liability
- Something you can use to realise objectives
- A skill or quality

Mark's own supplementary definition was:

- Things of value that you 'own'
- Things you can use for community benefit

Mark then looked at clarifying assets on an asset map:

<b>I N T A N G I B L E</b>	<ul style="list-style-type: none"> <li>• REPUTATION</li> <li>• EXPERTISE/SKILLS</li> <li>• INTELLECTUAL PROPERTY</li> </ul>	<ul style="list-style-type: none"> <li>• COMMUNITY ASSETS</li> <li>• PARTNERSHIPS</li> <li>• SKILLS IN CLUSTER / LOCALITY</li> </ul>
<b>T A N G I B L E</b>	<ul style="list-style-type: none"> <li>• STAFF</li> <li>• BUILDINGS</li> <li>• EQUITY, ENDOWMENTS, RESERVES</li> <li>• COLLECTIONS/ARCHIVES</li> </ul>	<ul style="list-style-type: none"> <li>• PUBLIC SPACES</li> <li>• LANDSCAPE/ENVIRONMENT</li> <li>• FUNDS &amp; FUNDERS</li> <li>• AUDIENCES</li> <li>• ARTISTS</li> </ul>
	<b>INTERNAL</b>	<b>EXTERNAL</b>

Delegates discussed the mass of internal/tangible assets that could be shared, plus internal/intangible assets; sharing staff skills – the challenge now is how best to share them.

**Session 2: Designing for resilience, *Nadine Andrews***

**About the Breakout Leader:**

Through her independent practice, culture probe, Nadine supports individuals and organisations to thrive in ways that have positive impact on people and planet. Nadine also works with the Transition Network's Training and Consulting Service as an Energy Resilience Assessment practitioner, helping companies reduce their risk exposure to rising oil and energy prices.

**About the Breakout Session:**

In her session, Nadine focused on the key characteristics of resilient people and organisations and on strategies for strengthening resilience, drawing on research from various interlinking fields of work, including psychology, neuroscience, systems thinking and ecology. Nadine concluded that a resilient organisation is made up of resilient individuals.

**Notes:** Resilience was defined as maintaining function in light of disturbance. Nadine suggested that the best model is nature and challenged delegates to think about how nature best demonstrates resilience.

### **Five key characteristics of resilience:**

- **Diversity.** We don't know what the disturbance is going to be - by being as diverse as possible we'll have a wider repertoire of skills and attitudes to react from.
- **Decentralise.** We don't know where the disturbance is going to be – by distributing leadership and resources, we make these less vulnerable.
- **Redundant function.** We don't know how big the disturbance is going to be - it's important we build up our internal capacity
- **Close value loop in a system.** Keep value within a system – if interdependence is too high there's a risk.
- **Multi-functionality** - Ability to fulfil a variety of functions.

A resilient organisation is made up of resilient individuals. We only tend to change when we have to, but it's important that organisations support their staff in developing resilient competencies. Follow-up coaching is key in supporting the development of these competencies.

An interesting way of approaching this is the social neuroscience model SCARF which looks at the way the brain responds to threats and rewards. The response is especially focused around the following 5 areas:

- **Status:** relative importance to others
- **Certainty:** transparency, clarity about the future
- **Autonomy:** sense of control over events (or leadership style)
- **Relatedness:** belonging, feeling value
- **Fairness:** perception of fair exchange between people

Nadine told the group of the competencies, qualities and attributes needed to be a resilient person.

- optimism and general positivity
- self-acceptance and awareness of one's own vulnerability to stressors
- knowing how to get into a resourceful state (letting go and moving on)
- the ability to reframe problems as opportunities
- a focus on the solution rather than the problem
- self-motivation
- passion and commitment to getting involved
- the ability to cope with uncertainty and ambiguity
- a sense of perspective, to de-personalise situations and act with a sense of humour
- the ability to think systematically and see the bigger picture

Nadine sees, the state of one's health; sleep; diet; personality and genetics as the main influencing factors in whether somebody is resilient.

