

# Public Document Pack

## JOHN WARD

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A meeting of the **Overview & Scrutiny Committee** will be held in Committee Room 2 - East Pallant House on **Tuesday 19 November 2019 at 9.30 am**

MEMBERS: Mr A Moss (Chairman), Mr T Johnson (Vice-Chairman), Mrs C Apel, Mrs T Bangert, Mr A Dignum, Mr K Hughes, Mr D Palmer, Mr C Page, Mr H Potter, Mrs S Sharp and Mr A Sutton

## AGENDA

### 1 **Chairman's Announcements**

Any apologies for absence will be noted at this point.

### 2 **Minutes**

To approve the minutes of the Overview and Scrutiny Committee meeting held on 10 September 2019 (*copy to follow*).

To receive an update on progress against recommendations made to the Cabinet and the Council.

### 3 **Urgent Items**

The Chairman will announce any urgent items that due to special circumstances are to be dealt with under the agenda item below relating to late items.

### 4 **Declarations of Interests**

Members and officers are reminded to make any declarations of disclosable pecuniary, personal and/or prejudicial interests they may have in respect of matters on the agenda for this meeting.

### 5 **Public Question Time**

The procedure for submitting public questions in writing no later than noon 2 working days before the meeting is available upon request from Democratic Services (the contact details for which appear on the front page of this agenda).

### 6 **Cabinet Member for Environment and Chichester Contract Services Address** (Pages 1 - 9)

The Cabinet Member for Environment and Chichester Contract Services is invited to present her priorities and areas of focus over the coming months and to answer questions from the Committee on progress towards achieving the priorities within her portfolio.

### 7 **Reducing Single Use Plastics - Monitoring and Review** (Pages 11 - 23)

The Committee is asked to note the progress on the Council's Single Use Plastics Action Plan.

### 8 **Annual Review of Business Improvement Business District (BID)** (Pages 25 - 54)

The Committee is requested to note the annual report relating to Chichester Business Improvement District (BID) performance.

- 9 **Chichester Festival Theatre Monitoring Report** (Pages 55 - 133)  
To receive the annual report from Chichester Festival Theatre and assess performance in line with the agreed monitoring framework.
- 10 **Consultations Task and Finish Group** (Pages 135 - 138)  
The Committee is asked to note the report relating to the review on planning consultations carried out by the Task and Finish Group and to confirm that they are satisfied with the progress made to date and are in agreement with the proposed future improvements.
- 11 **Corporate Plan Review Task and Finish Group** (Pages 139 - 141)  
The Committee is requested to note this report from the Corporate Plan Task and Finish Group and to confirm that it is satisfied that the Council is achieving satisfactory levels of performance against the targets and activities in the 2019/20 Corporate Plan mid-year progress report.
- 12 **Budget Review Task and Finish Group** (Page 143)  
The Committee is requested to note the terms of reference and scoping outline plan for the Budget Review Task and Finish Group and agree membership of the Group.
- 13 **Forward Plan** (Pages 145 - 158)  
Members are requested to consider the latest Forward Plan and whether any items should be added to the Committee's Work Programme.
- 14 **Work Programme** (Pages 159 - 161)  
The Committee is requested to consider the latest Work Programme.
- 15 **Late Items**  
Consideration of any late items as follows:
- a) Items added to the agenda papers and made available for public inspection.
  - b) Items which the Chairman has agreed should be taken as matters of urgency by reason of special circumstances reported at the meeting.
- 16 **Exclusion of the Press and Public**  
There are no restricted items for consideration.

## NOTES

1. The press and public may be excluded from the meeting during any item of business where it is likely that there would be disclosure of "exempt information" as defined in section 100A of and Schedule 12A to the Local Government Act 1972.
2. Restrictions have been introduced on the distribution of paper copies of supplementary information circulated separately from the agenda as follows:
  - a) Members of the Overview & Scrutiny Committee, the Cabinet and Senior Officers receive paper copies of the supplements (including appendices).
  - b) The press and public may view this information on the council's website here [here](#) unless they contain exempt information.
3. The open proceedings of this meeting will be audio recorded and the recording will be retained in accordance with the council's information and data policies. If a member of the public enters the committee room or makes a representation to the meeting, they will be

deemed to have consented to being audio recorded. If members of the public have any queries regarding the audio recording of this meeting, please liaise with the contact for this meeting at the front of this agenda.

4. Subject to the provisions allowing the exclusion of the press and public, the photographing, filming or recording of this meeting from the public seating area is permitted. To assist with the management of the meeting, anyone wishing to do this is asked to inform the chairman of the meeting of their intention before the meeting starts. The use of mobile devices for access to social media is permitted, but these should be switched to silent for the duration of the meeting. Those undertaking such activities must do so discreetly and not disrupt the meeting, for example by oral commentary, excessive noise, distracting movement or flash photography. Filming of children, vulnerable adults or members of the audience who object should be avoided.

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## Chichester Councils Strategic Direction for the Environment

### Cllr Penny Plant, Cabinet Member for Environment and Chichester Contract Services

#### Introduction

As the Cabinet Member for the Environment and Chichester Contract Services, I have been asked to provide an overview on the strategic direction of areas within my portfolio which have or can have an environmental influence. This report will focus on 4 priority areas:

- **Climate Change** – the climate emergency is an area of increasing public concern and has received a lot of recent attention within the media. The Council declared a Climate Emergency in July this year and is currently formulating its Climate Emergency Action Plan;
- **Air Quality** – the Council is revising its Air Quality Action Plan which will detail the interventions proposed to improve the air quality within those areas which are unlikely to comply with the UK Government's Air Quality Objectives, namely the Air Quality Management Areas.
- **Parks and Open Spaces** – a Parks Strategy is currently being produced which will include a parks vision or overview which set out the aspirations for all of our parks and also the production of site specific management plans for key sites;
- **Commercialisation of Trade Waste** – there have been a number of recent developments to expand the commercialisation of our trade waste service, including the provision of a new vehicle and bin weighing equipment;

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### **Climate Change**

#### **Recent developments and increase in public awareness**

Public awareness of climate change has greatly increased over the last 18 months. The Climate Emergency movement, including the Climate Strikes (promoted by Greta Thunberg) and Extinction Rebellion, was galvanised by the October 2018 Intergovernmental Panel on Climate Change (IPCC) special report which warned of the rapid and far reaching consequences of more than a 1.5°C warming.

In response to the IPCC report and following a recommendation by the UK's Committee on Climate Change (CCC) in May 2019, the UK is now committed to achieving net carbon neutrality by 2050 (as opposed to a reduction in emissions by 80%). The Climate Emergency campaign group is pressing for this to be achieved by 2030 in order to avoid unprecedented levels of global heating.

In recognition of this urgent issue, Chichester District Council declared a Climate Emergency at Cabinet on 9 July 2019. This stated: "Chichester District Council declares a Climate Emergency and requests the Environment Panel to advise Cabinet and Council on how move to a carbon neutral environment." The Environment Panel was tasked with evaluating priority actions for Climate Emergency Action Plan and to report back to Cabinet in January 2020.

Although the UK's greenhouse gas emissions have reduced by 43% compared to 1990 levels, this has largely been achieved through changes in the power sector (responsible for 75% of emission reductions since 2012). Emissions from transport, buildings, agriculture and waste have been largely constant, as progress in these sectors has stalled, in part due to the cancellation of four major policy initiatives since 2012.

#### **Impact on Chichester District of cancellation of National Schemes**

Three of those cancelled initiatives have had implications for taking action at a community/council level: Feed-in Tariffs for solar PV; introduction of Zero Carbon Homes through the building regulations and funding of retro-fit insulation for all but those in fuel poverty.

A policy void at national level, the withdrawal of National Indicators in 2010 which required local authorities to report annually on their carbon reduction activities and the Governments Austerity drive over the last 10 years has consequently led to less emphasis on climate change work at the Council. The Council has delivered a Climate Change Strategy but much reduced on pre 2012 levels. Emphasis has been towards bringing together the activities across the Council which helps to mitigate carbon emissions, including the Home Energy Visitor service shared with Arun DC, providing help for those in fuel poverty; development of sustainable construction standards within the draft Local Plan Review; activities to promote sustainable transport and EV charging points and drought

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tolerant planting within our parks to enable adaptation to a warmer climate.

#### **Opportunities for Chichester's Climate Emergency Action Plan**

Recently Homes England (HE) has offered CDC the opportunity to use money due to them from the Graylingwell development to offset the residual emissions of the development in achieving net zero carbon. The amount of funding is estimated to be approximately £250k for locally implemented carbon reduction projects which will need to be agreed by HE and which CDC will help to deliver.

In response to the Council's Climate Emergency Declaration and the funding from the Graylingwell development, there is an opportunity to produce a new and much more ambitious Climate Emergency Action Plan detailing the priority actions to ensure Chichester District is on the trajectory to zero carbon. The priority actions within the plan for the short term will focus on: delivery of the funds from Homes England (Low Carbon Chichester Funding) on local projects; investigating opportunities for a low carbon offset fund for residual carbon emissions from new development and reviewing opportunities for energy savings within the Council's estate.

Central government is currently consulting on a new Future Homes Standard which revisits the options for minimising the carbon emissions from new homes. There is also an opportunity to consider climate change mitigation and adaptation, including tree and draught tolerant planting, in our evolving Parks Strategy. We can also reduce the proportion of biodegradable waste going to landfill but we will need to factor in the benefits of the current use of refuse derived fuel against reduced emissions due to anaerobic digestion. It is also clear that we will need the assistance of our residents and local communities to put us on the trajectory to zero carbon.

The Environment Panel will be reporting to Cabinet early in the New Year on the recommended priority actions for the Climate Emergency Action Plan.

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### Air Quality

CDC has specific legal duties known as Local Air Quality Management. In order to discharge these effectively CDC has a programme of air quality monitoring as reported to DEFRA annually<sup>1</sup> and available on-line<sup>2</sup>. Where an area is non-compliant or likely to be non-compliant with UK government air quality Objectives then authorities are obliged to declare an Air Quality Management Area (AQMA). CDC has declared three AQMAs for failure of an annual mean Objective for Nitrogen Dioxide (NO<sub>2</sub>) at Orchard Street, St Pancras and Stockbridge A27 roundabout Chichester. CDC is in the process of declaring a further AQMA at Rumbold's Hill, Midhurst.

Where an authority declares an AQMA then it is statutorily obliged to write and adopt an Air Quality Action Plan<sup>3</sup> (AQAP) and CDC is currently in the process of rewriting its AQAP. In order to inform, and provide an evidence base for, the revised AQAP air quality modelling is being undertaken. The modelling outputs will provide a better understanding of the relative contributions from different vehicle classes in each of our AQMAs<sup>4</sup>, allow an understanding of the predicted impact from a range of interventions designed to improve air quality and for the prioritisation of such measures. In any case most air quality actions are subject to funding.

Given that all of CDC's AQMAs relate to transport related emissions then partnership working with both WSCC (as the Highway Authority) and Highways England (regarding the A27) is critical. CDC participates in a pan-Sussex group (Sussex-Air) and WSCC's Inter Authority Air Quality Group (IAAQG).

Under the previous and existing AQAP various air quality actions have been delivered using a mixture of grant streams (DEFRA, OLEV) and sometimes in partnership with WSCC. These include:

- Doubling the number of bike racks in Chichester City Centre,
- Initiating and expanding the Co-Wheels car club,
- Installing 18 EV charge-points,
- Making the business case for EV integration into the CDC fleet (thus facilitating the procurement of two EVs for CDC Parking Services),
- Production of a draft Supplementary Planning Guidance note to better integrate air quality considerations into the Local Plan,
- Employing a Sustrans 'Bike It' officer,
- Supporting the community in delivering a feasibility study for the Selsey to Chichester cycle route,
- We are currently employing a consultant for the delivery of a Local Cycling and Walking Plan (LCWIP) for Chichester,
- Delivery of a feasibility study for a section of shared –use path Oaklands Way Chichester,
- Delivering a small section of bike path.

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<sup>1</sup> <https://www.chichester.gov.uk/CHttpHandler.ashx?id=32162&p=0>

<sup>2</sup> All 'real-time' data for Sussex (including historic data) is available here: <http://www.sussex-air.net/>

<sup>3</sup> The current AQAP is here: <https://www.chichester.gov.uk/CHttpHandler.ashx?id=6298&p=0>

<sup>4</sup> Including Rumbolds Hill.

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The revised AQAP is due for adoption in the summer of 2020. Members' views are sought on policy items for inclusion in this Plan. Current thoughts include:

- Seek to best integrate air quality considerations into related CDC policy (Local Plan, Parking Strategy),
- Seek to enhance our working relationships with WSCC and HE,
- Declaring parts of the District as 'smoke control zones',
- Car free day for Chichester,
- Working with taxi firms for improved emission standards in the fleet,
- Working with the bus companies for improved emission standards in the fleet,
- Integrating air quality considerations into Parking Policy,
- LCWIPs for further areas of Chichester District,
- Publicity plan for air quality,
- Anti-idling campaign,
- Planting schemes to improve air quality,
- Cycling promotional work (secure bike parking, cargo bikes, bike racks),
- Work to make HE a delivery partner for better air quality,
- Work with WSCC,
- Bid for grant monies to enable delivery and
- Seek non-perverse outcomes ref climate change.

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### Parks and Open Spaces

The council manages or maintains more than ninety 'green' assets across the district. The portfolio includes car parks, estates land, cemeteries and parks (including a nature reserve and various conservation sites).

Our parks and open spaces are managed by Chichester Contract Services and the Grounds Maintenance team, operating from the depot in Westhampnett. Three independent audits in as many years have confirmed a high standard of provision and maintenance so we know our parks are in good shape. This has been achieved through the application of a management hierarchy which places health and safety as the first priority, maintaining high standards as the second and making enhancements as the third.

In recent years numerous environmental enhancements have been made. A handful of examples include:

- The replacement of annual floral displays with sustainable planting i.e. herbaceous pollinators that do not require watering.
- The introduction of community orchards at Oaklands Park and Jubilee Path Midhurst.
- Tolerance of weeds. Allowing weeds to be present in beds and borders during their pollinating periods.
- Reduction of pesticide and herbicide use to an absolute minimum i.e. fine turf maintenance only (cricket and bowls).
- Allowing areas such as the City Walls ramparts to naturalise and reducing the mowing regime on other sites to introduce swathes of longer grass.
- Leaving 'totems' instead of felling dead trees to the ground and allowing wood to break down in situ; providing a valuable habitat for insects and birds.

Interestingly the changes noted above have sometimes drawn criticism from residents, officers and Councillors that feel naturalised areas are scruffy, herbaceous planting is less colourful or weeds in a cricket outfield are unacceptable. We've often had to defend the environmental benefits over a perceived reduction in care. In reality those of us in the parks industry have cared about the environment for many years so welcome current interest in the subject and feel well positioned to respond.

Although good progress has been made on our sites it is recognised that more can be done, not only with our parks, but with all green assets that the council holds. For this reason SLT recently approved the production of a Parks Strategy.

Though managed by CCS our parks are a shared asset; contributing to the aims and objectives of a range of council services such as, community engagement, wellbeing, tourism, the economy, leisure and culture. Therefore, in order to capture the breadth of interests in our parks a task and finish group made up of councillors and officers has been formed with the remit to produce the strategy. This will be delivered in two stages: 1) Production of a Parks Vision that sets out the aspirations and direction of travel for our parks generally over the next ten years. 2) Production of site specific management plans that identify activity required on key sites to realise the Vision. Thirteen sites have been selected for this phase. Some are well used and others less so. All have areas of untapped potential so the Vision and site specific plans aim to address this. The guiding principles of the Vision will also be applied to other green assets that the council holds. For example if the Vision

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recommends additional tree planting this does not have to be limited to our parks. Trees can also be planted in our car parks, on Estates land and in our cemeteries.

Due to the extent of stakeholder engagement required in developing the strategy it is anticipated that the Vision will be delivered in six months and the management plans within a year.

Biodiversity and the environment will undoubtedly be a priority so there will be an opportunity to look further into what we can do in these areas. This will require investment and education as there can be competing demands in parks management. Our sites are used for sport, play, events and education but they also provide critical habitats for wildlife and make a crucial contribution to the environment. In the past the environment has perhaps featured less prominently than other activities but this is changing. It is also likely that community involvement and commercialisation will feature strongly in the Vision as we seek ways to protect parks for the future. The challenge will be to deliver balanced and sustainable sites where public use and enjoyment sits in harmony with income generation, biodiversity and ecology. Without wishing to pre-determine the outcome of the Parks Vision it is anticipated the priority will be the development of "Healthy Parks" that support wildlife and the environment as well as people's physical and mental wellbeing.

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#### **Commercialisation of Trade Waste**

In July 2019 Cabinet approved a number of recommendations to increase the commercialisation of the CCS Trade waste and recycling service, these were

- 1) The release of £134k from reserves for the provision of a new vehicle for the Business Waste and Recycling Service as set out in the Project Initiation Document with an estimated payback period of 4 ½ years
- 2) To use some of the CCS recycling bonus surplus income for FY 19/20 to support the employment of a commercial trade waste officer, the ongoing costs for subsequent years being self-financing
- 3) The purchase of bin weighing equipment for CCS trade waste vehicles to a maximum of £49k funded by the in-year predicted trade waste budget surplus

These recommendations were accepted to both protect CDC's current trade waste income and to provide a platform to increase this revenue.

Chichester Contract Services (CCS) operates a business waste and recycling collection service from its depot in Westhampnett. It is key revenue generating service; contributing to Council finances and offsetting household waste collection costs. Whilst it has been operating successfully, it has not realised its full commercial potential. Over the past three years the back office operation has been reviewed in order to instil structure and improve processes in customer service, invoice and payment management and crew operations. In addition, a new contract for the disposal of business waste was agreed in 2018 securing the long term financial viability of the service. These changes have provided the foundations to move towards a more commercial approach and the decisions stated above will start this process.

In 2020/21 the new trade food waste collection service will be introduced and following the appointment of the new trade waste officer a new approach of managing the CCS customer base will be implemented. This will also include leveraging good industry practice in key account management.

Improved market information and data will help support a greater understanding with respect to competitor positioning and pricing such that the excellent reputation CCS currently has can be appropriately valued.

CCS will use FY20/21 to develop a more added value approach to selling by leveraging its current experience of communication and engagement with residents and applying this within a business context and to help businesses to improve its own recycling and sustainability credentials, which will in turn save them money. Unlike competitors CCS Trade Business will look to encourage recycling wherever possible by offering more frequent collections and promotions.

CDC has, to date, installed one vehicle with a bin weighing system. This, as the name suggests, will weigh each bin lifted. We have been trialling this across the trade waste rounds. The trials have yielded invaluable information in respect of the bin weight, and therefore the cost of disposal, of

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many of its customer's bins and CCS are now working with a number of customers who consistently present heavy bins (100kg +) for collection.

CCS does however have to operate within strict guidelines in relation to a local authority trading within a commercial market and it cannot unfairly use its position to materially alter market conditions.

CCS will be also looking to progress a number of initiatives to further commercialise its business. Following Cabinet approval work has progressed on the depot refurbishment programme which includes the installation of a new vehicle wash facility. This facility will be open to the public and other organisations to use at a competitive market rate. It is anticipated this will be primarily open to the public during the day and possibly on Saturdays dependent on planning permission. The equipment will initially be used only by its own fleet to fully commission and debug the equipment following which it will be opened up for external users probably in approximately 12 months' time.

A new vehicle equipped to handle large fly –tips has been ordered , it is anticipated the same vehicle can be used to introduce a kerbside collection of bulky waste service utilising 'Hippo' like bags, in the second half of 2020 /21. This will provide an alternative to skip hire and will ensure we make greatest use out of this asset.

Using the expertise that is now within CCS I will be encouraging them to continue to identify new growth areas and / or new opportunities to provide further revenue growth for CDC providing that these make sound business sense and can be sustained.

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**Chichester District Council**

**OVERVIEW AND SCRUTINY COMMITTEE**

**19 November 2019**

**Reducing Single Use Plastics – Monitoring and Review**

**1. Contacts**

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**Cabinet Member:**

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**2. Recommendation**

**2.1 That the Committee note the progress on the Council's Single Use Plastics Action Plan.**

**3. Background**

- 3.1 Single-Use Plastics (SUPs) have been an area of growing public concern due to their persistence in the environment, particularly when littering or other mis-disposal leads to them entering our seas. Alternatives that are reusable or not made of plastics are increasingly available. In May 2018, the Council resolved to produce a report and action plan aimed at continuing the reduction in single-use plastics used in Council premises and that minimises their usage across the District.
- 3.2 A SUPs action plan was produced which focusses on phasing out of SUPs from Council premises (admin buildings); reducing their use by local residents and businesses through awareness raising and promotion of alternatives; and support for local community groups working towards making Chichester District and its coastline a SUP free area.
- 3.3 The action plan was approved by Cabinet in October 2018 and it was agreed that the implementation of the action plan would be monitored and reviewed annually. This report represents the review of the plan.
- 3.4 The action plan is included in Appendix 1 but with an additional column to detail progress on the actions within the plan.
- 3.5 Key successes so far include:
- Reducing single use plastic use in Council buildings, including removing plastic cups and milk pots, sourcing plastic free tea bags and desk wipes;
  - Installing a REFILL ([www.refill.org.uk](http://www.refill.org.uk)) station in the main reception at East Pallant House for the refilling of reusable water bottles;

- Waste bins have been reduced in Council offices and replaced with recycling bins;
- A series of briefings have been held for all staff to encourage them to reduce their use of SUPs and ensure they are recycled where appropriate;
- Refillable drinking glasses and water bottles were provided to staff where required;
- The staff network of Green Champions has been resumed to communicate messages on reducing the use of SUPs across teams and services;
- Crisp packet collection points have been set up across the Council for recycling by Terracycle, also collections for pens and batteries;
- Messages on reducing SUPs has been included on CDC's social media and an article has been included in Initiatives Winter edition;
- One of the Green Champions is writing weekly green tips on our intranet/workplace to remind staff of key messages and another Green Champion promoted their Plastic Free September Challenge;
- CDC supported the launch of the Chichester REFILL Scheme by Transition Chichester. REFILL is an APP for smartphones which lets you know the nearest place where you can refill a reusable water bottle;
- The use of Chinese lanterns and balloon releases has been restricted at events on CDC land;
- Engaged with Final Straw Solent, a community group originating in Emsworth, which work with communities and businesses across the Solent to minimise the amount of plastic entering our oceans ([www.finalstrawsolent.org](http://www.finalstrawsolent.org));
- Senior Business Waste and Recycling Officer appointed September 2019 who will deliver programme of targeted work focused on helping businesses to minimise both the financial and environmental impact of their waste.

3.6 There has been some stalling regarding the delivery of the SUPs action plan since the summer following the Climate Emergency Declaration, as that has become a priority for the Environmental Strategy team. However work on SUPs will be reinvigorated in the new year following the completion of some key work under the climate change agenda

#### 4. Other Implications

	Yes	No
<b>Crime and Disorder</b>		X
<b>Climate Change and Biodiversity</b> Beneficial impact on wildlife, both terrestrial and marine from reducing SUPS	X	
<b>Human Rights and Equality Impact</b>		X
<b>Safeguarding and Early Help</b>		X
<b>General Data Protection Regulations (GDPR)</b> Planned actions do require the gathering of personal or sensitive data.		X
<b>Health and Wellbeing</b>		X
<b>Other</b> (please specify) N/a		X

#### 5. Appendix

Appendix 1 – SUPs Action Plan Monitoring Report

#### 6. Background Papers

None

Single Use Plastics (SUPs) Action Plan

Appendix 1

Monitoring update for Overview and Scrutiny Committee November 2019

Reference	Action point	Outcome	Lead officer	Timescale / Resources	Monitoring report update
Theme – Improving the Council’s performance as an organisation					
CDC 1	<p>Staff briefings – engage with staff to raise awareness and to consider how we can address the issues at CDC</p> <p>Work with West Sussex Waste Education team on Pass On Plastic pledge and providing further information</p>	<p>Council-wide support to deliver a reduction in SUPs</p> <p>Commitment to Pass On Plastic helps to maximise waste reduction and reduce plastic material in waste stream.</p>	Andy Buckley / Tom Day	<p>November 2018</p> <p>Achievable within existing Council resources with additional WSCC input</p>	Completed
CDC 2	Working with the West Sussex Waste Education Team hold waste prevention sessions for the green champions’ network and Members.	CDC staff and members have a better understanding of sustainable, plastic free alternatives.	Tom Day / Andy Buckley / Sarah Miles	<p>Pre-Council briefing in November 2018</p> <p>Achievable within existing Council resources</p>	<p>All staff briefing completed</p> <p>Pre-Council briefing completed</p>

Reference	Action point	Outcome	Lead officer	Timescale / Resources	Monitoring report update
CDC 3	Waste and recycling bins – review numbers and locations to ensure they support recycling aims. Improve signage and advice in kitchens and above the bins to make it clearer what materials can be recycled. Introduce bags to facilitate recycling in cellular offices currently without a mixed recycling bin.	Increased recycling rates of operational buildings and reduction of recyclables in the general waste stream	Roland Robinson/ Sarah Miles	November 2018  Achievable within existing Council resources	On-going – however staff need reminding this is part of our commitment to reduce SUPs across the Council.
CDC 4	Supply additional glasses for staff kitchen to back up staff briefing messages. REFILL bottles provided to those volunteering as green champions.	Reduce volumes of single use water bottles brought into Council offices.	Andy Buckley	November 2018  Achievable within existing budgets	Completed - 250 Bottles provided to staff in place of additional glasses
CDC 5	A) Identify any remaining SUPS that can be easily be removed or substituted from Council Buildings, and remove them. B) Review all other items procured for day to day running of buildings and work with suppliers to remove them wherever possible.	Reduced volumes of SUPs used in Council buildings	Roland Robinson	A) December 2018  B) September 2019  Achievable within existing Council resources	A) Completed B) Completed  <ul style="list-style-type: none"> <li>• Sourced plastic free desk wipes and tea bags;</li> <li>• A stock of aluminium are available to staff;</li> <li>• Single milk pots have been replaced with 8-pint bottles which can be recycled;</li> <li>• Crisp and battery collections for recycling have been established.</li> </ul>

Reference	Action point	Outcome	Lead officer	Timescale / Resources	Monitoring report update
CDC 6	Reintroduce green champions within services or office locations to give friendly encouragement to staff to avoid SUPs and recycle where possible	Location-based champions who are able to advise and educate staff.	Tom Day/ Stephanie Evans	December 2018  Meeting twice a year. Group e-mail and updates regularly between meetings. Staff time resource required – 40 hours p.a. to coordinate and 60-80 hours p.a. for the champions depending on the number required	First meeting completed, second meeting planned for November 2019. Actions distributed via Green Champions.
CDC 7	Work with WSCC and other West Sussex Districts and Boroughs, on a water refill scheme to reduce SUP water bottle use. Install a publically accessible REFILL water station within East Pallant House	Incentivise the use of re-usable water bottles as an alternative to SUP bottles	Roland Robinson	October 2018  Estimated cost £1-2k, Achievable within existing Council resources	Install completed, see also Action Community 1
CDC 8	Add further guidance (which will be supplied from Environmental Protection) onto the Temporary Event Notice acknowledgement letter	So that event holders are provided with guidance on reducing SUPs that they can put into effect at their event.	David Knowles-Ley	December 2018  Minimal resource required	Completed
CDC 9	Events on CDC land. Hire agreement for use of CDC land for events should ban releases of plastic balloons and other sources of litter (such as sky lanterns) and also encourage use of re-usable plastics for catering.	Reduce plastic being released into the environment, reduce SUPS use for events.	Tom Day / Ian Baker	March 2019  Achievable within existing Council resources	Completed Feb 19

Reference	Action point	Outcome	Lead officer	Timescale / Resources	Monitoring report update
CDC 10	Work with procurement to establish an environmental performance specification for business tendering for CDC contracts.	An agreed set of environment pledges on Single Use Plastics and other environmental performance issues. Businesses who can demonstrate compliance will receive an additional quality assessment score.	Tom Day / Procurement team	May 2020  Some re-direction of staff time required, estimated as 10-14 hours work to set up.	Not yet started – work affected by Climate Emergency work.
Theme – Working with local businesses					
Business 1	Presentation on reducing and eliminating SUPs at the ChiBAC meetings we have with local premises owners to see what methods they are taking to reduce the use of single-use plastics and to advise them on what could be done	To gain ideas from local premises owners and give specific advice from Waste team on actions that could implemented at their premises	Helena Giudici / Tom Day	May 2020  Achievable within existing Council resources, some officer time required	Not yet started
Business 2	Add guidance supplied from Environmental Protection / WSCC waste education team onto the Licensing website pages	To increase awareness of the need to reduce SUPs amongst event organisers and licensed businesses	Emma Burle	November 2018  Achievable within existing Council resources	Completed

Reference	Action point	Outcome	Lead officer	Timescale / Resources	Monitoring report update
Business 3	Raise the issue of single use plastics at Joint Advisory Group and Business Improvement District (BID) meetings to see what ideas they have and consider the use of reusable (and branded) plastic glasses and cups at events	Reduce SUPs at large licensed events	Laurence Foord (BID) and David Knowles-Ley (JAG)	December 2019 onwards  Achievable within existing Council resources	Ongoing
Business 4	Estates - write to all tenants to encourage them to reduce their use of SUPs and increase recycling wherever possible. Consider including wording in new leases to formalise the request.	Reduced SUP use by local businesses	Catherine Day	October 2020 Temporary administrative support required	Not yet started

Reference	Action point	Outcome	Lead officer	Timescale / Resources	Monitoring report update
Business 5	<p>Develop education and awareness initiatives for customers using our Business Waste and Recycling Service. Actions to consider include:</p> <ul style="list-style-type: none"> <li>• Education package and waste audits.</li> <li>• Review customer base and identify customers not recycling and where service can be provided.</li> <li>• Assess operational resources to expand recycling collection provision.</li> </ul>	<p>Encourage businesses to put the right stuff in the right bin.</p> <p>Raise awareness of the cost and environmental benefits of recycling.</p> <p>Reduction in waste tonnages collected.</p>	Amie Huggett	<p>Commence early 2019 – currently focusing on implementing new disposal contract.</p> <p>Additional resource required from within Business Waste service to deliver this which would form part of wider business case for the whole service provision to be developed in 2019/20.</p>	<p>Recycling round expanded to maximise output and service offering to businesses across the district. Take up regularly reviewed as part of service performance monitoring.</p> <p>Senior Business Waste and Recycling Officer appointed September 2019 which will deliver programme of targeted work focused on helping businesses to minimise both the financial and environmental impact of their waste.</p> <p>The Government’s Waste and Resources Strategy will also influence this action going forward. Initial results following consultations on the Strategy have been released but full Government intention will not be known for a number of months.</p>
Business 6	Support Chichester Business Improvement District (BID) in their ambition to make Chichester Plastic Free.	To be confirmed – Chichester BID are currently in the early stages of developing way forward.	Tania Murphy	<p>Timescale dependent on the BID.</p> <p>Resources will mainly come from the BID. The level of CDC involvement will need to be considered as the scheme develops.</p>	<p>Initial dialogue with Cloth Kits and Harries Coffee, who are the BID Members championing this issue. No firm action plan as yet. Facilitated meeting between the BID and Final Straw Solent.</p>

Reference	Action point	Outcome	Lead officer	Timescale / Resources	Monitoring report update
Theme – Communicating the message					
Communications 1	Make information made available via social media pages and other means on organisations and businesses which: offer re-usable coffee cups to buy or loan, use paper straws and wooden cutlery, Or are members of REFILL.	To promote the availability of re-usable cups and increased public awareness of the premises which have them on offer. To promote the businesses which are taking a step towards using less single use plastic.	Public Relations with support from Licensing	Collation of information by Events team December 2018. Publicity: 2019 on-going.	Refill events shared on CDC social media; green tips shared on staff intranet and workplace system; item on plastics included in Winter Initiatives Magazine.
Communications 2	Include press release in eBiz newsletter. Send press release to contacts at business associations	Awareness of campaign	Karen Neglia/Angela Reeve-Hurndall	November 2019 eBiz and subsequently. Minimal resource required	Work on track – content forwarded for inclusion in November eBiz
Communications 3	Formulate key messages for businesses and identify relevant business sector audiences. Ensure that advice and guidance includes a call to action and focus within the messaging [Environment Protection] Identify existing and future resources to disseminate these messages [Economic Development Service]	Reduced SUP usage by local businesses.	Economic Development Service / Environment Protection / Place (BID liaison)	December 2018 onwards  Minimal resource required. Involve BID to link with their work on Plastic Free community plan.	An initial meeting has been held with the BID to discuss plastics and facilitate engagement between Final Straw Solent and the BID.

Reference	Action point	Outcome	Lead officer	Timescale / Resources	Monitoring report update
Communications 4	Building on staff waste prevention sessions, develop staff communications plan to ensure key messages are maintained.	Maximise waste reduction and reduce plastic material in waste stream.	Sarah Parker / Andy Buckley/ Sarah Miles	November 2018 onwards  Achievable within existing Council resources.	Work ongoing. Green tips by one of the staff green champions, introduced on workplace and intranet.
Communications 5	Expand existing waste reduction and recycling campaign communications plan for residents to include information on how to avoid single-use plastics, use of plastic free alternatives, and showcasing our own pledge at the District Council.  To include key communication channels: Initiatives, social media and CDC website.	Enhance existing campaign and increase residents' awareness and better understanding of sustainable plastic free products.  Encourage residents to put the right stuff in the right bin and increase recycling participation rates.  Reduction of plastic material found in household waste bin.	Amie Huggett with Sarah Miles. PR support.	West Sussex Waste Partnership time  October 2018 onwards Communications will be developed alongside existing communications planner for recycling messages  This action could be extended through additional design and print work (estimated cost up to £1,000)	Single Use Plastics messaging incorporated within existing recycling campaign messages – focus is on encouraging residents to put the right material in the right bin whilst incorporating information on sustainable plastic free alternatives.  We took the opportunity to focus on single use plastic messaging during Recycle Week 2019 which we will re-launch within our Christmas communication campaign.

