

# Public Document Pack

## JOHN WARD

Director of Corporate Services

Contact: Carley Lavender Tel: 01243521243  
Email: democraticservices@chichester.gov.uk

East Pallant House  
1 East Pallant  
Chichester  
West Sussex  
PO19 1TY  
Tel: 01243 785166  
www.chichester.gov.uk



A meeting of the **Overview & Scrutiny Committee** will be held virtually on **Tuesday 16 November 2021 at 2.00 pm**

MEMBERS: Mrs C Apel (Chairman), Mrs T Bangert (Vice-Chairman), Mr G Barrett, Mrs N Graves, Mr T Johnson, Mr A Moss, Mr D Palmer, Mr C Page, Mr H Potter, Mrs C Purnell, Mrs S Sharp and Mrs S Lishman

## AGENDA

- 1 **Chairman's Announcements**  
Any apologies for absence will be noted at this point.
- 2 **Minutes** (Pages 1 - 10)  
To approve the minutes of the Overview and Scrutiny Committee meeting held on Tuesday 16 November 2021.  
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 by no later than noon 2 working days before the meeting is available [here](#) or from the Democratic Services Officer (whose contact details appear on the front page of this agenda).
- 6 **Report from the Corporate Plan Task & Finish Group** (Pages 11 - 13)  
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 2021/22 Corporate Plan mid-year progress report.
- 7 **Corporate Plan 2022-2025** (Pages 15 - 29)  
The Committee is requested to review the draft Corporate Plan 2022-2025 and make comments for Cabinet to consider.
- 8 **Budget Review 2022 - 2023 Terms of Reference and Scoping** (Page 31)  
The Committee is asked to agree 3 members to join the membership for the Budget Review Task and Finish Group.
- 9 **Chichester Festival Theatre Monitoring Report** (Pages 33 - 97)  
To receive the annual report from Chichester Festival Theatre and assess performance in line with the monitoring framework.

- 10 **Pallant House Gallery Monitoring Report** (Pages 99 - 167)  
To receive the 2020/2021 annual report from Pallant House Gallery and assess performance in line with the monitoring framework.
- 11 **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.
- 12 **Exclusion of the Press and Public**  
The Committee is asked to consider in respect of the following item(s) whether the public, including the press, should be excluded from the meeting on the grounds of exemption under Parts I to 7 of Schedule 12A of the Local Government Act 1972, as indicated against the item and because, in all the circumstances of the case, the public interest in maintaining the exemption of that information outweighs the public interest in disclosing the information. **The reports dealt with under this part of the agenda are attached for members of the Overview and Scrutiny Committee and senior officers only (salmon paper).**
- 13 **Leisure Services Performance Review** (Pages 169 - 190)  
Receive the 2020-21 Annual Report from Everyone Active (Sport and Leisure Management Ltd) Appendix 1 and note performance to date for 2021-22.

### 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.

### **NON-CORPORATE OVERVIEW SELECT COMMITTEE MEMBER COUNCILLORS SPEAKING AT THE MEETING**

Standing Order 22.3 of Chichester District Council's Constitution provides that members of the Council may, with the Chairman's consent, speak at a committee meeting of which they are not a member, or temporarily sit and speak at the committee table on a particular item but shall then return to the public seating area. The Chairman intends to apply this standing order at Overview and Scrutiny Committee meetings by requesting that members should normally seek the Chairman's consent in writing by email in advance of the meeting. They should do this by noon on the Friday before the Overview and Scrutiny Committee meeting, outlining the substance of the matter that they wish to raise. The word normally is emphasised because there may be unforeseen circumstances where a member can assist the conduct of business by his or her contribution and where the Chairman would therefore retain their discretion to allow the contribution without the aforesaid notice



Minutes of the meeting of the **Overview & Scrutiny Committee** held virtually on Tuesday 14 September 2021 at 2.00 pm

**Members Present:** Mrs C Apel (Chairman), Mrs T Bangert (Vice-Chairman),  
Mr G Barrett, Mrs N Graves, Mr T Johnson, Mr A Moss,  
Mr D Palmer, Mr C Page, Mr H Potter, Mrs C Purnell,  
Mrs S Sharp and Mrs S Lishman

**Members not present:**

**In attendance by invitation:**

**Officers present:** Ms P Bushby (Divisional Manager for Communities),  
Mr A Buckley (Corporate Improvement and Facilities  
Manager), Mr J Mildred (Divisional Manager for  
Corporate Services), Mrs D Shepherd (Chief Executive),  
Ms K Standing (Divisional Manager, Revenues, Benefits  
and Customer Services) and Mr J Ward (Director of  
Corporate Services)

### 20 **Chair's Announcements**

The Chair welcomed members and guests to the meeting and thanked Cllr Moss for his chairmanship and hard work he had completed during his time as chair of the committee.

There were no apologies.

### 21 **Minutes**

The minutes of the meeting held on 15 June 2021 were approved as a correct record.

The recommendations made to Cabinet from the previous meetings of the committee were read out with Cabinet's decision on each included.

There were no matters arising.

### 22 **Urgent Items**

There were no urgent items.

23     **Declarations of Interests**

Cllr Lishman declared a personal interest ahead of any discussion involving Southern Gateway as an employee of Stagecoach and Cllr Sharp declared a personal interest as a member of West Sussex County Council.

24     **Public Question Time**

There were no questions from members of the public.

25     **GP provision in Chichester**

The Chair welcomed and thanked Simon Clavell-Bate, Head of Estates from West Sussex Clinical Commissioning Group (NHS) for attending today's meeting. She then expressed her dissatisfaction that Dr Mtharu was unable to attend today's meeting given the advance notice that had been given for this meeting. The Vice-Chair was then invited to address the Committee before Mr Clavell-Bate provided members with a presentation where he highlighted the current situation, the difference between a commissioner (CCG) and a provider (GP), Estate Overview, ICS Primary Care Strategy and West Sussex summary and Strategic Planning. The chair requested that questions that had been submitted by members in advance of the meeting were answered prior to any further questions being taken.

The Chair then took further questions from the committee were the following points were raised;

- Concern was raised regarding the issues that members had, had reported to them by their constituents, in the difficulty they were having attempting to obtain an appointment with their GP surgery. This was a topic that the Committee had strong opinions on, stating that face to face access with a GP was important to many residents and that currently the service that residents were faced with, was poor, from long wait times when calling to make an appointment to being given a telephone triage call back where instances had been reported that the call was either disconnected before being able to be answered by the patient or the call was not made.
- Issues raised with the lack of parking availability at Langley House and Cathedral car parks
- Discussions were had regarding the Southern Gateway Project, confirmation was sought as to where in the process the CCG were with the project and how far away, they were from completion of the project. It was confirmed that the project was still in the preparations stages which was expected to move on in approximately 6 months' time. The project is planned for completion in 2025, it was stressed that this was wholly dependent on what happens with the pandemic over the next few months.
- It was queried what was planned in terms of communication regarding residents being encouraged to contact their GP should they need to. It was commented that many residents did not want to burden the NHS/GP's during the height of the pandemic, however, this had been detrimental to some and should a resident need to see a GP, it is important they feel they can. It was confirmed that Government were taking a top down approach, local GP's would be completing local campaigns to reinvigorate making contact with



your doctor. It was stated that there was no one single approach to resolving this concern. It would require multiple approaches at all levels.

- A question on how GP's in the Witterings and Selsey areas prepare for seasonal resident number increases, particularly over the summer months when a large number of tourists are staying for holidays. An answer to this was unable to be given as this would be something that the GP's in the area would be aware of and would manage locally.
- A question regarding the future of virtual GP appointments was raised, where it was explained that 'tele medicine' would be something that would require medical sign off and in order for that this would need to be trialled and tested. It was also commented that this would provide an alternative way to move forward and help with the offering of services.
- A query regarding a possible extension to Selsey's practice was made where it was confirmed that the practice would need funding and once that was confirmed they could approach the CCG who would look to move forward with any applications, it was also confirmed that there may be applications in production and that these would be seen to come to fruition over the next few months.
- Discussion was had regarding a surgery's budget being linked to the number of patients that it had registered to it.
- The topic of Community Hubs was also addressed, specifically the hub planned for Chichester City centre, it was confirmed that greater capacity could be achieved in this area, which would allow for additional services to be completed, as well as this opportunity providing many more benefits than that of Whitehouse Farm. Mr Clavell-Bate also confirmed that this location was only ever one option, he explained to members that the City centre location was fundamental and a better option than was preferred by the local GP's. The future of community hubs would be to aim to have them located within a 10-minute cycle route for all.
- A question regarding community transport and whether the CCG was looking to improve this, it was confirmed that this would be managed by a primary care manager and would be built to support the specific area, with each area requiring different solutions dependant on the individual needs of residents in that area.

The Chair invited comments from officers, who confirmed that they had no additional points to make at this time. She gave thanks to Mr Clavell-Bate asking him if he could ensure that he could obtain answers for the questions submitted in advance of the meeting by members from Dr Mtharu and have these returned to officers for members to receive outside of the meeting.

## **26 Cabinet member for Finance, Corporate Services and Revenues and Benefits**

The Chair invited Cllr Wilding to present his verbal report to members.

Where he explained that this Portfolio includes the following divisions:

- Business Support (ICT (Information and Communications Technology), HR, Corporate Improvement and Facilities, Elections and Land Charges)– Joe Mildred
- Legal and Democratic Services (including Procurement) – Nick Bennett

- Finance, Internal Audit and Treasury – Helen Belenger
- Revenues, Benefits and Customer Services – Kerry Standing

These fall under the management of John Ward, Director of Corporate Services and Louise Rudziak, Director of Housing and Communities.

This report, as well as addressing the normal activities of the Portfolio, includes additional activities undertaken due to the COVID activities.

## **Business Support**

Business Support played a key role in the Council adapting to COVID.

- At the start of the Pandemic, most of the Council's office-based staff started working from home. This created a range of challenges in terms of ICT, HR and staff wellbeing. Over the last 18 months many staff were re-deployed away from their normal roles into areas where extra support was needed in our response to COVID. A significant number of our staff have not been able to undertake their roles from home and we have had to ensure that they were able to work in a safe way, whether that was in the Depot, in the offices or out in the community. Despite the challenges, the council has continued to deliver all of its services throughout the pandemic.
- There is currently coordination of a gradual return to work in the office with the expectation that there is likely to be a blend of home and office working.
- It is clear that the council's finances have and will continue to be affected by COVID, but it is still not clear to what extent. In response to this, we have developed the Future Services Framework which has created a three-year programme of efficiency savings that will aim to reduce the council's spending budget by in excess of £1.5m per annum (details of which are being covered later on the today's agenda). Alongside this, a service prioritisation exercise is taking place so that we have a plan in place for whatever the future financial position might be.
- The organisational response to COVID has been overseen by the Organisational Recovery Group which with attendance from the Portfolio Holder and two members of OSC.
- Moving on to other areas, in May this year, the Elections Team successfully delivered a major election that included elections for the delayed 2020 Police & Crime Commissioner, West Sussex County Council and several Neighbourhood Plan and Parish by-elections. Running these was more challenging than normal due to the Covid related restrictions and social distancing requirements at the polling stations and the count.
- The ICT Department have completed the Disaster Recovery server room which is based at the Depot at Westhampnett. This is already allowing us to create real time back-ups of our systems and is now in the final stages of testing to enable us to get all of our ICT systems up and running in the event of our server room in East Pallant House failing. The team have also had to

deal with a large increase in the number of cyber security threats and attacks whilst the additional remote working has created an even greater reliance on the network and systems having sufficient capacity to support a large number of staff working remotely.

## **Legal & Democratic Services**

### Key Achievements:

- The council's Democratic Services team established and put into place the required technology and policies to enable remote meetings to be held throughout the pandemic.
- Several significant policies have been drafted and adopted to ensure we continue to act efficiently and legally – for example the new Code of Conduct which has been brought into line with the National Code of Conduct and new CCTV policies.
- The council's legal team gave support to Arun District Council and for many months and provided Monitoring Officer and Data Protection Officer support to that authority.

## **Finance & Internal Audit & Treasury**

### Key Achievements:

- The team achieved the key deadlines for the completion of the 2019-20 Statutory Accounts and their subsequent protracted external audit, along with delivering the 2021-22 budget.
- The Finance team completed additional budget monitoring and regular financial forecasting on expenditure and income as a consequence of the impact of COVID. They also compiled information to support the council's claims under the Government's Sales, fees and charges compensation scheme.
- The Finance team ensured the continuity of key financial systems with the renewal of contracts (i.e. CIVICA and Income Management System).
- Treasury – Total investments varied from £75m to £120m in 2020-21; this created a challenge for finding suitable high-quality counterparties. Whilst the return on internally managed funds was very low at 0.1%, the external managed funds achieved a stable return of 4.4%, generating £1.3m of income to support front line services.
- We maintained prompt payments to council suppliers during the early stages of COVID to help support businesses.
- Both Finance and the Internal Audit and Corporate Investigations teams facilitated the payment of COVID business relief and other grants.
- The annual Empty Home Review by the Investigations Team brought in £288,395 for the Council, whilst also undertaking the larger bi-annual Premium Data Match in 2020-21 for the National Fraud Initiative reviewing

Single Person Discount, Council Tax Reduction and other matches. The full detailed results are reported annually to the Corporate Governance and Audit Committee.

- The Internal Audit Team were able to complete 5 audits along with 3 follow up as part of their 4-year audit plan, plus the annual testing and review of the Council's 9 key financial systems to ensure compliance to procedures and internal controls.

Key areas of work for 2021-22 include:

- The procurement of a new insurance contract, working with our appointed broker for a new contract to be in place by 1 November 2021.
- The Finance Team will support the delivery of the Council's Future Services Framework and its financial recovery plans which will aid the budget setting for 2022-23.
- Treasury – The 2021-22 strategy has relaxed the overall investment ceiling for Money Market Funds addressing one of the challenges in the previous year. Officers are also assessing if any further core cash can be placed in external managed investments to improve future yields.

## **Revenues, Benefits and Customer Services**

This division administers the setting and collection of Council Tax and the payment of Housing Benefit. It also runs Customer Services.

## **Key Achievements in 2020/21 with a focus on COVID related activities**

Businesses benefitted from: -

- 10,014 Business Rate grants totalling £64.4m paid out to support 3,900 individual businesses across the district.
- The council's Additional Restrictions Grant (£3.49 m) was fully spent by 30 April 2021 which qualified us for a further Additional Restrictions Grant top up of £1.1 m. With the exception of £139k all funds have been spent. The remaining underspend will be administered by the council's Economic Support team to further support businesses. Work is currently underway to develop proposals for this area of work.

Residents benefitted from: -

- The council made £350k of Hardship Fund payments out of the total £699,209 during 2020/21 to support residents with their Council Tax who have been financially affected by Covid-19. The remainder of the fund (£349,209) is being used in 2021/22 to provide a further scheme. This included an initial payment of up to £150 in line with the 2020/21 scheme for eligible residents. A discretionary scheme is also being

administered up to 31 March 2022 or as soon as the fund has been fully spent.

- Since going live on 12 October 2020, £144,500 has been paid out to eligible people forced to Self-Isolate under Test and Trace Support Scheme; the scheme is continuing to 30 September 2021.
- £250,000 has been paid out in Discretionary Housing Payments during 2020/21 and the scheme has been bolstered with Contained Outbreak Management Fund (COMF) funding for 21/22. This includes paying for a Money Advice Support Officer through Citizens Advice and providing a further Hardship Fund in 2021/22 and being as flexible as possible when negotiating payment plans with people who owe the Council money.
- The Customer Services reception has been reconfigured and re-opened from 21 June 2021. Whilst its early days, the numbers of visitors are low (30 per day on average) and this coincides with online service usage increasing which is encouraging.

## **Key challenges for 2021/22**

- Maintaining high levels of Council Tax and Business Rates collection. Currently Council Tax collection is forecasted to be 97.43% at 1 April 2022 and Business Rates collection is forecasted to be 96.31%.
- Ensuring that residents continue to use the Council's online services where they can as their first choice freeing up resources to help more vulnerable residents both over the telephone and in person.
- Addressing the implications of the end of the furlough scheme at the end of September; this could result in an increase in unemployment, and a further demand for the Council's services.

The Chair then invited members to ask questions, where the format of the report provided was discussed. It was felt by one member that having a detailed update provided verbally at the meeting, limited the opportunity for members to scrutinise the information provided. It was confirmed that the report format had been requested by the Committee some time ago and that it had been running in this way since. It was also confirmed by Mrs Shepherd that would be no issue with circulating Cabinet member updates with the agenda should that be what the Committee wants going forwards.

A question regarding the Corporate Efficiency Programme was raised, in that it queried that at the Cabinet meeting held on Tuesday 7 September, additional resource for Planning was agreed and this seemed to be a conflict with the programme. It was confirmed that some vacancies within the Planning team had been removed previously, however the pandemic had seen a significant increase in workload for this area that required recruitment. The Committee were also reminded that when the original review had been completed, it was a 'stretch review' and when the report was presented to Council it was stated that officers could only account for 75% of the plan. Mrs Shepherd explained to members that they will see from the report at agenda item 11, the council had over performed and are on target for many areas. Mr Buckley added that there were planned savings in relation to staffing at a later date within the programme and that this had been clearly detailed in the report to be discussed later.

Cllr Purnell thanked Mr Wilding for his verbal update and stated that she was in favour of Cabinet member updates being included as a report within the agenda. She then proposed that Cabinet member updates should be in written format and included in the agenda which was seconded by Cllr Sharp and the Committee;

## **RESOLVED**

That Cabinet member updates should be in written format and included in the agenda.

Returning to the remaining speakers the following questions were raised;

- The number of individual's that attended the reception area of the council was documented as 30 within the update, what were the figure pre the pandemic. It was confirmed by Mrs Standing that approximately 50 per day would attend.
- On the matter of employees working from home, it was asked if there had been employment of individuals who would work from home permanently and had all new employees recruited throughout the pandemic been to visit the office and meet their co-workers. It was confirmed by Mr Mildred that all staff had started coming back into the office and work together again. This had been rolled out in a safe and steady approach across the council with distancing still being required around the building. Staff had also been actively encouraged to meet up with their co-workers outside of work and last Friday a staff lunch was held where many attended.
- A query regarding cyber security and if there had been any additional cyber security issues with staff working from home was raised.

Further discussion on staff working at home and what the future of staff working from the office looked like for the council, would it be a 50/50 council moving forward. Mr Mildred explained that the council would not have a one size fits all approach, it would be entirely dependent on the needs and requirements of each individual team. It would be a hybrid approach to working with each team assessing their requirements and reaching agreement via a Team Charter. Once the Charters have been finalised, they will be shared with members and other stakeholders. Mrs Shepherd stated that it was important that staff are in the office and most are. Performance over the last 18 months has been good and working from home does allow for a blended approach to work and aides recruitment. Ultimately the customer has to be served and services must not fall.

The Chair thanked Cllr Wilding for his verbal update and confirmed with him that written version of his update would be circulated to the Committee after the meeting.

## **27 Corporate Plan Review Task and Finish Group**

The Chair invited Mr Buckley to present the Corporate Plan Review Task and Finish Group Terms of Reference. He explained that members were required to agree the membership along with nominating a Chairman.

The Chair then invited members to agree the membership by nominating themselves or others. Cllrs Moss Palmer and Purnell agreed to make up the membership with Cllr Palmer taking the role of Chair.

## **RESOLVED**

The Overview and Scrutiny Committee agreed that the membership for the Corporate Plan Review Task and Finish Group as 1) Cllr Moss, 2) Cllr Palmer and 3) Cllr Purnell with the Chairman being Cllr Palmer.

### **28 Late Items**

Cllr Apel read the part II resolution in relation to agenda item 11. This was proposed by Cllr Purnell and seconded by Cllr Bangert. The Committee;

## **RESOLVED**

That with regard to agenda item 18 the public including the press should be excluded from the meeting on the grounds of exemption in Schedule 12A to the Local Government Act 1972 namely Paragraph 3 (Information relating to the financial or business affairs of any particular person (including the authority holding that information)) and because, in all the circumstances of the case, the public interest in maintaining the exemption of that information outweighs the public interest in disclosing the information.

A 10-minute adjournment was had until 4:15pm.

### **29 Exclusion of the Press and Public**

Cllr Apel read the part II resolution in relation to agenda item 11. This was proposed by Cllr Purnell and seconded by Cllr Bangert. The Committee then voted to move into part II.

## **RESOLVED**

That with regard to agenda item 18 the public including the press should be excluded from the meeting on the grounds of exemption in Schedule 12A to the Local Government Act 1972 namely Paragraph 3 (Information relating to the financial or business affairs of any particular person (including the authority holding that information)) and because, in all the circumstances of the case, the public interest in maintaining the exemption of that information outweighs the public interest in disclosing the information.

### **30 Corporate Efficiencies Programme - Monitoring Report**

Mr Buckley introduced the item.

Members then asked a number of questions and these were answered by Mr Buckley, Mr Ward and Mrs Shepherd.

The Committee unanimously approved the recommendations.

**RESOLVED**

The Committee agrees the recommendations as stated in section 3.1, 3.2, 3.3 and 3.4 of the report.

The meeting ended at 4.45 pm

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CHAIRMAN

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Date:



## Chichester District Council

### OVERVIEW AND SCRUTINY COMMITTEE

16 November 2021

#### Report from the Corporate Plan Task & Finish Group

##### 1. Contacts

Mr D Palmer  
Tel: 01243 789552

Chairman of the Corporate Plan Task & Finish Group  
Email: [dpalmer@chichester.gov.uk](mailto:dpalmer@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 that the Council is achieving satisfactory levels of performance against the targets and activities in the 2021/22 Corporate Plan mid-year progress report.**

##### 3. Background

- 3.1 The Task and Finish Group met on 27 October 2021 to consider the Corporate Plan mid-year progress report from April to September 2021. 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 D Palmer (Chairman), Mr A Moss and Mrs C Purnell.
- 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. This version of the Corporate Plan was extended for one year due to the Coronavirus pandemic, with a commitment to bring a new one forward to take effect from April 2022.
- 3.4 Members focussed on those projects that were in a state of 'exception' (red or amber Performance Indicators (PI)).
- 3.5 Divisional Managers were made available to members during the Task and Finish Group but were not required on this occasion as explanations were provided by the officers present.

