Economic Development Committee

Date: Monday, 05 June 2017
Time: 18:30
Venue: Supper Room
Address: Town Hall, Hall Plain, Great Yarmouth, NR30 2QF

AGENDA

Open to Public and Press

1 <u>**APOLOGIES FOR ABSENCE**</u>

To receive any apologies for absence.

2 <u>**DECLARATIONS OF INTEREST**</u>

You have a Disclosable Pecuniary Interest in a matter to be discussed if it relates to something on your Register of Interests form. You must declare the interest and leave the room while the matter is dealt with.
You have a Personal Interest in a matter to be discussed if it affects
- your well being or financial position
- that of your family or close friends
- that of a club or society in which you have a management role
- that of another public body of which you are a member to a greater extent than others in your ward.

You must declare a personal interest but can speak and vote on the matter.

Whenever you declare an interest you must say why the interest arises, so that it can be included in the minutes.

In the event of the Committee wishing to exclude the public from the meeting, the following resolution will be moved:-

"That under Section 100(A)(4) of the Local Government Act 1972, the public be excluded from the meeting for the following item of business on the grounds that it involved the likely disclosure of exempt information as defined in paragraph 1 of Part I of Schedule 12(A) of the said Act."

Economic Development Committee

Minutes

Tuesday, 09 May 2017 at 19:00

PRESENT :

Councillor B Coleman (in the Chair); Councillors Grant, K Grey, Hammond, Hanton, Jeal, Pratt, Reynolds, Stenhouse, Thirtle, Wainwright, Walch and Walker.

Also in attendance :-

Mrs S Oxtoby (Chief Executive Officer), Mrs K Watts (Transformation Programme Manager), Mrs K Balls (Senior Planner), Mr D Wiles (Press and Communications Officer), Mrs T Bunn (Executive Support Manager), and Mrs S Wintle (Member Services Officer).

Councillors Carpenter, Hacon and Plant attended for item 3.

1 APOLOGIES FOR ABSENCE

There were no apologies for absence.

2 DECLARATIONS OF INTEREST

Councillor Hammond declared his Personal Interest in the item relating to the Town Centre Masterplan but in line with the Council's Constitution was allowed to speak and vote on the matter.

3 FINAL TOWN CENTRE MASTERPLAN

Members considered the Transformation Programme Manager and the Senior Planner's report which presented the finalised Masterplan for the Great Yarmouth Town Centre. Members were advised that the report recommended that the final document be endorsed and recommended to Council for approval, subject to some minor adjustments as agreed by the Transformation Programme Manager and Group Manager for Growth.

Following the presentation the Committee entered into a question and answer session as follows :-

Councillor Wainwright advised of his disappointment in relation to the two options being presented to the six day Market place redevelopment site and asked how long this process was expected to take. The Transformation Programme Manager advised that a report in relation to the Market place would be taken to the Town Centre Members Working Group next week. Councillor Wainwright also pointed out the need to deliver what is set out within the plan and that the Quay remained a crucial area for addressing. The Transformation Programme Manager advised that the Planning Brief from Carter Jonas detailed recommended scopes of work in relation to Hall Quay.

Councillor Wainwright stated that in his opinion he felt that the document was optimistic and that there was a need for a good anchor tenant.

Councillor Thirtle made reference to a meeting that he had attended in relation to Centre 81 and asked if Officers had made engagement with Centre 81 as part of the Master Plan. The Transformation Programme Manager reported that Officers had engaged with the Centre.

Councillor Reynolds expressed his concerns in respect of the proposals to move the six day market stalls and stated that these proposals were causing uncertainty for traders in hard economic times, he also pointed out the need for additional funding streams for the Market and that these needed to be prioritised. The Chief Executive Officer advised that work was being undertaken to look at a high level business case.

Councillor Walch questioned whether an option would be available to refurbish the market within the area already occupied, he stated that he felt this option would be more cost effective.

Councillor Grant stated that he felt the plan was a positive document in looking to the future for the Town Centre.

Councillor Plant stated that he hoped the Committee would be minded to approve the recommendations to be able to send out a clear concise message to residents. He pointed out that there was also a need to source appropriate funding streams.

Councillor Jeal expressed that there was a need for 'Great Yarmouth to be great again'.

Councillor K Grey expressed the view that in her opinion this was a forward looking document.

Councillor Walsh proposed an amendment to the Master Plan in relation to the Marketplace as follows :-

" To refurbish the market and back costing of all 3 options to the Council."

Following a vote by Members the recommendation for the amendment was lost.

RESOLVED :

(1) That the Economic Development Committee endorse the Final Masterplan document and recommend to Council that it is approved, subject to any final minor grammatical adjustments as agreed by the Transformation Programme Manager and Group Manager, Growth.

(2) That the Committee agree to the use of up to £25,000 from the Town Centre Initiative Funding to complete a Development Prospective for the Conge and a planning brief for Hall Quay.

(3) That the Committee agree to establish a Partnership Board comprising one Member from each of the three main Political Groups on the Council.

The meeting ended at: 21:00

Subject: Wheels Festival 2017/ Bikers Take Over Event

Report to: Economic Development Committee

Report by: David Helsdon/ Events Manager GYBC

SUBJECT MATTER/RECOMMENDATIONS
Economic Development Committee supports the proposal.

1. INTRODUCTION/BACKGROUND

During April, 2016 the first unofficial ‘Great Yarmouth Motorcycle Takeover’ took place and attracted over 3,500 motorcyclists. Economically the event was incredible for local traders who reported a massive uplift in profits. Operationally the event was fraught with traffic management issues as the parking turned into a free for all. Enforcements was nigh on impossible by Civil Enforcement Officers and Norfolk Police due to the number of participant’s.

Over a month ago through a third party source and online social media coverage GYBC and Norfolk Constabulary were made aware of the ‘Great Yarmouth Motorcycle Takeover’ returning to the town on Saturday, 8 July, with motorcycles arriving from 10:00 – 12:00. It is estimated the event this year will attract 4,000 – 5,000 motorcyclists. The event coincidentally takes place during the Saturday of the annual Wheels Festival which is now entering its third year.

I believe GYBC has two options in relation to arrival of the bikers on the 8th July.

a. GYBC along with the other relevant authorities can ignore the arrival of the bikers and try to carry on regardless.
b. Engage with the event organisers and find a solution which benefits the town and causes minimum traffic and parking problems along with making the event part of the ever growing Wheels Festival.

Over the last few weeks I have been working with Norfolk Constabulary’s Sgt.Ben Bell, Martin Dixon of NCC Highways and the two main organisers of the event to come up with a plan to handle bikers.

2. MAIN BODY

Based on details passed on to myself and Norfolk Constabulary I am suggesting the following Plan. The details are as follows:

Road & Car Park Closures/ Estimated capacities.

- Marine Parade with the closure starting 5m north from the entrance into Jetty Car Park North and finishing 5m south of Marina Centre Car Park North (See attached map). It is estimated this section of road closure can hold up to 3,500 bikes.
    - The Landau Lane will remain open for horse and carriages and cyclists.
    - An emergency vehicle access of 3.3m will remain open on the west side of the road to allow fire tenders and other emergency vehicles to service the buildings located on the west of Marine Parade.
- Closure of Marina Centre Car Park South.
    - This car park will be used to house up to 100 trikes or other similar specialist motorcycles.
- Sea Life Centre Gardens to be used as a motorcycle and motorcycle trade stand area. It is estimated this area is capable of housing 1,500 motorbikes and up to five trade stands (See attached map)
    - Access to the Sea Life Centre Gardens is via a service road running along the east side of the centre. The service road is relatively easy to marshal.
    - The ground has excellent drainage and is hard enough for bikes to be parked in long display lines.

Management of motorcyles/ Pre-Event

1. Clear information times along with maps will be relayed to the participants' regarding event parking. Information will be relayed in the press and via the bikers main source of communication facebook.
2. Information clearly stating to those who consider not using the designated parking zones or other legal parking bays that they will be enforced against.
3. Bikers reminded of the rules of the road.
4. Bikers to be asked to arrive between 10:00 – 12:00.
5. AA road signs to be used to direct the bikers to approach the sites from the south of the town.
6. Trade stands to be set-up before 09:00 on Sea Life Centre Gardens.

Management of motorcycles/ Event

1. The bikers to be encouraged to approach the agreed parking zones from the south. The AA road signs will be designed to direct the bikers as they head into the town to take the following route (See map):
    - **a.** Along south Quay in a southerly direction.
    - **b.** Turn east down Hartman Road.
    - **c.** On reaching Hartman road they will be marshalled into groups of around 200. The groups will then be sent at regular intervals to back fill the dedicated parking zones.
    - **d.** A CSAS (Community Safety Accreditation Scheme) traffic management team will be used to manage all road closures along with the marshalling of the bikers.
    - **e.** Organisers of the event will be in attendance at all the aforementioned locations to assist the traffic management officers with the smooth running of the event.
    - **f.** Once the designated areas are full the designated capacity. Additional bikers to the event will be instructed to park legally elsewhere within the town.
    - **g.** Those who do not park legally (if spotted) will receive enforcement notices.

Management of motorcycles/ Post-Event

1. Bikers parked on Marine Parade when they wish to leave will head out of the road closure in a northerly direction.

2. Bikers parked on Marina Centre South Car Park will leave in a southerly direction heading east along St. Peter's Road or south along Marine Parade.

3. Bikers parked on the Sea Life Centre Gardens will leave via the access road and turned south on to Marine Parade.

Event Management Requirements

1. Traffic Management team made up of the following staff.
    - a. Marine Parade: 3 x CSAS Traffic Marshals.
    - b. Sea Life Centre Gardens: 2 x CSAS Traffic Marshals.
    - c. Supervisor Team: 2 x Supervisors.

The CSAS Traffic Marshals role is to legally direct traffic on the public highway along with marshalling the ingress and egress to the designated parking zones.

2. The organisers of the event have agreed to provide a minimum of 12 marshals. Their job will be to park and line up the bikes within the agreed parking zones.

3. Crowd Control barriers will be deployed on the various road closures.

4. Prior to the event, road closure signs and other relevant signage will be erected.

5. A medical team comprising of a treatment centre and two technicians will be located within Sea Life Centre Gardens.

6. Communications are vital between the various sites i.e. once Marine Parade is full the bikers will then be directed to the Sea Life Centre Gardens. Radios will be used.

7. An event management control room will be set up within Maritime House on the second floor which gives clear views of all the aforementioned closures. The following representatives will be present:
   h. GYBC Events
   i. GYBC Parking
   j. Norfolk Constabulary

<u>Conclusion</u>

The above option will need to be finessed as the date approaches and I fully expect to have two hours of organised chaos as the bikes arrive onsite. However with our involvement the event will be handled professionally which will go a long way to reassure residents and traders. The traders should grasp the opportunity to make serious profits.

It allows GYBC/ Norfolk Constabulary the opportunity to provide a carrot or apply the stick. Those who work with us will use the designated zones those who don't and wish to break the various traffic/ parking regulations will receive the relevant enforcement action. The approach is pragmatic and works with all relevant authorities and parties.

The event will be a challenge and to quote Martin Dixon of NCC Highways ***"what do you prefer, organised chaos or unorganised chaos?"***

3. FINANCIAL IMPLICATIONS

<u>GYBC Revenue Implications</u>

1. There will be a loss of income Marina Car Park South closure. It is worth noting that due to the cost of parking compared to other car parks. The car park is relatively quiet.
2. All other car parks on the seafront will be kept open.
3. Monies to pay for traffic marshals/communications will come from the existing GYBC events budget.

<u>Economic uplift for Great Yarmouth</u>

1. It is estimated a day visitor will spend £29.00 per head*. Based on 5000 bikers the traders can expect to share an uplift of £145k.

   ***Source 2015 Volume and Value report published by Destination Research.**

2. The five trade stands attending will be charged an attendance fee. Price to be determined by Tim Noble of Property Services.

3. If the event is a success in future years we can look to charge the bikers an attendance fee.

4. RECOMMENDATIONS

That EMT considers appropriate support for this event.

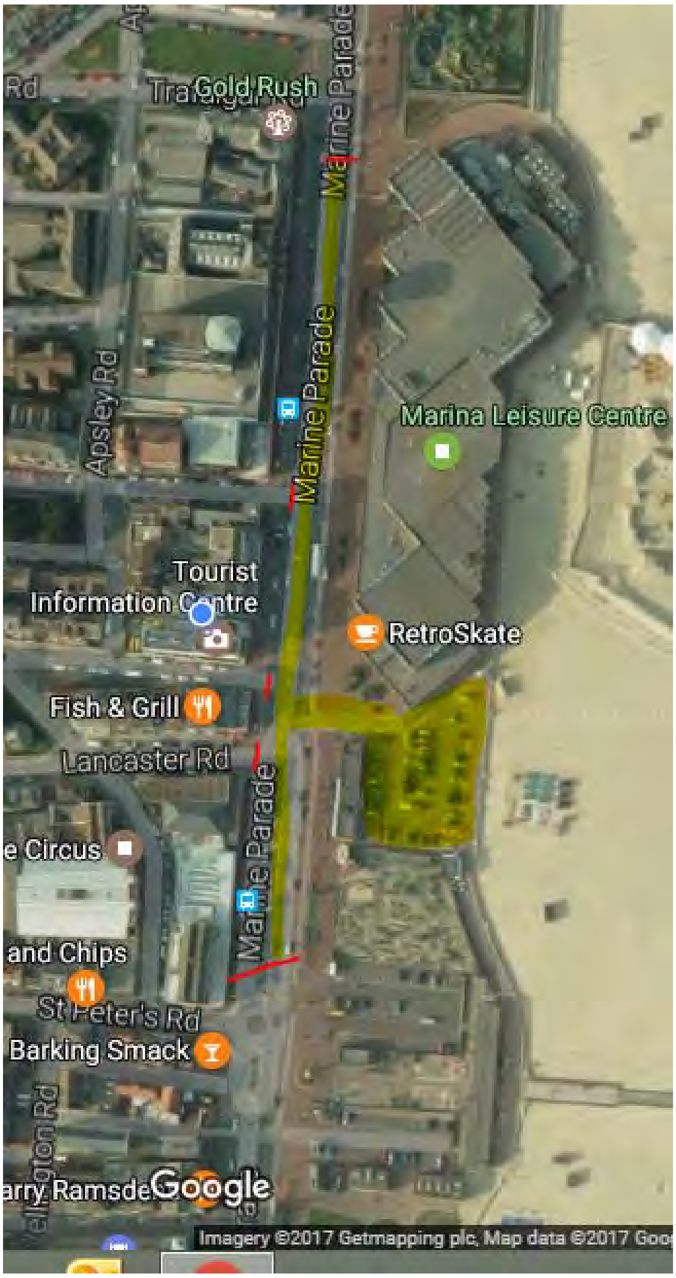
5. BACKGROUND PAPERS

- See attached relevant site maps

Areas of consideration: e.g. does this report raise any of the following issues and if so how have these been considered/mitigated against?