Reference	Action point	Outcome	Lead officer	Timescale / Resources	Monitoring report update
Communications 6	Expand existing Against Litter Campaign communications plan to re-focus on plastic pollution and demonstrate ways to beat it. Highlight materials recovered in litter picks which could have been recycled or not used at all.	Enhance existing campaign and increase resident's awareness of the impact littering is having on our local communities and the importance of ensuring plastics are directed to recycling streams where possible or avoided.	Amie Huggett with Sarah Miles and PR (Sarah Parker)	October 2018 onwards. Communications will be developed alongside recycling communications planner.  Potentially within existing resources but subject to resource bids for PR resource being considered alongside other priorities.	Planning stages have begun but communications campaign not expanded yet.
Theme – Working with our community					
Community 1	Work with WSCC, other Sussex Districts and Boroughs, Chichester BID and Transition Chichester setting up a "Refill Chichester" scheme.	A co-ordinator is appointed for the District (either through a community group or at CDC) and the scheme is launched and promoted locally and nationally.	Stephanie Evans / Tom Day	March 2019 for launch  Resources: this would require some re-allocation of staff time within Environmental Protection, some support from WSCC (Julie Robinson) and a bid for promotional budget of £1-2k, potentially jointly with other similar schemes locally	Refill Chichester Launched on 23 <sup>rd</sup> January. Transition Chichester have agreed to be the scheme co-ordinator  Completed  Currently 111 refill stations in Chichester District

Reference	Action point	Outcome	Lead officer	Timescale / Resources	Monitoring report update
Community 2	<p>Youth engagement - support the Waste Buster Plastic Planet Challenge.</p> <p>Waste Buster is a UK based environmental education organisation, and a local contract is overseen by the West Sussex Waste Partnership. Waste Buster provides resources to participating primary schools to explore plastic and recycling and how plastic pollution can be prevented. The Plastic Planet Challenge will be promoted by each District and Borough via existing communication channels to encourage primary schools to take part.</p>	<p>Motivate young people and their families to reduce plastic use and recycle.</p> <p>Inspire the next generation to take care of the environment and prevent plastic pollution.</p>	West Sussex Waste Partnership	<p>Challenge has been launched. Forms part of educational focus for 2018/19. Performance monitoring reported to the Strategic Waste Group each month.</p> <p>Achievable within existing West Sussex Waste Partnership resources.</p>	Already launched, work on promotion is ongoing through the WS Waste Partnership

Reference	Action point	Outcome	Lead officer	Timescale / Resources	Monitoring report update
Community 3	Support local groups promoting the "Plastic Free Communities" campaign.	Support at least one community campaign to complete the toolkit actions and become certified Plastic Free Community.	Tom Day / Stephanie Evans	Timescale depends on the community groups, CDC support in place by Spring 2020.  Resources: would require some re-allocation of Environmental protection staff resource. Level of support to be clearly defined in the form of an offer limited to one community group Level of Member involvement, if any, to be determined.	Initial contact made through the Refill launch with the Chichester Group. Progress toward certification unclear as yet. Will need to be revisited in the Autumn/Winter 2019.
Community 4	Continue Selsey Bathing Water Enhancement Project into year 2 (summer 2019) and include additional action on single use plastics, particularly around food containers and take away food at the coast	Support local businesses near the coast to use alternative packaging. Decrease the amount of SUPs found in beach cleans	Dom Henly / Sarah Hughes	Selsey Beach Clean event September 2018. Year two campaign July-September 2019.  Officer time and promotional resources will be fully funded by Southern Water under existing two-year agreement.	Completed

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## Chichester District Council

### OVERVIEW AND SCRUTINY COMMITTEE

19 NOVEMBER 2019

### Annual Review of Business Improvement Business District (BID)

#### 1. Contacts

##### Report Author

Tania Murphy – Divisional Manager - Place

Telephone: 01243 534701 E-mail: tmurphy@chichester.gov.uk

#### 2. Recommendation

**2.1 The committee is requested to note the annual report relating to Chichester Business Improvement District (BID) performance.**

#### 3. Background

3.1 Business Improvement Districts (BIDs) are business led partnerships operating within a defined area, in which a levy is charged on all business rate payers to fund projects and services which will benefit the BID levy paying businesses. BIDs are created through a ballot process whereby levy-rate payers vote to determine whether the BID goes ahead. The maximum period that a BID levy can be charged is 5 years. Once the term is completed the BID will automatically cease. However, if it wishes to continue its activities it can hold a new ballot to renew the BID for a further five years.

3.2 In 2010, the Council's Economic Development Service worked with Chichester Chamber of Commerce and city centre businesses to propose the establishment of a BID for Chichester City Centre. In 2011, Cabinet (Executive Board) agreed to support the establishment of a City Centre BID. Following a successful ballot, Chichester BID was established in April 2012, to run for five years until 31 March 2017. At its meeting on 12 July 2016, Cabinet approved support to the renewal of the BID. A subsequent ballot was undertaken, with approval being given for BID2 to commence from 1 April 2017 until 31 March 2022.

3.3 The Chairman of the BID meets quarterly with the Chief Executive, Director of Growth and Place, and Divisional Manager – Place. In addition, regular meetings are held between CDC officers and staff from the BID to discuss projects and consider issues of mutual concern. Chichester BID is also involved in a number of projects which have been agreed through the Chichester Vision.

3.4 The Chairman of Chichester BID will attend the meeting to present the annual report and statistics relating to the City Centre.

#### 4. Outcomes to be Achieved

4.1 Chichester BID seeks to achieve a number of outcomes which include improved partnerships working with local authorities, local services, business groups, community organisations, city centre businesses and external agencies. It is also intended that there would be an increased profile of the city nationally with higher

footfall across the year and increased spend in the city.

## 5. Resource and Legal Implications

- 5.1 The legislative framework under which Business Improvement Districts are established, renewed and governed is contained in Part 4 of the Local Government Act 2003 and the Business Improvement Districts (England) Regulations 2004.
- 5.2 The Chairman of Chichester BID meets regularly with CDC's Chief Executive, the Director of Growth and Place and the Divisional Manager – Place. The council's revenues team undertake the billing and collection of BID levy payments on behalf of the BID levy payers.

## 6. Consultation

- 6.1 Chichester BID regularly engage with their members to determine their priorities for the city. Further information relating to the BID priorities is included in the appendices.

## 7. Community Impact and Corporate Risks

- 7.1 The establishment and continuation of the BID supports the objective within the corporate plan to improve and support the local economy and in particular the support to the High Street.

## 8. Other Implications

Are there any implications for the following?		
	Yes	No
<b>Crime and Disorder</b>		X
<b>Climate Change and Biodiversity</b>		X
<b>Human Rights and Equality Impact</b>		X
<b>Safeguarding and Early Help</b>		X
<b>General Data Protection Regulations (GDPR)</b>		X
<b>Health and Wellbeing</b>		X
<b>Other</b>		X

## 9. Appendices

- 9.1 Appendix 1 – BID OSC Annual Report 2019
- 9.2 Appendix 2 – Noggin 2018 Report

## 10. Background Papers

None

# BID PERFORMANCE 2018-19: BID CHAIRMAN'S ANNUAL REPORT TO THE OVERVIEW AND SCRUTINY COMMITTEE

## Summary

- a. The Chichester BID** was set up in 2012 to privatise city centre management under the 2004 BID Act for a statutory five-year period (2012-2017). In 2016 a successful ballot for the second term (2017-22) delivered a 5% increase in turnout (43%) and 82% YES votes. October 2019 marks the mid-term point and work will begin in 2020 to gain a third term at the October 2021 ballot.

The statutory consultation period in 2016 identified four main priorities for the Chichester BID levy payers:

- P1 Partnerships
- P2 Business Opportunity
- P3 Safer and more organised streets
- P4 Promotion of the City

- b. BID Staffing** - These priorities form the core objectives of all second term actions by the BID. A new staffing structure was introduced and the BID Team is now made up of a full-time Operations Manager and three part-time support roles for Projects and Event Management, Levy Payer Liaison and Engagement, and Office and Company Administration. A part-time volunteer Chairperson manages senior stakeholder relations, policy implementation and best governance practice.

**c. Mid-term snap assessment**

- The BID is now much more customer-facing
- BID stakeholders feel that the BID has become a more reliable and trustworthy partner
- The BID has been operating increasingly as influencer and facilitator in the policy landscape since it has no powers
- Frequent review meetings with the stakeholder officers and members of the Business plan (WSCC, CDC, CCC, Chamber of Commerce, Visit Chichester)
- The BID Rangers are a major triumph
- The Ambassadorial engagement role has had a very positive impact on the quality of BID levy layer (BLP) relations
- A major upgrade of Xmas lighting and events has been achieved for the same money
- Continual critical improvements are being made to measured footflow data and city profiling
- The BID has organised more effective events and trails to promote city retail
- A full suite of quality BID paper publications has been introduced (eg the newsletter, city map, independent passport, annual review, BID levy statement) with more to come
- Considerable enhancement of the website, digital communications and social media presence of the City
- A comprehensive PR and media revamp has raised both the BID profile across all interest groups and the City presence in the surrounding area
- Social media support and annual free social media workshop to BID Levy Payers
- New operations and inward investment programmes have been co-funded (eg Visit Chichester, the Rangers and Independent retailer training grants)

- Partnership with Visit Chichester and Love Where you Live to promote the city centre as a tourist destination
- Partnership with Sussex Police to support the ChiBAC Business Crime Reduction Partnership
- Creation of scheme with BID Levy Payers to promote discounts for other Levy Payers e.g. Conveyancing services, foreign currency exchange rates etc.
- Internal governance, staffing, legal and financial management has been completely overhauled and is now based on reliable and robust best practice
- The BID is GDPR compliant and a review of all BID documents and filing for 2017 & 2018 has been completed

**d. Ambitions for improvement**

BID relations with the authorities:

- The BID team is still not consistently a reference point for some authority officers and most members
- WSCC is not investing in the city nor its precinct to the necessary level to prevent continuing deterioration
- Movement on A Boards/business advertising, markets/licensing, enforcement and parking charges has reached an impasse
- Enforcement is needed for pedlars, buskers, street community, market operators, shoplifting, anti-social behaviour, public space protection orders, cycling in the precinct
- We need a full 7-day provision of the BID Ranger weekend “orderly streets” programme, with co-financing from the City and District Councils
- Full collaboration devoting time, ideas and funding in much larger measure to the CDC Vision is not producing sufficient dividends

Shopping will survive the current crisis even if diminished:

- As bricks and mortar shopping diminishes the other advantages of the city need promoting
- We are losing our anchor brands and the City is moving away from being a shopping city to a **community hub**.
- Our **cultural and heritage partners/infrastructure** should now be developed and completed to replace these anchors
- In this context, the **Southern Gateway** is an opportunity for the construction of the missing cultural venue for music and dance
- As do the Northern and Eastern Gateways
- Chichester’s **food culture** is an untapped force for survival
- Given the constraints of high rents and inappropriate stock, a comprehensive policy to develop new retail businesses and models is required through the introduction of **staged and curated markets of quality**
- Action is required on vacant shops: obstructed doorways, dirty windows, to install vinyls and create pop-up shop opportunity

Action:

- The BID feels that a top level task force is required to break these blockages; as neither the City Centre Partnership nor the Chichester Vision can deliver this with anything like the dynamism nor the vision required to steer the City away from the reefs
- This will require full CDC and CCC collaboration to help minimise the constraints to BID and stakeholder activity over the next 2 years and into the third term.

## FULL REPORT

### 1. 2018-19 Activities

#### 1.1 Specific BID achievements against the Business Plan objectives

##### **P1 Partnership**

- Runs through all our activities like the veins of a blue cheese
- Readjustment of BID's role as a lead Chichester Vision body:
  - Continuing leadership of Look and Feel, Retail Offer and Evening and Night-time Economy roles confirmed
  - Transfer of Student and Youth Economy role to the Chichester College
  - As the Visit Chichester Retail and Culture Board member, potential additional role under discussion to coordinate the Vision 2022 Cultural Network

##### **P2 Business Opportunity**

- We partnered with WSCC in October 2018 to provide free short term, on-street parking vouchers for businesses
- The Chichester Gift Card was launched in October 2018. 146 businesses are signed up to the scheme. £7,422.25 has been loaded on to the Gift Cards since launch and just over £4,000 has been redeemed within participating shops. 2000 Leaflets promoting gift card and listing all businesses on the scheme have been distributed door to door (Midhurst, Petworth, Southsea, Portsmouth)
- Partnered with Chichester District Council to offer Free Retail Mentoring workshops for BID Levy Payers 2018 & 2019
- A campaign on Business Rate Retail Relief to support and inform BID Levy Payers on the changes set out by the Government and how they can apply for the discount

##### **P3 Safer and more organised streets**

- January-April 2019 – The BID organised for the streets to be washed and cleaned, ready for the summer festivities
- Organised new planting displays in Crane Street and 95 flower baskets to be put up around the city centre
- Chairmanship of the Chichester Vision Look and Feel Working Party, including the financing and delivery of design scheme for public realm in the City: map, fingerposts, totems, Northgate underpass
- October 2019: Review with Sussex Police for operational improvements to the ChiBAC business crime reduction partnership: confirmation of current provision of radios and Shopwatch and Pubwatch schemes; introduction of monthly meetings and introduction of the DISC reporting scheme

##### **P4 Promotion of the City**

- 2018 Christmas campaign activity:
  - Considerably improved Christmas lighting installations from Gala Lights
  - Festivities brochure – to promote late night shopping dates and times and BID street entertainment
  - Organised street entertainment over the festive period
  - BID team partnered with Festive Illuminations to organise real Christmas trees for BID Levy Payers
  - Organised a hugely successful Nutcracker trail in December in 2018 – which saw 539 people enter

- Partnered with West Sussex Waste Partnership and Chichester District Council to create a recycled plastic Christmas tree installation to generate interest and promote Chichester city centre
- May 2019: The BID supported Roman Week with the launch of its annual flag programme and supportive PR and social media
- Media Partnerships:
  - Organised a competition with Chichester Post to promote the Chichester Gift Card
  - The BID Team has forged a proactive relationship with Spirit FM, who provided a dedicated Chichester BID Christmas Spirit channel for two whole months 24/7 in November and December 2018. 21,998 people tuned in to Christmas Spirit promoting key messages for Chichester City Centre
  - Chichester BID teamed up with Spirit FM again in April on an apprentice inspired Chichester Gift Card Campaign. Aim of the campaign was to promote the gift card and the wealth of the businesses involved and Chichester as a shopping destination. Campaign reached 76,160 people both on-air and online.
  - Chichester BID teamed up with Chichester Observer on a weekly feature that shines a spotlight on businesses within the city during the summer campaign
  - Partnered with Petersfield Post and Herald series on a competition to giveaway a Chichester Gift Card – to celebrate the summer campaign
- 2019 Summer Campaign activity - Love Local, Shop Local:
  - Created a brand new set of Flags to mark the start of the Love Local, Shop Local campaign
  - Created an Independents Shopping Guide – which features the 190+ independent retailers and restaurants in the city centre and also a competition to drive footfall to the businesses with an incentive. 22,000 shopping guides (Chichester Independents Passport) 11,000 distributed door to door to Chichester residents and 11,000 distributed to visitor attractions, hotels, B&Bs, points of interest (Midhurst, Petworth, Southsea, Portsmouth)
  - Organised a photography competition to engage consumers on social media and promote enhanced streetscapes of Chichester
  - Teamed up with Spirit FM to create a Super Saturday event on 13<sup>th</sup> July. Organised over 14 prizes from businesses in the city centre to giveaway to drive footfall and increase dwell time. The event produced a 13% visitor spike.
  - Partnered with CDC to organise Street Party on Thursday 22 August – featuring street food vendors and a carousel (spike?)
  - Invested in activities to help enhance the city centre throughout the summer through street cleaning and planting displays
  - Supported Festival of Chichester to encourage businesses to enter the window competition – 15 businesses entered – highest no of entries received
  - Organised independents bunting and street bunting to be put up around the city centre
  - Partnered with The Chichester Social to run a Social Media Workshop – 13 city centre businesses signed up. These are regularly offered and very popular with our independents
  - A co-ordinated social media and PR campaign to promote all the activity and the businesses who will be doing activity throughout the summer period

#### **P4 Promotion of the City**

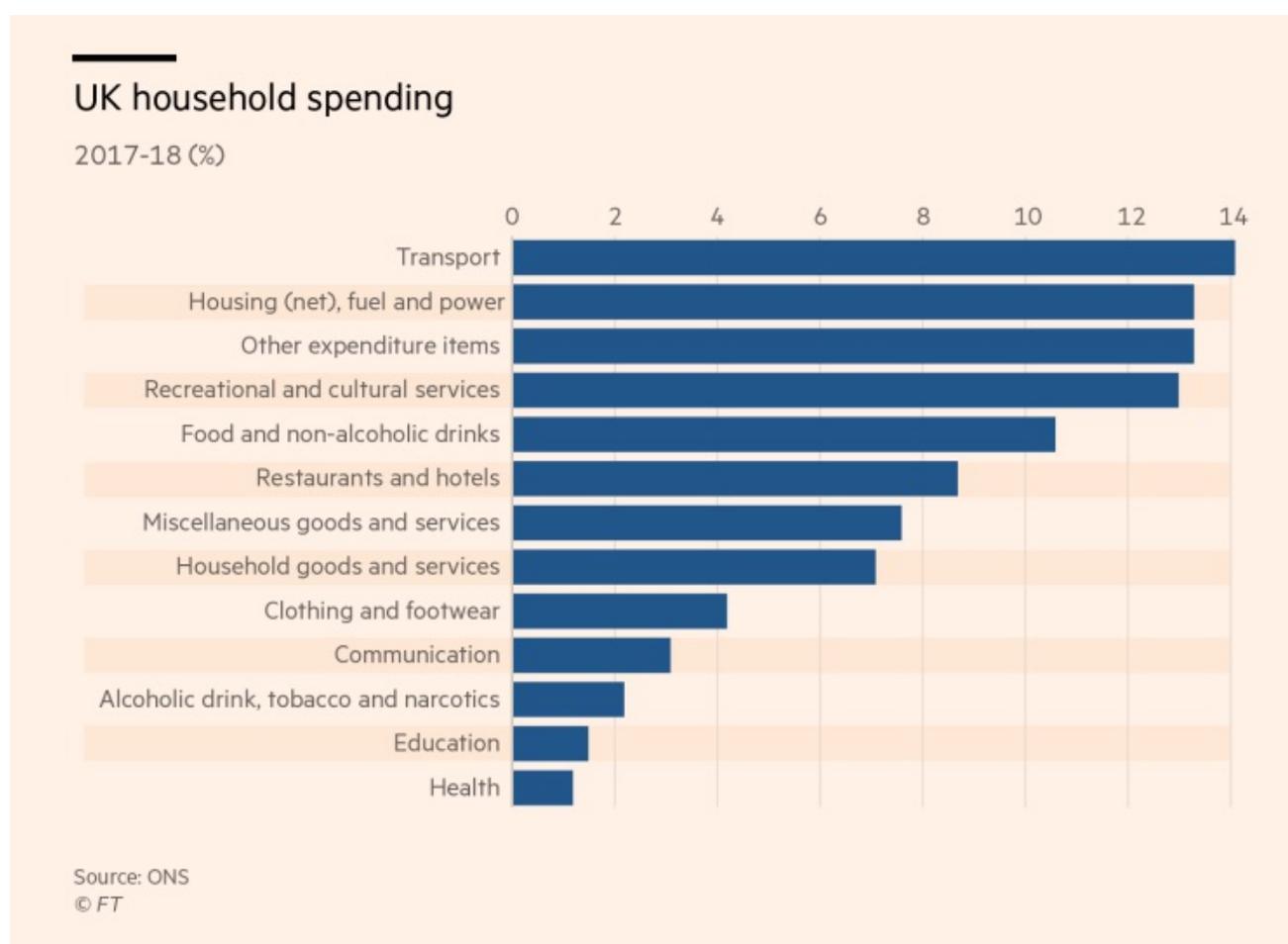
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- Partnered with West Sussex Waste Partnership and Chichester District Council to create a recycled plastic Christmas tree installation to generate interest and promote Chichester city centre

## 2. The changing UK High Street

**2.1 Shopping is stalling:** In September 2019 there was a 1.3% drop in sales. Food sales are holding up better than non-food which are the lowest on record. Clothing purchases dropped by 3.9% on the year and DIY, electronics and furniture slumped 1.2%. The annual increase in sales activity was 0.2%, the lowest since 1995. There have been 4 months of negative sales growth since March. This slowdown is evident both in stores and online. Debt is growing and cash is on the way out: credit card sales grew by 1.6% (Barclaycard) and more than 50% of all debit card transactions are now contactless.

### 2.2 Shopping habits have changed:



**2.3 Vacancies (LDC)** – In 2018 25,700 outlets closed their doors, the highest since tracking began in 2010. 22,115 outlets opened, up from the 2015 low but 12% of shops remained unoccupied in the first half of 2019, up 0.6% on 2018. The anchor brands are leaving the high street: 2848 stores shut in the first half of 2018 and there are 3508 fewer chain sites since 2018. 70% of the stores closed by Maplin and Poundworld remain empty, 65% of Carpetright and 43% of New Look. 44% of the former BHS outlets remain empty.

**2.4 The majors are in trouble (BBC)** - In the past fortnight Pizza Express have started restructuring their debt and Tesco could have gone under (Dave Lewis). John Lewis is withholding 20% of

landlord service fees, Ted Baker shares plunged £23M after a first-half year loss, and M&S admits clothing sales have been falling for 7 years (Steve Rowe). The company started offering a ‘buy now, pay later’ credit option online (Next already does this). Waitrose scrapped its bargain bays and is axing 75 out of 225 top jobs in a £100M cut to salaries. Poundland is seeking to slash rents, Sainsbury is closing 70 Argos stores and French Connection extended its deadline to find a buyer. English Councils are sending bailiffs in to 310 firms a day.

**2.5** The retail sector is **one of the UK's largest employers (BRC)** - For the decade from 2016, BRC have predicted that up to 74,000 of the 270,000 shops left in the UK today will be lost and the sector is facing the loss of up to 900,000 jobs. Nearly 30% of the closures will be in the economically fragile areas of Wales and the north of England. 3,000 shops were lost in the first six months of 2019, more than all of 2018 put together and from March 2016 to Sept 2019, UK retail lost 106,000 jobs of which 60,000 have disappeared since Oct 2018.

### 3. How Chichester businesses are being affected:

**3.1 The Chichester shopping area is changing, it is not dying;** the commercial property dealers have been measuring our performance against this national picture.

- In 2017 retail property advisers Harper Dennis Hobbs named Chichester 31<sup>st</sup> out of 1,000 shopping districts across Britain including shopping malls. In 2019 our position had slipped to 32<sup>nd</sup> following the closure of House of Fraser.
- In April 2018 global real estate service company Cushman & Wakefield named Chichester 4<sup>th</sup> most resilient UK high street out of 250 town centres after Cambridge, Guildford and Bath and above Oxford, Brighton, Bristol and Winchester.
- In July 2019, Chichester was a finalist for Town/City of the Year South Coast Property Awards, sponsored by CBRE, an American commercial real estate services and investment company. The underdog (Eastleigh) won against Chi, Southampton and Bournemouth-Christchurch-Poole.
- This week, #WDYT, the government Digital Profile Index, placed Chichester 89<sup>th</sup> out of 1300 for its digital footprint. The City regularly appears in the top 7%.

**3.2 These are major achievements against weighty rivals,** mainly due to the City’s positive performance against 22 measures:

- **Property:** rental change, yield shift, capital growth value, change in investment volumes (Chichester has the third highest rents in the South-East excluding London)
- **Retail supply:** comparison floorspace density, leisure floorspace density, supply index, retailer demand, comparison spend density, leisure spend density
- **Catchment characteristics:** catchment size, ABI households, students, long term unemployment, tourist comparison spend, propensity to spend online
- **Economics:** business survival rate, house price growth, GVA growth, wage growth, train station passenger numbers, quality of life

### 3.3 Chi vacancy churn:

#### Vacancy Rates by Quarter

	Oct 2017	Jan 2018	Apr 2018	Jul 2018	Oct 2018
Chichester	8.3%	7.7%	8.5%	6.3%	6.5%
South East	7.2%	7.7%	8.2%	8.1%	8.0%
UK	9.3%	8.9%	9.2%	9.9%	10.1%

#### Vacancy Rates August 2019 (Springboard)

- Total retail properties on ground floor 428
- Of which independents 204 (47.7%)
- Of which vacant 35 (8.2%)
- Regional vacancy rate 8.6%
- National vacancy rate 10.2%

### 3.4 Footfall in East Street (Springboard Aug 2019):

- 12,237,892 in 2007
- 8,868,218 in 2018
- A 27.5% decline
- Avg national decline 2007-2018 = 26.6%

### 3.5 Visitor Origins (Place Dashboard):

- Southdowns 5% (GU29 4%, PO18 1%)
- East Hampshire 20% (PO9 8%, PO10 12%)
- Chichester/Selsey 40% (PO19 31%, PO20 9%)
- Bognor 31% (PO21 14%, PO22 17%)
- Arundel 5% (BN18 5%)

*(See Appendix One for the Noggin Report on our 2018 performance across a maximum of data sets)*

## 4. Next steps

**4.1 Destination Management** - 80% of our visitors come from just three counties. That means there is huge brand loyalty out there and many repeat visits. Chichester has become a community hub and our focus should be on exploiting its other assets to greater effect: local produce from artisan-makers, SME entrepreneurs (26<sup>th</sup> district out of 326 (2011 Census)), heritage and culture, a centre for well-being.

### 4.2 Targets for the second half of the BID term

- Success at the BID3 ballot
- Platforms for minor inward investment
- City destination management plan and resolution of the city destination brand
- Packaging of the offer: what's on, clash diary, cultural network, heritage trails
- Promotion of the services and B2B businesses sector
- Completion of public realm and comms installations: business signage, totems, Chi app, digital footprint, fingerposts, mapboards update, city zones

- Green infrastructure: parks, trees, linking floral displays to Festival of Flowers
- Finding a collaborative role for the Chamber of Commerce
- Vacant units and popups
- Business waste recycling offer
- “Live Like a Local” guides for shopping and eating

## 5. Concerns for 2019-22

Major concerns that will need resolving in the second half of the term if we are to achieve a successful ballot in October 2021:

- Remediating the loss of BID revenues
- Changing the psychology of parking charges
- Replacing markets that are not staged and curated and developing more to grow more young business adapted to the current demand
- Resolving the vexed question of business signage (A Boards)

### 5.1 BID financing: diminishing returns

*Appendix Two is a statement of our CDC account and Appendix Three details the payment schedule. Appendix Two shows how the figures in Appendix Three were arrived at once the Council had retrieved its costs*

It is, of course, not only the consumer that is driving the changes on the high street, there are many other factors. High on the list are eye-watering levels of rent and business rates that are squeezing margins to the point where Chi City Centre businesses are folding. High rents determine rateable values which in turn determine the amount of levy that can be expected. Now BIDs are funded exclusively by a levy on the rateable value of business properties so, as the crisis on the high street bites, the levy will diminish. This will be due to both closures and non-payment as well as the fallout of anticipated reductions in the rateable values of properties. If nothing is done about this, the golden goose will die and structured city centre management will revert to the local authorities.

Chi BID is already losing revenue:

#### 2018-19

- The (revised) estimated net levy was £374,732.98
- The Council always retains £5,000 for bad debt at source so the unpublished estimated collection amount was in fact £379,732.98
- A positive account balance of £14,263.04 from 2017-18 was carried forwards
- The amount of bad debt due was £7,300
- The Council paid itself the full costs of levy collection at £15,399.22 (4%). *[In general, UK Councils cap this refund of their costs at 3% and our trade body recommends this. The refund should have been £11,520 in that case but the full cost was imposed]*
- The revised amount payable by the end of the year was therefore £366,287.78 leaving an account deficit of £11,801.54.
- In addition, the BID has been asked by the Council to retain a further £13,500 per annum from this amount for future levy payer refunds, due to possible rateable value reductions and extended non-payment periods through closures.

#### 2019-20

- The estimated net levy was £364,198.46, a loss of income of over £10,000 (2.8%).
- The 2018-19 account deficit of £11,801.54 was refunded at source.

- An estimate for bad debt of £3,500 was agreed
- The costs of collection were revised down to £15,256.13 which at 3% would have been £10,926.
- The amount to be paid to the BID Company was £345,442.33 (although looks like being £349,709.25 in reality)
- A further £13,500 was put aside by the BID for refunds and non-payment through closures.
- At the September half-yearly finance meeting with the Council, it was indicated that collection rates had fallen and a £20,000 deficit may be confirmed which would have to be refunded from the 2020-21 estimate if not before.
- The total levy available to invest in the City this year could therefore be as low as £311,942.33, a collapse of £29,043.91 (8.5%) on the 2018-19 figure.

## 5.2 Raising money - in this situation the BID has not stood idly by.

### BID Investment in partnership projects:

- The BID dedicates 46% of its resources to partnership projects with the public authorities.
- Under the BID 2004 Act the BID can and has entered into baseline agreements to supplement public authority activity that offers additional service to the business community beyond their business rate contribution.
- These baseline agreements earmark investment of 28% of the BID annual budget for crime reduction (£35,500), Christmas lighting (£50,000), street cleaning (£3000), tree planting (£5000) and floral displays (£5000)
- A further 18% of annual budget invests in match funding agreements, most notably to attract incoming visitors (£50000) and to ensure orderly streets (£12064). The BID levy was raised by 0.25% to provide additional investment in the promotion of Chichester through support for the District's then moribund destination management organisation, Visit Chichester.

These activities have raised £74,764 in match funding and sponsorships, £34,764 of which has passed through our accounts and raised our net income by 10%. Further, the presence of the BID has enabled our stakeholder partners to find funding for the city centre and we estimate that an extra £210,000 has been spent in the city centre directly by these agencies. Efficient negotiation of Observer and Post advertorial by our new PR company has provided the equivalent of more than £10,000 of savings on advertising costs.

## 6. Management of change

- Our Cityscape is changing, not dying. It's cultural and heritage backdrop is exceptional and the general business context remains resilient
- The chronic lack of resources we all suffer from is holding back the city.
- The current state of dilapidation of the City Centre under quadripartite arrangements (CCC, BID, CDC, WSCC) demonstrates that the infrastructure needs of the City regarding its economy, infrastructure, maintenance and image are not keeping up with reality.
- The BID and the City Council are the two local bodies with the clearest mandate to care for the City Centre but both have only limited powers and budgets, which restricts independent action.
- Enforcement inequalities at Sussex Police, the County Council and the District are not providing sufficient support to keep the streets in order. The City and the BID should not be in a position of having to create what is after all a municipal police force.

### **6.1 Shopping will survive the current crisis even if diminished:**

- As bricks and mortar shopping diminishes the other advantages of the city need promoting
- We are losing our anchor brands and the City is moving away from being a shopping city to a community hub.
- Our cultural and heritage partners/infrastructure should now be developed and completed to replace these anchors
- In this context, the Southern Gateway is an opportunity for the construction of the missing cultural venue for music and dance
- As do the Northern and Eastern Gateways
- Chichester's food culture is an untapped force for survival
- Given the constraints of high rents and inappropriate stock, a comprehensive policy to develop new retail businesses and models is required through the introduction of staged and curated markets of quality
- Action is required on vacant shops: obstructed doorways, dirty windows, to install vinyls and create pop-up shop opportunity

### **6.2 Action:**

- The BID feels that a top level task force is required to break these blockages; as neither the City Centre Partnership nor the Chichester Vision can deliver this with anything like the dynamism or the vision required to steer the City away from the reefs
- This will require full CDC and CCC collaboration to help minimise the constraints to BID and stakeholder activity over the next 2 years and into the third term.

### **6.3 CDC collaboration is therefore invited**

- To review ways to help minimise constraints on BID and local business activity:
  - A diminishing budget
  - Vacant premises
  - Protection of the retail area
  - Inward investment and Economic growth
  - A cultural and heritage city including food and green infrastructure
- To address limited BID and CCC powers:
  - Planning
  - Business signage
  - Parking
  - Markets
  - Vacant shops and pop-ups
  - Enforcement – buskers, pedlars, homeless, street community, shoplifting, disorderly behaviour, bikes and vehicles in pedestrian zone

Thank you.

**Colin Hicks**  
BID Chairman  
October 2019

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# Chichester City Centre

Annual Review 2018





The Chichester Business Improvement District (BID) operates with fixed five year terms. Launched in 2012, the BID entered its second term in April 2017.

The operating area of the Business Improvement District (and the focus of this report) is outlined in orange on the above map.

The area broadly includes all businesses within the city walls, Metro House, The Hornet, St Pancras and Southgate.

This document is intended to provide an independent evaluation of the performance of the area within the Chichester Business Improvement District.

It draws on data collected by the BID itself, by third-party sources on behalf of the BID, and by national and regional publications.

The report covers the entirety of 2018 where available, and otherwise covers the most recent published period for given data sets.

Chichester BID has commissioned Noggin to produce this report and has no editorial control over its contents.

This year will likely to be recognised as one of the more challenging of recent years on the High Street.

Both national and local evidence shows that 2018 has dealt an extraordinary number of challenges to towns and their retailers.

In February and March, the 'Beast from the East' cold spell brought dangerous conditions to roads and isolated communities. With Chichester on the fringe of a large rural area, it is probably no great surprise that footfall dropped as access routes became treacherous.

Online retail sales continues to put pressure on bricks-and-mortar shops, with the British Retail Consortium indicating that the value of online sales rose by 7.0% in 2018 - although this is a slower pace of growth than previously seen.

National retail analysts Springboard note that, in 2018, every major bank holiday and key weekend saw a fall in footfall this year, commenting that the "significance of bank holidays as key retail trading days continued to diminish in 2018."

If so, this undoubtedly has a bearing on event planning and promotion as these traditionally popular dates are less relevant to retail consumers than before. It is certainly the case in Chichester that particular dates mean less than they used to.

So too is Black Friday weakening. This recent US import - love it or loathe it - has rapidly turned into a mini pre-Christmas festival of discounting. By doing so, it carries less weight, since there is no one day where everybody must rush to the stores. There are also signs of consumer fatigue and distrust in discounts.

This time last year I was pleased to offer positive figures for 2017, and shared hope that it might mean changes in the High Street were finally settling down.

Unfortunately, it rapidly became clear in 2018 that this was a short-lived respite, as the numbers continued their decline.

Nonetheless, this is not particular to Chichester, and the latest figures put the city broadly back in line with national results.

Industry experts continue to emphasise that High Street usage is changing, away from incidental retail and towards experience, leisure and uniqueness.

In this regard, Chichester retains a degree of specialism. Its proportion of independent traders is consistently higher than both national and regional benchmarks.

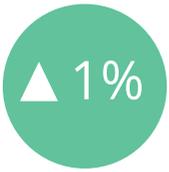
These independent businesses uniquely carve the city's profile, and insulate it to some degree from the seemingly unending stream of bad news from big national chains.

As ever, the data offers its users a way to urge positive change; to focus efforts in the right direction. With that in mind, this report continues a multi-year strategy to incorporate new sources of data, to validate and recognise quality, and to emphasise areas for improvement.



Sven Latham  
Noggin Ltd - June 2019

# Local Area



**Population**  
 2018: 120,966  
 2017: 120,052

Office for National Statistics mid-year estimates for Chichester District.

## Population

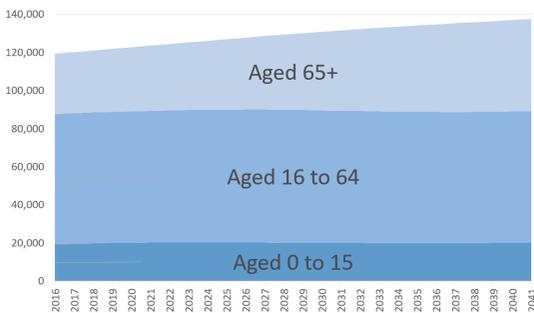
The Office for National Statistics estimates the population in Chichester District will rise from approx. 121,000 in 2018 to nearly 137,000 in 2040, an increase of 13%.

Current (2018) population estimates show 50-54 year olds being the largest group.

By 2040 this group will have aged accordingly, and 70-74 year olds are likely to be the dominant group. Net migration into Chichester District of older people will also contribute.

All neighbouring local authorities are expected to see similar increases in the older population.

Between 2018 and 2040 most other age ranges will stay roughly at their current levels.



Above: Estimated increase in population between 2016 and 2041 - note growth of 65+ group.  
 Source: Office for National Statistics

Right: Regular visitors to Chichester BID area, mapped by their home area. Data based on an anonymised sample of mobile phone users consenting to general location sharing.

Source: Placedashboard.com, Geolytix  
 Postcode boundaries licenced under OGL.

## Home Locations

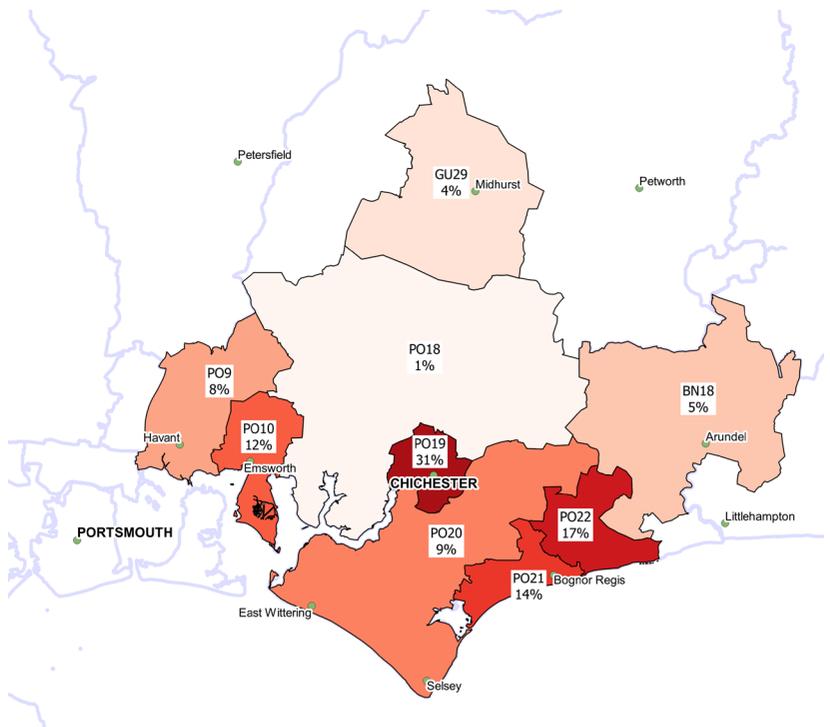
Anonymised mobile phone data indicates that 31% of regular visitors to the Chichester BID area are from the local PO19 postcode.