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## **Session 3: Creative Thinking: How to achieve success in turbulent times, Lisa Baxter**

### **About the Breakout Leader:**

Lisa helps arts and cultural organisations think smarter and plan more robustly using a combination of co-creational workshops, creative consultation events and qualitative research. At the centre of everything she does is the beating heart of the audience. She is currently working with the soon-to-open National Football Museum to conceive, shape and articulate its 'experience offer' and brand identity.

### **About the Breakout Session:**

This session was on Creative Problem Solving and aimed to help delegates think better and smarter in relation to the challenges they face. Lisa ensured that delegates had their habitual thinking processes tested and stretched.

### **Notes:**

We become conditioned to thinking in a certain way, usually within cultural and social boundaries. Although consistent, this thinking can become unproductive because it is predictable.

### **Types of unproductive thinking patterns:**

- **Incrementalism** – where lots of small changes are made, but meaning you're always one step behind the current trend
- **Satisficing** – satisfied with current product, not looking to innovate, not market leaders
- **Reductive** – failure to grasp the scale or complexity of a situation
- **Reactive** – only acting upon a situation when it's presented to you, not planning ahead

Broadly speaking, there are two different types of thinkers and thinking patterns. Most people are a combination of the two styles, but lean more towards one than the other:

#### **Adaptive Thinker:**

These tend to think with the left side of the brain. Look to make improvements by building on and revising existing structures rather than initiating total changes.

#### **Innovative Thinker:**

Tend to think with the right side of the brain. More emotionally-driven and think outside of existing structures. Seek to improve by innovation. Generate lots of new ideas and look to identify opportunities.

Most people operate with a combination of these thinking styles, but lean towards one more than the other. It is useful to understand your team members' thinking styles. Is what you're asking them to do suited to the way they think?

We live in a knowledge economy, where knowledge is traded and valued. However, because we tend to know about a particular subject, our thinking can become limited with boundaries of roles (e.g. Front of House / Marketing) or specialism. There is pressure on us to 'know' rather than to think creatively.

Experts put borders round their specialist subjects. You need to park what you 'know' and open your mind!

### **Brainstorming:**

- Most important - brainstorming should be non-judgmental. All ideas should be noted down without judgment initially.
- Imagination can be stifled at work - ideas immediately evaluated/dismissed.
- The most obvious ideas tend to come out first but if you continue and go deeper others will emerge.

Ideas generated from brainstorming will eventually need analysis and evaluation, but this is a separate process, not one that should take place simultaneously. *"Otherwise it's like trying to move forward with one foot on the accelerator and one of the brake".*

### **Separate Creative and Critical Thinking:**

#### **Creative Thinking:**

*(Divergent)*

- Non-judgmental
- Generative
- Expansive
- Long Lists

#### **Critical Thinking:**

*(Convergent)*

- Analytic
- Judgmental
- Selective
- Makes choices

### **Creative Problem Solving:**

Although brainstorming is a useful exercise, simply generating ideas is not enough for success: what you do with the ideas is what matters. Select the idea which has the best chance of success and implement it. A framework is needed for development – there are 6 steps and you need to do all of them!

### **Six-step framework:**

- 1. Explore the context**
- 2. Identify essential outcomes:**
  - a. Envisage what success looks and *feels* like. Create a vision or 'future pull' so compelling that everyone gets behind it to make it happen
- 3. Identify the problem:**
  - a. Response to ideas will often take the form of an objection. Turn "yes but...we don't have the budget" into *"In what ways can we generate more income?"*

4. **Generate ideas:** Brainstorm questions to find out what the *catalytic* question is - the question that's going to generate the change.
  5. **Forge solutions:**
    - a. Stress test most powerful ideas.
    - b. PPCO – 'Positives' / 'Potentials' / 'Concerns' / 'Outcomes'
  6. **Platform for action:**
    - a. Assign responsibilities / timetable / scenario planning.
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## **Session 4: Collaborative Working, Rebecca Johnson**

### **About the Breakout Leader:**

Rebecca Johnson is Head of Arts at Blackburn with Darwen Borough Council and has over 15 years public sector experience. She is also Chair of Creativity Works, a cultural consortium of the six local authorities in Pennine Lancashire, and local and regional arts organisations.