##### 4. Monitoring and Review

- 4.1 Members discussed planning targets for a five year housing land supply and five year supply of gypsy and traveller pitches. Although both items have a red PI the group noted that the position in relation to the housing land supply had moved on very recently and is in a better position than indicated in the report.
- 4.2 Members discussed the Local Plan Review (Corp Plan 137) and agreed that up to date briefing information had already been provided to all members although the group noted that the latest information indicated the project would be delayed further so may go into exception in the future.

- 4.3 Members discussed the Affordable Housing Task and Finish Group (Corp Plan 053) as this project is currently on hold. The Group noted the role of former Cllr Hughes in moving this forward and suggested it would be for the Overview and Scrutiny Committee (OSC) to reconvene the group if desired.
- 4.4 With regard to LPI 204a and b, the percentage of homelessness cases reaching successful resolution (homelessness prevented or relieved) members noted the year to date figure for both PI's sits below target. The update suggests this is due to current higher demand alongside fewer staff. The Group felt the drop in performance was a concern, particularly as performance had been generally better during the pandemic.
- 4.5 Members discussed the time taken to process new claims for benefits (LPI 004a). Members noted that the target has improved over the last three months and agreed that it was not a cause for concern.
- 4.6 With regard to the A27 Improvements members noted that this target would be subject to review in the new Corporate Plan.
- 4.7 Members discussed the decarbonisation of CDC buildings (Corp Plan 011). The expected completion date was queried following delays but was confirmed as still expected.
- 4.8 Cllr Moss wished to discuss whether Residual Waste in KG (LPI 191) should be discussed in more detail by OSC. Members noted the impact of COVID and lockdown on household waste.
- 4.9 Members discussed Southern Gateway Implementation (Corp Plan 142a). It was agreed that members would discuss further at the Special Full Council meeting on 7 December 2021 when a further update to members on the current status of this project is expected.
- 4.10 Overall members considered that there were explanations for areas of the Corporate Plan where targets had not been met and many were unsurprisingly impacted by Covid, some outside the council's control and others requiring more time or resource in order to rectify.

## 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 corrective actions being put in place by Officers seeks to minimise any negative impact on the community.

## 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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## Chichester District Council

### OVERVIEW & SCRUTINY COMMITTEE

16 NOVEMBER 2021

### Corporate Plan 2022-2025

#### 1. Contacts

##### **Report Author**

Andy Buckley – Corporate Improvement and Facilities Manager  
Telephone: 01243 534785 E-mail: [abuckley@chichester.gov.uk](mailto:abuckley@chichester.gov.uk)

#### 2. Recommendation

- 2.1 The Committee is requested to review the draft Corporate Plan 2022-2025 and make comments for Cabinet to consider.**

#### 3. Background

- 3.1 The Corporate Plan is an internal business planning document that sets out the Council's future priorities and objectives for the period 2022-2025.
- 3.2 The existing Corporate Plan took effect from 1 April 2018 and originally ran until 31 March 2021. In January 2021 Council agreed to extend that Plan for one year to allow the Council to focus on its interim COVID-19 priorities and recovery plans.

#### 4. Outcomes to be Achieved

- 4.1 A clearly defined plan ensures that the Council manages its resources effectively and that enough capacity exists to deliver key projects. It provides a focus for the council's Cabinet so it can plan its work, and the framework for the council's scrutiny function to hold the Cabinet to account.
- 4.2 Performance will be reviewed regularly to ensure the council is on target to achieving its objectives. The council's Senior Leadership Team and the Overview and Scrutiny Committee monitor progress against the key projects, budgets and performance measures on a regular basis, taking action where any activities are behind schedule or target. A report will also be produced annually to highlight the key achievements.
- 4.3 Each year the Plan is reviewed to take into account any emerging issues and challenges whilst ensuring it remains relevant and affordable.

#### 5. Proposal

- 5.1 The Corporate Plan sets out the council's priorities for the next three years. The Plan works alongside the Financial Strategy to ensure that staffing and financial resources are allocated appropriately.

- 5.2 The economic outlook is a challenging backdrop for the aspirations of this council during the life of this new Plan. In recognition of this, the Plan is first and foremost designed around the Council's obligations to provide its core statutory services.
- 5.3 However, the Plan also targets certain non-statutory areas that are high priority areas for our residents and businesses. When determining these local priorities consideration has been given to the council's ability to directly influence outcomes to ensure that finite resources are allocated to the most appropriate areas.
- 5.4 The Plan will be considered by Cabinet and Full Council in January 2022. Once considered and adopted it will take effect from 1 April 2022 and will run until 31 March 2025.

## **6. Alternatives Considered**

- 6.1 The absence of an adopted Corporate Plan increases the risk of resources being poorly allocated which in turn would create poorer outcomes for our residents, businesses and visitors.

## **7. Resource and Legal Implications**

- 7.1 There are no immediate resource or legal implications resulting from the new Plan, but it will ensure that the Council aligns its resources with its priorities, and revenue budgets and new capital projects will be expected to support and deliver the aims and objectives set out in the Plan.
- 7.2 An annual review will take place to ensure that the key projects and actions remain relevant and important.

## **8. Consultation**

- 8.1 Consultation has been carried out with all Councillors, the Senior Leadership Team, and Divisional Managers.
- 8.2 All Councillors were invited to a briefing session to discuss the draft Corporate Plan on 3 August 2021. Following that briefing group leaders were asked to review the document with their groups and provide written feedback by 17 September 2021.
- 8.3 All feedback received has been reviewed and considered in the preparation of this Plan.

## **9. Community Impact and Corporate Risks**

- 9.1 The Corporate Plan aims to support and enhance the social, economic and environmental wellbeing of the District. The council's annual workplans will be produced in support of the objectives outlined in the Plan.
- 9.2 A mid-year Task and Finish Group will meet annually to review the progress being made against the Plan, and an end of year Annual Report will be published to demonstrate the achievements made in the previous year and to highlight the key projects for the year ahead.

## 10. Other Implications

- 10.1 Whilst the Plan itself has no specific implications, many of the projects within it will provide positive benefits that either will, or have already been, outlined in specific reports for each project.

Are there any implications for the following?		
	Yes	No
<b>Crime and Disorder</b>		X
<b>Biodiversity and Climate Change Mitigation</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

## 11. Appendix

- 11.1 Corporate Plan 2022-2025 (Draft).

## 12. Background Papers

- 12.1 None.

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# CHICHESTER DISTRICT COUNCIL

## CORPORATE PLAN 2022-2025



### OUR VISION

A stunning rural district, with vibrant local communities, where businesses can grow, residents and visitors feel supported and fulfilled, and where carbon emissions are minimised.

### OUR MISSION

To support our communities by enabling a choice of quality housing to high sustainable standards, promoting growth and inward investment which protects the environment, and working with partners to maintain the outstanding quality of life available to our residents.

### OUR PRIORITIES

HOMES FOR ALL	THRIVING ECONOMY	SUPPORTED COMMUNITIES	FINANCIAL PRUDENCE	A CARED-FOR ENVIRONMENT
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### HOW WE WILL DELIVER

- Focus on our residents' needs
- Push for sustainable change across the District
- Work in partnership to benefit Chichester District
- Lobby for Chichester's interests both regionally and nationally
- Provide quality public services
- Make best use of our resources, including seeking grant funding
- Adopt modern and efficient working practices

## CHICHESTER DISTRICT IN NUMBERS

Population of 121,500	Chichester district covers 303 square miles	59,100 homes
7,600 businesses	Average house price £415,000	Average Salary £29,400
3.6 million bins emptied each year	6,600 reported criminal offences 2020	70% of working age residents in employment
27% of the population aged 65 and over	67% of our district is located within the South Downs National Park	1,200 planning applications received in 2020

## CHALLENGES FACING THE DISTRICT

- **Coronavirus** – The global pandemic has created enormous challenges both across the world and within our district, and the health implications have been tragic and devastating. It has also accelerated economic, social, and organisational change that we must recognise and respond to when shaping our services to best help our communities.
- **Resource constraints** – This council has absorbed funding reductions of 41% in cash terms since 2010-11 whilst still protecting frontline services for our residents. The coronavirus pandemic has placed further strain on the council's finances, in response to this a deep and wide-ranging efficiency savings programme is being delivered, but further work will be required to balance the Council's budgets and continue to deliver our core statutory services.
- **Infrastructure, transport and connectivity** – Local transport links and public transport routes are in need of improvement to connect our district and maintain equality of opportunity. Ensuring that there is sufficient capacity in the local wastewater infrastructure will be essential to support both existing and new housing development.
- **House Prices** – House prices across the District have grown strongly in recent years, with median house prices now standing at 14 times the median earnings for those working in the district. Consequently, young people and families are finding it harder to find homes in the district, often having to move out of the district to find cheaper housing.
- **Housing Supply** – 67% of the district is located within the South Downs National Park where additional constraints are placed upon new development. This puts greater pressure for housing upon the neighbouring areas outside of the National Park.
- **Prosperity and Inequalities** – Chichester is a prosperous place but income and health inequalities do exist. Patterns of inequality between areas have been persistent over a number of years.
- **Climate emergency** – The national Climate Change Act includes a binding target to reach 'net zero' by 2050. Whilst local government can lead this change, the public has a huge role to play. This council has adopted its own Climate Change Action Plan but will need the support of central government to finance many of the necessary actions.
- **Balancing development and sustainability** – Particularly in the context of the climate emergency and our wealth of natural assets.

# OUR GUIDING PRINCIPLES



We are committed to running an organisation that puts our customers first, delivers value for money, and works with our communities to ensure we focus on what is important

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## **We will:**

- Put our customers first and seek to provide a quality experience when they use our services.
- Engage with our businesses, and residents of all ages, to understand what matters to them.
- Adopt appropriate and efficient working practices.
- Provide services that are accessible to all but digital by default.
- Promote a culture of fairness, openness and transparency.
- Use our resources responsibly and look to invest in the future of the district.
- Take into account user feedback to design services and inform decision making.
- Work with partners to respond to the needs of service users.
- Keep our staff skilled, motivated and flexible, within a supportive environment.
- Be welcoming to appropriate change.

# HOMES FOR ALL



A broad range of homes available for residents of all ages

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## WHAT WE WANT TO ACHIEVE

- Work with partners to meet housing needs across the district
- No-one sleeping rough
- Prevent homelessness through early intervention and support
- Reduce the number of placements into bed and breakfast
- Reduce fuel poverty and excess cold
- Improve the condition and energy efficiency of homes
- Address the need for specialised housing for those with care needs

## HOW WILL WE ACHIEVE THIS?

- Adopt a Local Plan to ensure the right mix of homes are built for all sectors of our society to the highest achievable environmental standards
- Work with partners to improve standards in the private rented sector
- Review the current approach to maximise the delivery of affordable housing
- Work with partners to optimise the use of social rented/affordable housing in the district
- Work in partnership with the voluntary sector to provide support for our homeless and most vulnerable people
- Prioritise the provision of affordable housing in the redevelopment of Council-owned land
- Work with Hyde to deliver their Hyde 2050 Strategy
- Seek higher housing densities in appropriate locations

## SUCCESS MEASURES

		Target
1.1	Enable the delivery of 1,000 new affordable homes between 2019 and 2025	More than 167 per year
1.2	Prevent homelessness for households under the 'prevention' duty	More than 50%
1.3	Relieve homelessness for households under the 'relief' duty	More than 50%
1.4	Minimise rough sleeping through long term partnership approaches that enable those at risk to get the support they need	3 or less rough sleepers
1.5	Reduce the number of placements into nightly paid accommodation	Less than 50 per year
1.6	Number of homes improved through the Financial Assistance Policy	50 or more
1.7	Provide a high level of user satisfaction through the delivery of Disabled Facilities Grants	95%
1.8	Process new housing benefit and council tax reduction claims promptly and accurately	15 working days or less

# THRIVING ECONOMY



Encourage new business investment and sustainable growth across the district

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## WHAT WE WANT TO ACHIEVE

- Attract new businesses to locate, grow and thrive across the district
- Support the transformation and ongoing vitality of our high streets and regeneration of the city
- Promote the visitor offer that the city, market towns and rural communities across our district can provide

## HOW WILL WE ACHIEVE THIS?

- Support opportunities for business growth, regeneration and quality employment through dedicated resources
- Provide inward investment support to businesses looking to move into the district
- Support partners to deliver appropriate infrastructure projects that have regard to the existing character, environment and quality of life in the district
- Develop a cultural partnership that coordinates the cultural offer throughout the district
- Champion the district to benefit from digital infrastructure improvement
- Work in partnership to promote and develop our unique cultural, heritage and natural environmental assets
- Signpost businesses to appropriate and applicable funding streams
- Work with partners to develop 'Visions' for local areas and support initiatives that help deliver those community improvements
- Support the evening and night-time economy offer for all ages
- Engage and support unemployed and under-employed residents to help them into quality employment

## SUCCESS MEASURES

		Target
2.1	Progress the Southern Gateway Masterplan in partnership with landowners and developers	March 2028
2.2	Redevelopment of the St James' industrial estate to provide an additional 690 square metres of floor space	March 2022
2.3	Provide support to medium or high growth potential businesses	30 businesses per annum
2.4	Commercial space void levels less than the South East average (on a 3 year rolling basis)	Below South East average
2.5	Support our residents to become economically active through the ChooseWork programme	60 new clients per year

# SUPPORTED COMMUNITIES



Support our residents, of all ages and abilities, to live healthy and fulfilled lives

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## WHAT WE WANT TO ACHIEVE

- Promote active and healthy lifestyles
- Increase physical and cultural activities
- Promote and support events within the district
- Safe and supported communities
- Biodiverse, attractive and well used green spaces

## HOW WILL WE ACHIEVE THIS?

- Focus on the most disadvantaged areas, communities and groups
- Identify and support opportunities to improve the health and wellbeing of our residents and enable them to become more physically active.
- Work collaboratively to support a year-round programme of events, festivals and activities for residents and visitors
- Deliver the targets set within the Community Safety business plan
- Use our parks and green space to encourage more active lifestyles
- Work with our health partners to deliver shared priorities
- Enable communities and the voluntary sector to access appropriate funding streams.

## SUCCESS MEASURES

		Target
3.1	Working with Everyone Active increase the number of visits to the leisure centres ( baseline to be reset in 2022)	By 1% each year
3.2	Work in partnership to maintain Chichester district's comparatively low all-reported crime rate	Less than 10% increase
3.3	Percentage of people maintaining positive lifestyle changes as a result of referral to the Wellbeing service after 3 months	80%
3.4	Enable the hosting of Headline events within the district	At least 1 per year
3.5	Enable the hosting of Feature events within the district	At least 5 per year
3.6	Enable the hosting of Town and City Events and Markets within the district	At least 5 per year
3.7	Establish a cultural partnership and create an action delivery plan for the partnership	September 2023
3.8	Celebrate and support a District wide Season of Culture	December 2022



# FINANCIAL PRUDENCE



Manage the Council's finances prudently and effectively

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## WHAT WE WANT TO ACHIEVE

- Ensure prudent use of the Council's resources
- Provide value for money through efficient and effective service delivery

## HOW WILL WE ACHIEVE THIS?

- Ensure the revenue budget and capital programme remain balanced and sustainable over a rolling 5 year period
- Require compensating savings before any new unfunded revenue expenditure is approved, including capital expenditure that has revenue consequences
- Maintain a programme of reviews for our services to ensure they are delivered efficiently and effectively
- Provide services without the use of reserves
- Continue to identify and develop new and appropriate income generating opportunities that are in keeping with the Corporate Plan's Vision
- Maintain an investment strategy that preserves and improves the financial resources available to the Council
- Rigorously manage the Council's risks
- Have sound governance arrangements in place

## SUCCESS MEASURES

		Target
4.1	Return the Council to a balanced revenue position within the 5-year model period 2026-27	April 2026
4.2	Manage and successfully deliver the 2021 to 2024 efficiency programme	March 2024
4.3	Conclude the review of governance arrangements	May 2022
4.4	Prepare budgets and spending plans that are balanced and affordable	Annual
4.5	Prepare treasury, investment and capital strategies that comply with regulations and make best use of Council resources	Annual

# A CARED-FOR ENVIRONMENT



Protect our environment as we move towards a low-carbon future

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## WHAT WE WANT TO ACHIEVE

- The natural and built environment is sustainably protected and enhanced
- Waste is reduced, recycled, reused or disposed of responsibly
- Minimise carbon emissions from new housing, existing housing and other development with the support of central government, registered providers and individual householders
- Minimise our own corporate carbon emissions
- Protect and improve the condition of our harbours
- Help the community minimise its carbon footprint and encourage the reduction of district wide carbon emissions
- Promote the expansion and connection of an integrated network of walking and cycling routes
- Protect and enhance quality views and landscapes

## HOW WILL WE ACHIEVE THIS?

- Adopt an up to date Local Plan with positive policies that reduce the impact of climate change and promote biodiversity through new development
- Implement our Climate Change Action Plan
- Work with partners to produce a natural capital baseline survey, and review approach to shoreline management policy within the harbours
- Influence and work with partners, businesses and residents to support them in their efforts to be more environmentally sustainable
- Support households to minimise the waste they produce and maximise the range of items that are recycled to deliver low residual waste volumes and high recycling rates
- Encourage infrastructure projects that support walking, cycling and the use of public transport throughout the district
- Make positive environmental changes to how the council manages its own premises, people and services
- Use our parks and green space to restore natural habitats, increase tree cover and increase biodiversity

## SUCCESS MEASURES

		Target
5.1	Require new development to achieve high levels of energy efficiency, water efficiency, minimise carbon emissions and increase renewable energy use through policies within the Local Plan Review	Spring 2023
5.2	Ensure appropriate nitrogen mitigation is in place to avoid harm to Chichester harbour and work with partners to restore the harbour and reverse current losses and degradation.	Spring 2022
5.3	Working with partners, deliver a framework within which compensatory or supporting habitats can be provided for Chichester harbour and other sensitive areas	Spring 2023
5.4	Reduce the council's carbon emissions from 2019 to 2025	10% per year
5.5	Support the district in reducing its carbon emissions from 2019 to 2025	10% per year
5.6	Work towards the achievement of a 65% recycling rate by 2030 (domestic and commercial) from the current baseline of 47%	49% by 2024
5.7	Reduce the amount of residual waste per household, per year	1% per year
5.8	Implement a food waste recycling service	2023/24
5.9	With partners, deliver long-term environmental targets set out in the Environment Bill	Bill due 2022 (targets tbc)

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## BUDGET REVIEW 2022-23

### TERMS OF REFERENCE AND SCOPING

Review Topic	Budget 2022-23
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 2021.
Terms of Reference	To receive a briefing on the proposed changes on the approved base budget for forthcoming 2022-23 budget. To comment on these in advance of Cabinet consideration of the Budget in February 2022.
Scope	5 Year Financial Model, Statement of Resources 2021-22 to 2026-27, And Projected Revenue Budget Variations 2021-22.
Review Period	December 2021
Officer support	Helen Belenger, David Cooper and Democratic Services
Frequency of Meetings	One meeting to be held December 2021 (date to be confirmed)
Report back to	CGAC and O&S in January 2022

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## Chichester District Council

### OVERVIEW AND SCRUTINY COMMITTEE

16 November 2021

### 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 monitoring framework.

#### 3. 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, and Cabinet delegated that the monitoring of the Funding Agreement would be conducted by Overview and Scrutiny Committee. On 19 January 2021, Council agreed a further one year extension to the funding agreement in line with Art Council England extension as a result of the impact of covid-19.
- 3.3 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.

#### 4. 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 annually.

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 District is maintained and developed.	Monitor geographic spread of audience, identify split between attendees 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	Annual accounts prepared and shared with CDC.



organisation.	
Implement capital projects that reduce energy consumption or offer other efficiency savings.	Description of projects or initiatives, identification of the particular benefits.

- 4.2 Although the pandemic caused many disruptions to the theatres normal operations, they managed in very difficult circumstances to achieve many of the activities in the monitoring framework. They also managed to react quickly to the situation to support the local community, NHS and local charities in many innovative ways. An update on all of the activities is provided in appendix 1 Annual Report by Chichester Festival Theatre 2020-21.

## 5. 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.

## 6. 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.
- 6.2 The covid pandemic has had a massive impact on CFT's delivery for the 2020/2021 financial year. Due to the pandemic CFT were forced to close on 24 March 2020 and the full 2020 Festival Season was subsequently cancelled. The theatre continued to stay connected to the local community and audiences through a number of innovative projects and supported the local NHS services and charities such as UK Harvest throughout the year. They delivered a number of new outdoor events and were able to reopen their doors with an Autumn Season where they simultaneously live streamed alongside live performances. A second lockdown curtailed the season but streaming of performances continued behind closed doors. The theatre reopened in December with a number of festive performances with a further forced lockdown on 26 December. The doors then remained closed to the public throughout the Spring, 2021.

## 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

## 8. Appendices

- 8.1 Appendix 1 – Chichester Festival Theatre Annual Report 2020/21

- 8.2 Appendix 1a – Chichester Festival Theatre Statutory Accounts 2020/21
- 8.3 Appendix 1b – Chichester Festival Theatre ACE Risk Monitoring Assessment 2020/21
- 8.4 Appendix 1c – Chichester Festival Theatre 2020/21 sales from within the District

## **9. Background Papers**

None

**OVERVIEW & SCRUTINY COMMITTEE  
CHICHESTER DISTRICT COUNCIL**

**CHICHESTER FESTIVAL THEATRE – 2020/21**

**INTRODUCTION**

This report reflects on the financial year 2020/21 of Chichester Festival Theatre (CFT), a registered charity managed by a Board of voluntary Trustees, including a CDC nominated Trustee, Judy Fowler, under the Chairmanship of Sir William Castell and joint Executive leadership of Kathy Bourne, Executive Director, and Daniel Evans, Artistic Director. Alongside this report, it should be noted that CFT's Trustee's Report can be found within the Statutory Accounts, attached at Appendix 1, and expands on the full picture of 2020/21, as well as the areas of focus detailed below.