The PO22 postcode, which includes South Bersted, Barnham, Felpham and Middleton-on-Sea, makes up a further 17% of visitors, with the remainder of Bognor Regis to Pagham (PO21) contributing 14%.

The difference between PO18 (1%) and PO10 (12%) is stark, despite PO10 only having a modestly larger population.

This could be due to accessibility: the A27 providing an easy, quick route between Emsworth area and Chichester whereas access from the A259 (old A27) and northern parts may be notably more difficult.

Fishbourne is mostly within the PO19 postcode, and Southbourne within PO10.



# Retail



## Retail Sales

Average year-on-year.  
Based on till sales.

Retailers across Chichester contribute anonymised Week-on-Week & Year-on-Year % changes in sales.

These are benchmarked with the UK index, provided by accountants BDO and supplied by Springboard.

The first half of 2018 showed Chichester performing consistently above average UK year-on-year performance.

Strong sales in January & February 2018 helped Chichester remain high.

Through March to July, although Chichester's retail sales were only marginally better than the previous year, this was still much better than the UK average where sales fell.

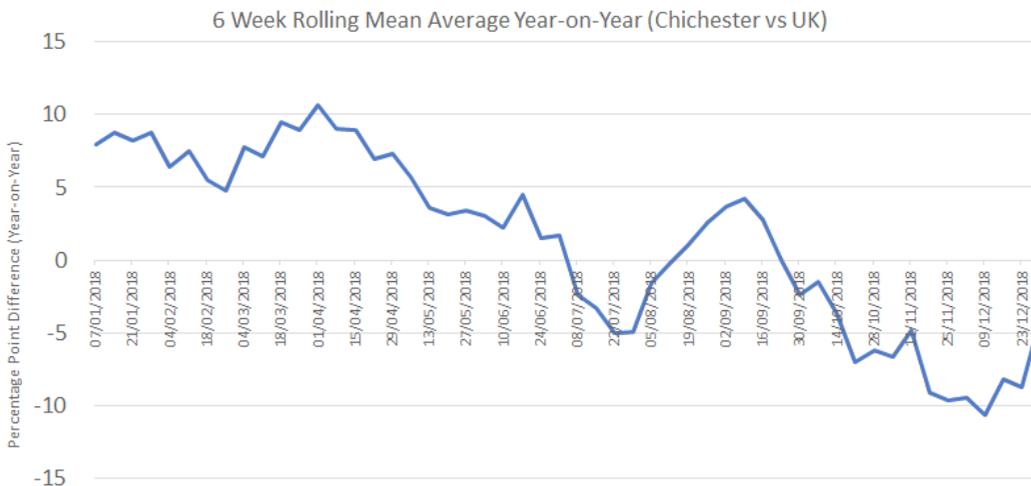
Sales declined through July and early August, but again showed positive results

between mid-August and the end of September.

However, October 2018 saw a decline in Chichester's sales performance, culminating with sales in early December -10% down against the same period in 2017.

This also meant Chichester fell behind the UK-wide average performance, which also led to a 10 percentage point difference between the two.

The net outcome – always a little tricky to measure in this way – is approximately 0% change. In other words, the good performance of the start of 2018 cancelled out the poorer end to the year.



Left: Chichester retailers' Year-on-Year sales compared with the national average, across all retail sectors.

Graph shows the percentage point difference between the two indices (6 week rolling average applied).

Where the line is above 0, Chichester is outperforming the UK average. Where it drops below 0, Chichester is underperforming relative to UK average.

National comparison: Springboard/BDO

# Visitors

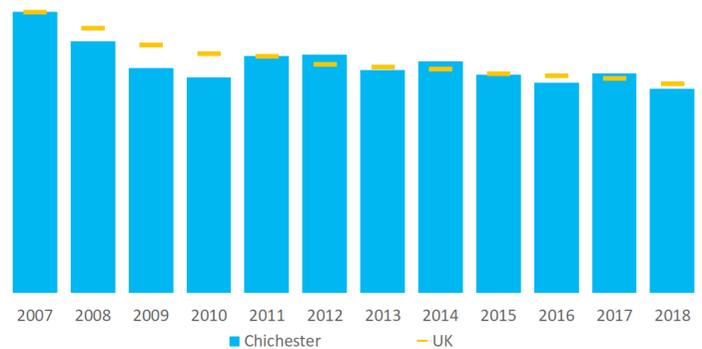


## Footfall

2018: 8,896,478

2017: 9,593,582

East Street Footfall.  
Based on calendar year.



Footfall in Chichester has failed to sustain the positive trend of 2017, with a drop of 7% in counts across East Street near The Cross.

The greatest falls were felt in February, April and November.

This is compared to a national annual fall of 3% and a South East regional fall of 4%.

Day Time footfall (defined by Springboard as 9am to 5pm) has fallen by 10% in the last year, as has Night Time (8pm to 9am).

Evening Time (5pm to 8pm) rose in the year by an astonishing 23%. The bulk of this uplift came between the start of school Summer Holidays and the final week of Autumn Half Term in October.

However, it should be noted that Evening represents about a tenth of Chichester's

total daily footfall on East Street, so the positive gains are weak against the broader picture for Chichester's footfall.

Research conducted by West Sussex County Council and Noggin suggests that Chichester has a broadly comparable night-time economy to other places in the county.

Bognor Regis (often cited as a night-time 'competitor' to Chichester) is only slightly higher for night-time activity, and South Street considerably improves Chichester's performance in this area.

However, the weekend economy is very much different, and Bognor scores well here, as does Worthing and Horsham.

Chichester depends on weekdays slightly more than county average for footfall. Only South St is stronger at weekends.

Above: Chichester annual footfall compared with UK average (orange, projected from 2007 results).

Busiest Days in 2018	Count	Notes
Saturday 22 December	44038	
Friday 21 December	40434	
Saturday 31 March	40292	1
Saturday 13 October	39975	2
Saturday 10 March	39420	3
Saturday 28 July	39226	4
Thursday 20 December	38448	
Saturday 28 April	38412	5
Saturday 26 May	37656	6
Monday 24 December	37393	

1. Easter Weekend.
2. Oktoberfest.
3. Day before Mothering Sunday.
4. First weekend of Summer Holidays.
5. No events noted to explain.
6. Start of Summer Half Term; Goodwood Festival of Food & Racing.

# Events

## General Market

Every Wednesday

The General Market occupies North and East Streets every Wednesday. Footfall was slow to react at first, but began to pick up mid-2017.

In 2018, Wednesday remained a relatively busy weekday, contributing 14.8% of avg. weekly footfall (2017: 14.9%), suggesting no significant change this year.

## Farmers' Market

First and third Fridays of the month

As with previous years, Farmers' Markets appear to be seasonally influenced. Peaks show on the first and third Fridays in May, June and July - and these figures are similar to 2017 results, all suggesting the markets retain a steady influence on the city as a whole.

## Goodwood Festival of Speed

Friday 13 July - Sunday 15 July

Falling later this year, Friday and Saturday figures appear well within normal expectations and suggest no major influence from the event.

However, Sunday's footfall has dropped by 25% week-on-week. This was noted in the 2017 report as a potential consequence of the event.

In 2018, this was also the date of the World Cup Final - another potential reason for the drop in footfall on this day.

## Goodwood Revival

Friday 7 - Sunday 9 September

The annual Revival at Goodwood is a popular event, drawing visitors from the UK and overseas. Local routes tend to suffer, and the city is usually difficult to access.

Previous years have indicated a marginal negative impact generally, but with a strong boost on the Saturday. This appears to be re-affirmed with the 2018 figures, again showing Saturday to be

the best performing day (8% UP week on week; no change vs previous year).

As with 2017, the weather on the Saturday was good, further leading to speculation that a nice Saturday during the revival will encourage visits to the city centre.

## Glorious Goodwood

Tuesday 31 July - Saturday 4 August

Figures within the city rose slightly in the week (1.3% up against previous week). Monday 30 July - immediately before the event - saw footfall rise 33% week-on-week. Other days tended to remain fairly in line with previous results.

Saturday 4 August saw a large drop of 23% (week on week) in footfall.

The weather this week is of particular note - temperatures reached 28 degrees on the Friday and Saturday. We know from previous results that the attraction of the sea during hot spells can result in a city centre drop, so this may be a combination of both the event and inevitable beachgoing traffic affecting Chichester on the Saturday in particular.

## Other Events

Sometimes, lack of change in footfall can tell us as much as actual change.

A major (and sadly, fatal) road incident in May forced the full-day closure of eastbound traffic on the A27, with diversions through the city centre. Despite the widespread coverage of the closure, no difference was observed in footfall on the day.

Localised flooding and heavy rain in August did little to deter shoppers; figures were well within normal range.

However, the elements did affect footfall in other ways. Heavy snow and ice at the end of February - the 'Beast from the East' led footfall to drop by as much as 37%.

Unseasonably warm weather in June also led to footfall dropping. It has long been suspected that extremely good weather can have a negative impact on the city's footfall, contrary to other 'coastal' places.

# Gift Card

The Chichester Gift Card is a pre-loaded Mastercard that can only be used at participating shops in the Chichester BID area.

The Gift Card scheme was launched in October 2018, and there are approximately 140 businesses participating (able to accept payments from these cards).

Basic anonymised transaction details, such as spend location and amount, are made available for analysis purposes.

By the end of 2018, 167 cards had been issued with a total value of £6,342.25.

Between October and the end of the year, 61 transactions resulted in a spend of £1541.38

Boots is the greatest beneficiary by number of transactions (11), followed by TK Maxx (7), HMV (5) and All That Glitters (3).

The Nags Head tops the average value – helped considerably by what appears to be a group Christmas meal payment.

Ernest Jones, H Samuel & Creations Hair Salon follow, perhaps confirming these cards are indeed being used as gifts and encouraging 'treats'.

In many of these cases, the entire balance of the card has been spent in a single transaction. It is possible that additional money has been spent at these businesses to cover any shortfall between the cards' values and the eventual bill; this data is unfortunately not available to us.

While the gift card scheme gains traction, we will be concentrating on the underlying information available: how people choose to use it; affinity between retailers, and how this money is circulating around the community.

## Scheme Summary

Cards Issued	Total Value	Transactions	Avg. Spend	Total Spent
167	£6,342.25	61	£25.27	£1,541.38

## Average transaction spend per sector



Convenience

£5.50



Entertainment & Books

£11.31



Fashion & Accessories

£28.94



Food & Beverage

£49.02



General Merchandise

£10.31



Health & Beauty

£22.08

## Greatest Amounts Spent

The Nags Head  
Boots  
TK Maxx  
Ernest Jones  
H Samuel  
HMV  
New Look  
All That Glitters  
Q Hair & Beauty  
Duke & Rye  
Creations Hair Salon  
Bills  
Fat Face

# Crime



## Reported Crimes

2018: 1185

2017: 1250

Home Office annual figures

Within the approximate BID area, there was a decrease in the number of crimes reported to Sussex Police in 2018.

Of these, just over a quarter were Anti-Social Behaviour related – consistent with previous years.

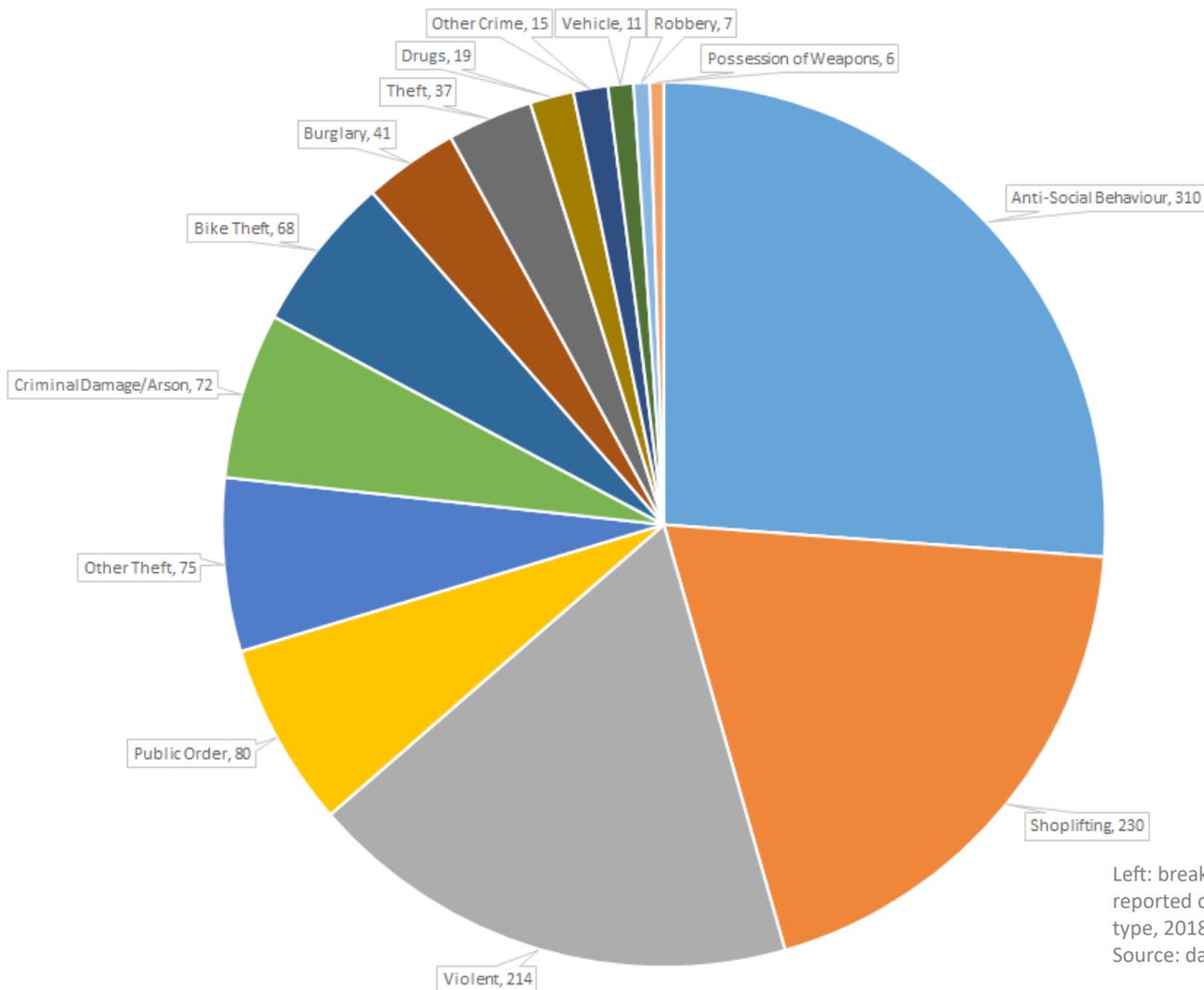
Shoplifting reports fell in 2018, to 230 (2017: 311) which represents a 26% fall in this particular type of crime.

Several types of crime have seen an

increase in reports – Burglary is up, as is Criminal Damage/Arson.

Public Order offences have risen from 59 (2017) to 80 (2018), and Bike Theft is up from 45 (2017) to 68 (2018).

It should be noted that ChiBAC operates a preventative crime reduction service, which can affect year-on-year statistics as many offences may be dealt with through alternative means.



Left: breakdown of reported crimes by type, 2018.  
Source: data.police.uk

# Rail



## Chichester Entries & Exits

2017-18: 2,841,842

2016-17: 2,608,084

Figures Apr-Mar. Estimated entries/exits at Chichester.

Following the substantial decline of the previous period, Chichester's train station usage has improved slightly.

Industrial action and timetable changes were cited as the main reason for Chichester's sharp drop of 19% in the 2016-17 period.

This reflects the estimated total number of journeys starting or ending at Chichester.

With strike action largely concluding in February 2017, this most recent period appears to have recovered – although not to previous levels.

The number of season tickets have remained static in 2017-18, suggesting that commuters have not fully re-engaged with daily train travel.

Conversely the number of full (at-counter) tickets has increased by 18%, exceeding pre-strike levels.

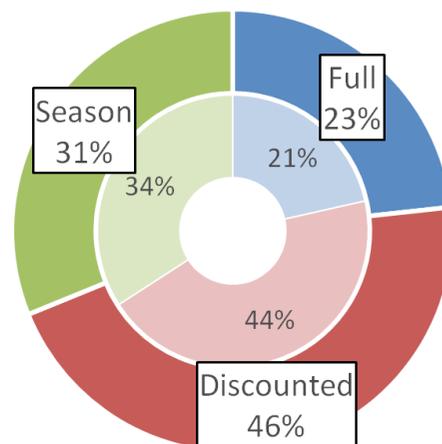
Crudely, this means an average daily increase of 640 recorded exits and entries than in the previous period.

Other Southern stations, such as Worthing, Crawley and Littlehampton, have shown similar recoveries.

Nearby stations served by South Western Railways did not show the same pattern (Havant is served by both Southern and SWR; Guildford only occasionally by Southern).

Station	% Change 17-18	% Change 16-17
Chichester	+9%	-19%
Worthing	+7%	-18%
Crawley	+4%	-17%
Littlehampton	+7%	-17%
Havant	-2%	-6%
Woking	-4%	0%
Guildford	-3%	0%

Above: Annual change in entries/exits at each station.  
Source: Office of Road & Rail



Left: Ticket types by proportion of entries/exits.  
Outer ring = 2017/18  
Inner ring = 2016/17

### Terms Used

Season is a ticket bought for multiple journeys.

Full is all at-counter full price tickets. These may include reductions with entitlement cards, such as Student.

Discounted is all tickets where a discount as been applied, such as online pre-booked tickets.

# Car Parks

New ticket pricing, introduced on 1 April 2018, saw rises for many Car Park tariffs within Chichester District.

A one hour stay in Avenue De Chartres long stay car park increased by 14%, whereas longer stays rose by a lower proportion.

A long (9 hour) stay in South Pallant, one of the city's designated Short Stay car parks, rose by 10% from £12.20 to £13.40, with shorter stays typically facing a more modest rise.

Despite this, there is no clear evidence of a change in usage for or against Long Term parking as a result of this change (11 weeks pre- and post-change, compared with previous years).

## Average Occupancy

The average occupancy of Avenue de Chartres, Northgate and Cattle Market Long Stay car parks tends to follow a steady pattern throughout the year before rising around Week 43 (October Half Term).

Westgate Leisure Centre typically follows a different pattern. Its average occupancy tends to drop throughout the year.

The pattern for 2018 at all sites is largely consistent with previous years.

## Time at Full

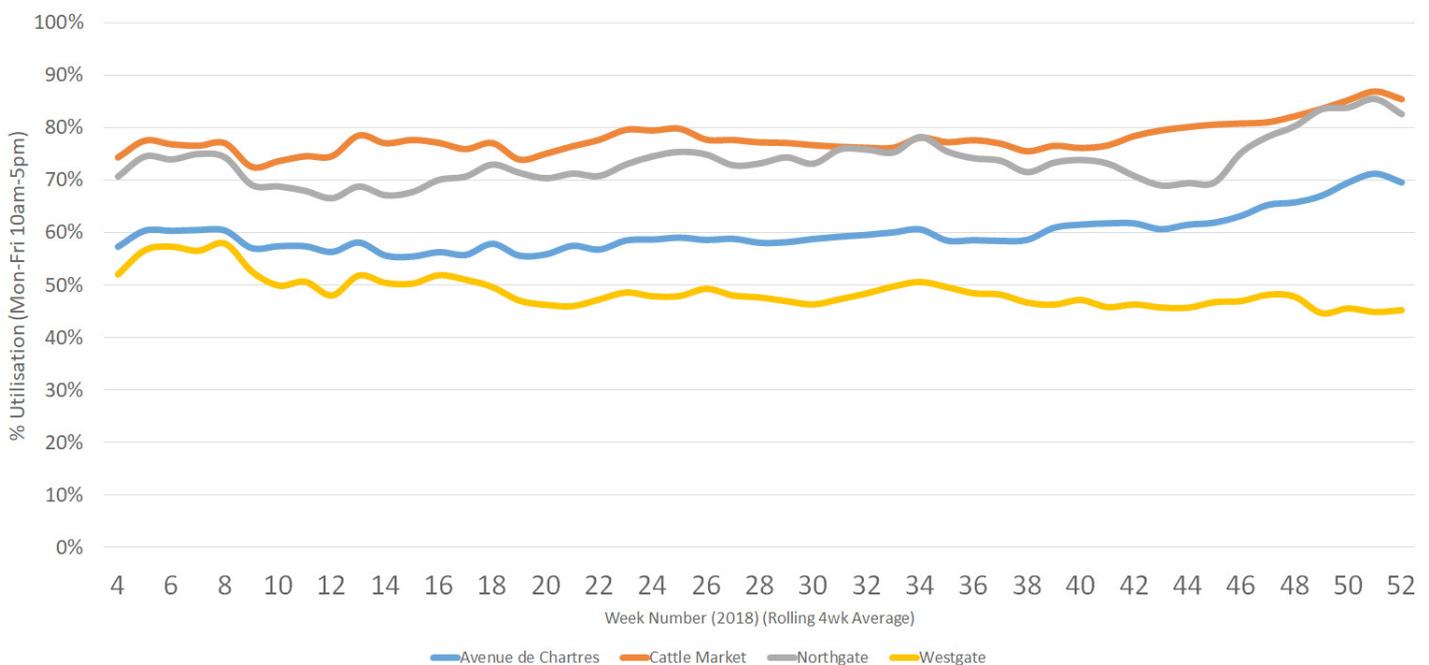
Avenue de Chartres was full more often in 2018 than in 2017, with 85 hours logged as 'full'. These are typically around the Christmas period and in 2018 was particularly true for the last two weeks before Christmas itself.

Cattle Market is reported as full at times throughout the year, and has been full more times in 2018 than in the previous two years (2018: 743 hours, 2017: 690 hours). Again this car park is more likely to be full in the weeks leading up to Christmas, with a notable rise in full hours from mid-October.

Northgate shows similar patterns to Cattle Market, albeit slightly less likely to report as full (2018: 599 hours, 2017: 543 hours). Again, this trend rises mid-October.

Car parks are typically described as 'full' when they reach or exceed 85% of capacity. This is an industry-standard figure where circulation of spaces becomes more difficult.

Below: Average % utilisation by car park (Long Stay only)  
Source: CDC/WSCC



# Property



## Vacant Retail

2018: 6.5%

2017: 8.3%

October survey of Chichester

With a large number of changes to the retail property landscape in 2018, Chichester's vacancy rate has nudged below both the regional and national averages.

Chichester has a lower vacancy rate than nearby neighbours who contribute to benchmarks, and has a comparable vacancy rate to more distant places such as Canterbury and Eastbourne.

The drop in vacancy for July's result in particular appears to be a combination of new openings and refits.

Work began on the former Argos site at Southgate, removing it from the list of vacant properties.

Preparations began for the redevelopment at East Street/St Johns Street, with Lunch Box moving and Roly's Fudge Pantry temporarily taking up residency at the former Dartagnan location (Dartagnan itself moving to North Street).

Giggling Squid took up its new home at the former Observer offices at the corner of Eastgate Square, with a flurry of activity around the corner on Market Road as Kendil Barber Shop and Turquoise Kitchen (later Reina Kitchen) acquiring their respective properties.

However, not all changes were positive. Several businesses stopped trading in 2018. Some for economic reasons, others for personal. Both local independents and chains have been affected, with several estate agents in particular moving online or closing altogether.

The rate of Independents vs Chains in Chichester remains broadly half and half, although we've seen a slight drop as several independent businesses have closed. January's survey counted 55.6% as independent; October's at 51.0%.

### How vacancy rates are defined

We take our vacancy definitions from Springboard Research, who compile and publish the national benchmarks. Compilation methods in reports published by other organisations (such as LDC) differ slightly, so figures do not always match between publishers.

For the purposes of this report:

A vacant property is one where it appears the premises are available for a new occupant, e.g. if an existing business has ceased trading.

Only habitable, ground-floor retail properties are considered. 'Retail' incorporates all 'A' class properties, including food & drink outlets, banks, and general services. We also include some Sui Generis properties, such as betting shops.

Units at Draper's Yard and Almshouse Arcade are not currently included.

A retailer is a chain if it has 5 or more stores nationally. Franchise operations are assessed based on their fascia identity, not legal entity.

## Vacancy Rates by Quarter

	Oct 2017	Jan 2018	Apr 2018	Jul 2018	Oct 2018
Chichester	8.3%	7.7%	8.5%	6.3%	6.5%
South East	7.2%	7.7%	8.2%	8.1%	8.0%
UK	9.3%	8.9%	9.2%	9.9%	10.1%

Left: Quarterly vacancy survey.  
Chichester survey compiled by Noggin.  
Benchmarks provided by Springboard.

### Closures

- Multiyork
- One Legged Jockey
- Pia Jewellery
- Chichester Office Supplies
- Venture Studios
- Swaroski
- Zest for Taste
- Forum
- Headromance
- East
- Basler
- Martin & Co
- Lili Boutique
- Kookys
- Edward Hayes
- Lakes Café
- Rathbone Law Jewellers
- Humberts
- No. 1 Bar
- Gilbert Cleveland Estate Agents
- Hills Reed Hair
- RBS
- Harringtons
- Sicilia
- Flames
- Jubilee Street Store
- Fone World
- Pushka
- West Sussex Fireplaces

### Openings

- Fresh Barber Shop
- Preview Boutique
- Smiggle
- Coffee & Gelato Emporium [3]
- My Phone
- Analogue October Records
- Phone Boss [4]
- Caffe Nero
- Jane Bulbeck
- Foxwood
- Hornet Alehouse
- Jaba Yard
- Kendil Barber Shop
- Island Fine Arts
- Giggling Squid
- Harris & Hoole
- Katie Loxton
- Coffee Grounds
- Pass Street Food Café
- Smitten
- Lucy With Diamonds
- Mc2vip [5]
- Ben Smith & partners
- Parker & Gibbs
- Sit & Sip
- Helping Hands
- Turquoise Kitchen
- Top Fone

### Moves

- Shake-a-delic
- D'Artagnans
- The Lunch Box
- Pretty Nails
- Ernest Jones
- Pressleys
- I D Barbers
- Totally Wicked [1]
- Roly's Fudge Pantry [2]

[1] Delayed move. Closed in Southgate in 2018; reopened 2019 in Crane Street (former Shake-a-Delic premises).

[2] Relocated from Cathedral Courtyard. New premises temporarily under refurbishment.

[3] Closed in 2019.

[4] Closed in 2019.

[5] Not trading in 2018, but premises appeared to be occupied.

### Popups

- Calendar Club
- Palermo
- Apuldram Centre
- Since 2045

NB Coffeelab and Pret a Manger both expanded into neighbouring premises, thus removing two vacants from the area.

Information based on on-street observations, so it is not always possible to collect data in a timely manner.

# Christmas



**Footfall**  
 2018: 915,052  
 2017: 1,000,578

Weeks 48-52. Figures from East Street footfall camera.

As with 2017, Chichester saw a drop in footfall in the five weeks covering late November and December.

With Christmas Day 2018 on a Tuesday, shoppers had the opportunity of an additional week & workday shopping day on the Monday.

This always makes direct comparisons a little tricky, as it requires us to look at Week 52 as well to include Christmas Eve shopping.

Despite the additional opportunity to shop, the Saturday before Christmas once again held the (annual) record for highest recorded footfall, with 44,038 recorded.

This is a fall of 9% against the previous year's figure (2017: 48,207).

Although the Saturday gave us the busiest day, the busiest single hour was indeed on Christmas Eve, with 5,658 footfall movements counted on 24 Dec between noon and 1pm.

The 'Christmas Lights Switch-On' event at The Cross was not held this year, replaced with a softer launch & a broader schedule of activities. As a result no single day stands out as the 'start' of the festivities. It is only by Wednesday 12th December that we start to see a significant rise.

Also contributing to this is the diminishing effect of Black Friday - short-lived on the High Street and no longer providing a focal point to kick off the season both nationally and locally.

Nationally, High Streets suffered a decline of 2.1%, the second worst period since the recession in 2010. While this will be of little comfort against Chichester's figures, the succinct UK average hides a wide variety of local and per-town variations.

## Late-Night Shopping

Every Thursday, 29 Nov - 20 Dec

As with previous years this took a little while to show its effect. Footfall did not significantly gain until the 6th December, with the most significant rise on Thursday 13th December.

On the 13th, figures rose to 33,980 - a 10% rise on previous year's equivalent.

However, the following Thursday 20th did not match this rise: a daily count of 38,448 was 17% down on previous year's results (2017: 46,230).

Busiest Hours Wks 48-52 2018	Count
Monday 24th noon-1pm	5658
Saturday 22nd 1pm-2pm	5592
Saturday 22nd 2pm-3pm	5585
Saturday 22nd 11am-noon	5566
Monday 24th 11am-noon	5494
Monday 24th 1pm-2pm	5484
Saturday 22nd noon-1pm	5477
Friday 21st noon-1pm	5302

Busiest Days Wks 48-52 2018	Count
Saturday 22nd December	44038
Friday 21st December	40434
Thursday 20th December	38448
Monday 24th December	37393
Thursday 13th December	33980
Thursday 27th December	33635
Saturday 29th December	33321
Friday 14th December	32718

## Sources

With thanks to our data suppliers, providers and other sources: West Sussex County Council, ChiBAC, Chichester District Council, Springboard Research, Placedashboard, Miconex, BRC, BDO, MET Office, DarkSky, Fludes Commercial, Stagecoach South, the Home Office, Consumer Data Research Centre, University College London, Office of National Statistics and Highways England. Public sector sources obtained and published under Open Government Licence unless otherwise specified. Statistical/demographic data Contains National Statistics data © Crown Copyright and database right 2019. Routing data derived from OpenStreetMap, © OpenStreetMap.org and its contributors. Maps created using OS Open Zoomstack. Contains OS data © Crown Copyright and database right 2019. Licenced under OGL. Photos by Sven Latham unless otherwise specified.

With thanks as well to Chichester BID and local businesses who contributed data.

## Methodology

We create a computer model of Chichester, based on past performance and research. This allows us to simulate, analyse and forecast various aspects of the city.

Modelling the city provides us with a way to measure how various factors affect the city's performance, and better understand

what could be done to improve the city's general outcome.

Measurements can vary significantly day-by-day with seemingly no obvious explanation. We use multiple factors to determine cause & effect for these figures. Our comparisons use the most appropriate method for every circumstance, which may lead to conclusions which differ from others' results.

Percentages are provided rounded to nearest whole number, unless otherwise noted.

Figures are believed to be true at time of going to print and provided in good faith. Estimates are based on information available at the time & may be retrospectively adjusted if new evidence emerges. E&OE.

## About Noggin

Noggin evaluates the performance of town centres; how events, campaigns and changes are shaping the local area.

Noggin provides performance reports, expert advice and community portals for its customers, providing a rich set of resources for decision-making and management.

Further details and coverage of Chichester's data is available at

[www.chistats.co.uk](http://www.chistats.co.uk)



**Chichester District Council**

**OVERVIEW AND SCRUTINY COMMITTEE**

**19 November 2019**

**Chichester Festival Theatre Monitoring Report**

**1. Contacts**

**Report Author:**

Sarah Peyman, Culture & Sport Divisional Manager,  
Tel: 01243 534791 E-mail: [speyman@chichester.gov.uk](mailto:speyman@chichester.gov.uk)

**2. Recommendation**

**2.1 To receive the annual report from Chichester Festival Theatre and assess performance in line with the agreed monitoring framework.**

**Background**

- 3.1 In 2016, a formal review of funding for Chichester Festival Theatre and Pallant House Gallery was initiated to consider the future of the funding arrangements, under the heading of “Cultural Grants”. Recommendations were presented to Overview and Scrutiny Committee in November 2016 and were approved by Cabinet in December 2016.
- 3.2 Funding for the years 2018 to 2022 was committed, which was intended to be formalised within Funding Agreements. It was delegated to the Head of Community Services, in consultation with the Deputy Leader and Cabinet Member for Wellbeing and Community Services, to agree the terms of the Funding Agreements including relevant break clauses.
- 3.3 Cabinet further delegated that the monitoring of these Funding Agreements would, as with previous arrangements, be conducted by Overview and Scrutiny Committee.
- 3.4 The funding agreement for Chichester Festival Theatre is conditional upon the reporting to the satisfaction of the Council (acting reasonably) on annual activity. The content of the reporting is outlined in, but need not be limited to, the monitoring framework.

**3. Outcomes to be achieved**

- 4.1 In line with the Monitoring Framework there are a number of activities and measurements to be reported to the Council in October annually. These are provided in the form of an annual report to reflect the previous year April to March.

Activity	Measurements
Produce Festival season programme to include new commissions and a range of drama forms to attract a broad range of audiences.	CFT Annual review document.
Ensure the theatrical offering for residents of the	Monitor geographic spread of

District is maintained and developed.	audience, identify split between residents from inside and outside District.
Engage world-class theatre professionals to direct, produce, perform and design and technically support the Festival season.	CFT annual review
Programme a Winter season with a diverse range of work aimed at a broad audience to maintain cultural benefit to the District.	Number of productions and performances; audience numbers. Reviews and Audience Surveys
Achieve audience targets as per CFT Business Plan.	Audience numbers and as percentage against targets.
Annually indicate gross economic impact based on key measures utilised to calculate the gross economic impact in the 2015-16 financial year economic impact study.	Annually updated figures: <ul style="list-style-type: none"> <li>- Net payroll</li> <li>- Catering payroll</li> <li>- Spending with suppliers</li> <li>- Total audience numbers</li> <li>- Audience numbers in District</li> <li>- Audience numbers visiting District</li> </ul> Figures that will reflect 2015-16 study findings with percentage inflationary increase: <ul style="list-style-type: none"> <li>- Spend per District resident audience member</li> <li>- Spend per audience member visiting district</li> <li>- Spend by artist and crew</li> </ul>
Contributions to wider activity with local partners in the City or wider region that promotes Chichester as a visitor destination.	A description of individual or partnership activity undertaken in the period
Continue to develop the output of the Learning, Education and Participation (LEAP) department at CFT to maintain and further enhance the social impact of CFTs work for District Residents.	LEAP programme (number and type of youth theatre and community activities). Participant numbers and geographic spread
Provide audiences with a better understanding of CFT through a series of supporting events.	LEAP report included in the annual report to CDC
Undertake community projects within Chichester District with social objectives and measurable outcomes.	LEAP Programme. Participant and Strategic Partner Surveys. Evaluation reports of events or projects including case studies.
Continue to develop and attract young audiences	Audience demographics and take up of specific initiatives.
Arts Council England (ACE) National Portfolio Organisation (NPO), 2018 – 2022 funding confirmed.	Annual ACE feedback
Continue to seek new and alternative sources of funding, evidence the value of CDC funding.	Details of successful funding bids in the period, requests to CDC for evidence of support. Details of growth in non-box

	office income.
Maintain ongoing internal arrangements to monitor and oversee the financial stewardship of the organisation.	Annual accounts prepared and shared with CDC.
Implement capital projects that reduce energy consumption or offer other efficiency savings.	Description of projects or initiatives, identification of the particular benefits.

4.3 An update to all of the activities identified above is provided in appendix 1 Annual Report by Chichester Festival Theatre.

#### 4. Resource and legal implications

5.1 In line with the monitoring framework, Chichester Festival Theatre shared their Terms of Reference documents for the Finance and Audit Committee. They have also submitted their accounts to the Council within 6 months of the end of the financial year.

#### 5. Community impact and corporate risks

6.1 The monitoring agreement outlines the areas of activity undertaken by Chichester Festival Theatre that demonstrate the benefits to the District generated by the District Council's funding of Chichester Festival Theatre. The main risk to this Council is a loss of economic and community benefits if the actions outlined in the monitoring framework are not met.

