

PLOUGH ARTS CENTRE – BUSINESS PLAN 2022-25

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PLOUGH ARTS CENTRE – BUSINESS PLAN 2022-25

1. INTRODUCTION

OUR MISSION is to be the cultural heart of our community, delivering great arts experiences for all and supporting professional and aspiring artists, both at the Plough Arts Centre and throughout its large rural catchment in Torridge and North Devon.

This plan has been produced following a review of our long-term aspirations, and sets a direction for our organisation - what we do and how we do it. There is considerable detail for actions in 2022 but it does not attempt to set targets beyond the financial year 2022-23, given the disruption of the pandemic, and ongoing uncertainties about the re-emergence of our sector. Within the context of our ambitions there are also significant public funding opportunities arising during 2022 that may impact on the pace, scope and scale of our medium to long-term plans.

2. AIMS & OBJECTIVES

AIMS

- 1. To provide and support a broad programme of high-quality events, films, exhibitions, and participatory activity at the Plough.**
- 2. To create opportunities for all to engage with the arts, with a particular emphasis on work with and for young people.**
- 3. To be a cultural hub for a large catchment that delivers outreach activities to a dispersed rural population.**
- 4. To work collaboratively and through appropriate networks, expanding delivery and profile for the arts.**
- 5. To support the development of professional companies and individual artists at a local and regional level.**
- 6. To address environmental sustainability through both operational developments and programme content.**
- 7. To operate efficiently and dynamically to ensure financial and organizational stability and growth.**

Whilst these are listed as discrete aims there is substantial crossover, as might be expected in a coherent organisation. In section 3 some of the above have been grouped together, highlighting direct connectivity and avoiding duplication.

OBJECTIVES

The table below summarises key goals in the form of SMART objectives. Given the recent history of the pandemic's effect on both baseline figures and projections the setting of specific targets may require further work. The process of finalising many objectives for 2022-23 has been taken nearer to the start of the year than usual to take into account data from the general re-opening period September-December 2021. During the year 2022-23 projections will be systematically revised, and targets set for the period 2023-26 taking into account, *inter alia*, the level of success we have in achieving core funding from local authorities and Arts Council England.

SMART OBJECTIVES	2022-23	Notes
1. PROGRAMME DELIVERY		
Live Events	250	
Film Screenings	380	
Exhibitions	20	
Workshops	360	
2. INCLUSIVITY/YOUNG PEOPLE		Baselines to be reviewed in 2022
Digital Content	10	
Targeted inclusivity projects	6	
Events – young people	30	
Film Screenings – young people	40	
Workshops – young people	200	
Youth Forum Meetings	4	
3. HUB & OUTREACH		
Customer Surveys	3	
Satellite Centres	2	Growing to 8 by 2024-25
Outreached projects	6	
Transport schemes	2	Annual programmes/offers
4. COLLABORATING		
Networking across Devon	4	
Partnership projects	4	
Non-arts partners/collaborators	2	
5. SUPPORTING ARTISTS		
Commissions/openings	4	Performances/Exhibitions
Residencies	3	
6. ENVIRONMENTAL RESPONSIBILITY		
Utilities usage reduction	5%	Annual review
Environmental Action Plan	April	
7. OPERATIONS & GOVERNANCE		
Governance/delegation review	December	Following result of NPO application
Establish Finance and Risk Committee	April	
Board self-assessment	September	Annual review
Review of reserve levels	June	
Marketing Plan	April	Annual
Equality Action Plan	April	Annual
Box office income increase	6%	Annual

ALIGNMENT WITH PARTNERS & FUNDERS

Plough Arts Centre is a charity and has a strong record of operating efficiently in an open and fair manner, aiming to provide services to all sectors of the community. As we expand our organisation and its activities over the next three years, we will need to have in place strong and clear policies, procedures and practices which are appropriate for this increase in scale and diversity, and its associated needs (internally and externally). During the course of 2022-23 we will review the content and range of existing documents and activities and contextualise them in a robust framework (with evidenced outcomes) that serves both ourselves and potential partners and funders. It is our intention to apply to Arts Council England (ACE) for regular NPO funding. Whilst the result of this application may not be known until October 2022, we already share the values and priorities expressed in the ACE policy document “Let’s Create”, in particular the four investment principles: -

Ambition and Quality - Cultural organisations are ambitious and committed to improving the quality of their work.

Inclusivity and Relevance - England’s diversity is fully reflected in the organisations and individuals that we support and in the culture they produce.

Dynamism – Cultural organisations are dynamic and able to respond to the challenges of the next decade.

Environmental Responsibility – Cultural organisations lead the way in their approach to environmental responsibility.

These shared aims are embedded in many aspects of this current business plan and in our approaches to local authorities and other potential funders and partners. If our bid to ACE is successful a 2023-26 business plan will be structured more formally around these headings (and ACE’s associated outcomes).

