

**Firstsite**

# **Business Plan 2016-18**

October 2015

## Contents

<b>1. Executive Summary.....</b>	<b>1</b>
<b>2. Mission, Vision, Values and Key Priorities.....</b>	<b>5</b>
2.1 Charitable Purpose .....	5
2.2 Mission.....	5
2.3 Vision .....	5
2.4 Values .....	5
2.5 Strategic Priorities.....	5
<b>3. Proposed Business Model .....</b>	<b>7</b>
<b>4. The Wider Context .....</b>	<b>9</b>
4.1 Market .....	9
4.2 Cultural and Heritage Engagement .....	9
<b>5. Colchester, Essex, East Anglian and National Policy Context .....</b>	<b>11</b>
5.1 Arts Council England .....	11
5.2 Colchester Borough Council and Essex County Council .....	11
5.3 Legal Structure and Governance .....	13
5.4 History.....	18
<b>6. SWOT &amp; PEST Analysis .....</b>	<b>20</b>
<b>7. Activities and Priorities 2016-18 .....</b>	<b>22</b>
7.1 Exhibitions Programme .....	22
7.2 Film and Music.....	26
7.3 Education & Community.....	27
<b>8. Commercial Activity .....</b>	<b>30</b>
8.1 Catering.....	30
8.2 Retail .....	31
8.3 Limited Editions.....	32
8.4 Venue hire .....	33
<b>9. Development .....</b>	<b>35</b>
9.1 Public funding .....	35
9.2 Trusts and Foundations .....	37
9.3 Individual gifts.....	38
9.4 Corporate Members Scheme.....	38
9.5 Friends Membership Scheme .....	39
9.6 Collectors' Group and Patrons.....	40
9.7 Limited Edition Prints.....	40
9.8 £1 charge for non-Essex and non-Colchester residents .....	41
<b>10. Communications.....</b>	<b>42</b>
10.1 Communications Strategy .....	42
10.2 Research methodology .....	45
10.3 Communications mix.....	46
10.4 Audience .....	47

<b>11. Staffing, Management and Operational Responsibility.....</b>	<b>49</b>
11.1 Front of House/Retail Staffing .....	54
<b>12. Buildings and Maintenance.....</b>	<b>54</b>
<b>13. Sensitivity Analysis, Scenario Planning, Financial Projections.....</b>	<b>55</b>
13.1 Sensitivity Analysis.....	55
13.2 Scenario Planning .....	57
13.3 Income and Expenditure Projections, Inflation and VAT .....	58
13.4 Cash flow .....	59
<b>14. Risk Register .....</b>	<b>60</b>
14.1. Risk Register .....	60
<b>15. Appendices .....</b>	<b>62</b>
Appendix 1 .....	63
Appendix 2 .....	66
Appendix 3 .....	70
Appendix 4 .....	73
Appendix 5 .....	76
Appendix 6 .....	80
Appendix 7 .....	87

*'Firstsite is an amazing facility and we are lucky to have it here in Colchester. The road so far has been rocky but I see a bright future for Firstsite.'*

Will Quince (Member of Parliament for Colchester)

*'Firstsite will be successful when we can make it a part of the future regeneration and development of Colchester and Essex. In this way we will build a truly outstanding facility that can be admired, used and loved by local people and respected internationally.'*

Dr Noorzaman Rashid (Chair of Trustees)

## 1. Executive Summary

- 1.1 Firstsite is a contemporary visual arts organisation based in Colchester, Essex and housed in an award winning gallery, designed by Uruguayan architect Rafael Vinoly. Since opening in its new building in September 2011, Firstsite has welcomed half a million visitors. It is a gallery and visitor attraction of local, regional and national importance. It has an annual turnover of £2 million per annum.

- 1.2 Our mission is to provide new encounters and conversations between art, artists and people through the delivery of a programme of high quality, international, contemporary visual art.

We add value through education activities and public programmes to engage diverse audiences and local communities. Our exhibitions aim to present great art and to be internationally significant.

Our aim is to contribute to the regeneration of the area through collaborative creative engagement.

Our vision is to create a thriving contemporary art gallery and a vibrant cultural organisation that is admired locally and internationally significant.

- 1.3 Firstsite is a member of the Plus Tate network and we want to work collaboratively with other major arts organisations in Colchester and beyond, and with locally based artists to deliver our vision.

- 1.4 Since February 2014 Firstsite has faced significant financial difficulty, falling visitor numbers and poor public perception within the Borough of Colchester in particular. Our major funders, Arts Council England, Essex County Council and Colchester Borough Council, are working closely with us to help recover the situation.

- 1.5 In May 2015 Anthony Roberts was appointed as Interim Managing Director (on contract from Colchester Arts Centre). He has made a significant difference in terms of visitor numbers through more relevant programming and community engagement. In July 2015 Dr Noorzaman Rashid, an experienced Board Chair and Management Consultant, was head hunted (on a pro bono basis) to lead the Board and Turnaround Strategy for Firstsite. Local stakeholders and Arts Council England have welcomed his appointment and the rapid progress being made.

- 1.6 The recruitment process for a permanent Director will take place in mid November and it is expected that an appointment will be made no later than January 2016. The appointment of a Director of Finance and Resources and Head of Programmes working closely with the Director will ensure more coherent and cost effective programming, while maintaining our artistic aspirations.

- 1.7 Firstsite's primary objectives are to achieve excellence in contemporary visual art and to present this to large and diverse audiences. World-class contemporary art that is popular with audiences is an achievable aim, and is at the core of this plan. It is the gallery's ambition to be admired locally as well as internationally significant, and we will achieve this by:

- Launching our Gold Square initiative in collaboration with the other main arts organisations in Colchester and our wider stakeholders, particularly Colchester Borough Council. This will create a programme of events and activities outside the building, and establish a creative

- hub, or cultural quarter, in the vicinity of Firstsite. It will also influence the regeneration of the east side of Colchester's town centre and increase footfall
- Creating a resilient cultural organisation that grows and matures over the years, and makes a positive contribution to the creative industries
  - Supporting creative work that engages with local people, businesses and the international contemporary art community
  - Firstsite is moving forward with a major programme of four exhibitions: Andy Warhol *Artist's Room Tour*, Martin Parr, the Arts Council England Collection, and a Contemporary Chinese Art exhibition
  - The turnaround at Firstsite will be informed by our values of professionalism, engagement and quality, combined with a relentless focus on the customer experience.
- 1.8 Firstsite aims to generate an increased footfall from 80,000 in 2014/15 to 200,000 visitors annually over three years from 2016/17. Firstsite will be renowned for its ability to look outwards while developing a distinctive brand that brings vibrant exhibitions of art together with its community. Where possible we will work with the Mercury Theatre, Colchester Arts Centre and LEP to align events and activities to make them more successful.
- 1.9 Firstsite will become the gallery of choice that maximises the use of space (both inside and outside) to promote the following:
- Exhibitions of leading contemporary artists, locally based artists and great modern and contemporary work
  - Education and public events programmes which engage, increase and diversify audiences
  - A busy and dynamic public building that is a welcoming artistic, cultural social and commercial space.
- 1.10 Alongside this, Firstsite will use contemporary art to support the improvement of educational outcomes, creating connections between young people, creative industries, wider skills development and entry into work. Education and skills will be a springboard for local engagement, providing access from early years to university and beyond. There will be links made between the first stages of the curriculum through to the rich academic tapestry that art in this space can open up. We will also use the six behavioural traits (Self-aware, Receptive, Driven, Self-assured, Resilient, Informed) identified by the Impetus Trust (see Appendix 3) that will help us to measure the impact more effectively. This landmark gallery will present engaging, accessible exhibitions that become a catalyst for economic regeneration and growth. It will be ambitious in its goal to become a world-class leader in local art, culture and education and skills activity that transforms the local community and its perceptions of Firstsite.
- 1.11 Firstsite have developed and committed to the delivery of a robust Equality, Diversity and Inclusion (EDI) Plan which will support the organisation and put diversity and equality at the heart of its work. The plan (Appendix 5) further underlines the gallery's ambitions to be at the forefront of contemporary art both internationally and locally, and the EDI strategy mission to 'establish equality, consciously manage diversity, and promote inclusivity at the heart of everything we do' relates directly to our values of professionalism, engagement and quality.
- 1.12 Firstsite will introduce a £1 admission charge to exhibitions for visitors who are adults and not members of Firstsite or residents of Colchester or Essex, from April 2016. This category of visitor represents less than 20% of current attendees. This charge is projected to generate £15k in 2016/17 increasing to £25k in 2016/17. Firstsite does not enter into any form of charging lightly, but it is very unlikely that charging a relatively small number of visitors £1 will have any

impact on demand and it is likely to lead to an uptake in membership.

- 1.13 Firstsite will grow its commercial income, with venue hires being the main priority. The gallery building comprises numerous prime spaces including an auditorium and high quality meeting rooms.
- 1.14 The difficulties experienced by Firstsite since its inception – including annual deficits, low audiences, poor public perception, weak management and governance, silo working by departments, failure to prioritise and failure to deliver required outputs to stakeholders – are directly addressed in the 2015/16 Transition Plan, supported by Arts Council England. The new strategic direction set out in this business plan, covering the period 2016-18, is more focused; concentrating on the key priorities of excellent art, higher audiences, launch of our Gold Square initiatives and better income generation to support activities, particularly our future education and learning programme.
- 1.15 In order to deliver and sustain a successful contemporary art gallery, it is necessary to undertake a thorough staff restructure. Firstsite's limited resources need to be allocated to more effectively support the changes required to become sustainable. In particular the new organisation structure strengthens staffing for income generation and leadership, enabling more effective planning and financial management.
- 1.16 Governance systems and the Board at Firstsite are being refreshed to ensure effective management of risk, finance, artistic policy and strategic oversight. New trustees are being recruited to strengthen financial management, approach to risk, marketing and sales.
- 1.17 Firstsite has not historically made the most of the available opportunities to work collaboratively with local and regional partners who share the gallery's aims. It is Firstsite's ambition to enhance relationships with a range of organisations to help achieve the strategic objectives between 2015-18. These organisations include the University of Essex, Colchester Institute, Colchester Arts Centre, Mercury Theatre, Tate Plus galleries (including Kettle's Yard in Cambridge), Norfolk and Norfolk Festival and a wide range of other public sector, community and arts organisations in Colchester, Essex and East Anglia. Advisory Groups led by Trustees will engage a wider range of stakeholders and local people to help inform our work around community engagement, education and skills and our programme.
- 1.18 Key Performance Indicators

The success of a public art gallery is discerned in many ways, including qualitative measures, principal of which is the artistic merit of the programme. Success against this criterion can be gauged in several ways, including:

- Arts Council England's artistic assessments
- The views of other funders and stakeholders on the programme
- Critical reception from press and audiences
- Peer-to-peer feedback from Tate Plus colleagues and other respected critical friends in the visual arts.

Quantitative, or SMART, measures include visitor numbers – one of Firstsite's absolutely core priorities – as well as commercial income target and the control of net unrestricted expenditure on the Education Department.

A selection of key quantitative critical success factors, or KPI's, are summarised in the table below:

<b>KPI</b>	<b>2015/16</b>	<b>2016/17</b>	<b>2017/18</b>
Increase visitor figures	125,000	150,000	175,000
Increase income derived from membership and group schemes	£3,667	£5,583	£6,142
Grow the pool of exhibition funders to increase this income strand	£0	£15,000	£20,000
Increase income from venue hires	(£23,648)	£50,000	£50,000
Implement a Limited Editions scheme to generate income	£0	£5,000	£7,500
Reduce the net cost of the Education Department	£171,178	£42,000	£42,000
Introduce a £1 admission fee for non-Colchester, non-Essex, non-member visitors, generating new income	£0	£15,625	£25,000

#### 1.19 Delivery plan

A detailed delivery Plan is being prepared to ensure that the actions within this Business Plan are implemented in a timely manner to achieve sustainable change to deliver our vision. A turn-around team has been created to monitor actions on a weekly basis, with monthly reporting to the Board of Trustees and main Stakeholder Group.



## **2. Mission, Vision, Values and Key Priorities**

### **2.1 Charitable Purpose**

‘The charity’s objective and its principal activity is the provision of contemporary visual and media arts in Colchester and the surrounding area.’

### **2.2 Mission**

Our mission is to provide new encounters and conversations between art, artists and people through the delivery of a programme of high quality, international, contemporary visual art.

We add value through education activities and public programmes to engage diverse audiences and local communities. Our exhibitions aim to present great art and to be internationally significant.

Our aim is to contribute to the regeneration of the area through collaborative creative engagement.

### **2.3 Vision**

Our vision is to create a thriving contemporary art gallery and a vibrant cultural organisation that is admired locally and internationally significant.

### **2.4 Values**

Our values reflect our mission. They are:

- **Professionalism** – delivering high standards of work in all functions, taking pride in what and how we do things, and being recognised for outstanding and successful curatorial work internationally
- **Engagement** – being proactive in listening and involving, particularly to wider audiences. Delivering on diversity, being admired by the people of Colchester and Essex, and regarded as an essential part of the area’s cultural and artistic life
- **Quality** - delighting customers through the presentation of internationally significant art, providing a high quality customer experience, and increasing visitor numbers year-on-year.

### **2.5 Strategic Priorities**

Our strategic priorities are:

#### **i. Artistic Excellence**

Through our curatorial professionalism we will present internationally significant contemporary art. Artistic quality and excellence must permeate everything we do. Firstsite will develop a reputation for artistic quality, striking an appropriate balance between challenging new contemporary work and more established and renowned artists.

#### **ii. Audiences and Engagement**

A significant and sustained growth in audience numbers is essential for Firstsite’s integrity as a leading visual arts organisation. Audience numbers were 80,000 in 2014/15 and are projected to reach 125,000 in 2015/16. We believe that 200,000 visitors per annum is an aspirational yet appropriate and feasible target, and we would like to achieve this by 2018/19 through more effective audience development and innovative marketing activity.

### **iii. Financial Resilience**

Enabling us to build a sustainable art gallery that contributes to prosperity within Colchester and the sub-region. This includes:

- Increased income generation
- Reducing wasteful expenditure to strengthen financial robustness and to optimise the resources available for the artistic programme
- Stronger governance and risk management
- Effective performance management, ensuring we meet our objectives and deliver on the expectations of our funders
- Targeted fund-raising and application for grants, including increased overhead recovery from restricted funds.

### **iv. Operational Management and Planning**

Create an outstandingly well managed business. This must include:

- A better and cost effective organisational structure that meets the needs of Firstsite now and in the future
- Three to four year curatorial and artistic programme planning for the four main seasons
- Significant focus on CRM, Digital, Marketing and Sales.

### **v. Launch of Gold Square Strategy**

In collaboration with the other main arts organisations in Colchester and wider stakeholders, particularly Colchester Borough Council, we wish to create a programme of events and activities outside of the building. This will help to establish a creative hub, or cultural quarter, in the vicinity of Firstsite, influence the regeneration of the east side of Colchester's town centre and increase footfall.



### 3. Proposed Business Model

3.1 Firstsite has been subject to challenging financial circumstances since it opened in 2011. The projected unrestricted fund deficit for the 2015/16 financial year is £221K. Arts Council England has indicated that Firstsite may be granted deficit funding to make-up this £221k shortfall. Assuming that this funding is received, Firstsite will enter 2016/17 with the following approximate free reserves position:

	£000
Unrestricted funds as at 31 March 2014:	(105)
Less deficit for 2014/15:	(200)
Less unrestricted fixed assets	(126)
Less Investment asset*	<u>(195)</u>
<b>Approximate effective 'free' reserves deficit at 31 March 2016</b>	<b>(626)</b>

\*Firstsite owns an investment asset – 15 Queen Street – this building is valued at £126,000 on the balance sheet and is let to several creative industries SME's as an economic incubation space.

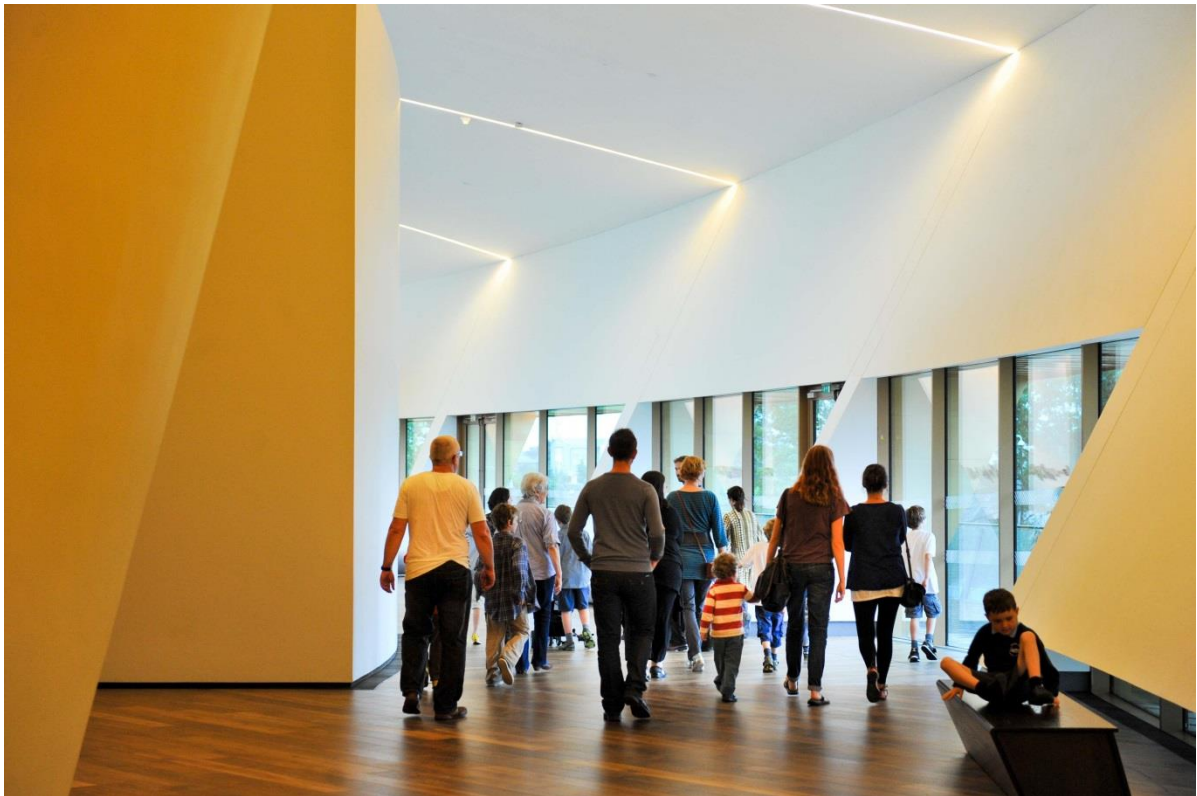
3.2 The existence of both a high negative reserves balance and a significant annual deficit in the existing business model necessitates prompt and decisive action to ensure that Firstsite makes annual surpluses from 2016/17 onwards. This business plan demonstrates that surpluses are achievable in 2016/17, 2017/18 and beyond while also providing a high quality and well-attended exhibitions programme.

3.3 The following key steps will be undertaken to ensure a resilient business model from 2016/17:

- The introduction of a £1 admission fee for non-Colchester Borough Council, non-Essex County Council residents, and non-members, generating additional income and reducing the cost of irrecoverable VAT
- Elimination of unnecessary expenditure, for example discontinuing night guarding to save c.£40k per annum
- Increasing fundraising from trusts and foundations, individuals and businesses. It is our aspiration to grow these areas of income significantly over the next five years, however the financial projections for 2016/17 and 2017/18 are cautious, and we need experienced staff to achieve this
- Increasing commercial income. We have identified that of our existing commercial activities venue hires has the most potential for growth. We will start a limited editions programme in 2016/17 with the objective that in five years it will be making a good financial contribution to the business model (see Section 9.7 below for further details)
- Reducing the net cost of the Education Department by recovering more overheads from restricted funds, reducing the core staff to one, managing funded projects with freelancers and fixed-term contracted staff, and by focusing activities on children, families and programmes that are fully funded by restricted grants.

3.4 Firstsite can achieve a surplus in 2016/17 and beyond because the planned reductions in expenditure are realistic and income projections are prudent. It is our ambition to generate significantly more earned and raised funds than at present through consistent growth over several years. The current and previous financial difficulties at Firstsite have been characterised by over optimistic income projections which have fuelled unsustainable spending.

- 3.5 An annual contingency of £30,000 has been added to the business model to cover unexpected expenditure and to hedge against unanticipated shortfalls in raised and earned income. To successfully grow the business model – and in future years to invest further in the artistic programme – Firstsite must increase visitor numbers significantly. Catering, retail and limited editions, and to a lesser extent donations and venue hires, are substantially driven by footfall to the building.
- 3.6 The revenue business model from 2016/17 includes an adequate budget for cyclical and reactive maintenance. Capital renewal and development is not provided for and will require a fundraising campaign. There are c.£100,000 worth of essential capital works and equipment outstanding at the current time. It is likely that Firstsite will seek to make applications to trusts, foundations and City Livery Companies.
- 3.7 Notwithstanding the effective negative free reserves deficit of over £600k, cash flow will be manageable in the period 2016-18, contingent upon Arts Council England confirming deficit funding in 2015/16. It is likely that it will take in the region of four to five years, based on current assumptions, for Firstsite to return to positive effective free reserves.



## **4. The Wider Context**

### **4.1 Market**

Colchester and its surrounding area hosts an engaged and committed cultural audience. This is evidenced by the success of The Mercury Theatre and Colchester Arts Centre in developing and sustaining audiences. The evidence from peer organisations such as Nottingham Contemporary, De La Warr Pavilion and Hepworth Wakefield (adjusted for factors particular to Colchester and Firstsite) is that Firstsite should be able to sustain annual audiences of at least 150,000, and that 200,000+ is entirely feasible given artistic programmes and communications/marketing strategies that connect with potential visitors.