#### 6. Other Implications

	Yes	No
<b>Crime &amp; Disorder:</b>		X
<b>Climate Change and Biodiversity:</b>		X
<b>Human Rights and Equality Impact:</b>		X
<b>Safeguarding and Early Help:</b>		X
<b>General Data Protection Regulations (GDPR):</b>		X

#### 7. Appendices

- 8.1 Appendix One – Chichester Festival Theatre Annual Report Introduction
- 8.2 Appendix Two - Chichester Festival Theatre Annual Report
- 8.3 Appendix Three – Chichester Festival Theatre combined appendices to the annual report

#### 8. Background Papers

None

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**OVERVIEW & SCRUTINY COMMITTEE  
CHICHESTER DISTRICT COUNCIL**

**CHICHESTER FESTIVAL THEATRE – 2018/19 Season**

**INTRODUCTION**

Chichester Festival Theatre (CFT) operates as a registered charity and is managed by a Board of voluntary Trustees, including a CDC nominated Trustee, under the Chairmanship of Sir William Castell. This report reflects on the financial year April 2018 to March 2019 (2018/19).

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**APPENDICIES**

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Appendix 2 – Arts Council England feedback to CFT reflecting on 2018/19.

Appendix 3 – Statistical analysis of sales from within the Chichester District

Appendix 4 – Estimate of CFT's Economic Impact on the District, April 2018-March 2019.

Appendix 5 – Chichester Festival Theatre Annual Review 2018/19, which can be accessed at:

<https://www.cft.org.uk/annual-reviews>

**ARTS COUNCIL ENGLAND FUNDING**

2018/19 was the first year of a four-year cycle of National Portfolio Organisation (NPO) funding from Arts Council England (ACE) and the first governed by CFT's 2018-2022 business plan. ACE NPO funding of CFT remains at the previously reported level of £1,740.214 per annum.

In June 2019 CFT completed ACE's Annual Survey, this is now structured in two parts – a Business Plan Review, reviewing CFT's progress in the context of ACE's goals and core strategic objectives and CFT's business plan objectives; and an Annual Survey, reporting statistical, financial and workforce data. ACE provided feedback on the Business Plan Review, this feedback can be found at Appendix 2.

**THEATRE PROGRAMME**

**Festival 2018** ran from 20 April to 3 November in the Festival Theatre and to 1 December in the Minerva Theatre and saw 223,784 people attending the 12 CFT produced productions. Building on the foundations of a record-breaking Festival 2017, the work extended its reach both in terms of repertoire and audiences and further supported our objective to appeal to as wide a demographic as possible, nurturing the health of both the theatre industry and our community.

The season included three world premieres, all written by women; two musicals, the classic *Me & My Girl* and new British musical *Flowers for Mrs Harris*; revivals of classic plays including Penelope Keith in *The Chalk Garden* and the 20<sup>th</sup> anniversary production of Michael Frayn's *Copenhagen*; contemporary plays including debbie tucker green's *random/generations* and *Cock* by Mike Bartlett; and the first family-audience focused production in a Festival season, a musical adaptation of David Walliams' *The Midnight Gang*.

*The Midnight Gang* achieved the highest ever school's interaction of a production in CFT's history – 3,341 tickets engaging 56 local schools; 378 tickets (11%) were given free to 13 schools in deprived areas locally. Having piloted live-streaming to local hospitals in 2017, this production was live-streamed to the children's wards of St Richard's and Worthing Hospital, Chestnut Tree House children's hospice near Arundel and to all bedside televisions and public spaces at Great Ormond Street Children's Hospital as part of their Arts Week programme. The production supported the development of LEAP director Dale Rooks, directing her first professional production. CFYT's Xmas production, *Sleeping Beauty*, was directed by Lucy Betts, a CFYT Alumni directing at CFT for the first time.

Productions with contemporary themes saw a new and younger audience engage with the theatre and 25% of audiences in 2018-19 were first-time bookers. 32% of actors were from a BAME background and 57% were female. All CFT staff received basic sign-language training to ensure a welcoming environment for deaf cast and creative team members, as well as audiences.

**The Winter Season** offered a diverse programme for our audiences. 32 productions and events saw 115,799 tickets sold for work that ranged from well-known plays such as *Art* and *Shakespeare in Love* to new work from physical theatre company Frantic Assembly and work aimed at encouraging least-engaged audiences including Flute Theatre presenting Shakespeare for young people with autism and Stopgap Dance, an integrated company of disabled and non-disabled performers.

Three of CFT's 2017 productions transferred to the West End in 2018: *Quiz*; *Caroline, or Change* and *King Lear*. *King Lear* was broadcast by NT Live and was seen by 125,742 people in 49 territories. CFT received eight Olivier Award nominations in 2018 with Sharon D. Clarke being awarded Best Actress in a Musical for *Caroline or Change*. CFT's 2014 production, *Pressure*, also enjoyed a West End transfer.

2018/19 was not without its challenges – some productions early in the Festival season, and in some instances in the Winter programme, did not meet with the universal critical acclaim we had hoped for, and in some areas this reflected at the Box Office. However, the second half of the season and the vast majority of productions and events in the Winter season were well-received and supported an excellent overall performance and meeting of the annual financial target. While income was lower than in 2017/18, it should be noted that 2017/18 was a record-breaking year for CFT, with an additional production in the Festival programme. It would therefore be misplaced to compare year-to-year too significantly. The theatre's continued success remains hugely supported by the residents of the District - 2018/19 saw 25% of CFT's total sales coming from Chichester district residents. Page 1 of Appendix 3 reflects a detailed geographical analysis of where sales came from within the district.

Details of the full Festival 2018 season are included in the CFT Annual Review which can be viewed at the link below, printed copies have been delivered to CDC for committee members:

<https://www.cft.org.uk/annual-reviews>

## **LEARNING EDUCATION AND PARTICIPATION (LEAP)**

The LEAP department's youth and community programme continues to be at the very heart of all we do at CFT. 2018/19 saw the department continue to expand its programme and outreach in order to engage with more young and isolated people within the district and local community.

A recent article written by the Bishop of Chichester, Martin Warner, cited CFT's Youth Theatre as one of the most impressive examples of how the arts enriches life in Chichester and throughout West Sussex. He considers this socially diverse grouping of young people demonstrate the 'very best' of what this rising generation is capable of:

“The benefits go deeper than entertainment and applause. CFYT (Chichester Festival Youth Theatre) promotes a sense of belonging and responsibility. It works imaginatively to combat social isolation among young people, especially those who are already carers for a dependent parent or sibling. These young people are aspiring stars. They already shine because they show us something exceptional about being human”.

In March, Susan Elkin also wrote in Ink Pellet magazine:

“I have long opined that Chichester’s LEAP is one of the best theatre education programmes in the country, with an institutional commitment to education which includes county-wide youth theatre, mental health and dementia friendly initiatives, talks, discussions and much more”.

Highlights of LEAP’s 2018/19 programme include:

### Children and Young People

- CFYT’s fully Inclusive youth theatre company was selected to perform in the final showcase of NT Connections at the prestigious National Theatre, London - one of ten groups from over 260 youth companies nationally.
- 1,286 youth theatre sessions were delivered, reaching 800 children and young people weekly at CFT and at 8 satellite locations across the county.
- Youth theatre bursaries increased from 11 to 12.5% of CFYT membership reaching more vulnerable young people.
- A highly successful pilot project with Asphaleia training, working with 11 unaccompanied young asylum seekers based in Worthing promoting creative expression, teamwork and identity.
- 14 older CFYT members participated in a week-long residency working in collaboration with the Paper Birds Theatre Company, followed by a devised sharing inspired by the theme of the current housing crisis.
- A cast of 64 CFYT members, combined with 28 young people backstage, were involved in *Sleeping Beauty*, our main-stage youth theatre Christmas production.
- A live stream of *The Midnight Gang* reached the children’s wards of St. Richards and Worthing Hospital, Chestnut Tree children’s hospice and all bedside and public televisions across Great Ormond Street Hospital.
- 7,512 students engaged with participatory activities at CFT or in school settings: including an anti-bullying project, theatre activity days/tours, playwriting projects, CPD teacher training sessions and partnership projects with the cinema and local museums.
- CFT hosted a week of music events in the Festival Theatre, including a BBC Concert Orchestra Family Concert. Over 3,000 children attended from 42 primary schools, plus 803 family members (66 complementary tickets were issued).
- CFT hosted 59 work experience placements for students.
- LEAP celebrated 122 passes in Arts Award including 3 Gold, 10 Silver, 23 Explore, 62 Discover.
- A digital open-air promenade project was delivered by one of our apprentice’s as part of his Gold Arts Award. This was written, devised, directed, filmed and performed exclusively by local young people.

### Adult Community Programme

- LEAP practitioners continued to deliver weekly sessions for 10 participants from the Chichester Centre, a low-secure mental health in-patient facility.
- LEAP facilitated weekly sessions of Mind, Body, Sing, a programme of activities specifically for residents living with dementia in 5 local care homes.

- A five-week introduction to Bharatanatyam, a classical Indian Dance genre was hosted at CFT.
- An Intergenerational project was led by one of LEAP apprentices, connecting residents from a local Dementia Support Hub and CFYT members.
- LEAP hosted an annual festival, FestivALL, specifically aimed at celebrating the achievements of 60 talented local young people with a range of additional needs; partnering with 5 other performing arts organisations.
- In partnership with Bognor Regis Autism & SEND Support (BRASS), LEAP delivered taster sessions for children with autism or other additional needs, leading to fortnightly family meetings in CFT's foyer space.
- CFT's Ageless campaign exceeded its target, raising over £100,000 to support specific areas of work including dementia friendly, adult classes, CFT's Buddies programme, relaxed performances, signed and captioned performances, infra-red headsets and the sustainability of these projects for future years.
- 500 people, primarily families, participated in a range of FREE activities and events as part of the international Fun Palace weekend hosted by CFT staff.
- 22 volunteers attend CFT weekly to support the digitisation of CFT's archive and other heritage activities.
- 27 individuals had the opportunity to attend a Festival performance with the support of a Buddy, an individual trained in the skills needed to become companions for those who might need additional support to access a performance. The Southbank Centre, The RSC and Bradford City of Film are all now looking to set up similar schemes.
- CFT has developed a partnership with The Sanctuary Chichester – supporting Syrian families to integrate with the local communities. Families have benefited from theatre tours and visits to see CFT productions.

Appendix 3 details the share of total sales associated with LEAP's youth and community events from within the district, along with the geographical spread of Chichester Festival Youth Theatre (CFYT) members.

## **BUILDINGS**

During the first half of 2018, CFT completely replaced the concrete on the front beam of the Festival Theatre. This side of the building had been the most adversely affected by the weather over the 55 years of the theatre's existence and the repairs undertaken during the RENEW project had not proved adequate. In order to ensure that the character and heritage of the building were retained, nine months' research was undertaken into the methodology and techniques used to build the theatre in 1961. These findings were used in successfully delivering a new concrete front beam, retaining the iconic look and feel of the Festival building.

The weather damage to the remaining sides of the Festival Theatre, whilst less severe, still needed repair work. This was undertaken during the dark period at the start of 2019. Due to the age of the building, the concrete will continue to need to be monitored and it is expected that further repair work will be needed to maintain the integrity of the building approximately every 5 to 10 years.

In March 2019, CFT replaced the Minerva theatre scenery lift, which had been in place since 1989. This investment has greatly enhanced the ability to move productions in and out, and ensure a much more reliable operation in this space.

## **ENVIRONMENTAL**

Reducing our environmental impact and improving the sustainable nature of CFTs work continues to be central to our operations.

- 2018/19 saw our energy use reduced by 7% against the previous year, exceeding our target of 5% reduction annually.
- A growing 'green thinking' culture recognises the importance of recycling and whole-life environmental impact of productions. Disposal of a show set is now considered within the design realisation; 22% of physical production items were recycled in 2018/19, significantly exceeding our target of 10%. There has been on-going investment in new LED based low-energy stage lighting equipment.
- A new Euro 6 engine-based Luton van replaced our previous CFT van, this meets the requirements of the new Ultra Low Emission zone in London where it regularly operates, and has a larger load space capacity reducing additional vehicle hires.
- Adoption of paperless contracting and document sharing systems has significantly reduced our paper usage, paper purchasing reduced by 25% in the first 6-month period.
- All packaging used in our food outlets, managed by our catering partner Caper & Berry, is now compostable or biodegradable.
- All left-over food from our catering outlets is distributed to local homeless people via partnerships with the charities UK Harvest and Chichester-based Stonepillow.
- A cross-departmental 'green-committee' has been established to generate ideas and support implementing further environmentally positive programmes.

## **FINANCE**

Statutory accounts for 2018/19 are attached at Appendix 1.

In 2015/16 Reading University undertook an Economic Impact Study of CFT. Appendix 4 uses the same model to estimate the economic impact of CFT in 2018/19 (it should be noted that this assumes a 2% per annum inflationary increase to visitor spending). The Net impact generated for the district is calculated to be £22,704,639, reflecting an increase of 0.6% from 2017/18. CFT intends to undertake a full Economic Impact Study in 2021.

## **CONCLUSION**

There were many great successes to celebrate during 2018/19. The theatre continues to thrive, hugely supported by its local audiences and the support of ACE and CDC. We were heartened by the positive feedback received from ACE, celebrating the significant achievements of 2018/19, aligned with the aims and objectives of our new business plan.

Kathy Bourne re-joined CFT in May 2019 as Executive Director. Kathy was senior Festival Producer at CFT until 2016 and worked in London in the commercial theatre sector alongside Jonathan Church in the years since. Together we look forward to continuing to lead CFT, creating work that inspires and engages audiences from within the District and beyond and allowing LEAP's programme to continue to grow and enrich our local communities.

**Daniel Evans**  
**24 October 2019**

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**CHICHESTER FESTIVAL THEATRE – 2018/19 Season**

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“The benefits go deeper than entertainment and applause. CFYT (Chichester Festival Youth Theatre) promotes a sense of belonging and responsibility. It works imaginatively to combat social isolation among young people, especially those who are already carers for a dependent parent or sibling. These young people are aspiring stars. They already shine because they show us something exceptional about being human”.

In March, Susan Elkin also wrote in Ink Pellet magazine:

“I have long opined that Chichester’s LEAP is one of the best theatre education programmes in the country, with an institutional commitment to education which includes county-wide youth theatre, mental health and dementia friendly initiatives, talks, discussions and much more”.

Highlights of LEAP’s 2018/19 programme include:

### Children and Young People

- CFYT’s fully Inclusive youth theatre company was selected to perform in the final showcase of NT Connections at the prestigious National Theatre, London - one of ten groups from over 260 youth companies nationally.
- 1,286 youth theatre sessions were delivered, reaching 800 children and young people weekly at CFT and at 8 satellite locations across the county.
- Youth theatre bursaries increased from 11 to 12.5% of CFYT membership reaching more vulnerable young people.
- A highly successful pilot project with Asphaleia training, working with 11 unaccompanied young asylum seekers based in Worthing promoting creative expression, teamwork and identity.
- 14 older CFYT members participated in a week-long residency working in collaboration with the Paper Birds Theatre Company, followed by a devised sharing inspired by the theme of the current housing crisis.
- A cast of 64 CFYT members, combined with 28 young people backstage, were involved in *Sleeping Beauty*, our main-stage youth theatre Christmas production.
- A live stream of *The Midnight Gang* reached the children’s wards of St. Richards and Worthing Hospital, Chestnut Tree children’s hospice and all bedside and public televisions across Great Ormond Street Hospital.
- 7,512 students engaged with participatory activities at CFT or in school settings: including an anti-bullying project, theatre activity days/tours, playwriting projects, CPD teacher training sessions and partnership projects with the cinema and local museums.
- CFT hosted a week of music events in the Festival Theatre, including a BBC Concert Orchestra Family Concert. Over 3,000 children attended from 42 primary schools, plus 803 family members (66 complementary tickets were issued).
- CFT hosted 59 work experience placements for students.
- LEAP celebrated 122 passes in Arts Award including 3 Gold, 10 Silver, 23 Explore, 62 Discover.
- A digital open-air promenade project was delivered by one of our apprentice’s as part of his Gold Arts Award. This was written, devised, directed, filmed and performed exclusively by local young people.

### Adult Community Programme

- LEAP practitioners continued to deliver weekly sessions for 10 participants from the Chichester Centre, a low-secure mental health in-patient facility.
- LEAP facilitated weekly sessions of Mind, Body, Sing, a programme of activities specifically for residents living with dementia in 5 local care homes.

- A five-week introduction to Bharatanatyam, a classical Indian Dance genre was hosted at CFT.
- An Intergenerational project was led by one of LEAP apprentices, connecting residents from a local Dementia Support Hub and CFYT members.
- LEAP hosted an annual festival, FestivALL, specifically aimed at celebrating the achievements of 60 talented local young people with a range of additional needs; partnering with 5 other performing arts organisations.
- In partnership with Bognor Regis Autism & SEND Support (BRASS), LEAP delivered taster sessions for children with autism or other additional needs, leading to fortnightly family meetings in CFT's foyer space.
- CFT's Ageless campaign exceeded its target, raising over £100,000 to support specific areas of work including dementia friendly, adult classes, CFT's Buddies programme, relaxed performances, signed and captioned performances, infra-red headsets and the sustainability of these projects for future years.
- 500 people, primarily families, participated in a range of FREE activities and events as part of the international Fun Palace weekend hosted by CFT staff.
- 22 volunteers attend CFT weekly to support the digitisation of CFT's archive and other heritage activities.
- 27 individuals had the opportunity to attend a Festival performance with the support of a Buddy, an individual trained in the skills needed to become companions for those who might need additional support to access a performance. The Southbank Centre, The RSC and Bradford City of Film are all now looking to set up similar schemes.
- CFT has developed a partnership with The Sanctuary Chichester – supporting Syrian families to integrate with the local communities. Families have benefited from theatre tours and visits to see CFT productions.

Appendix 3 details the share of total sales associated with LEAP's youth and community events from within the district, along with the geographical spread of Chichester Festival Youth Theatre (CFYT) members.

## **BUILDINGS**

During the first half of 2018, CFT completely replaced the concrete on the front beam of the Festival Theatre. This side of the building had been the most adversely affected by the weather over the 55 years of the theatre's existence and the repairs undertaken during the RENEW project had not proved adequate. In order to ensure that the character and heritage of the building were retained, nine months' research was undertaken into the methodology and techniques used to build the theatre in 1961. These findings were used in successfully delivering a new concrete front beam, retaining the iconic look and feel of the Festival building.

The weather damage to the remaining sides of the Festival Theatre, whilst less severe, still needed repair work. This was undertaken during the dark period at the start of 2019. Due to the age of the building, the concrete will continue to need to be monitored and it is expected that further repair work will be needed to maintain the integrity of the building approximately every 5 to 10 years.

In March 2019, CFT replaced the Minerva theatre scenery lift, which had been in place since 1989. This investment has greatly enhanced the ability to move productions in and out, and ensure a much more reliable operation in this space.

## **ENVIRONMENTAL**

Reducing our environmental impact and improving the sustainable nature of CFTs work continues to be central to our operations.

- 2018/19 saw our energy use reduced by 7% against the previous year, exceeding our target of 5% reduction annually.
- A growing 'green thinking' culture recognises the importance of recycling and whole-life environmental impact of productions. Disposal of a show set is now considered within the design realisation; 22% of physical production items were recycled in 2018/19, significantly exceeding our target of 10%. There has been on-going investment in new LED based low-energy stage lighting equipment.
- A new Euro 6 engine-based Luton van replaced our previous CFT van, this meets the requirements of the new Ultra Low Emission zone in London where it regularly operates, and has a larger load space capacity reducing additional vehicle hires.
- Adoption of paperless contracting and document sharing systems has significantly reduced our paper usage, paper purchasing reduced by 25% in the first 6-month period.
- All packaging used in our food outlets, managed by our catering partner Caper & Berry, is now compostable or biodegradable.
- All left-over food from our catering outlets is distributed to local homeless people via partnerships with the charities UK Harvest and Chichester-based Stonepillow.
- A cross-departmental 'green-committee' has been established to generate ideas and support implementing further environmentally positive programmes.

## **FINANCE**

Statutory accounts for 2018/19 are attached at Appendix 1.

In 2015/16 Reading University undertook an Economic Impact Study of CFT. Appendix 4 uses the same model to estimate the economic impact of CFT in 2018/19 (it should be noted that this assumes a 2% per annum inflationary increase to visitor spending). The Net impact generated for the district is calculated to be £22,704,639, reflecting an increase of 0.6% from 2017/18. CFT intends to undertake a full Economic Impact Study in 2021.

## **CONCLUSION**

There were many great successes to celebrate during 2018/19. The theatre continues to thrive, hugely supported by its local audiences and the support of ACE and CDC. We were heartened by the positive feedback received from ACE, celebrating the significant achievements of 2018/19, aligned with the aims and objectives of our new business plan.

Kathy Bourne re-joined CFT in May 2019 as Executive Director. Kathy was senior Festival Producer at CFT until 2016 and worked in London in the commercial theatre sector alongside Jonathan Church in the years since. Together we look forward to continuing to lead CFT, creating work that inspires and engages audiences from within the District and beyond and allowing LEAP's programme to continue to grow and enrich our local communities.

**Daniel Evans**  
**24 October 2019**

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**Registered number**  
**4210225**  
**Charity registered number**  
**1088552**

**CHICHESTER FESTIVAL THEATRE**  
(A company limited by guarantee)

**TRUSTEES' REPORT AND CONSOLIDATED FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2019**

## CHICHESTER FESTIVAL THEATRE

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## **CHICHESTER FESTIVAL THEATRE**

### **COMPANY INFORMATION**

#### **Directors and Trustees**

Sir William Castell - Chairman  
O L Griffith - Deputy Chairman  
N P Backhouse  
N B Bennett (Retired 14 December 2018)  
A Brodie  
J R Green  
S J Legrave OBE  
Rear Admiral R J Lippiett CB CBE  
M J McCart  
H N Matovu  
D L A Patterson  
S S Street Sylvestre  
Cllr P M Tull (Retired 2 May 2019)  
C Webster  
S J Wells

All Directors of the Company are also members of the Company.

#### **Company Secretary**

S K Parsonage

#### **Auditor**

KPMG LLP  
Plym House  
3 Longbridge Road  
Marsh Mills  
Plymouth  
PL6 8LT

#### **Registered office**

Oaklands Park  
Chichester  
West Sussex  
PO19 6AP

#### **Charity registered number**

1088552

#### **Finance and Audit Committee**

O L Griffith - Chairman	Trustee
S J Legrave OBE	Trustee
M J McCart	Trustee
C Webster	Trustee

## CHICHESTER FESTIVAL THEATRE

31 MARCH 2019

### CHAIRMAN'S REPORT

Festival 2018 built on the sure foundations of a record-breaking Festival 2017. While Chichester's world-renowned tradition of classic musicals and dramas performed by notable actors continued, the Theatres extended their reach in terms of both repertoire and audiences – emphasising our determination to appeal to as wide a demographic as possible and to nurture the health of the wider theatre industry and our community.

Me and My Girl was an effervescent tonic for all ages, while the enchanting Flowers for Mrs Harris proved that new British musicals are just as appealing. Revivals of plays by Noël Coward, Enid Bagnold and William Wycherley sat alongside stunning new productions of more recent award-winning works: Michael Frayn's Copenhagen (hailed by the playwright as the best production of the play he has enjoyed to date), Debbie Tucker Green's Random/Generations and Mike Bartlett's Cock – the latter, in particular, attracting a significantly new and younger audience. It was especially pleasing to premiere two new plays and to note that the adaptation of The Midnight Gang by David Walliams was the first show, outside of our Youth Theatre Promenade Productions, specifically programmed for family audiences during a Festival season, attracting a higher number of schools and family bookings than ever before.

In total, four Chichester Festival productions enjoyed a run in the West End this year. Three from Festival 2017: James Graham's Quiz; the Olivier award-winning Sharon D. Clarke in the musical Caroline, Or Change, which ran at Hampstead before moving to the Playhouse Theatre; and Ian McKellen's matchless performance in King Lear, which impressed audiences not just in London but around the world, thanks to CFT's first NT Live cinema broadcast. Lastly, Pressure from Festival 2014 played at the Ambassadors Theatre in June to coincide with the D-Day Landings anniversary.

Our Learning, Education and Participation Programmes continue to widen their reach, this year offering over 60,000 opportunities to participate to a wide range of people, young and old from across our community. Youth Theatre numbers currently stand at over 800 with centres operating weekly across the county. I am particularly proud of our ongoing Ageless Campaign which to date has raised over £109,842 to help keep theatre and live art at the heart of people's lives, helping them face the challenges of aging, illness and isolation. Our newly launched "Buddies" voluntary companion scheme has also been particularly well received within our theatre-going community.

We were sad to bid farewell to our Executive Director, Rachel Tackley, who stepped down at the end of the Festival 18 season; she has made a major contribution to the success of Chichester Festival Theatre over the last two years, but we are delighted to welcome back Kathy Bourne as our new Executive Director to work alongside the inspirational leadership of our Artistic Director Daniel Evans.

We are enormously grateful for the support of our volunteers and staff, and to our many corporate partners and private donors. Their vital support alongside funding from Arts Council England (ACE) and Chichester District Council enables us to continue to be creatively ambitious and deliver our charitable, artistic and educational programmes to such high levels. We look forward to another exciting year ahead.

Sir William Castell  
Chairman

# CHICHESTER FESTIVAL THEATRE

31 MARCH 2019

## TRUSTEES' REPORT

This is the Report of the Board of Chichester Festival Theatre (the "Theatre" or the "Company" or "CFT") and Group for the year ended 31st March 2019. It includes the Strategic Report that a Charitable Company such as Chichester Festival Theatre is required to prepare under the Companies Act 2006 (Strategic Report and Directors' Report).

The Directors of the Company are its Trustees under charity law and throughout this report are collectively referred to as "the Trustees".

## STRATEGIC REPORT

### Introduction

This report reflects on the financial year April 2018 to March 2019, the second year presented by Daniel Evans (Artistic Director) and Rachel Tackley (Executive Director). At the end of a very successful Festival season, Rachel Tackley stepped down with effect from March 2019, and the Trustees have appointed Kathy Bourne as the new Executive Director. Most recently working with Jonathan Church Productions, she brings a wealth of London and international experience as well as having worked at CFT herself as a senior Festival producer until 2015.

The Executive Team together with the Trustees continue to pursue the Theatre's artistic programme and charitable objectives supported by a strategy of ensuring financial viability, principally through sustained box office performance. Other financial contributors include secondary spend by audiences, Development Income from our supporters and sponsors, income generated by post-Chichester transfers or tours of our artistic programme and ongoing investment in our productions by co-investors and other third parties.

CFT has completed the first year of its successful National Portfolio Organisation application to the Arts Council England (ACE) providing four-year funding for 2018-2022. This vital funding supports CFT in the delivery of an ambitious programme of productions and together with ongoing confirmed support from Chichester District Council (on which ACE funding is contingent) helps CFT to achieve its public benefit objectives and play a leading role in the community and local economy.

A new business plan aligning with the four-year funding plan for ACE and CDC reflects the vision of the Executive Team and outlines the priorities for 2018-2022 to meet CFT's funding objectives. CFT reports regularly on its business plan to ACE and CDC and the plan is used as an internal tool in helping the theatre achieve the plan by mapping and monitoring its internal planning and activities.

### Aims, Mission and Objectives

Chichester Festival Theatre is one of the UK's flagship theatres, renowned for the exceptionally high standard of its productions as well as its work with the community and young people. Situated in a cathedral city in West Sussex between the South Downs and the sea, the Festival Theatre's bold thrust stage design makes it one of England's most striking playhouses – equally suited to epic drama and musicals. Its studio theatre, the Minerva, is particularly noted for premieres of new work alongside intimate revivals. The Theatre is the major publicly funded regional theatre in the South East of England.

The Company's objects are set out in its governing instrument, its Memorandum and Articles of Association.

## **CHICHESTER FESTIVAL THEATRE**

**31 MARCH 2019**

The Theatre generates public benefit by producing a repertory of diverse productions promoting artistic events of cultural value to the community, balanced by a socially inclusive Learning, Education and Participation (LEAP) programme with high attendance from a wide geographic and demographic spread. Rooted firmly in its community, it hosts one of the largest youth theatres in the country and offers a vibrant and enriching year-round participatory programme for all, in addition to youth theatre productions and activities with over 800 young people.

Under our current Business Plan, the 2018-2022 mission for CFT is based on the belief that the experience of live art has the power to change lives. This mission is to enrich all our communities – locally, regionally, nationally and internationally – through compelling, entertaining and enlightening theatre.

The strategic objectives adopted in our 2018-2022 Business Plan and detailed on pages 20-21 in support of this mission are to be:

- Creatively ambitious, dynamic, diverse and relevant
- At the heart of the community
- At the forefront of UK theatre
- Resilient, engaging and environmentally sustainable
- Constantly monitoring and evaluating progress.

### **Artistic Policy**

At CFT, we strive to bring people - artists and those who support artistic work - together in an environment where creativity can flourish. Alongside our tradition of producing great plays with great actors, CFT seeks out innovative and exciting voices in order to explore newer forms of theatre, alongside our traditional repertoire.

Our artistic policy is committed to supporting young people in developing creative, artistic, personal and social skills alongside a life-long enjoyment and appreciation of the arts. Its ambition is to promote inclusivity, accessibility and diversity and to ensure rich opportunities for all children and young people, regardless of age, culture and social background, to feel inspired, challenged and excited by the arts.

### **Core Artistic Programme**

The Core Programme, which lies at the heart of CFT's artistic policy, will continue to deliver two separate seasons annually: a summer festival of home produced work and a winter season of received work, in addition to one Chichester Festival Youth Theatre ("CFYT") production and the Christmas concerts.

The Festival season comprises 10-12 high quality productions, including plays, musicals and youth theatre productions by world class artists and creative teams. The programming of the Festival aims to deliver a range of work that both entertains and challenges our audiences through productions, both new and old, which are innovative, inclusive and exciting.

The Festival season is supported by a broad range of visiting work during the Winter season, including ballet, opera, concerts, comedy and contemporary music to diversify the work we offer our audiences and to offer a strong, financial contribution to further underpin the work of the theatre.

In addition, collaborations with potential UK and international partners ensure our work reaches as wide an audience as possible by transferring productions to London, throughout the UK and beyond.

## **CHICHESTER FESTIVAL THEATRE**

**31 MARCH 2019**

### **Overview of the 2018/2019 Year and Festival 2018 Programme**

Festival 2018 ran from 20 April to 1 December 2019 and was another successful season, both artistically and financially, although it was not without its challenges. Some of the earlier Festival productions may not have received the universal critical acclaim we hoped for and this was reflected in Box Office sales, but a strong second half of the season was well-received by audiences and enabled an excellent overall performance to be achieved.

The Winter programme also achieved its objectives overall, despite some difficulties in terms of the staging and delivery of a couple of the productions that toured into the Festival theatre. The variety and extent of the programming was generally popular with audiences and reflected in Box Office sales. CFT continues to seek out and maintain the quality and presentation of these received and touring productions.

In addition to having four productions transferred to and running in the West End in 2018, CFT has won a clutch of awards and continues to enjoy national recognition in the press. During 2018/19, CFT's Front of House team was recognised with a Customer Service Superstar Silver Award from Tourism South East, and a second Silver Award for Access & Inclusivity. CFT earned 8 Olivier nominations for its London transfers in 2018, more than any other regional theatre; Sharon D Clarke went on to win Best Actress in a Musical for her role in *Caroline, Or Change*.

CFT continues to attract a high number of national critics and favourable reviews. National media feature coverage ranged from the New York Times to the comment page of The Times and frequent guest spots on Radios 2, 3 and 4. We pursue coverage beyond the broadsheet arts pages with new audiences in mind; interviews for random / generations appeared in BAME publications *Afridiziak* and *Pride; for Me and My Girl*, *Caroline Quentin* featured on BBC's *The One Show* and in the *Sunday Express Magazine*. *Daniel Evans* was the subject of *Radio 3's Private Passions* and the main feature in *The Ink Pellet*, an influential magazine for English and drama teachers.

Digital technology continues to enhance our offering in line with our business plan; more detail is provided on page 18. 2018/19 has seen a significant shift in the digital culture at CFT following an organisation-wide audit and a new digital policy which shows a commitment to embrace digital initiatives and to increase the quality and reach of digital content for our audiences. In partnership with NT Live, *King Lear* was broadcast to cinemas across the UK and the world, reaching over 125,000 people. In addition, our family show, *The Midnight Gang*, was live-streamed to local children's hospitals and hospices, and to children on the wards at Great Ormond Street Hospital, London. CFT's new Podcast channel was launched in early 2018, and listener numbers grew from 4,000 to 34,000 in the first year.

We are proud of our ongoing work on audience diversity, inclusivity and accessibility as detailed later on pages 15-16, and note the positive impact of our initiatives in these areas.

Our Fundraising activities had a most successful year, raising over £1m from a variety of sources and we gratefully acknowledge the generous support of our Friends, Festival Players, Commissioning Circles, corporate supporters and charitable trusts which have supported our work during the year.

As reported on page 9, our Learning, Education and Participation Programme (LEAP) including our youth theatre continues to go from strength to strength.

### **The Work - Festival 2018 Programme Overview**

*Present Laughter* by Noel Coward opened the Season. A sparkling comedy about sex, fame and the theatre itself – portrayed through a man wrestling with his own self-image – is widely regarded as Noel Coward's most autobiographical play.

## CHICHESTER FESTIVAL THEATRE

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random/generations was a double bill of contemporary plays by debbie tucker green performed in the Minerva theatre. These two short and haunting dramas examined love, life and loss through the lives of two families on two continents with random providing an extraordinary play for a single actress exploring the impact on a family of a catastrophic and random stabbing, whilst generations complete with a South African choir, explores the devastating deaths and loss in a South African family.

Penelope Keith made a welcome return to CFT to perform in *The Chalk Garden* by Edith Bagnold. Both singular comedy and haunting mystery, this startling insight into mother-daughter relationships is regarded as one of the twentieth century's most remarkable plays, set in the Sussex countryside and featuring the conflict between an eccentric, high-born mother, her own daughter and her wild and damaged granddaughter.

The Minerva theatre next played *The Country Wife* by William Wycherley. Set in the seventeenth century in the City of London, it follows the womanising escapades of its main character and virile villain, and his new wife from the countryside who is not afraid to take him on. It has both outraged and excited audiences for over 300 years, and despite being banned from both stage and print at various stages, it still casts a provocative light on sexual mores even today.

The summer musical in the main house followed – *Me and My Girl* by L Arthur Rose and Douglas Furber, revised by Stephen Fry and contributions by Mike Ockrent and music by Noel Gay. This uproarious, much-loved musical comedy includes enormous popular numbers, *The Sun has got his Hat On*, *Lambeth Walk* and *Leaning on a Lamppost*. Directed by Artistic Director, Daniel Evans, and the successful team behind Festival 17's *Fiddler on the Roof*, *Me and My Girl* exceeded its target to become the second bestselling musical at CFT after *Fiddler* with sales exceeding target and a near sell-out.

The world premiere of *The Meeting*, a new play by Charlotte Jones, had much success in the Minerva theatre. Together a woman and her deaf mother find sanctuary in a Quaker community that reveres silence. When a stranger arrives in their midst, shattering their fragile peace in a time of war, this powerful play captivated audiences as it explored the timeless challenge of bringing the truth to light.

The award-winning *Copenhagen* by Michael Frayn premiered at the National Theatre in 1998 and this year was enjoyed by CFT audiences. Set in 1941 in the middle of the Second World War, the play charts the meeting between old friends and scientific collaborators, the German physicist Werner Heisenberg and his former Danish colleague Niels Bohr as they lay bare the mysteries of the atom and the race to develop atomic weaponry.

A new British musical followed in the Festival theatre, *Flowers for Mrs Harris*, based on the novel by Paul Gallico, the book by Rachel Wagstaff with music and lyrics by Richard Taylor. From the cobbled streets of post-war London to the shimmering avenues of Paris, the central character, Ada, transforms the lives of everyone she meets along the way, on her own personal journey to let go of the past and allow her own life to blossom.