3. DELIVERY AGAINST AIMS

3A. ART FOR ALL

AIM 1 TO PROVIDE AND SUPPORT A BROAD PROGRAMME OF HIGH-QUALITY EVENTS, FILMS, EXHIBITIONS, AND PARTICIPATORY ACTIVITY AT THE PLOUGH

AIM 2 TO CREATE OPPORTUNITIES FOR ALL TO ENGAGE WITH THE ARTS, WITH A PARTICULAR EMPHASIS ON WORK WITH AND FOR YOUNG PEOPLE.

The Plough Arts Centre (PAC) serves a large catchment for which it is the only dedicated arts venue. As such it is important that it offers a broad programme of activities that serve all sectors of the community, subject to a balance between financial and artistic drivers in programming decisions. We view this as a positive relationship whereby surpluses on commercial shows subsidize more challenging work, and where initial engagement with populist events and with the arts centre (valuable cultural experiences in themselves) can lead to an interest in other activities and artforms.

Over the next three years (and beyond) we will place a particular emphasis on increasing the engagement of young people, investing in their present cultural needs and in all of our futures.

(i) EVENTS PROGRAMME

In 2022-23 we aim to deliver: -

- 250 live events
- 380 film screening
- 20 exhibitions

Over the next three years we intend to keep the programme volume and mix at this level but with substantial developments in quality and variety, aiming to broaden our audience base to better reflect the diversity and interests of our local population. This shift will apply to events, gallery and film programmes. The rate and scope of these developments will be linked, to some extent, to the level of success in achieving core funding from local authorities and Arts Council England (ACE),

In recent times, pre-dating but exacerbated by the pandemic, financial pressures have resulted in an emphasis on income generation (given the low levels of public funding). This has led to the programme focusing more on commercial films and entertainments with a substantial but narrowing demographic base i.e. an age-heavy middle-class audience mix. (It is important to note that this is a relative balance and there has remained offers within the programme that appeal across a broad spectrum.)

From 2022-23 we will reverse this trend, not losing current audiences but creating some shifts to increase the diversity of our attenders. Areas that will be expanded/developed include: -

- Digital work – on-line and gallery
- Dance
- Drama
- A broad range of music
- Literature
- Specialist and classic film
- Content linked to participation

Inevitably developments that genuinely desire to significantly broaden audience bases require subsidy. Even in the long term a geographical area with a relatively small total population will not produce large audiences for some of this work (and will require additional marketing spend to reach). In 2022-23 we will subsidize these shifts through fundraising efforts, project applications and some strategic use of reserves. From 2023 we anticipate that core funding will support these developments, with public funders sharing our view that art should be for all.

(ii) PARTICIPATORY PROGRAMME

Each year we deliver hundreds of workshops as part of regular courses and one-off sessions. For a small organization the outputs are impressive. We deliver everything from under 5's youth theatre to basket weaving, and cater for a variety of abilities and needs. Whilst our film and events programme audience is around 40,000 per year our total footfall is over 70,000 (2019-20 data).

The extensive youth programme is detailed in section iv below. Our adult offer will include:-

Calligraphy
Watercolours
Soap making
Printmaking
Stone carving
A community choir
Storytelling sessions
Yoga

We will also develop more regular work for adults with additional needs, building on our current programmes: -

Plough Prism – drama workshops
Motion Dance – dance and movement
Access Literacy Programme
Marland School

The physical resources at the Plough (and satellite centres) are vital to the financial and operational effectiveness of these services, and we will continue to monitor regulatory and participants' requirements.

By February 2023 (assuming a return to "normality") we will review the participatory programme with the aim of engaging more with under-represented sectors of our community.

We will develop a fuller relationship between participation and the events programme over the next three-years, in particular connecting with Aim 4 (supporting artists).

(iii) PROGRAMME QUALITY

We are fully confident in the skills and knowledge of our programming staff. However, we recognize the need to systematically assess and develop quality, and, indeed, to consider a range of views in deciding exactly what "quality" means (to us, our funders, artists and the general public).

The following methods of assessment will be used and inform programming evaluation and decision making.

- Surveys and other responses from audiences.
- Analysis of gallery comments books.
- Demographic data and associated demand patterns.
- Quality assessments from ACE and other sources.
- Recommendations and discussions, particularly with other venues in the South West.
- Specific priorities identified internally and by funders e.g., see ACE's Creative Case for Diversity.
- Feedback from the artists that we programme.
- Systematic feedback from staff and board members, including the use of standard monitoring forms.

We will improve quality through a closer relationship between ourselves, artists and the community. This will be stimulated through developing partnerships, commissions, residencies and openings.

(iv) WORK WITH/FOR YOUNG PEOPLE

We will increase the content of the events, film and gallery programme at PAC specifically targeted at young people. These targets will also be reflected in the range and balance of our outreach programme

As we come out of the pandemic baselines will be established during 2022-23 and targets for 2023-25 will be set in autumn 2022.