Population profiling of Colchester by CACI in 2013 highlights the following:

- The population of Colchester is 155,747 (126,794 are of a working age), and the population of the entire borough of Colchester (i.e. not just the town itself) is 180,420
- In general, the age distribution of those in the town is on par with the rest of England, although there is a higher proportion of 20-24 year olds and an under-representation of people aged 65+ years
- Social grade leans towards more ABC1
- 93% of adults in Colchester are White. Within the rest of the population, compared to the rest of England, there is a high proportion of people with a Chinese ethnic background and people with a mixed heritage. The population of Black/Black British and Asian/Asian British is significantly below the England average
- 60.8% of the local working age population is economically active, which is slightly higher than the average for England. There is also a relatively high proportion of students
- A high proportion of households who own at least one car or van (78%)
- Tendring District is to the East of Colchester, and is an area of considerable socio-economic deprivation with a population of 140,000.

### **4.2 Cultural and Heritage Engagement**

Analysis of Colchester shows that, while the population displays slightly higher than average engagement levels in culture and heritage compared to the England average, including for art galleries and exhibitions specifically, people are much less likely to be regular attendees. A breakdown of specific types of activity is provided below, presented in descending order of engagement.

**Table 1: levels of engagement with culture and heritage**

	Data for the Area	Data as % for the area	Index av = 100
<b>Attendees (TGI)</b>	<b>160,748</b>	<b>100.0</b>	<b>100</b>
Any performance in a Theatre	85,008	52.9	110
Plays	64,610	40.2	115
Art Galleries/Art Exhibitions	47,786	29.7	104
Classical Music	25,964	16.2	101
Ballet	20,654	12.8	114
Jazz	15,250	9.5	100
Contemporary Dance	13,884	8.6	107
Opera	12,824	8.0	88
Any of the previous 8 Arts	99,854	62.1	107
Cinema	117,198	72.9	105
Pop/Rock	67,810	42.2	101
Any of the previous 10 Arts	137,104	85.3	104
Museum visit in last 12 months	47,848	29.8	93
Stately Home or Castle visit in last 12 months	38,739	24.1	97
Museum visit in London in last 12 months	31,303	19.5	103
Any performance in a Theatre twice or more a year	29,741	18.5	111
Other museum visits in last 12 months	26,648	16.6	90
Plays twice or more a year	18,828	11.7	111
Archaeological site visit in last 12 months	14,315	8.9	113
Art Galleries/Art Exhibitions twice or more a year	14,347	8.9	87
Any of the 8 arts twice or more a year	41,928	26.1	102

## **5. Colchester, Essex, East Anglian and National Policy Context**

### **5.1 Arts Council England**

Arts Council England (ACE) champions, develops and invests in artistic and cultural experiences that enrich people's lives. ACE supports a range of activities across the arts, museums and libraries - from theatre to digital art, reading to dance, music to literature, and crafts to collections.

Between 2015 and 2018, Arts Council England will invest £1.1 billion of public money from government and an estimated £700 million from the National Lottery in arts and culture to help create experiences for as many people as possible across the country.

This three-year business plan continues to support and contribute to ACE's goals and priorities, with particular emphasis on:

- Achieving Great Art and Culture for Everyone, Arts Council England ten-year framework for the arts, 2010-2020 (revised 2013)
- ACE Corporate Plan, 2015-18
- Creative Case for Diversity (2015-18).

Firstsite was awarded National Portfolio Organisation status by Arts Council England for the period 2015-18. This status was revoked in February 2015 and Firstsite moved onto a one-year funding agreement for 2015/16 while it addressed fundamental weaknesses in its governance, finance, management and operations.

### **5.2 Colchester Borough Council and Essex County Council**

Colchester Borough Council is Firstsite's local authority and Essex County Council is its regional authority body. Both are funders of the organisation and its work.

#### **CBC Strategy Plan 2015-18**

Colchester Borough Council's 'Strategic Plan' sets out the direction and potential for the area, which can be achieved through partnership.

The following have relevance for Firstsite:

- Develop a strong sense of community across the borough by enabling people and groups to take more ownership and responsibility for their quality of life
- Make more of Colchester's great heritage and culture so that people can enjoy them and draw inspiration for their creative talents
- Support people to develop the skills needed by employers in the future to take advantage of higher paid jobs being created
- Promote Colchester's heritage and wide-ranging tourist attractions to enhance our reputation as a destination
- Encourage Colchester to be confident about its own abilities, to compete with the best of the towns in the region and to generate a sense of pride.

## Creative Colchester Strategy

Though Colchester is located on the eastern edge of the British Isles, it has an extraordinarily rich heritage and many contemporary arts venues. These include the Mercury Theatre, Colchester Arts Centre, Colchester and Ipswich Museum Service, and Firstsite. The University of Essex and Colchester Institute are renowned in their fields, and are highly influential cultural organisations.

Colchester has the strongest creative economy of anywhere in Essex. There are 1,303 creative businesses accounting for 18% of all businesses in the borough. These businesses employ 5,647 employees or 8% of all employees. Colchester is commuter distance from London, but has enough investment as a town to offer a strong stand-alone culture and social scene, which makes it an attractive place to live, work and visit.



With Britain's growth in the creative economy, Colchester is a strong player, but there is considerable room for further development.

Firstsite will need to play a big part in driving through this cultural growth with others, not only for Colchester but also the wider region across the East. This can successfully be achieved through partnership between leading cultural institutions, higher and further education and creative businesses within the region and beyond.

Creative industries in Colchester are relatively hidden, with no high-profile centre or hub beyond that emerging at 15 Queen Street. Colchester needs to build on existing strengths and become a centre for cultural and creative industries, with strong ties to the wider economy of the region and sub-region. Firstsite's ambition to launch its Gold Square initiative in collaboration with others will play an important part in making this happen.



## **Essex County Council - Corporate Outcomes Framework, February 2014**

Essex County Council sets out its aspirations for Essex being a county where innovation brings prosperity. The council has set out the seven corporate outcomes it will focus on, and of those Firstsite can contribute to the following:

- People in Essex enjoy good health and well-being – by providing mental and physical stimulation that enables people to be active and promotes healthy lifestyles
- People have aspirations to achieve their ambitions through education, training and lifelong learning – by embedding literacy and numeracy into the education programme, and designing a programme aligned to the curriculum to support improved attainment. Encouraging adults to participate in a programme of lifelong learning that supports their mental and physical well-being, promoting an active lifestyle and supporting entry or re-entry into work through a varied, creative and inspirational contemporary arts programme. Securing the role of volunteers that contribute to the education and skills programme within Firstsite
- Sustainable economic growth for Essex communities – by recruiting a skilled workforce, including those that are paid and volunteers. Establishing opportunities for sustainable business start-up and creating an environment that encourages business growth
- People in Essex experience a high quality and sustainable environment – by maximising the use of public funds to secure access to valuable contemporary space, and improving the perception of the quality of Firstsite to ensure visitors want to return.

### **5.3 Legal Structure and Governance**

Firstsite is a company limited by guarantee with charitable status. The Board of Trustees are also Directors, and there are currently six who meet regularly to manage the Charity's affairs. The full Board of Trustees meets bi-monthly to review the policy, strategy and medium and longer term planning needs of the organisation.

Dr Noorzaman Rashid and the Board put new governance procedures into place in Summer 2015. Board membership is currently being refreshed to ensure an appropriate diversity of backgrounds and skills is represented. Governance changes that have recently been introduced include:

- Recruiting new Trustees, two phases now and early 2016, and co-opting two elected members
- Re-establishing the Finance and Risk Committee, now Chaired by Bob Surman FCA. This will be strengthened with more commercial and finance specialists (not necessarily all Trustees)
- Re-establishing the Nominations Committee with Noorzaman Rashid, Andrew Nightingale and Jayne Knowles as current members
- Establishing several Advisory and Working Groups led by Trustees, to include Education, Community Engagement and Programming
- Establishing Board Champions for specific issues not covered by committees, including Income Generation, Equality, Diversity and Inclusion, Facilities Management, CRM/Digital.
- Training for all Trustees on their roles, expectations and financial responsibilities has been booked for December
- A Strategy Review Day will take place in January 2016 once all new Trustees are confirmed.
- As Chair, Noorzaman Rashid is leading the turnaround activities, and is currently spending around three days per week on Firstsite related business
- Agendas, minutes and follow up of actions has been streamlined to ensure issues are dealt with effectively

- An appraisal scheme for Board Members will be agreed in Spring 2016
- An operational dashboard has been developed, and a risk profile and more strategic dashboard will evolve out of the Business Plan. An experienced Trustee and Lawyer has been appointed as Company Secretary.

The major duties and responsibilities of Trustees at Firstsite, as set out in a new Trustee recruitment pack are to:

- Set the overall strategic direction and policy
- Act as financial stewards, safeguarding financial stability and mitigating risks
- Approve the Business Plan including approval of the annual budget and deciding on major resource issues
- Define objectives, agree targets and evaluate performance and outcomes
- Ensure that Firstsite promotes equality, diversity and inclusion, while encouraging community participation
- Support and encourage development and fundraising initiatives
- Provide constructive challenge and support to the Director and Senior Management
- Act as ambassadors for Firstsite
- Observe the articles of association, charity and company law, and other regulatory requirements.

The Firstsite Board is currently made up of the following individuals:

**Dr Noorzaman Rashid BA (Hons) Middlesex, MBA (Chair of Trustees) Appointed July 2015**

Appointed in July 2015, Noorzaman is Managing Director of Strategies for Change, a networked consultancy business he helped to form in 1995. SFC Group, as they are known, focuses on using science to simulate complex business problems to support strategic and operational decision-making. He began his career in local government and was Head of the CEO's Office in Bradford in the late 1980's, and Deputy CEO of Coventry City Council in the early 1990's. He is currently Chair of Entrepreneurs in Action and FutureVersity, charities that focus on work readiness for young people. In 2006 he founded EACT, a multiple chain of 30 City Academies working with challenged communities. He is also a Trustee of The National Youth Orchestra GB (Chair Nominations Committee) and English Touring Opera. A practicing artist, he is committed to widening participation in the arts and using the arts to stimulate economic regeneration

**Core skills:** Noorzaman specialises in business transformation by working with boards and leading turnaround teams. He worked as a Managing Director for several global companies including ATKearney/EDS, Harvey Nash Group and BNB Resources PLC.

**Cllr Roger Hirst, Essex County Council (Trustee) Co-opted October 2015**

Roger has been a member of ECC since 2013, and recently took on new responsibilities as Cabinet Member for Customer Services, Libraries, Planning & the Environment. He is also Deputy Leader of Brentwood Borough Council. Before joining the Cabinet at the County Council, Roger spent 30 years working as a financial analyst in the City and in Frankfurt, Germany. Most recently he led the equity research team for Standard & Poors in London. He is a director of Hermes Investment Management.

**Cllr Tim Young, Colchester Borough Council (Trustee) Co-opted October 2015**

Tim was first elected to Colchester Borough Council in 1992. He has been Leader of the Labour Group since 1997 and has held various roles on the Council including Chair of the Strategic Overview & Scrutiny Panel. Tim has also held a number of Cabinet portfolio positions, always in coalition administrations. He is currently Portfolio Holder for Community Safety, Licensing and Culture.

**Andrew Nightingale (Trustee and former interim Chair) Joined Board in 2008**

Andrew is a Fellow of the Royal Institution of Chartered Surveyors. In July 2012, he retired as Director of Estate Management at the University of Essex, a post he had held for 22 years. He was responsible for the physical development and maintenance of campuses in Colchester, Southend on Sea and Loughton. Andrew has served on a number of RICS Committees, was instrumental in developing the UUK ACoP for the Management of Student Residences, and has been on various committees and working groups for HEFCE and UUK. Between 2002 and 2004 he was Chair of AUDE (the Association of University Directors of Estates) and a member of its Executive Committee from 2000-2008. Currently Andrew is Chair of the Robin Cancer Trust, serves on St Mary the Virgin Church Fabric Committee in Wivenhoe, and is a Board member of Firstsite Art Gallery in Colchester, where he served as Interim Chair from November 2014 until July 2014. In September 2014 he was appointed Chair of the Governance Board of the UUK ACoP for the Management of Student Residences.

**Core skills:** Governance, finance, facilities management of large complex organisations, development and capital expenditure.

**Jayne Knowles BA (Hons), MA (Trustee) Joined Board in May 2015**

Jayne is Associate Dean of Wimbledon College of Arts, part of University of the Arts London, where she oversees the curriculum areas of Fine Art and Theatre & Screen, as well as the operational side of running the College. Prior to this she taught at Colchester School of Art for 19 years, culminating in four years as Head of School. As Head she led the School in providing art education to FE and degree students. She also oversaw the Minorities Galleries, developing the gallery's Masters programmes and educational and visual arts activities. Jayne lives in Colchester, continues her research as a practising artist and has a studio at Cuckoo Farm Studios. She is committed to developing the arts in Colchester.

**Core skills:** An expert understanding of education and the arts, and its contribution to regenerating communities. Excellent understanding of HR, management and development of the arts. Significant knowledge of Colchester and the surrounding area. Connected with arts learning institutions.

**Nicky Johnston BA (Hons), MA (Trustee) Joined Board in 2009**

Nicky has worked in art education for the last 30 years, and is currently Head of Visual Arts at The Sixth Form College in Colchester. She has a long-standing personal and professional interest in Firstsite, and as an ambassador for the new gallery, was involved from the start of the design process.

**Core skills:** Knowledge of education and arts, wider issues of Colchester and staff management.

**Bob Surman FCA (Trustee & Chair of Finance and Risk Committee) Appointed August 2015**

Bob is a Senior Executive and general Practice Partner with Kingston Smith LLP, and was previously with KPMG. Kingston Smith is a professional Accountancy and Business Advisory firm based in the City of London with offices in the West End and the Home Counties. Clients include charities, wholesalers, financial services, recycling companies and property development organisations. Bob assists in identifying acquisition targets and potential purchasers of businesses, and negotiating the satisfactory exit arrangements.

**Core skills:** Financial management, analysis and business advice to a wide range of clients, and providing innovative solutions to resolve existing issues. Bob combines this with a good grasp of corporate governance and has worked with a variety of Boards of Directors to review and analyse existing business structures, and implement change.

**Robert Kerse MA, FCA (Trustee) Appointed August 2015**

Robert is Executive Director Finance and Resources at Circle, one of the largest housing groups in the country. He joined in 2013 and is responsible for leading the Finance, Treasury, IS&T, HR and Facilities Teams. He is also the Executive and strategic lead for Diversity & Inclusion across the Group. This is Robert's fourth Finance Director role in the housing association sector, having joined from Genesis Housing Association where he led the finance, IT and procurement functions. Robert started out his career with PricewaterhouseCoopers where he trained as a chartered accountant. He has won several national LGTB awards for his work in Diversity and inclusion, and was identified by the Financial Times as an FD to watch.

**Core Skills:** Financial management, corporate services, procurement, IT and facilities management. Commercial and residential property management, economic regeneration and stakeholder management. Robert has significant Board level experience working in a group structure, and is currently a Trustee of Centre Point.

**Helen Organ BA (Hons) (Trustee & Company Secretary) Appointed September 2015**

Helen is Company Secretary and Legal Counsel for the Sue Ryder Hospice. She was previously Company Secretary for Satellite Information Services in London, and has also worked for Alan Jones Law Partnership in New Zealand. She was admitted as a solicitor in 1990.

**Core Skills:** Supporting and advising boards on company law, employment law, procurement and contract management, governance and charitable law. Helen has significant experience advising commercial and charitable boards, and has been a trustee of a charity in Ipswich.

**Ranil Perera BA, MSc, MBA (Trustee) Appointed September 2015**

Ranil is Director of Regulation and Risk Ltd, and has a detailed understanding of financial businesses, their customers, products and services, processes, business systems and risks. This experience was gained through working for authorised financial businesses for more than 20 years, seven years at the FSA, and advising the European Commission. Ranil represented the UK when the IMF assessed UK Financial Stability.

**Core Skills:** Outcome focused business planning, organisational development, and promoting services to target audiences. Identifying and implementing improvements to services, wider networks for corporate fundraising in the City. Has been a non-executive director of several companies including a listed company, and is Trustee of a small charity.

**Guy Armitage MA (Trustee) Appointed September 2015**

Founder and Managing Director of Zealous Co., Guy began his career with the London Stock Exchange as a systems analyst and established a successful IT contract Management business in Egypt, which he has sold. Since then he has been operating as an entrepreneur. He has a diverse background of skills spanning a native understanding of the digital world through his education and involvement in the start-up ecosystem, as well as an overview of the creative landscape through Zealous, a creative network he founded which has 7,000 artists from across all disciplines. His involvement in the creative fields is broad, from a digital art work conceived in 48 hours winning at the Tate Hackathon, photography being published in Cairo and his most recent project directing a short film. He has also delivered a TED talk.

**Core Skills:** Deep understanding of technology in the creative art scene, artist and photographer and film maker. Knowledge of regeneration and the arts contributing to economic growth. Is a board member of a small arts organisation in Scotland.

**Nick Avery FCCA, MA (Oxford)** (Member of Finance & Risk Committee) Appointed September 2015  
Director of Kingston City Group based in London since 2014, Nick is an experienced audit and risk professional with extensive experience of internal audit in the public and not-for-profit sectors. He was previously with Leonard Cheshire Disability, a national charity organised regionally. He has worked for a number of plc's in his earlier career including Littlewoods Retail Group, Granada and Royal Insurance.

**Core skills:** implementation of risk frameworks, use of technology in the audit process, communicating compliance and risk issues to front line staff and the board. Knowledge of charitable law and public sector finance. Has chaired a £4m/to charity based in Liverpool for five years. He understands stakeholder management and how boards work.

### **Subsidiary Company and Investment Property**

Firstsite Enterprises Limited is a wholly owned subsidiary company and operates the commercial aspect of the organisation which includes a number of elements. 15 Queen Street is an investment property owned by Firstsite, and offers a creative hub for local creative small and new businesses.



## 5.4 History

Firstsite has worked with many artists in both group exhibitions and solo presentations, and notably the first UK commissioned solo shows for Steve Claydon, Anthea Hamilton, Richard Hughes and Sophie von Hellerman. Below is a list of exhibitions since opening:

Camulodunum

25 September 2011 – 22 January 2012

Steven Claydon: Culpable Earth (cat.)

4 February – 7 May 2012

Carl Andre, John Constable: Equivalents

4 February – 7 May 2012

News From Nowhere

20 May – 27 August 2012

Anthea Hamilton: Sorry, I'm Late (cat.)

8 September – 25 November 2012

Humphrey Jennings: Painting, Collage, Film

8 September – 25 November 2012

Nigel Henderson & Eduardo Paolozzi: Hammer Prints Ltd., 1954–75 (cat.)

8 December 2012 – 3 March 2013

Richard Hughes: Time is over, time has come

16 March – 12 May 2013

Humphrey Spender: London Photographs

16 March – 12 May 2013

Sophie von Hellermann: Elephant in the Room (cat.)

25 May – 26 August 2013

Edward Bawden: Essex Watercolours

25 May – 26 August 2013

Xerography (cat.)

8 September – 10 November 2013

Agnes Denes: Work 1967–2013

23 November 2013 – 9 March 2014

Roger Hiorns: Untitled, 2010

23 November – 1 June 2014

Simon Denny: The Personal Effects of Kim Dotcom

22 March – 1 June 2014

Alexandra Domanović (cat.)

22 March – 1 June 2014

Henri Chopin dans l'Essex

22 March – 1 June 2014

Bruce McLean: Sculpture, Painting, Photography, Film (cat.)

14 June – 30 Nov 2014

Carla Zaccagnini/ Parliament of Things

7 Feb – 31 May 2015

Peter Halley

13 June – 13 Sept 2015

Pop Art Film

3 Oct 2015 – Jan 2016

## 6. SWOT & PEST Analysis

### SWOT for Firstsite

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>National portfolio organisations Mercury Theatre and Colchester Arts Centre</li> <li>Heritage - Landmark building</li> <li>Presentation of challenging art by lesser known artists</li> <li>Energetic artist-led activity (e.g. Wailing room)</li> <li>Strong project-funded visual arts activity (e.g. Art Exchange, Minorities, ENAS)</li> <li>Good location – Queen Street</li> <li>Flexible space for commercial, educational and social activities</li> <li>Part of Plus Tate Group</li> <li>50 minute journey to London by rail</li> <li>Appointment of good Interim MD to increase footfall</li> <li>Very experienced Chair to lead a newly refreshed Board with commercial experience to support income generation strategies.</li> </ul>	<ul style="list-style-type: none"> <li>Poor public perception but improving with new exhibitions and activities</li> <li>Need more professional staff</li> <li>Change required in organisational culture through transition</li> <li>Lack of empirical evidence of the social and economic impact of arts and culture</li> <li>No proper hearing loop except in meeting rooms</li> <li>Lack of close car parking</li> <li>Poor external communication and advertising</li> <li>History of low professional standards and poor customer service</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>Fulfil our ambition to become a remarkable arts institution at the forefront of regeneration and engagement through Launch of Gold Square initiatives</li> <li>Collaborative working with established and emerging arts organisations to support programme development</li> <li>Audience Finder cluster has been established and economic impact study commissioned by Colchester arts sector</li> <li>Pool of talented artists, curators and producers with links to Colchester</li> <li>Potential for greater collaboration and talent development between the university and professional sector (e.g. Mercury partnership agreement to include vocational training)</li> <li>Firstsite has positioned Colchester as a creative industry 'hub' within SELEP with a view to the LEP applying for EU infrastructure funding in 2015</li> <li>Increase income from more effective marketing and sales particularly from venue hires.</li> </ul>	<ul style="list-style-type: none"> <li>Further public sector cuts to arts organisations (CSR)</li> <li>Change of Director and senior Management Team</li> <li>Transition of new staff for new roles and potential lack of clarity, leading to loss of momentum.</li> <li>Negative news stories about the arts in the local press</li> <li>Cuts to/or changes in FE/HE reducing the capacity of the university and institute to engage with the professional arts sector</li> <li>Local authority focus on new initiatives (e.g. comedy and fun film festivals) rather than strengthening existing infrastructure</li> <li>Loss of newly established public goodwill through poor programming</li> <li>Staff restructure taking too long leading to loss of momentum to deliver 2016 Business Plan.</li> </ul>



## **PEST Analysis Colchester**

### **Political**

- Public spending cuts, nationally and within Essex, which could affect tourism resources
- Comprehensive Spending Review, Autumn 2015
- Potential lack of understanding of the value of the visitor economy
- National policy and local policy change shifting prioritisation of resources
- Tax law and potential impact on funding
- Employment law and impact on change
- Trade restrictions and tariffs with risks to income generation
- Regional agencies changing or conflicting priorities.

