



St. Columb's Park House  
THE HEART IN THE PARK

# NWCP - Research

## Hummingbird NI



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**North West  
Cultural Partnership**



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## 1. INTRODUCTION

The North-West Cultural Partnership (hereafter referred to as the NWCP) consists of a number of high profile cultural and arts organizations from the broad Unionist and Protestant communities based in the North West. The group has been meeting on an ad hoc basis over the past few years with a view to exploring the potential for a collaborative and more structured approach to cultural development for members and their respective groups.

Consideration was given to various ideas but the partnership agreed that further research and consultation was required to help it identify the future strategic direction.

This document reflects the findings of this research and consultation. It contains a section on consultation findings as well as identifying a series of priority projects that could be developed by the partnership. There are also a series of recommendations aimed at providing greater clarity in terms of future direction. Copies of the report are available from either the partnership offices or partnership members.





## 2.0 EXECUTIVE SUMMARY

The NWCP is currently an ad hoc group of representatives from a range of organizations and key individuals with a proven record in the development of cultural activities across the North-west. This Report was commissioned by St Columb's Park House Centre for Reconciliation on behalf of the partnership, with funding from the former Department of Culture Arts and Leisure of the NI Assembly

The primary objective of the research has been to explore the potential of a more collaborative approach towards cultural development, primarily within the Protestant Unionist Loyalist (PUL) community but also in terms of a broader integrated approach across all cultural outlets. Through a broad qualitative methodology including a series of one to one interviews, the Report offers an independent analysis of a range of views from local political parties, Statutory Bodies, contemporaries, peers and indeed potential competitors, all of which provide strong justification for the continuance and development of the NWCP.

Given the recent and rapid progress of the purchase of premises in the Fountain estate (Fountain Gateway) for a physical hub, the content of this report is written to incorporate this development. Subsequent recommendations around priorities, programmes and the partnership's potential governance structure also reflect this.

In terms of governmental strategy both regional and local, it is evident that the NWCP objectives align strongly in terms of cultural development, physical regeneration, collaborative working and the expansion of cultural tourism. Primarily through the vehicle of the DSD Neighbourhood Renewal Boards, there are other cultural strategies that operate across the city, albeit with varying levels of success. There are also other established cultural hubs. Whilst being mindful that these do not in the future overlap or compete there is strong evidence of support and a need for a NWCP that can continue on a single identity basis yet continue to test boundaries and provide leadership across all sectors of the community in the North-west. Indeed it is evident that the Partnership, both collectively and in terms of individual membership, has earned a high level of credibility and trust at both local and governmental level that if maintained can continue to contribute significantly to local cultural development and peace-building.

The main body of the report provides extensive findings and reflections from interviewees. 3 key themes emerged from the discussions.

1. Strategic Development; Commentary on strategy development, Aims & Objectives (of the NWCP), how it should consider it's monitoring, evaluation & impact measurement, as well as the importance of vision and leadership.
2. Operating Principles; Views on the appropriate engagement model and approach, membership of the partnership, as well as a call for partnership and collaboration as a core ethos.
3. Challenges; 2 key challenges that emerged were Dealing with the Past and the Legacy of the Conflict, Inclusion and Cultural Equality.

What also emerged from the fieldwork was a varied menu of projects and programmes. These are detailed in the body of the report under 5 groups.

- Education
- Legacy of UK City of Culture
  - > Londonderry Feis
  - > Tattoo
- Cultural Tourism
- Cultural hub – The Fountain Gateway
- Cultural Development & Inclusion Project

During discussions in preparation of the Business Case for the Fountain Gateway (cultural hub) a number of specific programme targets were established and subsequently incorporated into the funding Letter of Offer from DCAL. Many of these targets reflect what was discussed during the research process and are included in the themes as above.

The report then considers the resources required to progress the NWCP in terms of staffing. Further consideration is required in terms of costing the renovation and expansion of the hub as well as potential social economy income.

Careful consideration is given to the governance structure of the NWCP. Given existing structures and subsequent feedback from membership the report recommends that the partnership take time to consider the most appropriate option for its needs. This takes into consideration the current arrangements of member organization the Bob Harte Memorial Trust who are lead agency in terms of the purchase of the Fountain Gateway hub at Hawkin St. This will require further detailed work in terms of establishing the constitutional credentials of the new partnership.

The report then moves to a conclusion, reflecting the report content leading finally to a range of recommendations as follows:

1. Strategic development
2. Operational needs
3. Inclusion
4. Public Relations and Marketing
5. Projects and Programming
6. Engagement
7. The Cultural Hub/Fountain Gateway

Whilst many of these recommendations represent attitudinal direction of members there are several that can be strategically prioritized and set against timescales with consideration of resource implications. These have been agreed by the current membership and are outlined in the Strategic Action Plan in Appendix 3.





### 3.0 METHODOLOGY

This process focused on undertaking an audit and mapping on a community wide basis, including the work being undertaken by the various organizations presently operating as the North West Cultural Partnership. The process was also to include:

- An audit of the work currently ongoing within the sector
- Scoping the potential for the involvement of other stakeholders
- Research and analysis of the potential for a more robust and structured forum which can bring a cohesive, planned and collaborative focus to the work of the diverse but connected member organizations.

Project Targets include;

Examine and report on models for collaboration and delivery and produce a reasoned and evidence-based recommendation for each member as to the best choice.

Provide a report for each member of the partnership linked to the model being recommended which addresses branding, posts, roles and responsibilities, line management structure, salaries, funding and resources within the partnership as constituted.

With this in mind the methodology for this report included:

1. Desk research; a review of existing structures and current cultural strategies as part of a Literature & Policy Review. This review is provided under Appendix 2
2. Stakeholder interviews; A further 22 interviews with political parties, local arts organizations, council and Neighbourhood Partnership Boards. The names of those contacted with regard to this consultation is included in Appendix 5
3. Member meetings; With a total of five meetings with the core groups plus the Orange Order and Apprentice Boys of Derry Outreach groups.
4. Review of findings; A further discussion with members of the partnership on prioritization of draft recommendations.
5. On-going discussions; Informal on-going discussions with members throughout the production of the report, in particular with regard to the purchase of the premises at Hawkin Street in the Fountain.





## 4.0 NORTH WEST CULTURAL PARTNERSHIP & RATIONALE FOR THIS CONSULTATION

### History:

As stated in the introduction, the North-West Cultural Partnership (NWCP) is made up of a number of high profile cultural and arts organizations from the broad Unionist and Protestant communities based in the Northwest.

The partnership emerged from the attempts by Waterside Area Partnership to develop a cultural forum in advance of UK City of Culture in 2013. A variety of PUL cultural groups engaged in this process and were key in developing and delivering a series of events and activities as part of the City of Culture celebrations. By the end of 2013 a core group of PUL cultural groups had formed as a result of partnerships in events like the Walled City Tattoo and the All Ireland Fleadh. During 2014 the group continued to meet on an ad hoc basis until it became clear that further progress and capacity could be achieved through a collaborative process. A process was facilitated and completed under the guidance of independent facilitator Martin Snoddon with a view to exploring the potential for a collaborative and more structured approach to cultural development for members and their respective groups.

### Membership:

Membership of the partnership has been flexible in nature with the group operating in a steering capacity since its inception. At present there is a core group of 6 organizations:

- Londonderry Bands Forum
- Bready and District Ulster Scots;
- Sollus Cultural Productions;
- Blue Eagle Productions;
- Sollus School of Highland Dance;
- The Bob Harte Memorial Trust;

Further information on these groups is available in Appendix 1

There are also a number of individual members, including:

- Kenny McFarland: Chairperson of LBF and Co-ordinator of The Villages Together project who have offices at the Sollus Centre.
- Andrew Lynch; Educational outreach worker for LBF
- Frank Carey; Local Historian

### Rationale for the partnership and this particular consultation:

Whilst each member organization has proven to be very effective individually, they all recognize the potential for expansion of cultural activities by acting collaboratively. Each has limited resources but they have worked cohesively over the past three years to develop their own strategy and action plan. During a series of facilitated workshops with Martin Snoddon during 2014 the partnership stated that,

*'With extremely limited resources, which have been stretched nearly beyond our capacity, we have developed from a PUL bands fraternity to an agency of peace building through cultural understanding, respect and tolerance. In peace building we have led the way within our community in the divided city of Derry and have had influence in other geographic areas through established networks and individual contacts. We want to continue making a difference to healing the damaged and strained relationships and believe that if we had a new platform of a Cultural Forum that brought together many strands from the diverse cultural institutions and other organizations we could engage at a level that would transform communal relationships in this new council district and beyond'*

With this in mind the NWCP under the auspices of St Columb's Park House Centre for Reconciliation, approached the Department for Culture Arts and Leisure for funding under the following remit:

*'To explore a more cohesive and dynamic arrangement. The central aim will be to sustain but develop further and add value to the operational remit of the organizations that will come together as members of the North West Cultural Partnership.'*

Projected outputs from the exercise are to:

- Build a strategic alliance of stakeholders based on work undertaken by the individual groups within the NWCP.
- Develop expertise and establish Centres of Excellence based within the various groups currently working as the NWCP.
- Build on foundations laid by the various groups towards sustaining positive cross-community and intra-cultural links in education, skills development, creative thinking, leadership and issues pertaining to cultural diversity.
- Establish a Model of solutions – focused Good Practice for intra and cross community dissemination aimed at promoting understanding, developing skills and working towards reconciliation, healing and community transformation through cultural expression.
- Encourage and produce the positive celebration and acceptance of cultural diversity.

As a member of NWCP outlined;

*'Our expected results from this period of research would be a document that portrays the agreed desires of a cultural community of representatives to work towards a North West cultural forum with unity of purpose based on core shared beliefs and values and respecting difference within and between other cultural, political and communal organizations in the north west.'*

Fountain Gateway: During this research process there were several discussions on the potential of developing a cultural hub in the Northwest to act as a core physical resource for their activities. Partnership members were then involved in discussions with DCAL regarding the purchase of an identified facility at 20-22 Hawkin St in the Fountain Estate. Enterprise North-West was tasked with creating a business case for purchase of the property. On 21st March DCAL provided a letter of offer for £150,000 and the purchase has since been completed. As part of the Urban Villages programme with the Strategic Investment Board it became evident that timescales necessitated this quick process. Given the current governance structure, NWCP member, the Bob Harte Memorial Trust was designated as lead partner in completing the purchase.

The Letter of Offer has outlined a number of agreed programme based targets which are identified and incorporated into the recommendations section of this report.

Running parallel to this was the appointment of a Queens University student group 'Street Society', who has also produced concept design drawings for phase 2 development of the Hawkin Street site. This includes:

- Black box performance space
- Band practice rooms
- Individual music rooms
- Dance studios
- Opportunities for income- office space rental.

This has had important implications in terms of an agreed governance and strategic structure going forward. Encouragingly, as outlined in the content of this report, there was a consensus from those interviewed that the Fountain Estate was the preferred choice for such a facility whilst the agreed project and programme objectives outlined as a condition of the Letter of Offer have been very widely endorsed by the interviewees during the field work for this report. The initiative has shown not only the existing level of support and trust from a government department but also reflects on the drive, capacity, commitment and ability of the NWCP membership to act quickly and effectively.





## 5.0 CONSULTATION FINDINGS

Following a series of one to one and group interviews a wide range of opinions, thoughts and ideas were expressed.

These have been themed in the following section and lead ultimately to a series of recommendations in the closing section of this report.

The key themes, which emerged, are as follows:

- Strategic Development
- Operating Principles
- Challenges
- Priority Projects
- Resources Required

### 5.1 STRATEGIC DEVELOPMENT

Throughout the consultation, the partnership was encouraged to ensure that it adopted a key strategic role within the North West.

Interviewees indicated that the partnership should reflect a series of strategic themes that would lead to outcomes to the organisation and the wider community of interest.

#### Strategic Themes

The strategic themes referred to by interviewees focused on:

- Vision
- Leadership
- Monitoring, evaluation and impact measurement

#### Vision

The ability to have a vision for NWCP was stressed as being important for success. The organization has been encouraged to be visionary, to look at new ways of working and new partnerships, particularly in terms of re-visioning how PUL culture is packaged and delivered to the wider community. With many years of bad press around parading and cultural identity the partnership has an opportunity to demystify PUL culture – to educate others on the importance and relevance of particular cultural activities, both within the PUL community and beyond. A vision for the organization will also enable the community to be more strategic in its focus.

It was felt that the success of this new group would largely depend upon its ability to be outward looking and involve other cultures – although there is some support for the partnership to operate on a single identity basis whilst capacity is developed and inclusion issues addressed.

NWCP should be encouraged by feedback supporting a shift from submissive to a more proactive position and to be able to challenge perceptions that may exist around PUL culture and heritage. Caution against a vision which continues to thrive on negative messages or compounds the perception that two cultures and two histories exist is robustly offered. The partnership should seek to build cultural confidence and capacity so that expression can be enriched and expanded.

To support vision the partnership is encouraged to work with people who are the best at what they do whilst also fostering talent within the PUL community and encouraging people to connect with others of a similar interest, irrespective of cultural background.

The partnership is also cautioned against operating towards any personal agendas, focusing instead on the needs of the community, on a grass roots basis.

In terms of a possible hub for the partnership a number of opinions focused on the strengths of being visionary in terms of site – taking it into new spaces as it brings a visionary statement, somewhere that will provide a backdrop for events and activities.

Conversations took place in general terms about the strength behind bringing together a group of visionaries and how this group should work together on a comprehensive strategy for the entire PUL cultural family, bringing strength and focus to a sector which currently operates in a disconnected and isolated manner – a sector which is regularly at risk of falling victim to poor media representation whilst lacking resources to be able to address any issues that do arise.

It was stressed that the ability of the partnership to have vision and to be innovative will broaden its market and appeal. There is a will to build relationships and partnerships in the North West and this should be capitalized upon so that the partnership can consolidate its position and move perceptions of PUL culture away from those that are negative to more positive.