We will be building on the significant body of participatory activity currently provided at PAC and in satellite venues, in particular weekly youth theatre groups and one-off workshops: -

The Plough Youth Theatre (4 age groups)
Plough Youth Script Writers
Play Story Plus
Play In A Day (The Plough@StAnnes's)
and bespoke workshops under our Creative Outreach banner

During 2022-23 we will extend the range of artforms on offer, generating weekly sessions in-house and in collaboration with other organisations.

We will develop more connectivity between youth participation and the PAC performance programme e.g. more workshops with visiting companies.

We will explore links with education and career development and engage with specific initiatives (both arts and non-arts related). For example, we are currently developing ideas with The Globe development (building adjacent to PAC) to create training in the hospitality sector.

We will increase our use of digital technologies for both content and marketing. This is a general trend but particularly relevant in increasing engagement with young people.

We will support a PAC youth forum, encouraging young people to play a strong role in informing and leading arts provision. The "Plough the Future" group will enable young people's voices to influence a range of decisions made by our management team and trustees. We will also aim to develop direct involvement in our trustees' decision making.

3B. SERVING A LARGE CATCHMENT

AIM 3. TO BE A CULTURAL HUB FOR A LARGE CATCHMENT THAT DELIVERS OUTREACH ACTIVITIES TO A DISPERSED RURAL POPULATION

AIM 4. TO WORK COLLABORATIVELY AND THROUGH APPROPRIATE NETWORKS, EXPANDING DELIVERY AND PROFILE FOR THE ARTS

(i) CULTURAL HUB

Whilst we are primarily a centre for the arts, we operate PAC with a broad view on what constitutes "culture". The arts centre is also a restaurant, a place to have a coffee with a friend, somewhere to hold a skateboarding session and a venue for a lecture on ornithology. For the people of Great Torrington PAC is a resource to serve them on a daily basis. For the large rural catchment (c25 minute drive time) we are an accessible destination for specific events. The interactions that occur at our cultural hub, between customers, artists and our staff are enriching experiences for all and help us embed the arts in our community.

We will systematically review, and respond to, the views of all the people that use our building (and those that don't).

Whilst services such as bars and catering will make a significant contribution to our ancillary income, the nature of our offer, including pricing, will be driven by the desire for broad accessibility rather than maximizing profit.

Our marketing plan for 2022-23 will include identifying, on a geographical and demographic basis, areas of low engagement in our catchment, and develop strategies for growth.

(ii) OUTREACH PROGRAMME

Historically our outreach programmes have been developed on an *ad hoc* basis. We have proved our capacity and skills to bring programmes to other parts of Torridge and North Devon – the renewal of an agreement to operate at St. Anne's in Barnstaple is evidence of the faith placed in us.

Our experience of delivering haunted history tours – Barnstaple, Great Torrington, Westward Ho, Bideford, Lynton, South Molton, Instow, Ilfracombe, and open-air events in Bideford, Hartland, Milton Damerel, Barnstaple, South Molton, Lapford Mill and Arlington Court has enabled us to connect more broadly with people (residents and visitors) across our sub-region.

Over the next three years we aim to expand outreach as part of a strategic plan endorsed by funders and partners. Some of the key aspects of this plan will include: -

- a) **The development of satellite centres building on successes in Barnstaple, Bideford and South Molton.** The centres will be mainly developed in partnership with local community centres/organisations and will deliver small-scale events and regular participatory programmes. The pace and distribution of this development will be dependent on both funding and local community engagement and ownership. The following population centres may form the basis for an optimum distribution of 8 satellite centres serving North Devon and Torridge.

Barnstaple (24,033)
Bideford (17,107)
Hartland (1,724)
Holsworthy (2,641)
Hatherleigh (2,218)
South Molton (5,108)
Lynton/Lynmouth (1,441)
Ilfracombe (11,184)

- b) **Producing seasons of outdoor performances (mainly Summer).**

We will build on the successful expansion of these activities meeting demand from local communities and visitors, and exploring the relationship between culture and the natural environment. The programme is primarily outdoor theatre (with a particular focus on family and children's audiences), and will include some workshop activity. In the summer of 2022 activities are scheduled in a number of locations across the two Northern Devon districts: -

Castle Hill Gardens, Torrington
Tapeley Park
Hartland Abbey
Lapford Mill
Castle Drago
Tawstock Court
RHS Garden Rosemoor
Blackberry Farm, Milton Damerel
Clovelly Court
Castle Hill, Filleigh
The Lodge, Eggesford
Brushford Barton, Winkleigh
Arlington Court

- c) **Developing themed activities relating to locations**

We will continue and expand the programme of "haunted history tours" in Torrington, Barnstaple, Bideford and Instow,

d) Developing place related projects with third parties, such as the North Devon Biosphere Reserve.