*Cock* by Mike Bartlett offered Minerva audiences a new production, presenting a funny yet frank and provocative peep into relationships in these days of oscillating identities and current issues of sexual identity, gender and fluidity. This production was intended to appeal to younger and more contemporary theatre-going audiences and was universally acclaimed for the strength of its acting and stark design, exceeding its Box Office target.

*The Midnight Gang* by David Walliams was adapted by Bryony Lavery, with music and lyrics by Joe Stilgoe, was a new stage version of the biggest selling children's book of 2016, and the first time a family show has been staged as a core production in a Festival Season. Set in a spooky hospital, the production follows the midnight adventures of the children after lights out and is an inventive tale of childhood fun, friendship and kindness.

## **CHICHESTER FESTIVAL THEATRE**

**31 MARCH 2019**

A second world premiere, *The Watsons* by Laura Wade, played to full capacity in the Minerva as audiences delighted in this adaptation based on the incomplete novel by Jane Austen. This sparkingly witty play explored what characters can do when their author abandons them, as they navigate the stark choices of the day in marrying for money not love, to avoid the alternatives of poverty, spinsterhood and a life unlived.

*Sleeping Beauty*, by Rufus Norris and directed by Lucy Betts, was presented in the Festival Theatre at Christmas, providing a distinctly different slant to this traditional story. This mischievous version of the original fairy tale offered over 90 young people from the CFT Youth Theatre to take part in this imaginative production that ventured well beyond the usual "happy ever after" ending.

### **Co-productions, Touring and Transfers**

In 2018/19 we were proud that four CFT productions transferred from Chichester to play in London. *Caroline, or Change*, initially performed at Hampstead Theatre in early 2018, before transferring to the Playhouse Theatre in November 2018. *Quiz* a new play by James Graham and directed by Daniel Evans transferred to the Noel Coward Theatre in April 2018 and *King Lear* with Sir Ian McKellen played to an extended run at the Duke of York's Theatre over the summer. Finally, *Pressure* which was performed in the Minerva Theatre in Festival 2014 played at the Ambassadors Theatre from June (the 74th anniversary of the D-day landings) to September 2018.

### **Children's Touring Partnership LLP**

The Children's Touring Partnership ("CTP") was formed by the Company and Fiery Angel Partners LLP for the purpose of presenting live theatrical productions aimed at the 8 to 16-year-old age group, in support of the Theatre's charitable objectives.

The fifth CTP production to tour the UK was an adaptation of *The Jungle Book*, ending a nationwide tour in Blackpool in May 2018.

CFT and Fiery Angel Partners are in the process of dissolving CTP (as currently incorporated) with residual funds to be split 50:50. The CFT share of this will be £47,705 and this will be ring fenced and used in support of CFT's ongoing work and future projects with children's theatre.

### **Learning Education and Participation (LEAP) Programme**

Our LEAP programme continues to deliver at the very heart of what CFT aims to achieve as a charity and as a key part of our community. Throughout 2018/19, LEAP delivered an extensive range of activities, workshops and events for people of all ages, abilities and social backgrounds, with 1200 participants attending across 54 weekly sessions. These core activities, combined with the vibrant outreach and community partnerships programme, totaling over 62,000 participations annually, form the backbone of CFT's community and public benefit strategy.

In 2018/19, increased focus has been given to collaborating with a wider network of local and regional partners, enabling CFT to reach communities who are less engaged with arts and cultural experiences: those who are under-represented, marginalised or socially/geographically isolated, and those facing socio-economic challenges or health problems.

Our strand of work within the formal education sector has also significantly developed, engaging over 10,000 students through participatory activities and events and over 18,500 children attending theatre productions.

## CHICHESTER FESTIVAL THEATRE

**31 MARCH 2019**

LEAP's work with children and young people is recognised both regionally and nationally as an area of excellence. A recent article written by the Bishop of Chichester, Martin Warner, cited our Youth Theatre as one of the most impressive examples of how the arts enriches life in Chichester and throughout West Sussex. He considers this socially diverse grouping of young people demonstrate the 'very best' of what this rising generation is capable of:

"The benefits go deeper than entertainment and applause. CFYT (Chichester Festival Youth Theatre) promotes a sense of belonging and responsibility. It works imaginatively to combat social isolation among young people, especially those who are already carers for a dependent parent or sibling. These young people are aspiring stars. They already shine because they show us something exceptional about being human".

"I have long opined that Chichester's LEAP is one of the best theatre education programmes in the country, with an institutional commitment to education which includes county-wide youth theatre, mental health and dementia friendly initiatives, talks, discussions and much more".  
Susan Elkin, Ink Pellet - March 2019

1,286 youth theatre sessions were delivered annually, reaching 800 children and young people weekly at CFT and 8 satellite locations across the county. Full youth theatre bursaries increased from 11 to 12.5% of CFYT membership reaching more vulnerable young people. 7,512 students engaged with participatory activities at CFT or in school settings, including an anti-bullying project, theatre activity days/tours, playwriting projects, CPD teacher training sessions and partnership projects with the cinema and local museums. 14 older CFYT members participated in a weeklong residency working in collaboration with the Paper Birds Theatre Company, concluding in a devised performance inspired by the theme of the current housing crisis.

A cast of 64 CFYT members, combined with 28 young people backstage, were involved in *Sleeping Beauty*, our main-stage youth theatre Christmas production. As a final highlight, CFYT's fully-inclusive youth theatre company was selected to perform in the final showcase of NT Connections at the prestigious National Theatre, London - one of only 10 groups from over 260 youth companies nationally.

CFT's premiere production of *The Midnight Gang* achieved the highest ever school's interaction and attendance in CFT's history, selling 3,341 tickets and engaging with 56 local schools. Of these, 378 tickets (11%) were offered free of charge to 13 schools in deprived areas. A live stream of *The Midnight Gang* was also enjoyed in four hospital children's wards, including Great Ormond Street Hospital. Also for children, CFT hosted a week of music events in the Festival Theatre, including a BBC Concert Orchestra Family Concert. Over 3,000 children attended from 42 primary schools, plus 803 family members (66 complimentary tickets were issued).

Other innovations during the year include a highly successful pilot project for 11 unaccompanied young asylum seekers in Worthing which was carried out to promote creative expression, teamwork and identity.

A digital open-air promenade project was delivered by one of our apprentices as part of his Gold Arts Award. This was written, devised, directed, filmed and performed exclusively by local young people. LEAP itself celebrated 122 passes in Arts Awards including 3 Gold, 10 Silver, 23 Explore, and 62 Discover.

CFT hosted 59 work experience placements for students.

In terms of CFT's Adult Community programme, this was enhanced by new activities including the launch of the theatre's Buddy scheme. 36 Buddy tickets were issued supporting 11 patrons registered on the scheme, who were themselves able to attend a number of performances. In addition, CFT has trained 24 Buddies with the skills needed to become fantastic companions for those who need additional

## **CHICHESTER FESTIVAL THEATRE**

**31 MARCH 2019**

support to access a performance. The Southbank Centre, Royal Shakespeare Company and Bradford City of Film are all now looking to set up similar schemes.

Many partnerships within the local community have now been established and joint activities continue to be appreciated by leaders and participants alike.

LEAP practitioners continued to deliver weekly sessions for 10 participants from the Chichester Centre, a low secure mental health in-patient facility. Facilitated weekly sessions of Mind, Body, Sing, a programme of activities specifically for residents living with dementia, are being successfully delivered to 5 local care homes. An Intergenerational project led by one of LEAP's apprentices combined work with residents from a local Dementia Support Hub with CFYT members. In partnership with Bognor Regis Autism & SEND Support (BRASS), LEAP delivered taster sessions for children with autism or other additional needs, leading to fortnightly family meetings in CFT's foyer space.

By November 2018, the ongoing Ageless campaign had raised 99% of its £100k income target enabling support for specific areas of work including dementia friendly, adult classes, Buddies, relaxed performances, signed and captioned performances, infra-red headsets and more.

500 people (mainly families) also participated in a range of free activities and events as part of the international Fun Palace weekend hosted by CFT staff.

A diverse group of 22 regular volunteers are attending weekly to support the digitisation of CFT's archive, theatre tours and other Heritage activities.

Other innovations this year include a developing partnership with The Sanctuary Chichester; supporting Syrian families to integrate with the local communities; families benefiting from theatre tours and visits to see CFT productions; LEAP hosting an annual Festival specifically aimed at celebrating the achievements of 60 talented local young people with a range of additional needs; CFT partnering with 5 other performing arts organisations and; a 5-week introduction to Bharatanatyam, a classical Indian Dance genre.

### **Other Operational and Capital Developments**

CFT's ongoing programme of investment and development continues, as part of renewing and updating our site and auditoria. In relation to capital investment this year, we note the following:-

During the first half of 2018 CFT completely replaced the concrete on the front beam of the Festival Theatre. This side of the building had been the most adversely affected by the weather over the 55 years of the theatre's existence and the repairs undertaken during the RENEW project had not proved adequate. In order to ensure that the character and heritage of the theatre's Festival Theatre building were retained, nine months' research was undertaken into the methodology and techniques used to build the theatre in 1961. These findings were then used in successfully delivering a new concrete front beam that retains the iconic look and feel of the Festival building.

The weather damage to the remaining sides of the Festival Theatre, whilst less severe, still needed repair work. This has been undertaken during the dark period at the start of 2019. Due to the age of the building, the concrete will continue to need to be monitored and it is expected that further repair work will be needed to maintain the integrity of the building approximately every 5 to 10 years.

In 2017 CFT acquired an 11 bedroom house on Broyle Road close to the theatre. This was bought with the intention of housing creatives and other professionals working at the theatre whilst engaged on CFT productions. By April 2018 the building was ready for occupation and was available for most of

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the Festival 2018 and as needed during the Winter period. The result is that the theatre has been able to save significant hotel and flat rental costs whilst providing high quality accommodation for its visiting creative teams.

In March 2019, CFT is undertaking the full replacement of the Minerva theatre scenery lift, which had been in place since 1989. This major capital investment will greatly enhance the ability to move productions in and out, and ensure a much more reliable operation in this space.

#### **Financial Review**

The net surplus for the year after depreciation ended up at £81,122 (last year £290,188).

Overall, a balanced and successful Festival season delivered its Box Office target which was complemented by a strong financial contribution from a varied Winter season. The total Box Office revenue achieved was £9,606,003, just under the £9,695,957 achieved in 2017/18.

Production costs for the year were 3% down overall at £10,940,014 compared to £11,272,004 in 2017/18.

Total cost of sales for the year was, however, increased by £97,595 to £14,121,572. This reflected increased staff costs caused by pension cost increases and other employment related costs.

Most Other Income is closely linked to audience numbers. Front of House sales fell 1% almost entirely as a result of lower programme sales. Catering income at £1,749,784 was slightly under last year, generating a net contribution of £124,283 (2017/18 - £131,454). This was achieved by working closely with our caterers, Caper & Berry, and we are pleased to report that we have renewed a five year contract with Caper & Berry for the period 2019-2024 which will allow us to build on our strong partnership and valued hospitality services provided to patrons.

Arts Council England South East's revenue grant at £1.74 million for the year 2018/19 was the same as received in 2017/18. The Chichester District Council grant of £187,500 was 25% down on last year's £250,000.

Sponsorship and fundraising activities raised £1,018,927 of unrestricted funds and £361,272 of restricted income (see Note 17), reflecting a strong year of consolidating our work with our valued sponsors, advertisers and individual patrons and supporters.

Depreciation at £1,041,513 (2017/18 £991,645) includes £51,852 in respect of the 11 bedroom property bought last year to house creative teams working at the theatre and contrast the respective savings in hotel and renting costs previously incurred. The bulk of the remaining depreciation relates to the capital expenditure for the RENEW & Minerva projects.

The level of cash held at the bank at the year-end is always boosted by timing given the inclusion of the pre-paid Box Office and other incomes for the following season, which for Festival 2019 amounted to £3,859,593 (Festival 2018 - £4,056,368) out of total cash held of £8,036,129 (2017/18 £8,490,360). This provides a short-term cash flow benefit ahead of the expenditure required to present the productions.

#### **Principal Financial Risks and Treasury Management strategy**

The Theatre's operations expose it to a variety of financial risks and challenges. It has in place an ongoing internal risk management programme that is also reviewed annually by the Board which seeks

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to identify areas of risk and to implement controls and procedures that limit the Theatre's exposure to possible or remote risks and events.

The principal financial risks revolve around the failure of a production at the Box Office, for whatever reason, and the potentially adverse effect on both profitability and cash flow. This is particularly relevant in a theatre business where a completely new programme of works is embarked upon each year, with costs committed but no guarantee of Box Office income.

Costs are invested in Festival productions ahead of Box Office sales, and the impact of significantly reduced Box Office sales could have numerous adverse effects, from the direct loss of Box Office income and proportionate reductions in secondary income, to less obvious consequences such as an impact on future sales and reputational damage. The Trustees and Executive Team are fully aware of the risk profile of the business and, together with the Senior Management, continue to plan the artistic programme to mitigate and monitor Box Office performance closely.

CFT is dependent on its annual funding from both Arts Council England and Chichester District Council which totals almost £2 million per annum to support its programming and innovation and the loss of this funding would limit CFT's ability to present a varied programme and extend its audience reach. Furthermore, its community work and reach would undoubtedly be impacted and have a material adverse effect on CFT's ability to deliver to all its charitable objectives.

CFT is fully aware of the uncertainties surrounding Brexit and the impact that it could have on the charity. The Trustees do not believe that there is any direct, material risk to the operation as the majority of income and expenditure is derived within the UK. However, the Trustees are cognizant of the potential secondary impact on the theatre either through loss of grants, reduced fundraising or impact on Box Office and associated income streams such as catering.

Theatre Tax Relief (TTR) has become a major contributor both to improve the level of investment into CFT's own productions but as importantly to allow us to diversify and extend the quality of our work. The extent of the contribution of TTR at in excess of £750,000 for most recent years is significant, and the loss of this tax relief would adversely affect the amount of money available to be spent on productions.

The Treasury Management Strategy for the Company covering both investments and borrowing is approved each financial year by the Finance and Audit Committee. The current Treasury Management Strategy is designed to take account of the following:

- the short-term cash needs of the Company
- the requirement to ring-fence funds arising from Restricted income for expenditure relating to the restricted purpose
- the need to hold funds for contingencies, including those outlined in the Designated reserves
- funds required for capital expenditure
- expenditure for designated purposes to fulfil charitable or ACE specified objectives
- planning the maturity of longer-term deposits in line with cash flow forecasts.

The Trustees require that funds are invested prudently and, as a priority, have regard to the security and liquidity of the Company's investments rather than seeking the highest rate of return.

### **Reserves Policy**

Chichester Festival Theatre maintains significant accounting and financial reserves to safeguard its financial position and provide a buffer against certain, possible eventualities such as:

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1. potential income shortfalls, in particular in relation to Box Office
2. significant unbudgeted costs
3. funds required for essential capital replacement
4. funds required for dilapidations and other building repairs

and to enable the theatre to take advantage of capital and operational opportunities that may arise.

CFT's financial plans take account of the requirement to maintain and increase reserves as the needs and challenges of the charity evolve.

Reserves fall into three categories, Restricted, Designated and Unrestricted.

### Restricted Reserves

Restricted reserves are those specifically given for a restricted purpose and are accordingly ring fenced for expenditure for this purpose. The balance of restricted funding at the year-end was £14,233,762.

### Designated Reserves

Designated reserves are a class of unrestricted funds, which have been earmarked for a particular purpose. The designation is an administrative one only and does not restrict legally how the funds can be spent.

These total £8,022,710 and are outlined in detail on page 43.

### Unrestricted Reserves

Unrestricted funds are funds which are freely available to be spent in furtherance of the theatre's objects.

The £2,433,394 of undesignated reserve is roughly equivalent to approximately three months' operating costs covering overheads and production staffing wages.

The analysis of Reserves is set out in Note 17.

### **Going Concern**

The Trustees believe that the organisation is well placed to manage its business risks successfully and have a reasonable expectation that the Group has adequate resources to continue in operational existence for the foreseeable future. The Going Concern accounting policy is outlined in detail in schedule 1(xvi) of the notes to the accounts.

### **2018/19 Review of Specific Objectives**

The core objectives for 2018/19, the second year under the artistic leadership of Daniel Evans, included delivering the Festival Season and Artistic Programme in line with the first year of the 2018-2022 four-year Business Plan approved by ACE. In the view of the Trustees, these objectives have been met successfully as set out below:

#### **1 Creatively ambitious, dynamic, diverse and relevant**

The 2018/19 artistic programme has maintained CFT's reputation of producing work which is synonymous with excellence and ambition. 12 excellent productions in its Festival season were

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delivered, including plays, musicals and a Youth Theatre production, by world class artists and creative teams (including emerging artists). Specifically, this included three brand new works, revivals and a classic musical alongside a family show programmed within the Festival for the first time.

A diverse range of visiting work during the Winter season was successfully curated, including ballet, opera, concerts, comedy and contemporary music. An internal review in 2019 will look at the programming of the 2019/20 Winter Season to ensure that a diverse range of visiting productions that meet CFT quality standards continues to be offered to our audiences.

CFT continues to develop its commissioning process by reading more broadly, observing a varied rostrum of artists' work, meeting a greater variety of artists, and commissioning a more inclusive range of theatre-makers, particularly those from under-represented groups (i.e. women, BAME and disabled writers). Through a robust and refreshed casting process, CFT continues to work to diversify the organisation both in our programming and in our productions.

CFT has committed to increasing diversity on stage and off and to offer opportunities for career progression for young creatives. Changes to the Theatre's recruitment and casting policies are bearing fruit; there have been no all-male creative teams on any Festival 2018 production bucking the trend of previous years, and the casts and creative teams have welcomed professionals from a more diverse ethnic background and with protected characteristics.

CFT is committed to building inclusivity, diversity and accessibility through its programming, operation and work to open up its audience demographic, reaching more young people, families, and older people facing isolation.

### **2 At the heart of the Community and addressing inclusivity, diversity and accessibility**

Through its extensive LEAP and community programme, CFT has collaborated with local partners to develop new strands of work for under-represented groups, noting in particular CFT's dementia-friendly work in 2018/19 and the launch in November 2017 of the Ageless campaign.

As noted, CFT's Buddy scheme has also been launched in 2018/19 to increase attendance from older people facing isolation. With 24 Buddies trained to date, and 11 registered patrons in 2018/19, this has more than doubled the annual target of people using the scheme in its first year.

The production of *The Midnight Gang* saw the highest number of schools tickets sold for a Festival or Winter season, with over 3,000 local pupils attending. In addition, the livestream to St Richard's and Worthing Hospitals and a premiere broadcast to Great Ormond Street Hospital was a huge success. The programming of this family show within Festival 2018 was a deliberate choice to widen CFT's audience demographic and over 6000 family tickets were sold, contributing to the 116% increase on family tickets compared to the previous year.

In terms of targeting young people, the Prologue scheme (offering £5 tickets to 16-25s) has been more widely advertised, a number of Prologue Ambassadors have been appointed, and through focused Marketing, membership of the scheme is steadily rising as noted below.

### **Audience development, inclusivity and local communities**

CFT continues to commit to presenting work that will attract a more diverse demographic and to offer more opportunities to a greater range of audiences particularly those with protected characteristics and lower socio-economic backgrounds. This includes collaborating with a wider network of local and regional partners to reach local communities. Progress includes:

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Through its community and LEAP programmes, Festival 2018 has been accompanied by a series of free events that celebrate the uniqueness of CFT's Festival season throughout the summer months. The Fun Palace weekends, FestivALL and family friendly events detailed elsewhere have created free activities for families during the year. In 2018/19, 45 free Festival events were held in total, with more planned for future years.

Since 2017, closer links have been forged between CFT and Chichester College and Chichester University with a view to collaborating more on providing talent development opportunities to actors, young critics, technicians and stage management students.

CFT is already partnering with 6 organisations to tackle social inclusion and work with communities who are less engaged with arts experiences.

One of CFT's audience development objectives to broaden the demographic of its audience includes welcoming BAME and non-English speaking communities. Whilst we are making some headway in developing this audience through programming choices, we are keen to explore how these communities could enjoy all our work including the Winter season. In 2018/19 a foreign-language translation pilot project went ahead with a live Polish translation of *Sleeping Beauty*. Over 50 Polish patrons (representing 15 families) took part including a group from Bersted School, which has a predominately Polish student and parent base. The scheme received extremely positive feedback on the day as it offered adults and children, whose English may not be as strong, to use headsets, to enjoy the performance as a family together.

CFT continues to deliver on its commitment to introduce relaxed performances in its programming for those who wish to experience CFT's work in a more conducive environment. Following the first Festival 2017 relaxed performances in *Fiddler on the Roof* and in the CFYT production of *Beauty and the Beast*, relaxed performances were successfully scheduled for *Me & My Girl* and *Sleeping Beauty*.

Other initiatives in 2018/19 include:

- doubling the number of £10 tickets available, using allocations to target new audiences for whom price may be a barrier;
- Through our Workplace Ambassadors Scheme (which now has 10 Ambassadors reaching over 23,000 employees), we welcomed 50 staff from local hospitals (nurses, midwives, cleaners, porters) to see *Me and My Girl*, all of which were new bookers;
- We hosted our first Family Forum with five families from a range of backgrounds discussing a variety of topics providing constructive feedback on marketing, barriers to attendance and pricing packages;
- A dedicated Family Friendly foyer space is available during term-time and is used by over 20 families weekly;
- We partnered with Afridziak and Critics of Colour to reach a wider audience for our production of *random/generations*;
- We worked with the Black Ticket Project on the London transfer of *Caroline, Or Change* successfully introducing a younger, more diverse audience than is traditional for a West End musical.

CFT's Prologue for 16-25 year olds scheme is now included as part of any London transfer ticketing. It was launched with *King Lear* and *Caroline, Or Change*, with Ian McKellen promoting in press and on

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social media, resulting in a much-publicised daily queue at the box office. The scheme's increased profile saw it listed at #2 on Whatsonstage.com's best ticket schemes for students in 2018.

At 2,870 tickets, Prologue sales in 2018/19 were broadly on a par with the previous year; the stand out show (over 300 tickets) was Cock, making it the most successful Minerva show after King Lear. Pleasingly, Prologue membership rose to over 8,200, a 13% increase against an annual target of 10%. 9 new Prologue Ambassadors from a range of backgrounds now meet monthly to support the scheme whilst also developing new career skills for themselves.

In summary, in terms of attendance, CFT continues to attract large numbers of increasingly diverse audiences to its theatres playing to 337,224 people (81% capacity) during 2018/19, of whom 28% of bookers were new to CFT. West End transfers reached over 155,000 people. In partnership with NT Live, King Lear was broadcast to over 125,000 viewers across the UK and in 49 territories across the world.

The Festival 2018 programming of random/generations and Cock resulted in increased attendance from those aged 16 to 25 (10% compared to total season average of 2%) whilst random/generations saw an increase in attendance by BAME audiences at 4% compared to 1% season average.

Schools ticket sales have increased by 41% for 2018/19, Family tickets by 116% and tickets for Children & Young People by 42%.

CFT surveyed over 6,200 audience members throughout the year receiving high approval scores for the work on stage: 90% of all respondents felt the quality of productions was excellent or good with The Meeting receiving the highest score at 100%; and 92% felt the overall experience at CFT was excellent or good; and 93% would be highly likely to recommend CFT to friends and family.

### **Access**

The marketing strategy to increase awareness for our access performances and facilities has seen a number of new initiatives in 2018 including the introduction of online booking for Access Members. Benchmarking with other Spektrix venues, CFT now processes 15% of wheelchair spaces online compared to an average of 4% in other venues; two new access videos are now live, highlighting the accessible facilities in our theatres.

A new forum of 15 Access members has been established, who meet twice a year to provide feedback; and innovations have included improved information online, regular e-newsletters, a new leaflet, a series of informational videos and targeted campaigns to identify new networks.

### **3 At the Forefront of UK Theatre**

CFYT is the leading youth theatre in the country and our staff are well placed to contribute to the ongoing national debate about the future of theatre workforce, diversity and audience engagement, as well as engaging with local and national partners to share information and develop best practice.

We work with partners including Act for Change, Tonic, and others to help CFT lead the way in terms of these issues.

In addition, all of CFT's senior management team are involved in trustee or other advisory roles to other theatres and arts organisations in England and Wales. Our senior managers also play a key part in leading specialist regional groups from within the sector relating to their areas of expertise including Finance, HR, Technical, Box Office and Theatre management.

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### **4 Planning for the Long Term – resilient, engaging and environmentally sustainable**

#### **Digital**

2018 has seen a significant shift in the digital culture at CFT following an organisation-wide audit and a commitment to embrace digital initiatives and to increase quality and reach of creative content to audiences. Various new online initiatives have been introduced in 2018/19 to better serve the customer booking process and website experience. These include:

- the 'View from a Seat' feature, enabling customers to choose a seat from particular area of the auditorium based on a 3D view rather than seating plan;
- the online Live Chat facility was launched in June 2018, generating over 3,000 conversations in the first year. The Box Office team have fully embraced this new initiative which benefits customers and gives staff the convenience of managing multiple online conversations rather than one phone call at a time;
- a new web component has been added to the booking process highlighting ticket availability resulting in a speedier selection process for customers. This new component also informs Access and Prologue members whether tickets are still available for an otherwise sold out performances;
- two new access videos are now online, highlighting the accessible facilities in our theatres to better assist the customer experience prior to a theatre visit;
- all videos are now captioned.

In addition to website developments to assist audience members, we now also offer 3D online tours of the auditorium spaces for creative and technical teams, giving an opportunity to fully explore our spaces to help with initial planning. An online 'facilitated booking' for Youth Theatre Subs has been introduced, giving parents and carers the ability to purchase CFYT subs on behalf of their children. A new 'Donate' button can now be attached to specific fundraising activity pages rather than just at the ticket basket stage. It was launched on our Ageless page for Giving Tuesday 2018, simplifying the fundraising messaging and making it easier to donate.

We were delighted at the take up by staff of the British Sign Language online course to learn basic phrases, resulting in almost everyone spelling out their names at the Meet and Greet for The Meeting theatre company.

CFT has also significantly developed its digital creative content and distribution to ensure work is seen by a wider demographic.

CFT's Podcast channel launched in 2018. With 13 episodes now available, the number of listens has grown in one year from 4,000 to 34,000. A special Access episode featured an interview with a registered blind theatregoer about Touch Tours and Audio Described performances building further understanding around our work for access audiences.

CFT has made an investment to increase our livestream work. In addition to the NT Live broadcast of King Lear to cinemas across the UK and worldwide reaching over 125,000 viewers, we have also supported live-streaming to specific communities. Following the successful livestream of our Christmas production in 2017 to two local hospitals, The Midnight Gang was streamed additionally to two local children's hospices and to Great Ormond Street Hospital in London, reaching over 600 people that day. In addition, 10 children and their families watched in the community space, complete with the resource craft material provided by CFT for pre and post-show engagement. Over 50 children (some with families) also enjoyed the local screenings.

New skills have been developed to manage livestream in-house, starting with the random/generations post-show chat, streamed to over 3,000 followers. There were some lessons learnt about sound quality

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which has led to investment in new technology to produce future livestreams of talks to a more professional standard in 2019.

A Digital Toolkit with guidelines has been created for use in the rehearsal rooms, generating new content directly from the acting companies, and we partnered with Whatsonstage.com to livestream from the Flowers for Mrs Harris and The Midnight Gang rehearsal rooms.

We believe this increase in quality and reach has seen our social media follower numbers grow: Facebook by 8%; Twitter 10%; and YouTube 21%. Our Instagram channel was recently ranked 3rd Best Theatre account by WhatsOnStage.com, and is our fastest growing channel at 84%. We further note that online bookings have increased to 67%, a 2% increase on 2017/18.

CFT has also invested in digital staff development. CFT partnered with Battersea Arts Centre and The Old Market Theatre in Hove to develop TheatreXR, a VR (virtual reality) training programme for theatre-makers. Three young Youth Theatre graduates attended a week-long course and will be bringing what they have learnt back into CFT.

A new LinkedIn page has been launched, showcasing life at CFT behind the scenes. A 'Life Page' explains more about working for the organisation and a new film illustrates work in various departments. This important platform is very useful in generating job applications to CFT.

### **Environmentally Sustainable**

Whilst maintaining a focus on reducing our annual energy usage, CFT has set itself a number of challenging targets around its environmental sustainability, and has demonstrated some substantial achievements against these aims in the past year.

The 2018/19 target for recycling of physical production items was set at 10% but achieved 22% by the end of the season. There is a growing culture of recognising the importance of recycling and whole life environmental costs in CFT production assets including the options for a show's disposal.

CFT's large panel van was replaced at the end of the financial year with a brand new Euro 6 engine based Luton van. This meets the requirements of the new more stringent congestion charging and Ultra Low Emission zone in London where it regularly operates, and has a larger load space capacity saving regular vehicle hires.

CFT has set itself an annual replacement budget for production lighting equipment, with a specific focus on replacement of older less energy efficient units with newer low energy alternatives. We decided to commit the 2018/19 designated budget, coupled with annual season lighting hire budgets for the next 3 years, to purchase the moving light rig we traditionally hire each summer season. The units invested in are the very latest LED based low-energy moving lights which not only save electrical energy but also the labour and maintenance costs.

We have established a relationship with the charity UK Harvest who collect left-over food from our catering outlets and distribute it to the homeless via the Chichester based charity Stonepillow. Stonepillow was also one of two internally nominated charities supported by CFT this year.

We have installed a centralised shared printing system, across 3 large capacity printer copiers in order to streamline the ordering of consumables and achieve better cost control, and comply with GDPR legislation by utilising new software.

Finally, a significant achievement has been the moving of all contracting to DocuSign, a paperless electronic document sharing system, and adoption of a Dropbox business account. No employment or

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production contracts will appear in paper form now saving significant amounts of paper, and also being a far faster automated, trackable and GDPR compliant system.

Some challenges to our business plan objectives continue – we have as yet been unable to process the compaction of waste on site. We have also been unable to process compostable or biodegradable waste, despite trying to form a consortium with other large local organisations. All packaging used in our food outlets, managed by Caper and Berry, has been sourced to ensure that it is compostable or biodegradable – but without a waste transferor able to process it, it unfortunately ends up in landfill or incineration. The only positive being that as they are biodegradable we know that it will decompose and not cause long term pollution.

Across the organisation there has been a noticeable move to a more green-thinking culture and a sense of shared responsibility. A cross-departmental 'green-committee' has been established to support this and generate further ideas to support CFT's aims of environmental sustainability.

### **5 Constantly Monitoring and Evaluating Progress**

The Executive Team and Board have undertaken a governance review taking account of the external Charity Commission Governance Code first published in 2017.

The senior management look to benchmark CFT against other theatres and to participate actively in reviews within the sector, in addition to developing an internal programme of regular audience surveys and feedback through social media to monitor CFT's work and operation.

### **Strategic Business Plan Objectives for 2018-2022**

The current business plan for CFT for 2018-2022 is now in its second year. Approved by ACE, it sets specific business targets against each of the identified strategic objectives, which are already used for internal and external reporting:-

#### Objective 1: Creatively ambitious, dynamic, diverse and relevant.

CFT continuously challenges itself to produce the highest quality programme of home produced, visiting and participatory work, collaborating with outstanding artists and a broad range of artistic, community and commercial organisations. This objective tasks CFT:-

- To further advance this high quality
- To develop a more contemporary and at times more popular programme for a broader, more diverse audience.
- To break down barriers and reflect the diversity of the UK on our stage, in our creative teams and our work with the community.

#### Objective 2: At the heart of the Community

CFT will work:-

- to deepen the connections with our local community
- to work with local partners to offer greater opportunities for members of our community to experience and participate in the arts, particularly those who are currently under-represented.

#### Objective 3: At the forefront of UK Theatre

CFT already plays an active part in the development of UK theatre practice through numerous skills-based, best practice initiatives as well as advocacy in relation to the theatre sector. This objective requires CFT:-

- to proactively invest in the future of theatre making
- to share, lead, develop and promote best practice initiatives nationally, regionally and locally within the sector

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- through our team to support the development of theatre professionals and theatre companies to strengthen the skill set and diversity of the industry.
- to act as advocates for the sector and participate in national debates to keep the concerns of the sector in the public eye and support the development of UK theatre.

### Objective 4: Resilient, engaging and environmentally sustainable – planning for the long-term.

In recent years, CFT has gone from strength to strength building its artistic programme, growing its audiences and community activities, safeguarding its financial stability as well as undertaking a major refurbishment to create a theatre fit for 21st century. This objective states that CFT will explore new avenues and take steps:-

- to strengthen financial resilience
  - to broaden audience engagement
  - to take account of digital advances
  - to develop greater diversity in our work and workforce
  - to strengthen our environmental sustainability,
- all to secure CFT's long-term future.

### Objective 5: Constantly monitoring and evaluating.

The Executive Team and senior management, with support from the Board, undertake to galvanise CFT staff to deliver the plan and to stay true to CFT's vision and values. At the heart of embedding this vision is regular monitoring and evaluation of progress, learning from our experiences to improve performance.

### **Delivery of Public Benefit**

The Company seeks both to maximise attendance at, and participation in, its activities and to ensure that beneficiaries are drawn from across the spectrum of socio-economic groups and age bands. It does so by advertising to the public across the spectrum of media, including print and digital.

The LEAP, Community and Adult Programmes as well as the successful Youth Theatre, outreach programmes and other activities contribute to achieving this objective. Fees for LEAP projects are low but where price is an obstacle, for people of all ages, bursaries are offered. In addition, during the year free events were offered, including pre- and post-show talks.

The programming of the Festival includes works of broad popular appeal, particularly in the main house, as well as more challenging work in the Minerva. Audiences for, and participants in, the Theatre's performances and projects live predominantly in Sussex and Hampshire, although many attendees live in the wider South East and London regions and even beyond. The transfer of productions on UK-wide tours and to London's West End (and occasionally abroad) together with live broadcasts, extends considerably the geographical area of benefit and the audiences for the Theatre's productions.

The Company plays a key role in the local economy and takes a lead in the local community. Popular community events in 2018/19 include Fun Palaces, FestivALL performance weekend for young people with additional needs, Get Into It Community Projects, which enable people of all ages to learn new skills and come together. This includes a choir, acting, dancing, playwriting and design activities. Mind Body Sing is a specific example of an outreach programme that works with Augusta Court, a care home for people with dementia, and this is proving hugely popular and successful in its impact.

Ticket prices are set to match prevailing market rates for similar work by other venues but the Company is mindful of widening its access and target audience. In 2018/19, the number of £10 tickets available and sold during the Festival was doubled, using allocations to target new audiences for whom price may be a barrier.

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In addition, discounts are available for school groups, senior citizens, children, students, and Jobseeker Allowance and Income Support Claimants.

In 2018/19 CFT committed further to its Prologue scheme - to encourage independent theatregoing by younger members of its audience aged between 16 and 25. The special Prologue allocation of tickets was priced at just £5 for all Festival performances with 2,870 sold.

The Company treats accessibility to its theatres and events as a priority and is fully adapted to meet the needs of audiences with specific disabilities, physical restrictions or other impairments. This includes wheelchair spaces, accessible lifts, induction loops and Sennheiser units in addition to our signed, captioned and relaxed performances. Large-print versions of the season brochures and production programmes are also available on request, and online booking has now been introduced for those patrons with access needs.

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### STRUCTURE, GOVERNANCE AND MANAGEMENT

Chichester Festival Theatre is a company limited by guarantee and is a registered charity. The business of the Theatre commenced in 1961 and the current Company commenced its operations in 2001.

#### **The Board of Directors and Trustees and Role of the Executive Team**

The Directors of the Company are also the Trustees of CFT for the purpose of charity law up to a maximum of twenty. The Trustees are also the only members of the Company and are non-executive and unpaid. The process of recommending the appointment of Trustees is delegated substantially to the Nominations Committee however the Board reviews and assesses the necessary attributes, qualities, experiences and local/national representation of the Board's needs at any time. One trustee is appointed by Chichester District Council as a condition of its ongoing funding support. The Board meets regularly (five times in 2018/19 including one Awayday) and retains full and effective control over the Company, monitoring the Executive Team, which comprises the Executive Director and the Artistic Director, neither of whom are Directors under the Companies Act.