### Leadership

It was suggested that momentum within the leadership provided by the partnership would be crucial to the success of any strategic plan.

This was raised regularly during interviews in relation to the importance of leadership, levels of leadership experience, as well as the types of leadership required.

It was stated that leadership includes the ability to think strategically and to have a vision of where the organization could be in a specific period of time. Inherent in this is an ability to *“take risks and to put the head above the parapet”*. To engage with others and to say things which may not always be popular but that can challenge conventional wisdom and encourage new approaches.

One interviewee mentioned the leaders of Londonderry Bands Forum who attended and spoke at the Sinn Féin Ard Fheis in 2014. There was a considerable backlash from the PUL community as a result of this decision but it was applauded as a brave act which enabled the Partnership to state *“its role and work in a straightforward and non-confrontational manner”*, attempting to challenge views held as well as proactively answer questions about PUL culture.

The depth of leadership experience in the North West was discussed during interviews and encouragement was given to the Partnership to ensure it operated in a positive manner, offering a best practice model for PUL cultural engagement in the area.

Within the steering group itself was a recognition that the partnership would be under scrutiny for a number of reasons:

1. Where suspicion could exist regarding the work of the partnership and its aims and objectives. Additional fears may exist that it could move too quickly or in the wrong direction for its community of interest.
2. The partnership would be observed for its capacity to be forward thinking and to challenge perceptions

that may exist about PUL culture.

3. Observations would be made regarding the ability of the partnership to collaborate and work in partnership with other organizations that may perceive the cultural arena to be an already crowded sector, particularly in the city.

It was apparent from interviews that there is a need for more positivity and progressive voices within the PUL community – that there are perceptions that there is a lack of leadership – be that political, faith based or within the wider PUL community which inhibits progress and inclusion.

Interviewees felt that the current steering group had proven themselves able leaders who were prepared to offer an alternative beyond conventional forms of leadership within the PUL community – particularly on a political level.

There is an apparent lack of confidence in PUL political leadership at present with interviewees stating that political representatives were often *“out of step with the thinking and perceptions currently existing in the PUL community”*, this was particularly true amongst young people.

The partnership was cautioned against offering old and outdated leadership – that there is weariness with sectarian leadership models which play on fear rather than encouraging co-operation and collaboration. The leadership of the partnership was encouraged through this research to be brave, to show that culturally there is little to separate musicians, dancers or artists – that the talent and ability should be celebrated and to go beyond division, be confident and play a proactive role in the cultural life of the North West.

The younger people interviewed as part of the process offered a jaded view of leadership within the PUL community by stating that there are too many who prefer to work against each other resulting in weakness and apathy. There was a sense that the NWCP can offer an alternative to this by bringing a group of experienced individuals together who want to make a positive impact and work collaboratively for the greater good.

The partnership will be working in communities with historically low capacity but there is support for the leadership to be proactive, to stand up and defend the right to culturally engage in the most appropriate manner. There is a caveat with this however, as no interviewee wished to see the partnership develop into something divisive or exclusive.

Some interviewees alluded to opportunities for members of any PUL partnership to be politically active, although how this should develop will require further thought by members, as other interviewees were very clear that politics should not play a role in the work of the organization.

There are therefore, leadership challenges, particularly in terms of providing leadership and representing the cultural needs of its constituents, in a manner which is visionary, collaborative and inclusive.

#### **Monitoring, evaluation and impact measurement:**

Monitoring and evaluation was raised by a small number of those interviewed: it was considered important, that any new cultural partnership should monitor progress against agreed targets, whilst also evaluating the impact of any programmes or projects.

The issue of impact measurement was also raised in terms of the broader implications of any work done. Interviewees mentioned for instance, that during UK City of Culture in 2013 a range of various events and activities took place: the wider impact of these activities means that more people are engaged than before



and there is also a broader range of arts and cultural activities on offer in the city than before. Another example was the parading issue in the City, with the development of the Maiden City Accord as an example. Whilst some may still decry any discussion or conversation with what may have been described as the old enemy, all those consulted in this research process highlighted the success that negotiation had brought, how relationships have developed, how agreements have been made and in instances how agreement to disagree was established. Nevertheless the impact of this on the life of the city was described in optimistic terms, with greater communication, improved economic and retail links as well as a more vibrant view of what the city can offer in terms of engagement and innovation.

In terms of individual impact the increase in optimism and participation in dancing was quoted as an example of an ongoing impact emanating from the Ulster Scots Dancing programmes. Equally interviewees felt that the emergence of new leadership within the PUL communities gave permission to others to move out of comfort zones and try new things. The impact of this continues to reverberate throughout the PUL community and beyond.

NWCP is urged by those interviewed to examine programme outputs and outcomes to establish where good practice exists and to highlight and publicize the impact the programme or activity may have had. There was agreement amongst a number of those interviewed that it was important to have a greater focus on evaluation systems and methods, ensuring that the partnership had all the facts and information that it needed and then be able to lobby and sell potential benefits to the wider community, statutory agencies and government bodies.



<sup>2</sup>The Londonderry Bands Forum has recently published an extensive and largely positive external evaluation.



## Outcomes:

Those interviewed were keen to ensure that any projects or programmes should address those issues seen by many as problematic. In particular the partnership is encouraged to complete projects and programmes, which focus on the issues shown below:

By adopting a strategic approach to PUL culture and heritage the partnership could, it was felt, reasonably expect to achieve the following outcomes for the PUL cultural sector in the North West:

1. A place where culture is celebrated - encouraging pride, confidence and dispelling myths around what PUL celebrates and commemorates.
2. Establishing itself as a core connector in terms of wider cultural activity in the North West.
3. Performing as an advocate for the importance of PUL arts and culture – supporting the personal development of people with a talent for music, drama and the arts.
4. Providing a definition of what the parameters for culture are – “it is everything we inherit, make and do to add quality to the value of our lives”
5. Have provided a cohesive approach by standing together with other cultural organizations, in complementarity, not *“in spite of them.”*
6. From a resourcing and sustainability perspective there should be a cultural hub in the North West.
7. Increased accessibility to culture and participation – building cultural and individual capacity and addressed issues of inclusion – gender, age, community tradition.
8. Will have explored, identified and delivered Good Relations and peace building potential
9. Delivered new and innovative approaches to local cultural development.
10. Developed a lobbying role
11. Supported grassroots cultural activity – seen by many as a core focus
12. Have worked towards the development of cultural tourism projects as well as the development of a cultural quarter and merchandising.
13. Delivered a range of education projects:
  - Lobbying Education department for PUL culture to be included in the school curriculum
  - Develop projects that can address educational underachievement. Encouraging family, community & school to work together to support the educational achievements of our young people.
  - Seek ways to address misconceptions and to educate wider community on the various elements of PUL culture.

## 5.2 OPERATING PRINCIPLES

Operating principles were considered very important by those interviewed during this consultation. This comes from those with a very genuine concern that this particular organization should become a force for good, especially as perceptions exist that PUL culture is one of triumphalism, with gender imbalance and a vision whereby sectarianism is perpetuated and division encouraged.

Interviewees indicated that the partnership should be very clear in terms of its strategic development; that it operates with an appropriate engagement model and approach, with appropriate membership, a focus on partnership and collaboration and an ethos which is a positive role model for PUL culture and where it is integrated and treated equally as part of the cultural fabric of the North West. In short therefore, the partnership is urged to operate according to the core principles of Community Development. This means that there should be a focus on the following:

- The appropriate engagement model and approach
- Membership of the partnership
- Partnership and collaboration
- Ethos
- Engagement model and approach

The way that the partnership will engage with the community was discussed during interviews, with some concern conveyed that a single identity PUL forum should not engage in a manner which was rooted in the past, or use the organization to increase community division or sectarianism. All those interviewed felt that it would be preferable to think in a new way about the uniqueness of PUL culture and the opportunities that existed for this to be developed.

Throughout the consultation process there were reminders around weakness that would continue whilst there was disunity – that the partnership should be strong and visible and work collaboratively to achieve its strategic aims.

Interviewees referred to the importance of a Community Development approach to engagement, focusing on process – building relationships and working at grassroots level to bring on new talent and to connect this talent with other appropriate bodies or agencies that may be able to help.

Whilst there was support for a bottom up approach, NWCP was also encouraged to work on an inter-agency basis with organizations and bodies that could support it. This could include project delivery partners, funding bodies, social enterprise, councils and government departments. Equally the Partnership could also develop Service Level Agreements to deliver programmes and activities. However, the organization was cautioned to always bear cognizance to the issue of sustainability and resourcing - this is explored further in a later section of this report.

It was suggested that the members of NWCP look at other organizations and best practice models of engagement and learn from these. Organizations like the GAA were referred to, as well as the already existing cultural organizations and partnerships that exist.

#### • Membership

The actual membership of the partnership was raised as a potential issue. In this section feedback and advice is given, but further information on membership options is included in the governance section of this report.

Many of those interviewed were already part of membership type organizations such as the Neighbourhood Renewal Partnerships and other cultural groups operating in the North West. Those already operating in other fora recognized that open membership to both groups and individuals could lead to an unwieldy and unproductive organization. The partnership was encouraged to develop a membership, which would,

1. Work towards a series of strategic aims for the organization and
2. Inform the wider community of the existence of the organization, offering opportunities for involvement.

It was also suggested that the partnership would operate on a more productive basis when membership was restricted to special interest groups or individuals with a specific cultural interest or experience. But whilst it was important for the partnership to operate with a close and focused membership, it was also important that each of the member *“organizations should have its own autonomy and be able to continue with its work without interference by the partnership.”*

Whilst a partnership approach was encouraged the organisation itself must decide whether it should perhaps set up advisory panels or sub groups to further aims and objectives rather than having a wider membership basis from which all projects and activities would emanate.

The main word of caution was to ensure that any activity was *“well chaired and that a focus was maintained throughout,”* and that there should be caution about bringing individual agendas to the table.

It was felt the issue of inclusion must also be addressed at membership level – particularly in terms of gender balance and age. Some debate also took place round the merits of a single identity forum as opposed to a multi-cultural approach. The main outcome of these conversations was that it would be acceptable for a single identity approach to exist at the outset – to build capacity, confidence and strategic direction but NWCP should seek in the longer term to be inclusive on a cross-community basis, either by working in partnership with existing cultural organizations & cultural Fora or by bringing expertise on board at membership level.

### • Partnership & Collaboration

It is evident that the concept of partnership and collaboration is emerging as a major theme for the partnership:

The steering group itself has learned very quickly that operating on a partnership basis has given PUL culture a greater presence – but in a new way. The group has grown in confidence as interest in the organization has grown. The current members refer to the phenomenal growth and level of influence they have achieved since working together. This has consequently led to an excitement and vigour to move forward in a strategic and visionary manner.

Support from those outside the partnership has also been very positive, with many organizations offering to work in partnership on projects and activities. This has come from the broader arts and cultural family in the North West, including traditional Irish music, language and dance, drama, multi-media, arts with the opportunity for the NWCP to use local facilities to expand their repertoire and reach.

This partnership approach should be embedded in some way within the ethos of the organization, with some interviewees stating that this, along with the Community Development approach would encourage greater community support and also give the wider community permission to move out beyond old boundaries and thinking.

As mentioned earlier there is caution against operating on a long-term single identity basis, with support for working with a diverse range of partners offering greater effectiveness and opportunity for growth.

Whilst partnership and collaboration is stated as the preferred option the issue of tokenism was also raised. NWCP was encouraged to participate in programmes and activities in a holistic manner – focusing on the greater good and not entering into any partnership in a tokenistic manner. In the same way the partnership was advised to be cautious about partnerships and collaboration efforts, which they viewed as tokenistic. The advice being that NWCP should retain a focus at all times on its strategic aims and objectives – deciding then whether any activity should be embarked upon or not.

### • Ethos

The ethos informing the operation of the partnership proved to be a popular talking point for interviewees. The ethos of the organization will ensure it can move towards its vision and will attract interest from others operating in a similar field.

Support was given by those consulted for a partnership, which can be:

- Visionary (to be outward looking and forward thinking)
- Innovative (particularly in terms of its ability to create new alliances)
- Supportive (specifically with existing structures)
- Positive (Promoting what is good about PUL culture)
- Enable people to have fun
- Be open and transparent

- Inclusive (including; gender, age, cultural background, community, cultural interest – dance, language, drama, history)

Interviewees generally were advising that the NWCP should reflect a Community Development ethos, one where grassroots cultural expression was supported and developed so that the ability of individuals and groups was increased, and where people were empowered to work together and influence those issues that affected them and the communities where they lived.

The partnership should also be open to participation from the wider PUL community and that this section of the community should be supported to take part in any decision-making processes.

Inclusion was a regular topic of conversation and it could be suggested that NWCP operate to the spirit and ethos of the current Section 75 of the Northern Ireland Act 1998, seeking ways to highlight equality of opportunity and projects addressing discrimination. Recognizing that there are those in the community who face significant barriers to inclusion and that additional measures may be required to ensure as many people as possible can participate in activities.

The partnership should also feel encouraged to support individuals with their right to self-determination – meaning that people are entitled to make their own choices and that NWCP should provide a support network for those who wish to exercise this right.

Partnership options were discussed by most interviewees; with the members urged to explore relevant partnership options, particularly as experience indicates that many agencies can contribute to successful Community Development Practice. Partnership & Collaboration has already been explored further in an earlier section.

### 5.3 CHALLENGES

It became clear during this consultation that there are a variety of challenges facing any PUL cultural forum. The following section reflects the concerns that interviewees felt could have an impact upon progress and the work of the partnership:

The issue of the past and its influence on PUL cultural expression was discussed in some detail by interviewees. There was consensus amongst interviewees that the past had an overwhelming impact upon how the city connected, reflected and acted in the present. There was also a sense that the past overshadowed progress being made, with too many hooks pulling people backwards and negative media coverage always detracting from the positive activities and events that are ongoing within the North West.