During 2022-23 we will discuss and develop new projects that have direct relationships with the natural environment. Some of these will be building based, but we will also aim to put in place location-based activities (Spring/Summer 2024). A visual arts project is being developed for autumn 2022 with the Dutch initiative Water Walks, North Devon Biosphere and multiple local partners including Marland School for SEMH students.

e) Developing on-line digital programme content.

As well as programming more digital work in the Plough's gallery spaces, we will support regionally based digital artists to produce on-line work, with a view to creating our own dedicated website.

f) Increasing connectivity between PAC and outreach programmes

Where we are outreaching to smaller centres of population, we recognize that for some work there will not be the possibility of a viable audience (financially or artistically). Part of developing broader engagement in these areas will be stimulating and improving access to the PAC programme. Examples of this are bus subsidies, car share schemes, targeted marketing and discounts.

The growth of satellite centres, outlined above, will be a key component in our development plans. Activities at satellite centres will have connections with, and be supported by, PAC resources and initiatives. These will include the creation of new work, skills development and the ambition of expanding networks across Devon to support south-west based artists and companies, (See Section 3C).

(iii) PARTNERSHIPS AND COLLABORATIONS

Our expanded outreach programme will complement rather than compete with the work of other bodies, and we will develop collaborations and partnerships with key delivery organizations e.g. The Beaford Centre.

We will develop partnerships with arts centres, theatres and galleries across the south-west to create economies of scale, more rational touring patterns for artists and the generation of more work in the region, including joint commissioning and producing.

We will develop partnerships with artists and companies to inform their development of cultural work that is rooted in or relevant to our community. This will range from informal discussions to residencies and commissions.

Collaborations and partnerships will be developed with organizations outside our sector, addressing a range of socio-economic, health and educational aims where the arts can play an important role.

3C. SUPPORTING ARTISTS

AIM 4. TO SUPPORT THE DEVELOPMENT OF PROFESSIONAL COMPANIES AND INDIVIDUAL ARTISTS AT A LOCAL AND REGIONAL LEVEL

(i) SUPPORTING ESTABLISHED ARTISTS

Whilst our programming decisions will be guided by local considerations we also aim to fit into regional and national development patterns. We believe that both artists and venues in the south-west will benefit from the development of a denser network of small-scale performing arts provision. This will create a more viable ecology for artists (attracting and retaining more) and increase the relevance of their work to communities.

We will support the development of new work (small-scale performance and visual arts) through programming decisions (including extended runs), openings, commissions and residencies. We will explore the potential for collaborating with other venues to produce new commissions e.g. Xmas shows.

In June 2022 we will be presenting “Edie’s War” in partnership with Double Barrel Productions as part of a new commitment to developing and presenting work that specifically resonates with our local audiences. The production, whilst set in a specific historical context, will bring a multi-media approach to theatre through the use of film, surround sound and other mechanisms to create an immersive experience. It is our view that arts centres, supporting a range of artforms, can play an important part in developing new approaches to drama (and, indeed, breaking down traditional barriers and definitions.)

Over the summer we will be holding two mixed shows that feature recent graduates and gallery artists including Bill Stewart - shortlisted for the Contemporary British Painting Prize and Joff Winterhart (graphic novelist and author of Days Of Bagnold Summer and Driving Short Distances). We will continue to exhibit the work of recent graduates and new, emerging artists.

Over the Christmas period we will be holding our traditional Craft show featuring 40 local makers.

We will provide technical and marketing support for training and producing initiatives.

We will encourage and support ancillary workshops, talks, post-show discussions etc. to develop greater interaction between artists and the community.

We will generate and share systematic feedback from audiences, gallery attenders and workshop participants.

(ii) SKILLS DEVELOPMENT

The workshop programmes that we run will continue to be focused on early-stage skills development, notwithstanding that exposure in public performance and exhibition plays an important part in the learning process. (See section 3A (iv) above).

We will provide the full resources of the arts centre to support community generated performances and exhibitions by a range of local users – amateur dramatics, dance groups, schools, art clubs, music societies etc. In this context we interpret quality as maximizing potential and increasing aspirations. Whilst few may become professional artists, we believe that all should have the opportunity to express themselves and develop skills.

We will engage more fully with schools, increasing opportunities for professional artists to interact with both academic and vocational delivery.

We will support individuals, through paid opportunities, to gain experience and skills in our sector. This will include: -

- Creating workshop assistant posts and placements.
- One-off grants for training courses, go-sees and bespoke R&D

3D. A SUSTAINABLE ENVIRONMENT

AIM 6 TO ADDRESS ENVIRONMENTAL SUSTAINABILITY THROUGH BOTH OPERATIONAL DEVELOPMENTS AND PROGRAMME CONTENT

(i) REDUCING ENVIRONMENTAL IMPACT

We aim to reduce our consumption of energy, water and other materials, and where reduction is not practical, to find sustainable resources. To this end we will continually assess the ways in which we work, and our operation of plant and equipment.

Building development schemes and new plant and equipment plans will include our commitment to reducing our environmental impact. (A report was commissioned in February 2022 to inform the replacement of the Plough’s obsolete main boiler system.)