### **Economic**

- Impact of a downturn in the economy on spending, taking short breaks and access to disposable income
- Decline in the economy - slow down/increase in development plans for regeneration in the area
- Emergence of the stay local market
- Decline in business travel
- High Street patterns of use may adversely affect passing trade and footfall.

### **Social**

- Aging population taking more breaks and fulfilling leisure activities and ambitions
- Changes in customer tastes and the change in trends that generate more popularity of one type of activity or experience over another
- Increasingly customers are looking for special offers, reductions and saving opportunities
- Colchester is a young town – opportunities and synergies over contemporary art practice and emerging generations.

### **Technological**

- Increased use of new technology as a communication tool for customers, including social networking and customer reviews
- Expectations of the customer for high levels of technology to be part of the delivery of an experience
- Increase in e-commerce, use of the web for research, increased use of digital media and automated services
- A new Colchester App (commissioned by CBC) will feature Firstsite, including ways to navigate inside the building
- CBC are introducing public broadband throughout the High Street and town centre.

## **7. Activities and Priorities 2016-18**

Firstsite seeks to provide new encounters and conversations between art, artists and people through the delivery of their contemporary art programme. These activities and programmes encompass three main strands:

- Exhibitions Programme
- Film and Music
- Education Programme

This section details the ambition and income/expenditure assumptions for the main programmes within these activity strands.

### **7.1 Exhibitions Programme**

Since opening, Firstsite has sought to be internationally significant in its programming. In 2014 the gallery showed the first ever major survey of the work of Bruce McLean which went on tour to Bristol and Glasgow. This was accompanied by a 150-page monograph edited by the gallery's Senior Curator.

Firstsite is committed to conducting research into aspects of modern history of art in the East of England. To date this work has included exhibitions of the work of Humphrey Jennings, Humphrey Spender and Edward Bawden as well as a larger project on Hammer Prints Ltd which was accompanied by a substantial hardback publication.

The programme will follow a seasonal pattern to maximise visitor numbers while maintaining Firstsite's reputation for presenting emerging artists together with practitioners based in the region. This mixed economy approach will ensure that visitors are attracted to 'blockbuster' exhibitions while maintaining Firstsite's reputation for generating new research, new commissions and displaying the work of lesser known emerging artists.

The gallery's aspiration will continue to grow through 2016/17 where the exhibition programme will present a wide range of contemporary visual arts practice. The programme will focus on three strands – a main programme of major exhibitions for four curatorial seasons, exhibitions by local artists in the Colchester Gallery and two annual exhibitions in the Masters' Gallery.

The Director, working closely with the Head of Programmes, the Plus Tate Advisory Group and our own Programme Advisory Group in collaboration with the region's arts organisations, will help to establish a more relevant and successful programme.

The new artistic policy and exhibitions programme aims to:

- Show world class, cutting edge contemporary art
- Show contemporary art in the context of local (Essex and East Anglian) artists
- Present seminal contemporary and modern masterpieces.

The clarity in the branding of the three new exhibition strands is intended to aid marketing and to attract wider audiences through the more diverse offer. The 2016/17 Exhibitions Programme is indicative of the shape and composition of Firstsite's artistic offer for subsequent years.

## **Exhibition Programme 2016/2017**

### **Main Programme**

The Main Programme will consist of four exhibitions per year, typically two of which will be curated by well-known guest curators, the remaining initiated by the Firstsite curatorial team. The guest curators will be drawn from both art history as well as wider popular culture, offering new and exciting perspectives on contemporary art practice to a broader audience. The emphasis will always be on presenting world class art that will also attract and maintain higher audiences for Firstsite.

The artistic programme for 2016/17 is Firstsite's most dynamic, engaging and well-balanced yet. We believe that audiences will respond well to a more diverse contemporary programme than Firstsite has previously offered.

The 2016/17 artistic programme was developed in partnership with the Plus Tate group of galleries; providing consultancy on how excellence is delivered in successful visual arts institutions. In the future our ambition is to evolve a two to four year programme enabling us to market, sell and obtain sponsorship well in advance. As well as individual marketing of each exhibition, Firstsite will also consider marketing exhibitions together.

### **Spring**

**Andy Warhol**, ARTIST ROOMS On Tour with the Art Fund. As one of the most influential post-war American artists, this exhibition will display Andy Warhol's substantial and eclectic works spanning his entire artistic career. This 'blockbuster' exhibition will be the main focus for Firstsite in respect of press and marketing, as well as audience development.

### **Summer**

**Martin Parr**, a solo exhibition of the well-known, popular British photographer. As a photojournalist, Parr manages to straddle both the art world and the world of Magnum documentary photographers with ease and controversy. Exploring contemporary life through intimate portrayals of social classes in Britain, Parr's highly satirical and anthropological study of people attracts audiences from outside the traditional contemporary art scene.

### **Autumn**

**The Arts Council Collection** houses the largest national loan collection of modern and contemporary British art. From a collection of over 7,500 works of art, the exhibition will be selected by a guest curator with a national profile in wider culture. A well-known figure would offer new perspectives and insights into the established collection. The selections would be made with the assistance of the Firstsite curatorial team.

### **Winter**

**Contemporary Chinese Art** in partnership with the Chinese Arts Centre, Manchester. The Centre for Chinese Contemporary Art (formerly Chinese Arts Centre) established 29 years ago, is leading the UK in exploring a changing national and international dynamic. This will be an exhibition highlighting contemporary practice in China, supplemented by a strong film and performance programme.

### **Colchester Gallery**

The exhibition programme will maintain and celebrate its strong links with artists from the region. The Firstsite curatorial team will programme four exhibitions a year by locally based artists (comprising artists from Colchester, Essex and the East of England) ensuring a continuing dialogue with contemporary practitioners and historical works. The exhibitions presented in the Colchester

Gallery will typically relate to the main exhibitions being held at the same time, for example being from the same medium or school.

Firstsite's commitment to artist development will be embedded within the exhibitions programme. Artist development will be considered in relation to the exhibitions programme and professional development opportunities for local artists will seek to support excellence through the local artist exhibition programme.

### **Masters' Gallery**

The Masters' Gallery will provide an opportunity to show works of great historical significance. Utilising the gallery's museum conditions, the Masters' Gallery will house two annual exhibitions of one or two significant works borrowed from world-class collections. This offers a fantastic opportunity to work in partnership with collections such as Tate and the Government Art Collection, showing large-scale works by modern masters such as Rothko, Matisse and Bacon.



### **Exhibition Management**

Firstsite's Director must play a vital role in developing artistic policy, direction and supporting curatorial work. It is likely that the Director will directly curate one main exhibition per year and one exhibition in the Colchester Gallery. The full-time Head of Programmes post will take day-to-day responsibility for managing and curating the exhibitions programme with the support of a Gallery Manager post – incorporating responsibility for art handling and exhibition installation – and two guest curators annually.

Firstsite will seek to establish partnerships with The University of Essex and Colchester Institute to facilitate curating at Firstsite for the curatorial/art history/art staff at those educational establishments, particularly for shows in the Colchester Gallery and in the Masters' Gallery.

## Budget

The 2016/17 budget for the Exhibitions Programme is as follows:

Exhibition budget							
	Exhibition 1	Exhibition 2	Exhibition 3	Exhibition 4	Masters	Local Artists	Total
Transport	10,000	14,000	12,500	15,000	7,000		58,500
Installation / de-installation	5,000	10,000	6,000	8,000	2,000	3,000	34,000
Research & travel	2,000	2,000	2,000	4,000		1,000	11,000
Artist fees	1,000	1,000	2,500	5,000		5,000	14,500
Contingency	5,000	5,000	5,000	5,000	1,000	1,000	22,000
<b>Total</b>	<b>23,000</b>	<b>32,000</b>	<b>28,000</b>	<b>37,000</b>	<b>10,000</b>	<b>10,000</b>	<b>140,000</b>

This budget is sufficient to produce a high quality, compelling and attractive artistic programme. As earned and raised income generation develops progressively from 2016-21 it is our aspiration to provide more resources for the artistic programme in order to undertake more commissions of outstanding new work and other ambitious projects. Colchester Borough Council has shown interest in contributing towards Firstsite's exhibitions programme.



## 7.2 Film and Music

In addition to the exhibitions programme, Firstsite will offer a strong range of opportunities for local engagement where audiences will encounter the space through other art forms, notably film and music.



Firstsite will use its film programme to maximise the commercial potential of the venue whilst retaining control over the cinema space. An annual programme of films and live screenings will populate the auditorium, and the priority will be to maximise box office income.

The organisation is considering its option to outsource film programming. Currently, a partnership with Curzon (who will be opening a new cinema adjacent to Firstsite in 2017) and Ipswich film theatre are offering viable possibilities.

The programme itself will combine a mix of commercially orientated work and particular events and projects that relate directly to the exhibition programme and the Firstsite community, enabling a balance between commercial success and a commitment to retaining artistic quality throughout Firstsite's programme. The programme would look to build on a trial series of events explored during the transition period. It would mix an eclectic programme of jazz, classical music and comedy. A monthly programme would start in 2016/17. Key to our success will be a focus on the 'customer experience' and relevant audience programmes.

Alongside its gallery spaces, Firstsite has the opportunity to diversify its audiences in the Mosaic space. This is an ideal venue for music and is particularly suited to classical music. Following the success of previous programming (for example the Colne Valley Youth Orchestra and the Roman River Festival performances), Firstsite will seek to present a programme of classical music in partnership with local promoters. The Fleece Jazz club, The Colchester Comedy Festival, Roman River Festival (as stated), Essex Book Festival, Colchester Film Festival, Colchester Free Festival, Big Sunday are all events that are high quality and independently programmed.



Beyond the classical programme, further opportunities to programme music in the backspace, the exterior and the learning rooms have been identified. This could extend the music offer of the venue to support our Equality, Diversity and Inclusion objectives to include a diverse offer. This might include series such as a monthly Jazz club, world music or a salsa event, to be implemented after trial during transition.

Maximising performance spaces within the venue will be key to financial success, and there is the potential to offer a mixed programme of live events. Models of success in this area can be found in larger institutions like the V&A, and Firstsite can draw on these models as it plans to implement this broader range of programming.

### **7.3 Education & Community**

Firstsite will add value to its exhibitions programme through education and community activities that engage diverse, local audiences. Firstsite has a vibrant and active education and participation programme with a strong focus on family participation. The Gallery is one of five organisations nationally who work with Tate and the Paul Hamlyn Foundation to deliver the Circuit Programme for and with young people.



Firstsite is committed to developing a wider programme of social and arts events and activities both inside and outside of the gallery to ensure wider community engagement. It believes that everyone can enjoy and understand contemporary art, and through its education programme it encourages people to get involved. The programme is designed to develop critical and reflective practice among participants and to support creativity and engagement with contemporary art.

In future years the Gallery will focus its education and community programme on schools and families. This will take the shape of two strands of programming – one linked to formal education and one to informal learning. Firstsite will seek to measure the impact of this work more effectively

to demonstrate value.

The formal programme will work with and through schools. The programme covers Key Stages 1-5 and is linked to the national curriculum. It offers:

#### **Formal Learning: Early Years – Key Stage 5**

- Free self-led and directed gallery visits for schools groups
- Artist-led sessions, where an associate artist will lead a school group through the current exhibition and deliver an art session in the Learning Studio
- Study sessions for groups of older children who complete a self-led visit then access the Learning Studio for a self-led session
- Offsite sessions, which are artist-led skills based sessions delivered in schools
- Online resources such as the Big Book (an artist designed resource guide offering a non-prescriptive way of looking at contemporary art at Firstsite), Curiosity Cards (providing a colourful selection of questions and ideas to provoke discussion and interaction with the gallery during a visit) and teachers' tools
- A public learning destination for Colchester Children's University, providing learning activity outside of normal school hours.

#### **Training and Volunteering, including CPD for teachers and formal learning at HE level**

- Learning to Look, a programme of continuing professional development for teachers
- Teacher INSET programme, a bespoke session which links to the current exhibition and shows what the gallery can offer school groups and how the building can be used in a cross-curricular way.

#### **Informal learning: Children and Families and Community engagement**

The informal learning programme focuses on engaging families to develop new audiences for contemporary art and generate gallery visits through an engaging range of family focused activity.

The informal learning programme will focus on children, families and community engagement, and will deliver its remit through programmes such as:

- Free Family activities: weekly sessions that link to the gallery's exhibitions
- Artist-led Big Draw events
- Young Arty People
- Art Makers and Creators for Children 6-10 years
- Squidge: creative play for pre-school children
- Dollop: Sensory Play for Under 2s
- Home Education Art Sessions: Artist-led sessions responding to exhibitions or cultural themes
- Club Dinky Disco: Baby Rave for the under 5s
- Firstsite Family Advisory Group.

#### **Informal learning: Lifelong learners and Community Engagement**

Through programmes such as:

- Dance and Movement for Well-Being: a dance class focused on easing joint mobility,



- improving agility, balance and self-awareness
- Art in the Community: participant led making for adults
- Drawing and Painting the Space
- Paint Club East @ Firstsite: a regular networking and discussion group for artists, writers, critics, and curators.

### **Training (including Volunteering)**

Moving forward, Firstsite will develop a volunteer training programme with the aim of establishing a strong bank of local volunteers with the skills, time and passion to support the gallery invigilation, animate the exhibition and enhance the learning experience of exhibition visitors.

The gallery's Education Officer will be central to developing a robust training programme and recruiting volunteers during the life of this business plan. The training programme will offer volunteers the opportunity to:

- Learn new skills
- Meet new people
- Work alongside the gallery's experts
- Make a unique contribution to the cultural life of Colchester.

Once the volunteer system is in place, the volunteers will be managed by the gallery's duty managers on a day-to-day basis.

The Education and Community Programme is developed and delivered by the full-time Education Officer (with strategic oversight from the Director). The Education Officer co-ordinates a bank of freelance artists to deliver aspects of the learning and community programme where relevant.

The net annual cost of the education programme in 2014/15 and 2015/16 is unsustainable – the net cost (to general funds) of education in 2015/16 is £171k, from 2016/17 it will be £42k. Firstsite will continue to deliver a successful programme while making the following changes in the management of the function:

- Reducing the net cost of the Education Department by recovering more overheads from restricted fund
- Reducing the core staff to one and managing funded projects with freelancers and fixed-term contracted staff
- Focusing activities on children and families, and programmes that are fully funded by restricted grants
- The appointment of a Development Officer to accelerate fundraising to support our ambitions in this area of activity. An interim Development Consultant has already been appointed to begin the process to ensure we have sufficient lead in time for raising funds.

## **8. Commercial Activity**

### **8.1 Catering**

Firstsite currently has a large kitchen facility and small café on site. The catering was previously outsourced at a huge financial loss to the operator, Leafi, and consequently had to be brought in-house. There has been no professional planning or management of this service.

#### *Financial Performance*

The in-house catering operation is expected to lose £45k in 2015/16. This is due to the low footfall of an expected 125,000 visitors in 2015/16 (up from 80,000 visitors in 2014/15) and as a result of the collapse in the venue hires business in 2014/15. Two pop-up solutions have not made any improvement on income regeneration, and Firstsite continues to make a loss in this area.

It is difficult to make money on catering in art galleries without healthy visitor numbers, a professional service and a thriving hires business. No commercial operator would presently enter into a contract to run catering operations at Firstsite.

With the expected improvement in visitor numbers and increase in hires in 2016/17 and 2017/18 the catering losses are projected to fall to c.£9k in 2017/18. It is Firstsite's aim to exceed this projection and to break even at the soonest opportunity.

#### *Key priorities*

Key priorities and activities for the period of this plan are to:

- Increase footfall as rapidly as possible\*
- Increase venue hires\*
- Have close senior management oversight on catering operations and to control costs
- Continue to improve the in-house catering offer while investigating extend options such as a franchise
- Return the catering operation to profit as soon as possible
- Outsource the catering operation to a commercial contractor as soon as the audience numbers and hires business make it an attractive proposition.

\*Key strategic priorities.

#### *Premises*

- The kitchen has an external green space, Berryfield Lawn, which can be utilised for events
- The kitchen is large and well-equipped, and can support practically any kind of catering offer including events catering
- The café area is small and provides basic catering.

#### *Catering for Events*

Firstsite does not have the appropriate skills on its staff to cater for complicated events and venue hires. A selection of external caterers are currently used and Firstsite takes a commission fee. A venue like Firstsite should have multiple catering points to include kiosk style café, a sit-down café and a bistro café serving a wider selection of meals. In the future, consideration of an outdoor kiosk for the

summer months will also be considered. This will be important and link to our Gold Square initiative for creating more activities around the outside of the main building.

## **8.2 Retail**

Retail forms a small part of the generation of revenue for the museum and also enhances visitors' experience of Firstsite. The retail offer is positioned in the entrance hall – where people enter and leave the gallery – and it shares its points of sale with the ticketing operations. It is an unsuccessful operation with poor choice and layout of merchandise. Professional advice on retail is being sought by Selina Fellows, and we will seek guidance from the Castle Museum, who have a very successful retail outlet, and the Plus Tate group of advisers.

### *Key priorities*

Key priorities and activities for the period of this plan are to:

- i) Provide a friendly, well-managed and efficient service, combined with the ticket points of sale for cost and overhead efficiency. Consider whether or not ticketing technology and systems can be shared with a partner.
- ii) Establish the Firstsite shop as a popular destination among gallery visitors and non-gallery visitors (for example, as a go-to destination for locals to buy gifts, cards etc.).
- iii) To exceed and progressively improve upon the financial projections outlined in the present plan.
- iv) Improve data gathering and application. Retail transactions are currently routed through the Patronbase CRM system. A standard retail EPOS system linked to Patronbase would produce far more relevant and timely information. The following information is not compiled and considered by management:
  - a. Average transaction value
  - b. Average spend per visitor
  - c. Gross profit margins by stock item
  - d. Most and least profitable stock items
  - e. Stock turnover time; globally, by category and by stock item
  - f. Consumer behaviour of individual customers (if EPOS linked to Patronbase)

These metrics are standard in retail; they inform strategy and increase net profit by informing future stock purchasing, pricing, offers, marketing, positioning of stock, overall stock levels, dead stock, re-order scheduling, management of risk and staff performance. Detailed recommendations for improvement are not possible without improved use of EPOS.

Under the new staffing structure at Firstsite, the Visitor Engagement Manager will have overall responsibility for Retail, developing it as a commercial activity and as a key element of the visitor experience.

### *Premises*

- The retail offer will continue to be positioned in the entrance hall – where visitors enter and leave the gallery – and will share its points of sale with the ticketing operations.
- The current configuration of the shop discourages visitors to enter. It will be opened up to give a greater appearance of accessibility. However, in the long-term it needs a major redesign so that visitors walk through it to get to into the gallery.

### *Access and opening*

The retail area is outside the 'paywall' of the gallery and so will be open to non-visitors, therefore not limiting the potential market.

### *Retail offer*

A significant increase in the range of books stocked would allow Firstsite to become a specialist art bookshop and a destination for visits from students, artists and creative industries specialists for that purpose. However, we will test this assumption through our market research programme. A major review of stock will be undertaken to understand how to achieve our income generation targets and look to stock items with higher margins.

## **8.3 Limited Editions**

### *Background*

Limited edition print sales are a significant income stream for many medium-sized public galleries. Given the high quality of exhibitions by contemporary artists that Firstsite will hold from 2016/17, there is an opportunity to build up a catalogue of limited editions for sale in the gallery and at art fairs. However, it is recognised that this will take time, and we will need to work hard to obtain more distinctive pieces of artwork to make our limited editions more attractive to buyers. We will also look at joint merchandising.

### *Projections*

Over a five year period, Firstsite will be able to produce a range of 20-30 high quality limited editions. Once this critical mass is reached it may be profitable to take a stall at a cost effective art fair. Until then Firstsite will be mostly limited to making sales in the gallery and occasionally through third parties based in London. The projected net income for limited editions in 2016/17 is £5,000 (20 sales at £300 each), less direct costs of £50 per edition, growing to £7,500 net income in 2017/18. Within five years, net income from limited edition sales should be at least £30,000 per annum.

Editions can be carried as stock on the balance sheet, hence there would be no impact on the annual surplus/deficit from the investment in stock. Adequate liquidity is required for this, as acquiring editions stock for the medium term requires a significant amount of cash.

## *Operations*

Limited editions are to be requested from all living artists at the point of offering an exhibition at Firstsite. It is recognised that artists receive many requests and that not all will be able or willing to provide an edition. In negotiations about a potential exhibition at Firstsite with an artist and/or their commercial gallery, it may sometimes transpire that the request for an edition is dropped in the interests of securing higher value support, for example with the commercial gallery paying for a private view dinner and a catalogue instead.

### **8.4 Venue hire**

Venue hire has had some success for Firstsite in previous years, however the business declined significantly in 2014/15 due to no proactive marketing and the inadequate servicing of hires customers.