**ARTS COUNCIL ENGLAND FUNDING**

2020/21 was the third year of a four-year cycle of National Portfolio Organisation (NPO) funding from Arts Council England (ACE), aligned to CFT's four-year business plan 2017-2022. Due to the impact of Covid-19, ACE has extended the NPO funding cycle for an additional year to March 2023. Aligned to this, CFT has prepared and submitted to ACE revised business plans for 2021/22 and 2022/23 – both available on request.

Within the CDC/CFT monitoring framework, we are committed to sharing feedback from ACE annually. Due to Covid-19, ACE's feedback for 2020/21 consists only of a Risk Monitoring Assessment, attached at Appendix 2. CFT's risk score was deemed to be 6 – the upper level of Minor.

**CHICHESTER DISTRICT**

2020/21 has brought ever-more to the fore the vital relationship between CFT and the local community within the District. Serving and supporting our community was central to everything we delivered, while in turn, the Chichester community has been steadfast in their support of CFT. We are grateful to CDC for their continued, unwavering support throughout the last year, particularly in extending our current funding agreement to March 2023 and the stability that this supports as we continue to respond and move forward from the impact of the pandemic.

While the work of our LEAP department remains the backbone of our community engagement, the wider CFT team found innovative ways to support the community and local NHS services during 2020/21. We partnered with Chichester Scrub Hub to provide fundraising support and equipment to make scrubs for front-line workers, galvanising theatre costume makers to join these efforts; offered our accommodation on Broyle Road to NHS staff; volunteered our vans and furloughed staff to support UK Harvest in their efforts to redistribute food; and offered the Theatre as a space to be considered as a vaccine centre.

## CREATIVE PROGRAMME

Despite the immense challenges of 2020/21, we reflect with pride on CFT's creative output. With the doors of CFT closed, we turned to other spaces and opportunities to create work and connect with audiences. Being swift to adapt and adopt digital streaming opportunities, alongside being innovative in exploring how we could achieve presenting live productions and bring audiences back together when able to, allowed CFT to be industry leading in making work through 2020/21 and experience new ways of working that we will continue to build on as we come out of the pandemic.

Expanding our digital capabilities allowed us to broadcast three past productions online – *Flowers for Mrs Harris*, *The Midnight Gang* and *Beauty and the Beast* – offered for free and reaching global audiences of 144,000.

Embracing our location and building a model to present work outdoors saw us deliver a highly successful Movies and Music Weekend including a Drive-In Cinema in Northgate Car Park, partnering with Chichester Cinema at New Park, and a day of outdoor concerts which included Family Fun in the Park, headlined by actor Hugh Bonneville, followed by an evening Concert, supported by Chichester College students who were able to gain the practical credits needed to pass their technical theatre course, in a year when there were no other practical opportunities. We are grateful to CDC for their support of this weekend – it was a moving and memorable event to witness the community coming back together to enjoy live entertainment.

We made investment in the theatre to ensure that when regulations allowed we were able to open to socially distanced audiences, with Covid-secure procedures in place. October 2020 saw a sold-out and live-streamed concert *Celebrating Sondheim* and the opening of Sarah Kane's *Crave*, which broke new ground in its digital hybrid model of being simultaneously live-streamed alongside the live performance – a model which allowed performances and streaming to continue behind closed doors when the second lockdown curtailed the run, and allowed the production to reach 50 countries internationally.

Moving into Tier 2 in December 2020 permitted re-opening of the Festival Theatre with *A Merry Little Christmas* concerts, as well as a staged touring family production of *Dear Santa* in the Minerva Theatre. Chichester Festival Youth Theatre (CFYT) overcame all odds and their production of *Pinocchio*, rehearsed with full social distancing measures in place from September-December, opened triumphantly in December. Sadly, our move into Tier 4 closed our doors again on 26 December, but having digitally captured the production we were again able to stream it online, and offer this as an alternative to our audiences rather than simply cancelling.

Our doors remained closed to the public throughout the Spring, seeing the cancellation of two more planned productions, but we continued to offer events online including 'Facing the Music' Events hosted online with guests Sheila Hancock, Michael Ball, Patricia Routledge, Imelda Staunton, Giles Terera and Philip Quast.

In total, despite the challenges of 2020/21, CFT produced 96 performances or digital streams, seen by 16,087 people in-person at CFT and digitally by 153,721 people viewing online across 52 countries. Over 7,000 sales were directly from within the Chichester District which equated to £119,000 of ticket purchases. A detailed geographical analysis of where sales came from within the district can be found at Appendix 3.

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

The impact of Covid-19 only elevated the importance of LEAP's work within the District. Although a number of planned events and activities were halted due to in-person sessions not being possible, the department was swift to move activities online and was innovative in finding new ways to stay connected with the community.

LEAP had a particular focus throughout 2020/21 on supporting vulnerable individuals and those at risk of isolation within the District. CFT Buddies, volunteers who usually act as companions to people who need support to come to the theatre, made weekly phone calls to 200 of our most vulnerable and isolated patrons. CFYT members created videos for local care home residents, who responded by creating their own videos. The 'Chatter Project', a new theatrical pen-pal project established in partnership with Age UK, connected adults over the age of 65 from Chichester, Selsey, the Witterings and Bognor Regis who were at risk of isolation and had not previously engaged with CFT; over zoom they shared stories and developed theatrical skills. A new digital initiative with Dementia Support, a CFT partner charity, hosted a Christmas Carol Concert with a twist including pre-recorded carols sung by CFT's Get Singing group and sing-along moments and readings. A new 'Elders Company' was established with older community members meeting weekly online.

An equal focus was placed on supporting young people and families through the year. A major project, Young Carers Connect, was set up and raised over £90,000 to provide 300 free laptops to local young carers to support their schooling and connect them with other young carers through a dedicated online creative activity programme. CFYT moved to online sessions with 430 young people taking part weekly, although numbers reduced in the last lockdown as online fatigue set-in. Five CFYT members read and recorded monologues devised by young people excluded from school, focusing on their individual experiences of lockdown as part of Farnham Maltings 'Making Theatre for Extraordinary Times' in collaboration with CFT and Act-On-It Arts Company. Michael Morpurgo read *The Butterfly Lion*, free online for families. 200 art packs were distributed to local schools and Arts Awards were offered digitally. Creative County West Sussex was launched in 2020, supported by Artswork and with CFT as lead partner; this Creative Education Partnership is designed to ensure that better cultural resources achieve better educational outcomes for children and young people who are traditionally under-represented in cultural learning.

In total, LEAP's digital activities engaged over 157,000 people in 1,100 activities, alongside 2,360 participations in-person in the windows where this was possible.

Throughout the year, LEAP also continued to explore new opportunities and develop future projects to expand our community engagement offer and reach once we were able to reopen. Connections were established with Chichester District's Social Prescribing Team which have developed into new initiatives and opportunities for CFT to support the team's work in 2021/22. The expansion of the CFT Buddies scheme continues and will be a central focus of the Culture Spark, Season of Culture 2022, participation and engagement strategy.

Our digital outreach work proved a vital lifeline for hundreds of isolated individuals in the local community and, as noted in our Trustee's report, it has accelerated our commitment to find new ways of supporting our community via telephone, social media and online, not just through in-person signed-up activities, courses or events.

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 CFYT members.

## **ENVIRONMENTAL SUSTAINABILITY**

CFT's staff Green Committee galvanised during 2020/21, utilising lock-down to continue to meet online and develop plans for future improvements in CFT's sustainability.

The Christmas CFYT production of *Pinocchio* had sustainability as a central objective. The set, props and costumes utilised recycled and natural materials wherever possible and were designed with reuse in mind. Two company members were elected as Green Champions to support the cast finding new ways to be sustainable and, as a pilot, trees were planted in Oaklands Park adjacent to the theatre, in partnership with CDC, in place of opening night gifts – a project which has developed in 2021/22.

Investment was made in digital conferencing equipment to facilitate digital meetings on an on-going basis and reduce travel, and CFT staff have been engaged in industry wide discussions about reducing the wider environmental impact of theatre processes.

A successful grant application was made to The Theatres Trust/Wolfson Foundation to replace the Minerva Theatre house lights with sustainable alternatives, reducing energy consumption of the lights by 95%.

Environmental Sustainability is a key area of focus for CFT moving forward. We will continue to work to reduce our impact on the environment alongside advocating for a sustainable future. It is intended that a full environmental impact audit will be undertaken in 2022 with a brief to establish a framework for CFT to move towards a carbon net-zero model.

## **FINANCE**

CFT's statutory accounts for 2020/21 are attached at Appendix 1, with a detailed financial review at pages 17-23.

As demonstrated within the accounts, CFT saw ticket income of only £437,231 in 2020/21, relative to £9,191,177 in 2019. Further impact was felt through the costs associated to aborted productions, loss of corporate sponsorship, loss of LEAP and friends membership income and reduced Theatre Tax Relief. Despite this, through persistent reviewing and scrutiny of expenditure, the incredible generosity of individuals and donors, ACE and CDC funding arrangements, over £900,000 claimed through the Coronavirus Job Retention Scheme (Furlough) and voluntary staff salary reductions, the deficit before depreciation for the year was restricted to £185,282 with an overall deficit of £1,287,341 after depreciation. Due to the Furlough scheme, no redundancies of permanent staff were made, ensuring that CFT's workforce is robust as we move forward.

In March 2021, following a successful application to the government's Culture Recovery Fund, CFT was awarded a grant of £953,000 to support the transition back to full operational capacity in 2021.

## CONCLUSION

Despite the profound impact that Covid-19 has had on CFT and the District, it is heartening to reflect on all that we achieved during 2020/21 and acknowledge the extraordinary work of our staff and the incredible support that we were afforded by CDC and the local community. Writing this report as we near the final weeks of the Festival 2021 season, we can confidently share that we have seen a steady incline in numbers over the summer both in terms of audiences and participants for our LEAP programme. We have had overwhelmingly positive feedback on the breadth of work we were able to deliver through lockdown, and on our ability to work flexibly during unprecedented times.

We look forward to sharing our plans for 2022 in the new year, but recognise that the challenges ahead are great. Covid-19 rates are high, and we know that some audiences remain nervous about returning to in-person events. There is a high level of financial uncertainty, and the theatre industry has lost significant numbers of creative artists to other industries, many of whom worked regularly at Chichester. Continued careful management of CFT's financial reserves will be imperative to ensure a resilient and sustained future, particularly vital as we navigate the uncertainty around audience numbers alongside the ever more pressing need to refurbish the Minerva Theatre.

We look forward to celebrating our 60<sup>th</sup> anniversary in 2022 and to working closely with CDC to deliver Culture Spark, the Chichester Season of Culture, alongside our largest season to date. We will continue to support the local community in experiencing great culture and accessing creative opportunities in the District.

CDC's support, both financially, and through the engagement of councillor's, portfolio holders and staff, remains invaluable to CFT. We extend our thanks to CDC and the Overview and Scrutiny committee.



**Kathy Bourne**  
**Executive Director**  
**19 October 2021**

## APPENDICIES

Appendix 1 – Statutory Accounts for the Financial Year 2020/21.

Appendix 2 – Arts Council England (ACE) Risk Monitoring Assessment for CFT 2020/21.

Appendix 3 – Statistical analysis of sales from within the Chichester District for 2020/21.

\*CFT has not produced an Annual Review of 2020/21 due to the unique nature of the year. It has also not been possible to estimate CFT's Economic Impact, as submitted in previous years, given that 2020/21 did not reflect a usual year of operations.

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Company 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 2021**

## CHICHESTER FESTIVAL THEATRE

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## COMPANY INFORMATION

### Directors and Trustees (All Directors of the Company are also members of the Company)

Sir William (Bill) Castell - Chair	Michael McCart
Odile Griffith (retired 11 Dec 2020)	Harry Matovu QC
Nicholas Backhouse (retired 25 Sept 2020)	Holly Mirams
Alan Brodie	Nicholas Pasricha (appointed 11 Dec 2020)
Cllr Judy Fowler	Philip Shepherd
Jill Green (retired 25 Sept 2020)	Stephanie Street Sylvestre
Victoria Illingworth	Christina Webster
Georgina Liley	Susie Wells
Rear Admiral John Lippiett CB CBE	

### Executive Team

Kathy Bourne	Executive Director
Daniel Evans	Artistic Director

### Senior Management Team

Janet Bakose	Theatre Manager
Lydia Cassidy	Director of Marketing & Communications
Sam Garner-Gibbons	Technical Director
Simon Parsonage	Finance Director and Company Secretary
Georgina Rae	Head of Planning & Projects
Dale Rooks	Director of LEAP

### Auditor

Haysmacintyre LLP  
10 Queen Street Place  
London  
EC4R 1AG

### Registered Office

Oaklands Park  
Chichester  
West Sussex  
PO19 6AP

### Finance and Audit Committee

Philip Shepherd – Chair	Trustee
Michael McCart	Trustee
Nicholas Pasricha	Trustee
Christina Webster	Trustee

## OUR CHAIRMAN'S REPORT

I could not have foreseen that the final full year of my Chairmanship of Chichester Festival Theatre (CFT) would be the most challenging in its history to date. I succeeded my predecessor in the role, Lord Young, in 2012 and taken together, our Chairmanship covers the past 25 years of CFT's continuous development. In 2022, as we approach our 60th anniversary since Leslie Evershed-Martin founded the theatre, we continue to raise our ambitions for CFT's role in our community as we inspire and entertain with the richness of live performance.

That sense of a living, inherited theatre tradition combined with our constant desire to improve, expand and evolve surely lies at the root of the extraordinary loyalty shown to CFT by our community. Their support has enabled CFT to withstand the unprecedented assault on our financial resources from Covid-19, and underpins our ability to continue to produce work at the standard our audiences expect.

In spite of our attempts to reopen our theatres on three occasions, our efforts were always curtailed by the government's response to a further Covid-19 wave. Our total sales, which remain the backbone of our Theatre, were less than £0.5m, a very small number in comparison to normal sales which exceed £9m per annum. A combination of furlough, Arts Council and Chichester District Council support, plus the staggering generosity of our local community during this period, has allowed us to navigate the financial storm of the last twelve months in robust shape, ready to invest in Festival 2021 maintaining our artistic excellence, and critically, ensuring that our largely freelance community of actors and musicians regain their livelihoods and the chance to use their extraordinary artistic skills.

This report sets out the many ways in which all at CFT have responded to the pandemic with determination, creativity and resourcefulness. At all times, we tried to find ways of using our skills to engage our friends, supporters and those in need, even as our doors were closed. The embrace of the digital world allowed our work to go global in a totally unprecedented fashion – Crave alone was seen in 52 countries – whilst at the same time, we worked to support our immediate community, youth theatre and young people with an online digital programme and a particular focus on young carers.

As I write, the Theatre is once again preparing to reopen its doors for Festival 2021. However, further challenges lie ahead. We know that we will need to upgrade the Minerva Theatre – now over 30 years old – and embrace new forward-thinking ways to use our spaces. As our successful investment with 2019's Spiegeltent showed, we must also ensure that we create a long-term commitment to facilities that will permit experimentation for our younger theatre makers and audiences.

The magic of our Theatre derives not only from the stage but from our Senior Management Team and staff, who have expertly navigated the complexities of the past year in response to the ever-changing lockdown scenarios and government guidelines. Our dedicated Boardroom now includes our young Trustees with input from our Youth Advisory Board, and I thank Nick Backhouse, Jill Green and Odile Griffith who retired as Trustees this year. Finally, an enormous thank you to all who have supported us this year in creating the opportunity for so many people to participate in the fun, learning and uplifting experiences that Chichester Festival Theatre delivered.

Bill Castell  
Chair of the Board of Trustees

### OUR EXECUTIVE TEAM'S REPORT

2020/21 and the impact of Covid-19 will not be quickly forgotten in Chichester Festival Theatre's long history. The onset of the pandemic and the first national lockdown at the end of March 2020 forced the cancellation of our entire Festival season of twelve productions after only a single day of rehearsals. This included the loss of the returning Chichester Spiegeltent and its fringe-style programme following our successful pilot in 2019.

Our determination and drive to deliver some work on-stage and outdoors during this challenging year saw our organisation and staff pull together and adapt our business model to ensure that we came through the devastating consequences of the pandemic. Despite the significant, negative financial impact on the theatre due to our stages being closed to the public for the majority of the year, we continued to connect with our audiences, support our staff, produce work, employ freelancers and honour outstanding contracts. The impact of Covid-19 on CFT and the wider industry cannot be overstated but we are so proud to have survived the year and to maintain our reputation as a flagship regional theatre, which actively supports and advocates for its communities, patrons and the industry. As an Executive team, we are determined to ensure that our theatre and our sector not only survives Covid-19 but emerges from it ever stronger.

Whilst we postponed two 2020 productions to 2021, including the summer musical, South Pacific which had already sold well and Andrea Levy's The Long Song; two others, The Unfriend and The Taxidermist's Daughter, are now scheduled for 2022. Through prudent housekeeping and an efficient financial operating model, we were able to continue offering creative experiences both in person and digitally, thanks to the generous support and financial commitment of ACE, Chichester District Council, and our loyal supporters and donors. We were also able to utilise the UK government's Job Retention Scheme avoiding permanent staff redundancies.

Our organisational stability allowed us to extend the reach of our community engagement. Much of our work transitioned online and through this activity we reached over 200,000 people. Our Learning Education and Participation (LEAP) team delivered its core programme including Youth Theatre sessions with classes and other activities online and when possible, in-person.

While facing enormous challenges, there have been significant learnings and opportunities, particularly in relation to our digital output, efficient working practices and partnership opportunities, which will inform our future planning. The world and the landscape around us has changed and will continue to evolve but we have demonstrated this year that CFT is resilient and adaptable, agile and dynamic.

Covid-19 is by no means over, but underpinned by our financial reserves, which are largely committed to essential planned investment and the capital costs of our historic buildings, we are confident that as we look to our future, our mission to enrich and respond to our communities is more vital than ever. We were thrilled to end the year with an award of £953,000 from the government's Culture Recovery Fund to help us transition back to full opening. Over the forthcoming year, we are confident that we can lead the theatre in adjusting to the world post-Covid-19 and we embrace the opportunity to bring communities back together to enjoy live theatre through our Festival 2021 programme. We are excited to be looking ahead to CFT's sixtieth anniversary and Chichester's Season of Culture in 2022, while will celebrate and showcase the outstanding range of arts and culture on offer across our district.

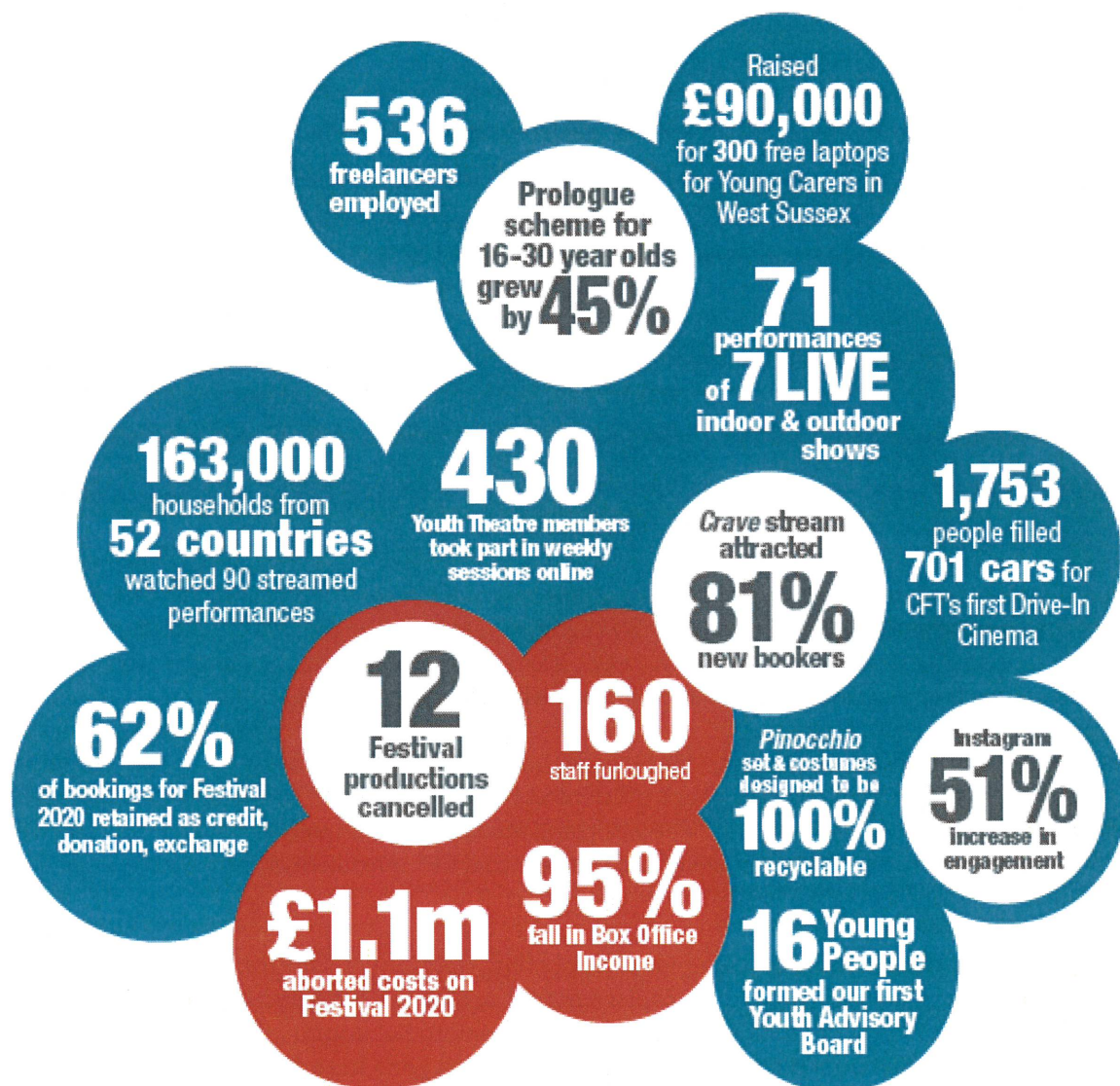
Kathy Bourne  
Executive Director

Daniel Evans  
Artistic Director

OUR YEAR IN NUMBERS

2020-2021

HIGHLIGHTS



IMPACT OF COVID-19

## CHICHESTER FESTIVAL THEATRE - 31 MARCH 2021

### OUR TRUSTEES' REPORT

This is the Report of the Board of Chichester Festival Theatre and Group (the "Theatre", the "Company" or "CFT") for the year ended 31st March 2021. 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 also referred to as "the Trustees".