We will reduce waste production and will re-use where possible. When this is not practical, we will recycle as high a percentage as possible locally.

We will aim to use suppliers that demonstrate a high level of environmental responsibility. This aim will be reflected in procurement and tendering processes.

The above policy statements and associated action plans will be reviewed on an annual basis.

An Environmental Action Plan for 2022-23 will be produced in April 2022.

(ii) PROGRAMME CONTENT

As part of the Environmental Action Plan, we will set targets for programme content that supports environmental responsibility.

This may centre on subject matter but also on a number of other areas such as production and touring models (e.g., the work of Handlebards), or the profiling of specific locations and associated environmental activities.

We will develop and expand relationships with statutory bodies and other organizations that actively support environmental sustainability, e.g. the North Devon Biosphere Reserve and Waterworks, and develop projects that address shared agendas. (See section 3B(ii)d)

3E. STABILITY AND GROWTH

AIM 7. TO OPERATE EFFICIENTLY AND DYNAMICALLY TO ENSURE FINANCIAL AND ORGANIZATIONAL STABILITY AND GROWTH

(i) GOVERNANCE

The Plough Arts Centre Ltd is overseen by a Council of Management (the board of trustees) elected by members of the Plough Supporters Club. Trustees are also periodically co-opted by the board, usually to address specific skills/knowledge gaps and needs.

During the pandemic trustees have often played an important hands-on role to support operations. Going forward we aim to return to and develop clear governance structures and systematic developments to ensure good governance (notwithstanding that some “hands-on” support may still be desirable and productive). The following actions and processes will strengthen the role, value and accountability of the board, serving the newly agreed set of aims.

- There will be an annual self-assessment to review skills and diversity. This process will inform board composition and provide objectivity to recruitment via co-options and recommendations to the supporters' club.
- During 2022-23 there will be a review of governance documents to ensure compliance with company and charity law, and that they fully reflect the company's current purpose and aims.
- The board will meet on a quarterly basis with additional meetings as may be required under particular circumstances.
- A committee structure will be formed to ensure that all aspects of operations are scrutinized in detail on a regular basis, as may be required. Initially we will set up a Finance and Risk Committee, consisting of the Chair, Treasurer, Vice Chair and one other member that will meet regularly with officers to scrutinize and oversee budgets and associated reports. Precise terms of delegation will be agreed by the board.
- The board will agree a schedule of delegations to formalize the role and responsibilities of board and staff.

(ii) MANAGEMENT AND STAFFING

PAC has a good record of stability in its governance, management and staffing, with continuous growth in productivity and delivery. This growth has been achieved with very low levels of public funding compared to comparable organizations and all can be justly proud of their achievements. It is also important to add that PAC is indebted to the large base of supporters and volunteers that make an important contribution of money and time. (The 2021 accounts noted that we had over 50 volunteers jointly clocking up c.250 hours per month).

The staffing structure is led by long-serving Director, Richard Wolfenden-Brown, who provides both strong artistic and organizational leadership. The core staff team at year end 2020-21 was 9 (5fte) compared to 17 (9.1fte) for 2018-19. This reduction is largely a result of the impact of the pandemic and developments have been made in 2021, including the appointment of an Operations Manager. One of the strengths of the staffing structure has been the large proportion of part-time posts that bring a range of expertise to cover multiple areas of operations. This has allowed for a degree of flexibility in roles and responsibilities, and the possibility of increasing hours of existing staff, rather than recruiting. Specialist and project-based practitioners are also used on a freelance basis.

During the period June-December 2022 management and board will review structures and capacity going forward to ensure that ambitious forward plans are adequately resourced by staff and that an appropriate line management structure is in place. As part of this individuals' annual appraisals will include reviews of job descriptions. (The extended period of this process is dictated by timelines associated with core funding bids that will shape future needs).

Forward planning for catering, bars, merchandise, etc. will also be reviewed during this period (with the additional consideration of The Globe development proposals). In structural terms there will also be decisions regarding business model options – in-house, franchise, subsidiary company.

(iii) MARKETING

A detailed marketing plan for 2022-23 will be produced in April 2022 with indicative projections to 2026. The plan will have a number of aims, including: -

- Producing post-code based geographical analysis to inform publicity and programming at both PAC and outreach centres.
- Carrying out research and PAC database analysis on diversity of current engagement to identify gaps and priorities
- A re-appraisal of publicity spend taking into account the balance between traditional hard print/post and newer technologies, with specific reference to attracting more young people,

Following research into suppliers and systems we plan to install a new box office system (Spektrix) during 2022-23. As well as improving our overall sales through more targeted selling, this will provide us with the range of data and tools we need to address the above aims.