The impact of the Exodus was still affecting relationships within the city, and in particular with the Fountain was referred to in terms of its sense of isolation in the city but also in terms of its strengths – a broad diaspora who call the Fountain “home”, a geographical situation right beside the city walls, in close proximity to the emerging Cathedral Quarter and with opportunities for growth which could enable the PUL community to move beyond any legacy of the past. There was broad support for the partnership to engage in a positive manner with the Strategic Investment Board as part of the Urban Villages Programme as well as with other agencies that could lend support to the aims and objectives of the partnership,

The core challenges raised focused on the following:

- Dealing with the past and the Legacy of the Conflict
- Inclusion & Cultural Equality

## Dealing with the past – Legacy of the Conflict

Some expressed concern about the Legacy of the Conflict, as there was a perception that much of what was termed PUL culture – marching bands, loyal orders for example, were in fact an overhang from the past, with some concerns that any PUL focused North West cultural forum or partnership would be an extension of this. There is a concern that it would be “run by men, who are stuck in the 1970’s and 80’s, who maybe played a leading role of some sort and who wished to maintain a PUL stereotype,” one which included a *“sectarian agenda trying to protect a culture which existed thirty years ago”*. The Steering Group was cautioned that working with a legacy like this might not bring the success that they so clearly wished to achieve. Questions were asked around how the partnership would engage in community planning processes and it was recommended that moves be made by the partnership to link in to these processes in a spirit of positivity so that the greatest advantage could be brought to the PUL cultural community, as it exists today.

The issue of segregation was raised on a number of occasions, not just in terms of where people live, but also in terms of where people shop, where they socialize and of course in terms of cultural engagement. This continued separation affects the city’s ability to recover from the past. The organization was encouraged to look beyond separation and break down barriers that exist. The cost of segregation is reflected in service delivery on many levels, not least of which is the Third Sector where it was felt that funding is often carved up on a religious basis. NWCP was encouraged by interviewees to look at this legacy of the past and seek ways to work with new role models, leaders and projects to identify and develop programmes, which could move the North West community beyond this division.

Another legacy issue of importance and relevance was that of how history was told, taught and to whom. There is a perception that the PUL community has been taught very little Irish/Northern Irish history. This means that there is a view that there are young people completing school with barely any knowledge of the past and where they came from. With a perception that the Catholic Nationalist Republican (CNR) tradition is much better versed in history, and with a perception that *“their history is not my history”*, there are issues over ownership of history, pride in the past as well as ability to understand historical events within the current context. Some of those interviewed expressed concern at how they felt history had been *“hijacked”* and retold in a manner which meant it was exclusive and stoked sectarianism against Protestant communities today. It also meant that members of the PUL community felt they could not engage in debates, celebrations or debates as the perception continues that these are designed solely for the CNR community.

The partnership was asked by one interviewee to explore history education as *“everything is intertwined and interlinked.....The Somme...The Easter Rising.....they didn’t happen in their own bubble and they all affected each other.”* The potential impact and benefits of this re-engagement with the past was expressed in positive terms by interviewees. It was seen as a means of rebalancing the past and enabling the PUL community to move beyond the legacy of the past.

The legacy of the past includes the issue of cultural segregation, which in the context of this consultation means that people only interact with cultural activities they are familiar with, usually resulting in people staying within their own cultural boundaries where they can have access to, and contact with these activities. As was stated earlier in this report, the UK City of Culture celebrations provided an opportunity for cultural expression to move out of conventional and accepted venues to reach a wider audience with less exposure to specific activities and events. Events like the Fleadh and the Tattoo were cited along with Jonathan Burgess’ production of *The Pride* which were seen as *“the way to break down barriers”* whilst also putting a mirror up against segregation and how it is accepted as the norm in most Northern Irish communities.



Negativity can often emerge when discussing the legacy of the past within the Northern Irish context. But a number of interviews alluded to the various positive projects completed throughout the North West in recent years; some of these have been conducted on a single identity basis, others on a cross-community basis. It was suggested by many during interviews that a highly successful means of educating people, particularly young people, on the past was to conduct walking tours, not just of the Walls, but into communities like the Fountain or the Bogside – telling the stories there, and to encourage people to understand how events of the past unfolded. Those taking part should feel free to ask questions and to openly discuss the implications of what happened. There are continuing issues around an understanding of Civil Rights, Workers Strike as well as Bloody Sunday, which a number of other projects are aiming to address. NWCP would be supported by a number of other groups consulted during this process if it wished to develop appropriate learning and education programmes. The telling of stories, considering local events and seeking ways to engage local people to participate and learn about the past would, it was felt, be a good experience for NWCP and those interviewed would certainly encourage and support the partnership in its efforts.

NWCP was reminded that Legacy issues remain a huge challenge at Assembly level, *“it is too sore and too raw and they cannot find any agreement.”* There is a concern that this may also be the case for the organization, but there exist enough models of proactive groups doing what they can to reduce alienation and suspicion in the North West. This can all act as a beacon to support and encourage future development. The work already completed in the North West on parading was lauded as a successful process, with interviewees focusing on the process of continued dialogue, even under tremendous pressure. This was cited as an example of good practice, which NWCP could replicate, with various strands of work if they so choose.

The legacy focus could include other events such as the Siege, the strategic importance of the Walls as well as the Guildhall – including how these are perceived and understood in different ways depending upon cultural background.

There were some concerns that in terms of legacy issues that the local council structures were not always supportive of innovation. It was suggested that the partnership seek ways to engage with council on this and attempt to address how this could be addressed.

It was stressed that the legacy was an essential part of anything NWCP attempted to do that the legitimacy of an organization of this type depended upon it listening to what its constituent groups were saying. A number of interviewees stated that perceptions and misperceptions need to be addressed, and that if issues need to be raised, no matter how uncomfortable, then these need to be discussed. The partnership was advised to remember that the *“medicine is in the story”*. Meaning that it is important for stories to be told – for experiences to be shared and for the local community to be able to recover from the legacy of the past.

In terms of legacy issues there were some concerns over tokenism and how this could impact upon progress: The Steering Group itself however, retains an altruistic focus on the focus of the partnership, and this was reflected during interviews with those outside the organization as well. During interviews, the group was encouraged to ensure it dealt with Legacy issues in a sensitive manner, working with a range of stakeholders aiming to avoid any accusations of tokenism.

## Inclusion & Cultural Equality

There are three elements to the issue of inclusion:

- How the wider PUL community is included in the social and community life in the wider North West area,
- How any PUL Forum can be more inclusive of its own community,
- How any PUL Forum can be more inclusive of the Black, Migrant and Ethnic (BME) as well as the Lesbian, Gay, Bisexual and Transgender (LGBT) community.

These three elements are explored below:

With such a broad range of opinions offered during the consultation process, inclusion and cultural equality were often raised in varying contexts. Interviews often alluded to the poor levels of representation on other cultural organizations, as well as on other community development groups, which exist throughout the North West. With no paid staff representing PUL interests specifically it is difficult for anyone to play a role at board level or in terms of influencing policy. But often the issues became much broader than this, with interviewees alluding to the problems associated with being part of a minority where it was suggested that the CRN community could afford to be *"comfortably magnanimous"*. This had led to what was referred to as *"a cultural quietness"* within the PUL community, where people are afraid to speak out. Interviewees often felt that situations within the city around parading or commemorations were often aggravated and either politically motivated or coming from extremists within the cultural community in the North West generally.

Another issue raised during interviews was that of drawing distinctions of where PUL culture lay within the broader cultural context of the North West. Some interviewees felt that they had been wrong when in the past they had said *"we are different to this group, when in actual fact there is a cultural cross over."* -referring specifically to attitudes to traditional music from an Irish cultural background as opposed to a PUL culture. But there continue to be differences in perception, with *"young nationalist children who go to school with a Bodhran and a Violin being classed as musicians, whereas young bands men who went to school with Drums or Flutes are classed as thugs"*. It was felt that this was unfair bearing in mind that often both were playing the same music but in a different context and style. This brings into focus the concept of what constitutes traditional music and how PUL musical culture needs to be offered equality in terms of how it is marketed, promoted within and without the PUL community, as well as how it is received by government departments, statutory agencies and the Third Sector generally.

Some interviewees felt that the city was tough for the PUL community with one commenting that this is *"a hard city to state you're a unionist....there's a blind prejudice & people come out of the woodwork and attack."* As such there is a sense that a unionist minority isn't always treated equally and interviewees felt that an actual physical hub managed by a cultural forum would be a good means of encouraging inclusion and to showcase cultural heritage and identity.

Others felt that the PUL community should not feel the need to dilute culture in order to fit in, it was stressed that more encouragement is needed to enable people to work together before engaging in more intricate cross-community projects. This highlights again the capacity issue that exists within the PUL community.

Others looked at the issue of inclusion from a different perspective, giving consideration to the internal representation of the NWCP and reflecting upon PUL cultural events and activities – particularly within Marching Bands, Parading and the Loyal Orders, it was felt that there is still some distance to go in terms of gender inclusion, with a number of those interviewed asking what role women would play in any cultural forum. Some commented on the belief that *"women are peacemakers and are doers,"* and that *"women behind the scenes – don't seek leadership positions."* Resulting in many staying away from organizations or bodies they perceive to be *"talking shops."* Equally there was a concern that when women are brought

on board “they are compliant and don’t rock the boat” and that any partnership would “*avoid bringing in women who will challenge so they can retain the status quo.*” The advice being to stop trying to preserve something that has gone and “*try to engage with others.*”

This behind the scenes role of females was also discussed as something, which needs to be recognized with stories recounted of fun in the kitchen on the day of a parade, making sandwiches and the excitement in the house. This “*kitchen culture*” is often missed with parading and marching bands conveying an image of male dominance, with men marching and playing their instruments. The point was made unless NWCP aims to “*engage with women and children....then you’re only telling half the story.*” Women also, it was suggested, need to value the role they play in enabling all this cultural vibrancy to take place. Women work in the background to enable cultural events to take place and this need to be recognized, many become “*marching widows from March to September*”. There is a story to be told here and an opportunity exists for the partnership to highlight this role as it works towards greater gender equality and inclusion within the PUL cultural community.

Inclusion of young people from the PUL cultural community in the North West was raised, including the lack of inclusion in arts, drama and productions in the area. Interviewees provided anecdotes of young people who will not get involved in arts as “*they see it as too high-brow – all about Shakespeare or Opera*” for example rather than locally based activities that can be enjoyed by all.

The voice of young people should, it was felt, be present on any partnership, as this would build capacity and encourage greater interaction within the arts and culture field.

How greater inclusion from an internal perspective can be achieved, to ensure that young people and females are better represented, will remain something of a challenge for the partnership. How this can be done needs careful consideration and is covered in the section on membership as well as that on governance. Nevertheless the partnership has a responsibility to ensure all views are represented if it is to gain the trust and faith of the North West PUL cultural community.

Finally, the inclusion of the BME community was raised by a number of interviewees. Particularly since there has been a changing BME community in the North West in more recent years. With a number of Eastern European states entering the European Union over the past few years there has been greater movement between states, with the North West receiving a number of economically mobile younger people. In some communities migrants have been poorly received with incidents of intimidation and harassment conducted against individuals and families. In many cases the PUL community has been accused of being less than welcome to the Black Minority Ethnic (BME) community. It is important to stress that the BME community can add to the cultural vibrancy of the North West. A number of those consulted as part of this process were keen to encourage the NWCP to contribute to Good Relations locally by engaging with BME groups on two core themes:

- Work collaboratively with Black Minority Ethnic (BME) groups to reduce animosity that may exist within the PUL community
- Seek ways to develop cultural programmes, which highlight the diversity that exists within the local BME community.

There continues to be low level of engagement between the PUL cultural community and the LGBT community in the North West. There is a perception that some PUL cultural groups are not as supportive or receptive to the LGBT community as they could be. This can inhibit local people within the PUL community who are facing issues around sexuality to engage. There have been stories related as part of this process of LGBT members facing victimization and harassment by members of the PUL community. It was felt that the NWCP could play a role by encouraging a more receptive and supportive environment for those facing issues around sexuality. It was also suggested that the Partnership work with organizations like the Rainbow project to highlight issues and to encourage those with issues to seek support if they require it.





## 6. PRIORITY PROJECTS AND PROGRAMMES

The interview phase of the consultation found a range of potential projects, which would have a strategic fit for the organization. These are explored in greater detail below and should give some steer to the organization on where they could focus attention in the coming months and years. It is also important to point out that during the consultation and production of the Business case for the Fountain Gateway Hub a number of project objectives were agreed and incorporated into the terms and conditions of the subsequent letter of offer from DCAL. These are outlined in full in Appendix 4. As it transpired during fieldwork these programme objectives, or the principles on which these programmes are based were clearly endorsed by interviewees.

The programmes can be categorized into the following 5 themes:

- Education
- Legacy of UK City of Culture
  - > Londonderry Feis
  - > Tattoo
- Cultural Tourism
- An NWCP Cultural Hub
- Cultural Development & Inclusion Project
- Education

There are three elements to this:

Cultural Inclusion on the NI Curriculum:

NWCP should work on already established linkages to ensure young people are engaged in any PUL history and culture modules included in the NI Curriculum so that young people going through school learn about history and why certain events are commemorated. At present there is a perception that many young people leave school with no knowledge or understanding of Northern Irish history. There is scope to work with other cultural organizations to develop some cultural tours (explored later) and to encourage schools to learn more about the history of the city and its outlying rural hinterland.

Bready & District Ulster Scots already conducts Highland Dance and Bagpipes classes in schools throughout the North West whilst the Londonderry Bands Forum completes cultural awareness lessons in schools, all on a cross-community basis. With the opening of the Siege Museum there is an opportunity to further develop educational resources and material. It may be beneficial to work with local teachers on a subgroup or advisory panel who can support lesson development in line with the various Key Stages in schools.

For this element to be a success however, The Cultural Partnership should continue its lobbying work with the Education Authority. With a strategic view on how this can best be developed.