The Board is involved in major strategic decisions and has ultimate responsibility for the conduct and financial stability of the Company. The Trustees retain a focus on CFT's charitable objects and the delivery of public benefit and have due regard to the Charity Commission's issued guidance on public benefit. During the year there were five full Board meetings and one Board Away Day. Attendance was high at an average of 76% with no trustee missing an unacceptable number of meetings.

Whilst retaining overall responsibility, the Board delegates to the Executive Director and Artistic Director the detailed management and artistic control of the Theatre. It is the responsibility of the Executive Team, principally by selecting and implementing the artistic programme, to further the artistic reputation of the Theatre and to ensure that the management of the Theatre is efficient, effective and run in accordance with good business practice. The Executive Team attends meetings of the Board and the Board approves the artistic programme annually through its approval of the budget.

The Trustees appoint the Executive Team and, in line with the relevant contracts, determines amounts due under those contracts annually, with the Remuneration Committee leading on this. The Trustees monitor the performance of the Executive and also reviews the quality, effectiveness and timeliness of information provided to the Board.

A rolling annual schedule is maintained of matters which are required to be brought to the Board for decision and Terms of Reference exist for the committees detailed below, so that effective control is maintained over appropriate strategic, financial, organisational and compliance issues.

The affairs of the Theatre are subject to continuous review by Arts Council England South East and Chichester District Council.

The Trustees have access to independent professional advice, if necessary, at the Company's expense.

#### **Appointment and Terms of Office of Board Members**

The initial period of appointment as a Trustee is a three-year term with Trustees offering themselves for re-election for a second three year term. Exceptionally, a period of service for a Trustee is three three-year terms with a stated maximum of 10 years. The Trustees may also appoint Trustees between meetings. With the abolition of Annual General Meetings as a legal requirement, Trustees will normally be treated as retiring at the Board meeting falling after the relevant anniversary of their first Board meeting attendance. This timing facilitates the continuous renewal and turnover of Trustees.

## **CHICHESTER FESTIVAL THEATRE**

**31 MARCH 2019**

### **Board Committees**

There are Terms of Reference for various Board Committees in operation from time to time. There were three Committees operating during the year: the Finance and Audit Committee, Nominations Committee and the Remuneration Committee. The Board and the Finance and Audit Committee members at the date of this Report are listed on page 3.

### **Finance and Audit Committee**

The Finance and Audit Committee normally meets five times during the year and at other times as required, reporting regularly to the Board. The Committee has four distinct areas of responsibility: Financial Management, Audit, Internal Control and Risk Management. There were five Finance and Audit Committee meetings held during the 2018/19 year with responsibilities as follows:-

Financial Management - monitoring and reviewing all aspects of financial performance, financial management and internal financial and management reporting arrangements including, in particular, the preparation and monitoring of budgets. It also deals with such other matters as may be delegated specifically to it by the Board, including treasury management.

Audit - reviewing and monitoring all aspects of, and issues relating to, the preparation and production of the annual Financial Statements of the Theatre and its subsidiaries. Specifically, in terms of the annual Financial Statements, this includes consideration of accounting policies, levels of disclosure, risk management policies, compliance with applicable corporate governance requirements and reviewing any relevant matters raised by the external auditor as a result of audit work.

The Committee makes recommendations to the Board regarding the appointment of the external auditor, approves its remuneration and terms of engagement and deals with any other related external audit issues. Any further services provided by the auditor, outside the scope of the audit and tax work, would be separately quoted for and, if material, approval of the Finance and Audit Committee would be sought in order to ensure that the auditor's objectivity and independence is safeguarded.

Internal Control and Risk Management - reviewing the effectiveness of all material internal controls, including operational, financial and compliance controls and risk management systems. The internal control systems are designed to meet the Theatre's particular needs and the risks to which it is exposed, to manage those risks and to provide reasonable assurance against misappropriation or loss. Established procedures, including budgetary controls, operate to monitor the receipt of income and revenue and capital expenditure.

### **Nominations Committee**

The Nominations Committee is empowered by the Board to review the structure, size, diverse composition and balance of the Board and, in light of that review, to make recommendations to the Board with regard to appointments and renewals of Trustees' terms of service. It also ensures that appropriate induction and training is given to Board members.

### **Remuneration Committee**

The Remuneration Committee is empowered by the Board to determine and agree the framework or broad policy for the remuneration of the Company's Artistic and Executive Directors and other senior managers. The Committee may obtain reliable, up-to-date information about remuneration in other companies. To help it fulfil its obligations the Committee has full authority to appoint remuneration consultants and to commission or purchase any reports, surveys or information that it deems necessary, within any budgetary restraints imposed by the Board.

## **CHICHESTER FESTIVAL THEATRE**

**31 MARCH 2019**

### **Development Advisory Committee**

The Development Advisory Committee acts as an advisory group and carries out a very important role with the Executive Team and Development department, working with our supporters to develop and maximise fundraising opportunities for the theatre and our wider community work.

### **Connected Charities**

Chichester Festival Theatre Productions Company Ltd was a connected charity registered at the same address but this was formally dissolved on 16 April 2019.

### **Staff and Internal Policies**

The Executive Team is responsible to Board for ensuring all regulatory and statutory requirements are met. The Company maintains an updated set of HR policies, carries out staff induction supported by a staff handbook including key policies covering staff, associates, temporary employees and contractors on site. These policies include Anti-Bribery, Whistleblowing, Anti-Harassment and a Cycle to Work scheme online webinar training sessions specifically covering: 'Equality and Diversity' and 'Bullying and Harassment'.

### **Equality and Diversity**

The Theatre believes that, to be relevant to all areas of the community, it should represent and draw talent from all parts of society. It aspires to reflect this in its Board, workforce and its repertoire.

The Theatre treats all members of staff equally when considering career development and promotion opportunities regardless of whether the employee has a disability. If an employee becomes incapable of carrying out his or her normal duties because of a disability, the Theatre will give consideration to making reasonable adjustments to the job and working conditions, redeployment and retraining. The Theatre endeavours to operate across all its activities without discrimination, directly or indirectly, in relation to age, sex, sexual orientation, disability, race, ethnic or national origin, religious or philosophical belief.

### **Employee Involvement**

The Theatre seeks to engage all employees, and others who work there, in its activities and achievements. There are regular management, company and departmental staff meetings and emailed information notes. Senior Managers meet the Executive Team at least fortnightly and communicate relevant information to their staff.

### **Fundraising**

All voluntary fundraising at CFT is carried out by an internally managed Development department. The team is supported by the Development Advisory Committee noted previously. In 2018/19 the Development department ended the year with eight permanent staff members to allow a dedicated resource to raise funds from individuals, trusts and corporate partnerships.

CFT is also a member of the Fundraising Regulator, the independent regulator of charitable fundraising. This was established to strengthen the system of charity regulation and restore public trust in fundraising and upholds a Code of Fundraising Practice for the UK. CFT works to its standards for charitable fundraising, which aim to ensure that fundraising is respectful, open, honest and accountable to the public.

## **CHICHESTER FESTIVAL THEATRE**

**31 MARCH 2019**

CFT manages its own internal complaints process to agreed procedures and reports to the Fundraising Regulator annually. In terms of steps taken to protect vulnerable people and other members of the public from fundraising behaviour which would be an unreasonable intrusion on a person's privacy, unreasonably persistent or place undue pressure on a person to give money or other property, CFT has appropriate internal training, procedures and review processes in place to meet these requirements.

Furthermore, it manages its Privacy Policy and data management in line with GDPR compliance as of 25 May 2018.

### **Health and Safety**

The Theatre has a policy to provide safe and healthy working conditions, equipment and systems of work for all employees. It aims to do this through its policy, training and supervision. CFT's Health & Safety policy and record is reviewed annually internally and by the Board, and a short version of the Health & Safety Policy is provided to visiting companies and Company Managers. The Health & Safety Committee meets every fortnight.

The Company maintains and reviews its Emergency Plan and security measures under regular review in the light of national security and local police guidance, reporting to the Board on key changes. Training is carried out for all new Front-of-House and Box Office staff and the Theatre Manager works with the South East Counter Terrorism Unit which offers training and advice.

### **Information Technology**

The Company continues to develop its IT and communications systems to ensure that they are, and will remain, secure and effective. The Company also has a robust disaster recovery system with both on- and off-site real-time back up.

### **Safeguarding Children**

CFT has a Child, Young Person (CYP) & Vulnerable Young Adult Protection Policy complying with regulations around the supervision of children and child:adult ratios. There is a designated Child Protection Officer and Deputy at CFT and a system for DBS update checks and safeguarding awareness for all adults (including chaperones) working with CYP and vulnerable adults.

### **Trustees' Transactions**

The Board of Trustees operates to a written Code of Conduct and separate formal Conflict of Interests Policy to ensure that the highest standards of transparency are maintained. From time to time, Trustees, or persons connected with them, may enter into transactions with the Theatre in the normal course of business of both parties. Such transactions are conducted on an arm's length basis, on normal commercial terms and are managed in accordance with the specific provisions of the Memorandum and Articles of Association. All Trustees and the Executive Team are required to make declarations of interest to the Company to assist in identifying conflicts of interest or loyalty, declaring such conflicts at the start of any Board meetings. In addition, an annual update of Trustee and Related Party interests is maintained and reviewed by the Chairman of the Board of Trustees.

The notes to the Financial Statements give details of donations by Trustees and of the liability insurance taken out on behalf of the Trustees. Trustees are encouraged to attend performances in order to fulfil their duty to assess the Theatre's performance and, to this end, can receive free of charge a maximum of two tickets for productions originated by the Theatre.

## **CHICHESTER FESTIVAL THEATRE**

**31 MARCH 2019**

### **Volunteers and Friends**

The Theatre is very grateful for its community of volunteers who carry out specific voluntary activities, including help with fundraising, archiving and administration duties. Their contribution helps build the Theatre's sense of community and helps its operational efficiency and our volunteer team are sincerely thanked for the work they do.

The Theatre also encourages the public to subscribe to become members of the Friends of the Theatre, in return for which incentives are given to book seats, and to participate in specific events organised for them.

### **Auditor**

KPMG LLP has indicated its willingness to continue as the Company's auditor.

## CHICHESTER FESTIVAL THEATRE

31 MARCH 2019

### TRUSTEES' RESPONSIBILITIES FOR THE FINANCIAL STATEMENTS

Statement of responsibilities of the Trustees of Chichester Festival Theatre in respect of the Trustees' annual report and the financial statements

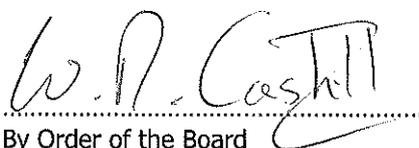
The Trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and regulations.

Company law requires the Trustees to prepare financial statements for each financial year. Under that law they have are required to prepare the group and parent company financial statements in accordance with UK Accounting Standards and applicable law (UK Generally Accepted Accounting Practice), including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and charitable company and of the group's excess of expenditure over income for that period. In preparing each of the group and charitable company financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- assess the group's and the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern; and
- use the going concern basis of accounting unless they either intend to liquidate the group or the charitable company or to cease operations, or have no realistic alternative but to do so.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that its financial statements comply with the Companies Act 2006. They are responsible for such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error, and have general responsibility for taking such steps as are reasonably open to them to safeguard the assets of the group and to prevent and detect fraud and other irregularities.



By Order of the Board  
Sir William Castell  
Chair of the Board of Trustees  
19 July 2019

## **INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF CHICHESTER FESTIVAL THEATRE**

### **Independent auditor's report to the members of Chichester Festival Theatre**

#### Opinion

We have audited the financial statements of Chichester Festival Theatre ("the charitable company") for the year ended 31 March 2019 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Company Balance Sheet, the Cash Flow Statement and related notes, including the accounting policies in Note 1.

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 March 2019 and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with UK accounting standards, including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

#### Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) ("ISAs (UK)") and applicable law. Our responsibilities are described below. We have fulfilled our ethical responsibilities under, and are independent of the group in accordance with, UK ethical requirements including the FRC Ethical Standard. We believe that the audit evidence we have obtained is a sufficient and appropriate basis for our opinion.

The impact of uncertainties due to the UK exiting the European Union on our audit

Uncertainties related to the effects of Brexit are relevant to understanding our audit of the financial statements. All audits assess and challenge the reasonableness of estimates made by the directors, such as the estimated liability of VAT and related disclosures and the appropriateness of the going concern basis of preparation of the financial statements. All of these depend on assessments of the future economic environment and the group's future prospects and performance.

Brexit is one of the most significant economic events for the UK, and at the date of this report its effects are subject to unprecedented levels of uncertainty of outcomes, with the full range of possible effects unknown. We applied a standardised firm-wide approach in response to that uncertainty when assessing the group's future prospects and performance. However, no audit should be expected to predict the unknowable factors or all possible future implications for a company and this is particularly the case in relation to Brexit.

#### Going concern

The Trustees have prepared the financial statements on the going concern basis as they do not intend to liquidate the group or the charitable company or to cease their operations, and as they have concluded that the group and charitable company's financial position means that this is realistic. They have also concluded that there are no material uncertainties that could have cast significant doubt over their ability to continue as a going concern for at least a year from the date of approval of the financial statements ("the going concern period").

We are required to report to you if we have concluded that the use of the going concern basis of accounting is inappropriate or there is an undisclosed material uncertainty that may cast significant doubt over the use of that basis for a period of at least a year from the date of approval of the financial statements. In our evaluation of the Trustees' conclusions, we considered the inherent risks to the group's business model, including the impact of Brexit, and analysed how those risks might affect the group and charitable company's financial resources or ability to continue operations over the going concern period. We have nothing to report in these respects.

However, as we cannot predict all future events or conditions and as subsequent events may result in outcomes that are inconsistent with judgements that were reasonable at the time they were made, the absence of reference to a material uncertainty in this auditor's report is not a guarantee that the group or the charitable company will continue in operation.

#### Other information

The Trustees are responsible for the other information, which comprises Trustees' Report. Our opinion on the financial statements does not cover the other information and, accordingly, we do not express an audit opinion or, except as explicitly stated below, any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether, based on our financial statements audit work, the information therein is materially misstated or inconsistent with the financial statements or our audit knowledge. Based solely on that work:

- we have not identified material misstatements in the other information;
- in our opinion the information given in the Trustees' Report, which constitutes the strategic report and the directors' report for the financial year, is consistent with the financial statements; and
- in our opinion that report has been prepared in accordance with the Companies Act 2006.

#### Matters on which we are required to report by exception

Under the Companies Act 2006 we are required to report to you if, in our opinion:

- the charitable company has not kept adequate accounting records or returns adequate for our audit have not been received from branches not visited by us; or
- the charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit

We have nothing to report in these respects.

#### Trustees' responsibilities

As explained more fully in their statement set out on page 28 the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view; such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error; assessing the group's and the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern; and using the going concern basis of accounting unless they either intend to liquidate the group or the charitable company or to cease operations, or have no realistic alternative but to do so.

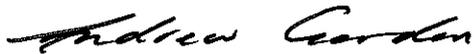
#### Auditor's responsibilities

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue our opinion in an auditor's report. Reasonable assurance is a high level of assurance, but does not guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

A fuller description of our responsibilities is provided on the FRC's website at [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities).

The purpose of our audit work and to whom we owe our responsibilities

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members as a body, for our audit work, for this report, or for the opinions we have formed.



Andrew Gordon (Senior Statutory Auditor)  
for and on behalf of KPMG LLP, Statutory Auditor  
Chartered Accountants  
Plym House  
3 Longbridge Road  
Plymouth  
PL6 8LT  
United Kingdom

29 July 2019

**CHICHESTER FESTIVAL THEATRE**

**INCOME AND EXPENDITURE ACCOUNT**

(Not forming part of the audited Financial Statements)

**FOR THE YEAR ENDED 31 MARCH 2019**

	Notes	2019 £	2018 £
<b>Turnover</b>			
Income from Box Office		9,606,003	9,695,957
Income from Learning, Education and Participation (LEAP)		302,204	242,894
Sponsorship and Fundraising activities		1,018,927	1,022,972
Front-of-house income		521,196	523,264
Catering income		1,749,784	1,768,679
Other income	4	211,536	148,159
		<b>13,409,650</b>	<b>13,401,925</b>
<b>Cost of sales</b>			
Productions		10,940,014	11,272,004
Less savings attributable to Theatre Tax relief		(831,908)	(775,411)
Catering		1,550,430	1,558,427
Theatre operations before depreciation and LEAP		1,772,063	1,262,294
Front-of-house		342,117	367,313
Fundraising		348,856	339,350
		<b>14,121,572</b>	<b>14,023,977</b>
<b>Administrative expenses</b>			
Governance	2	143,982	137,726
<b>Operating Deficit for the year</b>		<b>(855,904)</b>	<b>(759,778)</b>
Interest receivable on normal trading	20	50,825	51,399
Public sector grants receivable	3	1,927,714	1,990,212
<b>Surplus before depreciation</b>		<b>1,122,635</b>	<b>1,281,833</b>
Depreciation		(1,041,513)	(991,645)
<b>Surplus after interest, public sector grants and depreciation.</b>		<b>81,122</b>	<b>290,188</b>

**Reconciliation to Statement of Financial Activities**

Income and Expenditure surplus per above		81,122	290,188
CRM System		-	(21,163)
Net Festival Theatre renewal expenditure adjusted for depreciation		-	(29,463)
Net investment in post-Chichester Productions		(19,254)	(98,314)
Net movement in Restricted Project Funding		59,173	142,192
Additional Theatre Tax Relief re prior years		-	168,808
Other		-	48
Training and Bursary income less expenditure		(69,786)	(19,220)
Deliverables income less spent		(16,044)	(5,032)
Reduction in provisions relating to prior years		-	327,500
<b>Net incoming / (outgoing) resources</b>	23	<b>35,211</b>	<b>755,544</b>

**CHICHESTER FESTIVAL THEATRE**

**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES**

**FOR THE YEAR ENDED 31 MARCH 2019**

	Notes	Funds Unrestricted £	Restricted £	2019 Total £	2018 Total £
<b>INCOME AND ENDOWMENTS FROM:</b>					
Donations and Legacies		534,092	361,272	895,364	728,460
Income from Charitable activities		10,587,462	-	10,587,462	10,643,258
Other Trading activities		2,288,096	-	2,288,096	2,308,394
Income from Investments		131,571	-	131,571	51,399
Grants	3	1,927,714	-	1,927,714	1,990,212
<b>TOTAL</b>		<b>15,468,935</b>	<b>361,272</b>	<b>15,830,207</b>	<b>15,721,723</b>
<b>EXPENDITURE ON;</b>					
Raising funds		348,856	-	348,856	339,350
Charitable activities		12,391,757	1,125,836	13,517,593	12,665,087
Other		1,928,547	-	1,928,547	1,961,742
<b>TOTAL</b>	5	<b>14,669,160</b>	<b>1,125,836</b>	<b>15,794,996</b>	<b>14,966,179</b>
<b>NET INCOME / (EXPENDITURE)</b>		<b>799,775</b>	<b>(764,564)</b>	<b>35,211</b>	<b>755,544</b>
<b>TRANSFERS BETWEEN FUNDS</b>		-	-	-	-
<b>Other gains / (losses)</b>		-	-	-	-
<b>NET MOVEMENT IN FUNDS</b>		<b>799,775</b>	<b>(764,564)</b>	<b>35,211</b>	<b>755,544</b>
<b>TOTAL FUNDS BROUGHT FORWARD</b>		<b>9,656,329</b>	<b>14,998,326</b>	<b>24,654,655</b>	<b>23,899,111</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>	17	<b>10,456,104</b>	<b>14,233,762</b>	<b>24,689,866</b>	<b>24,654,655</b>

**Continuing operations**

During the year all activities were continuing.

**Filing of The Accounts**

The statutory accounts for the year ended 31 March 2018 have been filed with the Registrar of Companies.

**CHICHESTER FESTIVAL THEATRE**

**CONSOLIDATED BALANCE SHEET**

**AS AT 31 MARCH 2019**

	Notes	£	2019 £	£	2018 £
<b>Fixed assets</b>					
Tangible assets	10		<b>20,656,779</b>		21,232,201
<b>Current assets</b>					
Stocks	12	<b>972</b>		918	
Debtors	13	<b>1,669,575</b>		1,439,997	
Cash at bank and in hand	14	<b>8,036,129</b>		8,490,360	
		<b>9,706,676</b>		9,931,275	
Creditors: amounts falling due within one year	15	<b>(5,573,589)</b>		<b>(6,408,821)</b>	
<b>Net current assets</b>			<b>4,133,087</b>		3,522,454
<b>Total assets less current liabilities</b>			<b>24,789,866</b>		24,754,655
<b>Provisions for liabilities</b>	16		<b>(100,000)</b>		(100,000)
<b>Net assets</b>			<b>24,689,866</b>		24,654,655
<b>RESERVES</b>					
Unrestricted	17		<b>2,433,394</b>		2,098,321
Designated	17		<b>8,022,710</b>		7,558,008
Total Unrestricted			<b>10,456,104</b>		9,656,329
Restricted	17		<b>14,233,762</b>		14,998,326
<b>Total group funds</b>			<b>24,689,866</b>		24,654,655

These financial statements were approved by the Board of Trustees on 19 July 2019 and is signed on its behalf by:

  
 Sir William Castell  
 Trustee

Company number: 4210225  
 Charity number: 1088552

**CHICHESTER FESTIVAL THEATRE**

**COMPANY BALANCE SHEET**

**AS AT 31 MARCH 2019**

	Notes	£	2019 £	£	2018 £
<b>Fixed assets</b>					
Tangible assets	10		<b>20,656,779</b>		21,232,201
Investments	11		<b>2</b>		2
			<b>20,656,781</b>		21,232,203
<b>Current assets</b>					
Stocks	12	<b>972</b>		918	
Debtors	13	<b>1,826,568</b>		1,549,455	
Cash at bank and in hand	14	<b>7,866,080</b>		8,373,923	
		<b>9,693,620</b>		9,924,296	
Creditors: amounts falling due within one year	15	<b>(5,560,535)</b>		(6,401,844)	
<b>Net current assets</b>			<b>4,133,085</b>		3,522,452
<b>Total assets less current liabilities</b>			<b>24,789,866</b>		24,754,655
<b>Provisions for liabilities</b>	16		<b>(100,000)</b>		(100,000)
<b>Net assets</b>			<b>24,689,866</b>		24,654,655
<b>RESERVES</b>					
Unrestricted	17		<b>2,433,394</b>		2,098,321
Designated	17		<b>8,022,710</b>		7,558,008
Total Unrestricted			<b>10,456,104</b>		9,656,329
Restricted	17		<b>14,233,762</b>		14,998,326
<b>Total charity funds</b>			<b>24,689,866</b>		24,654,655

These financial statements were approved by the Board of Trustees on 19 July 2019 and is signed on its behalf by:

  
 \_\_\_\_\_  
 Sir William Castell  
 Trustee

Company number: 4210225  
 Charity number: 1088552

**CHICHESTER FESTIVAL THEATRE**

**CASH FLOW STATEMENT**

**AS AT 31 MARCH 2019**

	<b>2019</b>	2018
	<b>£</b>	£
<b>Reconciliation of net incoming resources to net cash inflow from operating activities</b>		
<b>Cash flows from operating activities</b>		
Surplus for the year	<b>35,211</b>	755,544
<i>Adjustments for:</i>		
Depreciation, amortisation and impairment	<b>1,041,513</b>	991,645
Interest receivable and similar income	<b>(50,825)</b>	(51,399)
	<b>1,025,899</b>	1,695,790
(Increase) / decrease in trade and other debtors	<b>(229,578)</b>	428,213
(Increase) / decrease in stocks	<b>(54)</b>	161
Decrease in trade and other creditors	<b>(835,232)</b>	(734,543)
<b>Net cash from operating activities</b>	<b>(38,965)</b>	1,389,621
<b>Cash flows from investing activities</b>		
Interest received	<b>50,825</b>	51,399
Acquisition of tangible fixed assets	<b>(466,091)</b>	(1,820,187)
<b>Net cash from investing activities</b>	<b>(415,266)</b>	(1,768,788)
Net decrease in cash and cash equivalents	<b>(454,231)</b>	(379,167)
Cash and cash equivalents at 1 April	<b>8,490,360</b>	8,869,527
<b>Cash and cash equivalents at 31 March</b>	<b>8,036,129</b>	8,490,360

## CHICHESTER FESTIVAL THEATRE

### NOTES TO THE FINANCIAL STATEMENTS

#### FOR THE YEAR ENDED 31 MARCH 2019

##### 1 Accounting policies

###### i Basis of accounting and basis of preparation

The group financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS 102)) and the Financial Reporting Standard 102 applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2015.

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) issued on 16 July 2014 rather than the preceding Charities SORP (SORP 2005) which was effective from 1 April 2005 and has since been withdrawn.

###### ii Basis of consolidation

These financial statements consolidate the financial statements of Chichester Festival Theatre and its subsidiary undertakings CFT Enterprises Limited and CFT Productions Limited made up to 31 March.

In accordance with Section 408 of the Companies Act 2006, Chichester Festival Theatre is exempt from the requirement to present its own income and expenditure account.

###### iii Income from charitable activities

Income from charitable activities is stated net of VAT and comprises Box Office income, Other income (see note 4) and Learning, Education & Participation receipts. Income is recognised when certainty, measurement and entitlement have been achieved. Turnover relating to productions which open after the year end is carried forward as advance ticket sales.

###### iv Activities for generating funds

Incoming resources relating to activities for generating funds are stated net of VAT and comprise front-of-house trading, programme sales, catering commission, fundraising activities and sponsorship.

Grant and sponsorship income is accounted for on a receivable basis. If it relates to a future period it is deferred. Friends' subscriptions are accounted for on a received basis.

###### v Production costs

Costs comprise materials, labour, production overheads, rehearsal salaries and fees to freelance artists.

Fees and physical production costs relating to productions which open before the end of the year are expensed in full for the year. Costs relating to productions which open after the year end are carried forward.

###### vi Donations

Donations and gifts-in-kind are accounted for as received.

###### vii Basis of allocation of expenditure

Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs which are attributable to more than one activity are apportioned across cost categories on the basis of an estimate of the proportion of time spent by staff on those activities. Governance costs relate to the administration of the Company and include legal fees relating to the Company, audit fees and related costs.

###### viii Fixed assets and depreciation

Fixed assets are stated at cost less depreciation. Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset evenly over its expected useful life, as follows:

Freehold Buildings	2% per annum
Leasehold Buildings	over the residual period of the lease on buildings and 5% per annum on integrated plant, fittings and hard landscaping.
Plant and equipment comprising:	
Minerva auditorium seating	10% per annum
Theatre equipment	25% per annum
Plant, Furniture, fittings and office equipment	10% to 33% per annum
Motor vehicles	25% per annum

Impairment reviews are undertaken annually during the spring shutdown period. Any fixed assets that are identified as impaired during this process are repaired or replaced or decommissioned and written off fixed assets as appropriate.

###### ix Stocks

Stocks are valued at the lower of cost and net realisable value after taking into account obsolete and slow moving items.

###### x Leasing and hire purchase commitments

Assets held under finance leases and hire purchase contracts, where substantially all the risks and rewards of ownership of the asset have passed to the Company, are capitalised in the balance sheet and depreciated over their useful lives.

The interest element of the repayments is charged against income over the period of the lease and represents a constant proportion of the balance of capital repayments outstanding.

Rentals paid under operating leases are charged to income on a straight line basis over the lease term.

###### xi Taxation

Chichester Festival Theatre is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and, therefore, it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

**1 Accounting policies (continued)**

xii **Interest**

Interest is accounted for when it is receivable or payable.

xiii **Pensions**

The Company operates two defined contribution pension schemes one with Aviva and one with NEST. The Company makes contributions to the NEST scheme at 1% and to the Aviva scheme at rates between 1% and 10%.

The Company contributes to certain personal pension plans on behalf of key employees.

xiv **Fund accounting**

Funds held by the charity are:

**Unrestricted general funds** - these are funds which can be used in accordance with the charitable objects at the discretion of the Board.

**Designated funds** - these are funds set aside by the Board out of unrestricted general funds for specific purposes or projects.

**Restricted funds** - these are funds that can only be used for particular restricted purposes within the objects of the Company. The restrictions are imposed by the donor or by the stated purpose of fundraising. Details of the specific funds are included in note 17.

Transfers Between Funds from or to designated funds are determined by the Trustees based on the needs of the charity as detailed in note 17.

xv **Dilapidations**

Dilapidations provisions are to account for expenditure necessary to ensure leased assets are returned in accordance with the terms of the lease contract.

xvi **Going concern**

The group's activities and future plans are set out in the Trustees' report.

The group manages its activities with positive unrestricted cash balances. The group's forecasts and projections, taking account reasonably foreseeable changes in income and expenditure, show that the group should be able to continue to operate on this basis.

Grant funding represents a significant income stream and is committed by Arts Council England until March 2022.

The Trustees review and manage short-term fluctuations in the Company's other income streams: Box Office, Commercial and Development income.

The Company also relies on support from other funders, including individuals, trusts, foundations and corporate bodies, for maintaining the high standards and diversity of its output.

Based on the above, the Trustees believe that the group is well-placed to manage its business risks successfully, despite the current uncertain economic outlook. The Trustees have a reasonable expectation that the group has adequate resources to continue in operational existence for the foreseeable future. Accordingly, they continue to adopt the going concern basis of accounting in preparing the annual financial statements.

xvii **Government and other grants receivable**

Revenue grants are credited to the Statement of Financial Activities in the period to which they relate.

Capital grants are accounted for within restricted funds. Accordingly, these are reduced annually by the depreciation arising on the tangible fixed assets acquired with the grant. Capital grants are recognised at the point the charity has the unconditional right to the income.

xviii **Foreign currency**

Transactions in foreign currencies are translated at the exchange rate ruling at the transaction date. Monetary assets and liabilities in foreign currencies are translated at the rates of exchange ruling at the balance sheet date. All differences are recognised in the Statement of Financial Activities.

xix **Investments**

The investment in the subsidiaries is recorded at cost.

xx **Filing of accounts**

All the accounts required to be filed with the Registrar of Companies were filed within the statutory filing dates.

xxi **Legacy income**

Residuary and Pecuniary legacy income is recognised when the charity receives the legacy and is treated as incoming resources.

CHICHESTER FESTIVAL THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2019

2 Operating surplus and net incoming resources

	2019 £	2018 £
These are stated after charging:		
Depreciation of fixed assets	1,041,513	991,645
Operating lease rentals - plant and machinery	10,515	9,793
Auditor's remuneration for audit of these financial statements	23,750	24,364
	<u>£</u>	<u>£</u>
Amounts receivable by the auditor and its associates in respect of: Audit of the financial statements of subsidiaries pursuant to legislation	3,115	3,020
Outlays and other services	-	14,863
	<u>£</u>	<u>£</u>
Governance costs comprise: Constitutional and statutory costs	48,787	42,443
Management governance costs	95,195	95,283
	<u>143,982</u>	<u>137,726</u>

3 Public sector grants

	2019 £	2018 £
<b>Regular Funding</b>		
Arts Council England South East - Revenue grant	1,740,214	1,740,212
Chichester District Council	187,500	250,000
	<u>1,927,714</u>	<u>1,990,212</u>

4 Other Income

	2019 £	2018 £
Royalty income	44,933	58,585
Co-production income	85,500	51,418
Recharge postage and other Income	81,103	38,156
	<u>211,536</u>	<u>148,159</u>

5 Analysis of total resources expended

	Staff costs £	Other costs £	Depreciation £	Support costs £	2019 Total £	2018 Total £
<i>Cost of generating funds</i>						
Development costs	212,651	95,983	-	40,222	348,856	339,350
Commercial and trading activities of subsidiary	15,200	1,528,557	36,000	6,673	1,586,430	1,594,429
Front-of-house trading	155,677	146,996	-	39,444	342,117	367,313
<i>Charitable expenditure:</i>						
Productions	2,233,316	5,676,298	-	2,198,491	10,108,105	10,140,285
Theatre operations and Learning, Education & Participation	649,352	1,290,398	1,005,513	320,242	3,265,505	2,387,076
Marketing	577,358	590,347	-	(1,167,705)	-	-
Support costs	632,759	821,208	-	(1,453,967)	-	-
Governance	95,195	32,187	-	16,600	143,982	137,726
	<u>4,571,508</u>	<u>10,181,974</u>	<u>1,041,513</u>	<u>-</u>	<u>15,794,995</u>	<u>14,966,179</u>

Staff costs include employed and self employed staff, travel, subsistence, and other staff related costs.  
Support costs have been allocated to their appropriate income-generating headings for both years as follows:

Support costs allocation (including marketing)

	Finance and Administration £	Marketing £	2019 Total £	2018 Total £
<i>Cost of generating funds</i>				
Development costs	40,222	-	40,222	33,618
Commercial and trading activities of subsidiary	6,673	-	6,673	5,630
Front-of-house trading	39,444	-	39,444	36,388
<i>Charitable expenditure:</i>				
Productions	1,030,786	1,167,705	2,198,491	2,018,347
Theatre operations and Learning, Education & Participation	320,242	-	320,242	219,719
Governance	16,600	-	16,600	13,644
	<u>1,453,967</u>	<u>1,167,705</u>	<u>2,621,672</u>	<u>2,327,346</u>

Finance and Administration costs have been allocated proportionately to expenditure. Marketing costs have been allocated in full to productions.

**CHICHESTER FESTIVAL THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2019**

**6 Subsidiary undertakings - commercial and trading activities**

A summary of the results and closing balances of the subsidiary, CFT Enterprises Limited, is shown below.

	2019 £	2018 £
Turnover	1,749,784	1,768,679
Cost of Sales	(1,516,017)	(1,532,026)
Other Income	1,923	5,210
Other Costs	(100,000)	(100,000)
Administrative costs	(12,240)	(10,782)
Interest receivable	833	373
	<u>124,283</u>	<u>131,454</u>
Qualifying charitable donation to Chichester Festival Theatre	(155,353)	(164,318)
Tax credit on gift aid distribution	31,070	32,864
Retained	<u>-</u>	<u>-</u>
	<u>£</u>	<u>£</u>
Current assets	172,531	116,398
Current liabilities	(172,530)	(116,397)
Net assets	<u>1</u>	<u>1</u>
Share capital and reserves	<u>1</u>	<u>1</u>

The main activity of this subsidiary is the managing of the third-party catering contract for the restaurant services at Chichester Festival Theatre, and investing in third-party theatre productions.

A summary of the results and closing balances of the subsidiary, CFT Productions Limited, is shown below.

	2019 £	2018 £
Turnover	6,282,163	5,879,542
Cost of sales	(7,114,071)	(6,654,953)
Theatre Tax Relief	831,908	775,411
	<u>-</u>	<u>-</u>
	<u>£</u>	<u>£</u>
Current assets	831,909	775,412
Current liabilities	(831,908)	(775,411)
Net assets	<u>1</u>	<u>1</u>
Share capital and reserves	<u>1</u>	<u>1</u>

The main activity of this subsidiary is providing subcontracted services to produce, run and close productions.

**7 Staff costs**

	2019 £	2018 £
Wages and salaries	3,424,038	3,312,397
Severance payments	64,432	-
Social security costs	297,163	279,193
Pension costs	163,135	97,920
	<u>3,948,768</u>	<u>3,689,510</u>

CHICHESTER FESTIVAL THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2019

	2019	2018
<b>7 Staff costs (continued)</b>		
<b>Average number of full time equivalent employees during the year</b>	<b>Number</b>	<b>Number</b>
Permanent staff	75	72
Seasonal staff	83	89
	<b>158</b>	<b>161</b>

The number of employees whose emoluments as defined for taxation purposes excluding pension contribution amounted to £60,000 or more on an annualised basis was as follows:

	2019 No.	2018 No.
£60,000 to £70,000	2	4
£70,000 to £80,000	1	-
£100,000 to £110,000	-	2
£120,000 to £130,000	1	-
£180,000 to £190,000	1	-
	<b>5</b>	<b>6</b>

The above emoluments include a severance payment in relation to a settlement agreement.