(iv) RISK

Much of the last two years has been about survival, and that, in itself, is an achievement. However, as we go forward there will be many changes that contain risk. The effects of the pandemic will go beyond the period of heightened public health concerns. For theatres and arts centres changes to behavior and the uncertain acceleration of some existing trends are still subject to speculation. Added to this is the uncertainty and timelines of general economic recovery (itself an important factor in individuals' arts spend and choices). We remain confident in our ambition to pursue our mission but acknowledge the need to maintain strong reserves whilst investing in future growth.

We will develop mitigation associated with the following areas of concern: -

Insufficient new fundraising to support projects

We have an experienced fundraiser as part of our core management team, with dedicated hours for fundraising.

We will work more collaboratively and in partnership with other bodies on projects. This will spread risk and also opens up new funding streams.

We will build flexibility into project costs and structures and, where necessary/desirable, allocate more core resources from designated reserves on a short-term basis.

Management/staff Capacity & Skills

We will be developing and expanding a number of new areas of work. Much of this will be delivered initially through sub-contracted/freelance contracts that bring in fresh expertise, but do not add to medium term infrastructure and liabilities.

Overall Company Finances

Given the developmental nature of our plans for expansion and diversity we will increase the contingency level in annual budgets.

Governance Oversight

The establishment of a Finance & Risk Committee will give more detailed oversight to the board and allow for the systematic input of additional expertise. In particular we will prioritize financial and business skills in board recruitment.

(v) ORGANISATIONAL RESILIENCE & DYNAMISM

See also Section 4(v)

1. PAC has a healthy balance sheet with sufficient liquid asset reserves to meet liabilities and short-term fluctuations.
2. Reserves are also at a sufficient level to protect and maintain both the PAC building and operations.
3. We have sufficient designated reserves to make short term investments i.e. transfers, to support and underwrite changes and to act as leverage for external funding.
4. We have a long peppercorn lease on the PAC building. Whilst this carries with it liabilities it is a major asset that allows us to deliver arts programmes cost-effectively and to generate ancillary income through trading. If necessary or desirable we also have the ability to reconfigure spaces, including creating the potential for sub-lease agreements.
5. PAC has a large and committed supporter base. During the pandemic it has been massively responsive to funding appeals. As we go forward it will be both a funding source to help us effect change and a line of advocacy to funders.
6. Local support is also demonstrated in our large volunteer base – a source of free labour, and an important part of the sense of community ownership that strengthens our relationship with local authorities.
7. Detailed in the business plan are a number of areas of evaluation and review. Through these processes we will be systematically responsive to changes both externally and within our organization.
8. We will review our company's policies and procedures on an annual basis with periodic in-depth revisions that may include external legal advice.

(vi) EQUALITY ACTION PLAN

PAC is developing an Equality Action Plan which will be reviewed on an annual basis. This commits us to: -

- Equal Opportunities in Employment
- Equality & Diversity in Programming.
- Equality & Diversity in Audience/Participant development

Both the plan and a revised policy document for 2022-23 will be completed before the end of April 2022.

4. FINANCES

Forward budgets are tentative as we look forward beyond the pandemic, with useful baseline data gathered more from 2019 than from the last six months. We expect the appended budget for 2022-23 to undergo an adjustment during the first quarter (in particular relating to year-end projections of c/f reserve levels). Projections beyond 2022-23 will be made as part of a 2023-26 budget, informed by discussions with local authorities and ACE.

We are aware that a significant diversification of the PAC programme and its audience base, and our support for artists, will require a greater proportion of our income to come from fundraising and core grants from public bodies (see section below).

(i) INCOME EXPANSION

Box Office

We will increase box office income by 6% pa over the course of the next 3 years (against a baseline extrapolated from pre-pandemic data). This is based on a 2% growth in audience numbers plus 4% inflation. This figure is set at a relatively low level to account for shifts in programme content to address audience diversity aims. There is also a degree of caution related to post-pandemic recovery.

Fundraising

PAC has a good record of fund raising, with dedicated staff time and strong support in the local community. As we return to a more stable operating base the focus will shift towards project funding rather than survival. However, there will still be a need to find support for core activity within annual budgets,

The broadening of our offer with increased inclusivity will open up new opportunities. Expansion of projects, however, does have an impact on overall organizational resources. In new areas that we develop there will be a minimum 10% charge to overheads within project budgets.

(iii) Ancillary Sales

There are a range of sales of goods and merchandise which provide income through direct activity or on commissions charged. In 2022-23 we will review targets, budgets and operations. In particular we will aim to expand the sales of locally produced arts and crafts, supporting creatives within our community.

(iv) Bars and Catering

The operation of the bar and café service by PAC has recently recommenced. There is undoubtedly scope for significant income generation but we are also aware of the mixed success of in-house operations in our sector.

During 2022-23 we will review these operations with income expansion being a key (but not only) consideration. In particular daytime catering plays an important part in the ecology and economy of the town centre, vital to the overall success of PAC. Within that context we are active partners with local authorities and educational bodies in the development of The Globe (budget c£3 million) over the next two years. The Globe is a long-closed hotel adjacent to PAC which will, when re-opened, offer accommodation and a restaurant with vocational opportunities. This can bring a number of positive benefits to PAC, and will also play a large part in our longer-term plans for hospitality.