### Educational Underachievement

The second element of education of concern is that of Educational Underachievement. There has been concern over a number of years that young people, particularly young men, are passing through the education system without gaining any meaningful qualifications producing alienation from the education system.

It was recognized by interviewees that a Cultural Forum could play a crucial role in addressing this issue. With members of the partnership playing a leadership role, many young people respect and look up to members of the Steering Group. They are in a position to influence young people to understand that their education is crucial to their future wellbeing. Equally there is recognition that to engage young people in education there needs to be a holistic approach. This means that parents, young people and the schools



themselves all have a role to play in engaging local young people in a better way.

By the same token, the issue of educational support is on the agenda of a number of different organizations and agencies in the North West. It would be useful for NWCP to establish who else is working on this issue and to develop a strategic partnership with them. This would increase effectiveness and enable a more comprehensive approach to the issue in the local area.

This also supports three of the agreed project objectives of the Fountain Gateway letter of offer, which stipulates the requirement to;

- a) Develop a range of accredited training programmes that include music master classes, numeracy, literacy, tour guide training covering a total of 300 teaching hours per annum by June 2016;
- b) Develop a parenting programme 'Dads and Lads' in partnership with schools for 20 parents from bands across 4 schools by January 2017;
- c) Arrange a conference called 'employment links' with 50 young bands members, a range of employers and social enterprise initiatives by May 2017

### Addressing common misconceptions around PUL culture.

The third and final element that comes under education is that of addressing misconceptions that may exist around PUL culture. There was a sense that the PUL community had lost out on a type of cultural war, whereby parading, bands and PUL history and heritage were being undermined and maligned, particularly at a political level.

Those interviewed indicated that NWCP itself would be in an excellent position to work collaboratively with the other key PUL cultural organizations in the city to challenge perceptions that exist and to focus on the historic importance of the city as a means of connecting and supporting each other. Equally there was support for a PR and Marketing programme designed to break down barriers and to increase understanding of the celebratory and commemorative nature of PUL heritage, culture and identity. This could be done with another cultural organization based in the city, which represents elements of CRN culture, and this could be used as a cultural tourism tool as well – attracting visitors to the city during specific events. This means that this is not only an educational programme but a cultural tourism project as well.

It is worth noting, however, that the general feeling amongst interviewees is that the time is right in the North West for a change in attitude, whereby there is *"support for everyone to have a freedom of expression in terms of their culture"*. Interviewees referred to a shift from *"tolerating each other to accepting and permitting each other the same right to cultural expression."* One interviewee referred to the United Nations Article 27 of the United Nations Declaration of Human Rights as a starting point. Which means that cultural expression should be open and accessible to all.

NWCP should take advantage of this shift in attitude to promote and educate on PUL culture and heritage so that it too can become more inclusive and open to a wider audience. This recommendation adds strength to another DCAL letter of offer project objective of the Fountain hub, i.e.:

- Facilitate a series of 12 networking events with key agencies including the parades commission, arts council, Irish arts groups, journalists and local councils throughout 2016/17;

### Legacy of UK City Of Culture (UK CoC) 2013

The events and activities, which took place in the run up to, during and in the period since, were referred to at regular stages during interviews as a means of building relationships and breaking down barriers. In the city itself a number of cultural groups and Fora were established at this time and many are still operating. NWCP gradually emerged at this time and members gave positive feedback on the impact of UK CoC on the city in the period since. The idea behind the cultural forum in the North West is to present a cohesive view or voice for cultural organizations which is now undergoing change as part of the Council Community

Planning process. One of the issues impacting upon cultural development in the city since has been the lack of funding injected into the sector to not only develop programmes but also market and publicize activities and events. NWCP would be supported by the already existing cultural sector in the city to step up to the challenges and play a role in adding to the cultural vibrancy of the city.

The partnership has its roots in UK CoC. The Walled City Tattoo and the Fleadh were cited during interviews as major events for the PUL community during that particular year. Observers from that time who were interviewed commented on the high quality of production, as well as the level of talent involved in these activities and urged the partnership to focus on developing high quality talent in a manner which traverses the divide between what is considered Nationalist and that which is considered Unionist/Loyalist. UK CoC gave people permission to step out of their normal cultural comfort zones and try something they wouldn't normally have done. With the leadership provided by the organizers of the Walled City Tattoo and the Fleadh, as well as by council, PEACE III funding and other interventions it became possible for people to be part of events not normally accessible to them. An example was given of Blue Eagle Productions and the decision to hold "The Pride" Play in An Culturlann. This was seen as a brave initiative, which enabled a new audience to learn more about the Loyalist Band scene.

Many of those interviewed felt a sense of disappointment that the momentum created during 2013 has not been carried forward. Strategically there is an opportunity for the NWCP to play a role in delivering regular events or activities, which can be delivered as part of a city wide cultural programme.

There was also a sense of disappointment that after UK CoC there were still perceptions that culture "belonged" to the CRN community rather than as the fully inclusive culture family, which was growing in the City at the time.

During the consultation some from within the PUL community referred to the lack of will from within the PUL community to connect with cultural activities based in the Cityside, while those involved in cultural engagement programmes across the city urged the partnership to connect with the already existing cultural family that exists in the North West, seeking ways to build on the impact of UK CoC and be part of a vibrant community which continues to grow and expand.

Londonderry Feis – it was suggested that a specific project that the partnership would be encouraged to develop or re-invigorate would be the Londonderry Feis. With the original Londonderry Feis fading away from the local cultural scene some years ago there is support and encouragement (particularly from within PUL groups and individuals) to revisit the Feis and to establish this as part of the arts and cultural calendar in the city.

Walled City Tattoo – with two previous events under their belt and a third scheduled for the summer of 2016, the production team behind the Tattoo received great praise for the professional development and delivery of these events. These were seen as an exciting way to showcase talent and also to engage a new audience to the history and culture of the area. There were however, some issues around affordability, especially for family groups and the production team were urged firstly to seek ways to continue the Tattoo and secondly to ensure it was marketed in a manner which attracted new audiences.

Aside from this both the Feis and The Tattoo would be excellent methods of attracting people from the PUL community to arts and performing. There is a recognition that the PUL community is more reticent than others to engage in arts and culture, but that events like the Feis or the Tattoo can go some way to break down these barriers and to encourage greater participation from a section of the community that may be missing out.

On a final note NWCP should also seek ways to engage with the organizers of events like the Derry Feis to establish if any joint arts and culture ventures could be developed. This would go some way to building the reputation of the partnership as forward thinking, committed to arts development and seeking ways to move beyond religious insularism within the arts

### Cultural Tourism

It became apparent during the consultation process that a significant number of interviewees felt that opportunities existed for cultural tourism and that these should be developed. Some referred to the importance of connecting with existing tourism and visitor hubs as a key method of getting the message out there to visitors that events like 12th August and the Burning of Lundy were actually a unique event, with parading and music offering something that visitors to Northern Ireland may wish to see and be part of.

Existing cultural and arts groups voiced an interest in developing these ideas and were keen to identify ways to work in partnership with the cultural partnership on projects that could attract more people along the walls and to the emerging Cathedral Quarter. Ideas like artisan food markets, along with drama, dance and tours were all expressed as possibilities to add viability to cultural tourism projects, which the partnership could explore and take forward. It was also suggested that there could be opportunities to build more events like the Maiden City Festival but with scope to add events and activities crossing any perceived cultural divide.

There were, however, a number of challenges recognized in developing the concept of cultural tourism. Particularly when NWCP operates as a *"cultural minority"*.

In terms of the wider cultural community in the North West however, there is a desire for greater partnership working and collaboration with PUL cultural groups. This offers an opportunity for NWCP to challenge perceptions and to bring culture to a new audience. There is ample scope for joint projects to take place and a strong will exists with all other cultural organizations in the North West to work in tandem on projects which will benefit the area in a number of ways.

### Cultural Hub (Fountain Gateway)

The possibilities and preferences for a Cultural Hub were presented and discussed during interviews.

As outlined in the *'rationale'* section of the introduction above, events have overtaken this consultation however as the Cultural Partnership had an opportunity to purchase a property in the Fountain in the Spring of 2016. Nevertheless, feedback has been included to give an idea of how those interviewed felt about the possibilities for a cultural hub.

The purpose for any hub was explored with many interviewees feeling that it would help build a sense of identity and a presence for the partnership, and that it would be an opportunity to develop programmes and activities of specific interest to the PUL cultural community.

It was also stated that a hub for the partnership would give members an opportunity to develop strategically. With a general consensus that PUL culture needed to catch up on other forms of culture in the North West, the NWCP hub would act as a local focal point and if resourced properly it could lead to increased cultural activity in the area. Aside from this, the hub would go some way to addressing any perceptions that PUL culture is under-resourced and requires remedial measures to enable it to grow at an acceptable rate.

It was suggested that the hub be used as a base to develop positive role models, leadership and capacity. There were concerns about the success of a hub if it was used to “*promote sectarianism and division*” as this would be seen as destructive to efforts to improve cultural inclusion in the North West.

Those already operating premises were cautious when discussing sustainability and the fact that funding was increasingly difficult to access. A funding structure already operates for arts and cultural organizations through the local council as well as through DCAL and current recipients advise that this fund is constantly decreasing. Other organizations outside the cultural loop gave similar advice, stating that whilst it is possible to access capital funding, it is then a much more difficult task to be able to access funding for revenue costs. So whilst existing organizations would support the partnership, they would suggest sharing premises or working on a partnership basis of some sort with another organization to develop a base for operations.

In blunter terms it was suggested that sustainability could be an issue if the partnership was merely aiming to be an “*Orange version of An Culturlann*.” This was contextualized in terms of target audiences and ability of the PUL community to service and participate in hub activities whilst the PUL cultural community remained so fractured. It was suggested that any hub should take account of demographics and seek ways to operate in a competitive funding environment.

A further issue raised during interviews was that of being able to locate a base, which could offer everything, NWCP hoped to deliver. This would include practice, performance space & production space; as well as space for admin, finance and project delivery teams to operate from. There would be further meeting room space and a room for a Project Director. This supports the design objectives outlined by ‘*Street Society*’ in their conceptual drawings for the Fountain Gateway hub and the terms and conditions outlined in the purchase letter of offer from DCAL i.e. 5 training rooms, 4 meeting rooms and 2 offices.

Options for where a cultural hub should be based were also discussed during interviews.

Ebrington; There was general support for a cultural hub in Ebrington – particularly from those who saw this as a place which offered a natural parade ground, as well as space to produce, practice and perform. It was also viewed as a strategically important location on the Waterside, adding to the feel of Ebrington as a space for arts and culture to exist and grow. Whilst also giving the local PUL community a sense of belonging to the site itself. Issues exist around regulations on public displays of what can be perceived to be sectarian symbolism as well as any will (or lack thereof) by the managing agent to permit cultural hub activities in the area, and this was considered to be a major inhibiting factor towards basing there.

The Fountain; Interviewees also referred to the importance of the Fountain, sitting along the walls, with a strong cultural presence not being taken advantage of at present. There was a sense that there was nothing to attract visitors off the walls and into the Fountain, which meant the area was missing out economically on visitors who may be interested to hear more about the Fountain, its cultural importance, history and the family bonds that tie people from throughout the city to the estate itself. There are a number of derelict buildings in the Fountain which interviewees felt could be put to better use through social enterprise, business or housing. Members of the partnership have been working with the Strategic Investment Board on the Urban Villages Programme for over a year; this link could lead to the development of further ideas for the cultural regeneration of the Fountain. With the ongoing creation of a Cathedral Quarter and the council’s Public Realm objective, there is an opportunity for NWCP to capitalize by creating a presence in the area, whilst also working with the other arts and cultural groups operating in that area as well. Further there is a will to support the development of the cultural partnership and to enable it to grow and develop.

### Cultural Development and Inclusion Project

Considering the range of information, advice and support proffered during the consultation process it has been possible to draw at least an initial project outline which could support the broader strategic development of NWCP. The core of this project initially would be an engagement and capacity building programme focusing on the following:

- Reclamation and championing of local and national history – delivering history in an innovative and possibly interactive method.
- Development of performing arts programme
- Connecting with existing arts and cultural organizations and building partnership approaches, including cross-community & cross border engagement.
- Developing and delivering a PR & Marketing Strategy – working through programme delivery to address misconceptions and perceptions that exist. Again this is re-iterated as a key project objective in the DCAL Fountain gateway purchase.
- Develop programmes focusing on cultural tourism. An example of this could be offered by another agreed objective of the DCAL Fountain Gateway funding Letter of Offer, namely;
- Run 12 community festivals that promote shared heritage and offer an alternative to bonfires by December 2017;





## 7.0 RESOURCES

This section of the report outlines in detail the resources required to meet the recommended objectives of the NWCP going forward.

- Physical
- Human – including organizational chart – Board, Personnel, job descriptions and Person specifications.
- Funding required
- Physical

Throughout the research process the issue of establishing a physical resource for the partnership was raised. It was considered that a physical space would enable the partnership to establish itself and develop programmes and activities based on PUL culture. It would afford the PUL community a space where capacity and skills could be built, ultimately leading to partnership approaches with other arts and cultural organizations in the North West.

The issue of sustainability has already been explored in the previous section but this section provides an options appraisal and looks at the actual costs associated with such a hub.