The Company's objectives are set out in its governing instrument, its Memorandum and Articles of Association. The Trustees maintain a focus on CFT's charitable objects with due regard to the Charity Commission's issued guidance on public benefit, and the Trustees make and endorse the statements on Public Benefit set out on page 9.

### WHO WE ARE AND WHAT WE DO

Chichester Festival Theatre is one of the UK's flagship theatres, renowned for the exceptionally high standard of our productions as well as our work with the community and young people. CFT comprises two venues – the 1,300 seat Festival Theatre with its thrust stage and a 310-seat studio theatre, the Minerva, which is noted for premieres of new work alongside intimate revivals. Our Theatre is the leading regional theatre in the South East of England, founded and funded by its community in 1962.

Firmly rooted to this day in our community, we have enjoyed strong support from our Friends' scheme and other benefactors, our patrons at the Box Office as well as long-standing partnerships with businesses in our local community. The impact of Covid-19 has had an immediate impact on our local economy and community, with implications for local suppliers, our potential corporate sponsors and our individual supporters and patrons.

CFT operates as an incorporated charity through a registered company, Chichester Festival Theatre, and through our activities, we seek to maximise attendance and participation in our range of activities and performances, to ensure that beneficiaries are drawn from across the spectrum of socio-economic groups and age bands.

In order to remain financially viable, achieve our public benefit objectives and play a leading role in our community and local economy, CFT works to a four-year business plan (2018-2022) with clear strategic objectives in support of our Mission and Vision. This aligns with vital ACE public funding which supports us in delivering an ambitious programme of work on-stage, together with ongoing support from Chichester District Council ("CDC") on which ACE funding is contingent.

Over the past decade, our Theatre has built up its financial resilience with reserves that are substantial enough to mitigate severe financial risk but that are also almost wholly committed to investment in our future including capital expenditure on our aging Minerva theatre, as our Reserves Policy notes.

### OUR MISSION AND VISION

At Chichester Festival Theatre, we believe that the experience of live art has the power to change lives. Our mission is *to enrich our communities* – locally, regionally, nationally and internationally – through compelling, entertaining and enlightening theatre.

Our guiding vision is:

- *To curate a repertoire of artistically excellent, creatively ambitious and dynamic theatre productions for diverse audiences.*
- *To deliver a socially-inclusive learning, education and participation programme which will engage with and empower communities from a wide geographic and demographic spread.*
- *To invest in the future of theatre-making in the UK through practical, supportive and developmental initiatives for emerging, mid-career and seasoned artists.*
- *To invest in our infrastructure and workforce so that Chichester Festival Theatre becomes a model of best practice and sustainability.*

Our mission and vision drive our annual and ongoing Business Planning cycle.

### OUR ARTISTIC POLICY

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Our Artistic Policy is fundamentally based on bringing artists and those who support artistic work together in an environment where creativity can flourish. We pride ourselves on being able to offer artists an open space to experiment and explore with appropriate resources, where healthy challenges are welcomed, and where the creative work comes first.

It is our belief that theatre needs to speak to contemporary audiences in a way that is entertaining and enlightening. We recognise that excellent theatre reflects the society which experiences it. To ensure that CFT remains at the forefront of UK theatre in the 21st century, the theatre experiences and participatory opportunities we create must resonate with artists and audiences alike.

CFT will support all young people to develop creative, artistic, personal and social skills alongside a life-long enjoyment and appreciation of the arts. Our ambition is to promote inclusivity, accessibility and diversity, ensuring rich opportunities for all children and young people, regardless of age, culture and social background to feel inspired, challenged and excited by the arts.

### OUR CORE ARTISTIC PROGRAMME

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In normal times, CFT delivers two separate seasons on stage annually: a summer Festival of home-produced work and a Winter Season of received work, alongside a Chichester Festival Youth Theatre Christmas production.

The Summer Festival would normally comprise 10-12 productions including plays, musicals and youth theatre productions by world class artists and creative teams. During the Winter Season we would present a broad range of visiting work including ballet, opera, concerts, comedy and contemporary music to further diversify the work we offer our audiences.

We also aim to build successful working relationships with UK co-producing partners to ensure our work reaches as wide an audience as possible by transferring productions to London, across the UK and internationally.

Covid-19 and the three lockdowns from March 2020, in November 2020 and nationally from 26 December 2020 completely disrupted our regular annual production cycle and required our Senior Management Team to be inventive, nimble and lean in producing and sharing some live theatre and art and in embracing new digital outputs to engage with existing and new audiences both in person and online.



### OUR PUBLIC BENEFIT: WHY WE MATTER

As a charity, CFT generates and provides a significant public benefit in line with its charitable objectives. Despite Covid-19 and the changing government restrictions, in 2020-21, we are proud that:-

- We have continued to create and perform live theatre wherever possible in our auditoria and outdoors, offering our audiences a space to be entertained, challenged, educated, moved and enlightened, and so promoting the value of art, creativity and culture to our communities.
- Off-stage, whilst theatre spaces were closed, we adapted and accelerated our community work online to deliver our year-round, socially-inclusive Learning, Education and Participation ("LEAP") programme for all ages. LEAP's aim is to break down any physical, mental, emotional and cultural barriers that prevent theatre being accessible for all. Its programme makes a significant contribution to wellbeing and in 2020-21, its impact on addressing mental health, wellbeing and isolated communities was more important than ever before.
- Under LEAP, Chichester Festival Youth Theatre ("CFYT") is the largest weekly youth theatre in the country and offers a vibrant and enriching year-round programme to young people across our region. Fees are low but where price is an obstacle, bursaries are offered. During 2020-21 CFYT transferred its operation online, offering fortnightly sessions to all participants for most of the year, as well as successfully rehearsing and opening Pinocchio, its Christmas production on the Festival Theatre stage in between national lockdowns.
- We recognise our place in the community of Chichester and West Sussex and our contribution to our local economy and wider society. CFT is very much a theatre for our community and we have benefited enormously from its financial support in 2020-21 through donations and support for our off-stage community work.
- Broadening access on and off our stages was demonstrated by our investment in the August open-air Concerts in the Park and the outdoor drive-in cinema series, and our ongoing collaboration with Chichester District Council and other cultural and community groups in planning and supporting Chichester's 2022 Year of Culture.

In our theatres, ticket prices are set to match prevailing market rates for similar work by other venues, but we are always mindful of widening our target audience. In 2020-21 £10 tickets were available for the majority of live performances and the entry price per household for our new streamed productions was £10.

In addition, access is extended through the availability of generous discounts for school groups, over 60s, families, children, students, our extended Prologue scheme for 16-30 year-olds and Jobseeker Allowance and Income Support Claimants. These schemes enabled a total of 2,533 tickets (5%) to be sold to these under-represented groups (although in a full year of full productions, e.g. 2019/20, discounted tickets represented 19% of sales).

Lastly, this report details how we have made huge strides in 2020-21 to develop our digital offering both on and off the stage and to use these developing capabilities to reach both new and existing audiences, broaden access and widen public benefit at a rate of change that could not have been envisaged prior to the Covid-19 pandemic.

## CHICHESTER FESTIVAL THEATRE - 31 MARCH 2021

### OUR STRATEGIC REPORT

#### WHAT WE PLANNED TO DELIVER: PRE COVID-19

This year was the fourth year programmed by our respected Senior Management Team led by Daniel Evans (Artistic Director) and Kathy Bourne (Executive Director). By March 2020, advanced plans were in place and costs committed for an ambitious programme of work guided by our strategic objectives in our Business Plan, to be:

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

Onstage, Festival 2020 would have offered five world premieres, a 50:50 playwright gender balance, 7 (female):5 (male) directors. Offstage, our LEAP programme had been set to continue its annual programme of events, which reaches over 60,000 people, and our Youth Theatre satellite programme was operating at capacity in over 8 centres across Sussex, with plans for its large-scale production of Pinocchio in December 2020.

Following a successful pilot in 2019 which reached new and diverse audiences, Festival 2020 would also have seen the return of the Chichester Spiegeltent, including its fringe-style programme and a production of Crave by Sarah Kane, in an autumn highlight.

In particular, as we looked to our sixtieth anniversary in 2022, the Trustees also had other plans to review the aging structure and facilities of the Minerva theatre, built in 1989. With some investment reserves accumulated, the timing had felt right to explore a potential capital project to renew and modernise the fabric of the Minerva building services and spaces.

The onset of the pandemic and the first national lockdown forced CFT to close its doors to the public on 16 March 2020, just four weeks after launching the Festival 2020 season. For the first time in the Theatre's rich history, cancellation of the entire Festival 2020 season of twelve productions followed after only a single day of rehearsals.

#### WHAT WE DELIVERED NOTWITHSTANDING COVID-19

##### WHAT WE DELIVERED: OVERVIEW

The ongoing impact of Covid-19 on Chichester Festival Theatre during 2020-21 cannot be understated at any level. The consequences were significant both operationally and financially (as our Financial Review on page 17 details) at every level of our organisation. Externally, the changing nature of the pandemic and government guidance together with the imposition of three national lockdowns and social distancing made the year extremely challenging.

Whilst our Business Plan continued to guide us, the reality was that our Executive team and Board had to continuously re-plan and re-budget for the year, adapting and adjusting both the creative programme and business planning, using different scenarios to profile, test and manage the changing constraints and impact of the pandemic. There were so many uncertainties with practical implications for the theatre's entire operation from staffing to programming, coupled with great

uncertainty as to whether the public would have the confidence to return to the theatre when permitted.

Whilst Box Office income, together with all secondary income, plummeted on the theatres' closure, we were left in the difficult position of having to manage the significant cost impact of cancelled productions, given that many production costs and fees had already been committed months ahead of the season starting. Although we saved or deferred costs wherever possible, 2020-21 has cost CFT over £1.1m in aborted costs for planned productions which were either cancelled or disrupted part way through a run.

Fortunately, the Executive team were able to provide stable leadership with the support of the Trustees to manage CFT prudently through the year and deliver on both the Theatre's artistic and charitable objectives, whilst ensuring enough financial viability to allow CFT to weather 2020-21 in a sustainable position, relaunching live work on our stages when possible and preparing for our return and reopening in 2021-22.

### ***WHAT WE DELIVERED: CREATIVELY AMBITIOUS ON-STAGE***

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Notwithstanding Covid-19, CFT has taken every opportunity in 2020-21 to programme, produce and host live work with a focus on excellence and ambition - whilst being innovative and developing our digital capability to deliver activities on and off stage for audiences both in-person and increasingly online.

#### *Artistically*

- Artistically, despite our closure and the necessary furloughing of some staff to avoid redundancies, we were determined to connect with audiences, support our staff and community, produce work and employ freelancers wherever possible. We also looked to our future by continuing to commission new work.
- Swift action was taken in relation to planned Festival 20 productions to minimise costs (in terms of cast, creatives, set and production costs) which could not be recovered. We elected to honour all contracts for staff employed on the first two productions, acknowledging that freelance artists would find themselves out of work with immediate effect and with no prospect of future work for some time to come. Two further shows were postponed until 2021: the summer musical, *South Pacific*, which had already sold well, and Andrea Levy's *The Long Song*, but other shows were cancelled or postponed indefinitely. CFYT's Christmas production of *Pinocchio* was kept pending, in the hope that a relaxation of the rules and a return to school in September would allow rehearsals to take place with the cast of young people, which proved to be the case.
- A welcome but brief relaxation of the rules in late summer allowed CFT to organise a live outdoor August bank holiday Movies and Music Weekend. This was a first for CFT and was exceedingly well received. The event included Family Fun in the Park, headlined by actor Hugh Bonneville, followed by an evening Concert. CFT also worked in partnership with Chichester Cinema at New Park to present a Drive-In Cinema in Northgate car park.
- The socially distanced Festival theatre auditorium reopened briefly in October 2020. A Celebrating Sondheim evening hosted by Daniel Evans, was a sell-out success. Originally programmed for the 150-seat Spiegeltent, Sarah Kane's *Crave* broke new ground: staged in the Festival Theatre to socially distanced audiences and simultaneously livestreamed to audiences across 50 countries. We partnered with the Royal Court Theatre, National Theatre of Wales and Theatre Royal Plymouth, who offered their patrons tickets to the live stream and

benefitted from ticket sales; and following Lockdown#2, the actors continued the run behind closed doors for the livestream audience.

- Amongst other streaming successes programmed during lockdown were three archive productions – Flowers for Mrs Harris, The Midnight Gang and Beauty and the Beast – streamed to general audiences for the first time, reaching global audiences of 144,000. Other highlights included Sir Michael Morpurgo reading extracts of The Butterfly Lion to families online and Kate Mosse conducted live webinars with Steven Moffat, Mark Gatiss, and on the legacy of Andrea Levy.
- Lockdown#2 in November 2020 forced us to cancel much of the remaining Autumn programme including a cabaret season planned on the popularity of the previous year's Spiegeltent. Chichester moving into Tier 2 allowed CFT to reopen live with A Merry Little Christmas, as well as a staged touring family production of Dear Santa in the Minerva Theatre.
- The Youth Theatre's commissioned production of Pinocchio successfully opened in December until lockdown #3 imposed from 26 December 2020 stopped live performances mid-run. This production triumphantly overcame the challenges of rehearsing and performing in a socially distanced, Covid-secure environment to excellent reviews and audience acclaim, as well as providing CFT with valuable experience of the challenges, protocols and monitoring required to work in a Covid-secure environment. Following lockdown #3, the production was presented online to audiences both in the UK and internationally.
- The continued lockdown in the final quarter of 2020-21 forced CFT to cancel its planned Spring programme of two fullscale productions. Several online events were however streamed: including 'Facing the Music' Events hosted online with guests Sheila Hancock, Michael Ball, Patricia Routledge, Imelda Staunton, Giles Terera and Philip Quast.

Against the odds, this past year has allowed CFT to prove itself to be creative and resilient in its artistic production and this has also given our Executive team the opportunity to experiment and create new content to stay connected with our audiences and the theatre community.

### *Digital and Live Streaming*

A strategic area that undoubtedly benefited most from Covid-19 was the acceleration of CFT's digital knowledge, capability and learning. Our streaming, online activity and digital output in 2020-21 exceeded what could ever have been imagined. Harnessing our digital and technological capability swiftly was key to programming and delivering content to audiences online. This led us to:-

- Enhance the technical capabilities of staff and secure the equipment and means to facilitate high-quality broadcasting of our shows and other digital learning initiatives. This ensured online audiences and participants could receive creative experiences during the theatres' closure.
- Access archive recordings for Flowers for Mrs Harris, The Midnight Gang and Beauty and the Beast, which involved negotiating rights with casts/creatives but was an instant hit with audiences from all over the world.
- Stream live productions of runs of Crave and Pinocchio which were not aborted when restrictions on live performances were imposed or when a further national lockdown #3 occurred in December.
- Crave and Celebrating Sondheim live streams were viewed by 5,948 households in 50 countries.
- In total, CFT produced 96 digital performances/streams, seen by 16,087 people in-person at CFT with 153,721 people viewing online across 52 countries.

All this practical experience gained from live streaming has also vastly accelerated CFT's plans to use the wider potential of digital broadcasting and streaming for audiences in the future. Off-stage, Digital was no longer an add-on; instead, it became our core way of doing business. From live streaming to zoom classes, we successfully embraced technology to ensure we fulfilled our mission to create compelling, entertaining and enlightening theatre and events, presenting the best of CFT to a global audience.

Another digital step-change for the organisation was how quickly our staff adapted to working from home and collaborating on Zoom and Microsoft Teams. Communication across teams within CFT and with partners outside CFT inevitably proved initially challenging, but as a result all our staff have become digitally upskilled and were able to transition quickly to new ways of digital working and collaboration.

### ***WHAT WE DELIVERED: AT THE HEART OF OUR COMMUNITY and OFF-STAGE***

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2020 was an extraordinary year for our LEAP team. In response to the Covid-19 pandemic, CFT was swift to redevelop its normal face-to-face community programme and initiate new ways to keep connected with audiences, supporters, young people and especially vulnerable members of our community.

In March 2020, all planned LEAP activity as well as Youth Theatre sessions stopped but were quickly reconfigured online. However, other outreach work delivered to care homes, schools and young carers had to pause, affecting hundreds of participants including the cancellation of two principal outreach events, FestivALL (later delivered online) and Fun Palaces, which normally engage an average 1,250 participants. Other activities planned for elders, people with dementia and their carers, children and families were halted, including our 'Family Foyle' days held in the foyer, school tours, educational workshops, and our 'Get into it' classes for adults. Prologue Tuesdays for younger audiences were also cancelled, along with all events dedicated for specific audience groups with special needs and disabilities, such as our Relaxed Performances.

However, CFT worked to a guiding principle quickly established that we would raise funds and use the Theatre's site wherever possible to allow people to continue experiencing creativity and performance. Our staff facilitated activities live and on-site whenever and wherever they could.

In August 2020, CFT opened its theatre doors for the first in-person creative sessions since March, when very few holiday activities were taking place locally. Over the course of two weeks, 200 children aged 8-12 enjoyed a range of arts activities including creative writing, storytelling, mask-making and dance. Free spaces were offered to those from low-income families. In another window between lockdowns, CFT also hand-delivered creative resource packs to 200 young people who were identified as not having access to any digital technology within their homes.

#### *Online Engagement Digitally*

CFT's LEAP team were very quick to redesign and transfer planned activities online as well as looking afresh at what could be delivered digitally. By April 2020, the core programme had been adapted online, with new activities introduced with the help of staff and volunteers.

- In total during the year, our digital LEAP activities engaged over 157,000 people in 1,100 activities, in addition to 2,360 participations in-person.
- Our Youth Theatre recommenced digitally through zoom and proved popular with young people, many of whom felt isolated at home with online school and few other activities. 430 CFYT

members continued to take part in these weekly sessions.

- In addition, 56 CFYT members participated in the Christmas production of Pinocchio which rehearsed in-person and opened its run live, before transferring to a digital stream online, when the run was curtailed on Christmas Eve by the lockdown #2.
- Youth Theatre members also created extremely popular sung and spoken videos for local care home residents (its Stand-by-You film footage reached 140,698 views on Twitter, Instagram and Facebook).
- Our ongoing fundraising initiative, Ageless, was taken online, continuing to generate valuable funding (£44,650) to support the Theatre's core outreach work. This reached 79,497 people across three platforms with 3031 individuals engaging directly.
- To support the Young Carers Connect project which had provided 300 free laptops to young carers, a dedicated online creative programme of weekly creative activities for young carers included drawing & design, storytelling and an introduction to short film-making.
- Five CFYT members read and recorded monologues devised by young people excluded from school, focusing on their individual experiences of lockdown. This project "Making Theatre for Extraordinary Times" proved to be a very successful collaboration between CFT, Act-On-It Arts Company and Farnham Maltings.

Other new digital and online initiatives used the theatre spaces and resources to work with local people across our community to include:-

- A new digital initiative with one of CFT's partner charities, Dementia Support, hosting a Christmas Carol Concert with a twist. The event featured pre-recorded carols sung by CFT's Get Singing group, sing-along moments and readings from a Dementia Support supporter and author, Kate Mosse, and CFT staff.
- A 'Chatter Project' in partnership with Age UK West Sussex worked virtually with three separate groups of older people, including those in care homes and those who are more isolated and not in care homes (from Bognor Regis, Selsey, Chichester and the Witterings).
- A range of digital activities designed to keep people creatively engaged and less isolated at home. These included Digital Arts Awards, a Five-Day Playwriting project, a new 'Elders Company', remote workshops and tutorials, including an introduction to basic sign language, dance, puppet-making and stage combat (which reached 70,872 individuals via Twitter, Instagram and Facebook).
- Production photos from CFT's 60-year archive were published on social media reaching 1,359,748 individuals with 73,575 people engaging with these posts.

In conclusion, our digital outreach work demonstrably proved to be a vital lifeline of support for hundreds of isolated individuals and has accelerated our commitment to find new ways of supporting our community via telephone, social media, online, not just through signed-up activities, courses or events.

### ***WHAT WE DELIVERED: AT THE FOREFRONT OF UK THEATRE***

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During the year, we played our part in contributing to the challenges faced by UK national theatres and arts organisations. Three noteworthy initiatives emphasised our focus on young people-

- Our appointment of two Young Trustees in 2019-20 further strengthened CFT's current Board to better bring in the perspective of young people. This year, CFT went further and recruited a Youth Advisory Board comprising up to 16 young people aged 16-25 from over 70 applicants. Their objective is to support the Trustees in helping CFT remain relevant to current/ future audiences

and our supporters. Their enthusiasm, input and perspective on our work has proved valuable and insightful.

- We extended the age range of our Prologue scheme to include 26 to 30 year-olds (to cover ages 16-30) with tickets from £5. Despite Covid-19, this extension resulted in a pleasing increase in Prologue membership to 14,126 members, a 45% increase. As an example, for Crave, 40% of the Prologue bookers were 26–30-year-olds of which 41% were new to CFT. CFT also appointed 13 new Prologue Ambassadors drawn from local schools, colleges and universities to promote its Prologue scheme among their peer groups.
- CFT also helped spearhead the creation of the Cultural Education Partnership, a new umbrella body for West Sussex. This is a pioneering regional collaboration, tasked with ensuring that West Sussex children have greater access to arts and cultural resources to help them achieve better educational outcomes at school, and to create a universal cultural offering outside school.