(ii) CORE FUNDERS

We anticipate a range of support from local authorities in our area to support activities in 2022-23 and may develop some project applications to ACE. It is our intention to seek core funding from both of these sources from 2023-26. Regular core funding will stabilize PAC as a business, and provide the resources to help us to fully deliver in future years against ambitious targets in the areas outlined in this current plan.

ACE has produced a set of guidelines for those considering applications to be NPO's (National Portfolio Organizations) for the period 2023-26, We received detailed advice at a meeting in February 2022 and have been encouraged to apply for substantial support. (The deadline for submissions is 18/5/22.)

We currently receive a mixture of grants and contracts each year from district and town councils in Torridge and North Devon, and periodically from the county council. We anticipate similar levels of support in 2022-23. During the period January-April 2022 Torridge DC and North Devon DC are carrying out a major review of culture in order to produce a "Place-Based Culture Strategy for North Devon". We expect/hope that this leads to core funding for PAC i.e. annual grants with longer-term commitments. We will liaise closely with the districts and their consultants to support the study, and to ensure that there is a strong connectivity between their evolving strategy and the bid that we make to ACE.

(iii) FINANCIAL RESILIENCE

See also Section 3e(v)

Having diverse sources of income is a key part of maintaining resilience. Whilst we may require core funding to fully address our ambitions this will be in addition to much of the variety of funding we currently access. Equally we will not be abandoning our current strong audience base by introducing an exclusively challenging programme that only has minority appeal.

We will continue to manage and control expenditure effectively, and we are looking at pegging back overheads to inflation only rises whilst expanding activity (sweating the asset, but with the same heating bill).

Where possible and practical we will install systems and make alterations that improve our efficiency, particularly where this also demonstrates our environmental responsibility. For example, we will complete the process of converting the theatre lighting rig to LED equipment. Modest levels of finance from building reserves will be recouped quickly through reductions in electricity consumption and long-term savings will be made (to operational and maintenance costs as well as energy bills)

We will also continue to make savings in marketing and communications by increasing the use of digital technologies (also reducing environmental impact). The relatively modest expansion of our marketing in the forward budget will be enhanced by these savings.

(iv) RESERVES

We have substantial designated reserve funds to protect PAC against liabilities and disasters and to invest (to a limited extent) in future activity. These reserves also act as a protection against any cash-flow issues, resulting in the company not requiring credit/overdraft facilities. Key funds are: -

Building Reserve Fund
Technical Equipment Reserve Fund
Closure Contingency Fund
Plough Survival Fund

As at year-end 31/3/21 these funds totalled £283,000.

2021-22 has seen substantial expenditure relating to the pandemic. There will be a review of reserves and their levels during the first quarter of 2022-23.