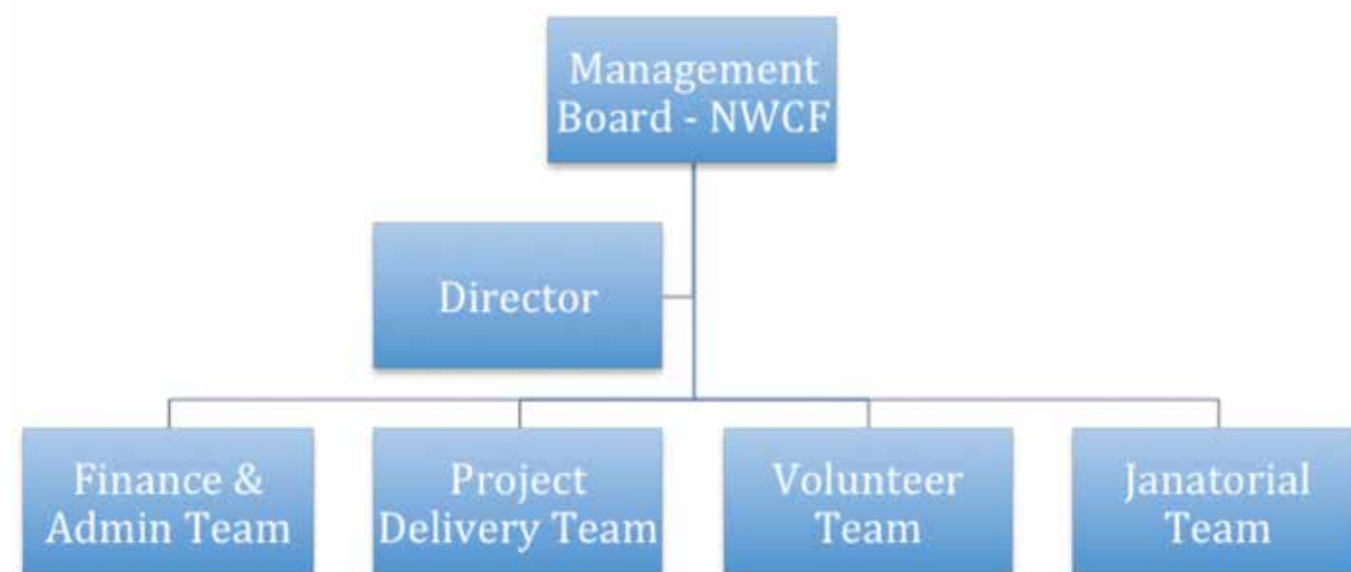
Again, it should be remembered that a Business Plan has been prepared and endorsed for the development of the Fountain Gateway Hub. As a result the preferred option is option 3.

	<b>COST</b>	<b>POTENTIAL IMPACT</b>	<b>CHALLENGES</b>
Option 1 No change	Nil	No change	Situation remains the same – cultural inequality etc., lack of PUL presence, low capacity, myths and misconceptions around PUL culture.
Option 2 Locate premises to rent to include: Offices, Performance Space, Meeting Space, Production Space – preferably city centre (Ebrington or the Fountain)	Annual Rent: £15 000 Annual Running Costs (Heat, electricity etc.): £9000	Base established Projects can be developed and delivered User levels increase Strategic goals achieved.	Sustainability - Accessing a minimum of £20 000 per annum for running costs. Issues around leasing of property, ownership, usage etc. Additional costs required in terms of project delivery, staffing not included.
Option 3 Locate premises to purchase to include: Offices, Performance Space, Meeting Space, Production Space – preferably city centre (Ebrington or the Fountain)	Initial Purchase Price £150 000 Annual Running Costs - £9000	Base established Projects can be developed and delivered User levels increase Strategic goals achieved.	Sustainability - Accessing initial purchase price. Accessing a minimum of £9 000 per annum for running costs. Additional costs required in terms of project delivery, staffing not included.

### • Human Resources

In terms of human resources the partnership will require additional funding to enable it to grow and develop in the manner that this report would suggest is possible. The following organizational chart is proposed as a way forward. Other human resources may be required from time to time but at the outset this is the most appropriate model.

Draft Job Descriptions, Person Specifications for all positions have been made available to the Steering Group in a separate Appendix 3 to this document. Board responsibilities have been included in the governance section of this document.



### Funding Required:

Based on the organizational chart developed and with a basic staff team the following costs are likely to be required:

STAFF MEMBER	SALARY COST	NJC SCALE	E/R'S NIC
Director	£32,778	PO 3	£3,664
Finance/Administrator	£17,714	Spinal Point 18. Scale 4	£1,640.82
Project Co-Ordinator	£25,440	Spinal Point 29 SO 1	£2,707
Janitorial Staff (part time 12 hours per week initially)	£15,207 pro rata = £5,069	Spinal Point 11 Scale 2	Nil
Totals per annum	£81,001		£8,011.82
Total Salary Cost per annum	£89,012.82		





## 8.0 PROPOSALS FOR ORGANIZATIONAL STRUCTURE

This section explores options for the governance of the NWCP.

Rationale for adopting a Collaborative Model

As well as providing new opportunities to secure contracts, the advantages of collaboration are widely recognized. In particular, collaboration and partnership working can:

- Increase sustainability and financial security;
- Enhance funding opportunities;
- Allow smaller organizations to benefit from the support and backing of larger organizations;
- Provide better value for money, reduce duplication and increase opportunities to share expertise, resources, training, skills & knowledge;
- Increase influence and voice to achieve shared goals;
- Increase ability to bid and lobby for services, action and funding;
- Reduce fragmentation;
- Drive improvement, creativity and innovation;
- Provide infrastructure for mutual support and development;
- Allow organizations to deliver services more widely and extend current activities to include new services and different client groups;
- Offer a single point of contact, where desired, for users;
- Offer a single gateway for consultation and involvement and/or service delivery;
- Offer a service at a scale a commissioner wants to purchase in a testing economic climate;
- Increase opportunities for coordinated development and expansion; and
- Increase professionalism, credibility and accountability through specified governance arrangements, reputation and goodwill of constituent members.

Given the strong case for an effective NWCP and the successful progression of the cultural hub as outlined in this report, there are specific benefits that will accrue from a collaborative model of operation.

The report presents a convincing contextual argument, in addition to any theoretical rationale, for continued collaboration between these organizations within a model that recognizes their strengths and facilitates the sustained provision of their remits, individually and collectively with space for development and expansion of the organization when and where desired.

There is then a compelling need for more robust structures, focused analysis and human and financial resources to facilitate progress to the next level and there is available a creative and dynamic energy to enter a new phase.

Three possible and principal Models for Collaboration to enable this are considered below.

### Collaborative models

Three principal collaborative models, advantages and disadvantages

#### 1. An informal network

This option is an informal partnership arrangement between the organization that could be called a loose consortium or network. All the agencies agree to work together to common aims. There may or may not be a written partnership agreement and/or a steering group;

- The network would not have a separate legal status outside of its members;
- The organizations would have to tender as independent units to commissioning bodies;
- An informal network is fairly easy to set up with minimal financial costs. A network will build on the strengths of partnering organizations and be an opportunity for them to share learning and good practice;
- It could be viewed as a first step in the process of working together, allowing organizations the opportunity to work together and consider their options for further development of a closer more formal working relationship;

- It does not offer joint bargaining power and procurement agencies may be less likely; and
- It may have a written Code of Conduct

## 2. A contractual collaborative partnership with a lead organization

In this model, organizations could come together as autonomous bodies to form a consortium, hub or partnership and agree to work through one of the organizations as a 'lead organization';

- The consortium would usually be led by a joint steering group which would include one or more consortium member organizations;
- As with the informal network, the consortium would have no separate legal status;
- A consortium agreement would be put in place among members of the consortium which would set out their legal rights and obligations;
- The lead organization would apply for contract funding on behalf of consortium members and manage the contract, distributing funds to other members via sub contracting arrangements for particular services or outputs;
- In this model, partner organizations are able to make use of existing contract management and accountable body systems;
- Due to the established reputation of the lead organization in particular, this model may be perceived as less 'risky' by funders;
- It may prove more difficult to establish a clear identity and 'brand' for the consortium and there may be a risk of 'institutional baggage' but these should be easily overcome given the communal respect and reputation enjoyed by the potential members.

Both the 'informal network' and the 'contractual consortium with a lead organization' fall under what is described as a 'steering group' model, in that organizations are working within a collaborative arrangement without any additional legal entity.

The Steering Group model is one that requires a high degree of trust and integration among the partner organizations and can take considerable time to develop. However, given the history of the potential members in this case, delay is likely to be minimal.

The philosophy, ethos and business approach of all members of the consortium must be taken into account by each of the other organizations concerned.

This approach demands the development of close business and operational working relationships.

## 3. A formal consortium as a new company

Organizations may choose to form a consortium/ partnership, which would be formally constituted as an independent legal entity:

- Autonomy would be invested in the new Body.
- A new company would be set up and an operating model would have to be agreed i.e. whether to become a Community Interest Company, a Social Enterprise, a Company Limited by Guarantee and whether to have charitable status;
- Governance of the organization will need to be discussed, to ensure that the collaborative entity has a minimum of 75% of the governing body drawn from the constituency.
- Setting up a new company allows the members to have full ownership and control and it is easier to create a clear identity and brand without the 'institutional baggage' that any of the partner organizations may bring with them.
- It also offers the possibility of passing risks to a new entity and allowing organizations to clearly separate the partnership working from the rest of the organizations' activities.
- The company will not have an established reputation so may be perceived as more risky by funders.
- The costs of setting up a new organization will also need to be considered.

In the course of preparing this report it is evident to the authors that, as stated above, the members have established productive relations and modes of operating in dynamic circumstances that form a sound

basis and bode well for the establishment of a more robust and sustainable model capable of delivering productive outcomes and future development.

However, aware of current circumstances pertaining to the acquisition of property, pending advice from Statutory Bodies and current development in the local area and, as it is the prerogative of and is wise for the collaborative bodies to spend time in giving full and informed consideration to the nature of the structures to ensure that they are *'fit for purpose'* in the context of the new partnership, it is our recommendation that it is not necessary to opt for one model at this stage until the circumstances and issues mentioned above, with others, have been resolved fully. Indeed, it may be that the new partnership will draw on the best practice of the different models to customize fresh structures suited to the governance, ethos and aspirational needs of the new organization.

Any consortium model needs to be viewed as a basis and adapted and developed to suit the needs of the local community and organizations involved. It is not a case of 'one size fits all'. Time and research can only contribute to a choice that is suitable and sustainable in the face of challenges that may arise.

It is sensible to also realize from the outset that in moving beyond the ad hoc arrangements of the past, consortium working takes time and resources and organizations should not expect progress to take place overnight. Learning how to work together within more formal structures and getting people to change the way they work is a process that will develop over time. Partners are still learning more about each other and from each other, a process that is continually strengthening trust and confidence. Structures will be best when designed to foster and sustain these important elements underpinned by collective aims and strategies

We believe therefore that this is the best option in the circumstances for meeting the needs of both the targeted and wider community. It builds on the individual strengths and remits of the members at the same time facilitating collaborative undertakings whilst also allowing for other interested organizations committed to its vision to increase the membership and enhance its core activities although keeping the group manageable in size will be advisable at the start.

No such PUL community-based service offering the same experience and expertise presently exists in the Londonderry area that could deliver this proposal which will impact directly on such a large number of people within the PUL and wider rural and urban areas.

Should the various organizations feel able to endorse this recommendation then we would draw attention to a number of issues, which will need to be addressed in going forward. These include:

- Time and resources;
- Leadership;
- Governance & membership;
- Service Level Agreements;
- Sustained linkage with statutory strategies at regional and local level;
- Values;
- Joint Vision;
- Relationships, trust and communication;
- Dispute resolution;
- Fostering cooperation not competition;
- Governing bodies Roles and responsibilities;
- Relationship with commissioners;
- Funding, resources and capacity;
- Support & mentoring;
- Relations and linkage with the immediate community adjacent to the operational base of the collaborative Body; and
- Establishment of a Steering Group/ Board of Management and associated Action Plan to carry forward the proposal.

We suggest the following as a possible Working Plan for moving forward.

A comprehensive management plan and project team should be developed to oversee all aspects of the project and to ensure the provision of robust monitoring and evaluation. It is essential that this be implemented, in order to enhance the probability of the Project's success and to ensure that value-for-money is being achieved and the Project is delivered on time and within budget.

- To ensure the above it may be appropriate to establish a fully representative Steering Group to monitor the progress of the capital development and also to provide a forum for assessment of potential community engagement;
- In view of the various remits and responsibilities of individuals, it may be appropriate to appoint for the duration of the establishment of the new organisation a part-time Project Manager to manage any capital works required in terms of budget and timescales;
- It should be noted that the detailed specification for any works required will of necessity need to be completed and works commissioned on the basis of a fixed price contract, prior to commencement of any works; and
- Adequate reporting and management information arrangements should be in place to provide management with assurance that the project is proceeding on time and to budget.

As referenced above, the first task for Steering Group will be the development of a detailed action plan, setting out the main tasks to be completed together with details of responsibility and timetable for completion of each task. This action plan will include the following milestones and deliverables:

- Completion of purchase and legal documentation;
- Securing necessary consents and approvals;
- Timetable for works;
- Development of systems for making and recording payments and receipts;
- Establishment of a financial account with agreement of arrangements for drawing down funds;
- Appointment of an auditor; and
- System for on going project monitoring

In addition to the action plan, a detailed marketing plan for the development will need to be completed by the management organisation appointed who will have responsibility for:

- Monitoring/reviewing occupancy levels;
- Marketing; and
- General running

The new Management Board will benefit from having a mix of experience in the areas of financial administration, arts, business, operations management and community development and have an interest in the PUL culture and heritage that bring added value and support to the organisation. With reference to this the Board will wish to ensure that:

- Any financial reporting system should incorporate a monthly income and expenditure report which is provided on a monthly basis to the Board;
- Full group accounts should be produced annually; and
- Budgets and projections should be produced on an annual basis and updated regularly in consultation with an external auditor.

The proposal carries potential risks but having had the opportunity to examine and discuss these with the stakeholders we share their view that many of these will be converted into opportunities, eliminated or reduced to a manageable level.



This is a project that can produce a successful social enterprise business/ company, which will complement existing services and social enterprises/businesses in the area. Once established we recommend that monitoring arrangements are put in place and included now, as a component of the proposal.

Monitoring should facilitate:

- Records of usage by user numbers, programme and activity levels;
- Utilization and request information on the level of occupancy, frequency of use;
- Collation and presentation of data in such a way as an independent assessment can be performed of the success or otherwise of the project set against its commitment and SMART objectives; and
- Remedial action, where necessary, to address deficiencies or inefficiencies in regard to targets.