### **About the Breakout Session:**

During this session delegates found out how cultural consortium, Creativity Works, has adapted its approach to survive and thrive in this difficult time, and learned how many of its principles can apply to all arts organisations and cultural providers. Rebecca examined the principles behind their new way of working, the steps, structures and pitfalls involved in developing a shared services approach and how arts organisations can create a critical mass that is much more difficult to overlook than one arts officer or heritage venue alone.

### **Notes:**

This session gave an overview of the history of Creativity Works. In response to the ongoing shifts in the political, policy and funding landscape in Pennine Lancashire, the organisation re-focussed their practice and aligned their business model to make the most of their strengths and assets and provide the best service for the sector. This is a real example of adaptive resilience in practice.

Based on her experiences of change Rebecca Johnson gave us a number of tips for effective change management:

- **Grow your aspirations** rather than allowing them to diminish in challenging times
- **Look carefully at your strengths and assets** – how can you use them better?
- **Collaboration** – working with other artists and with partners outside of the arts sector can provide real opportunities.
- **Create a narrative** – tell the story of your organisation to audiences, funders and sector partners.
- **Communication is key to successful collaborative working.** Use email, extranet and other networking sites to keep conversations going, particularly when finding the time to meet face to face becomes difficult.
- **Plan change, don't fear it.**
- **Keep you ear to the ground and eye to the future.**

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## Breakout Sessions – Afternoon

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### Session 1: Recreating your business model for a new world, *Susan Royce*

#### About the Breakout Leader:

Susan works at the 'sharp end' of change; most of her work is with organisations and leaders that need or want to make radical changes in how they operate. Susan describes herself as a 'critical friend with some useful technical skills, not an expert'. Currently, much of her client work is around strategy and re-thinking business models and she is also running a finance-based training programme for all of the Arts Council's relationship managers.

#### About the Breakout Session:

Using an innovative new tool and methodology – the Business Model Canvas ([www.businessmodelgeneration.com](http://www.businessmodelgeneration.com)) – this session explored how models within the sector are changing and what this means for how organisations think about and organise themselves.

#### Notes:

Financial engineering or number crunching is often easier - on a balance sheet you can subtract or add as necessary. In a real organisation, leadership is much harder. Repeated 'salami-slicing' cutbacks will be counter productive, not least because of the profound damage to staff morale.

#### The Cycle of Change:

Cut costs → Improve Performance → Change the Business Model → Grow Revenue.

Note that in practice, these are not consecutive, but concurrent stages.

Performance improvement is much harder than cutting costs and takes much longer to see results. For initial change, use a business model canvas. As an example, it could help to identify:

- Key Partners
- Key Activities
- Key Resources
- The offer
- Customer Relationships
- Distribution Channels
- Customers Segments

#### Performance improvement:

- **Establish more mutually beneficial relationships** – “in kind” deals. Important to establish what the market value of services you are receiving or providing “for free” is so this can be represented in budgetary decisions.
- **Grow Resources**
- **Audiences to be more involved in shaping the offer** and provision from arts organisations.
- **By 2015** – stronger business models need to be in place for arts organisations. More focus on collaborative working and end artistic product.
- **Core values** must be upheld throughout any process of organisational change.

#### **Recommended Further Reading:**

- [www.businessmodelgeneration.com](http://www.businessmodelgeneration.com)
- [www.businessmodelalchemist.com](http://www.businessmodelalchemist.com)
- [www.steveblank.com](http://www.steveblank.com)
- [www.ccskills.org.uk](http://www.ccskills.org.uk) (toolkit)

## **Session 2: Selling to the Suits, Rattling Buckets, and Sharing Passion, *Chris Grady***

### **About the Breakout Leader:**

Chris heads up marketing, development and external relations for the Theatre Royal, Bury St Edmunds. He continues to undertake some freelance arts management and project development work with ChrisGrady.org specialising in working with emerging artistic practitioners, writers, composers and producers.