Our Executive Team played a key role within the sector as it weathered the Covid-19 storm, especially given the impact on so-many self-employed creatives and artists and the closure of all venues nationally. We lobbied central government to extend the Job Retention Scheme and develop other financial breaks for the Arts sector, leading to the creation of the Cultural Recovery Fund.

While some venues have offered live streams for a number of years on television, DVD, cinema and digital theatre channels, CFT was one of the first theatres to present a ticketed, paid for live stream available at home, which gave us the flexibility to manage our own ticket sales and retain data. This approach attracted significant interest from other theatres keen to replicate the process so CFT shared learnings through talks and discussions across the sector.

We also developed and shared our protocols for reopening theatres and protecting staff, creatives and returning audiences on site. All of our Senior Management Team have continued in trustee or advisory roles at other organisations in England and Wales, as well as participating in specialist regional groups across the sector relating to their areas of expertise.

### **WHAT WE DELIVERED: RESILIENT, FINANCIALLY AND ENVIRONMENTALLY SUSTAINABLE**

#### *Financial Resilience*

Whilst our Box Office income fell away due to Covid-19, with the support of our Board, CFT continued to take appropriate risks to continue creating and providing exceptional live theatre, whilst being resilient and financially prudent. Our Financial Review on page 17 details the steps we took to achieve the fine balance of generating income streams whilst limiting costs and drawing prudently on our reserves.

An additional one-year business plan for 2022-23 was rewritten to account for the impact of Covid-19 and our plans for exiting this challenging period and unprecedented impact on the Arts. ACE also extended its funding for a further year, duly matched by CDC, to the 2022-23 year-end.

2020-21 was an incredible year in terms of giving and fundraising at CFT and the response to the Covid-19 crisis from our donors and supporters was extraordinary. Our core development income is principally raised from individual giving and membership schemes (linked to shows and events) enhanced by production sponsorship from corporates and other benefactors, so our income was already at risk as the financial year began and productions were cancelled.

Whilst some corporate sponsors were unable to continue their support for us in the short term, the strength of our corporate relationships and being innovative on renegotiating our arrangements

fortunately protected much of our sponsorship income for the future. We will carry forward this learning and new ideas into what we can offer in future partnerships once we reopen and can stage productions again.

An extremely generous response to our appeal for financial donations for specific off-stage initiatives increased sundry donations by 60% to almost £780,000 in comparison to normal giving. These donations, complemented by several unexpected large legacies, made it possible to continue with so much of CFT's offstage work and community support. Donors, Friends and the general public generously supported us through our Keep CFT Connected, Ageless and Donate a Seat campaigns when buying tickets for a show. In particular, our pioneering Young Carers Connect project raised £90,000 for its purpose of providing young carers with dedicated laptops for accessing creative content from home.

New methods of donor engagement during the year were found, which meant that live events became virtual; conversations moved online and we ensured we kept donors informed through a combination of personal direct contact, newsletters and video updates.

#### *Environmentally Sustainable*

This is a key area for CFT going forward and progress in 2020-21 continued notwithstanding Covid-19 and our closure. Most notably:-

- Our staff Green Committee continued to meet regularly to develop proposals to be implemented as the theatre reopened, and consider changes to the way we work on and off the stage. With many staff having had the experience of working remotely and digitally during the year, we made significant progress towards our goal of becoming a paperless organisation, with ongoing work to eliminate paper-intensive organisational processes and to tackle our archive of stored documentation.
- Investment was made in digital conferencing equipment to facilitate digital meetings on an on-going basis and reduce travel.
- The Christmas Youth Theatre production of Pinocchio had sustainability as a central objective – all set, props and costumes were designed using recycled and sustainable materials and as a pilot, trees were planted in Oaklands Park adjacent to the theatre, and in partnership with CDC, in place of opening night gifts.
- CFT staff have been engaged in industry wide discussions about reducing the wider environmental impact of theatre processes.
- A successful grant application to The Theatres Trust/Wolfson Foundation will see the Minerva Theatre house light be replaced with sustainable alternatives in 2021, reducing energy consumption by 95%.

#### **WHAT WE DELIVERED: OUR COVID-19 ADAPTATIONS AND READINESS TO OPEN**

Substantial work and investment during the year had to take place to ensure that our premises and operations were made Covid-19 safe, with all health and safety protocols updated for staff, visitors and audiences. Significant adaptations were made to protect our audiences, train Front of House (FOH) staff, install temperature checks and ensure social distancing when moving around on site - all in support of the 'new-style' socially-distanced theatre layout for the live performances that were able to go ahead.



## CHICHESTER FESTIVAL THEATRE - 31 MARCH 2021

Major adaptations were made on-site to seating audiences inside at a social distance. With external support, the capacity of the Festival Theatre was assessed and essentially halved but the small capacity and Minerva seating made productions largely unviable in this space, with seating capacity reduced from 310 to just 150.

We also developed protocols and new measures to be able to deliver Covid-safe outdoor live performances in the Summer, which were a new undertaking for CFT.

All these extra measures and associated additional staffing were costly but undoubtedly enabled us to continue to stage live performances whenever possible during 2020-21 and readied us for reopening in the year ahead.

### ***WHAT WE DELIVERED: OPERATIONAL AND CAPITAL DEVELOPMENTS ON SITE***

We took advantage of the theatre's closure to complete some planned elements of essential maintenance and investment, as part of renewing and updating our site and our auditoria.

However, on cost grounds and given the need to protect our reserves against the major risk of a Box Office failure or Covid-19 losses, we put on hold our plans for a capital project to renew the Minerva theatre site and facilities. Addressing these issues of its infrastructure and services remains a key requirement for us to consider in the year ahead.

On-site work completed either just before the year-end or in the first weeks of 2021-22 in readiness for reopening was prioritised to enhance the visitor experience and increase the suitability of our spaces for community use, including:-

- Relocating the main café in the Festival Theatre next to the park with more outdoor space, and the potential for live entertainment or music. Facilities and seating furniture have been upgraded with a focus on sustainability and renewal rather than outright replacement.
- The back-stage Green Room facilities in the Festival Theatre were renewed and we upgraded our meeting room conferencing facilities to reduce our carbon footprint and save on future travel to London in particular.
- Air-conditioning installation in the Steven Pimlott Building progressed to address the high temperatures and uncomfortable working conditions of these rehearsal rooms.
- We completed an internal review of our set and props storage requirements relocating to a new leased store on a single site.

### **OUR FINANCIAL REVIEW**

In this year of severe financial challenge, CFT worked to a financial aim of:

- balancing drastically reduced Box Office income levels with containing ongoing running costs (of which the largest expense is staff wages);
- minimising the costs on aborted Festival 20 productions that had to be cancelled.

With the support of donations, available grants and prudent costs management, our net Income and Expenditure deficit before depreciation for the year was restricted to £185,282 with an overall deficit of £1,287,341 after depreciation (2019-20: £79,115 deficit).

## CHICHESTER FESTIVAL THEATRE - 31 MARCH 2021

### *Covid Impact on Income*

The theatres' closure for much of the year resulted in a Box Office income of only £437,231 (compared to £9,191,177 in 2020), of which £167,684 was income from streamed sales (mostly live streamed) and £269,547 from in-person attendances. Alongside contributing to our income this year, another advantage of testing these new innovative methods of digital delivery and streaming has been to prove their potential for widening our artistic output and engagement.

For cancelled productions, patrons had the option of either donating their ticket income, taking a credit, transferring to a future date (for rescheduled productions) or receiving a refund. Overall CFT had to refund tickets worth £1.096m (41% of ticket sales). In all, 58,060 ticket holders who had booked for the Festival Season were duly processed to return tickets.

Anticipating this lost Box Office income, CFT launched two fundraising appeals (Keep CFT Connected and Donate A Seat) to try and replace this and where possible convert advance ticket sales to donations or credits rather than refunds. In 2020-21, an extremely healthy 31% of ticket conversions went to donations and credits, and a further 31% of audiences held on to their tickets for a rescheduled production, demonstrating the loyalty and generosity of our audiences.

CFT lost £75,000 in LEAP subscriptions for the year and also lost membership income from Friends, reducing income by £33,000 (30% down on 2019/20, given the loss of advance booking and other benefits).

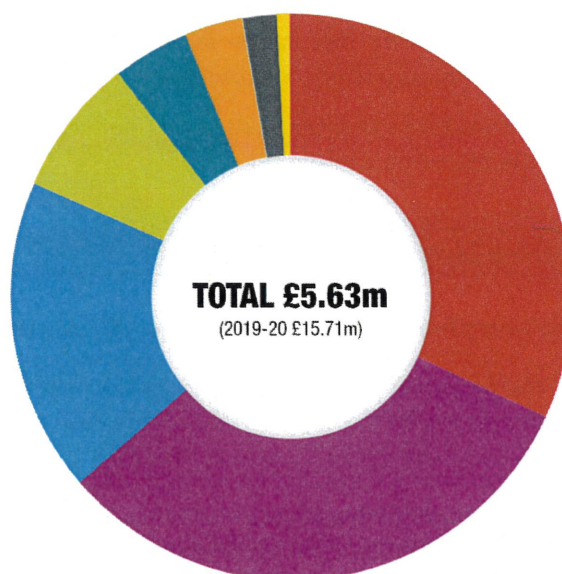
Cancelled productions also led to a loss of corporate sponsorship income worth £73,000 and as our largest corporate partnerships involved businesses from the travel and hospitality sectors, this income may be slow to recover.

Theatre Tax Relief (TTR) is a tax credit that, through our trading subsidiary, CFT Productions Limited ("CFTP"), we are able to recover on the core costs of our productions. CFTP will be claiming TTR on aborted productions in 2020-21 as well on those that were able to go ahead. The total receivable for 2020-21 was £228,412 (2019-20: £913,670).

### **Income 2020-2021**

Arts Council England Grant £1.77m	<b>31%</b>
Sponsorship & Fundraising £1.76m	<b>31%</b>
Covid-19 Appeal £0.24m	<b>4%</b>
Government Furlough Scheme £1.08m	<b>19%</b>
Box Office £0.44m	<b>8%</b>
Chichester District Council Grant £0.19m	<b>3%</b>
Other Income £0.11m	<b>2%</b>
Catering & FOH £0.04m	<b>1%</b>

Figures per income and expenditure account



## CHICHESTER FESTIVAL THEATRE - 31 MARCH 2021

### *Covid-19 Impact on Costs*

Despite taking all possible measures, CFT still had to absorb £1,076,571 of costs connected to abortive production costs, as a result of cancelling Festival 2020 as well as the Autumn cabarets and our planned Spring 2021 programme.

Mitigating steps we took included shortening the contracts of seasonal staff where they had started, not employing other planned seasonal staff, renegotiating the costs of rehearsal rooms paid in advance to provide credit for future use and reaching settlements on as many of the contracts relating to cancelled shows as possible. We normally hire 60 seasonal staff during the Festival season; half of whom had commenced employment and were released early and the remainder were not employed.

We took other steps to protect our financial position through active management of staffing. All CFT permanent staff were furloughed to some extent under the national Job Retention Scheme with many taking a temporary pay reduction in addition. We were able to rotate staff onto furlough but we chose to incur staff costs to keep our programming, community and digital activities going wherever possible. All Front of House casual staff were furloughed and CFT's catering outlets were immediately closed by our catering contractor, Caper & Berry. Finally, we stopped all non-urgent capital expenditure, minimized all overhead expenditure and claimed all available rates, rebates and other support.

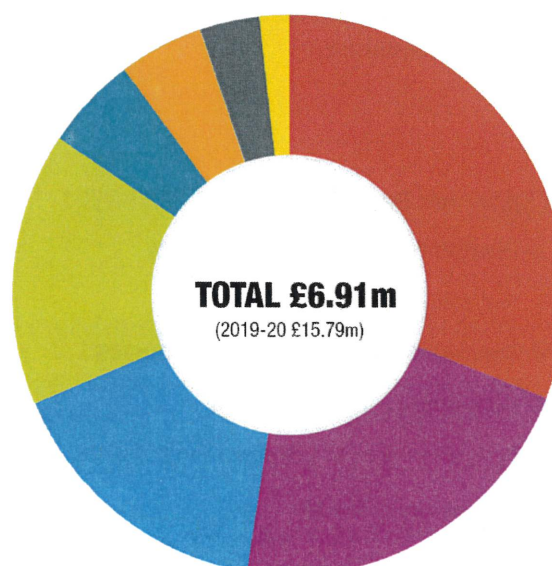
In summary, the fact that CFT's financial deficit for 2020-21 was not greater was primarily achieved by a combination of:

- Increased donations and other fundraising activities of £1,925,055 (of which £1,624,015 was unrestricted)
- ACE and CDC annual funding totalling £1,959,484
- £1,084,281 support from the Job Retention scheme
- Salary cost savings from a three month pay cut for staff. (This was implemented only above an agreed salary threshold in order to protect lower-income earners.)
- Reduced overhead costs due to low activity and negotiated cost savings.

### **Expenditure 2020-2021**

Productions	£2.16m	<b>31%</b>
Theatre Operations	£1.48m	<b>21%</b>
Depreciation	£1.1m	<b>16%</b>
Aborted Festival 2021 Costs	£1.08m	<b>16%</b>
Sponsorship & Fundraising	£0.37m	<b>5%</b>
Funded Projects	£0.34m	<b>5%</b>
Catering & FOH	£0.26m	<b>4%</b>
Governance	£0.12m	<b>2%</b>

Figures per income and expenditure account





## CHICHESTER FESTIVAL THEATRE - 31 MARCH 2021

### *Bank and Cash*

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 income for the following season. For Festival 2021, this amounted to £1,574,285 out of total cash held of £7,766,470 (2019-20: £8,329,125).

The level of cash held reflects the working capital requirements of the theatre together with funds raised for restricted purposes and monies designated by the Trustees for essential projects and emergencies.

### *Reserves Policy*

CFT's policy is to maintain significant accounting and financial reserves to safeguard our financial position and provide a buffer against both identified and unexpected eventualities as well as enabling us to address essential capital expenditure and future opportunities that may arise.

### *Capital and Revenue Reserves*

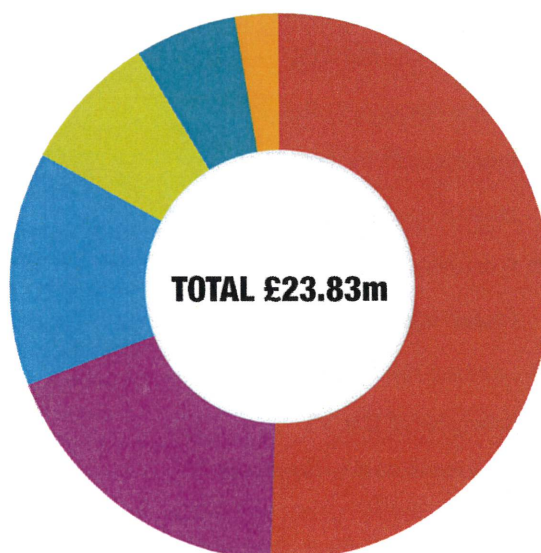
Our overall reserves equate to net assets of £23,832,381. In broad terms, our reserves are committed and are planned to be expended on the following timescale:

- Restricted funds for Property and Capital projects – expended over the life of the asset
- Restricted or Designated Projects – delivered over an agreed timetable (typically 3 years)
- Designated Buildings & Dilapidations – costs retained against ongoing Festival Theatre building repairs. The remainder is required for the Minerva Theatre renewal, anticipated to be expended within the next 5 years
- Designated reserves against uninsurable risks, notably Box Office risk – retained indefinitely.

As detailed below, a very significant proportion of our headline capital reserves (£16,492,127) are locked into the fabric of our buildings which are depreciated over the life of our buildings or the remaining length of lease and of the equipment which are depreciated over their useful life. The remaining revenue reserves are committed for specific designated purposes (£5,273,054) together with an unrestricted undesignated fund (£1,446,275) representing three months' operating and overhead expenditure.

#### **Capital and Revenue Reserves 2020-2021**

- Restricted Property Reserves £12.07m **51%**
- Restricted Projects £0.62m **3%**
- Designated Buildings & Dilapidations £4.42m **19%**
- Designated Box Office £3.30m **14%**
- Designated Projects & Future Investment £1.97m **8%**
- Free Reserves £1.45m **6%**



The future of CFT is dependent on our ability to survive unpredicted external events and allocating reserves to new areas of investment to future-proof the organisation, with priorities already designated in terms of:-

- Keeping our heritage buildings and site fit for purpose
- Essential renewal of our Minerva theatre building in order to realise our ambitions on and off the stage
- Investment in new audiences through widening our reach and developing younger audiences
- Environmental sustainability and investment to become carbon-neutral

Our financial plans and reserves policy take account of the requirement to maintain and increase reserves as the needs and challenges of our charity evolve.

The Trustees are aware that significant work and expenditure will be required on the Minerva Theatre in the next few years, which our reserves could not meet. It is our intention to build up the Buildings and Dilapidations reserve (currently £4,419,917) to meet costs of significant repairs and other dilapidation works (such as ongoing concrete repair works) and to underpin a more extensive capital project on the Minerva site (initially covering the cost of carrying out research and a feasibility study).

The Revenue reserves relate to committed reserves comprising monies given for restricted purposes (£620,925) and funds designated by the Trustees for specific projects and ongoing working capital (£5,273,054) as detailed in note 16. These designated funds allow us to invest in forward-thinking projects that allow us to plan for CFT's future and meet the needs of our community, providing space for new artists and audiences investment in areas including digital technology, inclusivity and diversity. Essentially, they also allow us to cover areas of risk or priority for the charity and currently include a Box Office and Covid-19 reserve provision of £3.3m, necessarily earmarked to offset significant underperformance of the Box Office or the unexpected cancellation of a production.

### *Unrestricted 'Free' Reserves*

Unrestricted reserves are the only funds remaining that are freely available in financial terms to meet our ongoing charitable objects. Our £1,446,275 of free reserves is equivalent to just over three months' operating costs covering overheads and production staffing wages. This is in line with the policy target set by the Trustees that we should hold free reserves of between three and six months of such costs.

The full analysis of Reserves is set out in Note 16.

### *Principal Financial Risks*

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CFT's operations expose us to a variety of financial risks and challenges. We have in place an ongoing internal risk management programme that is also reviewed annually by the Board to identify areas of risk and implement controls and procedures to limit our exposure in organisational, financial or reputational terms.

#### *Covid-19 Risk*

In 2020-21, an additional Covid-19 section to the risk register was developed and reviewed by the Board. The immediate risk to CFT relates primarily to the ongoing impact of Covid-19 and the significant consequences that could arise if theatre venues were forced to close again, that social distancing rules make staging productions unviable or that audiences do not return.

As a result of this, other income streams with a direct economic link to CFT's on stage work (such as corporate income, donations, membership income, FOH and catering) would also be significantly reduced.

In terms of mitigation, our Executive and Senior Management Team have sought to:-

- Strongly manage costs and take advantage of available government support such as the Job Retention scheme and Cultural Recovery Fund central funding.
- Maximise fundraising efforts in parallel to reducing ongoing activities, whilst effectively and efficiently managing our running and operating costs and still delivering our charitable objectives.
- Internally develop detailed plans under various scenarios to accommodate lower audience numbers and Box Office sales when forecasting and planning internal budgets.
- Refocus programming plans on more flexible and some lower cost productions, as well as exploring the possibilities of working with co-producers to share costs and diversify risk.
- Delay any commitment to large capital investments or projects bearing high costs until we have greater confidence that sufficient audience numbers will attend CFT and that Box Office sales are more certain to be generated.

### *Box Office Risk*

Our ongoing principal financial risk revolves around failure at the Box Office and its potential adverse effect on both profitability and cash flow. This is particularly relevant in a theatre business where a completely new programme of work is embarked upon each year, with costs committed to Festival productions ahead of subsequent and unguaranteed Box Office income.

However, we note that in 2021-22, Box Office risk could result for several possible reasons:-

- A failure in our programming or a production that leads to a massive shortfall on Box Office income compared to expectation;
- The post-Covid risk that our audiences do not return to theatre-going as we anticipate;
- Another uninsurable pandemic or event happening

The impact of significantly reduced Box Office sales would have numerous adverse effects from the direct loss of income and proportionate reductions in secondary income (such as catering and Front of House sales) to less obvious consequences including 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 Senior Management, continue to plan an artistic programme to mitigate and monitor Box Office performance closely.

In relation to the Covid-19 impact on returning audiences, we have worked to set realistic Box Office targets for 2021-22 that we believe should be achievable, although we will continue to monitor these carefully. As well as offering some socially-distanced performances, we are also using direct marketing, videos and online communications to reassure our patrons and explain how we have adapted our site to Covid-19 with the additional safety measures we have taken to welcome them back to regular theatre-going.

### *Loss of Funding Risk*

CFT is dependent on annual funding from both ACE and CDC which totals almost £2 million per annum to support its programming and innovation.

## CHICHESTER FESTIVAL THEATRE - 31 MARCH 2021

The loss of this funding would limit our ability to present a varied programme and extend our audience reach. Furthermore, our community work and impact would undoubtedly be impacted and have a material adverse effect on our ability to deliver our charitable objectives. CFT monitors this financial contribution closely and will be submitting a robust NPO application for future funding for the four-year period 2023-2027 at the end of 2021.

### ***Treasury Management Strategy***

The Treasury Management Strategy for CFT covering both investments and borrowing is approved each financial year by our Finance and Audit Committee. The Trustees stipulate that funds are invested prudently and, as a priority, have regard to the security and liquidity of the CFT's investments rather than seeking the highest rate of return.

### ***Going Concern***

The Trustees believe that the organisation is well placed to manage its business risks successfully and have a reasonable expectation that, alongside their strategy for handling the impact of the Covid-19 pandemic, the Group has adequate resources and cash to continue in operational existence for the foreseeable future. However, we note the potential significant capital requirements for the coming years, in particular the costs of a Minerva theatre renewal, and the fact that our reserves, whilst strong, are largely restricted and designated and, because tied up on property and other assets, not fully covered by liquid funds.

The Going Concern accounting policy is outlined in detail in schedule 1(xvi) of the notes to the accounts.