## 9.0 CONCLUSIONS

Those groups, which came together at the end of 2013 to form the ad hoc North West Cultural Forum, now wish to develop further as a partnership based on the good practice and achievements with which they are identified. The partnership can take comfort from the consensus of a broad range of groups and individuals, which give clear endorsement to their aspirations and intentions.

Implicit in the evident approval of peer groups, Statutory Bodies and individuals, is clear recognition of the value of a North West Cultural Partnership, which seeks to build on the learning and activities of past initiatives. It is encouraged to now consolidate resulting achievements and the rationale informing the varied cultural projects of the groups to form the nucleus of the new organization.

It is widely recognized that through risk-taking and meeting challenges, these groups and their different constituencies have made a valued and significant impact to peace building and reconciliation in the immediate and wider community. By working with others across the community, the collective leadership, through reciprocated receptiveness and respect for diversity, have brought a recognizably unifying and transformative context to the consideration, and expression of culture. This has been achieved through shared beliefs, core shared values and a recognition that single identity work, purposefully and consistently targeted and prepared to move beyond its comfort zone, builds capacity that in turn creates confidence thereby enabling, empowering and facilitating contributions to the whole community wherein cultures are equally celebrated and equally valued.

The seeds for developments now proposed and already underway in the acquisition of premises will be sown in fertile ground. The fresh challenge is to maintain momentum and establish robust structures and principled processes for governance and delivery. Those who have endorsed the concept under proposal have been helpful in their counsel. Much, if not all, is unlikely to prove problematic for the partnership.

In terms of rationale, the collaborative partnership is encouraged to continue testing boundaries and channel its activities into clearly articulated objectives that in turn are expressed as indicative outcomes. It hardly needs saying that inherent requirements within this process will be valid quantitative and qualitative monitoring and measurement procedures. It is the emerging value of these that will determine the ability and credibility of the new partnership.

In view of the willingness of respondents to urge that the collaborative grouping should, on the basis of its unity of purpose, exercise and expand its vision into areas of education, under-achievement and training, internal and external, points to a community confidence that is re-assuring and flattering but also challenging. Occasional failings may result but it will be important that learning grows as a consequence. This, along with the ability of already well established good practice makes possible, as some have urged, a re-defining strategy for an entire community, the potential achievements and morale of which have too often been frustrated by fragmented and 'silo' model piecemeal developments lacking in grounded engagement. Running parallel to these have been narrowly defined party political activities devoid of any principled investment in relationships at community level and tokenistic at best.

The already referred to availability of suitable premises in a universally approved location, in itself a resource, makes for a promising start and will make possible, linkage between anticipated neighbourhood developments in the area where the community is already engaged, existing programmes of the collaborating organizations and a solid base for the successful realization of plans for maintaining the Walled City Tattoo, re-establishing a Feis and exploring potential for Cultural Tourism. It should also be noted that this is happening in tandem with Community Planning at local council level offering the possibility of internal and external alignment with available training and resource provision.

The tasks identified and the voiced approvals afforded to the proposal do not in themselves define the nature of the collaborative process. Until now the arrangements have been ad hoc and the success of the arrangement is evidence of the quality and commitment of a valued and respected collaborative leadership. However, it is suggested that the new partnership cannot rely solely on personal relations regardless of their productivity. More formal articulation of collaborative governance structure and team – led processes, principles, ethos and strategic planning at all levels can only serve to enhance and consolidate collaboration. Ensuring a balanced and inclusive profile in terms of age and gender sits neatly with this, as does a commitment to continuous renewal, self-reflective development, openness to fresh collaboration and partners and the rejection of narrow cultural segregation. In regard to the latter, leaders of the proposal have already shown an ability to negotiate openly, develop relationships, adhere to agreements made and agree to disagree with grace and civility. This, building on an existing collaborative and ownership culture of adaptability, flexibility and clear objectives bodes well for a productive future and will be the bedrock of the partnership in the environment in which it operates.

The leaders and personnel who will come together to constitute the North West Cultural Partnership have displayed ability to value and support collaboration. By initiating the proposal and indicating value and support for stronger collaboration embracing effective governance system and a culture of trust, the building blocks are in place for success and strong performance. Decisions will be made on the basis of principle rather than power or personality and there seems little reason to doubt that they, as a strategic alliance, will add to their record of extraordinary outcomes and results of delivering positivity and opportunity for lasting change from which the whole community will gain.





## 10. RECOMMENDATIONS

### 1 – Strategic Development

- That the partnership now moves beyond its Steering Group phase and use the most appropriate operating model for its strategic purposes.
- That the partnership acts quickly to access funding for the various projects, identifying the most appropriate funder for each specific project.
- It is recommended that NWCP adopt a strong and visible strategic approach, focusing on a select number of aims and objectives, ensuring that proper creativity, vision and positive leadership models are developed
- Monitoring and evaluation systems should be in place to enable the partnership to listen to its user groups and adopt appropriate change management systems as required.
- That the partnership works with the most appropriate agencies and organizations to establish a presence where the new hub will be based.
- The partnership should continue with its lobbying role to ensure PUL cultural and history needs are met – this could include working with government departments, councils and under the forthcoming PEACE IV structures to access funding for appropriate projects and programmes.
- Whilst NWCP needs to take some time to build cultural confidence and local capacity on a single identity basis, it should ultimately strive to operate beyond a conventional groupthink and work on Good Relations projects, constructively engaging in the longer term with organizations and individuals from different perspectives – on a cross-community and cross-border perspective.
- The partnership should work together on a comprehensive strategy for the entire PUL cultural family, bringing strength and focus to a sector, which currently operates individually and is regularly at risk of falling victim to poor media representation as well as lacking resources to be able to address any issues that do arise.

### 2 – Operational Needs

In terms of how the partnership operates at Board level it is recommended that the group work to a tightly focused and progressive unit, which doesn't grow so large as to become unmanageable. The partnership should focus on:

- Working with special interest groups or individuals with a specific cultural interest or experience.
- Establishing advisory panels or sub groups to further aims and objectives
- How each of the member groups has its own autonomy and can continue with its work without interference by the partnership.
- How to become a model of good practice within the PUL cultural sector.

### 3 - Inclusion

It became apparent during the consultation that the partnership has a responsibility to ensure all views are represented if it is to gain the trust and faith of the North West PUL cultural community, including:

- The story of women and their role within PUL culture needs to be told, it is recommended that the partnership seek ways to connect with local PUL women and to tell their story. Identifying unique ways to do this – through research, drama, film for example.
- Young people also need greater inclusion with the partnership urged to ensure more is done to include these groups at Board level
- Seek ways to operate with a Good Relations focus – particularly in terms of connecting with BME and LGBT organizations and groups in efforts to achieve greater inclusion and understanding of difference and how this is expressed.

#### 4 - PR & Marketing

It is worth noting that during the consultation there was a general feeling that the time is right in the North West for a change in attitude, whereby there is "support for everyone to have a freedom of expression in terms of their culture". There is an opportunity therefore, for a PR and Marketing programme designed to break down barriers and to increase understanding of the celebratory and commemorative nature of PUL heritage, culture and identity. This could be done with another cultural organization based in the city representing elements of CRN culture; this could be used as a cultural tourism tool as well – attracting visitors to the city during specific events.

NWCP should take advantage of this shift in attitude to promote and educate on PUL culture and heritage so that it too can become more inclusive and open to a wider audience.

#### 5 – Projects and programmes

The NWCP should incorporate and build on the specific programmes and projects outlined in the Fountain Gateway Business Plan and as stipulated as a condition in the subsequent Letter of Offer from DCAL:

- NWCP should explore community based history and culture projects as a means of rebalancing the past and enabling the PUL community to move beyond any legacy issues.
- NWCP should seek to have PUL history and culture included in the NI Curriculum so that young people going through school learn about history and why certain events are commemorated.
- With a recognition during this consultation that in order to engage young people in education that there needs to be a holistic approach. This means that parents, young people and the schools themselves all have a role to play in engaging local young people in a better way. NWCP should examine how it can help encourage young people to focus on their education whilst also working with parents and schools in the most appropriate fashion.
- The Not in Education, Employment or Training (NEETS) issue is already on the agenda of a number of different organizations and agencies in the North West, the partnership should develop a strategic partnership with these organizations as this would increase effectiveness and enable a more comprehensive approach to the issue in the local area
- The cultural partnership should therefore continue its lobbying work with the Education Authority, with a strategic view on how this can best be developed.
- Take any events, performances and activities for cultural expression away from conventional and accepted venues to a wider audience with less exposure to PUL specific activities and events.
- Examine the scope for storytelling projects, working with other local organizations with expertise in this field. This telling of the PUL story will be a freeing and cathartic experience enabling local people to engage, participate and learn about the past. Remembering that the *"medicine is in the story"* once experiences are shared then the local community will be able to recover from the legacy of the past.
- Continue with dialogue, even if under tremendous pressure as articles like the Maiden City Accord are already cited as examples of good practice that NWCP could replicate with various strands of work if they so choose.
- The legacy focus could include other events such as the Siege, the strategic importance of the Walls as well as the Guildhall – including how these are perceived and understood in different ways depending upon cultural background.
- A project or programme whereby perceptions and misperceptions can be laid out, and if issues need to be raised, no matter how uncomfortable, then these need to be discussed.
- Seek opportunities to develop further cultural tourism projects.

## 6 - Engagement

- There is a recognition that the PUL community is more reticent than others to engage in arts and culture Events like the Londonderry Feis or the Walled City Tattoo can go some way to break down these barriers and to encourage greater participation from a section of the community that may be missing out. These events would be seen as excellent methods of attracting people from the PUL community to arts and performing.
- It may also be worthwhile for NWCP to engage with the organizers of events like the Derry Feis to establish if any joint arts and culture ventures could be developed. This would also go some way to building the reputation of the partnership as forward thinking, committed to arts development and seeking ways to move beyond any religious segregation and insularism within the arts and culture sector.
- Existing cultural and arts groups voiced an interest in developing various ideas and were keen to identify ways to work in partnership on projects that could attract more people along the walls and to the emerging Cathedral Quarter. Ideas like artisan food markets, along with drama, dance and tours were all expressed as possibilities, which the organization could explore and take forward as a means of crossing any perceived cultural divide.
- In terms of the wider cultural community in the North West, there is a desire for greater partnership working and collaboration with PUL cultural groups. This offers an opportunity for NWCP to challenge perceptions and to bring culture to a new audience. There is ample scope for joint projects to take place and a strong will exists with all other cultural organizations in the North West to work in partnership on projects which will benefit the area in a number of ways.
- With the Fountain Gateway project now underway it would be important for the cultural partnership to engage in a constructive and positive manner with the Fountain Forum.

## 7 – A Cultural Hub/Fountain Gateway

- The further development and renovation of the hub should give members an opportunity to develop strategically. It would help build a sense of identity and a presence for the partnership, and would be an opportunity to develop programmes and activities of specific interest to the PUL cultural community.
- The hub could be used as a base to develop positive role models, leadership and capacity. It should not be used as a base to harbour and grow negativity, division or sectarianism as these would be destructive to efforts to improve cultural inclusion in the North West – the hub should go beyond any aim to be an *"Orange version of An Culturlann."*
- The hub should provide ample space for practice, performance space & production space; as well as space for admin, finance and project delivery teams to operate from.





## APPENDIX 1 - MEMBER ORGANIZATIONS

### Londonderry Bands Forum:

Represented by Derek Moore, the Londonderry Bands Forum (LBF) mission statement is 'to challenge misperceptions of marching bands and promote the musical and personal development of people in bands and the wider bands community'. Core funded by the International Fund for Ireland and working from and under the guidance of St Columb's Park House Centre for reconciliation in Londonderry, they are a high profile and highly progressive bands forum representing 14 loyalist and cross-community bands across the Northwest. A core aim is to encourage dialogue on difficult issues and promote good practice in bands culture, band music and parading.

Their key achievements to date include the co-ordination and development of the widely acclaimed Maiden City Accord a document developed with relevant stakeholders providing guidance around peaceful parading in the City. This document has also been discussed at the highest level of government, at the N.I. Policing Board and in a series of meetings with the Parades Commission. Through participation in events including the Fleadh and Pan Celtic festivals they have paved the way for an approach that promotes shared heritage and collaboration across the arts sector. Their regional influence is also strengthened by their key involvement as members of the Confederation of Ulster Bands and as an effective lobbying tool with statutory bodies such as the Arts Council (NI).

The Forum also facilitate an educational outreach programme to schools across the North-West to allow children a better understanding of the bands culture and develop their musical skills. This venture is coordinated with the Sollus programme backed by the Education Minister and soon to be incorporated by the Music Board, possibly in the 2017 curriculum.

Going forward the LBF are also, along with others, leading the push towards the re-introduction of the Londonderry Feis. This highly prestigious Feis, the second oldest in Ireland, declined and disappeared during the recent conflict in Northern Ireland. The new Feis will bring back the ethos of the old and add new elements which will encourage the schools, and young and old back to the event that once produced the finest public speaking and musicality in an environment free from religious or political influence.

### Bready & District Ulster Scots Development Association

Represented by James Kee, the Bready and District Ulster-Scots Development Association was established in 2001 with the following key objectives:

- To promote and preserve the culture and heritage of local people, assist in social and economic well-being through local development programmes, in particular of those whom reside in the Derry City & Strabane District Council areas;
- To promote culture confidence and civic pride, bolster the morale of the community and harness the abilities of local people;
- To facilitate the examination, exploration and appreciation by all of Ulster-Scottish history, heritage and culture in an open and positive manner, to encourage mutual understanding between people of different traditions without distinction of sex, age, race, colour, nationality, ethnic origin, or political, religious or other opinion, the object of which is to improve the quality of life of the said inhabitants;
- To encourage the establishment, maintenance and development of other community associations within the area of benefit, providing support, information and advice in furtherance of this objective;
- To promote dialogue and co-operation between the associations, and to liaise with a range of statutory, voluntary and public organizations in order to achieve these objectives and to represent the interests of all the community; and
- to organize, sponsor and conduct educational courses and meetings, events, conferences and exhibitions.