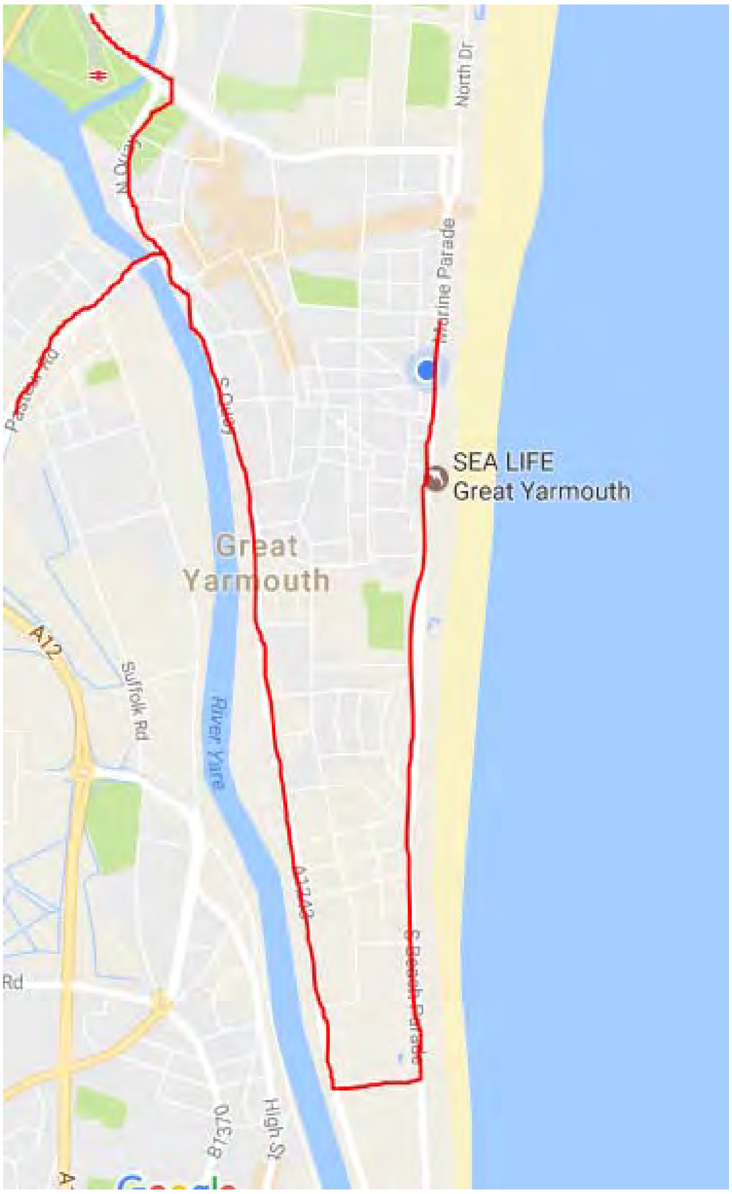
Area for consideration	Comment
Monitoring Officer Consultation:	Yes
Section 151 Officer Consultation:	
Existing Council Policies:	None
Financial Implications:	See above
Legal Implications (including human rights):	None
Risk Implications:	Traffic and parking implications.
Equality Issues/EQIA assessment:	None
Crime & Disorder:	Traffic and parking offences.
Every Child Matters:	None

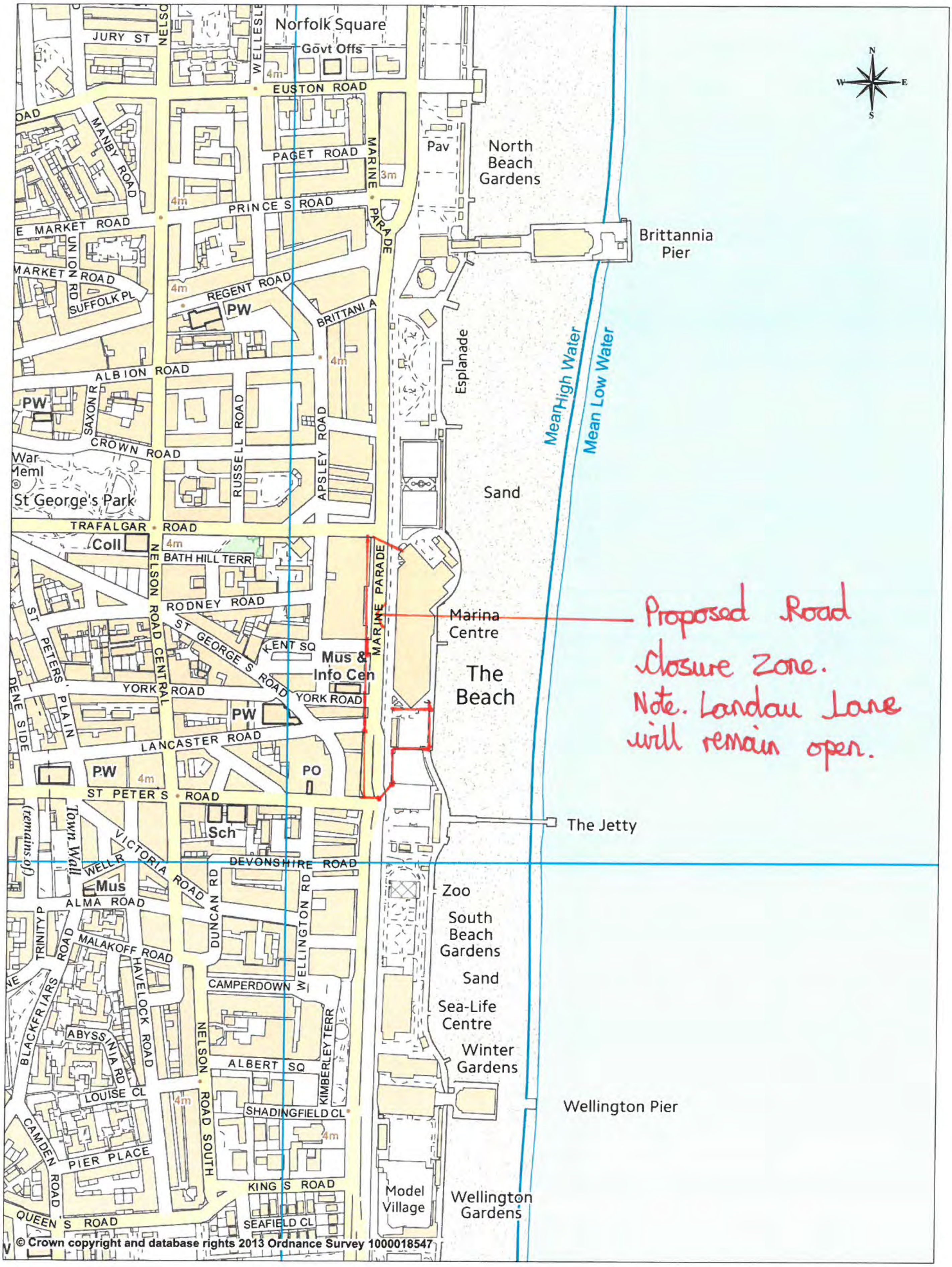
Marine Parade/ Marina Centre South Car Park Closure



Nb. Please see attached map.

Proposed Route Of Bikers





GREAT YARMOUTH
BOROUGH COUNCIL

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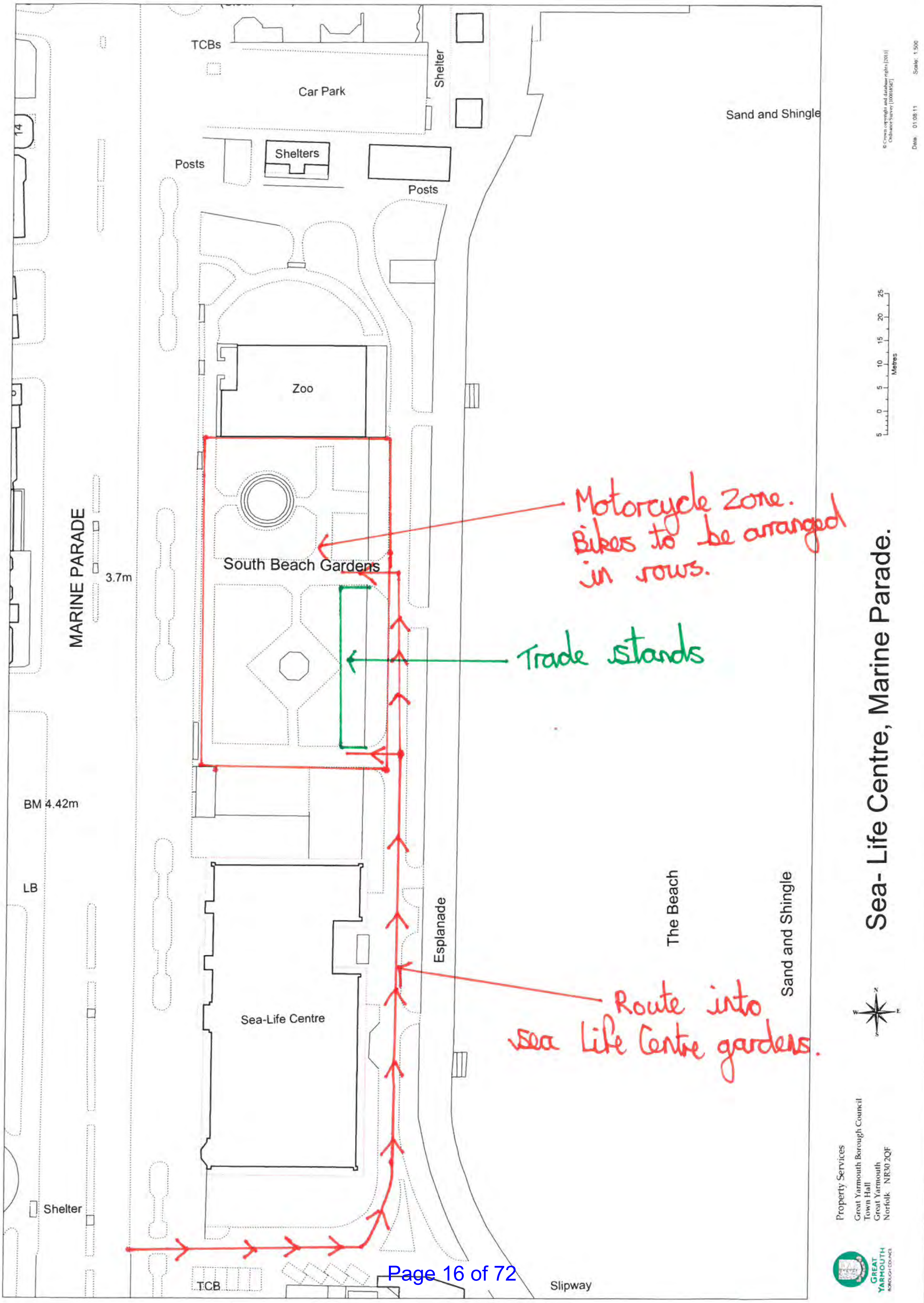
Sea- Life Centre, Marine Parade.
MARINE PARADE
TCBs
Car Park
Shelter
Shelters
Posts
Posts
Sand and Shingle
Zoo
South Beach Gardens
3.7m
BM 4.42m
LB
Sea-Life Centre
Esplanade
The Beach
Sand and Shingle
Shelter
TCB
Slipway
Motorcycle Zone. Bikes to be arranged in rows.
Trade stands
Route into sea Life Centre gardens.
Property Services
Great Yarmouth Borough Council
Town Hall
Great Yarmouth
Norfolk NR30 2QF
Metres
Great Yarmouth Borough Council

Subject: **Arts Funding**

Briefing to: **Economic Development Committee**

Briefing by: **Rob Gregory, Group Manager – Neighbourhoods & Communities**

Date: **5th June 2017**

Subject matter and decisions to be made:

At its meeting on the 3rd April 2017 the Economic Development Committee noted the progress made since the completion of the Culture Strategy in September 2016 and to approved the council arts budget allocations subject to;

a) the presentation of the new Business Plan for St George's Theatre

b) the presentation of the specification for a revised Service Level Agreement with Seachange Arts

1. BACKGROUND

1.1. The Economic Development Committee approved the adoption of the Culture Strategy – Making Waves in September 2016. The committee report in September recommended the next steps for the council following the completion of the strategy.

The report recommended that the Council would;

- **i.** Appoint a Strategic Project Manager to help coordinate the delivery of this strategy along with elements of the Cultural Heritage Strategy.
- **ii.** Set aside part of GYBC's SLA budget with SeaChange Arts to support bid development work. The work to be carried out on an 'on fee' basis with appointment of the supporting organisation through competitive tender.

iii. Provide ongoing support for Seachange Arts, through grant funding, to support SeaChange's continued development of ***The Out There Festival***, and of Great Yarmouth as a thriving centre of excellence for circus and street arts as well as a community outreach programme. Funding would be for a fixed period and would be reviewed alongside the Arts Council's funding for National Portfolio Organisations.

iv. Work with the Arts Council and the consultant appointed through the recent ACE Grants for the Arts Award to St George's Theatre, to review the business plan for St George's Theatre to understand what ongoing support the Borough Council needs to provide.

v. Integrate the arts development role more closely with the work of the Cultural Education Partnership in Great Yarmouth

vi. Through the Cultural Board, administer a small commissioning pot to be focused on a tailored approach to fostering the work of a range of NPOs delivering programmes of community engagement across the Borough.

vii. Lead interventions which can support amateurs, artists and volunteers across the borough to feel part of the cultural offer.

2. ST GEORGES BUSINESS PLAN

2.1. During 2016/17 St George's Theatre Trust was assisted through a further grant for core-funding from the council along with match-funding from the Arts Council on the condition that a new business model and associated plan was developed to create a more sustainable arts venue with less reliance on council funding. The final report sets out clear recommendations for St George's to improve its financial outlook by making a series of structural changes. These relate to both the creation of a Commercial Manager post to drive the activities of St Georges Trading Company and a Creative Director appointment to drive an audience development plan and a future cultural programme, working with other venues and regional touring productions and preparing a larger Arts Council funding application. Both of these posts have now been recruited to and progress is being made against the overall business plan. The business model identifies a continued need for council investment for the following 3 years - £25,000 in 2017-18, to £20,000 in 2018-19, to £10,000 in 2019-20. This investment would be conditional upon elements of the business plan being fully implemented and clearly evidenced.

3. SEACHANGE ARTS SERVICE LEVEL AGREEMENT

3.1. There have been further discussions with the Arts Council about future investment in SeaChange Arts pending the end of the previous Service Level Agreement for Arts Development in 2016-17. The culture strategy recognised the profile of the Seachange offer in bringing national focus to the cultural agenda in Great Yarmouth, but also recognised a need to clarify the arts development function undertaken by Seachange Arts moving forward. The strategy recommends that the proposed provision moving forward would focus upon the ***Out There Festival*** and a continued youth and community outreach programme programme across the borough, to provide further opportunities to community participation in the arts. The annual fee of £58,500 demonstrates a reduction in core funding from the council to Seachange Arts but also demonstrate an annual local authority commitment to an Arts Council National Portfolio Organisation for the period of the next NPO funding round from 2017-2021.

4. ALLOCATION OF COUNCIL ARTS BUDGET 2017-2021

4.1 Following the above recommendations and progress to date the strategic investment of council funding to leverage greater investment in both culture and economic growth will be key over coming years.

4.2 The table below recommends a budget profile over future years for arts as per the recommendations outlined above. The match-funding for Great Places was approved at the April Economic Development committee meeting.

Investment Area	**Purpose**	**2017-18**	***2018-19***	***2019-20***	***2020-21***
SeaChange Arts	Annual Grant for Youth and Community Outreach Programme and Outthere Festival	**58,500**	***58,500***	***58,500***	***58,500***
St Georges Theatre Trust	Core Funding	**25,000**	***20,000***	***10,000***	
Great Place Match-Funding	To support cultural place-shaping activities, that will include the Town Centre and Waterways programmes.	**13,750**	***13,750***	***13,750***	
Unallocated	***Unallocated funds to be considered for investment decisions in partnership with the Cultural Board***	***494***	***5,494***	***15,494***	***39,244***
Total		**97,744**	***97,744***	***97,744***	***97,444***

5. CONCLUSIONS

5.1 The strategic investment of the council's arts funding over the coming years will enable further funds to be leveraged into the borough from organisations such as New Anglia LEP, the Arts Council and other cultural investors. The council will be well-placed to progress these opportunities in conjunction with a new Cultural Board.

6. RECOMMENDATIONS

6.1. The Economic Development Committee is recommended to

i. Approve the St George's Business Plan and funding allocations for 2017-2020

ii. Approve the Heads of Terms for the Seachange Service Level Agreement and funding allocations for 2017-2021, in line with the Arts Council NPO funding period.

Area for consideration	**Comment**
Monitoring Officer Consultation:	NP Law advising on SLA
Section 151 Officer Consultation:	EMT 18/05/17
Existing Council Policies:	Culture Strategy 2016-2021
Financial Implications:	Within budget and MTFS
Legal Implications (including human rights):	
Risk Implications:	Considered
Equality Issues/EQIA assessment:	Considered
Crime & Disorder:	None
Every Child Matters:	Considered

A New Business Model for St Georges Theatre, Great Yarmouth

Final Report

06 March 2017

The Studio
262 Alexandra Park Road
London N22 7BG
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CONTENTS PAGE

1/ Context

1.1 Great Yarmouth

Culture and the arts link communities, connect people and spaces, enhance a sense of pride and the feeling of belonging to a place, and spaces for culture play an important role in social and economic regeneration, inspiring learning, soft skills and personal development. The provision of an adequate cultural infrastructure is therefore "essential to the creation of truly sustainable communities"[1] . The principles of such importance in a seaside leisure town, like Great Yarmouth, is understood and there is a growing momentum to raise its cultural profile. A number of initiatives and opportunity successes aim to exploit the strengths, heritage and unique characteristics identified in the town and its sub region.
Amongst these – but the list is by no means comprehensive- are:

NEW ANGLIA LOCAL ENTERPRISE PARTNERSHIP designation of Culture as one of its 10 priority growth sectors, its 'Cultural Manifesto' and the 'Building the Cultural Economy in Norfolk and Suffolk 'project.