The pension contributions during the year for these employees was £81,048 (2018: £51,210).

Total pension costs paid into defined pension schemes for all employees were £203,318 (2018: £136,942).

Pension payments outstanding at 31 March 2019 amounted to £15,184 (2018: £nil).

Total remuneration paid to key management personnel (defined as Executive and Senior Managers) amounted to £744,987 (2018: £626,563).

**8 Payments to and donations from Trustees**

No Trustee received remuneration or reimbursement of expenses during the period. The Company provides Directors' and Officers' liability insurance. The cost of this was £2,406 (2018: £880).

Donations from Trustees totalling £23,428 were received during the year (2018: £22,011).

**9 Operating Leases**

At the end of the year, the Company had no commitments under non-cancellable operating leases.

**10 Tangible fixed assets - Group and Company**

	Freehold 67 Broyle Road £	Festival £	Leasehold Property Minerva £	Steven Pimlott £	Plant and equipment £	Total £
<b>Cost</b>						
At 31 March 2018	1,636,500	19,206,732	3,250,568	1,240,311	1,810,339	27,144,450
Additions	-	-	-	-	466,091	466,091
Disposals	-	-	-	-	(15,000)	(15,000)
<b>At 31 March 2019</b>	<b>1,636,500</b>	<b>19,206,732</b>	<b>3,250,568</b>	<b>1,240,311</b>	<b>2,261,430</b>	<b>27,595,541</b>
<b>Depreciation</b>						
At 31 March 2018	-	3,556,469	619,974	237,044	1,498,762	5,912,249
Charge for the year	51,852	730,063	139,118	23,889	96,591	1,041,513
On disposals	-	-	-	-	(15,000)	(15,000)
<b>At 31 March 2019</b>	<b>51,852</b>	<b>4,286,532</b>	<b>759,092</b>	<b>260,933</b>	<b>1,580,353</b>	<b>6,938,762</b>
<b>Net book value</b>						
At 31 March 2018	1,636,500	15,650,263	2,630,594	1,003,267	311,577	21,232,201
<b>At 31 March 2019</b>	<b>1,584,648</b>	<b>14,920,200</b>	<b>2,491,476</b>	<b>979,378</b>	<b>681,077</b>	<b>20,656,779</b>

Chichester District Council and West Sussex County Council have fixed charges over the leasehold properties which are held on a ninety-nine year lease expiring in 2060. Arts Council England has an amount secured of £510,699 by means of a fixed charge over the Steven Pimlott Building, £12,000,000 by means of a fixed charge over the Festival Theatre and a floating charge over the whole of the Company's undertakings and all its property and assets. Heritage Lottery Fund has an amount secured of £1,228,900 by means of a fixed charge over the Festival Theatre and a floating charge over the whole of the Company's undertakings and all its property and assets.

The Freehold property is a dwelling, 67 Broyle Road, an 11 bedroom house converted from a restaurant for the purpose of accommodating visiting creatives working on theatre productions.

CHICHESTER FESTIVAL THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2019

11 Investments

	<i>Company</i> 2019 £	2018 £
Ordinary shares of £1 each:	<u>2</u>	<u>2</u>
	£	
At beginning of year	2	
Additions	-	
At end of year	<u>2</u>	

The investment represents the wholly-owned subsidiary undertakings, CFT Enterprises Limited and CFT Productions Limited, which carry out trading activities on behalf of the group. The results of both companies are consolidated in these financial statements.

CFT Enterprises Limited and CFT Productions Limited are both incorporated in Great Britain and registered in England and Wales. The results of the subsidiaries are set out in note 6.

12 Stocks - Group and company

	2019 £	2018 £
Front-of-house items for resale	<u>972</u>	<u>918</u>

The amount of stock charged to the SOFA (Statement of Financial Activities) during the year was £146,996 (2018: £154,511).

13 Debtors

	<i>Group</i>		<i>Company</i>	
	2019 £	2018 £	2019 £	2018 £
Debtors arising on operations	54,744	22,914	52,147	22,914
Amounts owed by subsidiary undertaking	-	-	991,382	884,830
Other debtors	836,651	853,600	4,859	78,228
Prepayments and accrued income	778,180	563,483	778,180	563,483
	<u>1,669,575</u>	<u>1,439,997</u>	<u>1,826,568</u>	<u>1,549,455</u>

14 Bank

	<i>Group</i>		<i>Company</i>	
	2019 £	2018 £	2019 £	2018 £
Cash at bank and in hand	<u>8,036,129</u>	<u>8,490,360</u>	<u>7,866,080</u>	<u>8,373,923</u>

Cash at bank and in hand includes advance ticket sales and other specific reserves.

15 Creditors: amounts falling due within one year

	<i>Group</i>		<i>Company</i>	
	2019 £	2018 £	2019 £	2018 £
Creditors arising on operations	435,577	616,759	428,589	613,781
Other taxes and social security costs	114,391	103,649	114,391	103,649
Other creditors	956,547	1,107,196	956,547	1,107,197
Accruals	207,481	524,849	201,415	520,849
Deferred income	3,859,593	4,056,368	3,859,593	4,056,368
	<u>5,573,589</u>	<u>6,408,821</u>	<u>5,560,535</u>	<u>6,401,844</u>

Deferred income arises from advance ticket sales and Development and Learning, Education & Participation income received in advance.

	2,019 £
Deferred income brought forward at 1 April 2018	4,056,368
Released during the year	(4,014,921)
Deferred income arising during the year	3,818,146
Deferred income carried forward at 31 March 2019	<u>3,859,593</u>

16 Provisions for liabilities - Group and Company

	£
At beginning and end of year	<u>100,000</u>

Dilapidations provisions are made in accordance with FRS 12 (Provisions, contingent liabilities and contingent assets), to account for expenditure necessary to ensure leased assets are returned in accordance with the terms of the lease contract.

CHICHESTER FESTIVAL THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2019

17 Funds - Group and Company

	Balance 1 April 2018 £	Incoming resources £	Outgoing resources £	Transfer £	Balance 31 March 2019 £
<b>Restricted funds</b>					
Prologue Ticket scheme	19,460	-	-	-	19,460
Education and Rehearsal Building	427,090	-	(23,889)	-	403,201
Festival Theatre Renewal	13,906,973	-	(730,062)	-	13,176,911
Project Funding	394,801	336,171	(276,998)	-	453,974
Apprentice and training funds	250,002	25,101	(94,887)	-	180,216
	14,998,326	361,272	(1,125,836)	-	14,233,762
<b>Designated funds</b>					
Buildings and dilapidation reserve	3,987,650	-	-	-	3,987,650
Investments in post-Chichester Productions	164,703	-	(100,000)	80,746	145,449
Box Office Reserve	2,000,000	-	-	500,000	2,500,000
Deliverables Fund	444,968	-	(16,044)	-	428,924
Theatre Tax Relief Reserve	960,687	-	-	-	960,687
	7,558,008	-	(116,044)	580,746	8,022,710
<b>Unrestricted fund</b>					
General	2,098,321	15,468,935	(14,553,116)	(580,746)	2,433,394
	24,654,655	15,830,207	(15,794,996)	-	24,689,866

Funds can be used in accordance with the charitable objects of the Company at the discretion of the Board. The Trustees' aim is to maintain sufficient funds to safeguard the financial viability of the Company. Funds comprise Restricted and Designated funds, details of which are set out below and Unrestricted funds which represent the balance of funds neither restricted nor designated. In recent years, the Company has expanded Designated funds to cover areas of risk or priority for the Company and will continue build up reserves from future surpluses. The Trustees consider the present level of Funds to be adequate to support the Company's activities going forward and will continue to review and assess the appropriate level in the future.

**Restricted funds represent:**

Prologue Ticket scheme - formerly the Arts Council Under 26 grant and Free Ticket schemes being used to support the provision of tickets for those between the ages of 16 and 25. It is envisaged that this will be used within the next 2 years.

Education and Rehearsal Building Fund - Capital grants and donations towards the creation of the Steven Pimlott Building. This fund is being written down in line with annual depreciation.

Festival Theatre Renewal - restricted income less attributed expenditure incurred in respect of the RENEW project adjusted to reflect the capitalisation of RENEW

Project Funding -these are restricted funds raised for specific projects including Heritage, capacity building within Development, Playwrights, Creative Leaders of the future, Youth & Community and the Ageless campaign.

Apprentice and Training funds - relate to the Trainee Technical grant from the Maurice Marshall Estate to support technical trainees working in the theatre and the balance of the funding supplied by Sussex Training Group towards the cost of non graduate apprenticeships.

**Designated funds represent:**

Buildings and dilapidation reserve - funds designated for major repair and refurbishment of the existing theatres and associated buildings.

Investments in Productions - funds designated to invest in post-Chichester productions.

Box Office reserve - funds earmarked to offset the fluctuation in Box Office receipts between seasons or the failure of a production.

Deliverables Fund - a fund set up to invest in developing work on digital technology, inclusivity and diversity and other areas identified for future advancement of the charity.

Reserve for Theatre Tax Relief equates to a typical year's taxation relief.

CHICHESTER FESTIVAL THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2019

18 Analysis of net assets between funds - Company

	Unrestricted Funds £	Restricted Funds £	2019 Total £	2018 Total £
Fixed assets	7,076,669	13,580,112	20,656,781	21,232,203
Current assets	9,039,970	653,650	9,693,620	9,924,296
Current liabilities	(5,560,535)	-	(5,560,535)	(6,401,844)
Long term liabilities	(100,000)	-	(100,000)	(100,000)
	<b>10,456,104</b>	<b>14,233,762</b>	<b>24,689,866</b>	<b>24,654,655</b>

19 Share capital

The Company has no share capital and is limited by guarantee. In the event of a winding up, each member of the Company is liable to contribute an amount not exceeding £10. At 31 March 2019, the number of members was 14 (2018: 15).

20 Gross cash flows

	2019 £	2018 £
<b>Returns on investments and servicing of finance</b>		
Interest received on working capital funds	<b>50,825</b>	51,399
<b>Capital expenditure</b>		
Payments to acquire tangible fixed assets	<b>466,091</b>	1,820,187

21 Analysis of changes in cash

	At 1 April 2018 £	Cash flows £	At 31 March 2019 £
Cash at bank and in hand	8,490,360	(454,231)	<b>8,036,129</b>

22 Related parties

Trustees

A number of confidential contributions have been received from Trustees. The Trustees will not derive any benefit as a result of these donations. See note 8 for details.

Alan Brodie is a Director of Alan Brodie Representation Limited a company that supports activities to the Performing Arts. During the year Alan Brodie Representation Limited received £30,962 as agent collecting royalties and fees on behalf of a number of Playwright clients or their estates.

Shelagh Legrave is Chief Executive Officer of Chichester College Group. During the year Chichester Festival invoiced Chichester College £150 for props hire. During the same period Chichester College invoiced Chichester Festival Theatre £1,513 for Apprentice training courses.

Transactions with key personnel

There were no transactions other than salaries with any key personnel.

23 Reconciling operating items

Reconciling items between the Income and Expenditure account and the Statement of Financial activities are as follows:

	2019 £	2018 £
Projects		
Deliverables income less spent	(16,044)	(5,032)
Net Festival Theatre renewal expenditure adjusted for depreciation	-	(29,463)
Other		
Net movement in Restricted Project Funding	59,173	142,192
Reduction in provisions relating to prior years	-	327,500
Net Investment in post-Chichester Productions	(19,254)	(98,314)
Additional Theatre Tax Relief re prior years	-	168,808
Prologue Ticket scheme for those between 16 and 25	-	48
Expenditure on CRM system	-	(21,163)
Training and Bursary income less expenditure	(69,786)	(19,220)
<b>Total of non core expenditure</b>	<b>(45,911)</b>	465,356
Surplus Income and Expenditure for year	<b>81,122</b>	290,188
<b>Net incoming resources per Statement of Financial Activities</b>	<b>35,211</b>	755,544

Theatre Tax Relief has been included as a deduction from the costs of productions.

**CHICHESTER FESTIVAL THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2019**

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**24 Contingent liabilities**

At 31 March 2019 the Company had no contingent liabilities (2018: £nil).

**25 Capital commitments**

The Company has capital commitments contracted and authorised at 31 March 2019 amounting to £nil (2018: £nil).

**26 Parent charity income and results**

	2019 £	2018 £
Parent charity gross income	<u>14,080,423</u>	<u>13,953,044</u>
Parent charity net incoming / (outgoing) resources	<u>35,211</u>	<u>755,544</u>

**27 Childrens Touring Partnership LLP**

On 10th August 2010, Chichester Festival Theatre formed a Limited Liability Partnership called The Childrens Touring Partnership LLP with Fiery Angel Partners LLP for the purpose of presenting live theatrical productions aimed at the 8 - 16 age group. A Limited Liability Partnership agreement was signed on 23rd December 2010 with ownership split 50:50.

During the year ended 31 August 2018 CTP toured a production of The Jungle Book.

For the period ended 31 August 2018 The Childrens Touring Partnership LLP made a profit before members' remuneration of £105,416 on a turnover of £628,190 (2017: £592,645).

Subsequent to the year end the partners have decided to terminate the LLP. The partners have charged the LLP the proportionate amount equivalent to the remaining funds for the purpose of separately continuing to support and invest in and produce work aimed at the 8 - 16 age group. The amount to be invoiced and is due to Chichester Festival Theatre will be £47,705.

The registered office of Childrens Touring Partnership LLP is 2nd Floor National House, 60-66 Wardour Street, London, W1F 0TA.

The Trustees do not consider the results of the LLP to be sufficiently material to present on the face of the accounts. There was neither a surplus nor deficit accruing to Chichester Festival Theatre from the LLP.

**28 Areas of Key Accounting Judgement and Estimate**

Included within Other Creditors is an estimated liability for VAT that, based on a normal year's trading activity, will become payable over the next 7 years as a result of the annual capital goods scheme adjustments that will be required each year.

## **Introduction**

### **Annual feedback 2018-19 - Band 3**

**Our relationship is governed by the Funding Agreement, which sets out what you will deliver in return for Arts Council investment. As part of your funding agreement you are required to embed SMART objectives relating to the Arts Council's goals in your business and accompanying plans, which you recently reported on your progress against.**

**We have been monitoring your progress using the published monitoring prompts and have reviewed your performance against your agreed SMART objectives using, where relevant, the information provided in your business plan review and other information we have gathered throughout the year including via payment conditions and formal contact meetings.**

**Goal 1 - Excellence is thriving and celebrated in the arts, museums and libraries**

**Goal 2 - Everyone has the opportunity to experience and be inspired by the arts, museums and libraries**

**Goal 3 - The arts, museums and libraries are resilient and environmentally sustainable**

**Goal 4 - The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled**

**Goal 5 - Every child and young person has the opportunity to experience the richness of the arts, museums and libraries**

## Statements

**Criteria:** Goal 1

### **Feedback:**

Chichester Festival Theatre (CFT) has made considerable progress against its Goal 1 focussed SMART objectives, as outlined in the updated Business Plan. Using a traffic light system, the organisation has mapped out achievements, evidencing either meeting or exceeding the annual targets. During the 2018 Festival season, CFT presented eleven productions which included three world premieres, two musicals a musical adaptation of David Walliams' The Midnight Gang. This was the first time CFT had included a family production on the main stage as part of the Festival season.

The quality of the work is evidenced through positive audience feedback, with 90% of surveyed attendees claiming the quality of the productions were either good or excellent. In addition, the theatre received eight Olivier nominations, with Sharon D Clarke being awarded 'Best Actress in a Musical' for her role in Caroline or Change.

CFT has effectively supported the development of new talent through professional development schemes and specially devised initiatives, all progress is documented through the SMART objectives.

The Board play an active role in Goal 1 focussed decisions, and the forthcoming programme is always scrutinised by the trustees. Audience figures and feedback are also shared at Board meetings to evidence and benchmark the success of productions.

### **Evidence:**

- Business Plan review
- Update business plan
- Digital policy
- Quarterly contact meetings
- Attendance at performances
- Published programme

## Statements

**Criteria:** Goal 2

### **Feedback:**

CFT is delivering strongly against its Goal 2 objectives, with a commitment to increasing engagement levels amongst those currently least engaged with arts and culture. The organisation is aware of the local demographic and responds accordingly to potential local audiences. Examples of this include trialling a Polish translation using audio description technology, as outlined as a SMART target, as Polish is identified as the second most spoken language after English in the area.

All activity is mapped against SMART targets and demonstrates that in most areas they have either achieved or exceeded expectations, including increasing the number of family tickets sold by 200% on the previous year, against a SMART target of a 5% increase. In areas where they have not achieved their SMART targets, including scheduling non-English speaking programmes on social media platforms in the manner of radio stations, CFT has readjusted targets for the following year.

Audience segmentation is used to obtain a comprehensive understanding of the current audience profile, as well as identify areas for development. For example, highly-engaged audiences often book tickets far in advance, where as in contrast younger audiences book close to the performance, which has resulted in the organisation holding back tickets to events to encourage younger, less engaged audiences to attend.

Audience finder data evidenced that 40% of audience members in 18/19 were from the three medium engaged groups, this represents a 5% increase on the previous year.

The Creative Case is embedded throughout the Goal 2 narrative and Business Plan, with a clear read across from the Goal 1 ambitions and programming decisions to target specific audiences. For example, programming 1 family show and 1 BAME focussed production, both of these SMART targets were achieved.

### **Evidence:**

Business Plan review  
Update business plan  
Digital policy  
Quarterly contact meetings  
Attendance at performances

## **Statements**

**Criteria:** Goal 3

**Feedback:**

CFT demonstrates a robust approach to increasing resilience and sustainability. A key objective of the organisation is to increase the theatre's resilience by embedding creativity, diversity and the safeguarding of the environment into the heart of its work, engaging with all stakeholders.

CFT are striving to respond and adapt to future challenges. One way in which this has been evidenced is through its commitment to developing and embedding a digital culture internally and externally with an increase in on-line bookings and print-at-home tickets.

Collaborative cross-departmental working is encouraged throughout the organisation, this was demonstrated through the delivery of four staff workshops during the year. A cross-departmental Green Group was also established to continue to improve the environmental sustainability of the organisation. Environmental SMART targets were exceeded, with energy use being reduced by 6.74% against 17/18, exceeding the target of an annual 5% reduction. These notable results however, may not continue to progress at such a rate, as a lot of the upgrade of infrastructure which has concluded in such results has now been modernised. Another example is the use of recycled sets during the 2018 Festival, with 22% being reused, a significant increase on the 10% SMART target.

**Evidence:**

Business Plan review  
Update business plan  
Quarterly contact meetings  
Attendance at board meetings

## Statements

**Criteria:** Goal 4

**Feedback:**

CFT is aware of the current range of skills within the workforce, identifying areas for development through regular appraisals and a training programme. This formal approach has been adopted during 2018/19, where previously individual appraisals had been offered but no formal scheme was in place. The organisation recruited apprentices and trainees, sitting within cross departmental areas and covering a range of skills. These included technical apprentices, those in the LEAP department, finance and digital trainees. The company supports career paths and progression routes for young people, this is evidenced through the promotion of the Digital Trainee to the permanent position of Digital Marketing Officer. The professional progression into the creative industries is also apparent, with all the technical apprentices now gaining employment in the sector.

Working in partnership with local organisations, CFT works with volunteers to enable them to gain skills and increase their employability. This included a partnership with a local charity that supports adult with learning disabilities. 2018/19 saw the establishment of a new mid-career development scheme for artists that provided practical support during their employment as part of a creative team. Four artists were selected for the scheme in 18/19, meeting the SMART target. During 2018/19, six young people were mentored by theatre professionals as part of the Young Practitioner scheme.

Workforce diversity continues to be a challenge that CFT strives to address. CFT networked with diversity-led organisations to promote and share job adverts and other career opportunities through internal networks/social media communications. However, only 9% of applications received were from under-represented target groups. This is something CFT is committed to reviewing. Research is underway to recruit an Agent for Change to focus and support the organisation on diversity in all its forms. The position is to be appointed in 2019.

**Evidence:**

Business Plan review  
Update business plan  
Quarterly contact meetings  
Attendance at board meetings

## Statements

**Criteria:** Goal 5

**Feedback:**

CFT continues to provide exceptional and engaging experiences for children and young people through the LEAP department, as well as through the artistic programme.

CFT embraces the seven Quality Principles, and monitoring and evaluation is vital to the ongoing success of the CYP delivery, with the organisation meeting their SMART target of evaluating the impact/quality of three projects or activities annually.

CFT demonstrated a commitment to the Cultural Education Challenge through a range of vocational opportunities designed for young people, established with Chichester College and Chichester University. Links were also initiated with other local cultural organisations to support the development of Chichester as an artistic destination, as well as supporting the local authority to develop a city-wide strategy and action plan to strengthen the cultural offer.

CFT delivers strongly against two of the Goal 5 priorities. Firstly supporting young people to achieve Arts Awards. In 2018/19, 122 were awarded, including three Gold awards. It is noted that 31 did not, however, pass moderations which resulted in the organisation falling short of its ambitious target of achieving 155. CFT is also an Arts Award Centre and offers external advice to CYP and schools.

Secondly, CFT effectively used digital technology to engage with young people. Examples of capture included the live-streaming of the CFYT Christmas production, The Midnight Gang, to four hospitals, enabling young patients who were unable to attend in person to watch the production. Young people are also given the opportunity to create their own content and two digital projects were delivered, including an intergenerational project, led by two apprentices as part of their Gold Arts Award.

Artsmark did not form part of CFT's ambition last year, however, it has increased the number of schools it engages with annually and working with Artsmark schools is a SMART target for 2019/20.

**Evidence:**

Business Plan review  
Update business plan  
Quarterly contact meetings  
Meetings with Director of Education  
Attendance at board meetings

## Statements

**Criteria:** Digital

**Feedback:**

Significant advances have been made by CFT to develop and embed a digital culture both internally and externally. The organisation has a strong, planned approach to digital media, and, following an organisational-wide external audit, has significantly shifted the company's approach to fully embrace digital initiatives. Improvements have been made for the audience experience, including developments to online booking which has enabled customers to 'view' their seat before purchase. Online sales have also increased to 67%, a 2% increase on 2017/18. In addition, there has been a notable increase in followers through all the social media platforms. Captured content was evidenced and CFT met their SMART target of broadcasting one main show per year, with King Lear being broadcast worldwide in November 2018 through NT Live. In addition, it exceeded the target of livestreaming one event for communities, with two productions of The Midnight Gang being livestreamed into four children's hospitals in the UK. CFT has invested in livestreaming equipment; which is currently being tested and will be rollout for lo-fi stream free events such as pre/post show talks in 2019 onto its social channels. This activity is supported through concise SMART targets, of which most have been achieved and realistic goals are set for the following year.

**Evidence:**

- Business Plan review
- Update business plan
- Updated digital policy
- Quarterly contact meetings
- Attendance at board meetings

## Statements

**Criteria:** Equality Action Plan

**Feedback:**

CFT has progressed well against its Equality Action Plan throughout 2018/19, with either meeting or exceeding SMART targets throughout. Examples of this include ensuring that the diversity of England was reflected in its own produced productions, specifically so that audiences see actors from under-represented groups on CFT stages. During 2018/19, CFT's target of 20% representation of either BAME, Deaf or Disabled actors was exceeded, with 32% BAME actors in the 2018 Festival, over double the previous year. In addition, 57% of actors were female, disability was reflected on stage with a deaf and a blind actor, and no creative team was all male.

CFT recognised that during the 2016 Festival season, there was no productions aimed at family or BAME audiences. The organisation set and met a target of at least one production annually, specifically aimed at family audiences and one specifically for members of the BAME community.

**Evidence:**

Business review  
Updated Equality Action Plan  
Traffic light document

## Statements

**Criteria:** Band 3 sector support

**Feedback:**

CFT strives to support others in the sector to become more resilient. Senior Managers within the organisation are committed to offering a minimum of 40 advice giving sessions to practitioners during the year. As part of its 'sector support' role, CFT is supporting local growth and businesses, and an example of this is the hosting of the Visit Chichester Leaflet exchange at CFT which welcomed 60 businesses and members of the public to the theatre to network. It also now holds two seats on the revitalised Visit Chichester Tourism Advisory Board and will continue to help steer its direction and development. Staff are actively encouraged to support other organisations as Board members, and Daniel Evans and Trustee, Stephanie Street are Treasurer and Chair of Act for Change. CFT meet regularly with the 'Big 13' theatres to share good practice and benchmark activity against the sector.

**Evidence:**

Business Plan review  
Update business plan  
Quarterly contact meetings  
Attendance at board meetings

## Creative Case for Diversity

**This rating is based on your contribution to the Creative Case for Diversity for activity carried out during 2018/19. Using set prompts, your Relationship Manager has considered the strength and breadth of evidence to arrive at a rating of Outstanding, Strong, Met or Not met.**

**Creative Case for Diversity rating:** Strong

### **Creative Case for Diversity assessment:**

The Creative Case for Diversity targets within the business plan are SMART, using a 'traffic light' system to highlight successes and areas for development. The Creative Case is evident throughout the artistic programme, with themes of the work reflecting the diversity of society, predominantly through performances presented in the Minerva, including 'Random', highlighting knife crime performed by a full BAME cast, and Cock, addressing questions of sexuality. The creative team, both on and off stage, represent a range of protected characteristics including gender, with 5 of the 11 festival productions being written by women, a specific target for CFT. In addition, diversity was reflected well in the received work through the 2018 Winter season.

The organisation provides a platform for developing and receiving work from diverse practitioners and companies, and significant progress was made during 18/19 against the objective for audiences to see underrepresented groups on stage.

CFT are responsive to challenges facing members of protected characteristics, this was evidenced through the responding to demand and establishing its first integrated youth theatre company. Ongoing mentoring is provided for practitioners with protected characteristic, as well as mid-career development schemes.

The organisation has identified financial resources - a budget line has been ringfenced to support diversity and R and D. CFT have clearly articulated what success looks like through its targets, and examples of sharing good practice and knowledge with the wider sector are apparent.

Diversity and inclusivity form a key part of the CFT's reporting mechanisms, through board meetings, audience feedback, quarterly catch up meetings and ongoing self-evaluation. The organisation challenges itself and its board through training, benchmarking against the sector, internal performance evaluation, as well as an external evaluation every three years of the Board.

**Evidence:**

Updated business plan and SMART targets  
'Traffic light' document  
Business plan review  
Quarterly contact meetings  
Board papers- March, December 2018

## Risk Monitoring Summary

When monitoring your organisation, we consider various factors to determine the degree of risk to the delivery of the funding agreement, our investment and our goals. Risk scores are determined as follows:

Minor 2-6 / Moderate 7-8 / Major 9-11

**Current risk score: 4**

### Current risk assessment:

G & M (4) Kathy Bourne was appointed as Chief Executive in May 2019. She is highly skilled and appropriately experienced for the role. The working dynamic between CE and Artistic Director, Daniel Evans is important to a successful joint- leadership of the organisation moving forward.

MITIGATED (ORG)- CFT have plans in place to establish clear roles and boundaries in the executive team, supported by the Chair of the Board.

MITIGATED (ACE)- RM has regular catch up meetings with KB and DE.

F (4)- The budget for the Spiegeltent, which is a one-off project in Autumn 2019, will contribute to an overall deficit budget for the organisation in 2019-20.

MITIGATED (ORG)- The Board accepted a deficit budget for this year because of the decision to invest this project as a one-off investment in order to learn and plan for accommodating such projects within its offering, not to plan on funding these through deficit budgets in the near future. CTF has healthy unrestricted reserves which can cover the deficit.

MITIGATED (ACE)- RM will read management accounts and include the Spiegeltent in the quarterly meetings.

**Risk assessment last updated date: 31/07/2019**

### Monitoring plan

We propose the following monitoring plan for the coming year based on the current level of risk:

Given the current level of risk to our investment in your organisation you can expect us to seek regular contact during the coming year as follows:

Maintain quarterly contact to discuss progress against funding agreement, with attendance at artistic events and Board meetings as required.

If circumstances change during the year we will review the frequency and nature of our contact with you and make appropriate adjustments so that contact remains proportionate.

## **Feedback review**

**Other comments:**

Arts Council England would like to welcome Kathy Bourne to Chichester Festival Theatre as Executive Director and looks forward to working with her.

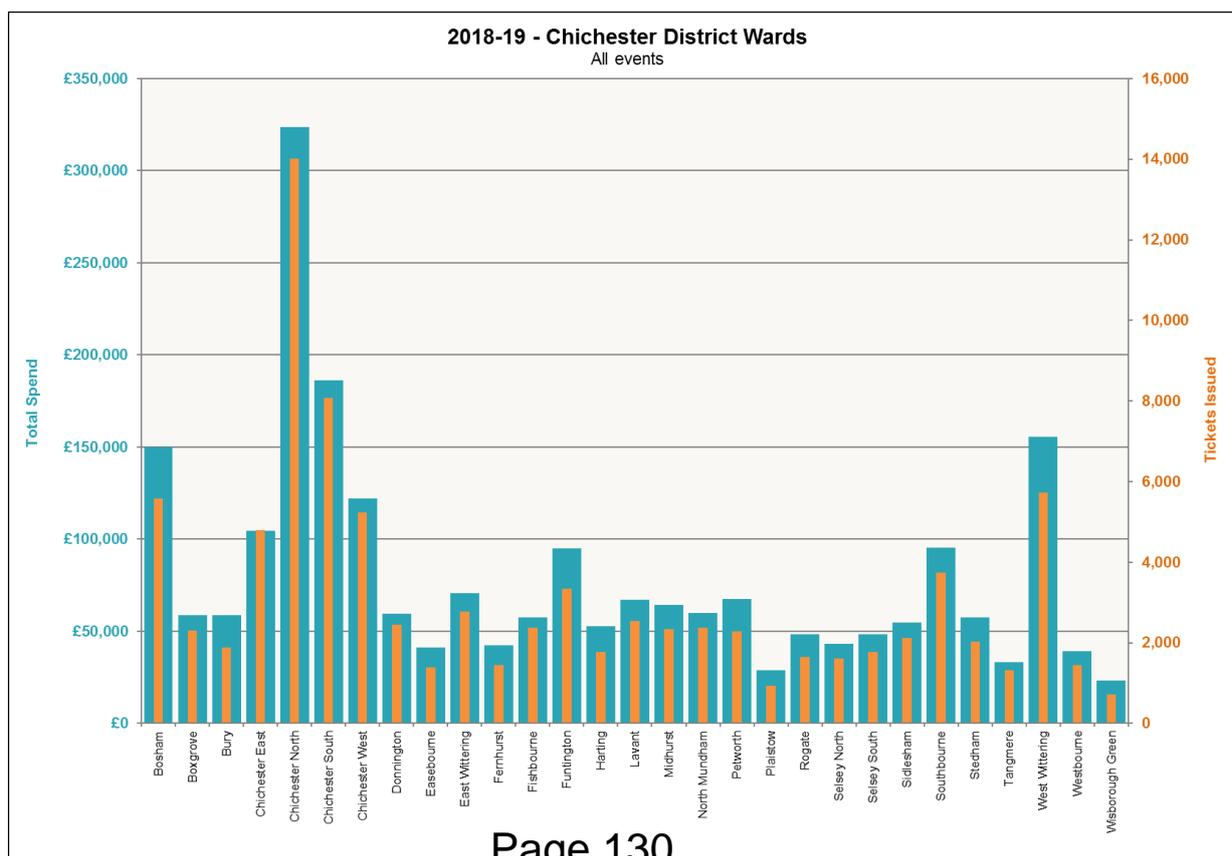
**Relationship Manager:** Anna Jefferson

**I have read the annual feedback:**

## 2018-19 Sales from inside Chichester District

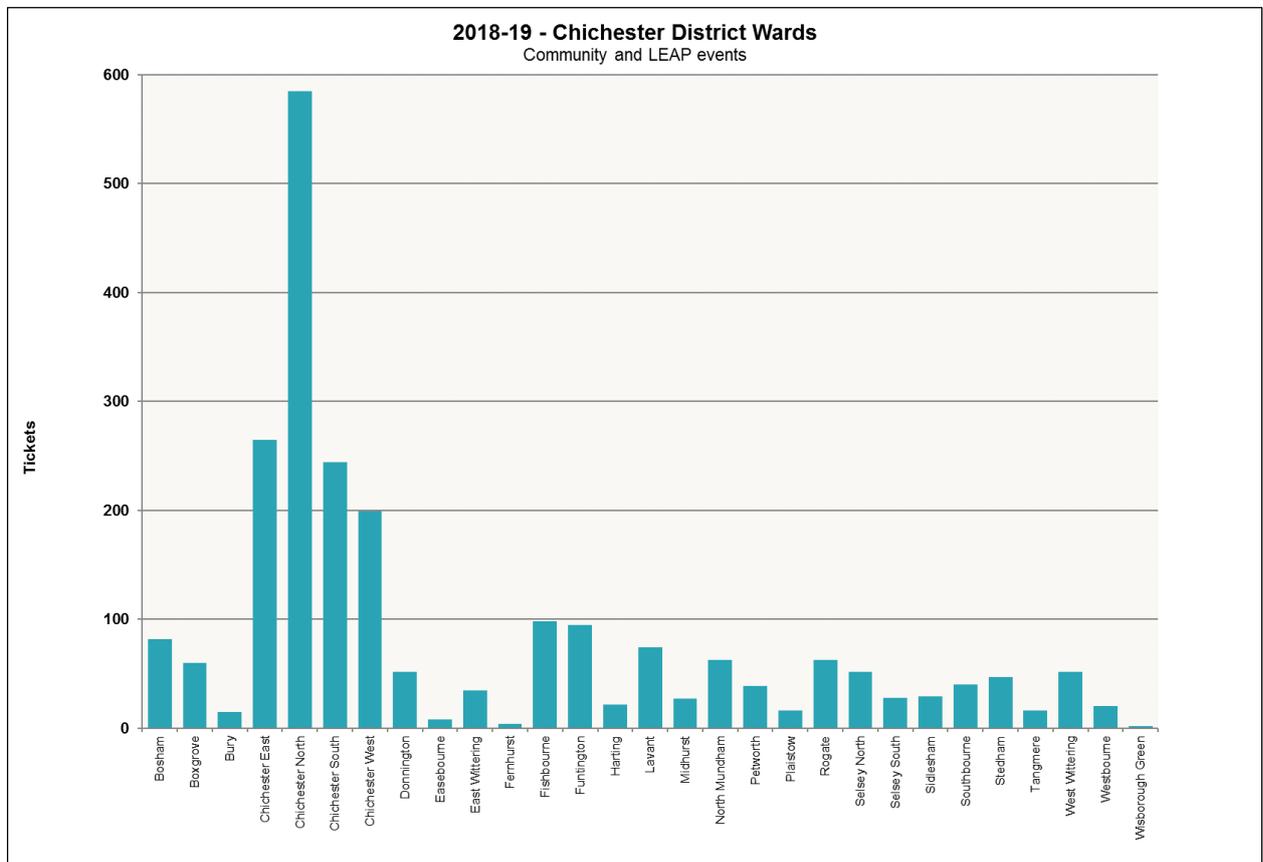
### 1. Total Sales

Ward	Tickets	Spend
Bosham	5,584	£149,957
Boxgrove	2,296	£58,805
Bury	1,888	£58,779
Chichester East	4,789	£104,692
Chichester North	14,010	£323,833
Chichester South	8,069	£186,050
Chichester West	5,231	£122,175
Donnington	2,440	£59,630
Easebourne	1,386	£41,261
East Wittering	2,780	£70,740
Fernhurst	1,445	£42,212
Fishbourne	2,377	£57,417
Funtington	3,340	£94,970
Harting	1,773	£52,886
Lavant	2,544	£66,932
Midhurst	2,335	£64,117
North Mundham	2,372	£59,848
Petworth	2,288	£67,367
Plaistow	939	£28,866
Rogate	1,641	£48,449
Selsey North	1,612	£43,200
Selsey South	1,770	£48,487
Sidlesham	2,118	£54,634
Southbourne	3,739	£95,342
Stedham	2,036	£57,468
Tangmere	1,327	£33,134
West Wittering	5,724	£155,529
Westbourne	1,454	£39,228
Wisborough Green	717	£23,452
<b>Total</b>	<b>90,024</b>	<b>£2,309,461</b>