Previously Chris has been on the management/marketing team for Bristol Hippodrome, Plymouth Theatre Royal, Edinburgh International Festival, Buxton Opera House, Theatre by the Lake Keswick, The Pleasance Theatres, and was for 5 years Head of International Licensing for Cameron Mackintosh Ltd.

### **About the Breakout Session:**

A very different breakout, Chris invited delegates to join in an open space session, where they were given the chance to set their own agenda and control the flow of the session. This session challenged delegates to find the most positive way forward to achieving a goal of a mixed economy which includes sponsors, donors, friends, legatees, benefactors, investors, patrons and any other scheme which brings money and connects it to the art.

### **Notes:**

Delegates chose to look at the topics of crowd-funding, fundraising and friends schemes and legacies.

*Given the nature of the session, those who did not attend the session may not get the most from these notes, which are meant as a record of what was discussed.*

### **What is crowd-funding?**

- Individuals giving when they don't know the organisation
- People get a lot out of something small
- 'Sexy' concept/ capture the imagination
- Story/narrative

### **How can crowd-funding work?**

- Connecting into a marketplace
- Low cost
- Lots of people
- Simple concept
- Networks

### **Useful Websites?**

- [www.wedidthis.org.uk](http://www.wedidthis.org.uk)
- Buy a pixel – <http://www.milliondollarhomepage.com/>
- The Big Give (arts) - <http://www.thebiggive.org.uk/>
- V Inspired - <http://vinspired.com>

### **How do I fundraise on an ongoing basis?**

#### **Corporate sponsorship**

- Use of patrons for corporate sponsors
- For exhibitions or projects
- Corporate membership
- Specific packages
- Corporate agenda
- In kind support (+ = value)
- Venue
- Logos/marketing
- CSR agenda
- Some examples of big corporate sponsors are: Manchester Airport, Co-op, Bruntwood, Samsung & Siemens

#### **Ongoing fundraising**

- The Big Give
- Donation Boxes
- Point of Purchase
- Friends organisation
- Gift aid
- corporate events

### **How can we work better with our Friends society, or set one up if we don't have one?**

- Naming your society – 'Fans of...' '...Ambassadors'
- Joined up working
- Joint promotion
- What's the offer?

### **How can I get and use legacies?**

- DADA
- TRBSE
- UNITY

- Government currently trying to incentivise legacy giving through tax breaks
- ASK!
- 1819 – pre-death alumni
- Long-term plan/start now fruition 7,5 years (-ish)
- Use solicitors to help sell it
- Law Society Directory/Adverts
- NHS Foundation Trust Charity

## **What compels people to give to the arts?**

### **Why?**

- Genuine interest
- Passion
- Ownership
- Organisation's offer – chance to be part of something selective and special
- Name (on a brick in the wall)
- Priority booking/discounts

### **How do we convince donors to give to us?**

- Pitch to the right people
- Maintain engagement, even if they say no to begin with
- Work with communities
- Create different offers/levels of ownership
- Alumni etc – relevant audience
- Talk to them
- Focus groups
- Keep promises – delivering what you set out to do is a great way of ensuring reinvestment
- Making them advocates of your organisation
- Help them promote it to their peers, in their sector as part of a wider PR strategy
- Add value

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## **Session 3: Crowd-funding as an audience development opportunity, *Tom Atkins***

### **About the Breakout Leader:**

Tom is part of the team behind WeDidThis.org.uk, a new curated, crowd-funding platform for the arts. They work closely with top arts organisations to present projects and rewards to potential small funders to make giving more fun and accessible to everyone. The WeDidThis strap line is 'art for everyone, funded by everyone'

### **About the Breakout Session:**

Tom's session introduced delegates to WeDidThis and the concept of crowd-funding. It explored exactly what crowd-funding means, the opportunities for income and audience generation, the role of rewards in making this much more than a funding ask, and what the implementation of crowd-funding could mean for arts organisations.