GREAT YARMOUTH BOROUGH COUNCIL (GYBC): GYBC's corporate plan priority of Tourism, Culture and Heritage, its strategic work and continuing support and investment in this priority area and the integration of these three drivers to improve the lives of its citizens, businesses and visitors and raise the profile and prospects of the town.

TOWN CENTRE MASTERPLAN; commissioned by the Borough Council to attract investment and facilitate improvements to the town centre including the King Street environs of St Georges Theatre.

GREAT YARMOUTH PRESERVATION TRUST: Working in partnership with GYBC to preserve the town's historic built environment and enterprisingly give heritage assets new uses. It has just successfully won an HLF grant to begin the restoration of the GY Venetian Waterways project. St Georges Theatre is hoping to acquire an overspill office in the GYPT's refurbished ex 'Fatso's building across the plaza from the theatre.

GREAT PLACE SCHEME is run by a partnership of the ACE, the HLF and Historic England and the GYBC submitted its final application in January to be one of 12 pilot 'geographies' to put arts, culture and heritage at the heart of the future vision for the GY area.

GROWING TOURISM & VISITS: The latest destination survey using 2015 data shows encouraging growth in visitor numbers to GY although the nature and extent of those visits are changing. This is something that St George's Theatre and all arts venues should take into account.

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[1] (Elson 2012: 2).

SUPPORT OF MAJOR FUNDING BODIES such as ACE, HLF, Big Lottery, Historic England etc for Great Yarmouth's assets and ambitions.

And finally, the CULTURAL STRATEGY commissioned by GYBC whose aim is to galvanise and bring together all the cultural partners to achieve greater investment and profile than could be gained by individual culture organisations on their own. St George's Theatre needs to play its part in shaping, supporting and delivering the strategy.

It is against this current background of aspiration and growing confidence that St George's Theatre examines its future place within the GY cultural infrastructure and reviews its business and artistic model within the same period as the Cultural Strategy, that is, 2017 – 2020.

1.2 Consultancy Brief

Business of Culture (BoC) answered a brief set by GYBC and ACE to undertake a full review of St George's Theatre (SGT) and deliver a 3-5-year business model with a focus on three core areas:

1. Organisational Development: Examine current delivery model, review resources and capacity, identify key training needs and address skills gaps
2. Audiences: undertake detailed analysis which ensures that developing audiences is at the centre of the business plan and offers a structured approach to long term audience engagement and growth
3. Programming: deliver a set of recommendations on community and professional programming including potential partnerships, networks and funding options

During the consultancy timeframe, we were asked to work with the current team to define an action plan and foundation for a new business model to commence in April 2017 and to spend time in Great Yarmouth working with the team to fully understand the needs of the venue and its community. We have therefore taken time to research the context, those relevant local and sub regional initiatives and the detail operations relevant to the consultancy brief. A major question in our minds during our work in GY is how best can St George's Theatre take advantage of the momentum described above and what actions are needed to allow it to do so?

1.3 Capital Project Legacy

The major capital project to refurbish the St George's Theatre building and construct a separate new build café/ bar, designed by award winning Hopkins Architects, re-opened in 2013. The project delivered modern and handsome facilities in a distinctive setting in a well landscaped plaza at the top of the town centre's King Street. There is little doubt that the capital project absorbed a huge amount of effort and energy and there remain a number of legacy effects of this period. Staff and trustees have changed since 2013 and there are building defects and operational challenges still occupying the current organisation. Some of these are discussed further in section 7. However, it is time for everyone concerned with the organisation and its activities to concentrate on the 'next phase', the future operational viability of SGT in this crucial next period of 2017 to 2020.

1.3 BoC methodology

BoC's derived their conclusions from the following:

- Several visits, day and evening to GY and the SGT to observe the context and the operational aspects of the SGT and the café/bar
- Wide consultation involving telephone, skype, e mail and face to face interviews with some 40 stakeholders, staff and trustees, peers and local community representatives and venue operators, agencies including ACE and GYBC and experts
- Assimilation and analysis of data and documentation supplied by SGT, GYBC, NFP and commercial venues, local, regional and national agencies etc
- Online research in connection with the offer of other regional theatres and venues, costs and prices etc.
- Questionnaire and survey of current users of the SGT. A return of 236 was achieved from the 2,500 on the SGT database. An analysis of the responses followed.
- Questionnaire and sample survey of 23 non users, specially young non users, via social media. A qualitative analysis followed.
- Commissioning and analysis of an Audience Profile Report by the specialist Audiences Agency including drivetime catchment, demographics and segmented user attendance.
- Extrapolation and synthesis of audience and tourism data to support audience development estimates.
- Attendance and presentation of findings at Board sessions and meetings.
- Regular communication with the budget holder GYBC and the client SGT.
- Compilation of comprehensive report with an Executive Summary which can be extracted.

We would like to take this opportunity to thank all those within and without SGT GYBC and ACE for their assistance in carrying out our work. We are convinced that the SGT and GY has huge potential. We look forward to following their success and hope ort report will play a small part in that. This evidence based report has been compiled by Kathrin Schmidt and Graeme Jennings.

2/ Executive Summary – Conclusions and Recommendations

2.1 The optimistic context in Great Yarmouth with regard to its cultural development should give confidence to the SGT in its aspiration to develop its sustainable all-year-round arts venue for the town and the sub-region.

2.2 BoC have used a range of tools and methodologies to deliver the brief. We believe we have provided an accurate picture of the St George's Theatre's current operations and a number of recommendations to help the organisation develop to its potential.

2.3 The St George's Theatre Trust (SGTT) operates as a charitable company. It has a trading subsidiary St George's Trading Ltd (SGTL) which contributes its net profits back to the charity. All the trustees are committed to the future of the SGT.

2.4 We have recommended changes to the SGTT Board such as sourcing a more diverse and wider skillset of trustee membership, focusing on a sustainable development strategy, providing greater leadership and evidence based decision making, having Board meetings more often and suspending the trustee Management Committee Meetings, and some small administrative improvements to assist efficiency, monitoring and workload sharing. See section 3.

2.5 We have recommended changes to the SGTL Board such as refreshing it with directors from the business and commercial community, giving it responsibility for commercial activities and the production of business cases for necessary investment which are then presented to the SGTT Board for decision. We also recommend that their meetings be minuted. See section 3 and 6.

2.6 We have recommended an organisational re-arrangement. We propose two operational areas – Commercial and Creative. Each would have appropriate staff and volunteers. There would need to be some overlap and flexibility in deployment. See section 3.4

2.7 It is proposed that each operational area has a lead manager. The Commercial lead appointment will be put in train immediately and the Creative lead shortly afterwards. They will both be tasked with reaching development targets though their roles will be different. See section 3.4

2.8 The analysis of the financial situation is not positive. Ticket and trading income is not keeping up with the widening gap of falling grant funding. There is also not enough reserve to cover any moderate unforeseen expenditure or necessary development investment. See section 3.3 and Table I summary.

2.9 We have recommended that in the interim period the trading elements should increase their contribution considerably. We have suggested a number of ways the potential for this can be exploited and central to this will be to appoint a specialist commercial lead.

2.10 Similarly the creative lead will be charged with improving, widening and intensifying the programme. This should help open the door to ACE funding later and improve ticket income and secondary spend.

2.11 As part of the organisational change we would recommend a staff review and skill audit followed by some staff training to prepare for the new SGT structure and offers. The Volunteers are loyal and enthusiastic and indispensable; therefore they should also receive the same considerations.

2.12 We have carried out a comprehensive analysis of the potential, current audiences and their propensity to visit the SGT. We have also collected responses on the current SGT programme and commercial offers and ideas and suggestions for future offers. See section 4.

2.13 We have recommended that an Audience Development Plan be completed as soon as possible using the resulting data described above in 2.13. The ADP will be commissioned by the Board to guide them in their development vision and to reassure the ACE that audience development is a key objective.

2.14 To underpin and complement the SGT's commercial and creative development we have recommended that fundraising and marketing efforts be intensified. These are likely to need external specialist help in the interim and costs for this have been included in the business model.

2.15 Although the theatre and café are very good cultural assets which all involved in their development can be proud of, there are some improvements to the facilities and the surrounding site which, if made, would help sustain the new business model. We have proposed some of those in section 7.

2.16 Costs of the operational changes have been included in the financial scenario projections in section 8. A schedule of priority spending is also included in section 8. Funding for some or all of the extra costs will be sourced from the current ACE allocation to the GYBC budget.

2.17 A summarised business model with 3 years' financial scenarios are shown in section 8. The financial projections have a base point of April 2017 and a transition period end of 2020. The modelling recommends a build up to sustainability in the first 3 years from a net loss of £-17,576 to a net profit of £21,530. Such estimates cannot be guaranteed and changes in the assumptions made or the context the SGT finds itself in, will mean revisions to the financial results. Consequently these are seen as 'live' model scenarios which the Board must monitor against regular management account reports and adjust and act accordingly.

3/ Organisational Development

3.1 Current Governance

The SGT is governed by the St George's Theatre Trust (SGTT), a company limited by guarantee and a registered charity. The directors of the company are also trustees of the charity. The governing document is its Memorandum and Articles of Association adopted on the 27 July 2013. In the year to 31March 2016 there were 13 trustees including 5 councillors appointed by Great Yarmouth Borough Council. At the time of writing this report, 2 trustees had resigned and were being replaced. The Board currently meets 4 times a year. A management committee of 4 trustees and the general manager meet monthly and these meetings are minuted.

A subsidiary company St George's Trading Ltd (SGTL) was formed and registered in 2012 and commenced trading in 2013. Its aim is to undertake non-charitable activities and covenant any realised net profits to the SGTT charity. SGTT has separate unaudited financial statements but no SORP report. The 'trading company' SGTT has 3 directors who are also trustees. SGTT was able to make its first contribution to SGTL in the year 2015/16. There is a shared trustee who acts as secretary to both companies. We are not sure how often the SGTL Board meets and we have not seen minutes of any meetings.

BoC have gathered information & opinion on SGT issues from wide external and internal consultation, reviewing Board and Management Committee minutes and Operations related documents. Questions have been expressed about the SGT including what is the Board's strategy for the SGT and the leadership & determination to secure its objectives; these do not seem to be clear. Since the business plan of 2010 drawn up by SGT, there have been a series of good and necessary training events; there is clearly healthy commitment and enthusiasm by the trustees – even if it is not equally distributed - and several important governing policies and some Charity Commission required documents are in place such as:

- Risk Management policy dated 28.08.14 and Risk Assessment 15.06.15
- Terms of Reference for the Management Committee 03.14
- Finance Policy 04.12
- Good Governance Training session 21.08.15
- SGT SWOT analysis 2016
- GYBC with SGT Maintenance Costs Schedule,undated.
- Independent BMS Report to SGT 21.06.16
- Dropbox facility for Governance and Operational files such as the Mem and Articles of Assoc and the Lease with GYBC.
- 2016 installation of SAGE accounting software not fully reporting yet
- Staff organogram and structure 2016
- Quarterly management accounts for the management committee meetings
- Business Plan 2010 to 2015 which, although now superseded, has some very useful information and contacts in it.

However important strategies and plans such as Audience Development, Fundraising and Programming are not in place and hence it is unclear to us and to respondents to consultations and surveys what the SGT is, what does it intend to offer, what is its audience, what do they want and why can it not offer a more professional product (all round) in what appears, to outsiders, to be very good facilities. Other questions asked are; is the branding of the SGT right for the times in the sense that it promotes as a theatre but has a mixed activity programme like an arts centre? From outside its programme is seen as 'end of pier' – a rather harsh description; yet the SGT is unique in opening all year round unlike the other theatre venues in Great Yarmouth and should be distinctive in that respect; why is the café/ booking office not open for audience convenience and for commercially lucrative periods like breakfast and why do enquiries and bookings go unanswered on the telephone or by the booking office being unmanned thus potentially missing paying audience members? Many matters like these fall between the Board and the staff but ultimately the Board needs to lead and the executive staff take responsibility. From a reading of the minutes there seems to be some reluctance to take decisions or at least timely decisions , sometimes on what appear to be sound proposals such as the Hospitality Manager's 'Analysis and Action Plan for the Café' presented in January 2016 requiring modest investment with appreciable returns. Some of the minor proposals are now, in 2017, being implemented but meanwhile the Hospitality Manager is leaving SGT. It is appreciated that resources are scarce and decisions are sometimes delayed because of that fact and that is why in this report we focus on achieving better results by working the facilities harder and by encouraging the Board to make their decisions on the basis of well-considered business cases.

Trustees continue to get involved in operational matters, volunteering in the theatre and detailed building issues and whilst it is understandable that these seem necessary at the time, other possibly influential and important strategic initiatives are not being exploited e.g. the Town Centre Masterplan, King St proposals, the SGT contribution to the Great Place funding application, making the SGT case consistently with the GYBC and ACE and examining the means to carry out the strategic plans referred to above. Partnerships and collaborations with other culture and event organisations and venues remain absent and a 'future' view of the SGT is not defined. Add to that the General Manager being granted several weeks writing, producing and performing in an the intensive 2016/17 panto season with the unfortunate result of him being absent due to illness, during a crucial period when this review was underway and the current and future finances of the SGT are under pressure.

We are not convinced that there is sufficient turnover of Trustees and Chair to provide new ideas and fresh thinking. The turnover should aim to observe the election-of-trustees cycle as stated in the Mem & Arts of Assoc. unless of course there are very understandable reasons for retaining a particular skillset, commitment or network. If new trustees are needed advertisements could be placed on the SGT's own website as well as those of local and regional culture organisations, local/ sub regional press and the local radio. It is not ideal that the Board was loaded with more local authority members (now numbering 5 out of a total of 13 trustees) as a condition of its GYBC fund award in 2016/17 because although they have valuable skills and networks, they are rarely in a position to devote much time to the SGT and, indeed, are sometimes absent from Board meetings due to their busy political schedules. The Board might also consider its balance of women to men, its skillsets and members' capacity-to-attend and share the workload. In particular females and minority groups are underrepresented along with the younger generation and more creative practitioners and artists might help to give a view on programming and help with developing a collaborative network. We understand and sympathise with voluntary boards having never had so many duties and responsibilities but in this next challenging period for the SGT it will be crucial for the Board to be fit for its purpose and for all members to share the work load involved.

There are some small administrative changes that could be made immediately. For example we note from the Board meeting minutes that 'matters arising' are rarely checked or confirmed as actioned or not. A simple alteration to the layout of the minutes' template to introduce an 'action' column in which the persons are named against their respective adopted actions will be far easier to track under 'matters arising'. In similar vein if it is thought there is an imbalance of trustees volunteering to be responsible for monitoring / delivering actions then we suggest the Chair identifies in which skillset the action best fits and asks the trustee(s) blessed with that skillset to share the burden. In the next phase of development the Trustees might seek some small funding for training e.g. in organisational change (theory of change). We feel it would also be helpful for both staff and Board to benchmark SGT by visiting similar sized arts venues in similar contexts and talking to those charged with operating them.

3.2 Current Leadership and Vision

The future of the SGT is in development and public funding continues to fall and it is in this period when leadership is most in demand. To engender leadership there has to be consensus, as a Board, on the vision for the SGT – what are they working towards?. The exciting but exhausting period of the capital project and start up is now over and the Board and its stakeholders are to be congratulated for delivering an impressive facility but the context has moved on since the SGT was completed and the next phase of development will be equally important to its long term sustainability.

Leadership can originate in the Board and filter downwards which gives staff confidence on the way forward and it can feed upwards from executive staff, expert in their areas, providing successful ways to develop the SGT. Either way the Board has to make the decisions and put the action in place or if it is unaffordable decide how funds could be raised to complete the actions.

The trading income will be critical in this interim period of 1 to 2years and it is vital that the Trading Company, SGTL, becomes a much greater contributor to the sustainability of the charitable company, SGTT. The trading side of the organisation needs to 'up its game' to exploit the modern facility and to support and underpin reductions in other restricted funding. We have not seen evidence of 'commercial' investment business cases from the Trading Co. directors. We believe it would be an

advantage to the SGT Board if business minded directors were appointed or seconded to the Trading Company who might use their expertise to present business cases with RoI projections to the main Board for decision. This will greatly ease the evaluation of the many calls on the small pot of funds at the SGT's disposal because the trading enhancement will need some priority investment.
There is more on the trading and earned income elements in section 6.