The spaces available for hire:

- Meeting room – c.20 people. Daytime meetings and conferences. Potential evening hire for formal dinner parties and events
- Mosaic Space – c.150 people. Drinks and canapés in the evening
- Auditorium – c.180 people. Potential corporate hires for launch events, showcases, and formal dinners
- Gallery Spaces – c.200 people. Christmas parties.

A feasibility study by events company Seventh Heaven has been undertaken recently to assess the potential for using parts of the venue for formal weddings and events. The report identifies that the gallery spaces are not equipped to hold weddings due to its small size and the unkempt condition of the larger spaces used for education activities. However, the restaurant and bar area has potential with investment in catering equipment and staff.

The report also identifies that the smaller meeting rooms already for hire can be maximised for small evening events at much higher rates than currently advertised.

There is also good potential for corporate hires during winter festivities in late-November, early-December when it is possible for a short period for the main gallery spaces to not be used for exhibitions.

There is comfortably potential income of £48k after staff costs of £22k, from corporate and private hires of Firstsite's spaces.

## Projections

**Table: Indicative Venue Hires 2016/17**

Hire type	Number per annum	£ Income per hire*	£ Total income
Major Hires (gallery Christmas parties)	4	2,500	10,000
Medium Scale Hires and Events/Conference	12	1,500	18,000
Corporate Meetings	60	500	30,000
Local Hires / Children's Parties	50	100	5,000
Other major party events	2	2,000	4,000
<b>Total</b>	<b>128</b>		<b>67,000</b>
Less direct staff costs**			(21,000)
<b>Net venue hires income</b>			<b>48,000</b>

\*Excludes catering

\*\*Other direct costs are charges to hires clients

## Operations

The Events Coordinator, reporting to the Head of Development & Communications, will manage the events business, proactively marketing to businesses and individuals in Colchester and the surrounding area.

The following steps will be implemented to build up the currently flagging venue hires business into a successful commercial venture:

- Adding the top 200 Colchester businesses to the Patrons Base database and proactively marketing to them
- Proactively marketing to members, patrons, suppliers and other stakeholders
- Extending the de-installation/installation period in late November/early December to be able to accommodate corporate Christmas parties – the marketing for these needs to go out early in 2016
- Adding all previous hirers to the database and marketing directly to them
- Identifying days and times where there is typically the largest capacity in available rooms for hire, and driving customers towards those with special offers
- Working closely with a small roster of local caterers who can offer excellent service to hires customers and commission to Firstsite
- Proactive marketing to major corporations.

## Conclusions

Venue hire is potentially the most profitable commercial venture for Firstsite. This income stream plays on Firstsite's strengths of being in a landmark building that often has available spaces for hire. A successful venue hire business would also support the strategic priority of increasing footfall to the building and will increase catering turnover.

## 9. Development

The amount Firstsite has raised from fundraising each year towards its artistic and education programmes has varied considerably between years. This has been achieved with no dedicated development staff. The largest source of this funding has been charitable trusts towards the Education programme, with additional funds secured from public bodies, some businesses and individual patrons. Almost all of this funding has been restricted to specific projects; in Firstsite's case contributing almost nothing to the overall core costs of delivering the programme.

A successful development strategy for Firstsite should have a particular focus on:

- Increasing the level of raised income for core running and salary costs
- Securing £66k each year towards the education programmes
- Diversifying and growing the pool of exhibition funders, raising £15k per annum for exhibitions from 2016/17
- Increasing take up of Firstsite Membership, Business Membership and Collectors' Group.

These objectives will be supported by additional in-house development resources to increase the level of funding research, enable more funding applications to be submitted and to nurture a growing pool of prospects and funders across public and private sectors.

This section outlines how this might successfully be achieved.

## Fundraising

### 9.1 Public funding

Although public funding has significantly decreased across the UK over the past five years, it will continue to be a key opportunity for Firstsite for the duration of this plan. Given their existing support, Colchester Borough Council and Essex County Council should also be considered as small project funders. European Union and national funding bodies are running a range of key initiatives to which the gallery is eligible to apply.

#### *Lottery Distributors*

One key area of unrealised opportunity is funding from lottery distributors that include Big Lottery Fund and Heritage Lottery Fund (also ACE, see above), where a substantial amount of funding still exists. Firstsite's programme is eligible to apply to the following revenue funding schemes:

Strategic Fund	Application details	Eligible funding	Core	Further details
Big Lottery: Awards for All	Up to £10,000  1 stage application	New activity	N	Projects which address the issues, needs and aspirations of local communities and people. Improving skills, health, local environment and enabling people to become more active citizens.

				Projects where the primary objective is community-focused (rather than arts or heritage)
Big Lottery: Reaching Communities	£10,000 - £500,000  2 stage application	New or existing activity.  A proportion of overheads and salary	Y	Projects to help the communities most in need. Up to 5 years.  Projects where the primary objective is community-focused (rather than arts or heritage)
Heritage Lottery Fund: Sharing Heritage	Up to £10,000  1 stage application	New activity  Direct staff costs	Y	Discover and share your local heritage. A wide definition of 'heritage' including memories, community traditions, major events and the environment.  Projects where the primary objective is heritage-focused (rather than arts or community)
Heritage Lottery Fund: Young Roots	Up to £50,000  2 stage application	New activity  Direct costs and a proportion of overheads	Y	Projects that allow young people 11 to 25 to explore their heritage; from museums to language. The grant scheme has been undersubscribed in recent years and applications from strong projects are being actively encouraged.  Projects where the primary objective is heritage-focused (rather than arts or community)
Heritage Lottery Fund: Our Heritage	Up to £100,000  1 stage application	New activity  Direct costs and a proportion of overheads	Y	Projects that protect and share heritage  Projects where the primary objective is heritage-focused (rather than arts or community)

Some funds may be able to be realised through partnership working with organisations already in receipt of major strategic fund, such as Big Lottery Fund's 'Fulfilling lives', which is investing in partnership approaches to tackling young people's mental health. More research would have to be undertaken into recipients.



### *International Cultural Institutes*

Firstsite has been successful in securing funding from a number of international governments via their Embassy in the UK and cultural institutes here and overseas. This includes the Goethe Institute and Institut für Auslandsbeziehungen (Germany), Polish Cultural Institute and Adam Mickiewicz Institute (Poland) and Embassy of the Netherlands and the Mondriaan Foundation (Holland).

Income from this source could be maximised by:

- Retaining knowledge on which governments allocate artist development funding, to focus resources on applications with a good expectation of success
- Making small adjustments to the timing of the exhibition programme, if it allows for international artists to be presented during international marketing campaigns, e.g. Year of Mexico in the UK, that correspond with an increase in funding from foreign governments for UK-based projects.

This should make an average annual contribution to exhibitions of £5,000 in cash and in-kind support.

## **9.2 Trusts and Foundations**

Well-executed trust and foundation fundraising by a respected arts charity should deliver a significant income stream to the organisation. While most trusts and foundations provide project funding (non-core), there are a smaller number of charitable trusts that contribute to core funding for charities, including core salaries, and these are anecdotally distributing more of their funding outside of London. Conversely, it should be noted that research on [trustfunding.org](http://trustfunding.org) has highlighted very few regional trusts funding arts activity.

In order to be more successful at trust fundraising, Firstsite will need to develop a compelling case for support that acknowledges the gallery's impact on health, social well-being and skills development, and increase the number of applications it submits, based on robust research.

Major trusts that have the capacity to make a notable multi-year grants to Firstsite's programme include:

- Esmée Fairbairn Foundation
- Paul Hamlyn Foundation
- Wellcome Trust
- Nesta
- Garfield Weston Foundation
- BBC Children in Need.

With additional development staff resource, and a Trustee-led strategy with outside experts providing pro bono support, Firstsite should be confident in its ability to secure the following from charitable trusts, despite the competitive environment for grant fundraising:

- Strategic partnership funding such as Circuit (via Tate)
- A multi-year grant of £25,000-30,000 per year towards its education programme that includes a contribution of 20-50% of the overall grant to overhead costs

- A combined total of at least £10,000 towards the learning and/or participation programme direct costs from smaller grants
- A combined total of at least £20,000 towards the exhibition programme from arts-funding trusts, many of whom are already supporters of Firstsite's work.

An extended list of artistic programme trusts and foundations prospects is provided in Appendix 3. Firstsite should seek to identify additional prospects with priorities that resonate with its mission and activities, such as addressing the isolation of older local residents, mental and physical recovery of ex-service personnel, and skills development for NEETS.

### 9.3 Individual gifts

The levels of funding that can be secured towards artistic programmes from individuals varies widely across art organisations, with the majority of funding focused on major cities, in particular London, where donors live and work. It will be a challenge for Firstsite to make this a significant part of its fundraising model unless it is able to nurture relationships with high net worth individuals via its professional contacts and the board. There are, however, opportunities to secure funding towards the exhibition programme. These might include:

- Collectors of exhibited artists, relationships brokered by commercial gallerists
- Collectors of Latin American Art, such as Tate's Latin American Acquisitions Committee
- High net worth individuals who have a connection to Colchester and Essex.

### 9.4 Corporate Members Scheme

Corporate fundraising outside of major UK cities is very difficult, and Firstsite should be encouraged that it has some track record of corporate giving. However, without significant investment of staff resource, it is unlikely that corporate sponsorship will become a significant part of the centre's funding mix. Future activity in this area should be driven by local advocacy and marketing for the gallery's venue hire.

Firstsite should focus its energy for engaging corporate support on a simple and affordable corporate membership scheme. A two tier scheme can provide opportunities for both Colchester's small to medium sized enterprises (SMEs) and large companies located locally to develop a relationship with the gallery and access entertaining benefits.

A two tier membership scheme could be built as follow:

#### Cost

Type	Cost	Volume (by 2018)	Value incl.VAT
SME company	£250	8	£2,000
Large company	£1,000	2	£2,000
Total		10	£4,000

Note: these costs are not included in the financial projections in order to take a prudent view of probable income. It should be possible to achieve this target from 2016/17 however.

## Benefits

	Proposed benefits	Exclusive benefits (at cost)
Staff benefits	Free admission for staff 10% discount catering and retail 25% off film, music talks & events 25% off limited editions	
Staff/Client Entertainment	1 x free venue hire (catering not included) 25%-50% discount on all further venue hire (depending on date and time of hire) Special exhibition private view invitations for staff and clients, including a tour	Special exhibition tour for staff tour Workplace exhibition of Firstsite limited editions Workplace curator talk
Profile	Name/logo on the Firstsite website on a dedicated Corporate Members page Name on the in-Gallery acknowledgement panel	

## 9.5 Friends Membership Scheme

Firstsite has a very small and inactive membership scheme for individuals to have privileged access to the gallery's programme, dedicated communications and to receive discounts in the shop and café. The membership scheme needs to be re-launched and re-energised.

Membership schemes do not raise significant amounts of income for medium scale public galleries. The financial benefits to a gallery of a membership scheme are essentially:

- Engaging closely with the gallery's most motivated and committed customers
- Tracking their behaviour through integrated CRM and EPOS systems
- Marketing and selling directly to members using information gathered and analysed digitally
- Galvanising supporters by contacting them directly at key moments, e.g. for a capital campaign
- Engendering a sense of ownership which creates advocates for the gallery.

Consequently, the benefits of a scheme to the organisation increases significantly as the number of members grows. Membership schemes at regional galleries that are too expensive and/or do not offer significant benefits do not attract and retain high numbers. To increase its membership base, Firstsite should consider re-launching its membership scheme at a new price point with some additional benefits that have little or no additional delivery cost for the gallery. The following is recommended:

## Income

Type	Cost	Volume	Value incl.VAT	Notes
Full price	£20	50	£1,000	
Concession	£5	100	£ 500	under 26's, over 60's, students and unemployed
Total		150	£1,500*	

\*2016/17 budget is a conservative £1,250.

## **Benefits**

The benefits format for the scheme mirrors that of most other arts organisations in England, whose cornerstones are discounts and special offers, access and/or exclusivity, communication and acknowledgement.

	Current benefits	Proposed
Access	Free admission Special exhibition private view invitations	Free admission Special exhibition private view and members/patrons only tour invitations
Discounts	10% discount on venue hire 10% discount catering & retail FREE access or a special discount members rate on film, music talks & events 20% off selected creative workshops for children	25%-50% discount on venue hire (depending on date and time of hire) 25% off limited editions 10% discount catering & retail 25% off film, music talks & events
Comms	A season brochure A monthly E-Newsletter	A season brochure A monthly E-Newsletter

## **9.6 Collectors' Group and Patrons**

A Collectors' Group has existed since Firstsite's inception – several key supporters pay £180 a year and receive benefits including exclusive tours of exhibitions. There would be some resistance among its membership to changing the price or terms of the current Collectors' Group, so there is no proposal to do so. The Collectors' Group have expressed a view that it would be more successful if better serviced by Firstsite. The new Chair, Noorzaman Rashid, has taken personal responsibility to support the Collector's Group and help grow it.

In addition to the Collectors' Group, a Patrons' Scheme will be established from 2016/17 with levels of support at £250 and £500 per annum. The benefits will be very similar to those outlined for the Corporate Members Scheme above.

The 2015/16 forecast for income from the Collectors' Group and memberships is £3.6k. Modest growth (with the addition of the Patrons' Scheme) is projected in 2016/17 taking the income to £5.6k and then £6k in 2017/18. Firstsite's ambition is considerably higher than these projections. Regular individual giving through supporters' schemes should be a substantially higher element of the business model. This will take time and sustained effort to fully realise its potential.

## **9.7 Limited Edition Prints**

Many art galleries, including many regional galleries, have made a great commercial success of limited editions. Prints are an affordable way to own contemporary art, and they can be sold internationally. The quality of artists participating in Firstsite's programme suggests that editions could make a healthy financial contribution in time. The general approach is to ask artists to donate a run of limited editions (including the artist's fee), with the organisation covering only the material and production costs.

Heavily discounting editions for members and patrons has the added benefit of driving up friendship numbers. A discount of up to 25% on editions is common because the high profit margins on donated editions make this possible.

## **9.8 £1 charge for non-Essex and non-Colchester residents**

Recommended £1 charge as per The 'ICA model':

- £1 admission for non-Essex and non-Colchester residents except children and members
- Charge does not apply to Corporate and Friends Membership schemes
- ICA model is straightforward to justify to stakeholders as it is less 'exclusive' than £10-£15 admission for one annual exhibition
- ICA has not received a single complaint since the re-introduction of day membership in 2014.

## 10. Communications

Delivering a strong and integrated marketing and communications strategy is central to achieving the Business Plan's strategic objectives in the areas of access to arts, promotion and engagement in the exhibition programme, increasing the audience breadth and size, driving higher visitor satisfaction, and most importantly raising and earning increased income generation.

Supported by strong communications, Firstsite is committed to excelling in equality, diversity, inclusion and community engagement in all of its activities. Detailed policies to achieve these aims are set out in Appendices 5 to 7.

Although Firstsite has received positive press responses from national and international press for its arts programme, the response from local audiences and the press has been more mixed, and the organisation faces a number of challenges in the area of communication and audience re-engagement and development:

- It has not been embraced by local communities and there have been multiple instances of bad press, in print and online
- Annual visitor numbers fell from 175,000 in 2011/12 to 80,000 in 2014/15 (recovering somewhat to 125,000 in 2015/16)
- Gaps in the organisation's understanding of its current and potential target audiences
- Despite past efforts, there is not a consistent, organisation-wide approach to communication and the Firstsite brand
- The main information tool – the Firstsite website – is not fit for purpose.

### 10.1 Communications Strategy

The methodology we will deploy is:

**Understanding:** Through thorough research into our target audience – discovering their key point of engagement, triggers and motivators to evoke action i.e. what we need to do to create a visit to Firstsite.

**Creative positioning:** Firstsite requires a careful repositioning exercise, informed by research, to bring the brand, mission, key messages and engagement activities in line with the motivators of our identified target audiences.

**Targeting:** Reaching and responding to our audiences desires through the delivery of a robust digital product, stitched into the wider marketing communications strategy and audience development plan.

**Engaging:** Providing the relevant toolkit to ensure all aspects of the marketing communications strategy (whether the message be online, in print, in broadcast or outdoor) are consistent, on message and on brand.

**Informing:** Delivering the key messages at the right time, to the right people through the most relevant communications channels. Underpinned by the digital product, including robust social network presence. Ensuring ROI and success are measured, reported and delivered.

Firstsite have engaged a Marketing and Communications agency to work with the senior management team and marketing staff to review how we are managing our brand, a new website and a thorough communications strategy for Firstsite going forward. The strategy should bring focus and efficiency to the gallery's marketing activities, maximising the impact of limited resources.

The following key strategies and indicators will be incorporated into Firstsite's marketing and communications activities through the development and delivery of the communications strategy:

- Current and new original research
- Setting baseline ROI figures and core communication objectives
- Establishing a fully segmented profile of our target audiences, including reach, drive time, triggers and motivators switched into key messages
- An enhanced total visitor experience both in person and online/offline through the delivery of the communications strategy
- Increased data capture and onward effective use of the data for wider marketing and communication purposes, including upsell and cross sell
- A complete toolkit for delivery of all online and offline communications
- Gallery Interpretation, exploration and execution of the '*Gallery story*' to allow roll out to new segmented target audiences
- Evaluation and delivery of ROI
- Monitoring of equality, diversity and inclusion in audience data feeding into management actions.

Initial thinking has identified six key strategic priorities with initial SMART<sup>1</sup> objectives for 2015-18. These will need to be further developed as part of the strategy scoping work:

- More people have the opportunity to experience and participate in great art
- Optimise the use of Digital Media and New Technologies
- The number and range of people experiencing great art has increased
- Gain a better understanding of Firstsite audiences through research
- Engagement levels have increased amongst those currently least engaged in arts and culture
- There is a demonstrable increase in the depth and quality of people's cultural experiences.

**Table 10.1: Audience development SMART objectives 2015-17 (Year 1 and Year 2)**

Objective	Action	Method of Measurement	Responsibility	Target reach	
				YEAR 1 TOTALS	YEAR 2 TOTALS
<b>i. The number and range of people experiencing great art, museums and libraries has increased</b>	Overall gallery audiences increased	Infra Red Door Count	Director / Head of Dev & Comms (HODC)	150,000	175,000
	Data capture on engagement / activity outside Firstsite	Online Offline At venue	HODC	25,000	50,000
	Audience Research Undertaken (monthly)	Director / HODC / FOH	HODC	12	12

<sup>1</sup> Specific, Measurable, Achievable, Relevant, Time-limited

<b>ii. Optimise the use of Digital Media &amp; New Technologies</b>	Increase penetration and reach of Facebook Page	Likes up by 90%	HODC	2,727	5,000
	Increase penetration and reach of Twitter	Followers up 75%	HODC	8,398	15,000
	Increase Web Site Unique Browsers	Up 10%	HODC	80,856	85,000
	Increase Number of website visits	Up 10%	HODC	161,857	178,000
	Increase sign up to email list	Up 10%	HODC	12,000	13,200
	Reviews on Trip Advisor	From 38 - 60	HODC	38	45
	Increase SMS Text List	Up 10%	Comms	4,470	5,000
<b>TOTALS</b>				<b>445,346</b>	<b>506,245</b>
<b>iii. Audience Research</b>	Establish which types of people respond to which platform	Publish Data	HODC		
	We will undertake to sign up to the Audience Finder	Membership Agreed	Director / HODC	1	
<b>iv. More people have the opportunity to experience and participate in great art museums and libraries</b>	Offer outreach projects and offsite working	2 Per year	Director / HODC	2	2
	Convert bus for wheelchair Access		Director / HODC		
	Provide Outreach With Bus				2
<b>v. Engagement levels have increased amongst those currently least engaged in arts and culture</b>	Research spread of demographics. Areas of social deprivation, low engagement	Monitor results. Check penetration. Publish data	Director / HODC	1	1
	Targeted offers				
	We can create and distribute very targeted offers using our discounted ticketing options on the CRM.		Director / HODC / Visitor Services	3	5
	Accessibility and Pricing				
	We will identify barriers to engagement, both practical and attitudinal and offer creative solutions. These might be transport, childcare, price or something we haven't yet discovered	All barriers identified. Projects created to address 2 specific barriers.	Director / HODC / Visitor Services	2	2
	SMS Text List				



	We currently hold a list of 4470 people signed up to text alerts. We are now familiar with how this method works – its strengths and weaknesses. We think it will be an invaluable tool in reaching out to these communities.	New List Created	Director / HODC / Visitor Services	1	1
		Trial Campaign	Director / HODC / Visitor Services	1	
		Follow Campaigns			2
<b>vi. There is a demonstrable increase in the depth and quality of people's cultural experiences</b>	More Q & A offers after shows	12 Per Year	Director / Head of Programmes	6	8
	More platform for audiences to feedback and engage in dialogue about the event	Platforms Identified / Feedback Published	Director / HODC / Visitor Services	2	4
	Membership Scheme Relunched	Membership increased to 500 over two years	Director / HODC / Visitor Services	150	500

## 10.2 Research methodology

We need to gain greater knowledge and insight into our target audiences so we can correctly execute our re-engagement and new engagement strategy with refined target audiences and focus. We need to improve the attractiveness and relevance of our messaging that will result in an improved go-to-market strategy to drive increased visitor numbers.

Currently we apply a very broad brush approach to our communications and this is not allowing us to correctly validate where the best market opportunity lies. To meet our growth targets we need to adopt a more strategic approach to marketing and audience development planning.

There are a number of unknowns, or un-validated assumptions, so primary research has a key role to play in clarifying the market segment(s) they should target and the messaging that will drive most engagement.

This research will not just be an output but an integral part of a larger process of positioning and message development, testing of messaging and development of the website (and wider digital products). Consequently we're keen to adopt an agile approach to this project and are looking to deliver the research phase promptly to move more quickly to a message development, testing and refinement process.