## OUR STRATEGIC PRIORITIES FOR 2021-22: WHAT WE PLAN TO DO?

As CFT ended its 2020-21 year, our future plans remain focussed on playing our part in uniting communities post Covid-19 and getting live theatre back on our stages. In the near term, we are determined to use our facilities and resources to help society recover from the pandemic and to encourage people to participate in high-quality creative experiences and access the arts in whatever way is most appropriate for them, within the changing constraints of what public health measures permit.

We will use the strategic objectives of our updated 2018-2022 Business Plan to guide our 2021-22 deliverables.

### ***WHAT WE PLAN TO DELIVER: CREATIVELY AMBITIOUS, DYNAMIC, INCLUSIVE AND RELEVANT***

In 2021-22, our focus will be on re-engaging with our existing audiences as they return to our theatres, whilst continuing to develop new and more diverse audiences.

- Maintaining high-quality in our Festival 2022 productions will be the benchmark.
- We will seek opportunities to collaborate with freelance artists and practitioners in new partnerships.
- We plan to have more co-productions and work with a more diverse range of theatres and producers in the coming year.
- Committing to a clear digital strategy will be key with two areas of focus: the creation of digital content and enhancing the audience experience, supported by a new digital team to build wider access to our work.

## CHICHESTER FESTIVAL THEATRE - 31 MARCH 2021

### ***WHAT WE PLAN TO DELIVER: AT THE HEART OF OUR COMMUNITY***

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We believe that engagement in arts and culture will be essential to revitalising communities emerging from the global pandemic.

- An objective is to play a role in restoring Chichester and West Sussex's sense of community and in supporting the mental health and wellbeing of our communities and staff.
- CFT will allocate resources to deliver a Season of Culture in Chichester, aligned with CFT's 60th Anniversary in 2022, celebrating and promoting community cultural engagement.
- Our LEAP priority is to focus on re-engaging with Youth Theatre members and others who did not stay connected during 2020-21, as well as reaching new individuals.
- Led by our Young Trustees, we will develop specific projects with our new Youth Advisory Board, ambassadors and networks, and will complete an in-depth consultation to understand how CFT is perceived and what our community would like our theatres to provide and represent.
- We have committed to open our foyer and spaces more widely outside of performances or programmed activities so that CFT becomes a more useful place for the local community to gather and meet.
- Relocating our main café as well as a review of our Catering and FOH outlets will help us meet the expectations of new and returning patrons post the pandemic.

### ***WHAT WE PLAN TO DELIVER: AT THE FOREFRONT OF UK THEATRE:***

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Given the impact of Covid-19, it is essential that CFT invests in and supports the theatre industry in 2020-21. There is a real risk of permanently losing skilled, self-employed individuals and early career artists from the sector and so:-

- Along with supporting freelancers, we will form new partnerships and co-producing relationships where possible in 2021-22 to create work that can tour nationally and internationally.
- Our Board and Executive will advocate for the sector to keep its challenges and priorities in the public eye, by participating in national debates and press coverage to promote the importance of the arts and culture in society in the wake of Covid-19.

### ***WHAT WE PLAN TO DELIVER: RESILIENT, FINANCIALLY AND ENVIRONMENTALLY SUSTAINABLE***

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The impact of the pandemic makes it vital that CFT sustains and strengthens its financial resilience and continues to diversify its income streams on and off stage, as well as continuing to invest in its future. Our objectives include:-

- We will be developing our next three-year business plan and submitting our next national portfolio funding application to the Arts Council in 2022 to secure funding from 2023-2026.
- We will prudently use and invest our designated reserves to ensure our heritage site and facilities as well as our theatre offering and ambitions do not date.
- Essential development and improvements to the aging Minerva theatre and wider CFT site must be planned in 2021-22. We aim to grow our designated Buildings and Dilapidations reserve and to conduct a detailed feasibility study to support these initiatives.
- Reviewing and diversifying our workforce to ensure our resources and cost base are relevant, flexible and dynamic.



## CHICHESTER FESTIVAL THEATRE - 31 MARCH 2021

- Reducing our impact on the environment with specific initiatives led by our Green committee to set up a road map to carbon net zero. "Re-cycle" opportunities will be championed for all 2021-22 productions including the development of a cloud-based asset management system for props, furniture and technical/engineering stock.
- We will be partnering with a third party to pilot a donation scheme for audiences and staff to allow carbon offsetting of their travel.
- Our Green Committee has been tasked to champion and deliver measurable sustainability improvements to improve our efficiency and reduce our energy use. This will include continuing our journey to developing a paperless working environment as far as legally possible and to reduce our storage requirements.
- A procurement policy to position environmental sustainability centrally within our procurement decisions will be delivered.

### OUR 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.

#### OUR BOARD OF DIRECTORS AND THE ROLE OF OUR 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. Our Trustees are also the only members of the Company and are non-executive and unpaid.

New Trustees receive a full induction to the organisation, including background and external reading on the duties of trustees as well as time with the Chair and other relevant trustees. In addition, time is spent on site at CFT with our Executive Team and Senior Management Team and touring the premises. Trustee training is delivered as required and briefings are held on new governance matters or regulations.

In 2020-21 the size of the Board varied between fourteen to sixteen Trustees, including two Young Trustees appointed for up to two years. One trustee is appointed by CDC as a condition of its ongoing funding support. This year, one new trustee was appointed to the Board and there were three retirements.

During the year there were six full Board meetings, and four additional Board briefing calls as a response to the Covid-19 pandemic, with the majority of these held on Zoom due to Covid-19 restrictions. Attendance was high at an average of 99% with no trustee missing an unacceptable number of meetings.

The Board is involved in major strategic decisions and has ultimate responsibility for the control, conduct and financial stability of the Company and monitoring the Executive Team, neither of whom are Directors under the Companies Act. The Board's responsibilities extend to monitoring CFT's charitable objects and the delivery of public benefit noted on page 9 and is benchmarked against the provisions of the Charity Commission Governance Code (updated in 2020), with plans to review this in 2021-22.

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 their responsibility,

principally by selecting and implementing the artistic programme, to further the artistic reputation of our Theatre and to ensure that its management is efficient, effective and run in accordance with good business practice. The Board approves the artistic programme annually through its approval of the budget. The Executive Team attends Board meetings and reports regularly.

Our Trustees appoint the Executive Team and, in line with their 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 review the quality, effectiveness and timeliness of information provided to the Board.

The affairs of the Theatre are subject to continuous review by ACE and CDC.

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

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

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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, experience and local/national representation of the Board's needs at any time.

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 maximum of 10 years. With the abolition of Annual General Meetings as a legal requirement, Trustees will normally be treated as retiring on or at the next Board meeting after the relevant anniversary of their first Board meeting attendance. This timing facilitates the continuous renewal and turnover of Trustees.

### *Our Board Committees*

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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 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*

Our 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 2020-21 year.

#### *Nominations Committee*

Our 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*

Our 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.

#### *Development Advisory Committee*

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

### **EQUALITY AND DIVERSITY**

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CFT 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.

We treat 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, we will give consideration to making reasonable adjustments to their job and working conditions, redeployment and retraining. CFT 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.

In 2020-21 a designated trustee from the Board was appointed as the Diversity and Inclusion Champion to support work on this agenda.

### **EMPLOYEE INVOLVEMENT**

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CFT 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 twice weekly and communicate relevant information to their staff.

### **FUNDRAISING**

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CFT is committed to ensuring that its fundraising activities are carried out with the upmost integrity and takes account of the Charity Commission Code of Fundraising Practice. CFT is registered with the Fundraising Regulator and works to its standards of charitable fundraising to ensure honesty and transparency with our donors, and that fundraising activities are legal, respectful, open, honest and accountable to the public. We manage our own internal complaints process to agreed procedures, and report 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), we have appropriate internal training, procedures and review processes in place to meet these requirements. During 2020-21, there were no fundraising complaints recorded.

All voluntary fundraising at CFT is carried out by an internally managed Development team, supported by the Development Advisory Committee. Further information on the 2020-21 fundraising financial contribution is provided on page 15.

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

## **MONITORING AND EVALUATION**

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Our business plan and key objectives are actively monitored by the Executive and Senior Management Team and an update is provided to the Board in the form of a Management Report to all Board meetings in addition to regular reporting to ACE and CDC.

In 2020-21 the Executive Team and Board also reviewed CFT's Board governance guidance and internal risk register, developing a new section to address the Covid-19 ongoing and possible future risks that may continue post the immediate pandemic.

CFT continues to collect information about its current and potential audience, unifying insights and reports across the CRM system, through its ACE-funded Audience Finder, and on our website and social channels, to enable monitoring of audiences and to make positive changes. In addition, we took part in nationwide surveys to gather data on audience views on returning to live cultural events.

A robust complaints and compliments process is in place to monitor audience responses. All complainants receive a response within three working days, duly logged on our Customer Relationship Management system.

Regular Family and Access forums are held, collating feedback to inform work, and our LEAP programme is monitored through the ACE Quality Principles Framework.

The Senior Management Team benchmark CFT against other theatres and participate actively in reviews within the sector, sharing statistics and best practice.

## **HEALTH AND SAFETY**

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CFT has a policy to provide safe and healthy working conditions, equipment and systems of work for all employees. We aim to do this through our policy, training and supervision. Our 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.

We maintain and keep our 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.

## **SAFEGUARDING CHILDREN**

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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.

In addition, in 2020-21, a designated trustee on the board was appointed as the Safeguarding Trustee and CFT's policy was reviewed by the Board.

#### **TRUSTEES' TRANSACTIONS**

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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 CFT 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 our policies and our Memorandum and Articles of Association. All Trustees and the senior management 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.

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 CFT's performance and, to this end, can receive free of charge a maximum of two tickets for productions originated by CFT.

#### **VOLUNTEERS AND FRIENDS**

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CFT 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 our sense of community and assists our operational efficiency. Our volunteer team are sincerely thanked for the work they do.

CFT 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**

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Haysmacintyre LLP were appointed to continue as the Company's auditor.

**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**

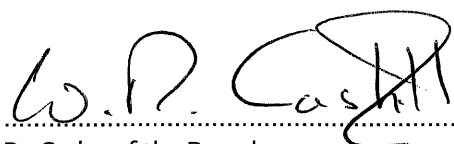
The Trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and regulations.

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  
Bill Castell  
Chair of the Board of Trustees  
16 July 2021

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

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

**Opinion**

We have audited the financial statements of Chichester Festival Theatre for the year ended 31 March 2021 which comprise the Consolidated Income and Expenditure Account, the Consolidated Statement of Financial Activities, The Consolidated and Company Balance Sheets, the Consolidated Cash Flow Statement, and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group and parent charitable company's affairs as at 31 March 2021 and of the group's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; 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 under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Conclusions relating to going concern**

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

**Other information**

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

#### **Opinions on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report (which includes the strategic report and the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

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

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report (which incorporates the strategic report and the directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the parent charitable company, 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

#### **Responsibilities of trustees for the financial statements**

As explained more fully in the trustees' responsibilities statement, 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, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing 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 the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

#### **Auditor's responsibilities for the audit of the financial statements**

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 an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a 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 the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.



Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to the Companies Act 2006 and the Charities Act 2011 and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered other factors such as income tax, payroll tax and sales tax.

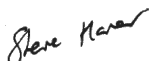
We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and concluded that the risk was low. Audit procedures performed by the engagement team included:

- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions; and
- Challenging assumptions and judgements made by management in their critical accounting estimates

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

#### **Use of our report**

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 the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Steven Harper

(Senior Statutory Auditor)

For and on behalf of Haysmacintyre LLP, Statutory Auditors

Date: 22 July 2021

10 Queen Street Place

London EC4R 1AG

# CHICHESTER FESTIVAL THEATRE

## INCOME AND EXPENDITURE ACCOUNT

(Not forming part of the audited Financial Statements)

### FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 £	2020 £
<b>Turnover</b>			
Income from Box Office		437,231	9,191,177
Income from Learning, Education and Participation (LEAP)		55,837	307,485
Sponsorship and Fundraising activities		1,998,455	1,804,596
Front-of-house income		11,155	503,860
Catering income		31,354	1,692,788
Other income		9,366	214,308
		<b>2,543,398</b>	<b>13,714,213</b>
<b>Cost of sales</b>			
Productions		2,393,123	11,139,864
Aborted costs provided in 2020 SOFA		700,000	-
Additional aborted costs		376,571	-
Less savings attributable to Theatre Tax relief		(228,410)	(913,670)
Catering		42,914	1,616,635
Theatre operation and LEAP costs before depreciation		1,484,526	1,650,534
Project funding for restricted & designated activities		337,147	353,611
Front-of-house		219,536	327,549
Fundraising		373,870	379,906
		<b>5,699,276</b>	<b>14,554,429</b>
<b>Administrative expenses</b>			
Governance	2	118,566	118,606
<b>Operating Deficit for the year</b>		<b>(3,274,444)</b>	<b>(958,822)</b>
Interest receivable on normal trading		45,396	71,128
Public sector grants receivable	3	3,043,765	1,927,964
<b>(Deficit) / surplus before depreciation</b>		<b>(185,282)</b>	<b>1,040,270</b>
Depreciation		(1,102,059)	(1,119,385)
<b>Deficit after interest, public sector grants and depreciation.</b>		<b>(1,287,341)</b>	<b>(79,115)</b>

<b>Reconciliation to Statement of Financial Activities (SOFA)</b>		
Income and Expenditure deficit per above	(1,287,341)	(79,115)
Return from CFT investment in productions	11,318	61,436
Prior year over depreciation	99,301	-
VAT provision reduction from RENEW capital project	336,916	-
Aborted costs re Festival 2020	700,000	(700,000)
<b>Net (expenditure) / income</b>	<b>(139,806)</b>	<b>(717,679)</b>

The purpose of the Income and Expenditure account (I&E) is to show the actual results relating to each year excluding items that, for accounting regulation reasons, have to be shown in the Consolidated Statement of Affairs (SOFA) but are unrelated to the year in question.

Items relating to different years or outside the scope of normal operations are excluded from the I&E and are shown in the reconciliation to the SOFA.

Within the reconciliation items are £700,000 of aborted costs relating to the current year because, following Accounting Standards, these had to be included in the 2019/20 SOFA even though these costs relate to the current year.

Also included is the write back of £336,916 of the provision for repayment of VAT arising from the RENEW project. The VAT recovered at the time of the RENEW project is, as an HMRC requires, adjusted annually over a period of 9 years (in slices of 10% each year) to the actual VAT recovery rates calculated in each year. Due to the pandemic and the very low exempt Box Office income, the rate of VAT recovery in the current year was extremely high so resulting in this saving.

**CHICHESTER FESTIVAL THEATRE**

**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (SOFA)**

**FOR THE YEAR ENDED 31 MARCH 2021**

	Notes	2021			2020		
		Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted	Total £
<b>INCOME FROM:</b>							
Donations and Legacies		1,624,015	301,040	1,925,055	1,308,072	393,385	1,701,457
Income from Charitable activities		566,833	-	566,833	9,876,190		9,876,190
Other Trading activities		62,828	-	62,828	2,273,109		2,273,109
Income from Investments		45,396	-	45,396	71,128		71,128
Grants	3	3,043,765	-	3,043,765	1,927,964		1,927,964
<b>TOTAL</b>		<b>5,342,837</b>	<b>301,040</b>	<b>5,643,877</b>	<b>15,456,463</b>	<b>393,385</b>	<b>15,849,848</b>
<b>EXPENDITURE ON;</b>							
Raising funds		373,871	-	373,871	379,906	-	379,906
Charitable activities		4,081,516	1,065,847	5,147,363	13,038,232	1,169,205	14,207,437
Ancillary and subsidiary activities		262,449	-	262,449	1,980,184	-	1,980,184
<b>TOTAL</b>	4	<b>4,717,836</b>	<b>1,065,847</b>	<b>5,783,683</b>	<b>15,398,322</b>	<b>1,169,205</b>	<b>16,567,527</b>
<b>NET INCOME / (EXPENDITURE)</b>		<b>625,001</b>	<b>(764,807)</b>	<b>(139,806)</b>	<b>58,141</b>	<b>(775,820)</b>	<b>(717,679)</b>
<b>TRANSFERS BETWEEN FUNDS</b>		-	-	-	-	-	-
<b>Other gains / (losses)</b>		-	-	-	-	-	-
<b>NET MOVEMENT IN FUNDS</b>		<b>625,001</b>	<b>(764,807)</b>	<b>(139,806)</b>	<b>58,141</b>	<b>(775,820)</b>	<b>(717,679)</b>
<b>TOTAL FUNDS BROUGHT FORWARD</b>		<b>10,514,245</b>	<b>13,457,942</b>	<b>23,972,187</b>	<b>10,456,104</b>	<b>14,233,762</b>	<b>24,689,866</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>	16	<b>11,139,246</b>	<b>12,693,135</b>	<b>23,832,381</b>	<b>10,514,245</b>	<b>13,457,942</b>	<b>23,972,187</b>

**Continuing operations**

During the year all activities were continuing.


## CHICHESTER FESTIVAL THEATRE

## CONSOLIDATED BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	£	2021 £	£	2020 £
<b>Fixed assets</b>					
Tangible assets	9		<b>18,730,552</b>		19,628,004
<b>Current assets</b>					
Stocks	11	<b>718</b>		1,000	
Debtors	12	<b>801,568</b>		1,125,453	
Cash at bank and in hand	13	<b>7,766,470</b>		<b>8,329,125</b>	
		<b>8,568,756</b>		<b>9,455,578</b>	
Creditors: amounts falling due within one year	14	<b>(3,366,927)</b>		<b>(5,011,395)</b>	
<b>Net current assets</b>			<b>5,201,829</b>		<b>4,444,183</b>
<b>Total assets less current liabilities</b>			<b>23,932,381</b>		<b>24,072,187</b>
<b>Provisions for liabilities</b>	15		<b>(100,000)</b>		<b>(100,000)</b>
<b>Net assets</b>			<b>23,832,381</b>		<b>23,972,187</b>
<b>RESERVES</b>					
Unrestricted	16		<b>1,446,275</b>		<b>1,243,559</b>
Designated	16		<b>9,692,971</b>		<b>9,270,686</b>
Total Unrestricted			<b>11,139,246</b>		<b>10,514,245</b>
Restricted	16		<b>12,693,135</b>		<b>13,457,942</b>
<b>Total group funds</b>			<b>23,832,381</b>		<b>23,972,187</b>

These financial statements were approved and authorised for use by the Board of Trustees on 16 July 2021 and are signed on its behalf by:

  
 Sir William Castell  
 Trustee

Company number: 4210225  
 Charity number: 1088552

**CHICHESTER FESTIVAL THEATRE**

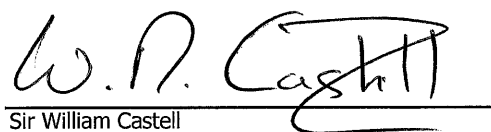
**COMPANY BALANCE SHEET**

**AS AT 31 MARCH 2021**

	Notes	£	2021 £	£	2020 £
<b>Fixed assets</b>					
Tangible assets	9		<b>18,730,552</b>		19,628,004
Investments	10		<u>2</u>		<u>2</u>
			<b>18,730,554</b>		19,628,006
<b>Current assets</b>					
Stocks	11	<b>718</b>		1,000	
Debtors	12	<b>872,106</b>		1,144,917	
Cash at bank and in hand	13	<b>7,694,516</b>		<u>8,300,360</u>	
		<b>8,567,340</b>		9,446,277	
Creditors: amounts falling due within one year	14	<b>(3,365,513)</b>		<u>(5,002,096)</u>	
<b>Net current assets</b>			<b>5,201,827</b>		4,444,181
<b>Total assets less current liabilities</b>			<b>23,932,381</b>		24,072,187
<b>Provisions for liabilities</b>	15		<b>(100,000)</b>		(100,000)
<b>Net assets</b>			<b>23,832,381</b>		23,972,187
<b>RESERVES</b>					
Unrestricted	16		<b>1,446,275</b>		1,243,559
Designated	16		<b>9,692,971</b>		9,270,686
Total Unrestricted			<b>11,139,246</b>		10,514,245
Restricted	16		<b>12,693,135</b>		13,457,942
<b>Total charity funds</b>			<b>23,832,381</b>		23,972,187

The parent charity had a deficit for the year of £139,806 (2019/20 deficit £717,679).

These financial statements were approved and authorised for use by the Board of Trustees on 16 July 2021 and are signed on its behalf by:

  
 Sir William Castell  
 Trustee

Company number: 4210225  
 Charity number: 1088552

**CHICHESTER FESTIVAL THEATRE**  
**CONSOLIDATED CASH FLOW STATEMENT**  
**AS AT 31 MARCH 2021**

	Notes	2021	2020
		£	£
<b>Reconciliation of net incoming resources to net cash inflow from operating activities</b>			
<b>Cash flows from operating activities</b>			
Deficit for the year		(139,806)	(717,679)
<i>Adjustments for:</i>			
Depreciation, amortisation and impairment		1,017,758	1,119,385
Interest receivable and similar income		(45,396)	(71,128)
		<u>832,556</u>	<u>330,578</u>
Decrease in trade and other debtors		323,885	544,122
Decrease / (increase) in stocks		282	(28)
Decrease in trade and other creditors		(1,644,468)	(562,194)
<b>Net cash from operating activities</b>		<u>(487,745)</u>	<u>312,478</u>
<b>Cash flows from investing activities</b>			
Interest received	19	45,396	71,128
Acquisition of tangible fixed assets		(120,306)	(90,610)
<b>Net cash from investing activities</b>		<u>(74,910)</u>	<u>(19,482)</u>
Net (decrease) / increase in cash and cash equivalents		(562,655)	292,996
Cash and cash equivalents at 1 April		8,329,125	8,036,129
<b>Cash and cash equivalents at 31 March</b>		<u>7,766,470</u>	<u>8,329,125</u>

## CHICHESTER FESTIVAL THEATRE

### NOTES TO THE FINANCIAL STATEMENTS

#### FOR THE YEAR ENDED 31 MARCH 2021

##### 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 2019.

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) effective 1 January 2019 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 ("Company") and its subsidiary undertakings CFT Enterprises Limited and CFT Productions Limited (together making up the "Group") 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 and Learning, Education & Participation receipts. Income is recognised when probability of receipt, 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

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

**CHICHESTER FESTIVAL THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2021**

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**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 16.