Conclusions:

- ❑ A more diverse skillset and person make- up would benefit the Board. The Board should define what skillsets are needed (an audit), write a description, promote a search for new members as widely as possible and organise interviews with evaluation criteria. The GYBC might help by providing much of the templates and information needed on this process. Incentives may be needed if trustees are difficult to find which should comply with the charity Mem & Arts of Assoc.
- ❑ Leadership, both on the Board and at Senior Staff level, should be reviewed by the Board bearing in mind the forthcoming challenging period. Training may be part of this. Certainly more sharing of the actions and responsibilities is a must if the Chairman is not to become overloaded and disenchanted.
- ❑ There should be more Board meetings for the foreseeable development period – we would suggest 6 per annum. Once appointed the new creative lead should report to each Board meeting as a standard item on the agenda..
- ❑ The current management meetings are often repetitive of the Board meetings and should be suspended. All matters needing Board sanction or decision should go straight to the Board meetings.
- ❑ The Trading Company directors should be reviewed with a view to attracting and supplementing members with skills in business, trading, negotiating, selling, merchandise, F&B, licensed premises/clubs and commercial leisure venues, civic and corporate events etc. The Commercial Manager once appointed should report to the reinforced , Trading Co. Board.
- ❑ We would suggest that the vision might be reviewed and consolidated by the Board based on viable and specialist input once the Creative lead and operational re-structure is in place.

3.3 Current Resources

Finances

The present snapshot of the current financial status is not encouraging. Whilst net trading income did improve, providing a small surplus which was covenanted to the SGT in the last financial year 15/16, the management accounts show that projected budget targets for trading in 2016/17 are not being met. In addition, income from the box office has not been as expected to month 10 (January 2017) of the financial year, save for the pantomime season, and it looks as if grant funding for the next 2017/18 year will fall though the exact amount is not yet clear as SGT await funding decisions by GYBC and others.

Balance sheet reserves and bank holdings are positive but would barely meet any 'stress test' or unforeseen, even moderate incident, breakdown or replacement. The Charity Commission recommends a reserve of 3 months trading income which as projected in Table I below would amount to some £57,204, a figure way out of reach for the SGT as the finances stand.

There is little headroom for significant losses or for investment to make improvements going forward. The Chair and Board and senior staff have spent a good deal of time successfully reducing running costs and negotiating better contracts during the last year e.g. energy, maintenance service agreements, catering suppliers etc. and of course this should continue. Meanwhile staff costs increased 9% from 2015 to 2016 even after recharging to the Trading Company. As staff costs are a major expenditure item they should be closely monitored and relate closely to the income generated.
A summary of the Profit and Loss profile over 3 years is shown below in Table I. Progress was made from 14/15 to 15/16 but this is not projected to continue in 16/17 when the trading company is estimated to provide a surplus of £3,612 but the SGT Trust is heading for a loss of - £31,180. As the figures for 16/17 are extrapolated from the current management accounts for the year to January 2017, it might be that the financial picture at year end, March 2017, will be better than portrayed but we would suggest that both the figures and the pattern the table highlights should be carefully heeded by the Board in its financial planning for 2017/18.

Table I

SG Theatre Trust ltd P & L profile 2013 to 2017	**2013/14**	**2014/15**	**2015/16**	**2016/17***
Total Income	270,827	254,521	289,725	228,814
Total Expenditure	256,797	314,991	302,675	259,994
Surplus / Deficit (-)	14,030	-60,440	-12,950	-31180
SG Trading Ltd P & L profile 2013 to 2017				
Total Income		82,276	90,826	98657
Total Expenditure		82,759	87,741	95045
Profit/ Loss (-)		-483	3,085	3612
Proportion of SGTL income to SGTTL income		32%	31%	43%

*** Note: Annual figures 16/17 are extrapolated from SGT's January (month 10) 2017 management PR Year to Date report.**

Conclusions:

- Total income from both SGTT and SGTL are down on the previous year and look likely to be very far short of the budget incomes set at the beginning of the 16/17 year i.e. £325,640 and £115,825 respectively.
- If the extrapolated loss is as shown then this will make serious inroads to the reserves held in SGTT savings account (Feb 2017) of £25, 545. At the time of writing, the SGTT current account balance is £10,311 and that of SGTL is £13,491 but both these are working balances and cannot be relied on to offset year end losses.
- The SGTT 16/17 income includes payments of £40,000 (GYBC management fee) and £14,498 (grant income). It would therefore be critical to receive grant awards from these bodies for 2017/18.
- Trading income from SGTL looks as if it will increase 8.6% from year 15/16. This is good news but it will have to increase substantially more to fill the loss projected for 16/17 and to build up reserves.
- Clearly it will be quicker to increase commercial income in the short term i.e. 17/18 than through ticket sales . The reorganisation of the trading company SGTL board and the appointment of the right commercial manager is therefore priority with the anticipation that earned income will begin to increase as financial year 17/18 progresses.
- Consequently the trading income must be prioritised and targets set. Suggestions as to how this might be done can be found in section 6.

Fundraising

Fundraising efforts and corporate support which, is very low, must be increased. Some professional help is recommended perhaps starting with approaches to a targeted number of potential funders armed with a well written 'case for support'. In terms of corporate sponsorship e.g. CRS, a fruitful area might be newer technology companies locating to the Gt Yarmouth area. Such companies can have a natural affinity with the arts and culture sharing an innovative base. They might also be seeking ways to embed themselves into the local community. A list of such companies can be found in the GY Business Directory 2016/17.

Fundraising activity is minimal though a new oak box office has recently been generously sponsored by Henry Cator, High Steward of Great Yarmouth. In essence, professional assistance is needed to source, present, liaise with and nurture potential funders and awarding bodies. This could likely be a short term kick-start, consultancy to a new campaign or a part time role but it is time consuming and not within the portfolio of trustees or staff though they can of course support as necessary. It might be that the ACE may support such interim post or guide the SGT to other funds which can be applied to for the same reason. The creative lead and the Board should work closely with the fundraiser to provide material (collateral as it is known) and stories and inspiration attractive to potential funders.

GYBC Funding

The extraordinary award by GYBC of £40,000 was for the year ending April 2017. Without this 'emergency' funding the financial position of the SGT would have been parlous in the year 16/17 and it is difficult to see how the SGT could have avoided major cost reduction measures.

In the year going forward, 2017/18, it is our view that, in the absence of any other source, the GYBC grant will remain vital and necessary for the viability of the organisation in this 'transitional' period. However, 2017/18 should be a year of change for the SGT and any GYBC award should be seen as supporting the operations of the SGT whilst they gear up and prepare for greater self –sufficiency, initially in trading income, closely followed by increased ticket income and fundraising results.

The SGT is not yet aware of its allocation from GYBC. It looks likely that there will be some funding albeit reduced. Our feeling is that any funding will come with revised conditions, possibly related to the recommendations in this report and possibly tapered over the next few years. We will allow for these assumptions in our budget projections – see section 8.

The **Arts Council of England** has shown commitment both to GY and to SGT. We believe it will continue its support but further funding will only follow if there is a clear audience and creative development programme set in place by the SGT. In the short term it might be possible to persuade ACE of the merits of some strategic funding for some of the expenditure involved in this next development phase. Funding for programme elements are likely to be Grant for the Arts and could only be applied for once the creative lead is in place and has developed her/his project(s). Essentially therefore there has to be investment in the creative elements of the programme early to secure greater funding later.

Conclusions:

- Some professional fundraising support will be needed in 2017/18. This could be consultancy contracted with defined deliverables.
- A fundraising workshop facilitated by the FR consultant to pool connections and ideas from Board members and staff should be convened.
- Re-establish contacts with local businesses and new regional/international technology businesses, the GYBC Economic Development, Civic Events and Tourism departments, GY Tourism & Business Improvement, Chamber of Commerce etc
- As the creative lead is appointed ensure liaison with ACE and other public funders is maintained to keep abreast of changing funding policy.
- Strengthen and expand the 'Friends' scheme to include concessions (to attract younger and harder to reach communities) corporate membership

etc. It would be advantageous to set up a direct debit scheme .This will mean a re-presentation on the website.

- Consider introduction evenings for potential funders/sponsors/ corporate and other 'Friends' exploiting the setting, heritage, skills and facilities of the SGT.

3.4. Current Capacity and Staffing

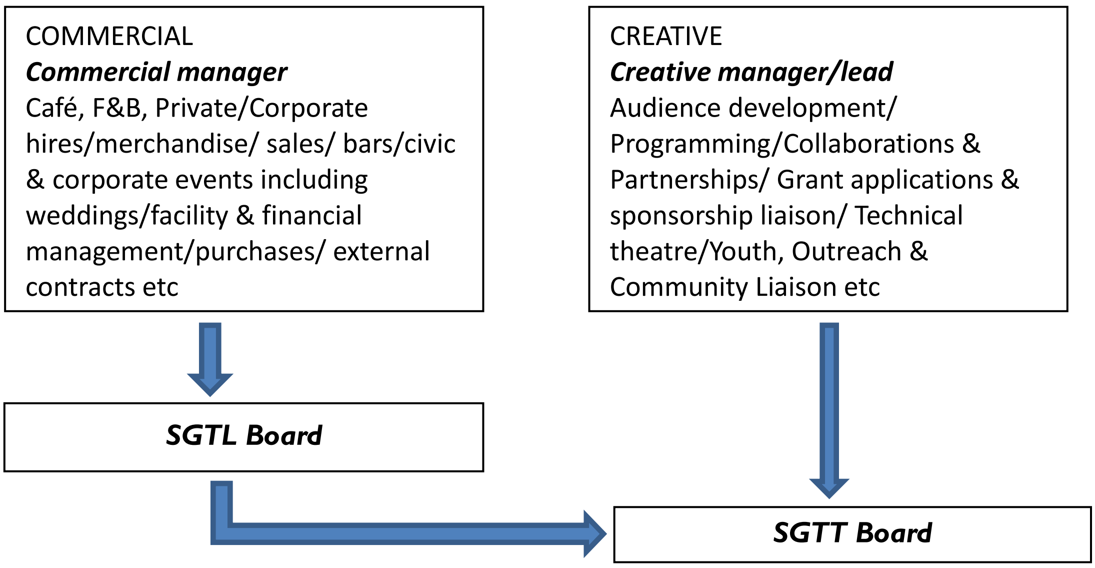
The current number of staff budgeted for is 7.2 FTEs. Key staff in financial management, arts direction and youth theatre are either just about to be appointed or are yet to be appointed within this total. We consider this number would be adequate for the current activity level of the SGT but we do not think the structure, roles and suitability of staff is quite right. It might be that for the present, less than 7.2 staff could efficiently run the venue and café if a more detailed study is undertaken.

A noteable absence is the contribution of creative leadership to improve the arts quality of the programme, to improve partnership collaboration networks, to liaise with arts funders especially the ACE, negotiate high quality touring product, source ideas from unrepresented communities, encourage emerging talent and create and produce concepts to attract producers. A creative input will be de rigeur if SGT is to approach the ACE for funding, likely to be G4A. It might be that an interim creative consultant post might be funded by ACE but it will need detailed discussion with the ACE relationship officer. From our discussions, there are well thought of creative venue directors who might be interested in sharing their input with SGT.
The present advertisement on the SGT website for an arts leader for the youth programme is insufficient to cover the gap in creative direction of the programme. We understand there is restricted funding for the youth arts leader position but we hope this is considered with the appointment of a creative programme leader. There is currently a lack of networking and follow-up with potential partners. This will be essential in forming relationships to support SGT in its arts and audience development.

Senior staff and their roles could be reviewed. There is some disorganisation within the operational system and from observation on occasions there seem to be too many staff on duty - perhaps the flexibility in roles needs to be adjusted. As the trading elements become more important it will need a specialist manager with appropriate expertise and targeted remit. The present title of Hospitality Manager might be better promoted to 'Commercial Manager' to describe a wider range of responsibilities. The present hospitality manager is about to leave and his background in F&B, customer service, venue operation and production will be missed and needs replacing and upgrading as soon as possible . The new incumbent should be a senior appointment, level with the new creative leader. The

'commercial manager' should report to the Board of the Trading company SGTL and be entrusted with executive leadership in her/his area, naturally supervised by the SGTT Board.
There is a significant obstacle at present in building up the turnover and promotion of the café and associated commercial activities because of the restricted hours of opening – currently 10.00am to 3.00pm. An investment in the right staff over longer opening hours could well pay dividends as part of a professional 'business case' plan for the cafe.

Our recommendation therefore springs from the priorities the SGT faces. We would suggest a twin operation structure as follows:



We suggest that the senior staff responsibilities are essentially split into Creative /Programming and all areas related to the theatre (and occasionally the café) and Commercial and all areas related to earned income, certainly for the interim development period (1 to 2years). The reasoning behind this is that both areas need to gear up but particularly the commercial areas have more responsibility for enhancing the revenue streams for the whole organisation in the immediate development period, say 2017 to 2019.
It will be essential that the 'leads' of the two operational areas work complementarily and are able to work as a team when compromises are needed between conflicting demands – which will happen. Such team working ability and associated soft skills should be on any person specification for candidates for these posts. Both managers of the two areas should be accustomed to target setting and negotiation maybe with incentives but described in different ways.
For instance:
The Creative Lead might be tasked with increasing audiences, increasing partnerships, increasing outreach, introducing talent or quality product, delivering applications for grant funding etc over stipulated time periods.

The Commercial Lead could be tasked with increasing commercial activity, increasing profit targets (as a percentage increase?), enlarging the private, functions (including weddings) and corporate market, improving customer experience (measured through feedback like reevoo?), enhancing quality F&B offer etc

Volunteers

SGT has a large contingent of loyal and able volunteers without which the operational viability of the SGT would be in jeopardy. What must not be forgotten is that volunteers, like staff, need support, need to feel useful and important to the organisation and need top-up training particularly as the new business model is put in place. It is good to see that there are younger generations volunteering; this must be maintained through close links with College, Schools and Youth groups. We understand that there are no 'perks' attached to the volunteering function other than being able to watch the show, standing up, whilst working as a volunteer.. This seems to overlook the fact that inexpensive 'perks' like free membership or discounts on purchases or free tickets can be another small but valuable incentive to bring more people and income into the SGT. We are not sure if there is a 'volunteers' terms of reference' and if not this should be addressed.

Conclusions:

- ❑ Review/ audit staff skills, roles and reporting structure to prepare for the 'twin' Creative – Commercial operational model.
- ❑ Put in action immediately the search for a 'Commercial Manager' replacement and a new 'Creative Leader'.
- ❑ The Creative Leader might be considered an interim appointment, perhaps part time, perhaps shared with another venue or perhaps a consultancy contract with a defined role (and targets).
- ❑ Make an approach to ACE to explore funding for an interim creative leader.
- ❑ The new Commercial Manager should report to the Trading Company SGTL and assist the directors to present business cases with RoI projections to the SGTT Board.
- ❑ The Theatre (General) Manager's position will need to be particularly considered in the staff review as it might have the potential to bridge and support the two operational areas.
- ❑ Once the Commercial Manager is appointed customer service training should be put in place
- ❑ Set out policy on volunteer T.o.R.s, training and 'perks'.
- ❑ Set in place feedback for both commercial and creative users and bookers possibly through the ticket booking system, hard copy feedback forms after events or follow up feedback emails. Trip Adviser, Reevoo and other internet companies also supply mechanisms for this. Such data should be regularly reviewed by staff.

4/ Audiences

The viability of any venue stands or falls by the generation of audiences and satisfying those audiences with a high-quality programme and a wider, more holistic offer. It was therefore crucial for our review of St George's Theatre to:

- Analyse the audience profile of SGT's catchment area – its demographics, its habits, attendances and preferences.
- Extrapolate the propensity of the potential audience in the theatre's catchment area to visit SGT in order to inform the future audience development strategy.
- Gather qualitative data in the form of direct feedback from both existing users and non-users of SGT to complement the audience profile data in terms of their interests, experiences and expectations.

Audience profile analysis

An Audience Profile Report (APR+) was commissioned from the independent Audience Agency, who have access to a large database of market information on audiences, their make-up and their attendance choices. They have a licence to use data from a number of national surveys and data collection agencies, such as Mosaic, Audience Spectrum and TGI 2014 as well as ONS Census 2011 data for demographic comparisons.

The different population bases used throughout the APR+ are explained in the appended document "Population definitions for 2011 Census". In summary, "usual residents" is used as the output to enable for comparisons to be made between datasets and excludes those classified as "Census short term residents", who are born outside the UK and who have stayed or intend to stay in the UK for a period of three months or more, but less than 12 months.