Our approach will be to take opinion (via online panels) from five set audience classifications and

take advantage of the academic knowledge already available (published archetype learnings) to draw conclusions on the emotions and drivers most relevant to our target audiences, and how best we communicate with them.

### **10.3 Communications mix**

The methods and tools Firstsite will use to achieve its objectives will range from the traditional (print) to the digital (social media) to the quirky (Golden Bus). Below is a summary of the communication tools that are available to the organisation at present:

#### *Website*

A critical point of outward facing contact and a key part in our strategy for change. At present the website offers poor navigation, content SEO opportunities are limited, the CMS is inefficient and generally the look and feel of the site doesn't reflect our organisation. A redesign will deliver much better traffic, improve SEO and make the site flexible enough to appear on different platforms effectively. More and more people are using smart phones for ticket buying and general information access, so our new site will be fully responsive across all platforms and browsers.

A great bonus of websites is they are easy to monitor and allow in-depth analysis of user trends such as which pages prove popular, how long people stay on the site, how many people are fulfilling different 'goals' set by us to monitor reasons for engagement, result of engagement, physical purchases, interests etc. Our website is a vital tool in our audience engagement and development. Strength: easy to monitor.

#### *Print*

We currently produce a quarterly brochure with a print run of 10,000. While digital methods are becoming more fashionable, a comprehensive and elegant printed brochure is an essential tool.

#### *Social Media*

Simply having a website and a Twitter account does not make for effective use of social media. A lively conversation, updates, photos, breaking news, wit and jollity create interest. An artist as guest Twitter or Facebook admin for a month is an excellent strategy to keep content fresh and lively. Strengths: easy to monitor; good reporting.

It is important that senior and middle management staff at Firstsite use social media personally to present alternative and non-corporate narratives about the gallery's activities.

#### *Email mailing lists*

Firstsite's mailing lists are a huge resource. Currently standing at 7,460, our email mailing list is housed and operated using Mailchimp software. Weekly mailouts are personalised and carefully constructed to be friendly and informative. Content is low resolution and easily downloadable, chronological and pictorial. Listings for cinema shows include links to trailers, listings for all performances or ticketed events include links to the booking portal. Strengths: An important tool. Reporting is superb. Individual clicks and comprehensive tracking is included in the software. The tool allows for ease of growth of the mailing list and development of a better segmented target audience data base, for different forms of communication and engagement

moving forward.

#### *Press and PR*

While readership of local printed newspapers continues to dwindle, local papers have been a hugely damaging source of negative publicity for Firstsite. Careful lobbying and news management have recently reversed the swell of comment and opinion. However, it remains an area that needs continuous attention, not least because it is the platform that local politicians use to float ideas and garner support. A strategy of quick response, humility, transparency and candour has proved successful. Deliberately using the profile and promoting the personality of the current Interim Managing Director is an effective tactic to divert attacks away from the project itself, and gives the negative press a harder target to pin down. Media engagement and relationship building is a crucial aspect of our future strategy, and re-engaging those that are disengaged/negative, alongside building national and international links to inform and engage totally new audiences with no preconceptions.

### **10.4 Audience**

Firstsite has recently made a significant positive step by increasing its annual visitor numbers from 80,000 in 2014 (adversely affected by part-year closure for maintenance) to 125,000 in 2015. In order to further grow and improve engagement, the gallery must identify and understand its potential target audiences, and set targets for engagement. As yet Firstsite has not fully got underneath the skin of these, and how to market to them effectively through the right creative positioning and communications mix. Further research and analysis – including that of existing data held with Firstsite – is crucial to understand the means, preferences and motivations of current and potential audience segments.

It is known that Firstsite's core customer base comes predominately from the local area (currently). An approximate calculation would be 80% local (inc. Essex) and 20% from other parts of the country. Firstsite's customers can be put into three categories: families, children, film-goers and those interested in art. The data is very sketchy around the ages of our customers but we can make a couple of assumptions; film and screen goers tend to be 'Comfortable Seniors' and our family activities are used by 'Secure Families'. Further information on the population of Colchester has been discussed in Section 4.1 (Market).

Table 10.2 illustrates the audience reach that has been achieved by two comparable regional arts organisations who have invested in a focused communications strategy informed by audience data. With a fully developed communications strategy in place, Firstsite should be confident in achieving visitor, digital and social media reach closer to those of the comparator organisations.

There are two particular environmental factors which add to the challenge facing Firstsite in generating and sustaining strong audiences. The immediate vicinity of the gallery has not regenerated to the extent anticipated when Firstsite was planned. Firstsite's 'Gold Square' strategy is intended to help address this issue. Public parking spaces are very limited near to Firstsite and in the eastern part of the town centre. Audience feedback constantly reveals that this is an impediment to visits.

By getting to know its audiences better, Firstsite's ability to monitor and improve on diversity and inclusion will be significantly enhanced.

**Table 10.2: Comparison of audience reach with comparable regional arts organisations**

	<b>Firstsite</b>	<b>Nottingham Contemporary</b>	<b>De La Warr Pavillion</b>
Local population	153,000 (Colchester Town) / 180,000 (Colchester Borough)	310,000 (Nottingham)	41,000 (Bexhill)
Annual visitor numbers (2014/15)	125,000	175,000	390,000
Website hits		180,000 individual	
Twitter followers	8,398	51,400	46,600
Facebook likes	2,727	12,957	6,721

## **11. Staffing, Management and Operational Responsibility**

The proposed organisational structure aims to help nurture a collaborative and inclusive style of working based around the values of professionalism, engagement and quality to deliver Firstsite's Vision, 'to create a thriving contemporary art gallery and a vibrant cultural organisation that is admired locally and internationally significant'.

One of the challenges in the new shape of the organisation has been to create managerial capacity as well as sufficient operating capacity and flexibility within an affordable budget, without over estimating income targets. At the same time we have set ourselves challenging equality and diversity targets.

In order to support this leaner structure, the governance arrangements are evolving to include a range of Advisory Groups and lead Trustees who can work directly with the Director and Senior Management Team to provide, support, guidance, ideas and add to the income generation efforts. In addition, Firstsite will be working more effectively with the other major creative, arts and cultural organisations within Colchester and Essex to help us deliver more coherent programmes with fewer people and less funding.

The structure has been informed by research from specialist HR organisation Friary West, who carried out a staff survey and held one-to-one meetings with staff members. Experienced Directors from the Plus Tate Group, our main funders Arts Council England, Colchester Borough Council and Essex County Councils have also been consulted. Peninsula, our legal HR advisers, are being consulted at each stage of the staff consultation process to ensure that we adhere to the statutory process, as Firstsite have few or no employment policies.

The proposed staffing structure has been significantly restructured to reduce costs through a number of measures:

- Reductions in the number of education team posts funded through unrestricted funds
- Introduction of Visitor Engagement Volunteers, with two full-time paid posts who are also responsible for retail
- Maintaining one full-time Head of Programmes (with oversight of the education programme in addition to exhibitions and all other activities) and a Gallery Manager
- Reducing the Duty Manager agency costs and the fact that Night Security staff are not needed now that the site is operational
- Finance Manager replaced by a Finance Officer and Finance Apprentice.

New posts in the plan include:

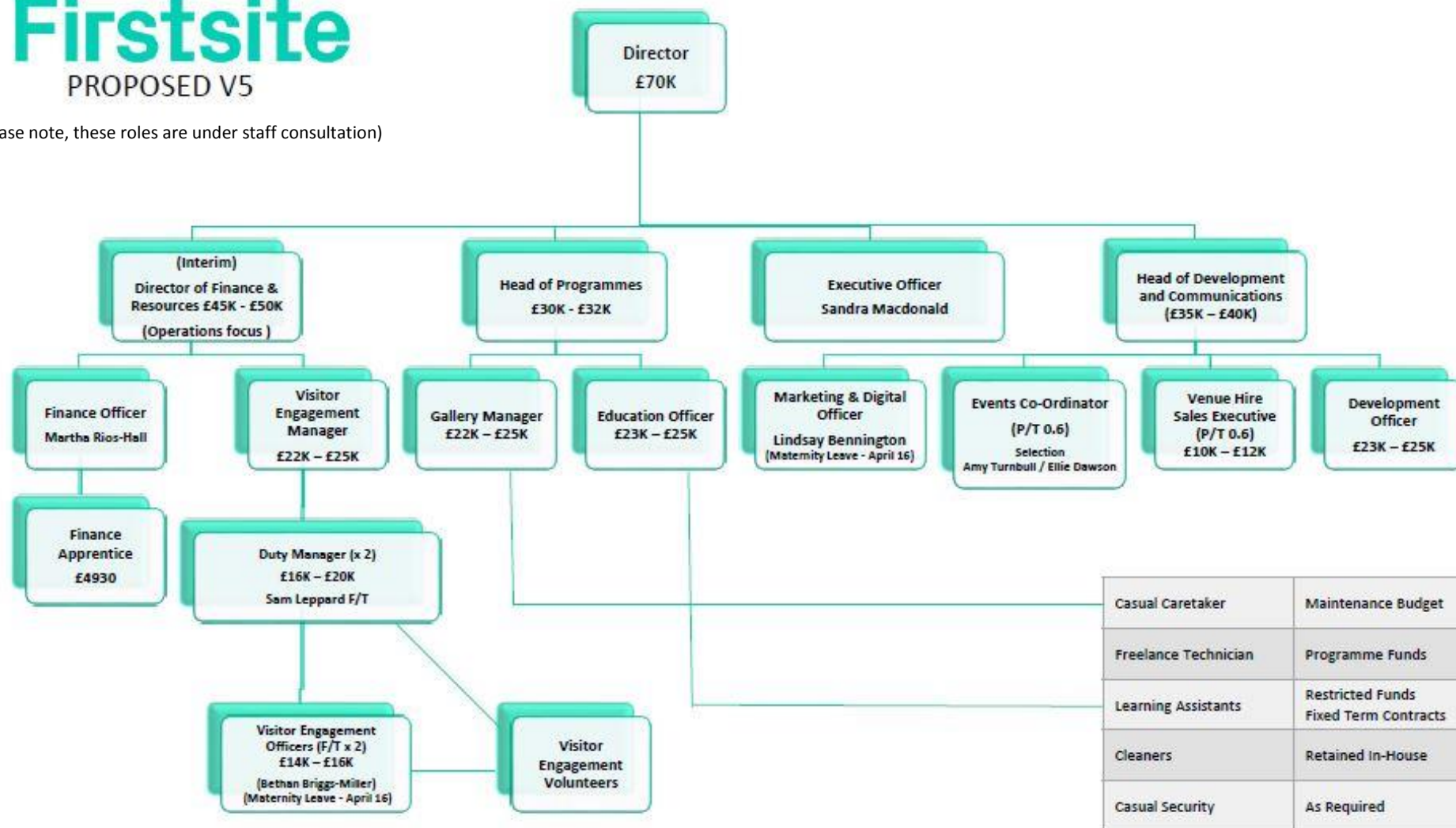
- Visitor Engagement Manager
- Head of Development and Communications
- Director of Finance and Resources
- Allowance for some consultancy costs.

**An assessment of the current staffing infrastructure at Firstsite and further recommendations can be found under Appendix 2**

# Firstsite

PROPOSED V5

(Please note, these roles are under staff consultation)



## **Firstsite - Proposed staffing structure – brief summary of roles**

### **Director**

- Reports to the Chair
- Leading the staff team
- Makes recommendations for high level decisions about policy and strategy to the Board
- Responsible for leading the development and growth of the organisation
- Oversees the formulation and delivery of the organisation's artistic programme
- Manages the relationship with key public funders and external stakeholders.

### **Executive Officer**

- Reports to the Director
- All aspects of PA support including diary and inbox management, office management and meeting management
- Supports Director in project management, HR, research and reports
- Supports the Chair, the Board and the Collector's Group.

### **Director of Finance & Resources**

- Reports to the Director and leads the finance team
- Responsible for the administration of the company and ensuring compliance with statutory and regulatory requirements
- Manages the company's annual budget, business planning and management accounting
- Develops and maintains financial strategy, policies and procedures
- Oversees the preparation of the company's annual accounts
- Supports the Director in reporting to key public funders
- Manages Firstsite's commercial income generation activities
- Line manages Finance Officer and Visitor Engagement Officer.

### **Finance Officer**

- Reports to the Director of Finance & Resources and line manages the Finance Apprentice
- Carries out finance functions to trial balance level
- Maintains ledgers and oversees all financial transactions
- Runs monthly payroll
- Organises and delivers internal financial training where necessary
- Assists in preparation of the annual budget and accounts.

### **Finance Apprentice**

- Reports to the Finance Officer
- Processing prime entry financial information as required such as invoices, expense claims and company credit cards
- Maintaining and organising financial records and filing systems
- Administrative support to the finance team and PA including answering general correspondence and maintaining HR records.

### **Head of Programmes**

- Reports to the Director and line manages the Gallery Manager and Education Officer
- Manages the artistic programme within the curatorial policy approved by the Board
- Planning, research, and development of exhibitions and programmes
- Manages the artistic budget
- Overall responsibility for installation and care of work

- Responsible for commissioning arrangements for new work and liaising with artists and arts organisations
- Assists the Development Team with funding applications and donor liaison.

#### **Gallery Manager**

- Reports to the Head of Programmes
- Responsible for moving and handling of artworks
- Manages installation and de-installation of exhibitions
- Provides technical support for exhibitions and events
- Manages cataloguing of artworks
- Overall responsibility for building management including maintenance, repair and complying with health and safety regulations
- Responsible for suppliers, writing tender documents and all aspects of contracting
- Manages the buildings budget.

#### **Education Officer**

- Reports to the Head of Programmes
- Manages the learning and participation programme including research, planning and delivery
- Manages relationships with schools and other educational institutions
- Assists the Development Team with funding applications and donor liaison.

#### **Visitor Engagement Manager**

- Reports to Director of Finance & Resources, line manages two Duty Managers and leads the front of house team
- Responsible for the visitor experience at Firstsite including retail, catering, front of house, Visitor Engagement Volunteers.

#### **Duty Managers**

- Report to the Visitor Engagement Manager, line manages two Visitor Engagement Officers and a team of Visitor Engagement Volunteers
- Responsible for day-to-day running of the organisation including customer service, retail and catering
- Responsible for staffing including recruitment and induction of volunteers, scheduling rotas
- Handle customer complaints
- Analyse customer data and develops strategy for customer experience
- Manage the retail operations
- Opens and closes the building, responsible on a shift basis for health and safety and security on site.

#### **Visitor Engagement Officers**

- Report to the Duty Managers
- Customer facing role providing front of house service to all visitors, including answering all customer queries in person, telephone or via email
- Maintain the administration of customer service
- Manage customer sales
- Assist with training and mentoring of volunteers.

#### **Visitor Engagement Volunteers**

- Report to Duty Manager
- Offer advice and assistance to gallery visitors



- Provide marketing support by distributing emails, flyers and using social media sites.

#### **Head of Development and Communications**

- Reports to the Director and leads the Communications and Development teams
- Develops the strategy and policy for marketing, communications, fundraising and development
- Manages the communications budget and contributes to whole organisation financial planning
- Maintains relationships with press, funders and other key stakeholders.

#### **Marketing and Digital Officer**

- Reports to Head of Development and Communications
- Works with Front of House team on customer data analysis and maximises marketing impact based on trends
- Answers all press queries and arranges appropriate and timely communications on events and new initiatives
- Prepares press releases
- Carries out market research
- Owns the marketing and digital strategies
- Responsible for all marketing, including social media
- Monitors marketing budget
- Manages Firstsite's database, and the collection and use of data.

#### **Events Coordinator (3 days per week)**

- Reports to Head of Development and Communications
- Oversees planning and delivery of all gallery events
- Maintains relationships with venues, suppliers
- Recruits and train volunteers for specific events
- Monitors events budget
- Works closely with Venue Hire/Sales Executive and Marketing and Digital officer on the marketing of events.

#### **Venue Hire/Sales Executive (3 days per week)**

- Reports to Head of Development and Communications
- Drives venue hire sales through proactive marketing, communications with existing customers and dealing with enquiries
- Achieves Firstsite's sales targets for venue hires
- Liaises closely with the Events Coordinator to ensure the delivery of high quality events for customers.

#### **Development Officer (6 days per month)**

- Reports to Head of Development and Communications
- Writes trust and foundation applications
- Supports bids to statutory and corporate funders
- Manages membership and patrons schemes
- Researches and develops links to new and potential sponsors, donors and funders
- Maintains database of sponsors, donors and funders.

### **Staff Cost Per Financial Year**

	FTE	Unit salary (£)	Salary incl. on costs (£)
Director	1	70,000	78,400
Director of Finance and Resources	1	50,000	56,000
Executive Officer	1	25,000	28,000
Head of Programmes	1	32,000	35,840
Gallery Manager	1	25,000	28,000
Education Officer	1	25,000	28,000
Head of Development & Communications	1	40,000	44,800
Development Officer	1	25,200	25,200
Marketing and Digital Officer	1	20,000	22,400
Events Co-ordinator	0.6	12,000	13,440
Venue Hire / Sales Executive	0.6	12,000	13,440
Visitor Engagement Manager	1	25,000	28,000
Duty Manager	1	20,000	22,400
Duty Manager	1	20,000	22,400
Visitor Engagement Officer	1	16,000	17,920
Visitor Engagement Officer	1	16,000	17,920
Finance Officer	1	32,500	36,400
Finance Apprentice	1	4,930	5,522
Fundraising support for posts			
<b>Total</b>		<b>470,630</b>	<b>524,082</b>

#### **11.1 Front of House/Retail Staffing**

Firstsite will move to a voluntary invigilation model with Volunteer Gallery Assistants. This works very well in many arts organisations and heritage attractions. The advantages will be in improved links with the community, providing opportunities for personal development through volunteering and in reducing overhead costs.

## **12. Buildings and Maintenance**

Cyclical maintenance – both direct and via contracts – will be managed by the Facilities Manager. Routine cyclical maintenance is adequately budgeted in the revenue projections 2016-18. Capital renewal and development will require specific fundraising. c.£100k of capital works are currently required at Firstsite.

## 13. Sensitivity Analysis, Scenario Planning, Financial Projections

### 13.1 Sensitivity Analysis

Three sensitivity analyses have been undertaken on the income and expenditure modelled in this plan:

- Commercial income is lower than planned
- Costs are higher than planned – in the case where rigorous financial control is not in place
- Income from the Arts Council is lower than expected following the Comprehensive Spending Review in October/November 2015.

	<b>Apr-Mar Plan 2016-17</b>	<b>Apr-Mar Plan 2017-18</b>
ACE grant	814,512	814,512
Grant & Fundraising income	242,925	247,925
Commercial income		
Retail (net)	18,258	18,258
Limited editions	5,000	7,500
Collectors Group & Membership	5,583	6,142
Venue hire (net)	56,560	56,560
Queen Street / Creatives rental (net)	18,693	18,693
Catering (net) -	18,975 -	9,488
Auditorium (net)	7,075	7,075
Entrance fee charges	15,625	25,000
<b>Subtotal Commercial income</b>	<b>107,819</b>	<b>129,740</b>
Other income	4,125	4,125
<b>Total income (net)</b>	<b>1,169,381</b>	<b>1,196,302</b>
<b>Expenditure</b>		
Salaries	482,642	487,642
Exhibition & Public Programme	140,000	140,000
Education (net)	42,275	42,275
Marketing & Development	47,788	47,788
Events	5,553	5,553
Overheads	374,040	374,040
Depreciation	22,753	22,753
Contingency	16,114	16,114
Irrecoverable VAT	37,498	36,986
<b>Total expenditure</b>	<b>1,168,663</b>	<b>1,173,150</b>
<b>Surplus/deficit</b>	<b>718</b>	<b>23,152</b>
<b>Cover (Surplus + Contingency)</b>	<b>16,832</b>	<b>39,266</b>

<b>i) Commercial income</b>		<b>2016-17</b>		<b>2017-18</b>	
Negative variance of:		Cover		Cover	
10%		10,782	6,050	12,974	26,292
15%		16,173	659	19,461	19,805
20%		21,564	- 4,732	25,948	13,318
30%		32,346	- 15,513	38,922	344
40%		43,128	- 26,295	51,896	- 12,630
50%				64,870	- 25,604
60%				77,844	- 38,578

<b>ii) Expenditure</b>		<b>2016-17</b>		<b>2017-18</b>	
Negative variance of:		Cover		Cover	
1%		11,525	5,307	11,570	27,695
1.5%		17,288	- 456	17,356	21,910
2%		23,051	- 6,219	23,141	16,125
3%		34,576	- 17,744	34,711	4,555
3.5%		40,339	- 23,507	40,496	- 1,231
4%				46,281	- 7,016
5%				57,852	- 18,586

<b>iii) Cuts to ACE grant</b>		<b>2016-17</b>		<b>2017-18</b>	
Negative variance of		Cover		Cover	
5%		40,726	- 23,893	40,726	- 1,460
10%		81,451	- 64,619	81,451	- 42,186

The level of cover is the projected surplus each year plus the contingency allowed. This indicates that there are the following sensitivities in the model:

Commercial income:    2016-17: 15%                      2017-18: 30%

Expenditure:                2016-17: 1.5%                      2017-18: 3.5%

On commercial income, sensitivity in the range 15% - 30% indicates a medium to low level of risk as the risk is mitigated by the on-going grants which account for 87% - 89% of income.