Transfers Between Funds from or to designated funds are determined by the Trustees based on the needs of the charity as detailed in note 16.

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 of reasonably foreseeable changes in income and expenditure, show that the group should be able to continue to operate on this basis for the foreseeable future.

Grant funding represents a significant income stream and is committed by Arts Council England until March 2023.

The Trustees review and manage short-term fluctuations in the Group'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 income 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 **Legacy income**

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

xx1 **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 4 years as a result of the annual capital goods scheme adjustments that will be required each year.



CHICHESTER FESTIVAL THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

2 Operating surplus and net income

	2021 £	2020 £
These are stated after charging:		
Depreciation of fixed assets	1,017,758	1,119,385
Operating lease rentals - plant and machinery	3,367	11,041
Auditor's remuneration for audit of these financial statements	20,480	20,000
	£	£
Amounts receivable by the auditor and its associates in respect of: Audit of the financial statements of subsidiaries pursuant to legislation	3,060	3,000
	£	£
Governance costs comprise:		
Constitutional and statutory costs	37,085	19,518
Governance costs	81,480	99,088
	118,566	118,606

3 Public sector grants

	2021 £	2020 £
<b>Regular Funding</b>		
Arts Council England South East - Revenue grant	1,772,234	1,740,214
Chichester District Council	187,250	187,750
	1,959,484	1,927,964
<b>Other</b>		
Job Retention scheme	1,084,281	-
	3,043,765	1,927,964

4 Analysis of total expenditure

Year ended 31 March 2021	Staff costs £	Other costs £	Depreciation £	Support costs £	2021 Total £
<i>Cost of generating funds</i>					
Development costs	249,410	46,141	-	78,320	373,871
Commercial and trading activities of subsidiary	-	33,924	-	8,990	42,914
Front-of-house trading	160,047	13,499	-	45,989	219,535
<i>Charitable expenditure:</i>					
Productions	679,008	729,025	-	1,133,248	2,541,281
Theatre operations and Learning, Education & Participation	678,285	165,320	1,102,059	541,852	2,487,516
Marketing	636,707	123,413	-	(760,120)	-
Support costs	508,048	565,069	-	(1,073,117)	-
Governance	81,480	12,248	-	24,838	118,566
	2,992,985	1,688,639	1,102,059	-	5,783,683

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 £	2021 Total £
<i>Cost of generating funds</i>			
Development costs	78,320	-	78,320
Commercial and trading activities of subsidiary	8,990	-	8,990
Front-of-house trading	45,989	-	45,989
<i>Charitable expenditure:</i>			
Productions	373,128	760,120	1,133,248
Theatre operations and Learning, Education & Participation	541,852	-	541,852
Governance	24,838	-	24,838
	1,073,117	760,120	1,833,237

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

Year ended 31 March 2020	Staff costs £	Other costs £	Depreciation £	Support costs £	2020 Total £
<i>Cost of generating funds</i>					
Development costs					
Commercial and trading activities of subsidiary	270,115	79,874	-	29,917	379,906
Front-of-house trading	15,200	1,471,293	36,000	130,142	1,652,635
<i>Charitable expenditure:</i>					
Productions	160,346	141,408	-	25,794	327,548
Theatre operations and Learning, Education & Participation					
Participation	2,494,621	6,418,347	-	2,013,227	10,926,195
Marketing	660,826	1,203,137	1,083,385	215,290	3,162,638
Support costs	617,365	633,986	-	(1,251,351)	-
Governance	477,220	695,139	-	(1,172,359)	-
	99,088	10,178	-	9,340	118,606
	4,794,781	10,653,362	1,119,385	-	16,567,528

# CHICHESTER FESTIVAL THEATRE

## NOTES TO THE FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 31 MARCH 2021

#### 4 Analysis of total expenditure (continued)

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 £	2020 Total £
<i>Cost of generating funds</i>			
Development costs			
Commercial and trading activities of subsidiary	29,917	-	29,917
Front-of-house trading	130,142	-	130,142
<i>Charitable expenditure:</i>	25,794	-	25,794
Productions			-
Theatre operations and Learning, Education & Participation	761,876	1,251,351	2,013,227
Governance	215,290	-	215,290
	9,340	-	9,340
	<u>1,172,359</u>	<u>1,251,351</u>	<u>2,423,710</u>

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

#### 5 Subsidiary undertakings - commercial and trading activities

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

	2021 £	2020 £
Turnover	31,432	1,692,788
Cost of Sales	(31,354)	(1,463,516)
Other Income	-	1,239
Other Costs	-	(100,000)
Administrative costs	(2,570)	(7,777)
Interest receivable	32	783
	<u>(2,460)</u>	<u>123,517</u>
Qualifying charitable donation to Chichester Festival Theatre	-	(154,396)
Tax credit on gift aid distribution	-	30,879
Retained	<u>(2,460)</u>	<u>-</u>
	£	£
Current assets	71,839	30,304
Current liabilities	(74,298)	(30,303)
	<u>(2,459)</u>	<u>1</u>
Net (liabilities) / assets		
	<u>1</u>	<u>1</u>
Share capital and reserves		

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.

	2021 £	2020 £
Turnover	1,324,425	6,931,072
Cost of sales	(1,552,835)	(7,844,742)
Theatre Tax Relief	228,410	913,670
	<u>-</u>	<u>-</u>
	£	£
Current assets	228,525	913,785
Current liabilities	228,524	(913,784)
	<u>457,049</u>	<u>1</u>
Net assets		
	<u>1</u>	<u>1</u>
Share capital and reserves		

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

#### 6 Staff costs

	2021 £	2020 £
Wages and salaries	2,774,455	3,579,797
Social security costs	247,270	302,429
Pension costs	131,338	136,980
	<u>3,153,063</u>	<u>4,019,206</u>

**CHICHESTER FESTIVAL THEATRE**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2021**

**6 Staff costs (continued)**

**2021** 2020

**Average number of employees during the year**

**Number** Number

Permanent staff	<b>86</b>	87
Seasonal staff	<b>52</b>	77
	<b>138</b>	164

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:

**2021** 2020  
**No.** No.

£60,000 to £70,000	<b>3</b>	4
£70,000 to £80,000	<b>1</b>	1
£100,000 to £110,000	<b>1</b>	1
£110,000 to £120,000	<b>1</b>	1
	<b>6</b>	7

The pension contributions during the year for the above employees were £45,051 (2020: £50,549).

Total pension costs paid into defined pension schemes for all employees were £149,713 (2019: £155,356).

Pension payments outstanding at 31 March 2021 amounted to £111 (2020: £17,848).

Total remuneration paid to key management personnel (defined as Executive and Senior Managers) amounted to £650,466 (2020: £601,042).

**7 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 £2,544 (2020: £2,544).

Donations from Trustees totalling £6,163 were received during the year (2020: £26,097).

**8 Operating Leases**

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

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

	<b>Freehold 67 Broyle Road £</b>	<b>Festival £</b>	<b>Leasehold Property Minerva £</b>	<b>Steven Pimlott £</b>	<b>Plant and equipment £</b>	<b>Total £</b>
<b>Cost</b>						
At 31 March 2020	1,636,500	19,206,732	3,250,568	1,240,311	2,352,040	27,686,151
Additions	-	-	-	-	120,306	120,306
Disposals	-	-	-	-	-	-
<b>At 31 March 2021</b>	<b>1,636,500</b>	<b>19,206,732</b>	<b>3,250,568</b>	<b>1,240,311</b>	<b>2,472,346</b>	<b>27,806,457</b>
<b>Depreciation</b>						
At 31 March 2020	116,467	5,016,594	898,209	284,822	1,742,055	8,058,147
Charge for the year	59,137	607,899	139,118	23,889	187,715	1,017,758
On disposals	-	-	-	-	-	-
<b>At 31 March 2021</b>	<b>175,604</b>	<b>5,624,493</b>	<b>1,037,327</b>	<b>308,711</b>	<b>1,929,770</b>	<b>9,075,905</b>
<b>Net book value</b>						
At 31 March 2020	1,520,033	14,190,138	2,352,359	955,489	609,985	19,628,004
<b>At 31 March 2021</b>	<b>1,460,896</b>	<b>13,582,239</b>	<b>2,213,241</b>	<b>931,600</b>	<b>542,576</b>	<b>18,730,552</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 2021**

**10 Investments**

	<i>Company</i> <b>2021</b> £	2020 £
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 5.

**11 Stocks - Group and Company**

	<b>2021</b> £	2020 £
Front-of-house items for resale	<u>718</u>	<u>1,000</u>

The amount of stock charged to the SOFA (Statement of Financial Activities) during the year was £13,499 (2020: £141,408).

**12 Debtors**

	<i>Group</i> <b>2021</b> £	2020 £	<i>Company</i> <b>2021</b> £	2020 £
Debtors arising on operations	57,745	155,605	57,745	153,951
Amounts owed by subsidiary undertaking	-	-	298,948	934,788
Other debtors	626,940	954,762	398,530	41,092
Prepayments and accrued income	116,883	15,086	116,883	15,086
	<u>801,568</u>	<u>1,125,453</u>	<u>872,106</u>	<u>1,144,917</u>

**13 Bank**

	<i>Group</i> <b>2021</b> £	2020 £	<i>Company</i> <b>2021</b> £	2020 £
Cash at bank and in hand	<u>7,766,470</u>	8,329,125	<u>7,694,516</u>	8,300,360

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

**14 Creditors: amounts falling due within one year**

	<i>Group</i> <b>2021</b> £	2020 £	<i>Company</i> <b>2021</b> £	2020 £
Creditors arising on operations	313,295	261,077	313,295	255,599
Other taxes and social security costs	62,947	132,212	62,947	132,212
Other creditors	1,281,815	1,167,363	1,281,815	1,167,363
Accruals	132,710	150,980	131,296	147,159
Deferred income	1,576,160	3,299,763	1,576,160	3,299,763
	<u>3,366,927</u>	<u>5,011,395</u>	<u>3,365,513</u>	<u>5,002,096</u>

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

	<b>2021</b> £
Deferred income brought forward at 1 April 2020	3,299,763
Released during the year	(1,808,289)
Deferred income arising during the year	84,686
Deferred income carried forward at 31 March 2021	<u>1,576,160</u>

**15 Provisions for liabilities - Group and Company**

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

Dilapidations provisions are made in accordance with FRS 102 section 10 (Accounting Policies, Estimates and Errors), 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 2021**

**16 Funds - Group and Company**

as at 31 March 2021	Balance 1 April 2020 £	Income £	Expenditure £	Transfer £	Balance 31 March 2021 £
<b>Restricted funds</b>					
Prologue Ticket scheme	19,357	-	-	-	19,357
Education and Rehearsal Building	379,312	-	(23,888)	-	355,424
Festival Theatre Renewal	12,446,848	-	(730,062)	-	11,716,786
Project Funding	474,778	290,937	(289,977)	-	475,738
Apprentice and training funds	137,647	10,103	(21,920)	-	125,830
	13,457,942	301,040	(1,065,847)	-	12,693,135
<b>Designated funds</b>					
Buildings and dilapidation reserve	3,983,700	-	-	436,217	4,419,917
Investments in post-Chichester Productions	206,885	11,318	-	-	218,203
Box Office / Covid Reserve	3,300,000	-	-	-	3,300,000
Spiegeltent fund	500,000	-	-	-	500,000
Deliverables Fund	419,414	-	(25,250)	-	394,164
Theatre Tax Relief Reserve	860,687	-	-	-	860,687
	9,270,686	11,318	(25,250)	436,217	9,692,971
<b>Unrestricted fund</b>					
General	1,243,559	5,331,519	(4,692,586)	(436,217)	1,446,275
	23,972,187	5,643,877	(5,783,683)	-	23,832,381

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. In particular in relation to the ongoing requirement for concrete repairs to the Festival Theatre and for significant investment in the aging Minerva Theatre building.

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

Box Office reserve / Covid fund - funds earmarked to offset significant failure of Box Office, the financial impact of cancellation of productions or increased costs either due to Covid-19 or any other reason.

The Spiegeltent fund is an allocation of reserves designated by the Trustees to be used to facilitate the erection and use of a Spiegeltent over two separate years with a view to attracting and producing more diverse work aimed at younger audiences.

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 and has been designated in order to cover committed production costs in the event that the relief is withdrawn or significantly reduced.

CHICHESTER FESTIVAL THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

**Funds - Group and Company**

**Prior year comparison  
Year to 31 March 2020**

	Balance 1 April 2019 £	Income £	Expenditure £	Transfer £	Balance 31 March 2020 £
<b>Restricted funds</b>					
Prologue Ticket scheme	19,460	-	(103)	-	19,357
Education and Rehearsal Building	403,201	-	(23,889)	-	379,312
Festival Theatre Renewal	13,176,911	-	(730,063)	-	12,446,848
Project Funding	453,974	372,458	(351,654)	-	474,778
Apprentice and training funds	180,216	20,927	(63,496)	-	137,647
	14,233,762	393,385	(1,169,205)	-	13,457,942
<b>Designated funds</b>					
Buildings and dilapidation reserve	3,987,650	-	(3,950)	-	3,983,700
Investments in post-Chichester Productions	145,449	61,436	-	-	206,885
Box Office Reserve	2,500,000	-	-	(700,000)	1,800,000
Covid-19 fund	-	-	-	1,500,000	1,500,000
Spiegel tent fund	-	500,000	-	-	500,000
Deliverables Fund	428,924	-	-	-	428,924
Theatre Tax Relief Reserve	960,687	5	(9,515)	(100,000)	851,177
	8,022,710	561,441	(13,465)	700,000	9,270,686
<b>Unrestricted fund</b>					
General	2,433,394	14,895,022	(15,384,857)	(700,000)	1,243,559
	24,689,866	15,849,848	(16,567,527)	-	23,972,187

**17 Analysis of net assets between funds - Company**

	Unrestricted Funds £	Restricted Funds £	2021 Total £	Unrestricted Funds £	Restricted Funds £	2020 Total £
Fixed assets	6,658,344	12,072,210	18,730,554	6,801,845	12,826,161	19,628,006
Current assets	7,946,415	620,925	8,567,340	8,814,496	631,781	9,446,277
Current liabilities	(3,365,513)	-	(3,365,513)	(5,002,096)	-	(5,002,096)
Long term liabilities	(100,000)	-	(100,000)	(100,000)	-	(100,000)
	11,139,246	12,693,135	23,832,381	10,514,245	13,457,942	23,972,187

**18 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 2021, the number of members was 17 (2020: 19).

**19 Capital expenditure**

	2021 £	2020 £
Payments to acquire tangible fixed assets	120,306	90,610

**20 Analysis of changes in cash**

	At 1 April 2020 £	Cash flows £	At 31 March 2021 £
Cash at bank and in hand	8,329,125	(562,655)	7,766,470

**21 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 7 for details.

During the year Stephanie Street received £1,000 to support the research, development and preparation of a treatment for a potential new play. She also received a £100 fee for a reading.

There were no other related party transactions in the current or previous period.

**Transactions with key personnel**

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

**Transactions with subsidiary companies**

CFT Enterprises Limited (CFTE) is the commercial trading subsidiary of CFT. During the year CFT charged CFTE £nil (2020: £100,000) in administrative fees to cover the cost of directing and managing the operation and for the use of CFT buildings and equipment. The fee was waived this year due to the exceptional circumstances arising due to Covid-19 which had a major impact on the subsidiary's activity and income. It is expected that CFTE's ongoing level of operations will recovery in future and that these fees will be reintroduced.

At the year end CFTE gave a net qualifying donation of £nil (2020: £123,517).

CFT Productions Limited (CFTP) is the producing company for CFT. During the year CFT invoiced CFTP £1,552,835 for the costs associated with the productions contracted to CFTP to carry out this work. CFTP charged CFT £1,324,425 for developing, producing, running and closing those productions.

**22 Contingent liabilities**

At 31 March 2021 the Company had no contingent liabilities (2020: £nil).

**23 Capital commitments**

The Company has capital commitments contracted and authorised at 31 March 2021 amounting to £nil (2020: £nil).

**24 Parent charity income and results**

	<b>2021</b>	2020
	<b>£</b>	£
Parent charity gross income	<b>5,612,523</b>	14,157,060
Parent charity net expenditure / income	<b>(139,806)</b>	(717,679)





**Applicant:** Chichester Festival Theatre

52725168

**Project:** National Portfolio Organisation Application 2018-2022 - Annual feedback  
01-Sep-2021 07:36:55

NPO-00029826

## Project Information

### National portfolio organisations

**Applicant name:** Chichester Festival Theatre**Project number:** NPO-00029826

### Amount summary

	2018/2019	2019/2020	2020/2021	2021/2022	<b>Total (£):</b>
<b>Amount awarded (£):</b>	£1,740,214	£1,740,214	£1,772,234	£1,772,234	£7,024,896

## 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: 6**

### Current risk assessment:

GOVERNANCE (5) Chair Sir William Castell is stepping down after 8 years in post.

MIT - CFT has identified a Chair, to be announced imminently. In addition, William Castell will also stay on until the new Chair is in post.

GOV (5) Several of the members of the senior management team are coming up to retirement age.

CFT MIT- ED and AD speak regularly with SMT and are aware of the possibility of staff leaving and will recruit appropriately for the roles.

PROGRAMME (6) By July 2021, CFT budgeted that £2.4m of reserves will have been used. This poses a programming risk, previous model is Festival Theatre (FT) income surplus subsidises work in the Minerva Theatre (MT). MT programmes new writing and more risk-taking productions.

MIT - CFT has been awarded £953k in CRF 2 to support its delivery. CFT has also implemented financial measures to make savings at the theatre.

PROG (4) -Physical access to MT is limited, this could have a potential impact to diversity of programming as it poses a challenge for accessibility.

MIT - CFT are conducting a feasibility study. Reserves have been ringfenced to cover the developments. Anticipated fully accessible MT reopening in 2022/23.

FINANCIAL (6) CFT has reopened the theatre with South Pacific. If a cast member tests positive to COVID that the entire cast will have to isolate for 10 days, which will result in cancelling the show for that period- estimated cost £250k.

MIT- Currently CFT has £1.4mill free reserves and approximately £3mill cash reserves.

FIN (6) CFT has postponed a production of The Flock, which was due to be performed in MT from end July for a month. Due to be restaged at a later date, but if it is cancelled, will cost approx £250k. Reputational risk for audiences who have purchased a ticket.

MIT- CFT has released an official statement. All ticket holders have been contacted and new dates will be announced.

No risk identified for Insolvency.

MIT ACE- RM meets monthly with ED and AD.

**Risk assessment last updated date:** 18/08/2021

**Monitoring plan:**

**Minor 2-6**

Your proposed monitoring plan for the coming year, based on your level of risk, Minor, will continue to follow the contact and ongoing monitoring frequency for your NPO band (see the Relationship Framework on our website). This will only change if your risk increases and will be agreed with your Relationship Manager 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.

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.