### Sollus Cultural Promotions

Represented by Darren Milligan, Sollus Cultural Promotions provides unique experiences that enable participants to have 'Pride in their own culture and Respect for others'. Based at the Sollus Centre in Bready, they promote and produce cultural events while raising awareness of local talented artists in



the area. Their aim is to generate community awareness and encourage participation in the company's activities and increase employment opportunities for young talented artists.

They provide cultural workshops and events to encourage good relations on behalf of Derry City & Strabane District Council Good Relations Department and other statutory bodies and their work includes collaboration work alongside Cultúrlann Uí Chanáin to develop shared cultural festivals in Derry~Londonderry e.g. Pan Celtic Festival etc., supported by Derry City & Strabane District Council. Some of their achievements in the last few years have included:

- Traditions Meet - a showcase where Irish Dancers meet Highland dancers and they explore their differences and similarities;
- Sontas - a fusion of Irish and Ulster Scots traditional music, alongside more contemporary musicians which entices new audiences to a fresh sound of traditional music; and
- The Walled City Tattoo - a spectacular performance in Derry~Londonderry which involved over 600 local and international performers, that has attracted over 21,000 people to date. Over 1,200 people have taken part in the organizations activities and programmes over the last 3 years. Those who have taken part have mainly come from PUL/CNR communities and mainly come from areas with levels of high deprivation. The organization has also worked with over 200 international artists from Switzerland to Tanzania and they have also provided cultural workshops to over 2,000 school children in the Derry City & Strabane District Council area. With this remit are Sollus School of Highland Dance: They were formed in 2001 and are led under tutor Georgina Kee-McCarter. The group in their short history have recorded phenomenal success in the competition arena, the highlight being crowned European & Ulster Choreography Champions. Performing in showcases & festivals has seen some of the dancers travel right across Europe to places such as Holland, Switzerland, Germany, France, Belgium plus numerous events in Britain including Windsor Castle for the Royal Family. Sollus Highland Dancers currently teach almost 500 young people weekly in local schools and have a large outreach programme in various community groups.

### **Blue Eagle Productions.**

Represented by Jonathon Burgess, Blue Eagle Productions is an independent theatre and production company. The company produces main- stage touring productions, theatre-in-education, living history projects and festivals. They operate on a project-to-project basis, undertaking bespoke commissions, commercial main-stage shows and funded productions. Blue Eagle Productions mission is committed to increasing capacity, audiences and sustainability within the theatre sector in the North West. The company works to find and create opportunities for actors and crew from Northern Ireland and Republic of Ireland, with focus on those from Counties Londonderry, Tyrone and Donegal. The company is also committed to increasing the cultural product from the Ulster-Scots community, both as means to putting productions in the mainstream arts environment and as means of confidence building within the community. Blue Eagle has also recently spoken to IMMRAM, a new theatre creating organization currently being formed by London and New York based local Catriona Mc Laughlin, who is seeking to relocate here and bring others with her.

### **Bob Harte Memorial Trust.**

The BHMT are based at the Thiepval gallery in the Fountain Estate. Kyle Thompson acts as chair of the Trust, which holds regular lectures and discussions on historic events, movements or periods in time. Older members of the society are encouraged to come along to sessions where they can look at photographs, film footage and other materials and reminisce about the past. Sessions run in conjunction with older peoples groups. BHMT also facilitates walking tours of the city with organized groups.

BHMT have been working with the partnership on the establishment of the Fountain Gateway project and are keen to move forward in an innovative manner with the other partner groups involved in the cultural partnership.

## APPENDIX 2

### Literature and policy Review

The promotion of Culture, Heritage and Arts in N.Ireland and the Northwest is inherent in several local and governmental strategic plans. A number of local strategies across Londonderry were in reaction and as a consequence of the UK City of Culture in 2013 at which the core groups of the NWCP played a key role both as individual contributors and collaboratively. This section provides an overview of relevant strategies and how they support the principle of a cultural PUL body.

National strategic plans;

- Programme for Government (PfG) 2011-2015;

The NI Programme for Governments overarching aim 'to build a peaceful, fair and prosperous society in Northern Ireland, with respect for the rule of law and where everyone can enjoy a better quality of life now and in years to come'. Amongst their five key strategic and interdependent priorities is the need to 'build a strong and shared community. Throughout the document the PfG incorporates a key crosscutting theme:

*'A shared and better future for all: equality, fairness, inclusion and the promotion of good relations will be watchwords for policies and programmes across Government';*

The principle of a cultural forum provides a platform to create the conditions for a shared future. In addition the PfG refers to the requirement of economic growth and promoting physical regeneration. The partnership, particularly through the creation of a physical cultural hub will aid in this. In addition with cultural tourism a key element of the current tourist industry, the organization is well placed to contribute to the national objectives outlined in the strategy document.

### Department of Culture, Arts and Leisure Business Plan 2015-16

The NWCP and its component parts have already established strong and supportive relations with DCAL. Through this strong alliance the members have proven effective lobbyists and an alternative community voice that DCAL have found trustworthy. The accessibility offered by DCAL has created a means by which both parties can continue to meet their respective objectives. The key DCAL objectives are:

- *"To ensure that culture, arts and leisure activities positively impact on promoting equality, and tackling poverty and social exclusion"*
- *"To ensure that culture, arts and leisure contribute to the growth of the economy and building a united community"*

**Consultation is also currently on going for:**

**DCAL's Culture & Arts Draft Strategy 2016-2020;**

**The proposed vision for the strategy is:**

*"To promote, develop and support the crucial role of arts and culture in creating a cohesive community and delivering social change to our society on the basis of equality for everyone."*

Within the strategy there are 5 themes:

1. Equality through arts and culture
2. Creativity and skills
3. Valued arts and culture
4. Rich cultural expression
5. Wellbeing



**TARGETS FROM 2013-2015;**

<b>Objective/Target</b>	<b>Total achieved</b>
640 volunteers sustained	2,387
20,400 pupils directly benefitting	37,254
40,340 people having access to new cultural opportunities	215,274
40,340 people benefitting from projects to promote personal and social development	118,124

This project was crucial in maintaining a co-ordinated approach to cultural development across the city at the time. It also provided the catalyst for other locally based cultural plans.

For example the Greater Shantallow Arts and Culture Steering Committee with the help of the Greater Shantallow Area Partnership made up of 24 local organizations produced a 5 year Strategic Plan in 2013. It has agreed and continues to work towards 5 policy areas including

- Strategic co-ordination;
- Access and participation;
- History, heritage and identity;
- Infrastructure; and
- The growth of creative industry and tourism.

Outer West NRPB have also agreed a five year plan with a vision; *'To use cultural activity as a vehicle to make Outer West a confident, creative and connected community.'* They outline 6 strategic themes including:

- Connecting our community;
- Creating new cultural places;
- Building our capacity;
- Taking pride in our community;
- Increasing cultural participation and attendance; and
- Building pathways to employment.

More significantly in terms of the relevance to the NWCP, the now defunct Waterside Area Partnership (WAP) through their Waterside Cultural Forum produced a 5-year Strategy plan 2012-2015 which outlined a number of priorities and themes.

**Theme 1 – Structure and Co-Ordination**

Objective 1: To co-ordinate and develop the Waterside Cultural Forum.

**Theme 2 – Infrastructure**

Objective 1: To establish a base for the Cultural Forum – the Cultural Hub.

Objective 2: Examine scope for infrastructural development beyond the hub – considering the Old Railway Station, Spencer Rd, history trails as examples.

**Theme 3 – Waterside Identity**

Objective 1: To further explore & document the concept of Waterside History, Heritage & Identity – What it means, where it comes from and its importance.

**Theme 4 - Connecting, Sharing and Participation**

Objective 1: Adopt Community Development principles focusing on sharing, equality and fairness.

**Theme 5 -To develop opportunities for participation in UK City of Culture 2013 & beyond.**

Objective 1: To build awareness of, and participation in, a wide range of cultural activities, not just for UK City of Culture 2013 but beyond as well.

Objective 2: To explore opportunities around specific events such as 11th night celebrations.

Objective 3: To develop local attractions and create opportunities for local people to participate.

Objective 4: Explore opportunities to support the Waterside's existing sites of interest.

Objective 5: Expansion of existing Waterside Links Festival into bigger and better format.

Objective 6: Explore opportunities to integrate into citywide events.

Objective 7: Actively pursue opportunities to connect with Fleadh Committee in advance of All Ireland Fleadh in the city in 2013.

### Theme 6 – Young People

Objective 1: Establish a youth committee for the Waterside Cultural Forum.

Objective 2: Develop an action plan with a range of programmes and activities to meet the cultural needs of young people in the Waterside.

### Theme 7 – Opportunities in digital media

Objective 1: Utilize Social Media as a PR & Marketing tool.

Objective 2: To deliver a community arts project focusing on multi-media.

Objective 3: To develop information & resource packs on key Waterside cultural assets.

Of particular significance for the context of this report was the attendance at this Forum of the Londonderry Bands Forum who were, as outlined during interviews for this report, initially frustrated at the pace of movement of the forum and created partnerships themselves that were effectively to provide the greatest movements on the objectives of this report. Unfortunately the momentum of the Waterside Cultural Forum was hindered by resource issues within WAP ultimately leading to their closure in 2015. However, it is fair to say that the basis of their report did go some way to creating the principle of a cultural hub on a North West basis. Indeed there had been a number of discussions between the Waterside Area Partnership and the Ilex board exploring the potential of a cultural hub based at the Ebrington site. The Waterside NRB has since taken on the remit and objectives of this report.

### Draft Legacy Plan 2013~2023;

This Plan aims to outline the prospects for sustained benefit accruing from UK City of Culture 2013. The aim of the Legacy Plan is to:

- Ensure that the city captures the economic and social returns of City of Culture 2013 to support the One Plan;
- Outline an indicative thematic approach to future opportunities for the city;
- Create activity and interventions to achieve economic growth; capitalise on and sustain the community pride evident from the year;
- Support sport, health and well-being;
- Further develop community engagement and active participation; and source resources to support the City's cultural ambitions.

Despite initial concerns over the inclusivity, as outlined above, The City of Culture year was generally considered a great success. The 'Edge to Centre' ethos of the programme was reflected in that around 20% of attendees at events included in the 2013 Cultural Programme were resident in the top 10% most deprived wards. Survey results demonstrate that local people in Londonderry have a renewed sense of confidence and pride in their City and its future. The NWCP members played a key role in this inclusivity with events such as the Walled City Tattoo and the Londonderry Bands Forum involvement in the All-Ireland Fleadh Cheoil na hÉireann. Given the respect and credibility generated by these successes both at statutory and local community level, the NWCP are in a prime position to contribute and build on the UK CoC legacy. This is explored further in the consultation findings sections of this report.

The NWCP are therefore well placed to further develop and share heritage and culture in Londonderry.

## Ulster-Scots language, heritage and culture strategy 2015 to 2035

The Department of Culture, Arts and Leisure also published a strategy to enhance and develop the Ulster-Scots language, heritage and culture 2015-2035.

The key aim of the strategy is to:

- Promote and safeguard the status of, and respect for, the Ulster-Scots language, heritage and culture.

- Build up the sustainability, capacity and infrastructure of the Ulster-Scots community.

Foster an inclusive, wider understanding of the Ulster-Scots language, heritage and culture in a way that will contribute towards building a strong and shared community.

Within this strategy there are six key action areas which the NWCP will or can contribute to; Education; Media; Use of the Ulster-Scots Language; Public Services; Culture; Research and Development.

## DOE Business Plan 2015 – 2016;

The DOE Business Plan represents the DOE Corporate Plan 2015-16, which sets out the strategic objectives for the Department for the 2015-16 year. The Vision of the Department is: "A better environment, a stronger economy" and their mission is: "To protect and improve the environment, promote well-being and support a sustainable economy and strong, effective local government." The progression of the NWCP will contribute specifically to one of the strategic objectives of the department:

- To create prosperity and well-being through environment and heritage management and regulation.

The 'Together: Building a United Community' Strategy 2013;

The 'Together: Building a United Community' strategy (2013) sets out a vision of "a united community, based on equality of opportunity, the desirability of good relations and reconciliation – one which is strengthened by its diversity, where cultural expression is celebrated and embraced and where everyone can live, learn, work and socialize together, free from prejudice, hate and intolerance."

Within the TBUC strategy the Urban Villages Initiative has three inter-connected aims:

1. To foster positive Community Identities;
2. To build Community Capacity; and
3. To improve the Physical Environment.

The emergence of a Fountain Gateway cultural hub in the Fountain estate addresses all of the aims of the Urban Villages Initiative, whilst also providing community based support structures and resource opportunities.

DETI - Draft Tourism Strategy for Northern Ireland to 2020;

The strategy highlights the need to:

- Value Tourism - understanding that it is a key economic sector;
- Value the Tourist - providing the best experience possible through a commitment to quality;
- Value what the Tourist Values - protecting and enhancing the built and natural environment.

The strategic vision of DETI's tourism strategy is to *"Create the new Northern Ireland experience and get it on everyone's destination wish list."* With a strategic target;

*"We will double the income we earn from tourism by 2020. We will work together to grow tourism for the benefit of all."*

The plan also refers to the completion and delivery of the Signature Projects and turning them into 'signature destinations' of which Londonderry will be one. A vibrant cultural hub fits within this objective.

Building a Better Future: Regional Development Strategy for Northern Ireland 2035:

The purpose of the RDS is to set out aims for the region and provide guidance on how these aims can be

achieved. It aims to create:

*"An outward-looking, dynamic and liveable Region with a strong sense of its place in the wider world; a Region of opportunity where people enjoy living and working in a healthy environment which enhances the quality of their lives and where diversity is a source of strength rather than division."*

Within the strategy Londonderry is designated as the 'economic hub' of the North West, with a key objective being maximising the tourism potential of the city.