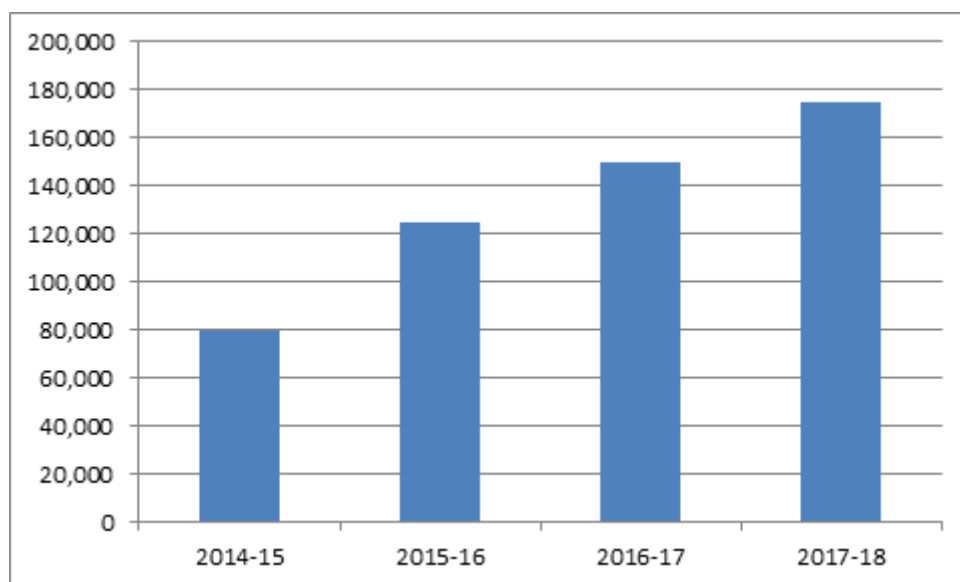
However, for expenditure, sensitivity in the range 1.5% - 3.5% indicates a moderate to high level of risk. Careful control of costs and regular monitoring of the financial position will be important to mitigate the risk of overspending.

The sensitivity to a cut in the Arts Council grant is very high in 2016-17 and a 5% cut arising from the Comprehensive Spending review in Autumn 2015 would lead to a deficit in year. However, by 2017-18, a larger projected surplus means that the position would almost be breakeven with a 5% cut but a 10% cut would also lead to an in-year deficit.

## 13.2 Scenario Planning

The assumptions made in the business plan are intended to be prudent in comparison to similar organisations, giving Firstsite time to become established as a venue in Colchester. Visitor numbers in 2015-16 are assumed to be 125,000, increasing to 175,000 by 2017-18. The table below indicates the steady rate in growth across four years. The main additional income assumed to be derived from these visitors is a £1 entrance fee charged to non-Colchester residents. It is estimated that by 2017-18, 15% of visitors will be paying this fee.

**Table: Projected Visitor Numbers 2014-18**



Two scenarios for 2016-17 have been modelled compared to an estimated visitor number of 150,000; the worst case where visitor numbers are 75,000 and a best case of 250,000 visitors. For these scenarios, the income assumed to be affected by the number of visitors is:

- Retail
- Collectors Group
- Catering
- Auditorium
- Entrance fee.

### ***Scenario 1: 75,000 visitors***

In this scenario, income is reduced by £42,000. However, there is the potential to hire out some of the space in the gallery on longer term lets. While feasible, this would not be ideal as the space is currently used for various internal and external activities.

Income from room hires	£10,000
------------------------	---------

Reduced expenditure of:

Reduction to 3 main exhibitions	£20,000
---------------------------------	---------

Contingency	£10,000
-------------	---------

Marketing & Development	£2,000
-------------------------	--------

<b>Total</b>	<b>£42,000</b>
--------------	----------------

Reductions to the exhibition programme, by one main exhibition per year, are required in this scenario to offset the reduction in income if a break-even position is to be maintained. The contingency has been reduced from £16,000 to £6,000.

### **Scenario 2: 250,000 visitors**

In this scenario, income is increased by £39,000.

The additional income can be allocated as follows:

Salaries	£20,000	(additional member of Gallery staff)
Increase reserves	£19,000	

In this scenario, footfall is significantly increased, leading to the need for an extra member of staff in the gallery. However, the balance of the additional income is allocated to increasing the reserves to improve future sustainability and to be available for future investment.

## **13.3 Income and Expenditure Projections, Inflation and VAT**

Income projections are based on prudent estimates, combining the latest forecast for 2015-16 for current income streams with benchmarked figures for new income which includes limited edition sales, expansion of the Collectors Group with enhanced membership and patrons offer, and entrance fee charges to non-Colchester residents.

The catering facility is projected to incur a net cost, as the footfall is unlikely to be sufficient to provide a commercial revenue stream. It is included as a means of attracting visitors to Firstsite and therefore increasing overall visitor numbers.

A contingency has been allowed each year but a key element of the expenditure projections is strong financial control on purchasing and a need for regular monthly budget monitoring to ensure that expenditure remains within budget. There is no allowance for self-publication and any expenditure associated with the learning programme is assumed to be funded by additional raised funds.

In the current climate of low inflation, there has been no allowance for inflation in the expenditure figures. The main area subject to inflationary pressure is utility costs and there is scope in this area to review and renegotiate contracts, which would result in savings that would offset any potential inflationary increases.

As a charity with non-business activity, Firstsite is unable to recover the full cost of VAT and currently has a recovery rate of 47%. The VAT position has been assumed to change due to the introduction of an entrance fee for non-Colchester residents. This would increase the amount of business activity as defined for VAT purposes and would therefore increase the amount of VAT that could be recovered. Based on a recent review for a similar contemporary gallery, the VAT recovery rate has been assumed to increase to 73% as a result of the entrance fee. An alternative option, to charge for one exhibition, would not be expected to result in the same level of VAT recovery as this would not increase the amount of business activity.

### **13.4 Cash flow**

A cash flow forecast is included in Appendix 4, which shows the operational cash flow for 2016-17 and 2017-18. The forecast assumes that the opening balance is zero with the deficit at 31 March 2016 funded by ACE. This initial funding and the up-front receipt of the quarterly ACE and annual ECC grants allows the Gallery to maintain a positive cash balance over the two years.

The cash flow model allows for the new income streams to be received later in the year after development work and excludes any restricted funds carried forward or received in year.

## 14. Risk Register

### Methodology

The register methodology adopted for this plan is the 'xy+y' model, which gives greater weighting to impact over likelihood.<sup>83</sup>

For example, an event with medium likelihood (3) but low impact (1) scores 4 ((3x1)+1), whereas an event with medium likelihood (3) and high impact (5) scores 20 ((3x5)+5).

*Minor risks:* Scores under 10 = green *Moderate risks:* Scores of 10 -19 = amber *Major risks:* Scores of 20 and above = red

Likelihood of occurrence	High	5	6	12	18	24	30
		4	5	10	15	20	25
		3	4	8	12	16	20
		2	3	6	9	12	15
	Low	1	2	4	6	8	10
			1	2	3	4	5
			Impact				
			Low				High

### 14.1. Risk Register

The risk register that follows adopts this 'xy+y' model and each risk is colour coded as above.

Risk Identified	Likelihood	Impact	Score	Mitigation / control	Action	Review
Visitor numbers						
Visitor numbers fall	1	4	8	Marketing strategy in place	Firstsite Director/ Head of Development & Communications	Monthly
				Activities and programme reviewed to ensure fit with visitor needs	Firstsite Director / Director of Finance & Resources	Quarterly
Major growth in visitor numbers	3	3	12	Regular review of visitor numbers to enable prompt response to increased staffing needs	Firstsite Director / Director of Finance & Resources	Monthly
				Close budget monitoring to allow additional investment	Firstsite Director / Director of Finance & Resources	Monthly



				in staffing if required		
<b>Visitor expectations</b>						
Visitor expectations not met	2	2	6	Planning for quality in all aspects of delivery of offer.	Firstsite Director	Ongoing
				Understanding and managing expectations through communications strategy	Firstsite Head of Programmes Head of Development & Communications	Ongoing
<b>Communications</b>						
Potential market not aware of Firstsite offer	3	3	12	Communication strategy across all channels to be implemented	Head of Development & Communications	Quarterly
Firstsite has low local profile	3	2	9	Communication strategy across all channels to be implemented	Head of Development & Communications	Quarterly
<b>Commercial income</b>						
Venue hire income target not met	4	2	12	Target based on current bookings, staff with relevant experience, regular review of pipeline	Head of Development & Communications	Quarterly
New income stream targets not met	4	2	12	Marketing strategy and senior management focus	Firstsite Head of programmes/ Head of Development & Communications	Quarterly
<b>Operations</b>						
Operational costs are greater than planned	4	4	20	Clear budgetary delegation and control. Regular review by senior management and Board	Firstsite Director / Director of Finance & Resources / Senior Managers	Monthly
				Well-informed budget and business planning process	Firstsite Director / Director of Finance & Resources	Annual
				Renegotiation of contracts	Firstsite Director / Director of Finance & Resources	Ongoing
Arts Council England funding cut as a result of the Comprehensive Spending Review, Autumn 2015	4	4	20	Advocacy	Board / Firstsite Director	Current
Failure to recruit skilled staff	1	3	4	Advocacy for Gallery; perception that Firstsite is a good employer. Targeted advertising	Firstsite Director	Ongoing

## 15. Appendices

## Appendix 1

### Area Profile

## Arts Council Area Profile

### Defined Area Overview Report

**Area:** Colchester  
**Base:** England

	Data Items		Data for area	Data as % for area	Index av=100
	<b>Population (2001 Census)</b>	<b>2001 Total Pop</b>	<b>155,747</b>	100.0	100
	Total Population		155,747	100.0	100
	Total Adults (15+)		126,794	81.4	100
	<b>Total Adults (15+)</b>	<b>2001 Adl 15+</b>	<b>126,794</b>	100.0	100
	Total Adult Females		64,566	50.9	98
	Total Adult Males		62,228	49.1	102
age	15 - 19		9,692	7.6	100
	20 - 24		11,165	8.8	119
	25 - 34		23,332	18.4	104
	35 - 44		22,289	17.6	95
	45 - 54		21,227	16.7	103
	55 - 64		16,104	12.7	98
	65 - 74		11,845	9.3	91
	75 +		11,140	8.8	95
	(15 - 24)		(20,857)	(16.4)	(110)
	(25 - 44)		(45,621)	(36.0)	(100)
	(45 - 64)		(37,331)	(29.4)	(101)
	(65 + )		(22,985)	(18.1)	(93)
	<b>Social Grade (2001 Census)</b>	<b>2001 Adl 16-64</b>	<b>98,047</b>	100.0	100
social grade	AB		27,518	28.1	110
	C1		29,900	30.5	102
	C2		18,546	18.9	104
	D		17,627	18.0	89
	E		4,456	4.5	74
	(ABC1)		(57,418)	(58.6)	(106)
	(C2DE)		(40,629)	(41.4)	(93)
	<b>Ethnic Group* (2001 Census)</b>	<b>2001 Total Pop</b>	<b>155,785</b>	100.0	100
*ethnic groups	White		149,875	96.2	106
	Mixed (White/Black Caribbean or African)		636	0.4	65
	Black or Black British		809	0.5	23
	Mixed White and Asian		614	0.4	105
	Asian or Asian British		1,789	1.1	25
	Other Mixed Group*		541	0.3	113
	Chinese		818	0.5	117
	Other Ethnic Group		703	0.5	104

economic activity	<b>Economic Activity (2001 Census)</b>	<b>2001 Adl 16-74</b>	<b>113,602</b>	100.0	100
	All economically active		78,158	68.8	103
	Economically inactive – Retired		14,261	12.6	93
	Economically inactive - All other		21,183	18.6	95
	Students		3,243	2.9	111
	<b>Disability/Illness (2001 Census)</b>	<b>2001 Adl 16-74</b>	<b>113,732</b>	100.0	100
	Unable to work due to Disability/Illness		4,864	4.3	81
	Disabled and Economically Active (Work FT or PT)		4,851	4.3	103
	<b>Occupation (2001 Census)</b>	<b>2001 Adl 16-74 in employment</b>	<b>75,111</b>	100.0	100
	Managers and senior officials		11,860	15.8	103
occupation	Professional occupations		8,078	10.8	96
	Associate professional & technical occupations		11,919	15.9	115
	Administrative and secretarial occupations		9,754	13.0	97
	Skilled trades occupations		8,593	11.4	99
	Personal service occupations		5,665	7.5	109
	Sales and customer service occupations		5,991	8.0	104
	Other employed		13,251	17.6	87
	<b>Higher Qualifications (2001 Census)</b>	<b>2001 Adl 16-74</b>	<b>113,770</b>	100.0	100
	Higher Educational/Vocational Qualification		21,465	18.9	95
quals.	<b>Total Households</b>	<b>2001 Total Hhs</b>	<b>63,683</b>	100.0	100
depends.	<b>Dependents (2001 Census)</b>	<b>2001 Total Hhs</b>	<b>63,757</b>	100.0	100
	Households with dependent children		18,783	29.5	100
cars	<b>Cars/Vans in Household (2001 Census)</b>	<b>2001 Total Hhs</b>	<b>63,686</b>	100.0	100
	Households without a car or van		13,432	21.1	79
	Households with one car or van		28,608	44.9	103
	Households with two or more Cars or vans		21,646	34.0	115
	(Households with at least one car or van)		(50,254)	(78.9)	(108)

Welsh language	<b>Welsh Speakers (2001 Census)</b>	<b>2001 Pop aged 3+</b>	<b>0</b>	<b>0.0</b>	<b>0</b>
	Understands spoken Welsh only		0	0.0	0
	Speaks but does not read or write Welsh		0	0.0	0
	Speaks and reads but does not write Welsh		0	0.0	0
	Speaks, reads and writes Welsh		0	0.0	0
	Combination of Welsh		0	0.0	0
	No knowledge of Welsh		0	0.0	0
arts/museum etc. attendees	<b>Attendees (TGI)</b>	<b>2012 Adl 15+</b>	<b>160,748</b>	<b>100.0</b>	<b>100</b>
	Plays		64,610	40.2	115
	Opera		12,824	8.0	88
	Ballet		20,654	12.8	114
	Contemporary Dance		13,884	8.6	107
	Classical Music		25,964	16.2	101
	Jazz		15,250	9.5	100
	Art Galleries/Art Exhibitions		47,786	29.7	104
	Any performance in a Theatre		85,008	52.9	110
	Any of the previous 8 Arts		99,854	62.1	107
	Cinema		117,198	72.9	105
	Pop/Rock		67,810	42.2	101
	Any of the previous 10 Arts		137,104	85.3	104
	Museum visit in last 12 months		47,848	29.8	93
	Museum visit in London in last 12 months		31,303	19.5	103
	Other museum visits in last 12 months		26,648	16.6	90
	Stately Home or Castle visit in last 12 months		38,739	24.1	97
	Archaeological site visit in last 12 months		14,315	8.9	113
	Any performance in a Theatre twice or more a year		29,741	18.5	111
	Plays twice or more a year		18,828	11.7	111
	Art Galleries/Art Exhibitions twice or more a year		14,347	8.9	87
	Any of the 8 arts twice or more a year		41,928	26.1	102

Source: Target Group Index, © BMRB Limited 2012

Source: 2001 Census Area Statistics © Crown Copyright 2001 All rights reserved

InSite © CACI Limited, 2013 All rights reserved

31-Oct-13

#### Introduction

Friary West, a firm of independent Business HR Consultants, was asked to support the new Chairman of Firstsite in assessing the current infrastructure of Firstsite, making recommendations in accordance with the Turnaround Business Plan objectives and, working with the Board of Firstsite, to implement the changes that may be agreed.

As part of their remit, Friary West carried out a Business Climate Survey with a representative number of Firstsite employees, a review of the organisation's Employment Contract, Handbook and other Policies and an HR Audit to gain an insight into the various practices and procedures in place throughout the employment lifecycle. In addition, the employees involved in the Climate Survey were invited to complete Belbin Assessments.

The Employment Contract, Handbook and other Policies review has been completed and submitted to the Turnaround team with recommendations. The HR Audit is currently in progress and the report will be ready for submission during week beginning 21 September.

The findings of the Climate Survey have been submitted to the Turnaround Team with recommendations. Additionally, an overview of the findings will be fed back to employees in the form of a Staff Presentation, and those members of staff who returned Belbin Assessments will also receive individual feedback on their scores.

#### Business Climate Survey Findings

The purpose of the Business Climate Survey was to ensure that the stakeholder group had an opportunity to put forward their views to the Turnaround Team.

Friary West carried out individual interviews with 21 members of staff during early September 2015. At the meeting, employees were asked to comment on the following topics:

*Adaptability – Ability, willingness and readiness to adapt to change*

*Work Quality - Balance of quantity and quality of work in individual job roles*

*Job Clarity - Clarity that individuals have regarding their own and others' job roles*

*Financial Rewards - Perception of pay being in line with the market and internally consistent*

*Non-Financial Rewards - Receiving informal feedback on performance; feeling recognised and valued*

*Organisation and Systems Clarity - The goals, structures, equipment, systems and processes being fit for purpose*

*Personal Performance Measures - Formal systems in place for individuals to measure own performance*

*Group Performance - People working together in work groups and across the organisation*

*Learning Climate - Focus on resolving and learning from mistakes*

*Leadership - Confidence in the leadership team to take the organisation forward*

**Climate Survey Findings Table**

	1 Adapt Ability	2 Work Quality	3 Job Clarity	4 Financial Rewards	5 Feed Back	6 Org & Sys Clarity	7 Perform Measures	8 Group Perform	9 Learning Climate	10 Leader - Ship
<b>Current Score</b>	138	101	102	77	120	88	62	111	132	136
<b>Target Score</b>	172	169	174	155	187	168	153	177	192	198
<b>Gap Score</b>	-34	-68	-72	-78	-67	-80	-91	-66	-60	-62
<b>Current Performance</b>	1	7	6	9	4	8	10	5	3	2
<b>Priority Rank</b>	10	5	4	3	6	2	1	7	9	8

The table above illustrates the quantitative results based on the various topics covered in the Climate Survey. A total score of 230 could have been awarded for each of the subject areas. The current performance shows the strongest areas are the ability to cope with change, the regard for leadership and there being a learning climate.

The lowest areas relate to formal performance measures being in place for the employees, the financial rewards being considered fair in line with the market, and the organisational goals and systems being fit for purpose. These are the top three areas that have been identified to address.

### **Summary of the Climate Survey in Priority Order:**

#### Priority 1 – Personal Performance Measures

The interviewers explored whether the employees considered that there were formal systems in place for them to measure their performance. The vast majority considered that no measures were in place and they randomly selected the opinion of the public, their peers and footfall to assess whether they were doing a good job. They are not clear about the purpose of their roles or how they fit into the objectives for Firstsite.

#### Priority 2 – Organisation and Systems Clarity

Employees were asked to comment on the overall strategy and whether the structure, systems and equipment were fit for purpose. They were aware that a new Business Plan was being considered for Firstsite and were supportive of this. In various ways, they commented that the organisation was not fit for purpose and identified systems, procedures and equipment that needed reviewing or replacing. (A separate list of systems and equipment that needs to be addressed has been submitted to management.)

### Priority 3 – Financial Rewards

This explored their perception of pay; both whether it was in line with the market and whether it was considered fair and consistent. They understood that pay in a charity within the Arts sector is somewhat lower than the market rate and generally, pay is not their main driver. They are generally not aware of other peoples' salaries but there is a view that people have taken on additional responsibilities for which they have not been financially rewarded. There are pockets of serious issues around pay for the Gallery Assistants and the use of zero hours contracts which need to be addressed.

### Priority 4 – Job Clarity

This explored the clarity that individuals have in terms of their own roles as well as job roles held by others. The job descriptions are widely considered to be out of date and with a lack of commentary on the key responsibilities. Individuals are generally deciding what they want to do, making their own decisions as to what is important.

Although they are working well together to ensure that the main requirements relating to visitors on site are being covered, this results in some areas working in silos, duplication of resources and disorganised priorities.

### Topic 5 – Work Quality

This topic explored whether individuals considered they had too much work and, therefore, were compromising on the quality of their standards. In general, people considered that they had enough individual time to do a good job but they are selecting the pieces of work that they either want to do or consider important to do in terms of deciding their job content. Nobody said that they were over-worked or needed additional headcount despite staff having left within the past year and there being a recruitment freeze.

### Topic 6 – Feedback (Non-Financial Rewards)

The interviewers explored whether staff felt valued and appreciated through informal management mechanisms for their contribution. Overall, most individuals felt that their contribution was valued and appreciated, especially valuing the opinion of Anthony Roberts. Some managers, typically, are better at this than others, but people generally felt valued, appreciated and thanked for their efforts.

### Topic 7 – Group Performance

This topic explored how well people work together within their departments and across the organisation. Generally, people considered that the functions work well together, especially within the Learning Team and the Events Team. This does not always apply across the organisation although there is a climate of support for anybody who has a critical requirement at any particular time.

### Topic 8 – Leadership

The staff were asked to identify and comment on who they considered formed the leadership team at Firstsite, to discuss the respect that they and others had with that team and to give recommendations on what the leadership team could do to improve their individual styles.



Anthony Roberts and the endeavours he has made to date are held in high regard, especially with the increase in footfall, the high profile within and involvement with the local community and the press.

Various other individuals were mentioned, particularly those heading up the different departments, some being positive and others reinforcing silos. The leadership, however, is generally considered to be positive and managing well during this period of crisis.

#### Topic 9 – Learning Climate

This topic explored the culture around how the organisation deals with problems and mistakes. Overall, the focus is on identifying the reason for a problem, learning from it and how to avoid a repetition. However, some employees commented that the underlying reasons for repetitive problems were not dealt with.

#### Topic 10 – Adaptiveness

This subject explored the ability, willingness and readiness of the individuals to embrace change. There is a wide perception that change is needed and all stated that they will embrace it. However, some commented on individuals that may superficially accept change because of their current ability to choose what they want to do but who may, in fact, work against it. They all recognise, however, that no change is not an option.

### **Conclusion**

There is no overall strategy. As a result, there is no clear management structure, no goals, objectives or processes resulting in a reactive culture with little evidence of forward planning or target setting against agreed priorities or budgets. Whilst efforts have been made to increase footfall and create events, there appears to be little or no evaluation of the effectiveness, or the commercial value, of these activities.