**Notes:**

WeDidThis is a new curated crowd funding site for the arts. It is based on a simple idea - rather than a few donors giving large sums of money, a large number of people are motivated to give small amounts of money: Obama's presidential election campaign is a successful example of crowd funding.

This kind of fundraising is not suitable for core or capital funding, but works well for projects. Crowd funding could become a part of general fundraising practice for projects costing in the region of £1000 - £5000.

WeDidThis participants' fundraising bid can only last a maximum of 90 days, as that is the limit on the amount of time it is legal to hold money from donors.

Donations can range from £5 to £3000 each and there are usually six or seven tiers of donations for each project.

How it works: The arts organisation's project is added to the website for people to read about, and promoted. The funding public can browse the site, explore the project in detail and in return for their donation they are offered a reward. There are different levels of rewards depending on the size of donation. Some of these are tangible, such as attendance at the event or access to the artists, but organisations are also encouraged to think outside the box in finding rewards which don't have a cost attached for the organisation, such a funding an opera by sponsoring a bar of music.

The public are therefore truly buying into the project. 'Rewards' can offer very personalised experiences, be unique gifts, and give access to the art and makers. This means the donors get to interact with, and develop a closer relationship with the organisation they are giving their money to – it's a two-way relationship and it develops audiences.

Projects only receive money if they reach their funding goal. If they don't the payment is refunded and the donor doesn't get their reward (although there is an option for the donor to still leave their donation to the organisation). This encourages donors to spread the word about the project they are supporting through their own networks. People are not just buying a reward, but buying into the idea of a project happening. Because they have a direct investment, they can become firm advocates for your project and your organisation as well as potential new audience members.

'We did this' launches a new project every week and the press coverage they get at the moment is the main traffic driver to the website.

If a project gets its full funding, WeDidThis get a 5% fee of the overall fundraising.

WeDidThis are actively networking at the moment to introduce arts organisations to the concept of crowd-funding as a fundraising option for them. The choice of projects to be funded is curated through peer assessment, partly to make sure there's a regional spread. They are open to being approached by organisations wishing to get involved.

There are also other platforms for crowd-funding and WeDidThis are not the only organisation who you could work with on this. Others include:

We fund: <http://www.wefund.co.uk/>

Kick starter: <http://www.kickstarter.com/>

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## **Session 4: New ways to increase revenue, *Tony Trehy & Siân Johnson***

### **About the Breakout Leaders:**

Tony Trehy is the Arts & Museums Manager for Bury Council, the Director of the Text Festival and an International Curator. He has over 15 years experience working within the arts and specialises in international partnerships. Through his innovative approach to arts programming Tony has transformed the face of culture in Bury and has taken the arts beyond the local authority box.

Siân Johnson is Vice Chair of the Trustees of the Dukes Playhouse in Lancaster. Now “semi-retired” she has a career background in culture, tourism and economic regeneration work, both as an independent consultant and with Deloitte where she spent 11 years as a management consultant specialising in arts, leisure and tourism project work. Her work in identifying the value of cultural assets over the years has led to the implementation of regeneration investment in projects which include the Tern Project in Morecambe, Alnwick Garden, Hadrian’s Wall, Bath Spa, Hexham Abbey, The Granary Art Gallery in Berwick, Roman Maryport as well as the refurbishment of the studio theatre at the Dukes.

### **About the Breakout Session:**

Delegates heard case-studies from two organisations forced to find new income streams. First was Tony Trehy who told how Bury Museum & Art Gallery used their shock deregistration from the UK museums network to develop curatorial skills and networks to establish previously untapped funding sources.

Sian Roberts then told Lancaster Art Partnerships’ story. In Lancaster seven separate organisations spotted storm clouds gathering and set about identifying their collective value to strengthen their own positions and to pursue new funding opportunities.