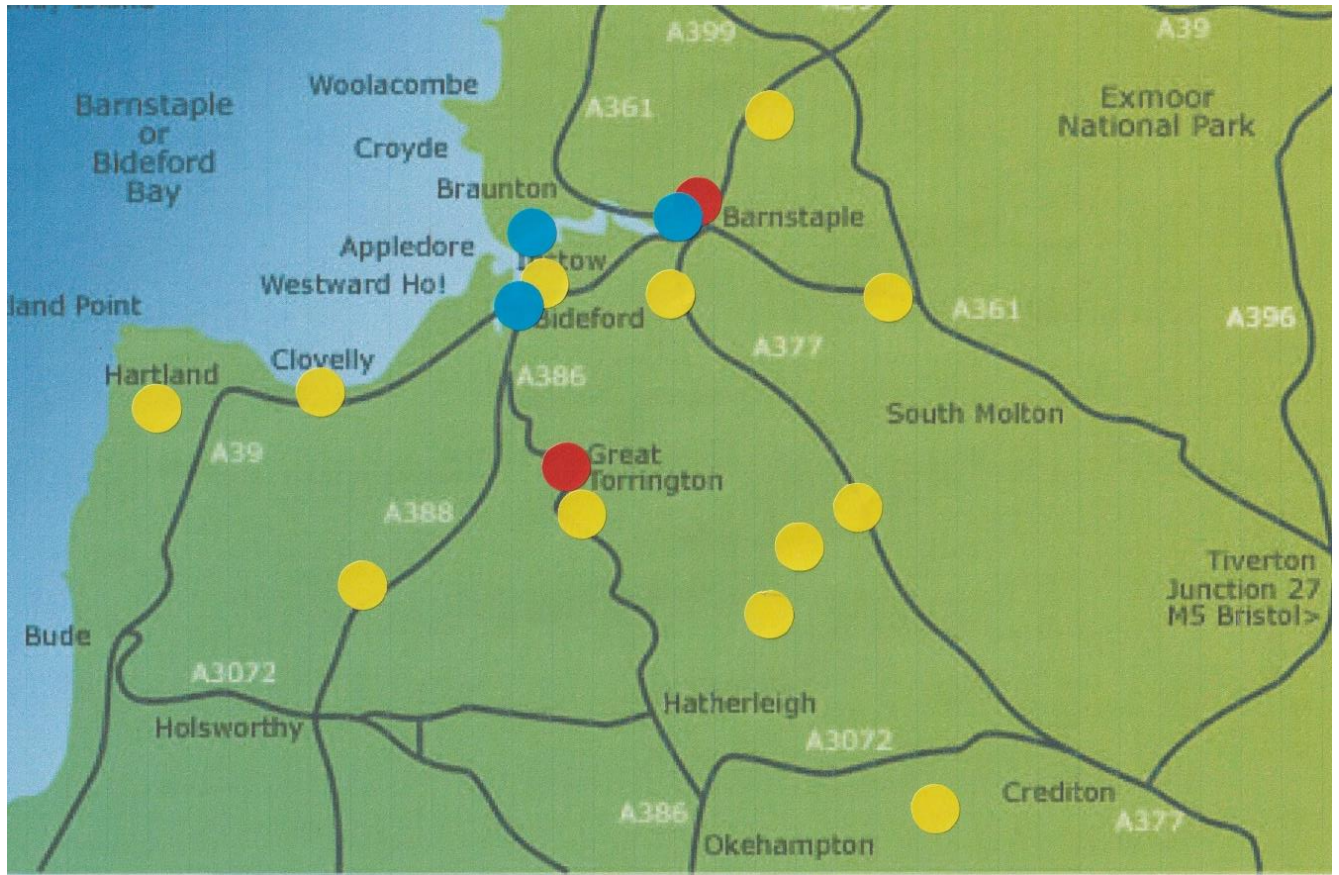
APPENDIX A: BUDGET 2022-23

INCOME		
Films	47,840	
Live Events @ The Plough	121,480	
Live Events - Other	16,200	
Open Air Events	53,700	
Fundraising Event	18,000	
Ploughcappella	4,400	
5% Booking Fee	13,595	
Workshops @ Plough	7,500	
Income @ St Annes	34,524	
Youth Theatre & Outreach	43,632	
Misc Trading (net café/bar)	10,800	
Subscriptions: public	12,000	
Subscriptions: business	8,400	
Gift Aid	10,000	
Donations (bookings)	51,029	
Donations (other)	39,000	
Grants (LAs)	25,000	
Investment Income	1,020	518,120
TOTAL INCOME		518,120
EXPENDITURE		
PROGRAMME COSTS		
Film (inc. PRS)	20,700	
Live Events @ The Plough	96,123	
Live Events (other)	12,960	
Open Air Events	42,960	
Fundraising Events	11,275	
Ploughcappella	3,960	
Merchant Services	6,120	
Workshops @ Plough	5,625	
Costs: @ St Annes	18,888	
Youth Theatre & outreach	26,976	
Cost misc trading	4,800	
Cost fundraising expenses	1,260	251,647
EMPLOYMENT COSTS		
Gross Wages - The Plough	202,248	
Staff Pension Scheme	9,624	
Staff/volunteer Expenses	600	
Staff Training	1,800	214,272

OVERHEADS		
Property: Rent and Utilities	24,000	
Property: Health & Safety	0	
Property: Repairs & Renewals	6,000	
Property: Cleaning & Waste	3,000	
Admin: Post & Carriage	600	
Admin: Office Stationary	3,300	
Admin: Telephone & Internet	7,800	
Admin: IT & Software	19,800	
Admin: Technical Consumables	1,200	
Insurance	9,000	
Marketing	12,000	
Accountancy & Payroll	15,000	
Consultancy Fees	1,500	
Independent Examiner	3,600	
Depreciation	23,370	
Bad Debts	0	130,170
TOTAL EXPENDITURE		596,089
BALANCE		-77,969
(financed from designated reserves)		

APPENDIX B:

PLOUGH ACTIVITIES MAP – 2022 (April-August)



- **MIXED BUILDING BASED ACTIVITY**
- **OUTDOOR EVENTS**
- **HAUNTED HISTORY TOURS**

APPENDIX C:

PLOUGH SATELLITE CENTRES (to be developed by 2024-25)



These locations may form the basis for an optimum distribution of 8 satellite centres, supported by the Plough Arts Centre in Great Torrington, serving North Devon and Torrridge.

Centre	Population	Drive time (min) Torrington	Drive time (min) Barnstaple
Barnstaple	24,033	21	0
Bideford	17,107	14	18
Hartland	1,724	37	36
Holsworthy	2,641	28	47
Hatherleigh	2,218	23	45
South Moulton	5,108	27	22
Ilfracombe	11,184	49	24
Lynton/Lynmouth	1,441	57	35
<i>Great Torrington</i>	<i>5,714</i>	<i>0</i>	<i>21</i>