In order for the audience profile to be as accurate as possible, we determined, with the Project Steering Group, that a reasonable audience catchment area for SGT would be a 30-minute drive time from the SGT. Beyond 30 minutes would be to reach major culture and entertainment centres, which would distort the picture and present too optimistic a volume of potential audiences for SGT. The APR+ therefore presents the audience profile of a catchment area of a 30-minute drive time from the SGT. The map can be found in the APR+ appended report.

The plotted drive time area from the SGT and its post code data was then compared to the East of England region as baseline. There are 208,138 adults aged 15+ within the 30-minutes' drive time compared against the East of England region population of 4,902,319 (note the figures do not include children up to 15). In addition, the actual bookers of SGT were analysed and compared to the average population in their postcode.

The resulting APR+ is appended to this report along with its definitions of audience segment types, e.g. "Commuter Culturebuffs", "Experience Seekers", etc. Our interpretation and analysis of the APR+ and conclusions drawn from it are described below.

Summary of demographics within the 30-minutes' drive time catchment

Note the indexes used (e.g. 117) are comparator figures, using 100 as a baseline average for the region. This means, 117, for example, shows the demographic is proportionally above average to the regional average.

- There are equal numbers of male and female residents, compared with the East region, which has 49% male, 51% female.
- There is an age bulge in the catchment area between the ages of 60 and 85+, having an index range of 117-126.
- There are fewer people aged 25-39 compared with the baseline area of the East region, with 30-34-year-olds having a low index of 81 compared with the East region at 100.
- There are more white residents (index of 107) and very few Black/Black British (index of 21) compared to the baseline area.
- Social grades D/E and C2 are over-represented compared with the East region, with an index of 135 and 116 respectively.
- There are more unemployed (index of 142) and part-time employees (index of 122) than in the baseline area of the East region.
- Among the economically inactive the long-term sick or disabled (index of 128) and the retired (111) dominate.
- There are more people without qualifications (131) or at apprenticeship level (133) than the East region baseline.

Comparison of audience segments from Audience Spectrum/Mosaic

The segmentation and comparative size of audiences within the 30-minute drive time are as follows. For definitions of audience segments see Appendix section 9

- The Audience Spectrum data profile pinpoints **Home & Heritage** (conservative and mature households who have a love of the traditional), **Up our Street** (reasonably comfortably off households, occasional audiences for popular arts & entertainment, museums and heritage sites), **Facebook Families** (harder pressed suburban and semi-urban households for whom arts and culture play a small role), **Kaleidoscope Creativity** (urban and culturally diverse, their arts and cultural activity happens in their community and outside and mainstream) and **Heydays** (older people who find it harder to access the arts and cultural activities that they used to enjoy) as being exceptionally well represented, with indices of 146, 211, 152, 194 and 268 respectively above the East norm of 100.

- The audiences with the least representation are **Metroculturals** (highly engaged prosperous liberal urbanites, with wide range of arts and cultural interests), with an comparative index of 4, **Commuterland Culturebuffs** (affluent suburban and greenbelt consumers of culture as part of their social lives) with an index of 23, **Experience Seekers** (diverse urban audiences, students and recent graduates into a variety of cultural events) with an index of 23, **Dormitory Dependables** (Regular but not frequent attenders living in city suburbs and small towns) with an index of 44 and **Trips and Treats** (Suburban households often with children for whom occasional arts and cultural activities form a day out or a treat) with an index of 85.
- The MOSAIC data profile shows high numbers described as **Rural Reality** (index of 144), **Senior Security** (159), **Family Basics** (119), **Transient Renters** (191), **Municipal Challenge** (252), **Vintage Value** (190) and **Modest Traditions** (149). **Suburban Stability** (103) is near the norm for the East region.
- Low indices apply to the rest of the MOSAIC profiles in comparison with the East region.

Summary of arts attendance & museum/heritage attendances and cinema visits

Please read in conjunction with the tables below.

- The tables below show that, overall, the levels of attendance in all three categories of leisure and cultural activities analysed by the APR+ are significantly lower in SGT's catchment area than the baseline average in the East region population.
- Multiple visits within the same year to art galleries or theatres are also lower overall than the regional average.
- However, it is important to highlight that plays, pop / rock concerts and theatre are the most popular art forms within SGT's catchment area and could provide an opportunity for SGT to develop a programme including the cultural tastes of these audiences.

A note for reading the tables below:

The "Adults 15+ estimate 2014" figures used in the tables below present the estimated total number of adults 15+ within a 30-minute drive time of the SGT and are used as base figures and therefore remain fixed. The indexes are to be understood in relation to the index 100, representing the baseline average for the region. This means, any index above 100 is proportionally above average to the regional average and any index below 100 is below average.

The attendance by art form is given in the rows within the tables, as a count and as a percentage, as calculated from the total population. The tables therefore show arts attendance, but do not show non-attendance, except for cinema visits. There will of course be overlaps between attenders of art forms and those who are excluded from this analysis as they never attend arts activities. However, this level of detail is not provided in this type of report.

Table I: Arts attendance

Attended in past 12 months (adults 15+)	NR30 2PG (30 min drive time)		East		Index
	Count	%	Count	%	
Art galleries	48,355	23%	1,377,023	28%	83
Art gallery once a month or more	2,805	1%	74,279	2%	90
Ballet	17,023	8%	504,418	10%	80
Classical concerts	26,839	13%	763,010	15%	83
Contemporary dance	12,020	6%	342,063	7%	83
Jazz concerts	14,966	7%	428,804	9%	83
Opera	15,071	7%	448,604	9%	80
Plays	62,018	30%	1,741,005	35%	85
Popular/rock concert	74,282	36%	2,039,400	41%	86
Theatre	98,219	47%	2,649,073	53%	88
Theatre once a month or more	5,338	3%	143,995	3%	88
Adults 15+ estimate 2014	208,694		4,951,771		100

Table II: Museums and heritage attendance

Visited in past 12 months (adults 15+)	NR30 2PG (30 min drive time)		East		Index
	Count	%	Count	%	
Museums	51,472	25%	1,391,384	28%	88
Archaeological sites	12,614	6%	356,143	7%	84
Stately homes/castles	39,045	19%	1,055,373	21%	88
Adults 15+ estimate 2014	208,694		4,951,771		100

Table III: Cinema visits

Cinema attendance (adults 15+)	NR30 2PG (30 min drive time)		East		Index
	Count	%	Count	%	
Ever go to the cinema	145,879	70%	3,767,769	76%	92
Go every two or three months	23,432	11%	669,066	14%	83
Go once or more a month	25,457	12%	748,275	15%	81
Never go	62,814	30%	1,184,002	24%	126
Adults 15+ estimate 2014	208,694		4,951,771		100

Audience Propensity to Visit the SGT

Table IV below shows where most current bookers of SGT come from, most of which are hyperlocal postcodes (NR29, NR30, NR31).

Table IV: Bookers postcode analysis

Postal Sector	Description	Record Count	Percent
Total		*2,072*	
NR30 5	Caister-on-sea, West Caister	143	7%
NR31 8	Bradwell, Gorleston	140	7%
NR31 6	Gorleston	120	6%
NR31 9	Belton, Hopton, Bradwell	119	6%
NR31 7	Gorleston	110	5%
NR29 4	Hemsby, Martham	109	5%
NR30 4	Caister Road, Great Yarmouth	100	5%
NR30 2	King Street, Great Yarmouth	97	5%
NR29 3	Ormesby, Scratby, Fleggburgh, Filby	82	4%
NR30 1	Great Yarmouth (Incl Berney Arms)	79	4%
NR31 0	Great Yarmouth (Incl Gorleston, Cobholm Island)	78	4%

The audience profiling has shown that there is a higher audience potential and wider demand within the 30 minutes' catchment area, especially for plays, theatre and pop / rock concerts (as Table I above has shown). This represents an opportunity for the SGT to shape its programme and extend its audience base. Furthermore, by focusing and marketing its programme a good number of new audience members can be reached. For example, the high numbers of 'non-cinema attenders' in Table III above can be seen as an opportunity.

Naturally we cannot assume that the whole population of the 30-minute catchment will attend the theatre in the future and neither can it be assumed that the percentage attendances at arts forms shown in Tables I, II and III within the catchment will be reflected in the attendances at SGT. We have therefore applied confidence factors to the audience figures recorded in the tables to arrive at a set of realistic potential audience numbers for SGT. These factors are based on an evaluation of similar venues, BoC's experience in this sector, the BoC online surveys for SGT, Audience Agency estimates and Arts Council of England research figures (C Bunting 2012). The factors are as follows:

Table V: Potential audience numbers

Activity	Factor applied	Attendances
Ballet	15%	2,553
Classical concerts	20%	5,368
Contemporary dance	10%	1,202
Jazz concerts	10%	1,497
Opera	10%	1,507
Plays	25%	15,505
Popular/rock concert	30%	22,285
Theatre	30%	29,466
Theatre once a month or more	5%	267
Cinema Screenings	10% (estimated from cinema attendances above)	14,588
TOTAL (adults 15+)		**94,238**

Note a): Comedy and cabaret are encompassed within the theatre category. The above list of art forms and activities excludes art gallery attendances as this is not part of the SGT offer. It also excludes uses of the SGT & café, such as children's shows and family classes, corporate events, civic celebrations, weddings, exhibitions, creative craft markets, festivals, meetings, lectures, poetry readings and smaller gatherings in the café space. Therefore, the assumptions made for the number of potential attendances may well be under pitched.

Note b): This presumes that all recommended improvements to the theatre/ cafe spaces, facilities and equipment are completed and also that the staff resources and capacity is capable of delivering the variety and number of events.

The factorised total potential audience level shown in Table V at **94,238** is thought to be a confident enough target for the SGT. This target must now be tested against the estimated audience levels based only on the SGT envisaged programme and the capacity for the SGT to deliver the number of events.

There must be room for growth within the existing market, even given the competition from nearby venues in other villages and towns and especially the larger venues with a slightly different offer like the Theatre Royal Norwich and the Marina Theatre Lowestoft. It is axiomatic that the quality and strength of the artistic programme will greatly influence the achievement of these attendance and income targets.

Estimate of Audience Capacities and Ticket income

An analysis of the **current** SGT box office shows the following:

Table VI: Current audiences over 12 months & income of SGT (theatre only) to 01.02.17

Approx. no Shows	Bookings	Income	Average tkt price	Audience/ show	Capacity/ show	Income/ show
145	13,447	£144,081	£10.71	93	31%	£993

The last annual audience figures show a barely viable model for the theatre itself with overheads and costs of events often exceeding the income from bookings. Some audience bookings were as low as 2 and some of the cinema and streaming events were disappointingly low.

Table VII shows a worked example using enhanced capacity figures multiplied by targets in Table V above.

Table VII: Estimate of audience capacities and ticket income

Production event/show	No .per year	Total potential audience (100%)	Assumed sold seats	Average seat price as now	Income £
Theatre		29,733	50% - 14,866	£10.70	159,066
Popular Music		22,285	60% - 13,371	"	143,070
Jazz		1,496	60% - 898	"	9,609
Classical Music		5,368	45% - 2,416	"	25,851
Opera		1,507	45% - 678	"	7,255
Contemporary Dance		1,202	50% - 601	"	6,431
Ballet		2,553	60% - 1,531	"	16,382
Live Broadcast/films		14,588	35% - 5,102	"	54,591
TOTAL		**78,732**	**50% - 39,463**		**£422,255**

Our interpolated potential estimates of 94,238 annual audience attendances in Table V and our capacity aim of 50% average in Table VII may well be too ambitious to achieve and certainly might take too long to reach. We must also not forget that expenditure rises (e.g. staff costs, overheads) as the number of events rises. More importantly, if 50% capacity leads to 39,463 booked tickets, this would necessitate almost 1 show per day (39,463/ 320 (max PEL audience size) x 50% = 329 shows per year). This would be clearly unmanageable without significant increases of staff, facility maintenance, marketing etc.

If we assume, therefore, that the number of arts and entertainment events held in the theatre auditorium remain stable at say 150, then the aim would be in the early development phase to maximise audiences and thus ticket and secondary spend income accordingly without increasing staff costs and overheads significantly. In other words, a focus on the number of tickets sold rather than the number of shows produced.

See Table VIII below for a summarised example based on **150 events/year, 3 shows per week with a 2-week dark period and a target <u>average</u> minimum capacity of 50%.** Please note that the ticket pricing policy also needs detailed reviewing. For the example below we have assumed a slight average ticket price rise to £11.50. If the SGT decides it is advantageous to be able to deduct its input VAT on purchases then VAT added to tickets would need to be contained within any increase in prices.

It can be readily seen that the income figures dramatically increase should this modest example be followed. Naturally the target figures can be fine-tuned but our view is that the income target should be as shown in Table VIII and that the consequential business model and investment demands should follow.

Table VIII: Example – target audience and income

Approx no Shows	Bookings	Income	Average tkt price	Audience/ show	Capacity/ show	Income/ show
150	24,000	£276,000	£11.50	160	50%	£1,840

Needless to say, there are a number of factors affecting the targets. These range from marketing, customer service, comfort, ticket price/value perception, quality of programme, production company negotiations, distinctive offer to social media presence. Some of these factors are explored and reported on in other sections and some are explored through BoC's audience surveys and their responses, which are presented below.

Current audiences: Interests, experiences and expectations

To gather additional information on SGT's current audiences an online survey was designed by BoC and conducted via SurveyMonkey (see copies of questionnaires in Appendices section 9). It was circulated by the SGT to all audience members and users of SGT **currently on their marketing list** (a total of circa 2,500) with responses via Survey Monkey analysed by BoC. An introduction, outlining the purpose and benefits of our review brought in **236** responses and providing a large enough and confident sample of current or past users' views to yield a valid comparative analysis of the returns.

A summary of the returns shows that:

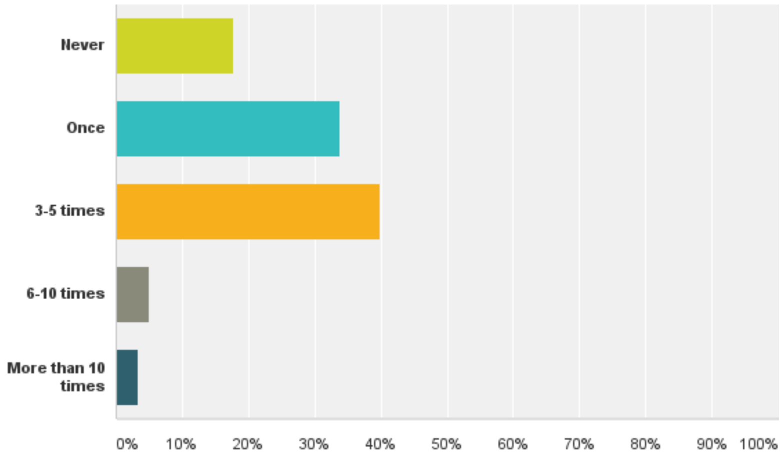
97% of respondents felt welcomed enough the last time they came to SGT to make a return visit, an encouraging satisfaction rate. Comments on why people didn't feel welcomed included:

- *The welcome was good, but at times the theatre has been cold.*
- *The volunteers are very rude and unwelcoming.*
- *A lot more could be done before and after the show to make the evening more of a night out.*
- *Beer is too expensive. Cannot stand-up to watch a band.*
- *Do wish doors would be open earlier before the show and unsure which entrance as building all closed up.*

There are some clues here as to how to increase customer satisfaction and consequently return visits, such as improvements to 'signposting', the arrival at and comfort levels in the theatre, volunteer training and providing a more holistic offer (including quality food and drinks at a reasonable price).

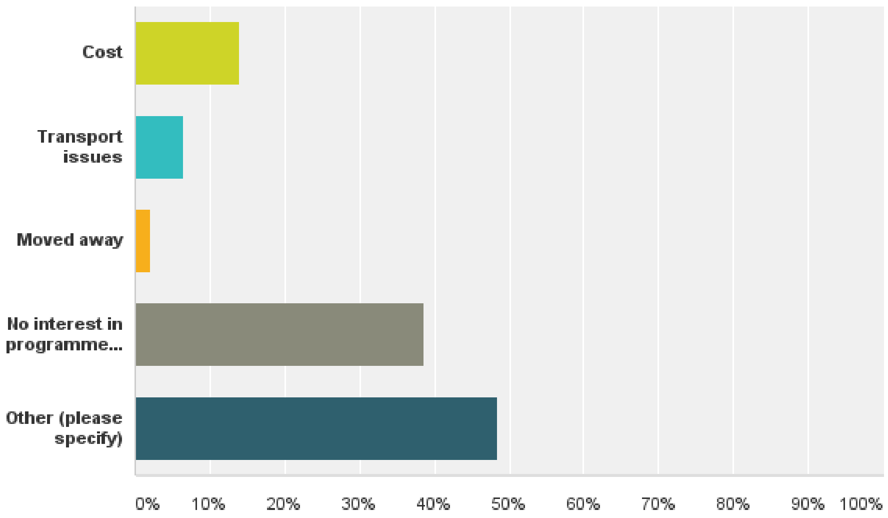
80% of respondents had attended a show or participated in an event at the theatre in the last year. The majority of them also visited the theatre more than once in the last twelve months.