Where they exist, job descriptions are out of date. When people leave, the jobs are not replaced leaving gaps, with the result that staff jobs have 'sprawled' with many people doing what is needed, but with less sense of purpose making it difficult to manage and plan resources.

Although leadership scored well in the survey, there were mixed responses regarding the actual composition of the leadership team, illustrating the lack of clarity around the management structure. The Interim Chief Executive and the Head of Learning were almost unanimously viewed as the leaders, with other individuals being cited according to the role and department of the interviewee.

Communications overall have improved and the employees acknowledged that the organisation needs to be restructured to ensure that it is aligned to the Business Plan that they are aware is being written at this time. However, they were unaware of planned changes and timescales.

Despite the difficulties that Firstsite has experienced over the last two years, there was unanimous commitment to the organisation together with a strong willingness to support change for its future success.

**Heather Matheson/Mary Powell**  
**Friary West**  
**17 September 2015**

### Appendix 3

#### Trust & Foundation prospects

Foundation/Trust	Firstsite application	Year Applied	Project	Amount	Successful/ Unsuccessful
Ampersand Foundation (The)	No		Artistic programme		
Art Fund	No		Artistic programme		
Arts Council England: Strategic funds	No		Artistic programme		
Atkin Charitable Foundation	No		Artistic programme		
Austin & Hope Pilkington Trust (The)	No		Community/ Education		
Baring Foundation (The)			Community/ Education		
BBC Children in Need					
BFI - Programme Development Fund	Yes	2015	British Film Programming	£500	Successful
Big Lottery Fund			Community/ Education		
Burberry Foundation	No		Artistic programme		
Calouste Gulbenkian Foundation	Yes	2015	The Parliament of Things	£1,200	Unsuccessful
Contemporary Art Society			Artistic programme		
Creative Employment Programme	No		Skills		
D'Oyly Carte Charitable Trust (The)			Artistic programme		
Dedalus Foundation	No		Artistic programme		
Diversity Arts Forum	No		Artistic programme		
Education Endowment Fund			Education		

Elephant Trust			Artistic programme		
Elizabeth Firestone Graham Foundation	No		Artistic programme		
Eranda Foundation			Community/ Education		
Ernest Cook Trust (The)			Community/ Education		
Esmée Fairbairn Foundation	No	2014	Visual Arts Learning East (VALE)	£85,000	Successful
European Culture Fund	No		Artistic programme		
Finnis Scott Foundation	No		Artistic programme		
Fiorucci Trust	No		Artistic programme		
Fluxus	No		Artistic programme		
Foyle Foundation			Artistic programme		
Garfield Weston Foundation	Yes	2015	Schools in Partnership	?	Approached, application on hold
Girdlers' Company Charitable Trust	No		Community/ Education		
Goldsmiths' Company Charity (The)			Community/ Education		
Graham Foundation	No		Artistic programme		
Grocers' Charity	No		Community/ Education		
Headley Trust (The)			Community/ Education		
Henry Moore Foundation (The)			Artistic programme		
Heritage Lottery Fund	No		Community/ Education		
Higher Education Funding Council for England	No		Artistic programme		
Hiscox Foundation (The)			Artistic programme		
Hope Scott Trust	Yes	2014	Bruce McLean	£2,000	Unsuccessful
Idlewild Trust	No		Artistic programme		

Ironmongers Company (The)			Community/ Education		
Jerwood Charitable Foundation	No		Artistic programme		
Leathersellers Charity	No		Community/ Education		
Lloyds TSB Foundation			Artistic programme		
Mercers' Company (The)			Community/ Education		
National Association of Decorative & Fine Arts Societies (NADFAS) (The)			Artistic programme		
Paul Hamlyn Foundation	yes	2011	Experimental Communities	£46,000	Successful
Paul Hamlyn Foundation	Yes	2015	Circuit	£400,000	Successful
Paul Mellon Centre for Studies in British Art (The)	No		Artistic programme		
Prince's Foundation for Children and the Arts			Education		
Rayne Foundation (The)	No		Artistic programme		
Santander Foundation			Community/ Education		
Sfumato Foundation			Artistic programme		
Sir Siegmund Warburg's Voluntary Settlement	No		Artistic programme		
Stanley Picker Trust	No		Artistic programme		
Stanley Thomas Johnson Foundation			Artistic programme		
Stavros Niarchos Foundation	No		Artistic programme		
Swarovski Foundation (The)			Artistic programme		
V-A-C Foundation (The)			Artistic programme		
Wellcome Trust	No		Artistic programme		
Wingate Scholarships (The)			Artistic programme		

## Appendix 4

### Cash Flow Forecast

2016/17	Apr-16	May-16	Jun-16	Jul-16	Aug-16	Sep-16	Oct-16	Nov-16	Dec-16	Jan-17	Feb-17	Mar-17	Total
<b>Income</b>													
Grant - ACE	203,628			203,628			203,628			203,628			814,512
Grant - CBC			31,981			31,981			31,981			31,981	127,925
Grant - ECC	100,000												100,000
Exhibitions Fundraising (T&Fs, Corporate, Individual)				1,667	1,667	1,667	1,667	1,667	1,667	1,667	1,667	1,667	15,000
Commercial income													
Retail (net)	761	761	761	761	761	761	761	3,804	3,804	3,804	761	761	18,258
Limited editions								1,000	1,000	1,000	1,000	1,000	5,000
Collectors Group & Membership	465	465	465	465	465	465	465	465	465	465	465	465	5,583
Venue hire (net)	4,713	4,713	4,713	4,713	4,713	4,713	4,713	4,713	4,713	4,713	4,713	4,713	56,560
Queen Street / Creatives rental (net)	1,558	1,558	1,558	1,558	1,558	1,558	1,558	1,558	1,558	1,558	1,558	1,558	18,693
Catering (net)	- 1,581	- 1,581	- 1,581	- 1,581	- 1,581	- 1,581	- 1,581	- 1,581	- 1,581	- 1,581	- 1,581	- 1,581	18,975
Auditorium (net)	590	590	590	590	590	590	590	590	590	590	590	590	7,075
Entrance fee charges	1,302	1,302	1,302	1,302	1,302	1,302	1,302	1,302	1,302	1,302	1,302	1,302	15,625
Other income	344	344	344	344	344	344	344	344	344	344	344	344	4,125
<b>Total income (net)</b>	<b>311,779</b>	<b>8,151</b>	<b>40,132</b>	<b>213,446</b>	<b>9,818</b>	<b>41,799</b>	<b>213,446</b>	<b>13,861</b>	<b>45,842</b>	<b>217,489</b>	<b>10,818</b>	<b>42,799</b>	<b>1,169,381</b>
<b>Expenditure</b>													
Salaries	40,220	40,220	40,220	40,220	40,220	40,220	40,220	40,220	40,220	40,220	40,220	40,220	482,642
Exhibition & Public Programme	11,667	11,667	11,667	11,667	11,667	11,667	11,667	11,667	11,667	11,667	11,667	11,667	140,000
Learning (net)	3,523	3,523	3,523	3,523	3,523	3,523	3,523	3,523	3,523	3,523	3,523	3,523	42,275
Marketing & Development	3,982	3,982	3,982	3,982	3,982	3,982	3,982	3,982	3,982	3,982	3,982	3,982	47,788
Events	463	463	463	463	463	463	463	463	463	463	463	463	5,553
Overheads	31,170	31,170	31,170	31,170	31,170	31,170	31,170	31,170	31,170	31,170	31,170	31,170	374,040
Contingency	1,343	1,343	1,343	1,343	1,343	1,343	1,343	1,343	1,343	1,343	1,343	1,343	16,114
Irrecoverable VAT	3,125	3,125	3,125	3,125	3,125	3,125	3,125	3,125	3,125	3,125	3,125	3,125	37,498
<b>Total expenditure</b>	<b>95,493</b>	<b>95,493</b>	<b>95,493</b>	<b>95,493</b>	<b>95,493</b>	<b>95,493</b>	<b>95,493</b>	<b>95,493</b>	<b>95,493</b>	<b>95,493</b>	<b>95,493</b>	<b>95,493</b>	<b>1,145,910</b>
<b>Surplus/deficit</b>	<b>216,287</b>	<b>- 87,341</b>	<b>- 55,360</b>	<b>117,953</b>	<b>- 85,675</b>	<b>- 53,693</b>	<b>117,953</b>	<b>- 81,632</b>	<b>- 49,650</b>	<b>121,996</b>	<b>- 84,675</b>	<b>- 52,693</b>	<b>23,471</b>
<b>Opening cash balance</b>	<b>-</b>	<b>216,287</b>	<b>128,945</b>	<b>73,585</b>	<b>191,539</b>	<b>105,864</b>	<b>52,171</b>	<b>170,124</b>	<b>88,493</b>	<b>38,842</b>	<b>160,839</b>	<b>76,164</b>	
<b>Closing cash balance</b>	<b>216,287</b>	<b>128,945</b>	<b>73,585</b>	<b>191,539</b>	<b>105,864</b>	<b>52,171</b>	<b>170,124</b>	<b>88,493</b>	<b>38,842</b>	<b>160,839</b>	<b>76,164</b>	<b>23,471</b>	

<b>2017/18</b>	<b>Apr-17</b>	<b>May-17</b>	<b>Jun-17</b>	<b>Jul-17</b>	<b>Aug-17</b>	<b>Sep-17</b>	<b>Oct-17</b>	<b>Nov-17</b>	<b>Dec-17</b>	<b>Jan-18</b>	<b>Feb-18</b>	<b>Mar-18</b>	<b>Total</b>
<b>Income</b>													
Grant - ACE	203,628			203,628			203,628			203,628			<b>814,512</b>
Grant - CBC			31,981			31,981			31,981			31,981	<b>127,925</b>
Grant - ECC	100,000												<b>100,000</b>
Exhibitions Fundraising (T&Fs, Corporate, Individual)				2,222	2,222	2,222	2,222	2,222	2,222	2,222	2,222	2,222	<b>20,000</b>
Commercial income													
Retail (net)	761	761	761	761	761	761	761	3,804	3,804	3,804	761	761	<b>18,258</b>
Limited editions								1,500	1,500	1,500	1,500	1,500	<b>7,500</b>
Collectors Group & Membership	512	512	512	512	512	512	512	512	512	512	512	512	<b>6,142</b>
Venue hire (net)	4,713	4,713	4,713	4,713	4,713	4,713	4,713	4,713	4,713	4,713	4,713	4,713	<b>56,560</b>
Queen Street / Creatives rental (net)	1,558	1,558	1,558	1,558	1,558	1,558	1,558	1,558	1,558	1,558	1,558	1,558	<b>18,693</b>
Catering (net)	- 791	- 791	- 791	- 791	- 791	- 791	- 791	- 791	- 791	- 791	- 791	- 791	<b>9,488</b>
Auditorium (net)	590	590	590	590	590	590	590	590	590	590	590	590	<b>7,075</b>
Entrance fee charges	2,083	2,083	2,083	2,083	2,083	2,083	2,083	2,083	2,083	2,083	2,083	2,083	<b>25,000</b>
Other income	344	344	344	344	344	344	344	344	344	344	344	344	<b>4,125</b>
<b>Total income (net)</b>	<b>313,398</b>	<b>9,770</b>	<b>41,751</b>	<b>215,620</b>	<b>11,992</b>	<b>43,973</b>	<b>215,620</b>	<b>16,535</b>	<b>48,516</b>	<b>220,163</b>	<b>13,492</b>	<b>45,473</b>	<b>1,196,302</b>
<b>Expenditure</b>													
Salaries	40,637	40,637	40,637	40,637	40,637	40,637	40,637	40,637	40,637	40,637	40,637	40,637	<b>487,642</b>
Exhibition & Public Programme	11,667	11,667	11,667	11,667	11,667	11,667	11,667	11,667	11,667	11,667	11,667	11,667	<b>140,000</b>
Education (net)	3,523	3,523	3,523	3,523	3,523	3,523	3,523	3,523	3,523	3,523	3,523	3,523	<b>42,275</b>
Marketing & Development	3,982	3,982	3,982	3,982	3,982	3,982	3,982	3,982	3,982	3,982	3,982	3,982	<b>47,788</b>
Events	463	463	463	463	463	463	463	463	463	463	463	463	<b>5,553</b>
Overheads	31,170	31,170	31,170	31,170	31,170	31,170	31,170	31,170	31,170	31,170	31,170	31,170	<b>374,040</b>
Contingency	1,343	1,343	1,343	1,343	1,343	1,343	1,343	1,343	1,343	1,343	1,343	1,343	<b>16,114</b>
Irrecoverable VAT	3,082	3,082	3,082	3,082	3,082	3,082	3,082	3,082	3,082	3,082	3,082	3,082	<b>36,986</b>
<b>Total expenditure</b>	<b>95,866</b>	<b>95,866</b>	<b>95,866</b>	<b>95,866</b>	<b>95,866</b>	<b>95,866</b>	<b>95,866</b>	<b>95,866</b>	<b>95,866</b>	<b>95,866</b>	<b>95,866</b>	<b>95,866</b>	<b>1,150,398</b>
<b>Surplus/deficit</b>	<b>217,531</b>	<b>- 86,097</b>	<b>- 54,116</b>	<b>119,753</b>	<b>- 83,875</b>	<b>- 51,893</b>	<b>119,753</b>	<b>- 79,332</b>	<b>- 47,350</b>	<b>124,296</b>	<b>- 82,375</b>	<b>- 50,393</b>	<b>45,904</b>
<b>Opening cash balance</b>	<b>23,471</b>	<b>241,002</b>	<b>154,905</b>	<b>100,789</b>	<b>220,543</b>	<b>136,668</b>	<b>84,775</b>	<b>204,528</b>	<b>125,197</b>	<b>77,846</b>	<b>202,143</b>	<b>119,768</b>	
<b>Closing cash balance</b>	<b>241,002</b>	<b>154,905</b>	<b>100,789</b>	<b>220,543</b>	<b>136,668</b>	<b>84,775</b>	<b>204,528</b>	<b>125,197</b>	<b>77,846</b>	<b>202,143</b>	<b>119,768</b>	<b>69,375</b>	

## Firstsite

### Summary income and expenditure account

	Apr-Mar Forecast 2015-16	Apr-Mar Plan 2016-17	Apr-Mar Plan 2017-18	3 year Total
<b>Income</b>				
Grant - ACE	814,512	814,512	814,512	2,443,536
Grant - CBC	127,925	127,925	127,925	383,775
Grant - ECC	100,000	100,000	100,000	300,000
Exhibitions Fundraising (T&Fs, Corporate, Individual)	0	15,000	20,000	35,000
<b>Subtotal grants</b>	<b>1,042,437</b>	<b>1,057,437</b>	<b>1,062,437</b>	<b>3,162,311</b>
Commercial income				
Retail (net)	18,258	18,258	18,258	54,775
Limited editions		5,000	7,500	12,500
Collectors Group & Membership	3,667	5,583	6,142	15,392
Venue hire (net)	(23,648)	56,560	56,560	89,472
Queen Street / Creatives rental (net)	18,693	18,693	18,693	56,078
Catering (net)	(45,208)	(18,975)	(9,488)	(73,671)
Auditorium (net)	12,909	7,075	7,075	27,059
Entrance fee charges		15,625	25,000	40,625
<b>Subtotal Commercial income</b>	<b>(15,329)</b>	<b>107,819</b>	<b>129,740</b>	<b>222,230</b>
Other income	4,125	4,125	4,125	12,375
<b>Total income (net)</b>	<b>1,031,233</b>	<b>1,169,381</b>	<b>1,196,302</b>	<b>3,396,916</b>
<b>Expenditure</b>				
Salaries	494,383	482,642	487,642	1,464,667
Exhibition & Public Programme	152,121	140,000	140,000	432,121
Education (net)	171,178	42,275	42,275	255,727
Marketing & Development	47,788	47,788	47,788	143,364
Events	5,553	5,553	5,553	16,659
Overheads	399,040	374,040	374,040	1,147,121
Depreciation	22,753	22,753	22,753	68,258
Turnaround costs	236,718	0	0	236,718
Contingency	30,000	16,114	16,114	62,228
Irrecoverable VAT	103,709	37,498	36,986	178,193
<b>Total expenditure</b>	<b>1,663,242</b>	<b>1,168,663</b>	<b>1,173,150</b>	<b>4,005,055</b>
<b>Surplus/deficit</b>	<b>(632,009)</b>	<b>718</b>	<b>23,152</b>	<b>(608,139)</b>
<b>Transition funding</b>	<b>411,710</b>			<b>411,710</b>
<b>Net surplus / (deficit)</b>	<b>(220,299)</b>	<b>718</b>	<b>23,152</b>	<b>(196,429)</b>
<b>Restricted expenditure</b>	<b>(82,956)</b>			
<b>Net surplus / (deficit)</b>	<b>(137,343)</b>	<b>718</b>	<b>23,152</b>	<b>(113,473)</b>

## Appendix 5

### Equality, Diversity and Inclusion Policy

*‘Diversity is crucial to the arts because it sustains, refreshes, replenishes and releases the true potential of England’s artistic talent, regardless of people’s background.’*

#### CONTENTS

#### Equality Diversity and Inclusion Policy

1.0 Introduction.....	3
1.1. EDI Vision.....	3
1.2. EDI Commitment.....	3
1.3. Aim.....	3
1.4. Purpose.....	4
1.5 Equality Act 2010.....	4
1.6. Policy Areas.....	5
1.6.1. Discrimination.....	5
1.6.2. Recruitment.....	5
1.6.3. Harassment and victimisation.....	5
1.6.4. Training and development.....	5
1.6.5. Monitoring.....	6
1.7. Responsibility.....	6

#### Section One

#### Equality, Diversity and Inclusion (EDI) Policy:

##### 1.0 Introduction

Firstsite’s mission is *‘To provide encounters and new conversations between art, artists and people through the delivery of a programme of high quality, international, contemporary visual art’*.

We add value through education activities and public programmes to engage diverse audiences and local communities. Our exhibitions aim to present great art that is internationally significant.

Our vision is to create a thriving contemporary art gallery with an international reputation for presenting great contemporary art. We want Firstsite to be a dynamic and vibrant cultural organisation.

##### 1.1 EDI Vision.

To ensure we provide a wide range of diverse encounters and new conversations we intend to do things differently by *‘Establishing equality, consciously managing diversity, and promoting inclusivity at the heart of everything we do’*.

We will be progressive, and intend to break away from the norm and place the creative case for diversity as a fundamental principle that drives how we plan and operate.



## **1.2. EDI Commitment**

We are committed to becoming relevant to the changing demography of contemporary Britain and will work towards providing everyone with opportunities to experience and participate in great art. We acknowledge that only by bringing this commitment alive through a framework for action will we be able to deliver successfully against our mission.

## **1.3. Aim**

In line with this commitment, this policy sets out how we will proactively work towards eliminating all unlawful and unfair discrimination, and place value on the differences that a diverse workforce, artistic programme and supply chain can bring to Firstsite. Additionally, in providing goods, services and facilities, we are also committed to eradicating unlawful discrimination of our clients and audiences.

## **1.4. Purpose**

The purpose of our policy and strategies is to ensure equality, fairness and respect for all partners, employees, prospective employees, artists, audiences and communities. This includes suppliers and contractors. The foundations to achieving this will be to ensure we fulfil our legal obligations as set out under the Equality Act 2010.

## **1.5. Equality Act 2010**

Section 149 of the Equality Act 2010 (Public Sector Equality Duty) places a general duty on organisations carrying out public functions, or are largely publicly funded, to have due regard for the need to:

- Eliminate discrimination, harassment and victimisation
- Advance equality of opportunity between different groups
- Foster good relation between different groups.

The general duty is supported by a number of specific duties. The Equality Act also reminds us that there can be no fair society if some groups and communities remain disadvantaged because of these legally protected characteristics:

- Age, sex, race/ethnicity and disability
- Gender reassignment
- Marriage and civil partnership
- Pregnancy and maternity
- Religion and belief.

The Equality Duty requires us to take a pro-active approach to embedding equality into everything we do. We have a responsibility to ensure our suppliers take the same positive approach to EDI as we do.

The Equality Duty also encourages us to understand how different people will be affected by what we do and how we do it. It is our intention to undertake equality impact analysis on our key policies and plans to identify any potential negative impacts on the protected characteristic groups.

Additionally, we will be mindful of flexible working patterns, responsibility for dependents, socio-economic groups, individuals from travelling communities or any other relevant factors.

## **1.6. Policy Areas**

### **1.6.1. Discrimination**

We oppose all forms of unlawful discrimination, including direct discrimination, discrimination by association, perception discrimination and indirect discrimination.

We will ensure all employees are fully aware of their legal responsibilities and acceptable behaviour at work. This includes discrimination in relation to pay and benefits, terms and conditions of employment, dealing with grievances and discipline, dismissal, redundancy, leave for parents, requests for flexible working and selection for employment, promotion, training or other developmental opportunities.

### **1.6.2. Recruitment**

We will update our EDI policy to take account of changes in the law, and undertake a comprehensive review of employment practices and procedures to ensure fairness, being mindful of how and where we advertise vacancies, review applications, shortlist candidates and conduct interviews. Details of Firstsite's Recruitment Policy can be found at xxx.

### **1.6.3. Harassment and victimisation**

We will strive to create a working environment free of bullying, harassment, victimisation and unlawful discrimination, promoting dignity and respect for all, and where individual differences and the contributions of all staff are recognised and valued.

This commitment includes training managers and all other employees about their rights and responsibilities under the EDI policy. Responsibilities include staff conducting themselves to help the organisation provide equal opportunities in employment and prevent bullying, harassment, harassment by a third party, victimisation and unlawful discrimination.

All staff should understand that they (as well as their employer) can be held liable for acts of bullying, harassment, victimisation and unlawful discrimination in the course of their employment against fellow employees, customers, suppliers and the public.

Such acts will be dealt with as misconduct under the organisation's grievance and/or disciplinary procedures, and appropriate action will be taken. Particularly serious complaints could amount to gross misconduct and lead to dismissal without notice.