### Local strategic plans.

As outlined below there are several statutory and local strategic plans. However an important context is provided by two specific plans that have proven successful in highlighting the traditional sense of isolation and marginalization felt by the PUL community in Londonderry and the broader North West.

The first was published in September 2005:

The Population Change and Social Inclusion Study: Derry/Londonderry was a joint report by Queens and Ulster Universities commissioned by St Columb's Park House Centre for Reconciliation.

Key findings include:

- Contentious concerns were discovered around ... questions relating to issues of political and cultural identity;
- Negative emotions are based upon forms of resource competition, a sense of territorial loss and a perception of cultural voice remaining unheard;
- There is a strong sense of cultural decline within the Protestant community;
- Protestant parents and pupils alike harbour concerns over the wearing of school uniforms in the Cityside.

The report was alarming in its exposure of the sense of fragmentation and poor community infrastructure that existed within the PUL community at the time. Where the report though was successful was in its ability to ensure that the issues were placed on strategic and local statutory agendas. For example, the report has helped to shape subsequent Council Good Relations strategies whilst emerging community organizations found it a beneficial lobbying tool. Significantly the report recommended the creation of locally based delivery alliances, an alternative leadership mechanism.

This awareness of an alternative approach to leadership was also evident in a second influential report produced in September 2011 as part of Gateway to Protestant Participation programme, coordinated by the Londonderry YMCA– a Steering Group led by Londonderry YMCA and also comprising St Columb's Park House, The Villages Together, Tyrone-Derry and Donegal Action and Derry and Raphoe Action in partnership with the three District Councils for Derry City, Strabane and Omagh.

Building Confidence: Ways to Support Protestant Participation and Inclusion in the North West was published in 2011. Although by no means an update of the 2005 study, it did aim to reflect on any change or progress to the initial sense of exclusion contained in the 2005 study.

Integrated within the report were reflections from a number of Bandsmen, Loyal Order members and sports clubs with which the broader GPP programme had engaged. This provided a fresh perspective from groups who themselves were largely considered as outsiders or who were forgotten during other mainstream community consultation or planning processes.

The report identified a number of issues including

- Less developed community infrastructure;
- Lack of sustained and collaborative community development in certain areas;
- Under-achievement and low value attached to education amongst Protestant boys;
- Challenge of living in an economically under-performing area;



- Drift of most qualified and mobile;
- Need for capacity building;
- Growing support and positive relationships with statutory agencies but an inability to maximize benefit due to limited personnel and expertise within the Protestant community. The Report spoke of a spectrum of capabilities;
- A decline in confidence in Protestant political leadership;
- Middle class disconnection from politics and traditional institutions;
- Diversity within the community and difficulty in establishing and articulating a single identity;

On a positive note the report recorded a desire to improve and a growing appreciation of the value of community development alongside recognition that the sector could:

- Nurture leaders;
- Develop capabilities;
- Provide leadership;
- Source funding;
- Develop initiatives;
- Engage people from different backgrounds; and
- Help break down barriers between communities.

What was particularly notable about the report was the emergence of an apathy towards the mainstream political process and a recognition that not only that band leaders, sports leaders and members of the Loyal Orders were key drivers within their organizations but that they could individually and collectively make a significant contribution to the broader strategic direction of the PUL community in the North-west. Indeed the programme offered the catalyst for what was to become the Londonderry Bands Forum. It also provided impetus to Sollus Cultural Productions.

### **Ilex Regeneration Plan;**

The One City One Plan One Voice (the One Plan) is the regeneration plan for Derry~Londonderry, while ILEX is no longer in operation the One Plan represented the largest coming together of the cities stakeholders and delivery partners and provides a comprehensive agreed vision and framework within which clear objectives and priorities are set;

- Grow the local economy to provide more jobs
- Ensure that everyone realises their potential and has the necessary skills and training to take up these jobs, particularly those experiencing inequality and unemployment
- Promote equality and sustainability in ways that impact positively on people by improving their wellbeing and daily lives

Effectively the One Plan acts as a blueprint for other statutory and community plans. The NWCP and the cultural hub has the potential to link with the Ilex regeneration 'One Plan' catalyst projects and objectives of increasing cultural activities and facilities, tourism and visitor spending in the local economy.

Derry City and Strabane District Council Community Plan (launched in 2016);

With the review of Public Administration, the new Derry City and Strabane District Council have an increased role and functions with the following areas transferring from central government;

- Planning
- Community Planning
- General Power and Competence
- Off Street Parking
- Urban Regeneration and Community Development

- Housing in Multiple Occupation
- Local Economic Development
- Local Tourism

With the merger of Derry City and Strabane District Councils in April 2015 the Corporate Plan will be developed after the Community Planning Process, which includes plans for a new cultural strategy for the city in the near future. The Draft of the Community Plan is expected to be published in early summer 2016. The NWCP will be in a strong position to impact on the local tourism, local economic development and urban regeneration and community development objectives. As outlined elsewhere cultural tourism is the fastest and most sustainable form and is recognized as an important growth industry for the City. Taken in the context of the Public Realm works around the 'Cathedral Quarter' a cultural hub could play an integral role as a tourist trail incorporating St Columb's Cathedral, the Walls, the Siege Museum and Heritage Tower Museum. This in turn can help extend and integrate broader tourist attractions such as the Free Derry and Tower Museums.

DSD Business Plan 2015-2016 and Neighbourhood Renewal;

The Department for Social Development (DSD) has regional strategic responsibility for urban regeneration, and for the development of the community and voluntary sector in Northern Ireland. With regard to urban regeneration the DSD is responsible for both the establishment of policy and strategy and the implementation of programmes reflecting targeting social need, by addressing the social, economic and physical regeneration of cities, towns and villages in Northern Ireland. Within the DSD the regional North West Development Office has local responsibility. A key element of this remains the Neighbourhood Renewal Strategy (2003), which targets community, economic, social and physical renewal.

The key delivery mechanisms are through 4 Neighbourhood Partnerships (NPs) in each designated neighbourhood renewal area. There are four in Londonderry; Waterside, TRIAX, Outer West and Outer North. Each have staff and facility resources overseen by their own appointed partnership structure made up of community representation, political parties, and both statutory and non-statutory organizations. Within the structures of the Neighbourhood Renewal Partnership Boards (NRPB) there have been a number of localised and city based cultural strategies, many of which were in advance and response to the UK CoC 2013 award. Each follow a similar ethos of promoting broad and inclusive cultural involvement, building on already established community cultural initiatives, maximising the 2013 year itself and also setting the structures in place that would ensure a cultural legacy beyond 2013. The plans also recognised the opportunities that arts and culture can have strengthening communities and its role fostering community identity, economic prosperity and community well being.

The key strategic approach under Neighbourhood Renewal came from the Community Engagement Project with a core aim of; *'Helping to build confident, creative, connected and informed communities.'* The project aimed to embrace the 'edge to centre' ethos of the UK CoC 2013 year itself with a vision of; 'A vibrant and creative community, where all residents are engaged and enabled to celebrate diversity and participate in arts and culture.' Co-ordinated by the greater Shantallow Area Partnership it placed a Community Engagement Officer in each of the 4 Neighbourhood Renewal areas with the remit of *'supporting local residents and communities to engage and participate, to enable them to plan, generate their own events and programmes, and to maximise the potential of local assets for social cohesion, community development and economic benefit'*. Their published review outlined remarkable progress in terms of their two-year project outputs with targets greatly exceeded as the following summary table outlines.

## APPENDIX 3 – ACTION PLAN - NORTH WEST CULTURAL PARTNERSHIP

ACTION	TIMEFRAME (IMMEDIATE, MEDIUM, LONG TERM)	WHO IS RESPONSIBLE
Ensure governance for the partnership agreed. • Constitution/Memorandum & Articles of Association • Membership • Board	Immediate	Steering Group
Launch Project	Immediate	Board
Complete plans for Fountain Gateway, including; • Refurbishment of site (5 training rooms, 4 meeting rooms, 2 office spaces, multi purpose space) • Purchase of any additional land/property to enable extension	Immediate – Medium Term June 2016	Board
Seek funding for staff (minimum of Director & janitorial staff)	Immediate	Board
Programme Development • Priorities Programmes • Seek funders & funding as appropriate	Medium Term	Project Director

## APPENDIX 4.

### Fountain Gateway business case project objectives

Bob Harte Memorial Trust has determined the following quantitative Project objectives:

- a) To refurbish the existing Hawkin Street ("Fountain Gateway Project") building to ensure it is compliant and sustainably efficient;
- b) Develop a range of accredited training programmes that include music master classes, numeracy, literacy, tour guide training covering a total of 300 teaching hours per annum by June 2016;
- c) Develop a parenting programme 'Dads and Lads' in partnership with schools for 20 parents from bands across 4 schools by January 2017;
- d) Arrange a conference called 'Employment Links' with 50 young bands members, involving a range of employers and social enterprise initiatives by May 2017;
- e) Facilitate a series of 12 networking events with key agencies including the parades commission, arts council, Irish arts groups, journalists and local councils throughout 2016/17;
- f) Develop a robust PR and media strategy that challenges negative stereotypes and promotes the positive impact of the bands community and publish a bands toolkit in hard copy and website that is adapted by bands nationwide to share the model and learning by December 2016;
- g) Run 12 community festivals that promote shared heritage and offer an alternative to bonfires by December 2017;
- h) To develop 5 training rooms, 4 meeting rooms and 2 office accommodation – for Bob Harte Memorial Trust and NWCG programmes, activities and staff by June 2016;
- i) To provide a multi-purpose space that could be hired for meetings or used by the local community by June 2016;
- j) To create and sustain 1 full-time Co-ordinator post, part-time teachers posts, part-time maintenance and cleaning staff in the Fountain Gateway Project by September 2016;
- k) To increase user numbers across all activities and programmes by June 2017;
- l) To enhance the environmental appearance of the existing under used site, creating a safe accessible space for residents in the Fountain and Londonderry area and the surrounding area community by June 2016; and
- m) To complete the community development by June 2016 to maximize the benefits for the local economy.



## APPENDIX 5

### Interviewee list

- Charles Lamberton
- William Temple
- Kyle Thompson
- Catherine Pollock
- Ian Barr
- Julia Kee
- Hilary McClintock
- Pauline Ross
- Niall McCaughan
- John Peto
- Brendan McMenamin
- David McLaughlin
- Bready & District Ulster Scots Group
- Blue Eagle Productions
- Londonderry Bands Forum
- Billy Moore
- Victor Wray
- Helen Henderson
- James Kerr
- Helen Sayers
- Ciara Ferguson
- Alison Wallace
- Gary Blair

## APPENDIX 6

### JOB DESCRIPTIONS

#### North-west Community Partnership (NWCP)

##### Job Description

##### Position; Director

Reporting to the Management Board, the Director will have overall strategic and operational responsibility for the NWCP's staff, programs, expansion, and execution of its mission. S/he will initially develop the core aims of the NWCP as outlined in their strategic documentation.

##### Responsibilities

##### Leadership & Management:

- Ensure ongoing local programmatic excellence, rigorous programme evaluation, and consistent quality of financial management and administration of fundraising, communications, and systems; recommend timelines and resources needed to achieve the strategic goals including the development of the Gateway Hub.
- Continue partnership building, establishing relationships with the funders, and political and community leaders
- Actively engage and energize the NWCP staff, volunteers, board members, event committees, partnering organizations, and funders
- Develop, maintain, and support a strong Management Board; build and sustain Board involvement with strategic direction for both the NWCP and their constituent bodies
- Lead, train and develop other staff to ensure effective systems for monitoring progress, and regularly evaluating programme components, so as to measure successes that can be effectively communicated to the Board, funders, and other constituents
- Be a local and national presence that publishes and communicates program results with an emphasis on the successes of the local program as a model for regional and national replication

##### Fundraising & Communications:

- Expand local revenue generating and fundraising activities to support existing program operations and regional expansion, including the social economy opportunities provided by the Gateway Hub,
- Explore and refine all aspects of communications—from web presence to external relations with the goal of creating a stronger brand
- Use existing presence and relationships to garner new opportunities

**North-west Community Partnership (NWCP)****Job Description****Position; Financial administrator**

Reporting to the NWCP Director, the financial administrator is responsible for providing financial, administrative and clerical services in order to ensure effective, efficient and accurate financial and administrative operations for the organization.

**Responsibilities**

- The Finance Administration Clerk reports to the Comptroller and is responsible for providing financial, administrative and clerical services. This includes processing and monitoring payments and expenditures and preparing and monitoring the payroll system.
- Providing these services in an effective and efficient manner will ensure that municipal finances are accurate and up to date, that staff is paid in a timely and appropriate manner and that bills are paid within established time limits.
- Supporting the Director and other staff in the preparation of funding applications and funding returns
- Recording and maintaining records of room bookings.
- Supporting the Director and other staff in clerical duties such as maintaining an effective filing system

**North-west Community Partnership (NWCP)****Job Description****Position; Programme Worker**

Reporting to the Director the programme worker will co-ordinate the NWCP programmes as agreed in the Strategic Plan.

**Responsibilities**

- Work with constituent groups and volunteers to provide a range of programme activities
- Support the Director and other staff in the preparation of funding applications and funding returns
- Identify and develop communities' assets and capacities
- Help communities to share knowledge and resources effectively
- Set up new services by liaison with interested groups
- Recruit and train voluntary staff
- Attend meetings, prepare and present verbal and written reports
- Facilitate self-help in the community

**North-west Community Partnership (NWCP)****Job Description****Position; Caretaker**

Reporting to the Director and in liaison with the Financial Administrator, the caretaker will be responsible for managing the maintenance of the Gateway Hub. He/she will be responsible for looking after the buildings assets.

**Responsibilities**

- Maintain the property including cleaning duties
- Communicate with booking staff on a daily basis
- Set up the rooms and IT equipment
- Monitor and report any damage to equipment or property
- Ensure the security of the building and the maintenance of all Health and Safety standards