Table IX: Frequency of visits to SGT



Those that had not visited SGT in the last 12 months, cited "no interest in the programme", as a major reason, as Table X below shows.

Table X: Reasons for not visiting SGT in the past 12 months

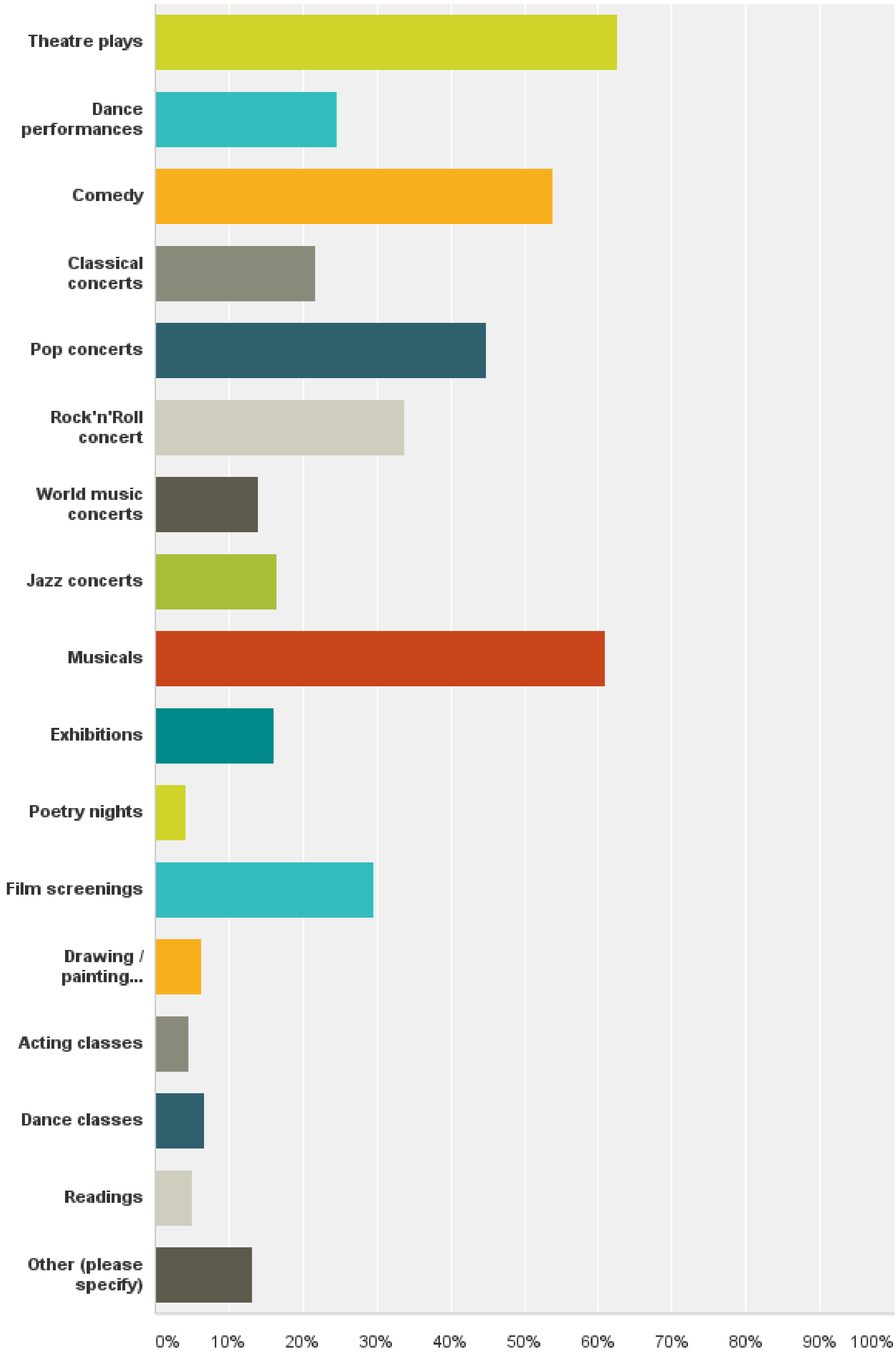


Other reasons included:

- *Not enough information / advertising about programme.*
- *Seats can be uncomfortable and building cold.*
- *Time constraints / busy lifestyle*
- *Trying to find disabled parking close to theatre.*
- *It is the distance from my home that discourages me.*
- *No events on that we would attend. i.e. traditional/folk/Americana music, local interest, historic, nature, films/talks/presentations.*
- *Don't usually go to theatre.*
- *No convenient late bus back to Martham. Times are 9pm and 11pm.*
- *My boy used to be in the youth theatre there with Maddie and Chloe and I believe the way they were treated has left me bitter about the theatre. They were an excellent group who put on amazing shows but I feel thoroughly let down.*
- *We were not happy, having paid full price online, to see 'Round the Horne' to discover that everyone else had paid half the price!*
- *We prefer Matinees plus we have to rely on public transport.*

Theatre plays, **musicals**, **comedy**, **pop and rock concerts** and **film screenings** were on top of the list of events that would inspire people and their families to visit SGT more often, as Table XI below shows. This also resonates with our audience analysis above. Thus, if programmed accordingly it suggests the theatre could attract more audiences and interest.

Table XI: Programme that would inspire more visits



Other kinds of programmes and shows that would attract more interest included:

- *Xmas concert (not pantomime)*
- *Children's events*

- ❑ *Traditional/Folk/Americana live music performance*
- ❑ *Local interest, historic, nature films/talks/presentations*
- ❑ *Disco*
- ❑ *Chance to meet & greet with the performers.*
- ❑ *More interactive events – 'Fawlty Towers' night for example*
- ❑ *Pantomime*
- ❑ *Local music groups of all types and less tribute acts*
- ❑ *Variety evenings*
- ❑ *Physical theatre*
- ❑ *An evening with a personality*
- ❑ *Outdoor theatre*
- ❑ *Quizzes*
- ❑ *Live performance screenings*
- ❑ *Magic, illusionists, ventriloquists, puppetry*
- ❑ *Screenings of opera/ballet*
- ❑ *Ska and punk music*
- ❑ *Motown and country music concerts 80s acts*
- ❑ *Film screenings of films not on general release*
- ❑ *Craft fairs*

79% of respondents stated that they also visit other arts venues and theatres, which has provided us with an interesting list of SGT's immediate competitors. The main ones include **Theatre Royal** (Norwich), **Marina** (Lowestoft), **Pavilion** (Gorleston), **Playhouse** (Norwich), **Maddermarket** (Norwich), **Norwich Arts Centre** and **Seagull** (Lowestoft). See Appendices in section 9 for the full list of other theatres / arts venues that are visited and how many times they were cited.

While many respondents use the café, or have a drink when they attend SGT, fewer of them buy a programme or consume food. There seems to be a consensus that drinks and food are often overpriced discouraging spend and discouraging the perception of the SGT as a venue to go to "for a night out".

Comments on why some respondents do not use the café or other services at the SGT included:

- ❑ *The cafe is not always welcoming. The food is overpriced and there is no reason to return for a meal – I'd just have a coffee and maybe a cake. There is no 'kids welcome' atmosphere. It really doesn't take much to set up a kids thing like they have in Time and Tide cafe and a few St Georges relevant colouring in prints and a few pots of pencils.*
- ❑ *Didn't get time as parking is a pain.*
- ❑ *I live locally so I tend to eat before I come to the theatre.*

- *Had some food served to me with mould on it.*
- *The prices in the theatre bar are far too expensive.*
- *Don't want or need to.*
- *Time factor*
- *Usually have a full dinner somewhere on the way.*
- *The service is slow and not inviting to purchase goods.*
- *Don't go to a venue to eat. A drink would be nice but too expensive and no real ale on offer. Bottled Adnams and canned Adnams are poor substitutes and the prices you charge for them discourage their purchase. If they were a little less expensive, you might find you sold more!*

Other general interesting comments which might also be useful for the SGT included:

- *People are often genuinely surprised when they see the beauty of the theatre and enjoy a good show. [It needs] a more interesting programme backed with really good spreading of the word (further than the Mercury!!). The theatre needs to take some risks with programming - but must invest in promoting when it does - this doesn't have to be expensive, but creative - e.g. use free listings in all local papers from here to Cornwall and Aberdeen!! Inc. Hipster London*
- *Don't underestimate the potential audience in GY = loads go to Norwich to see stuff not available in GY - also loads in GY would love to see stuff in GY of a different type if it was widely publicised in GY - down on the Barrack estate and other places.*

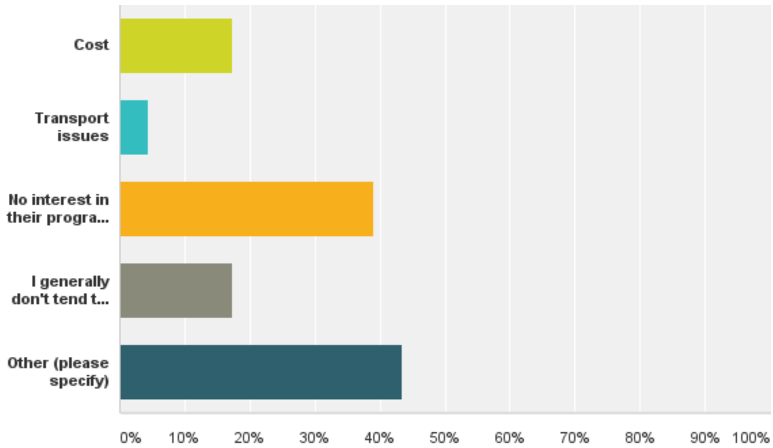
We now turn to the challenge of finding out what the NON-USERS think about the SGT, which provides clues as to how the SGT might reach more non-users.

Non-users: Interests, demands and expectations

BoC ran a **second online survey** targeted at non-users to gather feedback from those who do not visit or use the SGT. A special interest questionnaire was conducted via SurveyMonkey (see copies of questionnaires section 9: Appendices). It was publicised by Great Yarmouth Borough Council via their social media and website and circulated by BoC to local colleges in order to gain views from young people, who are one of the key target groups for future audience development.

Despite several reminders and the incentive to win theatre tickets only 23 people responded to the survey. This small sample does not allow for a full statistical and comparative analysis of the returns, but it has provided some interesting insights and useful anecdotal information. The main reason among respondents for not attending or using the theatre is a lack of interest in the current programme at SGT, as Table XII below shows.

Table XII: Reasons for not visiting SGT

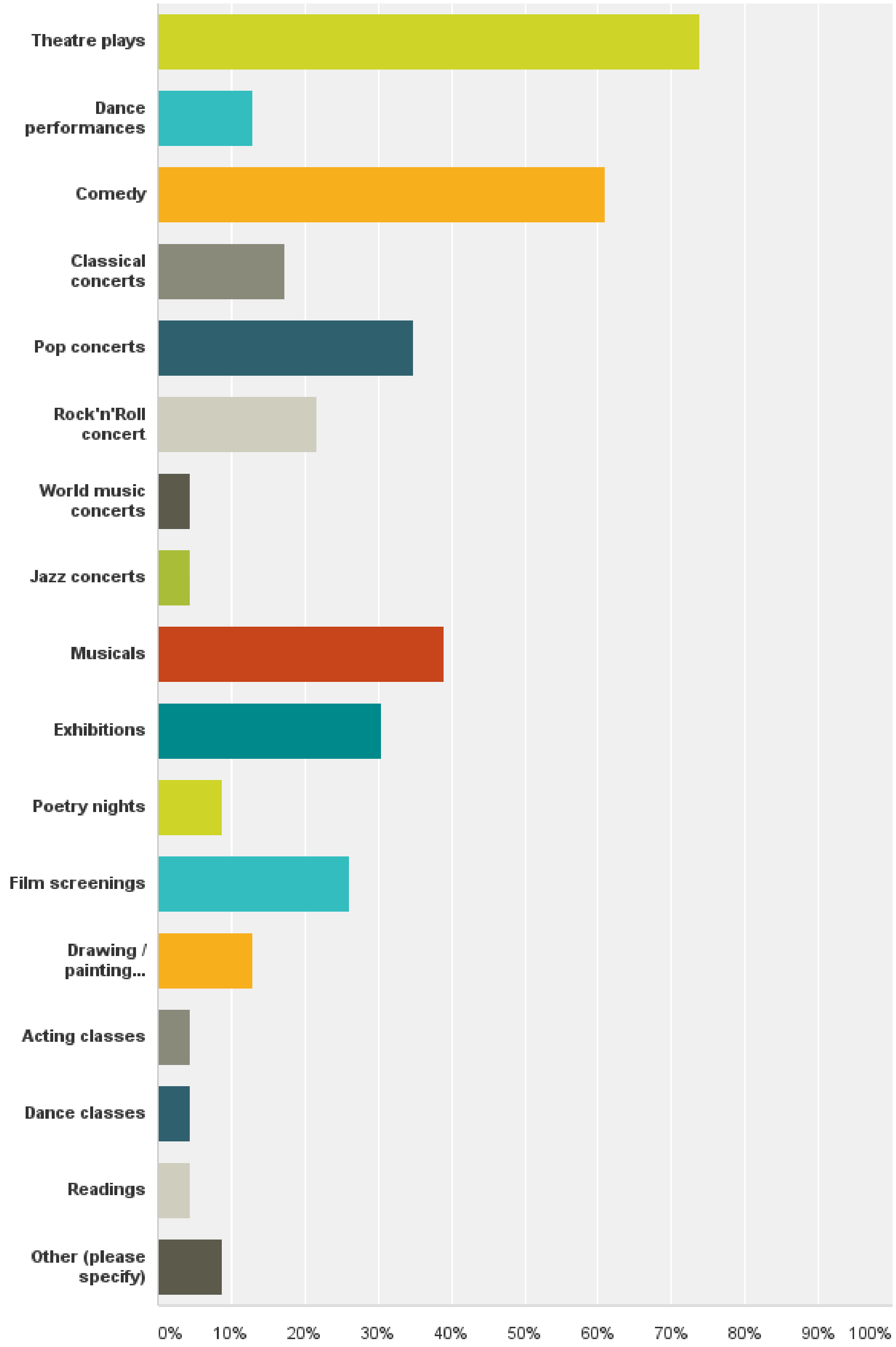


Other reasons given included:

- Not enough advertisement / no awareness of programme *("Not aware of what shows are happening although I work just 2 minutes away from the building. There's never much sign of life or any eye-catching signs around the theatre." / "Didn't realise that they had shows")*
- Lack of time
- Parking and location ("*Parking is too expensive and car parks are too dark." / "I'm afraid to leave my car and walk around an area of town where I don't feel welcome due to the immigrants that hang around. Also, the parking isn't very clear."*)
- Lack of breaking down general barriers to access to the arts ("*Don't feel that I have outfits for the theatre."*)
- Lack of special needs accessibility ("*My son has hearing loss so wouldn't be able to enjoy as much."*)

Similar to the responses of SGT's current audiences, non-users also seem to be most interested in seeing theatre plays, comedy, musicals, pop and rock concerts and film screenings at SGT. Interestingly, they also mentioned in higher proportion than current users that exhibitions would inspire them to visit SGT.