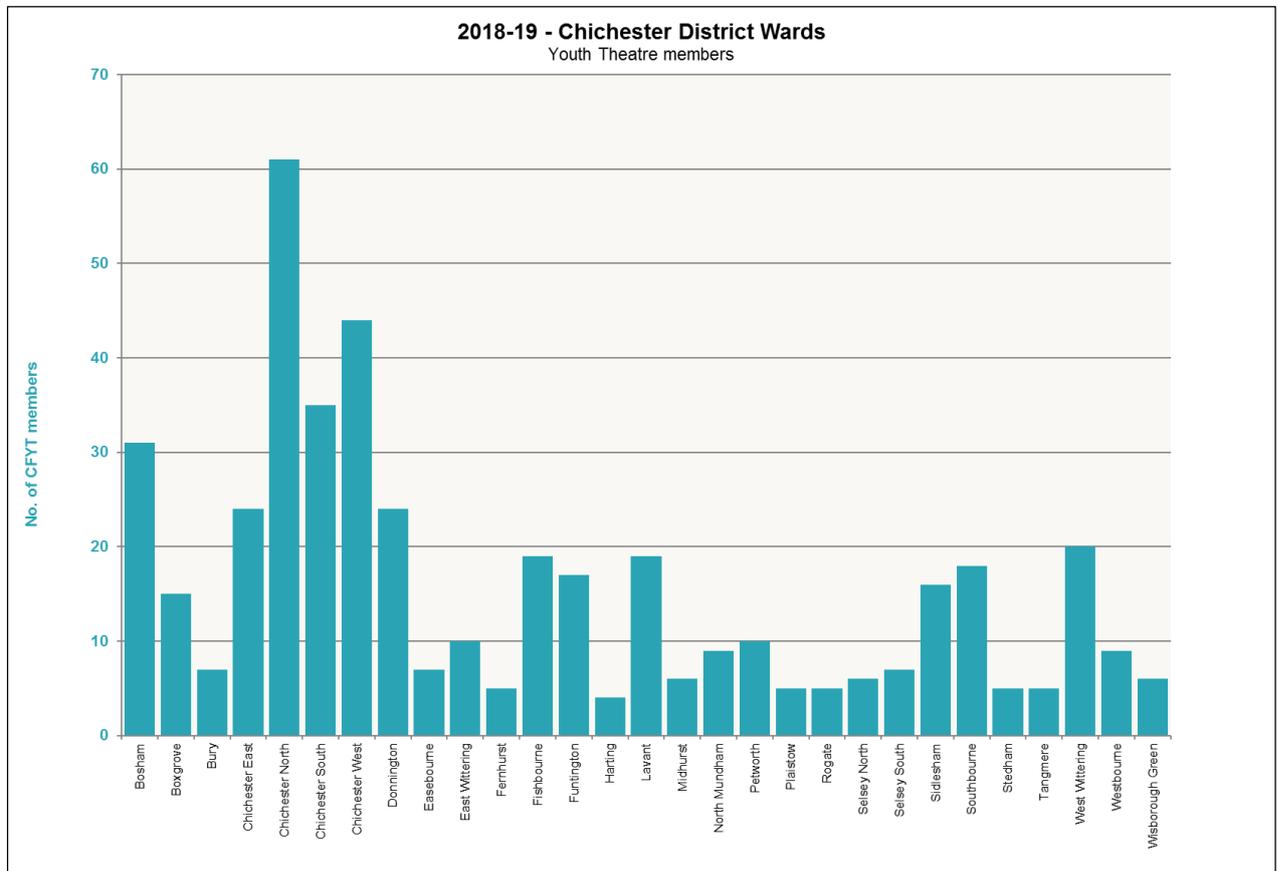
## 2. Within Total sales - community and LEAP events

Ward	Tickets
Bosham	82
Boxgrove	60
Bury	15
Chichester East	265
Chichester North	585
Chichester South	244
Chichester West	199
Donnington	52
Easebourne	8
East Wittering	35
Fernhurst	4
Fishbourne	98
Funtington	95
Harting	22
Lavant	74
Midhurst	27
North Mundham	63
Petworth	39
Plaistow	16
Rogate	63
Selsey North	52
Selsey South	28
Sidlesham	29
Southbourne	40
Stedham	47
Tangmere	16
West Wittering	52
Westbourne	20
Wisborough Green	2
<b>Total</b>	<b>2,332</b>



### 3. Youth Theatre members

Ward	Members
Bosham	31
Boxgrove	15
Bury	7
Chichester East	24
Chichester North	61
Chichester South	35
Chichester West	44
Donnington	24
Easebourne	7
East Wittering	10
Fernhurst	5
Fishbourne	19
Funtington	17
Harting	4
Lavant	19
Midhurst	6
North Mundham	9
Petworth	10
Plaistow	5
Rogate	5
Selsey North	6
Selsey South	7
Sidlesham	16
Southbourne	18
Stedham	5
Tangmere	5
West Wittering	20
Westbourne	9
Wisborough Green	6
<b>Total</b>	<b>449</b>



Economic Impact - Evaluated version for CDC for the year ended 31 March 2019 based on The 2016 Impact Model Supplied by Reading University

	2019	2016	2019	2018	2016
<b>Salary</b>					
<i>Net payroll weekly</i>			397,746	439,909	327,372
<i>Net payroll monthly</i>			741,195	697,018	548,663
<i>Actors</i>			29,800	9,865	14,609
<i>Catering payroll</i>			335,642	274,727	159,667
<b>Total salary</b>			<b>1,504,383</b>	<b>1,421,519</b>	<b>1,050,312</b>
<b>Procurement</b>					
<i>Spending with suppliers</i>			611,489	593,285.22	702,655.93
<i>Catering Spend with suppliers</i>			348,913	362,764	61,185
<b>Total Procurement</b>			<b>960,401.93</b>	<b>956,049.22</b>	<b>763,840.93</b>
<b>Audience</b>					
<i>Audience resident in District (26.5%)</i>	90,024	84,135			
<i>Audience visiting District (73.5%)</i>	249,559	239,356			
Total audience	339,583	323,491			
<b>Spend per audience (excluding tickets)</b>					
<i>Residents</i>	£36.56	£34.45	£3,291,152.81	£3,295,615.83	£2,898,450.75
<i>Visitors</i>	£82.97	£78.18	£20,704,722.69	£20,657,125.04	£18,712,852.08
<b>Total Audience</b>			<b>£23,995,875.50</b>	<b>£23,952,740.87</b>	<b>£21,611,302.83</b>
<b>Spend by artists and crew</b>			<b>158,270</b>	<b>158,270</b>	<b>165,071</b>
<b>Total gross economic output</b>			<b>26,618,930</b>	<b>26,488,580</b>	<b>23,590,526</b>

## Calculation

	Gross	Coefficients	Net	Net	Net
Total salary	1,504,383	0.91 x 1.21	1,656,476	1,565,235	1,156,497
Total Procurement	960,402	0.91 x 1.21	1,057,499	1,052,706	841,065
Total Audience	23,995,875	0.91 x 0.75 x 1.21	19,816,394	19,780,772	17,847,154
Spend by artists and crew	158,270	0.91 x 1.21	174,271	174,271	181,760
	26,618,930		22,704,639	22,572,984	20,026,476

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**Chichester District Council**

**OVERVIEW AND SCRUTINY COMMITTEE**

**19 November 2019**

**Consultations - Task and Finish Group**

**1. Contacts**

Tony Whitty, Divisional Manager for Development Management  
Tel: 01243 534875 Email: [twhitty@chichester.gov.uk](mailto:twhitty@chichester.gov.uk)

Vicky Owen, Principal Planning Policy Officer  
Tel: 01243 521033 Email: [vowen@chichester.gov.uk](mailto:vowen@chichester.gov.uk)

Sarah Parker, PR Manager  
Tel: 01243 534537 Email: [sparker@chichester.gov.uk](mailto:sparker@chichester.gov.uk)

Laurence Foord, Divisional Manager  
Communications, Licensing & Events  
Tel: 01243 534742 Email: [lfoord@chichester.gov.uk](mailto:lfoord@chichester.gov.uk)

**2. Recommendations**

- 2.1 The OSC Committee are asked to note the report relating to the review on planning consultations carried out by the Task and Finish Group.**
- 2.2 The OSC Committee to confirm that they are satisfied with the progress made to date and are in agreement with the proposed future improvements.**

**3. Background**

- 3.1 At the first Task and Finish Group meeting during September 2018, members confirmed they were satisfied with the way in which the council's communications were currently delivered and were of the opinion that the focus of the group needed to be on consultations.
- 3.2 Between September 2018 and March 2019, the Task and Finish Group met to review the improvements made to the consultation process and identify any areas of concern. While the group were happy with the progress made on general consultations, a number of concerns were raised around how the council consults on planning issues. It was explained that planning consultations associated with applications are managed by the Development Management Division (Development Management) with policy formation being overseen by the Planning Policy, Conservation and Design Division (Planning Policy) and that both operate within specific legislative frameworks.

It was explained that both services have their own software system, which met their specific needs, however, the Communications Team provided support on certain projects. In 2018 online consultation software for planning policy consultations had been introduced following a procurement process, further to member concerns about the accessibility of the previous system. The new software was used for the Local Plan Review Preferred Approach consultation between December 2018 and February 2019.

- 3.4 A report was taken to this Committee to update members on the improvements that had been made to the consultation process and to inform them that a meeting had been arranged between the Task and Finish group and the appropriate officers from Planning to further review concerns relating to the way the council consult on planning matters. The Committee agreed that they were happy with the improvements that had been made to general consultations, but that they would like a further update following the meeting with the planning. Officer undertook to arrangement a specific session on this matter.
- 3.5 The Task and Finish Group met with the Divisional Managers ('DM') for Development Management, Planning Policy and Communications, Events and Licensing along with Public Relations Manager and at that time the Consultation & Information Officer. Both DM for Development Management and DM for Planning Policy gave presentations explaining the statutory rules that have to be followed and the procedures and processes that the Council have in place for planning consultations, including the added ability for the public to track the progress of planning applications through the Council's My Alerts system. The new online consultation system for planning policy consultations was referred to with an offer to demonstrate how the system worked.

#### **4. Outcomes**

- 4.1 Members were able to thoroughly question all officers involved in the planning consultations and the promotion of these.
- 4.2 Officers were able to reassure the Task and Finish Group of the policies and procedures in place and the parameters worked within. With regard to Development Management this involved publicising applications in accordance with the Town and Country (Development Management Procedure) Order 2015, Planning (Listed Buildings and Conservation Areas) Act 1990 and the Council's 'Publicity for Planning Applications - Code of Practice'. With regard to Planning Policy officers referred to the extensive publicity that was undertaken by the Communications Team for the Local Plan review consultation, in addition to direct communications to all Parish Councils, statutory consultees and any other person that had asked to be notified about the Local Plan consultations.

## 5. Proposals

- 5.1 A number of proposals were agreed by the Task and Finish Group for officers to deliver. These were;
- I. For representatives of the Development Team and Planning Policy Team to provide an update at a future All Parishes Meeting or similar forum(s) on their work and the statutory guidelines..
  - II. To promote the 'My Alert' service to district councillors and parish clerks and to encourage parish councils to work with us to help promote consultations.
  - III. To explain what pre-planning applications advice is and what it entails as part of future Members' induction process.
  - IV. To encourage Members to act as consultation 'champions' and to encourage their local residents to participate.
  - V. To feature the relevant planning team(s) and their role(s) more heavily within the Council's magazine, social media pages and other communication channels.

## 6. Alternatives that have been considered

- 6.1 The Group discussed a wide range of approaches and were happy with the proposals put forward.

## 7. Resource and Legal Implications

- 7.1 There are no resource and/or legal implications raised by this report.

## 8. Consultation

- 8.1 The planning teams have to follow statutory guidelines when consulting with the public.
- 8.2 These activities are then promoted and supported by the Public Relations and Consultation team.

## 9. Community Impact and Corporate Risks

- 9.1 There are no community impact and/or corporate risks raised by this report.

## 10. Other Implications

Are there any implications for the following?	Yes	No
<b>Crime and Disorder</b>		X
<b>Climate Change and Biodiversity</b>		X

<b>Human Rights and Equality Impact</b>		X
<b>Safeguarding and Early Help</b>		X
<b>General Data Protection Regulations (GDPR)</b> There are no significant implications for processing data likely to result in a high risk to the rights and freedoms of individuals. Advice has been obtained from CDC Legal Services in relation to those participating in any consultation	X	
<b>Health and Wellbeing</b>		X
<b>Other</b> (please specify)		X

## 12. Background Papers

12.1 None

Chichester District Council

OVERVIEW AND SCRUTINY COMMITTEE

19 November 2019

**Report from the Corporate Plan Task & Finish Group**

1. **Contacts**

Mr A Sutton, Chairman of the Corporate Plan Task & Finish Group  
Tel: 01798 342452 Email: [asutton@chichester.gov.uk](mailto:asutton@chichester.gov.uk)

2. **Recommendation**

**The Committee is requested to note this report from the Corporate Plan Task and Finish Group and to confirm that it is satisfied the Council is achieving satisfactory levels of performance against the targets and activities in the 2019/20 Corporate Plan mid-year progress report.**

3. **Background**

3.1 The Task and Finish Group met on 29 October 2019 to consider the Corporate Plan mid-year progress report from April to September 2019. The aim was to review the council's performance, identifying individual areas where performance was below that expected, and to reduce risks to an acceptable level.

3.2 Members were Mr A Sutton (Chairman), Mrs C Apel and Mr A Moss.

3.3 Members used the council's Pentana performance management system report to review progress on key projects and performance indicators that support the Corporate Plan 2018-2021. Only those projects that had a status of 'amber' or 'red', and were therefore in a state of 'exception', were considered by the Task and Finish Group.

4. **Monitoring and Review**

4.1 The Group discussed in detail the three projects or performance indicators that had a status of 'red', indicating they are either off target or overdue. The appropriate Divisional Managers were asked to attend to provide a full explanation and to answer the Group's questions..

4.2 The Group first discussed reported crime, a performance indicator with a red status. Pam Bushby, Divisional Manager for Communities and Wellbeing, gave a detailed update on reported crime across the District. Rural crime has been a significant issue with one prolific offender largely responsible for an overall increase in reported crime statistics. However, reported crime remains relatively low compared to other areas and our District remains a low-crime area.

4.3 The Group felt that although the current target of a 0% increase in crime was laudable it was in reality reliant upon too many outside factors, and that the threshold for this should be amended to allow an increase in reported crime of between 0% and 4.99% to show as 'green', an increase of between 5% and 9.99%

to show as 'amber' and an increase of 10% or more to show as 'red'. The Group were also provided with an update around the national changes and regional initiatives such as the investment in Police Community Support Officers (PCSOs) and the 'Country Watch' scheme that seeks specifically to tackle rural crime.

- 4.4 The Group then discussed Choose Work, another 'red' performance indicator. Ms Bushby was again able to provide detail and answer questions. Choose Work is divided into two parts, the first relating to the number of clients helped by the service and the second being the number of clients securing employment at the end of the programme. The first element is currently below target with 27 clients having been engaged in the reporting period (April-September 2019) against a target to date of 40, rising to 80 by the end of the year.
- 4.5 Ms Bushby explained that although the number of clients had reduced, the complexity of the issues meant that more time was being spent with some clients. In addition to this there had been a vacancy in the team. Even when fully staffed the team only has two part-time Officers, so this has clearly impacted upon the number of clients the service were able to interact with. The vacancy has now been filled, and Ms Bushby was confident that the service would achieve their annual target of interacting with 80 clients by the end of the year. The Group understood the reason for the red PI at this stage and were reassured that the trend was now moving back in the right direction.
- 4.6 The final 'red' project that the Group looked at related to Retail Training and Shop Front Grants. Vicki McKay, Divisional Manager for Growth, attended for this item and explained that the project was made up of two distinct but linked elements; the retail training programme and shop front grants. The training is within the Council's control and remains on target, but the grants, which can't be applied for until the training has been given, were behind target due to a slower than expected take-up of the funding.
- 4.7 The Economic Development service continue to encourage grant claims but the Group emphasised they would like to see an extra push with potential recipients whilst funding remains securely in place. The Group also recommended that in future the training and grants elements of the project should be split to allow areas outside our control to be monitored separately.
- 4.8 Having reviewed all of the 'red' items the Group then discussed items with an 'amber' status and noted there were more this year than in previous years. Having looked at them all in detail the Group found no significant causes for concern and did not feel that any warranted bringing to the attention of the Overview and Scrutiny Committee. The Group did request that Lead Officers for projects ensure that their milestones are regularly reviewed and updated to avoid projects unnecessarily falling into 'exception'. Andy Buckley, Corporate Improvement and Facilities Manager, confirmed that he would ensure that Lead Officers were reminded of their responsibilities to proactively manage their project milestones.
- 4.9 Overall the Group considered that there were satisfactory explanations for areas of the Corporate Plan where targets had not been met; some were outside the council's control and others simply needed some more time.

5. **Consultation**

5.1 There was no requirement for consultation as officers were able to answer all concerns satisfactorily.

6. **Community impact and corporate risks**

6.1 The increased number of ‘amber’ projects should have been addressed, at least in part, through Lead Officers proactively seeking authorisation to update their project milestones. Mr Buckley was tasked with taking that message back to key staff with a view to minimising the corporate risk by ensuring strict adherence to the project monitoring and management processes adopted by the Council.

7. **Other Implications**

	Yes	No
<b>Crime &amp; Disorder:</b>		X
<b>Climate Change and Biodiversity:</b>		X
<b>Human Rights and Equality Impact:</b>		X
<b>Safeguarding and Early Help:</b>		X
<b>General Data Protection Regulations (GDPR)</b>		X
<b>Health and Wellbeing:</b>		X
<b>Other (please specify):</b>		X

The boxes above have been marked as ‘No’ because this report does not specifically propose any new areas of work or revisions to existing work. However, it should be noted that the range of projects and performance indicators reviewed by the Group do address many of the different headings included within the table.

8. **Appendices**

None

9. **Background Papers**

Minutes - Corporate Plan Mid-year Task and Finish Group

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## BUDGET REVIEW

### TERMS OF REFERENCE AND SCOPING

Review Topic	Budget 2020-21
Membership (and Chairman)	3 members of Corporate Governance & Audit Committee and 3 members of Overview & Scrutiny Committee to be sought at their meetings in October/November 2019.
Terms of Reference	To consider the proposed variances on the 2020-21 budget. To comment on these in advance of Cabinet consideration of the Budget 2020-21 in February 2020.
Scope	5 Year Financial Model Statement of Resources 2019-20 to 2024-25 Projected Revenue Budget Variations 2020-21.
Review Period	16 December 2019 at 2.00pm
Officer support	Helen Belenger, David Cooper and Katherine Davis
Frequency of Meetings	One meeting to be held December 2019
Report back to	OSC on 21 January 2020 and CGAC on 23 January 2020

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Chichester District Council



**CHICHESTER DISTRICT COUNCIL**

**FORWARD PLAN**

**For the period  
1 December 2019 to 31 March 2020**

**An outline of the decisions expected to be made by the Council's Cabinet**

**Published 4 November 2019**

**CHICHESTER DISTRICT COUNCIL**  
**FORWARD PLAN FOR THE PERIOD 1 DECEMBER 2019 TO 31 MARCH 2020**

This Forward Plan outlines the decisions which are expected to be made by the Council's Cabinet during the period of four months from 1 December 2019 to 31 March 2020. On occasions the timetable for reports may change due to unforeseen circumstances. Additionally the Forward Plan also identifies decisions which are likely to be taken by the Cabinet in the coming year beyond the four month period covered by the Plan.

Parts of these meetings may be held in private if the Cabinet considers it likely that there will be disclosure of confidential information or exempt information of a description specified in Part 1 of Schedule 12A to the Local Government Act 1972.

The Forward Plan includes key decisions, which are those which if taken by the Cabinet will have significant financial implications or significant impact in the District, and other decisions which may be of interest to the public.

The Forward Plan includes information on the person to contact to inspect relevant documents.

The Cabinet may also consider other documents or items which are not included in the Forward Plan due to changing circumstances.

The membership of the Cabinet is currently as follows:

Councillors Mrs E Lintill (Chairman), Mrs S T Taylor (Vice Chairman), Mr R Briscoe, Mr A Dignum, Mrs N Graves, Mrs P Plant, Mr P Wilding,

The Forward Plan will be revised each month and rolled forward to the next four monthly period.

Any person who wishes to make representations about any matter in the Forward Plan should contact the report author or Democratic Services, Chichester District Council, East Pallant House, Chichester, PO19 1TY (e-mail [democraticservices@chichester.gov.uk](mailto:democraticservices@chichester.gov.uk)) at least a week before the meeting at which the decision is to be made. Any person who wishes to receive a copy of any document relevant to the matters listed in the Forward Plan should contact the same people.

If you have any general queries on the contents of the Forward Plan please contact Fiona Baker, Democratic Services Officer on 01243 534609 (e-mail [fbaker@chichester.gov.uk](mailto:fbaker@chichester.gov.uk))

Eileen Lintill  
Leader of the Council

**Topics due to be considered are as follows:**

<b>Topic</b>	<b>Page</b>
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Production of an Air Quality Action Plan	14

Date of Meeting	3 Dec 2019
Matter in respect of which the decision is to be made	<b>Bracklesham Bay - Options Appraisal</b> Recommendations to Cabinet of preferred option, together with PID
Report author	Mr Alan Gregory, Project Manager - Estates agregory@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	3 Dec 2019
Matter in respect of which the decision is to be made	<b>Determination of the Council Tax Base 2020-2021</b> To set the Council Tax base for 2020/21. The tax base is effectively an estimate of the number of council tax dwellings in the District. This is adjusted for the effect of the discounts and exemptions, properties being in different valuation bands expressed as the number of band D equivalent dwellings in the district. This figure is then adjusted for the assumed collection rate.
Report author	Mr Paul Jobson, Taxation Manager pjobson@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	Yes
Exempt?	Open

Date of Meeting	3 Dec 2019
Date of Council Meeting	3 Dec 2019
Matter in respect of which the decision is to be made	<b>Extending Ultrafast Public Connectivity</b> A proposal to extend the ultrafast connectivity to the council owned assets within Chichester
Report author	Mr Joe Mildred, Divisional Manager for Corporate Services jmildred@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	3 Dec 2019
Matter in respect of which the	<b>Local Cycle and Walking Infrastructure Plan</b>

decision is to be made	To report the findings of the study into cycling and walking infrastructure which will be used to support improvements to the infrastructure within the Chichester City.
Report author	Mr Simon Ballard, Senior Environmental Protection Officer sballard@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	Yes
Exempt?	Open

Date of Meeting	3 Dec 2019
Date of Council Meeting	3 Dec 2019
Matter in respect of which the decision is to be made	<b>Local Plan Review - responses to representations and agreement of the distribution of development to be included in the Publication Plan</b>
Report author	Mr Toby Ayling, Divisional Manager for Planning Policy tayling@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	3 Dec 2019
Matter in respect of which the decision is to be made	<b>Old Bakery, Petwoth - Options Appraisal</b> Recommendation to Cabinet of preferred option following completion of options appraisal, together with PID
Report author	Mr Alan Gregory, Project Manager - Estates agregory@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	3 Dec 2019
Matter in respect of which the decision is to be made	<b>Proposed pre-let at St James Industrial Estate</b> Proposal to agree terms for a pre-let at St James Industrial Estate
Report author	Mrs Vicki McKay, Divisional Manager for Growth vmckay@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet

Key Decision	Yes
Exempt?	Fully exempt

Date of Meeting	3 Dec 2019
Matter in respect of which the decision is to be made	<b>Resurfacing and Improved Drainage at Westhampnett Depot</b> To seek cabinet approval for an increase in the budget to accommodate the provision for electric vehicle charging and a water capture system at the Westhampnett site as part of the developing work programme.
Report author	Mr Kevin Carter, Divisional Manager, CCS kcarter@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	3 Dec 2019
Date of Council Meeting	28 Jan 2020
Matter in respect of which the decision is to be made	<b>South Downs National Park Authority Development Management Agency Agreement</b> Proposed extension to existing agreement due to expire on 30 September 2020 for a further 2 years until 30 September 2022
Report author	Mr Tony Whitty, Divisional Manager for Development Management twhitty@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	3 Dec 2019
Matter in respect of which the decision is to be made	<b>Southern Gateway - Appointment of development partner</b> Southern Gateway Developer Appointment
Report author	Mr Paul E Over, Executive Director & Deputy Chief Executive POver@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	Yes
Exempt?	Fully exempt

Date of Meeting	7 Jan 2020
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Date of Council Meeting	28 Jan 2020
Matter in respect of which the decision is to be made	<b>Approval to release funds from the Community Infrastructure levy to West Sussex County Council to fund project IBP/353 Sustainable Transport Corridor, City Centre to Westhampnett</b> Cabinet to recommend to the Council approval of £500,000 from the Community Infrastructure Levy to West Sussex County Council to part fund Infrastructure Business Plan project 353 Sustainable Transport Corridor, City Centre to Westhampnett to be delivered this financial year.
Report author	Mrs Karen Dower, Principal Planning Officer (Infrastructure Planning) kdower@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	7 Jan 2020
Matter in respect of which the decision is to be made	<b>Climate Emergency Action Plan</b> At Cabinet in July 2019, a climate emergency was declared and the Environment Panel was asked to draft a Climate Emergency Action Plan and present this plan back to Cabinet in January 2020. The plan will set out the actions the Council proposes to take in order to address the climate emergency, and the resources required to implement the plan.
Report author	Mr Tom Day, Environmental Coordinator tday@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	Yes
Exempt?	Open

Date of Meeting	7 Jan 2020
Matter in respect of which the decision is to be made	<b>Members Allowances Scheme</b> To consider a report of the Independent Remuneration Panel on the review of the Members' Allowances Scheme. (Recommendation to Council)
Report author	Mr Nicholas Bennett, Divisional Manager for Democratic Services nbennett@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	7 Jan 2020
Matter in respect of which the decision is to be made	<b>Report Consultation findings and declare new Air Quality Management Area</b>
Report author	Mr Simon Ballard, Senior Environmental Protection Officer sballard@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	Yes
Exempt?	Open

Date of Meeting	7 Jan 2020
Date of Council Meeting	28 Jan 2020
Matter in respect of which the decision is to be made	<b>Revenues software system contract renewal</b> To seek approval of Revenues Support & Maintenance contract renewal with its software supplier effective from the 1st April 2020.
Report author	Mrs Marlene Rogers, Benefits Manager mrogers@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	7 Jan 2020
Matter in respect of which the decision is to be made	<b>Revised Animal Licensing Fees for 2020-2021</b> Annual review of Animal Licensing fees in line with CDCs statutory duties.
Report author	Mr Simon Ballard, Senior Environmental Protection Officer sballard@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	7 Jan 2020
Matter in respect of which the decision is to be made	<b>Strategic Wildlife Corridors Project</b> Cabinet approval is required for the spend of up to £10,000 per year for 5 years, as match funding for A Strategic Wildlife Corridors Project funded by the National Heritage Lottery Fund. The project will deliver ecological enhancements to six wildlife corridors across the District.

Report author	Miss Stephanie Evans, Environmental Coordinator sevans@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	7 Jan 2020
Matter in respect of which the decision is to be made	<b>Westbourne Neighbourhood Plan Decision Statement</b> To consider the Examiner's recommendations made on the Westbourne Parish Neighbourhood Plan.  The report will recommend that Cabinet agrees the Decision Statement and the Plan moves forward for referendum.
Report author	Mrs Valerie Dobson, Principal Planning Officer vdobson@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	Yes
Exempt?	Open

Date of Meeting	4 Feb 2020
Date of Council Meeting	3 Mar 2020
Matter in respect of which the decision is to be made	<b>2020-21 Treasury Management and Investment Strategies and Capital Strategy update</b> The Treasury Management and Investment Strategies for 2020-2021 will be presented for approval in accordance with CIPFA's Treasury Management in the Public Services: Code of Practice. An update of the Council's Capital Strategy will also be presented within the same agenda item.
Report author	Mr Mark Catlow, Group Accountant (Technical and Exchequer) mcatlow@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	4 Feb 2020
Date of Council Meeting	3 Mar 2020
Matter in respect of which the decision is to be made	<b>Budget Spending Plans 2020-21</b> Budget Spending Plans 2020-21  To set a net budget requirement and the council tax for the

	Council for the financial year 2020-21. Key issue – yes (Recommendation to Council)
Report author	Mrs Helen Belenger, Divisional Manager for Financial Services hbelenger@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	4 Feb 2020
Matter in respect of which the decision is to be made	<b>Corporate Debt Recovery Policy &amp; Write-Off Policy</b> To consider the updated and refreshed Corporate Debt Recovery and Write -Off Policies, which were last approved in September 2017 by Cabinet.
Report author	Mrs Helen Belenger, Divisional Manager for Financial Services hbelenger@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	4 Feb 2020
Date of Council Meeting	3 Mar 2020
Matter in respect of which the decision is to be made	<b>Corporate Plan Annual Review</b> Annual refresh of the Council's Corporate Plan and consideration of the Initial Project Proposal Documents put forward for 2019-20.
Report author	Mr Andrew Buckley, Corporate Improvement and Facilities Manager abuckley@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	4 Feb 2020
Date of Council Meeting	3 Mar 2020

Matter in respect of which the decision is to be made	<b>Infrastructure Business Plan (IBP) - Approval Following Consultation</b> Recommend approval by Council on 25 February 2019 Following Consultation. Approval of the IBP following a six week stakeholder consultation. (Recommendation from Growth Board & Development Plan and Infrastructure Panel) (Recommendation to Council)
Report author	Mrs Karen Dower, Principal Planning Officer (Infrastructure Planning) kdower@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	4 Feb 2020
Matter in respect of which the decision is to be made	<b>New Local Biodiversity Action Plan 2020 - 2024</b> To approve Chichester District Council's new Local Biodiversity Action Plan which will run from 2020 until 2024 and will demonstrate how CDC will meet its Statutory Biodiversity Duty under Section 40 of the Natural Environment and Rural Communities Act 2006
Report author	Miss Stephanie Evans, Environmental Coordinator sevans@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	3 Mar 2020
Matter in respect of which the decision is to be made	<b>Approval to Consult on Draft Air Quality Action Plan</b> Consultation on the draft Air Quality Action Plan for Chichester District.
Report author	Mr Simon Ballard, Senior Environmental Protection Officer sballard@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	Yes
Exempt?	Open

Date of Meeting	3 Mar 2020
Matter in respect of which the	<b>Social Prescribing</b>

decision is to be made	The Social Prescribing service is currently funded until July 2020, additional funding has been secured from new Primary Care networks to extend two of the existing posts, Cabinet are requested to contribute funding (amount to be decided) towards extending the remaining two posts.
Report author	Mrs Elaine Thomas, Wellbeing Manager ethomas@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	3 Mar 2020
Date of Council Meeting	23 Jul 2019
Matter in respect of which the decision is to be made	<b>Tangmere Compulsory Purchase Order</b> To seek resolution to make the CPO for Tangmere
Report author	Ms Hannah Chivers, Planning Policy Officer hchivers@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

Date of Meeting	7 Apr 2020
Matter in respect of which the decision is to be made	<b>Increasing the provision of the Councils temporary homeless accommodation</b> In December 2018 the Council approved a project to provide additional temporary homeless accommodation units.  This report will seek approval: 1. To allocate commuted sum grant towards the scheme; 2. To allocate capital funds to cover the construction costs through to completion; and 3. To award the development contract  A revised project initiation document will also be presented with revised timescales.
Report author	Mrs Linda Grange, Divisional Manager for Housing lgrange@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	Yes
Exempt?	Fully exempt

Date of Meeting	2 Jun 2020
Matter in respect of which the decision is to be made	<b>Production of an Air Quality Action Plan</b> To seek resolution to consult on a new draft Air Quality Action Plan, without prejudice, for Chichester and Midhurst.
Report author	Mr Simon Ballard, Senior Environmental Protection Officer sballard@chichester.gov.uk
List of documents to be submitted to the Cabinet	Report to Cabinet
Key Decision	No
Exempt?	Open

**OSC WORK PROGRAMME 2019-2020**

Issue	OSC's role in this review	Lead Officer
<b>18 June 2019</b>		
OSC 2018-19 Annual Report and 2019-20 Work programme	Monitoring & review	K Davis
Pallant House Gallery Annual Report	Monitoring & review	S Peyman
<b>10 September 2019</b>		
Cabinet Member for Finance, Growth, Place and Regeneration address	Monitoring & review	T Dignum
Ice Rink Review – Breakdown of costs and update on the grass	Monitoring & review	S Peyman
Economic Development Strategy	Monitoring & review	M Burgoyne
Visit Chichester Annual Report	Monitoring & review	S Peyman
Leisure Contract Monitoring	Monitoring & review	S Peyman
Impact of the introduction of Universal Credit in the district in July 2018	Monitoring & review	Marlene Rogers
Social Prescribing Project – outcomes one year on from implementation March 2018	Corporate priority Monitoring & review	E Thomas
Corporate Plan Review TFG Terms of Reference and membership	Corporate priority Monitoring & review	J Mildred
<b>19 November 2019</b>		
Cabinet Member for Environment and Chichester Contract Services address – P Plant Environmental Issues including climate change and air quality action plan – Alison Stevens	Monitoring & review	P Plant A Stevens
Budget Review TFG Terms of Reference and membership	Monitoring & review	J Ward
Corporate Plan Review TFG – final report	Corporate priority Monitoring & review	J Mildred
Reducing Single Use Plastics	Monitoring & review	A Stevens
Chichester Festival Theatre Annual report	Monitoring & review	S Peyman
Update on the progress of the BID (T Murphy has advised C Hicks is available)	Monitoring & review	T Murphy

<b>Issue</b>	<b>OSC's role in this review</b>	<b>Lead Officer</b>
Consultation TFG – Planning Consultation Review	Monitoring & review	T Whitty, V Owen, L Foord
<b>26 November 2019 – special Meeting</b>		
Southern Gateway	Corporate priority	P Over
Southern Gateway TFG Final report	Monitoring & review	P Over
Parking Proposals and Off-street Parking Charges	Monitoring & review	T Murphy
<b>21 January 2020</b>		
Housing Strategy	Corporate priority	L Grange
Sickness Absence – Review of impact of revisions to the Absence Management Plan	Monitoring & review	J Mildred
Novium Business Plan	Corporate priority Monitoring & review	S Peyman
Budget Review TFG – final report	Corporate priority Monitoring & review	H Belenger
Community Safety Review TFG – Terms of Reference and membership	Corporate Priority	P Bushby
<b>17 March 2020</b>		
Community Safety Review TFG – final report	Corporate priority	P Bushby
Development of an Asset Management Policy	Monitoring & review	J Hotchkiss
Development of Barnfield Drive Post Project Evaluation (PPE)	Monitoring & review	Vicki McKay

#### **Other potential subjects identified for scrutiny in 2019-20:**

- Air Quality Action Plan – Review of existing and briefing paper on proposals for new Midhurst AQAP – *removed from November as the proposals have not been agreed yet. Likely to come forward in the new AQAP next year.*
- Cultural Strategy – timescales to be identified for OSC involvement and Cabinet decision
- East Beach, Selsey Options Appraisal
- Education Review – update and discussion of TFG
- Hyde Asset review
- Midhurst, Selsey and Petworth Visions Delivery Plans including improving communication between visions
- Review of LEP
- Southern Gateway Implementation – timescales to be established for further OSC involvement
- Police and Crime Commissioner Attendance and KPI for Crime Rates in the District
- Remaining Cabinet Member Addresses (over a 2 year period)

- Increasing the provision of the Councils temporary homeless accommodation
- West Sussex County Council Highways Infrastructure (air quality)
- Pallant House Gallery – light touch report November 2020 (no PHG officer attendance required)
- Events and Markets (Cabinet TFG) – membership
- Process of the Pay Review
- Education update from WSCC Education service
- Universal Credit – Anti poverty strategy

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