### **Notes:**

#### **Siân Johnson on Lancaster Arts Partnership’s experiences**

During this presentation, Siân Johnson gave an overview of the process undertaken in Lancaster where seven organisations came together to create the Lancaster Arts Partnership (LAP) and commissioned a review to identify the economic value of their organisations. The partners involved were: The Dukes, Folly, Green Close Studios, LICA, Litfest, Ludus Dance, More Music and the Storey Gallery.

### **Some key findings from this review:**

- significant economic value from the LAP
- 200 net additional jobs
- an annual net economic contribution of £7.5m

- there are 602 arts-based businesses and organisations in the Lancaster area
- from LAP organisations £5.19 is created from every £1 of core funding
- Lancaster is the third largest concentration of ACE funding in the region outside of Manchester and Liverpool – this creates some concern around any changes arising from the new ACE funding policy

#### **Four main opportunities highlighted by the review:**

- **Talent Pool** – potential to promote the talent within the area more widely, attracting inward investment
- **Link with hospitality trade** – opportunity for arts orgs to work more closely with local hotels/guest houses – look at a ‘beds for bookers’ scheme for people attending cultural activity
- **More consultation with arts organisations** – potential for arts organisations to be involved earlier in the planning process for events/festivals - not just to be approached at the end of the process
- **Live arts** has as much to offer the area as its heritage does

#### **Following the review the LAP defined the following as key uses of the information:**

- **Greater confidence in being able to demonstrate the economic value of their activity** – with hard facts replacing the more anecdotal evidence that had previously been all that was available
- **Greater recognition from outside the sector** of the benefits it can produce
- this has also manifested itself in invitations to forums and strategic planning discussions
- invitations to apply for funding, as funders have greater understanding of the benefits of what LAP organisations do
- **Developing links with the hospitality sector** – with theatre/hotel packages being trialled

#### **Tony Trehy on Bury Museum & Art Gallery’s experiences**

Following on from Siân, Tony Trehy gave a presentation detailing how Bury Art Gallery & Museum moved on from deregistration by the Museums Association in 2006.

The process led to the organisation looking at developing new partnerships, and collaborating with other museums in different ways.

Significant developments took place, including:

- **development of partnerships with museums from other countries** such as Finland, Iceland, Japan, Korea and Australia
- **more work on cross-arts projects**, inc dance
- **attendance at the European Museums Forum**, cultural policy workshops
- **being the only UK gallery to be featured in the European City of Culture** in Dortmund

- **a greater sense of community** – taking people from Bury to other destinations has helped create a feeling of civic pride for those attending

Tony also talked about the income generation possibilities this international work has created.

The overseas model is different with admission charges being standard practice, whereas in England entrance is generally free. Whereas previously loaning pieces of art to other overseas museums and galleries had been done on a complimentary basis, with the only reward being the prestige associated with the work being displayed overseas, the organisation can now generate income by charging a fee for this.

Bury Art Gallery's Turner collection has been a particular success, and has created significant income by being loaned as a collection. Tony is now looking at a model where different parts of the overall collection can be toured simultaneously, and estimates that should they be successful in having five collections on tour simultaneously – the income from this would replace any statutory funding.

He is also exploring a collaborative approach with organisations throughout Greater Manchester, to increase the range of work available. Any organisations interested in being involved can contact him for more information.

Part of the next stage of this potential expansion of the overseas touring option is to look at how this could be administered, as there is a great deal of work involved, and there are some concerns on how this will impact on staff – as some of the collections need to be accompanied by their own staff, for insurance and other reasons.

These overseas partnerships are also giving the gallery/local community a benefit, as exhibitions and collections are coming to Bury that may not ordinarily have been possible. The recent Moomins collection was an example, which in itself created a 17% increase in visitor numbers.

There is also the potential for this model of work to export good working practice, as well as good art. For example many overseas galleries/museums don't have education staff, and this is something that could be an added benefit to an increase in this type of partnership.

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