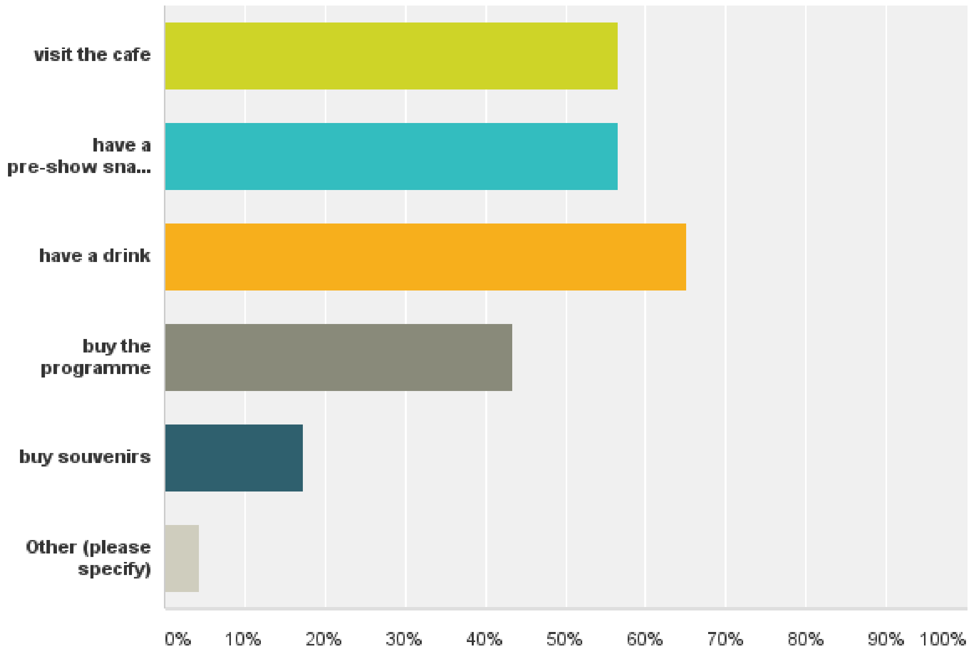
Table XIII: Programme that would inspire a visit



The majority of non-user respondents said that they do visit other theatres and arts venues, amongst them **Theatre Royal** (Norwich), **Marina Theatre** (Lowestoft), **Assembly House** (Norwich), **Maddermarket** (Norwich), **Little Theatre** (Norwich), **Curve** (Leicester), **Britannia Pier** (Great Yarmouth), **Pavilion** (Gorleston), **Norwich Playhouse**, **The LCR** (Norwich), **The Waterfront** (Norwich) and **The Open** (Norwich), as well as events as part of festivals like **The Out There Festival** and the **Norfolk & Norwich Festival**.

If they were to attend SGT, respondents would be most likely to have a drink followed by visiting the café for a pre-show snack.

Table XIV: Likelihood of secondary spend



Reasons for not using the cafe or other services at the theatre included:

- ❑ *Price*
- ❑ *I would only use the cafe and facilities if I was there to see something in the theatre.*
- ❑ *I couldn't use cafe due to anaphylactic food allergies!*

Though anecdotal, these responses suggest that there is room for growth in terms of the ancillary services at the theatre, if priced for value, advertised and promoted.

Other Programming Activities

There are other important elements which must be part of the SGT Audience Development Plan. They are not defined by the audience analysis results above but are essential pieces in the programming jigsaw. For instance:

- ❑ Young people under 15 are not included in the data used in the above analyses. But they are future audiences and parts of the programme should be focused on children and young people. It might need some experimentation or specialist advice to understand what it is that this audience segment might enjoy. Perhaps local schools and colleges can help and also take note of the small sample responses of non-users above most of which were sourced from local colleges. They will need particular techniques in reaching, exploiting social media, and a knowledge of school curricula. The SGT is shortly to appoint a Youth Leader to develop a SGT performing arts group and her/his input to the Audience Development Plan will be valuable.

- Education and Outreach would be essential partners to the programme development when it is woven into the SGT offer and the youth leader is appointed. This is an area where collaboration could greatly benefit. For example the Theatre Royal Norwich has recently completed a dedicated facility for its Education programme and might be able to offer the expertise that SGT and GY need.
- Families (and young children) can provide a rich vein of daytime, weekend and school holiday activity and use the less expensive hire periods. Classes in all manner of the arts and creative activities are extremely popular providing the cost of them is pitched at the right level. Dry space hire of the SGT to specialists in this field might be the way to go but it should be within the 'umbrella' of the Audience Plan mission. The fee income for these elements may not be significant but the objectives of introducing young people and parents to the SGT and a creative input in their lives is very beneficial and let's not forget the secondary spend in the café/bar!

Recommendations for the SGT:

- Using the data on audiences above, compose an Audience Development Plan to add to the Board Strategy and guide the incoming Creative Leader.
- Take note of the comments from the surveys on customer experience to train staff, improve management, improve the holistic offer and ticket value and develop secondary spend and earned income.
- Set targets for ticket income as described above in table VIII within the Audience Development Plan whilst controlling overhead costs.
- Add into the Audience Development Plan all those elements and demographics not specifically analysed through the AA data.
- As demand for use of the facilities grows it will be necessary to have frequent (weekly) senior staff meetings to organise and forward plan schedules of space /equipment/ staff availability across the two 'twin' operations – commercial and creative.

5/ Activities and Programming

We were not surprised to find during consultation that there might be a number of local and regional arts organisations who would consider working with the SGT. There will be conditions attached to such working collaborations but for the initial period SGT is not going to be able to write, finance or market its own productions, though it is hoped that, eventually, it could. Therefore, taking advantage of the 'purchase & promotion power' of a network of partners and producers will be essential.

It is agreed that the SGT offer needs to be wider that its name 'theatre' promotes. The SGT is a pivotal venue in Gt Yarmouth. It could be the vibrant arts hub or centre in the town. It has the location, the facilities (with some drawbacks) and, currently, the potential. However, its programme is not distinctive; it is a variety offer little different to the other 7 theatres in GY even though the SGT is a venue open all year round. It has been described by some as 'end of the pier'; this is not entirely fair but it does have close similarities with other GY venues.

There is not much innovation, audience experimentation and some demographics are not catered for e.g. young people both under 15 and in the range 16 to 25, 3rd age community, children's classes & shows, emerging local talent and some community segments e.g. the Portuguese and Greek communities. It is surprising to us that ticket bookings do not rise in the Summer season. Could it be that the programme does not account for the changing demand in the Summer? Maybe the offer for the potential swell of audiences is either not being 'fine tuned' or is not reaching them through the marketing? There are also some interesting shifts in the still healthy, tourism of Great Yarmouth and we suggest the 2016 destination survey commissioned by the GYBC is considered as part of the Audience and Marketing Plans. It could be that the programme flexes to attract and accommodate the extra visitors in the Summer season (more than twice the resident population) and returns to a core programme the remainder of the year.

The programming of the café as a small performing arts space, should also be an integral part of the SGT offer.

We are surprised to learn that the 2017 programme is not yet fully booked in. If the SGT is to secure and receive the best productions it must be planning its programme at least 12 months in advance.

Ticket pricing (as well as F&B pricing) can be a deciding factor in attendance. Anecdotal comments in the survey suggest some café and bar prices are too high. Competition is fierce and some communities in GY have little affordable spend. On the other hand a certain F&B quality standard befitting an arts venue and the majority of its audiences needs to be maintained and a headlong competition with prices elsewhere in GY would not, we suggest, be in the SGT's best interests. This is easy to check against competitors by the senior staff.

Similarly there is also a case for higher ticket prices for high quality events or those with better known artists.

Marketing

The programming development will depend hugely on effective marketing of key events and the SGT offer. As the programme and activity offer is put in place it will need strong promotion. Audiences will need to know that there enticing changes and new audience groups will especially need to be positively reached. More investment will be needed in marketing both to grow and retain audiences. We have included such in the business model in section 7. In consultation with the Creative Lead the marketing plan will need to establish target audiences, the means and media to reach those current and potential audiences and the costs that entails. Social media will be more important and the website needs to be used to drive interested parties to both the website itself, the venue and its programming mix whether for an event, to enjoy the café or both. There might be room for narrower promotion of some parts of the programme, for example a decision will need to be made as to whether to rely solely on the website to provide a season long comprehensive listing and descriptions of the all activities whilst using printed media for individual shows or leafletting certain upmarket hotels/clubs etc, in lieu of a blanket leaflet distribution.
The website design has a dated look and again is rather similar to many other venues in GY. In places it is very short on detail (content) and spelling mistakes do not help its impact. It does not particularly represent a 21st century approach and new audiences. It is will surely need more management and possibly SEO enhancement. We are not clear whose responsibility it is to update/ refresh the website and this might be made clearer in the staff review.

Conclusions:

- A new, clear, forward programme must be put in place early in 2017 for booking productions, shows and artists for the <u>2018 season</u>, with the Creative Leader.
- A project related to G4A funding is the most likely funding application to the ACE but the concept plan and partners forming the core of the application need to be actioned soon.
- Develop better relationships with other venues, artists and creative groups, touring and production agencies and secure agreed collaborations with them.
- Seek out emerging talent and productions both local, national and international through fringe festivals, competitions, networks and experimental theatre nights – there are plenty of examples.
- Using the new Audience Development Plan determine the target audience growth areas and put in place a Marketing Action Plan to structure promotional & advertising collateral in an holistic way across the two areas of operation.

6/ Earned Income and Trading

SGTL is increasing trading income and widening commercial use and hire of its facilities but there is an imperative to increase it further and to a much greater degree. This will take investment, specialist staff appointments and training, good management, enhanced marketing and there will be some risks. All business development includes risk but it will help to have experienced commercial directors and senior staff in place to evaluate the risks and mitigate against them. Overall customer (audience) experience at SGT events will remain key to building loyal and repeat business - and increasing th attraction of its membership/ friends' scheme. The experience includes that of the performance/ event of course, but also the booking, the pre-and post-event offer, the information available, secondary merchandise etc. This area might be the subject of some staff training.
Earned commercial and trading income comes mainly from the following activities:

Café & Bar:

The café open hours are presently restricted by staff availability and costs. This has a knock-on effect on the public's access to the building, booking convenience, and the perception, noted by survey responders, that the SGT is not open for activities or business for large parts of the day. It also ignores the business advantage of key trading periods e.g. breakfast. A simple business case should be prepared to test the cost of opening longer hours against the income which might result, starting with the breakfast trade before 10.30am.
The café has a new menu proposal from the ex Hospitality Manager who has also negotiated competitive rates with suppliers. This should be decided on immediately. There is also a particular urgency to improve substantially the display of the F& B offer- sad pastries in a glass box are not very inviting.

The café does not have a catering kitchen for hot meals. However, there are still plenty of options for offering breakfast, lunch and pre-show snacks. It is not therefore considered a priority to install a hot food kitchen in this interim development period. If full catering is required, it can be externally outsourced. There may be added options to offer the café as a performance space for audiences up to circa 70, with a food and drinks element. Income should at least cover staff and other overheads!
The café already has some distinct advantages - adjacent plazas, lots of daylight, clean, modern facilities, furniture and equipment (though not full catering) and during the daytime a high visibility at one end of King Street. It is felt that this could be further improved by dressing and modulated lighting of the spaces, for instance in the winter, when we have experienced it, the internal atmosphere could be warmer more 'cosy' with feature lighting (not blanket lighting) /candles/art works/ books etc .In the warmer weather and

longer daylight hours the plazas could exploit passing trade, families wanting space for children, cold drinks /ice cream/ umbrellas etc all sold outside with a mobile till etc. In terms of prices our cursory research within GY tells us that it is unlikely that the SGT either wants to or will be able to compete with the lower priced Cafes. For example coffee claiming to be cappuccino can be bought for £1.60 near the market. Whereas very good coffee using an expresso machine can be bought in a Portugese café near the SGT for £2.10 (still cheaper than high street chains).
The bar set up in the theatre auditorium has helped sales a great deal. We suggest there is still mileage in using the café bar in conjunction with events and also building a clientele for drop-in eating and drinking as time progresses and especially in the Summer season. A regular small events programme in the café /bar would help prolong the opening hours, activity and income from this facility and might be very attractive to younger audiences and small music gig promoters. Bar takings in gigs of this kind tend to be high but there may be stewarding costs to cover. There are two interesting small brewers in GY, Lacons Ales and Tombstone Brewery, with whom a sponsorship or business partnership could be forged.

Private & Civic Functions, Parties, Celebrations & Weddings:

The historic and impressive setting of the SGT is a very attractive offer for those looking to book venues for private and indeed corporate functions in GY. Being a theatre it also has reasonably modern equipment to support functions, both technical and hospitality. Clearly the SGT has to create a reputation and market for its function offer if it is to increase this income stream. It is pointless to compete with the larger venues, hotels etc in GY which can offer event facilities and also full catering and accommodation. The SGT could however compete very well by using the niche offer of an atmospheric, artistic, friendly, central ex- church with many facilities and two spaces with two plazas all working in tandem. It has no catering kitchen so will have to buy in catering if menus are wanted. This is not dissimilar to the GYBC Town Hall offer. We understand that there is only one catering company for functions of this size in GY (also used by GYBC TH,) so hard negotiations might be needed. But there might also be demand for smaller and less expensive functions especially weddings where canapes and drinks can be provided but full catering is not - or forge a partnership with vetted local restaurant?
The SGT is registered for weddings and several have been booked and held at the SGT with varying financial success. There is little doubt that staff skills, uniforms and temperaments for this kind of function, especially silver service ones, are different from those of operating the theatre and the new Commercial Manager might put in place some appropriate training.
We have sample market tested other wedding venues – the GYBC Town Hall Royal Assembly Halls, Kings Centre - to understand the range of competition tariffs. It should be borne in mind that most of the larger hotels in and near to GY cater for weddings. Each venue offers stepped price grades of menus and there is a complex range of combinations and extras but for example:

Range of competitors wedding breakfast:
100 guests price bands from £2520 + extra for Fri and Sat (GYBC), up to £5400.
SGT Price using catering company for canapes
Approx. 100+ guests using auditorium and café with clever 90mins turnaround from ceremony to breakfast whilst guest are in café at £2950.

We have further details of competitors should SGT wish to view them.
The SGT does not yet have a complete tariff card which needs actioning because this could add to the web based promotion.
GYBC Events Dept. are keen to collaborate with SGT more as they have a steady stream of enquiries for functions which they cannot always accommodate (they do not open on Sundays). However the current SGT lease provides for free 10 GYBC events at the SGT and this is a restriction that would best be renegotiated out as the GYBC management fee falls.

Corporate Hires & Events, Conferences, Symposia etc:

During our market testing for the functions above we asked about space / equipment hire for meetings, conferences etc. We also took note of the GY Business Travel Guide which lists meeting facilities as well as accommodation, corporate entertainment and restaurants. SGT is listed in the guide as is the GYBC Town Hall.
We found that:

- Only 2 or 3 venues can accommodate 200+ in their spaces, including the SGT.
- Prices and quality offers for beverages, canapes/ snacks, buffets vary, for example £4.95/person cold buffet selection to £11.95 one hot buffet dish.

Markets & festivals (inside and outside):

This could be an area to expand perhaps in partnership with specialist providers so that such events do not absorb too much staff time. Festivals are organised by the SGT occasionally e.g. the Beer & Wine Festival in May but more could be done in partnership with others (see above reference of the two Gt Yarmouth based breweries) and Seachange especially in combination with their Out There Festival, held in mid-September. Would there also be a demand for culture festivals for the Portugese and/or the Greek communities and perhaps even a fringe for the Norfolk & Norwich Fest in May? Outdoor events, music, cinema etc of all kinds would fit well on the Plazas but it is curious that the Town master Plan proposes an 'events square' at the North end of King Street/Marketplace where it will compete with any plans for the SGT plaza. Surely it would make sense to improve the use of the Plazas and the adjacent SGT/ Seachange organisations who also have the expertise to programme such spaces. This might need lobbying by the Board and the Creative Lead to the Town Masterplan working group.

Merchandise & Retail:

Sales of merchandise, souvenirs, brochures, programmes, clothing etc associated with the programme could be expanded. A small retail counter might be set up in the Café/ bar to buy at before and after shows and during intermissions and perhaps even during the day if the café/bar staff is open.

Friends and Membership Schemes:

We would recommend further development of the membership scheme encompassing Friends, Business and Loyalty offers. These can provide a useful if modest, regular income stream but also a loyal network of ambassadors for the SGT. It might be useful to consult with other venues with successful membership schemes and maybe the cultural strategy for GY should include a town wide membership scheme.

Conclusions:

- We hope some of the findings described above will be useful for the incoming commercial manager. We have other information available should it be needed.
- The important conclusion is that there is opportunity to expand the SGT's commercial activities, reputation and profits though this will build over time. In the business model presented in section 7 we have increased the targeted income from the commercial streams over time assuming they under the wing of a committed and successful commercial manager.