Furthermore, sexual harassment may amount to both an employment rights matter and a criminal matter, such as in sexual assault allegations. In addition, harassment under the Protection from Harassment Act 1997 – which is not limited to circumstances where harassment relates to a protected characteristic – is a criminal offence.

#### **1.6.4. Training and development**

We will ensure opportunities for training, development and progress are available to all staff, who will be helped and encouraged to develop their full potential, so their talents and resources can be fully utilised to maximise the efficiency of the organisation. Apart from any necessary and limited exemptions allowed under the Equality Act, decisions in relation to staff training and development will be based on merit.

#### **1.6.5. Monitoring**

We will monitor the make-up of our workforce regarding information such as race, sex, disability, age, sexual orientation, religion or belief. We will also issue monitoring forms along with applications we receive for employment opportunities, the learning programme, the artistic programme and the artists' support programme.

Additionally, we will gather equality monitoring information on employees

- Who have been disciplined and dismissed
- Who are taking training and development opportunities
- Who have been promoted
- Who leave our employment.

Monitoring will also include assessing how the equality policy is working in practice, and we will establish EDI objectives and performance indicators as part of our Equality and Diversity strategy and delivery plan, reviewing them quarterly and implementing actions to address any issues that arise.

#### **1.7. Responsibility**

A Trustee will be nominated as the Board Champion for EDI, and the Director has overall responsibility for the application of the policy.

All employees of Firstsite must take individual responsibility to ensure they comply with this policy statement and fully support and promote the principles of equality, diversity and inclusion.

Any breach or alleged breach of the policy will be taken seriously, investigated fully and may result in action under one or more of the organisation's harassment, disciplinary or grievance procedures. In serious cases such behaviour may constitute gross misconduct and may result in dismissal.

Use of the organisation's grievance and/or disciplinary procedures does not affect an employee's right to make a claim to an employment tribunal within three months of the alleged discrimination.

## Appendix 6

### Firstsite Art Gallery Equality, Diversity and Inclusion Strategy

*‘Diversity is crucial to the arts because it sustains, refreshes, replenishes and releases the true potential of England’s artistic talent, regardless of people’s background.’*

### Equality Diversity and Inclusion Strategy Contents

1.0. Purpose of this strategy.....	3
2.1. Audience.....	3
2.2. EDI Vision.....	3
3.0. Local Context.....	4
4.0. Wider context .....	4
5.0 Approach .....	6
6.0. Mainstreaming.....	7
7.0. Objectives.....	7
8.0. Community Engagement.....	8
9.0. Links to other strategies .....	9
9.1. Arts Council England.....	9
9.2 Colchester Borough Council.....	9
9.3. Creative Colchester Strategy.....	9
9.4 Essex County Council (ECC).....	10
10. Accountability.....	11
11. Partnership Working.....	11
12. EDI Outcomes.....	11
13. Conclusion.....	12

## Equality, Diversity & Inclusion Strategy

### 1.0. Purpose of this strategy

The purpose of Firstsite's Equality, Diversity and Inclusion Strategy (EDI) is to enable the implementation of our policy and vision. It will set out:

- EDI's aims and objectives which will deliver against our strategic priorities and business goals
- Key tasks and activities that will enable us to deliver our EDI objectives
- Measures and critical success factors
- An action plan to report and monitor progress against and help us achieve our objectives.

These components will support Firstsite in its core values of professionalism, engagement and quality. It will ensure that EDI is part of our artistic DNA.

It describes what we will do to advance equality within our workplace and sets out how we will promote equality, tackle discrimination and foster good relations between different communities and groups.

### 2.0. Audience

This strategy is aimed at our board, our strategic partners, our staff, our audiences and our local communities, so we can demonstrate what we will do.

### 2.2. EDI Vision

*'To establish equality, consciously manage diversity and promote inclusivity at the heart of everything we do.'*

We are committed to ensure we are relevant to contemporary Britain and that we will work towards providing everyone with opportunities to experience and participate in great art. We acknowledge that only in bringing this commitment alive through a framework for action, will we be able to successfully deliver against our mission.

### 3.0 Local Context

Population profiling of Colchester by CACI in 2013 highlights the following:

- The population of Colchester is 155,747 (126,794 are of a working age)
- In general, the age distribution of those in the town is on par with the rest of England, although there is a higher proportion of 20-24 year olds and an under-representation of those 65+ years
- Social grade leans towards more ABC1
- 93% of adults in Colchester are White. Within the rest of the population, compared to the rest of England there is a high proportion of people with a Chinese ethnic background and people with a mixed heritage. The population of Black/Black British and Asian/Asian British is significantly below the England average
- 60.8% of the local working age population is economically active, which is slightly higher than the average for England. There is also a relatively high proportion of students
- A high proportion of households who own at least one car or van (78%).

#### **4.0. Wider context**

- Across Essex, the older population (65+) is expected to grow from 28% by 2033, with a 5% reduction in the working age group. This will require us and our partners to think radically about how we support and care for an aging population
- Analysis shows that there is also an association between physical disabilities and age. It is estimated that of the people in Essex with a physical disability, 60% are aged 65+. With the number of people of retirement age set to rise substantially in the coming years, so will the number of people with physical disabilities
- By contrast, Essex has just over 328,000 children and young people aged 0-19, representing 23% of the total population. The district of Harlow also has the largest proportion of children under 16 years (21%)
- There are around 207,000 school-aged children in Essex. This equates to 14.7% of the population of Essex. Of these, just over 20,000 (9.6%) are from Black and Minority Ethnic (BME) backgrounds. This compares with 5.7% BME population in Essex
- We have seen a rapid shift in the diversity make-up of the school population. There are now over 170 different languages spoken in schools in Essex
- We are aware of the differences in Essex in educational achievement at GCSE level linked to ethnicity. For example, we know that Indian, Chinese, Bangladeshi and Mixed White Asian pupils do well across Essex. However, there remains a challenge for schools and their partners to improve overall progress for White British pupils, Irish Travellers, Gypsy Roma, Mixed Black Caribbean and Black Caribbean pupils
- Tendring has the largest proportion of young people Not in Education, Employment or Training (NEETs) (8.6%) and Uttlesford the lowest (2.9%). This compares to 4.9% across Essex and 5.3% across England
- We know that Children who are NEET have lower future earning potential and this is a proxy indicator of further deprivation. This has potential implications for child poverty and other poor outcomes. Overall, there are more males than females that form the total number of NEETs in Essex. Areas with low educational attainment tend to have more young people who are NEET, as well as higher levels of teenage pregnancies
- Although Essex is a relatively healthy place to live and grow up, and has fewer children living in poverty than the national average (15.4% in Essex compared to 18.6% nationally), there are pockets of deprivation across the county. Although fewer children live in poverty in Essex, there are still in excess of 46,000 children living in poverty in our county
- Our definition of child poverty is based on the Government National Child Poverty Strategy 2014-2017, which is a child living in a family with an income below 60% of the median national income. The median national income is £21,905.

#### **5.0. Approach**

As a partially publicly funded arts organisation, our approach to EDI is underpinned by a legal duty on behalf of communities, diverse audiences, our service users and

our staff. To address this, our approach will do the following:

- Focus on outcomes as well as processes
- Focus on prevention and addressing underlying causes rather than symptoms
- Focus on gathering evidence, data and consulting with audiences and communities.

Beyond our legal duties we will champion the moral, business and 'Creative Case' for diversity. This case is articulated by the idea that 'Diversity is crucial to the arts because it sustains, refreshes, replenishes and releases the true potential of England's artistic talent, regardless of people's background'.

We recognise that marginalised art that has been sidelined through structural barriers and exclusive approaches. We will work towards bringing this to the centre of our programming and valued accordingly. To reflect Arts Council England's articulation of the 'Creative Case', our approach will encompass the following:

- A continued drive for equality to remove barriers in the arts world, releasing and realising potential and helping to transform the arts so that they truly reflect the reality of 21<sup>st</sup> century England
- Striving towards recognising diverse artists, both historically and theoretically, at the centre of British art – whether that is the performing arts, the visual arts, combined arts, music, literature or film
- Focusing on EDI not as an optional extra but part of the fabric of our discussions and decisions about how we encourage a dynamic and relevant artistic culture.

## **6.0. Mainstreaming**

To achieve our vision we aim to:

- Ensure culturally diverse communities and audiences are aware of and have the opportunity to experience and participate in great art
- Consult with culturally diverse communities and ensure that equality monitoring data is captured as part of this process
- Ensure all audience data gathered, and the CRM systems holding it, cater for equality monitoring categories, and this data can be anonymised and used for statistical purposes
- Ensure we are accessible and inclusive from a physical and a cognitive perspective, through the use of digital media and technologies
- Articulate new messaging relating to the Firstsite brand and its value proposition, emphasising the 'Inclusive' nature of Firstsite and the spirit of 'Arts for All'.

## **7.0. Objectives**

To establish equality, effectively manage diversity and promote an inclusive culture in everything we do, we will define objectives that deliver against our aims and are aligned to our strategic priorities in our Business Plan (2016-2018) to be delivered across the short, mid and long term. These objectives are:

**Objective 1:** Increase the knowledge and skills levels of our workforce, so they can

actively promote equality and eliminate discrimination, harassment and victimisation.

**Objective 2:** Undertake an Equality Impact Analysis on our Business Plan.

**Objective 3:** Increase disclosure of EDI monitoring information from audiences.

**Objective 4:** Increase the response rate, within our consultations, by people drawn from culturally diverse communities and equality groups.

**Objective 5:** Increase the number of gallery visitors from culturally diverse communities and equality groups.

**Objective 6:** Increase the number of artists from culturally diverse backgrounds and equality groups, who are:

- a) Exhibiting,
- b) Participating in professional development activities
- c) Delivering schools programmes in areas where there is a concentration of diverse communities, and in schools who have a dedicated focus on children with special needs.

**Objective 7:** Use the arts to foster good relations between different groups and communities.

**Objective 8:** Achieve W3C web accessibility compliance and talking technology on the website for the Firstsite website.

**Objective 9:** Increase sign-up to our email list by people from culturally diverse communities and equality groups (ensuring we have the capability to capture this information at the point of registration).

## **8.0 Community Engagement**

We want to continually improve the relationship we have with groups and communities across Colchester, Essex and the East of England so that they can help shape our programmes and engage with the production and experience of art.

This can be achieved through effective and meaningful engagement where people feel listened to on a range of issues. We will creatively bring together our local communities through a number of user groups activities which will be made up of local residents and partner organisations.

## **9.0. Links to other strategies**

**9.1 Arts Council England (ACE)** champions, develops and invests in artistic and cultural experiences that enrich people's lives. ACE supports a range of activities across the arts, museums and libraries - from theatre to digital art, reading to dance, music to literature, and crafts to collections.

This three-year EDI plan continues to support and contribute to ACE's goals and priorities, with particular emphasis on:

- Achieving Great Art and Culture for Everyone, Arts Council England ten-year framework for the arts, 2010-2020 (revised 2013)
- ACE Corporate Plan, 2015-18
- Creative Case for Diversity (2015-18).

## **9.2 Colchester Borough Council**

Colchester Borough Council (CBC) is a key stakeholder, and are funders of Firstsite and its work.

The overall equality objective is to 'Ensure Colchester is a welcoming and safe place



for residents, visitors and businesses, with a friendly feel that embraces tolerance and diversity.' (Colchester Borough Council's Strategy Plan 2015-18.)

The outcome it seeks to achieve through this objective is to play a part in making Colchester 'welcoming', a place where people can grow and be proud to live. This contributes towards the Council's overall aim which is to make the borough a place which is vibrant, thriving and prosperous.

### **9.3 Creative Colchester Strategy**

Colchester has an extraordinarily rich heritage and contemporary arts offer, including the Mercury Theatre, Colchester Arts Centre, and Colchester and Ipswich Museum Service.

- Colchester has the strongest creative economy of anywhere in Essex. Mapping shows that there are 1,303 creative businesses accounting for 18 per cent of all businesses in the borough. These businesses employ 5,647 employees or 8 per cent of all employees
- Nationally, the creative industries account for approximately 7 per cent of the economy as a whole.

This shows that Colchester is a well-performing town in terms of its creative economy, but that there is considerable room for growth. Firstsite needs to be seen in the context of the Arts Council England's plan for 'hubs', driving forward the creative economy across the East.

In particular, creative industries in Colchester are relatively hidden, with no high-profile centre or hub beyond that emerging at 15 Queen Street. This means that their engagement and profile with the wider economy is not as strong as it could be. We also know that many creative businesses are run from rural locations, where broadband access is still an issue.

Colchester needs to build on existing strengths and transform itself into a centre for cultural and creative industries, with strong ties to the wider economy of the region and sub-region. Culture and creativity in Colchester are critical components in ensuring the overall vision for the town.

### **9.4 Essex County Council**

Essex County Council (ECC) is Firstsite's regional authority body and is a funder of the organisation and its work.

ECC's vision for equality is, 'To ensure that fairness is a part of everything we do.' They also state: 'At Essex County Council we are clear about the links between equality, diversity and resilient communities. We know that as the demography of Essex changes, so will our need to ensure that we create the conditions for a fairer Essex, one where individuals have the same chances to fulfil their potential.'

Firstsite's EDI objectives are aligned to ECC's equality objectives and include:

- Taking into account the equality impacts of our emerging proposals and seeking to mitigate any adverse impacts where possible
- Consulting and engaging with our communities on matters of service delivery,

training and education, and taking into account the diverse needs of our residents and businesses

- Identifying, and where possible, addressing the root causes of disadvantage and discrimination
- Recruiting and retaining a diverse workforce that reflects the communities we serve
- Fostering good relations between different groups and communities.

## **10. Accountability**

10.1 Overall accountability for delivery of this plan belongs to the Director and EDI Board Champion. Progress reports will be submitted to the management board on a quarterly basis as an agenda item. The Community Engagement Advisory Group will monitor progress on the EDI plans.

## **11. Partnership Working**

11.1 Our external partnership working with strategic partners, communities and other arts organisations is based on the principles of co-production, working to enable engagement from a wide range of groups, valuing their input and differences of opinion. Partnership working is a key element in advancing our commitment to EDI. We will expand on innovative ways to cross-fertilise artist and audience experiences.

## **12. Conclusion**

This EDI Strategy reinforces our commitment and responsibility to our communities, our workforce and the arts in contemporary Britain.

This is reinforced by our commitment to promote the creative case for diversity in the arts and the removal of barriers to the experience and the participation of great art. This is something we are passionate about and encompasses:

- Creative diversity – a range of inclusive approaches to the arts and artists rather than a single dominant aesthetic, methodology, technology or framework
- Workforce diversity – an inclusive, representative range of people, with particular reference to gender, race, religion, class, sexuality and education rather than a place where people look, sound and think the same as each other
- Audience or market diversity – markets or audiences for the arts which are inclusive rather than excluding any particular groups or communities which are different from each other rather than essentially very similar to each other.

A key element of delivering against this strategy will be to ensure the effective monitoring of our EDI performance. The associated activities outlined in the EDI action plan will support the delivery of our EDI objectives.

## **Equality Diversity and Inclusion Action Plan 2016 – 2018 (DRAFT)**

*‘Diversity is crucial to the arts because it sustains, refreshes, replenishes and releases the true potential of England’s artistic talent, regardless of people’s background.’*

## Appendix 7

### Firstsite EDI Action Plan: 2015 – 2018

Strategic Priority	EDI Aim	EDI Objectives	Actions	Measures of Success	Year 1	Year 2	Year 3
<b>i. More people have the opportunity to experience and participate in great art.</b>	Ensure diverse communities and audiences have the opportunity to experience and participate in great art.	<p><b>Objective 5:</b> Increase the number of gallery visitors from across diverse communities and equality groups</p> <p><b>Objective 6:</b> Increase the number of artists from across diverse communities and equality groups, who are: a) Exhibiting b) Participating in professional development activities c) Delivering schools' programmes in areas where there is a concentration of diverse communities, and in schools who have a dedicated focus on children with special needs</p> <p><b>Objective 7:</b> Use the arts to foster good relations between different groups and</p>	<p>~ Targeted Mar/Comms strategy, where appropriate for culturally diverse communities on a local / regional / national / international basis</p> <p>~ Create outreach projects which bring people in</p> <p>~ Expand gallery partnership programme with urban galleries such as Rich Mix</p> <p>~ Create Artist exchange programmes</p> <p>~ Develop a bespoke schools programme with a dedicated project/theme of 'valuing and respecting difference' and use the arts as an educational tool to unlock the power of difference</p> <p>~ Internationally themed movie weeks.</p> <p>~ Internationally themed music festivals</p> <p>~ Run themed competitions</p> <p>~ Design and deliver the Gold Square strategy</p> <p>~ Consider a Summer Open exhibition (RSA)</p> <p>~ Hold business networking events facilitating a high profile hub for the thriving creative</p>	<p><b>Objective 5:</b> Data capture on engagement.</p> <p><b>Objective 6:</b> a) Exhibiting b) Professional development c) Delivering schools programmes</p> <p><b>Objective 7a:</b> 1 Cross-cultural /interfaith event  2 Cross-cultural /interfaith events</p>	<p>3125</p> <p>20%</p> <p>20%</p> <p>✓</p>	<p>6,250</p> <p>✓</p>	

		communities.	industries in Colchester ~ Programme cross-cultural /interfaith events where possible ~ Programme events/activities /talks on LGBT/Black History/ Carnival/Diwali/Eid/ Christmas etc. ~ Feature disabled artists /Shape etc.				
<b>ii. Optimise the use of Digital Media &amp; New Technologies.</b>	Ensure we are accessible and inclusive through the use of digital media and technologies.	<p><b>Objective 8:</b> Achieve W3C web accessibility compliance and talking technology on the website.</p> <p><b>Objective 9:</b> Increase sign up to our email list by people from culturally diverse communities and equality groups (ensuring we have the capability to capture this information at the point of registration).</p>	<p>~ Accessibility proofing be built into the specification of the website rebuild</p> <p>~ Specific user testing with people who have visual and hearing impairments</p> <p>~ Create high quality, innovative and culturally diverse content for social media channels</p> <p>~ Share content which reflects our commitments to EDI and open the conversation with audiences who share our values</p> <p>~ Encourage website visitors to sign up/register, to access email alerts, invitations and special discounts and gather equality monitoring information at this point of engagement</p> <p>~ Run themed competitions for visual arts and consider creating an online gallery for sales</p>	<p><b>Objective 8:</b> Adhere to W3C and talking technology</p> <p>Achieve two ticks disability guideline symbol</p> <p><b>Objective 9:</b></p>	✓		
					2400	2640	

<p><b>iii. The number and range of people experiencing great art has increased.</b></p>	<p>Ensure diverse communities and audiences are aware of and have the opportunity to experience and participate in great art.</p>	<p><b>Objective 5:</b> Increase the number of gallery visitors from across diverse communities and equality groups</p> <p><b>Objective 6:</b> Increase the number of artists from across diverse communities and equality groups, who are:</p> <ul style="list-style-type: none"> <li>a) Exhibiting</li> <li>b) Participating in professional development activities</li> <li>c) Delivering schools' programmes in areas where there is a concentration of diverse communities, and in schools who have a dedicated focus on children with special needs</li> </ul>	<ul style="list-style-type: none"> <li>~ Targeted comms strategy - local / regional / national / international</li> <li>~ Create outreach projects which encourage people to come in</li> <li>~ Expand gallery partnership programme</li> <li>~ Create artist exchange programme</li> <li>~ Develop a bespoke schools programme with a dedicated project/theme of 'valuing and respecting difference' and using the arts as an educational tool to unlock the power of difference</li> <li>~ Internationally themed movie weeks</li> <li>~ Internationally themed music festivals</li> <li>~ Run themed competitions</li> <li>~ Create an online gallery for visual arts</li> <li>~ Deliver the Gold Square strategy</li> </ul>	<p><b>Objective 5</b> <b>Same as above</b></p> <p><b>Objective 6</b> <b>Same as above</b></p>			
---	---	---	---	---	--	--	--

iv. <b>Gain a better understanding of Firstsite's audiences through research.</b>	Ensure we speak to/survey people from across the equality groups. and that equality monitoring data is captured as a part of this process.	<b>Objective 4:</b> Increase the response rate, within our consultations, by people drawn from across culturally diverse communities and equality groups.	~ Establish which platforms and methods are best for engaging which types of people in terms of collating feedback and gathering existing and potential audience viewpoints ~ Create an innovative format of research by conducting interviews and taking photographs of local people, with an accompanying narrative of what art means to them and what they would like to see in the Gold Square activities. Exhibit this work and bring people in	<b>Objective 4:</b>	<b>12%</b>	<b>18%</b>	
v. <b>Engagement levels have increased amongst those currently least engaged in arts and culture.</b>	To factor in plans and activities to reach the 'hard to reach'.	<b>Objective 4:</b> Increase the response rate, within our consultations, by people drawn from across culturally diverse communities and equality groups.	~ Identify barriers to engagement, practical, behavioural and attitudinal ~ Research demographics of low engagement and areas of social deprivation ~ Create targeted offers using discounted ticketing options on the CRM ~ Accessibility and pricing checks, off-peak offers ~ Act strategically with SMS Text List	<b>Objective 4:</b>	<b>12%</b>	<b>18%</b>	



<b>Marketing and Communications Brand management.</b>	To ensure the new messaging relating to the brand and its value proposition emphasises the 'Inclusive Brand' of Firstsite and the spirit of 'Arts for All'.	Enhance the visitor perception and experience of Firstsite by delivering Inclusive brand values which place a value on different perspectives, ways of seeing as well backgrounds and identities.	~ Research and Identify: What does an inclusive brand look like? ~ What does it say, how does it act, how is it perceived and how is it experienced? ~ How will we create this inclusive element for the Firstsite brand?	Outcome based			
---	---	---	---	---------------	--	--	--