7/ Facilities and Environment

The refurbishment project of the SGT provided a reasonably equipped cultural asset for GY. There are items – of fitting-out mainly – missing or not quite appropriate for a mixed programme venue. Some of these would definitely strengthen the sustainability of the SGT and others might be considered nice to have later. It would be important to budget for capital improvements in any business plan where these provide operational benefits. There will need to be a prioritised approach and in the business model financial projections in section 7 below we have included capital expenditure to both the SGT buildings and the SGT site in an approximate order of need/benefit. The items to be considered for investment by the Board would be:

- ❑ <u>Movable raked seating</u> (bleacher) style have been mentioned by survey respondents as a welcome addition, improving sight lines and improving the customer experience. There will probably not need to be full bleacher seating as the front rows could be flat floor but this could be advised on by specialists. The rear wall of the bleachers would also better define the entrance and bar foyer.
- ❑ <u>A covered walkway</u> between the Café/ bar and the Theatre. This need not be permanent or attached to the listed ex church building as we understand this will not be permitted. It could be retractable or movable as needed for particular events. This would allow the café /bar to be used more easily in conjunction with events and also would allow all toilets to be used when there is a full audience.
- ❑ <u>Signage/ advertising:</u> Although the SGT occupies a prominent position on an island at the south end of King Street and the historic ex church is well known it is barely visible as an arts/entertainment venue. This puts it as a disadvantage compared to other venues. Public venues do need to be as visible as possible. It would help greatly to increase and redesign the signage and include a digital information feature promoting the programme. We understand that signage even illuminated signage could be introduced providing they are not attached to the ex church building and do not detract from its setting. The same proposals should apply to the café/bar.
- ❑ <u>Office & Storage:</u> There is inadequate space for storage and office use. These may have to be provided nearby but off site. Discussions have been held with the GY Preservation Trust with regard to space within the ex Fatsos building on the corner across the plaza from SGT or other GYPT buildings in king Street. This might be taken up by the incoming Commercial Manager and the Board and should be affordable as income increases. Storage is more difficult but it would be ideal if the unoccupied building opposite SGT and of a similar era was obtained by GYPT and added to the cluster of cultural uses in this quarter of GY.
- ❑ <u>Route to the SGT</u>: The King Street car park and the way to the SGT from there is mentioned in consultation as discouraging visitors to SGT. There

is also a perception, whether correct or not, that this end of King Street is more 'edgy'. As the GYBC is carrying out an exciting Town Master Plan presently it is the ideal time to lobby for the inclusion of improvements to lighting and streetscape at this end of King Street and the carpark.

- Servery at the Café: Better presentation of the café products is needed. The display and bar could be reconfigured. At the moment some food etc is prepared behind the rear screen of the servery. This means the staff preparing food cannot see customers and vice versa. As most modern eateries now have 'theatre kitchens' this goes against the grain of open prep areas and also at times doubles up on staff. An opening in the screen would solve the problem.
- Dressing Rooms/Green Room: These are very small and cannot cater for large performance companies so some nearby space would be welcome.
- Theatre Lighting; Much of the high level theatre lighting is not in use because it is very time consuming to adapt .A new system of remote, digitally controlled low energy lamps could be installed.

8/ New Business Model 2017 – 2020

A new business model is to be built on the conclusions and recommendations in this report. It is supported by financial projections in the tables below. A summary of priorities with associated estimates of cost are included after the projections to help the Board make early decisions - see table XVIII.

8.1 Summarised Business Model

The vision for the SGT will be to develop into the key culture venue in GY to complement and support the strategic cultural development of GY the destination. Emanating from that is a business model with the following key aspects:

- A mixed economy model relying on synergy and common direction of the creative and commercial operations to achieve sustainability. The model will require change over 2 to 3 years.
- A new varied programme with a stronger artistic element serving the full range of communities and audience segments of the GY area
- An enhanced commercial offer and reputation for quality, customer service and value providing an increasing contribution to the charity's income and mission.
- A professional management with clear targets set by the Board with strong staff and volunteer support.
- A refreshed diverse Board membership for both SGTT and SGTL each with clear remits, reporting structure and relationships to staff.
- A commitment to shared workload on both Boards and for responsibility for strategy, performance, charitable objects and financial sustainability.
- A new toolkit of policies and strategies to guide and inform new Board members, staff, outside agencies and the community in areas like audience development, programming, financial/ fundraising objectives, tarrifs and concessions, friends /membership etc. Many of these can be made transparent on the website.

7.2 Financial projection scenarios, 2017 to 2020

The three tables below show projected profit and loss scenarios over 3 years 2017 to 2020. The assumptions used in the estimation of the figures are described in each scenario. Naturally if these assumptions change then so will the projections. Note that all the projections are reasonable on the basis of the conclusions elsewhere in this report but they cannot be guaranteed. Like all budget figures they are subject to variation and should be constantly monitored by the SGT board against actual management accounts and reports so that targets can be adjusted and /or actions put in place as necessary. The figures for 2015/16 and 2916/17 from which the projections are made are based on the latest draft annual accounts and the Sage reports received recently up to January 2017 see summary Table I.

Table XIV:Financial Projections: Year 2017 -18 Scenario		
Income	**£**	**Assumptions & Notes**
All ticket sales	201668	Assume 10% increase over 15/16
Classes/Educ/Youth/Outreach	8000	Assume small 5% increase over 16/17
Space hire	13000	Assume 10% increase over 16/17
Merchandise/ souvenirs	3488	Assume 10% rise on 17/18
Donations/ sponsorship	15000	100% increase- restricted & non restricted
Friends membership	1008	Assume 100% increase
GYBC Management fee	25000	Assume taper down from 40000
Other Grants	20000	Assume increase over the year.
External fees	200	Sundry earnings
Bank/investment Interest	40	
Trading Co. net Contribution (GiA)	14500	Assume 400% increase over 16/17 by yr end
Total income	**301904**	
Expenditure	**£**	**Assumptions & Notes**
Artist fees	110050	5% increase over 16/17
Artist subsistence	450	20% increase over 16/17
Theatre expenses	12000	Maintain at 16/17 figures
Film hire	2100	ditto
Licences, PRS etc etc	3500	10% increase over 16/17
Equipment & technician	10500	10% same cost as 16/17
Marketing	21000	Maintain or negotiate lower costs
Merchandise	800	10% increase over 16/17
Promoters/touring fees	3030	20% increase over 16/17
Classes/Educ/ Youth/Outreach	3350	10% increase over 16/17
Salaries	72000	5% reduction salaries
Extra cost Creative lead	15500	0.5FTE over the year
Extra salary Commercial lead	5000	Extra to PI salary= 1 FTE over the year
Extra fundraising consult	3000	Consultancy
Extra cost Audience Dev Plan	0	Funds from ACE general/strategic ? TBC
Utilities	15000	Negotiate or switch providers -15%
Insurances	3500	Nominal liability/contents ins etc
Maintenance & cleaning	6600	Maintain same costs
Sundries & expenses	150	
Telephony, IT, website upgrade	6000	Negligible increase
Printing & postage	3000	Reduce by 10%
Credit card fees	1500	As 16/17
Accountancy fees & prof fees	9500	Reduce by 10%-competitive quotes
Box Office fees	8000	Maintain same cost
Irrecoverable VAT	3950	10% rise tbc
Total	**319480**	
Net Loss	**-17576**	

Commentary: This is a transition year which requires investment.
Note: the effect of the Commercial & Creative managers & fundraising advice is expected later in yr 17/18 but more in yr 18/19. This year is a net loss but less than the anticipated loss for current yr 16/17. This will affect the balance sheet & will need careful monitoring. Trading Co estimates could be set as targets for the commercial post as long as the appointment is not delayed. Salaries remain constant but proportion of staff across commercial and creative may adjust. Cinema/ streaming is retained for now though it might fail a cost /benefit review.

Table XV: Financial Projections: Year 2018 -19 Scenario		
Income	**£**	**Assumptions & Notes**
All ticket sales	232000	Assume 15% increase over 15/16
Classes/Educ/Youth/Outreach	8400	Assume small 5% rise over 17/18
Space hire	13650	Assume 10% increase on 16/17
Merchandise/ souvenirs	3850	Assume 10% rise
Donations/ sponsorship	16500	10% increase over 17/18
Friends membership	2016	Assume 100% increase agin on 17/18
GYBC Management fee	20000	Assume taper down from 17/18
Other Grants	50000	Assume increase incl G4A award
External fees	500	Sundry earnings
Bank/investment Interest	75	Increased turnover/ savings
Trading Co. net Contribution (GiA)	21750	Assume 50% increase over 17/18
Total income	**368741**	
Expenditure	**£**	**Assumptions & Notes**
Artist fees	121000	Assume 10% increase over 17/18
Artist subsistence	500	Assume 10% increase " "
Theatre expenses	13200	Assume 10% increase over 17/18
Film hire	2205	Assume 5% increase over 17/18
Licences, PRS etc etc	3675	5% increase over 17/18
Equipment & technician	11025	5% increase over 17/18
Marketing	22050	5% increase over 17/18
Merchandise	880	10% increase over 17/18
Promoters/touring fees	3330	10% increase over 17/18
Classes/Educ/ Youth/Outreach	3520	5% increase over 17/18
Salaries	75600	5% increase over 17/18
FTE Creative lead(manager)	30000	Appointed 1xFTE
New programme launch	5000	Evening launch + publicity
Extra salary Commercial lead	5250	5% increase (results bonus) over 17/18
Extra fundraising consult	3000	Consultancy
Extra cost Audience Dev Plan	0	Completed
Utilities	15500	Assume 3% increase
Insurances	3850	Assume 10% increase
Maintenance & cleaning	6800	Assume small 3% increase
Sundries & expenses	165	Assume small 10% increase
Telephony, IT, website upgrade	6600	Assume 10% increase
Printing & postage	2700	Assume reduce further by 10%
Credit card fees	1700	Assume increased transactions costs
Accountancy fees & prof fees	9500	Assume maintain cost at 17/18 level
Box Office fees	8250	Assume small 3% increase
Irrecoverable VAT	4400	Assume 10% rise tbc
Total	**359700**	
Net profit	**9041**	

Commentary:

Note: Increased earnings bring increased costs but not pro rata. The trading input appears a large % target but an achievable sum. All salaries are increased a little for inflation. It is hoped utility costs could be reduced through switching. Artist costs may increase as the quality/profile of programme improves. Irrecoverable VAT is retained but should be kept under review.

Table XVI: Financial Projections: Year 2019 -20 Scenario		
Income	**£**	**Assumptions & Notes**
All ticket sales	276000	As target estimate in section 4
Classes/Educ/Youth/Outreach	9000	estimate 3 classes/wk x 40wks
Space hire	13650	Assume 5%% increase on 18/19
Merchandise/ souvenirs	3840	Assume 10% rise on 18/19
Donations/ sponsorship	19000	Assume 15% increase over 18/19
Friends membership	4050	Assume 100% increase again on 18/19
GYBC Management fee	10000	Assume taper down from 40000 - last fee?
Other Grants	60000	Assume 20% increase on 18/19
Capital grant	50000	NHMF,HLF, ACE, Foundations ?
External fees	500	Sundry earnings
Bank/investment Interest	100	Increased turnover/ savings
Trading Co. net Contribution (GiA)	28300	Assume 30% increase by year end
Total income	**474440**	
Expenditure	**£**	**Assumptions & Notes**
Artist fees	127050	Assume 5% increase over 18/19
Artist subsistence	550	Assume 10% increase "
Theatre expenses	14500	Assume 10% increase over 18/19
Film hire	2500	ditto
Licences, PRS etc etc	3860	5% increase over 16/17
Equipment & technician	11600	5% increase over 18/19
Marketing	24300	10% increase over 18/19
Merchandise	1000	10% increase over 18/19
Promoters/touring fees	3670	10% increase over 18/19
Classes/Educ/ Youth/Outreach	3900	10% increase over 18/19
Salaries	79400	Assume 5% increase possibly more staff
FTE Creative lead (manager)	31000	Assume 3% rise over 18/19
Extra salary Commercial lead	6000	Assume 12% (results bonus) over 18/19
Extra fundraising consult	3300	10% increase in Consultancy
Extra cost Audience Dev Plan	0	Completed
Utilities	16300	Assume 5% rise over 18/19
Insurances	4050	Assume 5% increase over 18/19
Maintenance & cleaning	7010	Assume 3% over 18/19 - extra cleaning
Sundries & expenses	200	TBC
Telephony, IT, website upgrade	7920	Assume 20% over 18/19- website revamp
Printing & postage	3000	Same as 18/19
Credit card fees	2000	Assume rise in transactions over 18/19
Accountancy fees & prof fees	9800	Assume 3% rise over 18/19
Box Office fees	8500	Assume 3% increase
Capital improvements	75000	Board to decide on options -s ee section 6
Irrecoverable VAT	6500	OTT to be reconsidered?
Total	**452910**	
Net Profit	**21530**	

Commentary: This yr projection ends the period of transitional development. Note: Ticket income is as estimated under the section Audiences table VIII. Outreach/ Education elements are embedded but may not provide profit. Trading Co contribution is expected to grow beyond 19/20 but not dominate activities. Reserves should now begin to build towards a minimum of 3 months' turnover.

Table XVII: Summary of Priorities/Key Initial Costs

Timing	Actions	Associated Costs excl on costs	Notes
EARLY 2017	▪ Appoint 'commercial' manager	£500	Recruit replacement
	▪ Investment in café/ bar etc	£2000	Menu, mktg, uniform etc
	▪ Source/appoint Creative Consultant	£1500	Brief & Recruitment process
	▪ Commission change manager	£500	Recruitment
	▪ Advertise Trading Co directors	£150	
	▪ Audience Development Plan	£3500	Tender?
	▪ Prepare Board for change	£500	Change Mgr, incl docs
	▪ Website update	-	By staff
INTERIM 2017- 18	▪ Commercial manager extra salary	£5000	Perf. bonus or salary rise
	▪ Source/appoint Creative 'Consultant'	£7500	0.5FTE for min. 6months
	▪ Commission change manager	£1500	For min 6months-
	▪ New training for both Boards	£1000	To embed good practise
	▪ Increase marketing (outsource?)	£1500	But see report projections
	▪ Refresh website	£500	Outsource to IT/web co.
	▪ Source new Trustees	£1000	Advertisements/lobbying
	▪ Training for Staff	£500	4 sessions
	▪ Fundraiser appointment	£3000	Consultant
MID-LONG 2018 - 19	▪ Launch revamped members scheme	£500	RoI in fees over 18/19
	▪ Extra staff recruitment	-	For extra activity/revenue
	▪ Rent overspill office	-	From GYPT?
	▪ Launch new programme & offers	TBC	
	▪ Appoint permanent Creative director	TBC	Early 2018
	▪ Investigate new signs/lighting	TBC	
	▪ Widen sponsors/donors	TBC	Early 2018
LONGER 2019-20	▪ Facility improvements e.g. bleachers	TBC	Programme over 2 years
	▪ Prepare new applications funding	TBC	Widen sponsorship/grants
	▪ Negotiate new collaborations	TBC	
	▪ Build reserves		

9/ Appendices (see separate pdf & XL documents)

- **Audience Agency APR**
- **Count of Other venues Visited by Survey Respondents**
- **List of consultees & useful contacts (available on request)**
- **Survey questionnaires**

Head of Terms for SeaChange Arts: Service Level Agreement

Service: The delivery of an arts development function to develop Great Yarmouth as an International Centre of Excellence for circus and street arts creation, training and delivery.

Annual Fee: £58,500

Funding Period: 1st April 2017- 31st March2021

Core funding towards the delivery of the SeaChange Arts Business Plan.

The outcomes sought by the borough council will include:

1) The annual production of Outthere Festival as a cultural tourism event,
   - with a minimum of 2 community participation projects as part of Outthere Festival,
   - with a minimum of 1 collaboration between local people, local artists and international artists as part of the Outthere Festival.
2) A Year round programme of community participation,
   - with a minimum of 1 community participation project per year to trial engagement opportunities in different locations around the borough.
3) The Youth Programme Drillaz: a year round programme of engagement for young people,
   - with the creation of an annual programme of participation, training and performance opportunities for young people from across the borough.
4) Strategic Partnerships with GYBC, NCC, New Anglia LEP, BIDs the Cultural Board and wider cultural sector to drive new opportunities for cultural programming and investment across the borough.

Key Performance Indicators:

- Number of visitors attending Outthere Festival
- Number of local residents participating in the Outthere Festival as participants/volunteers/audiences
- Number of local residents participating in other community engagement opportunities as participants/volunteers/audiences
- Number of young people participating in the Youth Programme- Drillaz
- Additional income secured
- Number of new partnerships and collaborations happening within the borough