## Submission summary

**Relationship Manager:** Anna Jefferson

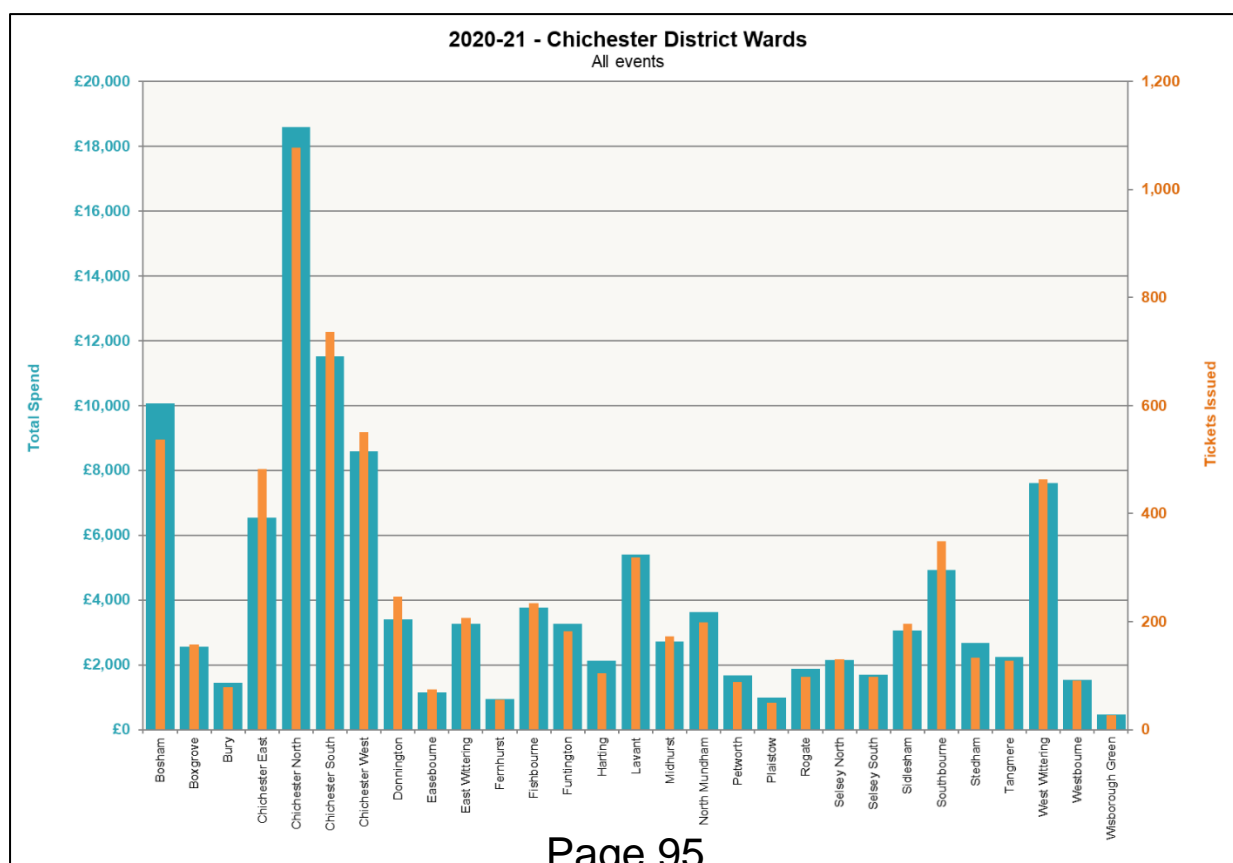
Page	Last Updated
Risk Monitoring summary	02/09/2021

# 2020-21

## Sales from inside Chichester District

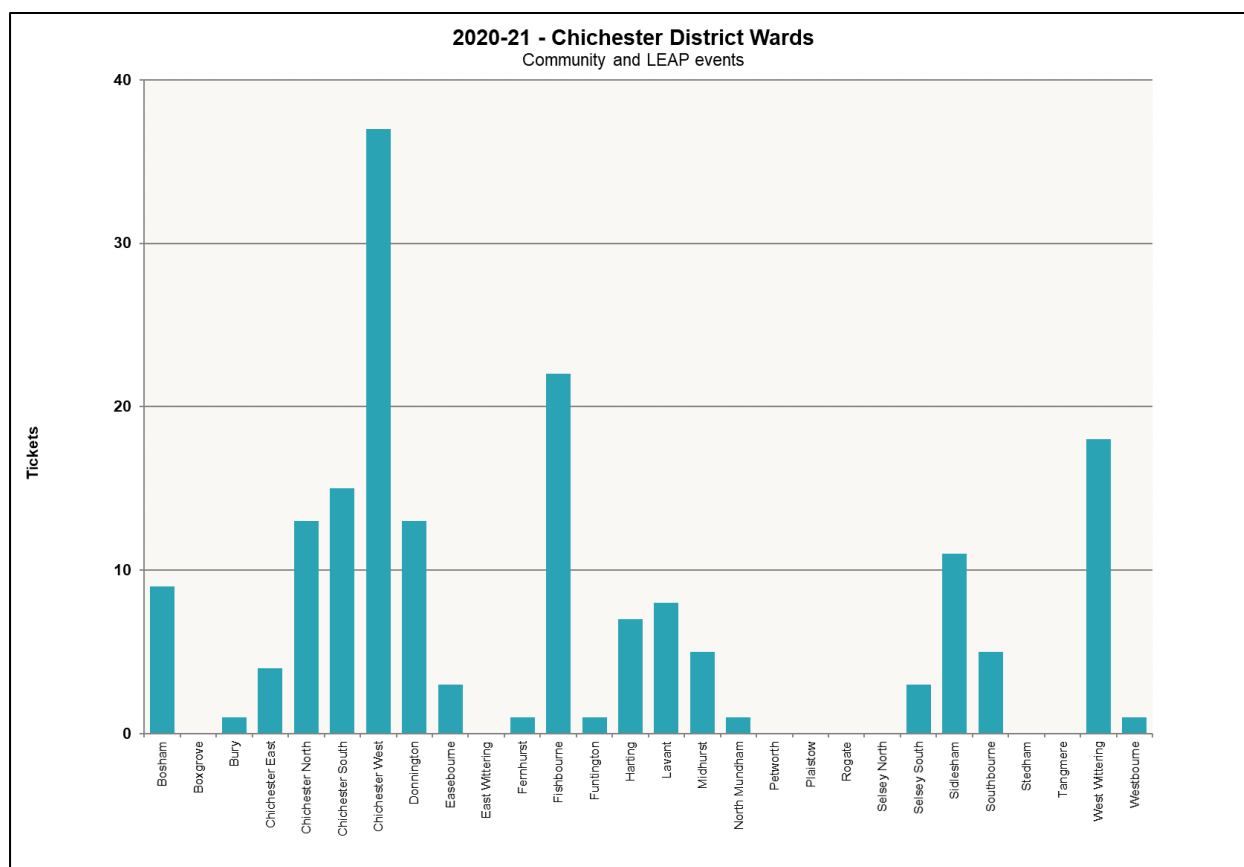
### 1. Total Sales

Ward	Tickets	Spend
Bosham	537	£10,061.30
Boxgrove	157	£2,552.00
Bury	78	£1,436.30
Chichester East	483	£6,539.25
Chichester North	1,077	£18,600.05
Chichester South	736	£11,519.00
Chichester West	550	£8,591.00
Donnington	246	£3,394.00
Easebourne	74	£1,151.50
East Wittering	207	£3,273.00
Fernhurst	55	£950.50
Fishbourne	234	£3,766.80
Funtington	182	£3,269.00
Harting	104	£2,116.00
Lavant	319	£5,398.50
Midhurst	172	£2,719.00
North Mundham	199	£3,626.80
Petworth	88	£1,673.50
Plaistow	50	£979.00
Rogate	98	£1,874.00
Selsey North	131	£2,156.00
Selsey South	97	£1,693.50
Sidlesham	196	£3,064.50
Southbourne	348	£4,931.00
Stedham	133	£2,675.50
Tangmere	127	£2,246.00
West Wittering	463	£7,601.00
Westbourne	91	£1,528.50
Wisborough Green	27	£469.50
<b>Total</b>	<b>7,259</b>	<b>£119,856</b>



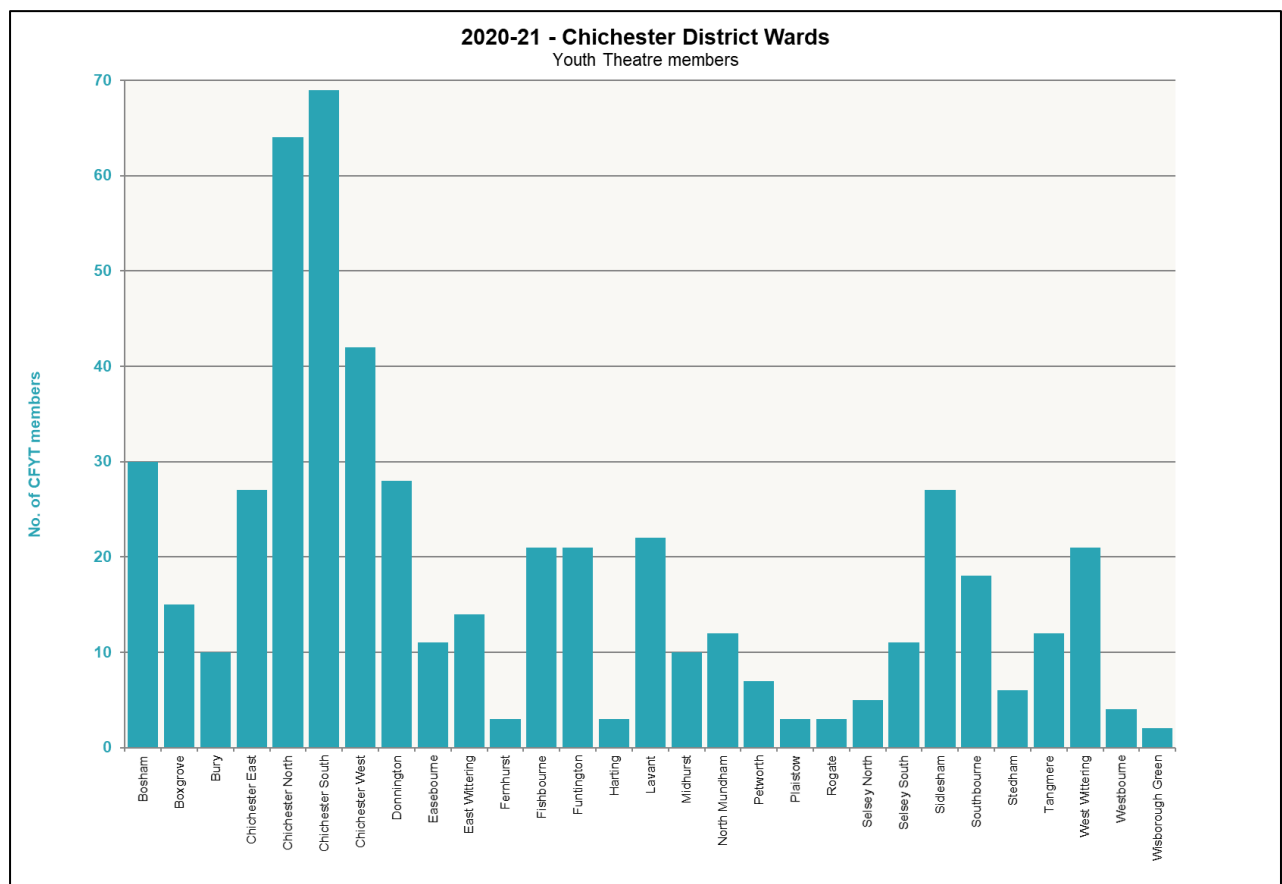
## 2. Within Total sales - community and LEAP events

Ward	Tickets
Bosham	9
Boxgrove	0
Bury	1
Chichester East	4
Chichester North	13
Chichester South	15
Chichester West	37
Donnington	13
Easebourne	3
East Wittering	0
Fernhurst	1
Fishbourne	22
Funtington	1
Harting	7
Lavant	8
Midhurst	5
North Mundham	1
Petworth	0
Plaistow	0
Rogate	0
Selsey North	0
Selsey South	3
Sidlesham	11
Southbourne	5
Stedham	0
Tangmere	0
West Wittering	18
Westbourne	1
Wisborough Green	3
<b>Total</b>	<b>181</b>



### 3. Youth Theatre members

Ward	Members
Bosham	30
Boxgrove	15
Bury	10
Chichester East	27
Chichester North	64
Chichester South	69
Chichester West	42
Donnington	28
Easebourne	11
East Wittering	14
Fernhurst	3
Fishbourne	21
Funtington	21
Harting	3
Lavant	22
Midhurst	10
North Mundham	12
Petworth	7
Plaistow	3
Rogate	3
Selsey North	5
Selsey South	11
Sidlesham	27
Southbourne	18
Stedham	6
Tangmere	12
West Wittering	21
Westbourne	4
Wisborough Green	2
<b>Total</b>	<b>521</b>



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## Chichester District Council

### OVERVIEW AND SCRUTINY COMMITTEE

16 November 2021

### Pallant House Gallery 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 2020/2021 annual report from Pallant House Gallery and assess performance in line with the monitoring framework.

#### 3. 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, and Cabinet delegated that the monitoring of the Funding Agreement would be conducted by Overview and Scrutiny Committee. On 19 January 2021, Council agreed a further one year extension to the funding agreement in line with Art Council England extension as a result of the impact of covid-19.
- 3.3 The funding agreement for Pallant House Gallery 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.

#### 4. 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 annually. These include:-

Activity	Measurements
Produce gallery exhibition programme to attract a broad range of visitors.	<ul style="list-style-type: none"> <li>- Audience numbers (physical, digital)</li> <li>- Audience profiling report</li> <li>- Summary of exhibitions, displays and other events</li> </ul>
Ensure the cultural offer for residents of the District is maintained and developed	<ul style="list-style-type: none"> <li>- Annual visitor numbers, Friends and Patrons (to include number from</li> </ul>

	<p>Chichester District)</p> <ul style="list-style-type: none"> <li>- Monitor geographic spread of audience, identify split between residents from inside and outside District</li> </ul>
Support initiatives that bring new groups or organisations into the Gallery, such as Open Days, hosting local community events, or other promotions.	Summary of activity, number of new visitors who attended
Achieve audience targets as per PHG Forward Plan	<ul style="list-style-type: none"> <li>- Audience numbers (physical, digital)</li> <li>- Audience profiling report</li> </ul>
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.	<p>Key measures:</p> <p>Annually updated figures:</p> <ul style="list-style-type: none"> <li>- Net payroll</li> <li>- Attendance figures from within the District</li> <li>- Audience numbers visiting District</li> </ul> <p>Figures that will reflect 2015-16 study findings with percentage inflationary increase:</p> <ul style="list-style-type: none"> <li>- Spend per District resident audience member</li> <li>- Spend per audience member visiting District</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.
Maintain and further enhance the social impact of PHG's work for young people and families.	<p>School programme:</p> <ul style="list-style-type: none"> <li>- Number of schools/pupils visiting from within the District and as % of total Children, young people and families:</li> <li>- Participant numbers and geographic spread</li> </ul> <p>College and University:</p> <ul style="list-style-type: none"> <li>- Number of student placements</li> <li>- Description of projects/activities with students from the District</li> </ul>
Undertake a Community Programme within Chichester District with social objectives and measureable outcomes.	Summary of projects undertaken; number of participants and geographic spread.
Continue to develop volunteering opportunities within the Gallery and Community Programme.	<ul style="list-style-type: none"> <li>- Total number of volunteers and geographic spread.</li> <li>- Report on training and opportunities for volunteers.</li> </ul>
Arts Council England (ACE) National Portfolio	Annual ACE feedback

Organisation (NPO), 2018-2022 funding confirmed. Subject to government settlement 2020, status to be confirmed to CDC at that time.	
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.
Maintain ongoing internal arrangements to monitor and oversee the financial stewardship of the organisation.	Key issues of quarterly reporting of F&IC and A&RC to Board of Trustees.
Implement strategic projects that ensure the future success of PHG as a resilient and sustainable organisation.	Description of projects or initiatives, identification of the particular benefits.

4.2 Although the pandemic caused many disruptions to the gallery's normal operations, they managed in very difficult circumstances to achieve many of the activities in the monitoring framework. The Gallery increased its online communications and activities during lockdown to take the collection to audiences, set up a telephone partners scheme and sent out art materials to the community.

4.3 While unrelated to this funding agreement, the report also reflects the requirements of the Hussey Bequest as follows:

- Details of conservation work and or collections care of the artworks in the Hussey Bequest in the period.
- Details of any loans made of artworks in the Hussey Bequest.

4.4 Details of all of the activities are provided in the Annual Report 2020-21 (appendix 1).

## 5. Resource and legal implications

5.1 In line with the monitoring framework, Pallant House Gallery have shared their Terms of Reference documents for the Finance and Investment Committee, and the Audit and Risk Committee. They have also provided draft accounts to the Council with audited accounts being made available in December.

## 6. Community impact and corporate risks

6.1 The monitoring agreement outlines the areas of activity undertaken by Pallant House Gallery that demonstrate the benefits to the District generated by the District Council's funding of Pallant House Gallery. 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.

6.2 The covid pandemic has had a massive impact on PHG's delivery for the 2020/2021 financial year. Due to the pandemic the Gallery was forced to close to the public on 17 March 2020, only three days after opening the spring season of exhibitions. The Gallery was able to re-open to the public on 5 August 2020, however this opening was short lived with 2 further lockdowns in November and January 2021.

## 7. Other Implications

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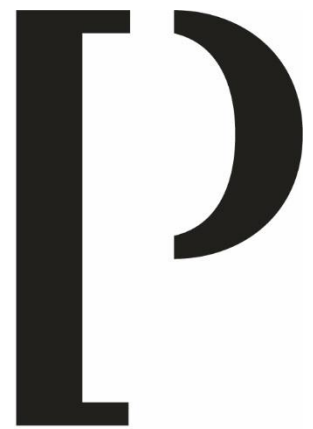
<b>Crime &amp; Disorder:</b>		X
<b>Climate Change and Biodiversity:</b>		X
<b>Human Rights and Equality Impact:</b>		X
<b>Safeguarding and Early Help:</b>		X
<b>General Data Protection Regulations (GDPR):</b>		X

## **8. Appendices**

8.1 Appendix 1 – Pallant House Gallery annual report 2020-21.

## **9. Background Papers**

None



**Pallant  
House  
Gallery**

**Annual Report to  
Chichester District Council**

1 April 2020 – 31 March 2021

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## 1. Introduction – Simon Martin, Director

Due to the Covid-19 pandemic, the 2020-21 financial year was one of the most challenging in the history of Pallant House Gallery, but also a year of achievement and innovation as we continued to serve our community.

The Gallery was forced to close to the public on 17 March 2020, only three days after opening the spring season of exhibitions, and it began the 2020-21 financial year in the midst of global uncertainty. The Gallery remained closed until August 2020, with twenty-eight members of the Gallery staff placed on furlough, and ten members of staff continuing to work from home throughout, with regular checks in place for security and environmental conditions. The Gallery increased its communications activities during lockdown to take the collection to our audiences and achieved good press coverage despite being closed.

The Gallery was able to re-open to the public on 5 August 2020 following detailed risk assessments in relation to all areas of our operations and we were awarded the Visit Britain's *We're Good to Go* kitemark prior to reopening. Health and safety and social distancing measures were implemented for both visitors and staff which included timed-ticketing and limits on numbers. The exhibitions that had opened before lock-down were extended to November 2020 and received and highly complementary extensive national press coverage. The Barnett Freedman exhibition's images of happy social gatherings touched a chord with visitors, and the Gilbert White exhibition connected to the South Downs and an interest in getting out into nature during lockdown, and wider environmental concerns.

The Gallery's programme during 2020-21 and beyond was substantially reconfigured in response to the situation, with a greater focus on the permanent collection in order to save costs and place greater focus on the Gallery as a local resource. The *Richard Hamilton* and *Degas to Picasso* exhibitions (which were only open for 16 days during the financial year) were positively reviewed in several papers, and were supported by the launch of a programme of digital talks by the Director and Curator in the third lockdown from January to the end of the financial year, which each received hundreds of viewers.

In response to the Black Lives Matter movement, the Gallery implemented an Anti-Racism Plan and Policy, which were approved by the Board in December 2020. Measures have included a commitment to the diversification of the collection (and several acquisitions or works by Black and ethnic minority artists), training for staff and trustees, the appointment of BAME trustees and research on the colonial connections of the Queen Anne building.

Although the Gallery's ambitious plans for a capital development to create a new Collections Centre in the former Coach House were placed on hold due to the pandemic, we were able to continue to work on aspects of the project including on our Conservation Management Plan, de-carbonisation plans and redecoration of the interiors of the historic house. During the year we worked with the architects Wright and Wright on designs for an innovative 2021 Model Art

Gallery (realised and exhibited in the current financial year) commissioning over 30 miniature artworks from some of the most famous contemporary artists such as Damien Hirst and Maggi Hambling, as a project to bring children, families and schools back into the Gallery following covid,.

During the year, together with Chichester Festival Theatre, the Novium Museum and Chichester District Council we initiated the Season of Culture 2022 and we were delighted that the initial seed funding has led to the development of an exciting community based programme of events and partnership activities that will bring the city and wider district together to celebrate our important anniversaries and cultural riches next year as we celebrate the Gallery's 40<sup>th</sup> anniversary in 2022.

As ever, we are grateful to Chichester District Council for its continued support of Pallant House Gallery, and particularly in the current moment as we endeavour to be a key part of Chichester's economic recovery from the ongoing effects of the Covid-19 pandemic, and a centre and focus for the community providing uplifting experiences and safe social engagement, and attracting tourism back to the local area to benefit all of the community.



## 2. Audience figures April 2020 – March 2021

### 2.1. Visitor figures

	2020/21	2019/20	% +/-
<b>Total Visitors to site</b> Previously including free entry to ground floor	<b>15,254*</b>	57,143	-73%
<b>Exhibition Visitor numbers</b> including ticketed events	<b>15,254</b>	47,505	-68%

\*Covid security measures meant that admission to the building was by ticket only

### 2.2. Ticketed Admissions (including Friends)

	2020/21	2019/20	% +/-
Visitors numbers	<b>14,285</b>	32,923	-57%
Income	<b>£103,346</b>	£209,687	-51%

### 2.3. Digital Audiences

	March 2021	March 2020	Gains #	Gains %
Instagram	<b>22,674</b>	17,653	+5021	+28%
Facebook	<b>6,172</b>	5,840	+332	+6%
Twitter	<b>18,647</b>	18,348	+299	+2%

### **3. Audiences**

#### **3.1. Communications**

With reaching the widest possible audience at the heart of what we do, we are constantly evaluating and deepening our knowledge of our audiences, both established and emerging, to ensure we are identifying, targeting and communicating with each audience segment as effectively as possible, enabling the Gallery to expand into new areas of growth whilst sustaining our core visitor engagement.

The Gallery increased its communications activities significantly during lockdown, as our eBulletins, website and social media channels became our primary methods of engaging audiences and delivering our charitable aims. These included creating weekly eBulletins with a “menu” of articles to read, talks from our archive to listen to and creative activities that could be done at home.

We doubled the frequency of our blog posts from monthly to at least fortnightly, subsequently increasing the number of page views by over 60% since the beginning of the year.

We adapted our website so that it was rich with content for browsing, creating a new sections with information about our collection and another offering creative activities for families while home-schooling. These activities were extremely popular and one activity – making a Pop-art inspired robot – was featured in national newspapers and magazines (World of Interiors and i online).

The Gallery’s Instagram audience has grown by 28% since March 2020 (from 17,653 to 21,444 followers) and our weekly art quiz during lockdown regularly attracted 800+ responses (usual average audience for Instagram stories approx. 500).

#### **3.2. Friends of Pallant House Gallery**

The Friends of Pallant House Gallery, founded over 40 years ago are knowledgeable and enthusiastic champions of the Gallery, and their financial support is the lifeblood of the Gallery. There are several different membership packages available (single, joint, young, and with guest), and benefits include free admission, exclusive access to Friends previews and other events and a subscription to the twice yearly Gallery magazine.

The three separate lockdowns due to Covid-19 deprived Friends of the principal benefit of their membership; free admission to the Gallery at all times and access to our collections and temporary exhibitions. In order to compensate for this and to encourage retention, existing members were offered a 15 month membership for the price of 12 when renewing in 2020 and inevitably this had an impact on the Friends schemes financial performance in the first quarter of the subsequent financial year.

Notwithstanding the reduction in benefits we were delighted that so many of our Friends chose to stay with us, our renewal rate fell by only 1.42% to 73.47%. We are beginning to build a picture of historic renewal rates in order to provide a baseline and in future years we intend to take action to reach 85% renewal rates for our Friends and ensure that new recruitment exceeds 25% of the total number of Friends in each year in order to deliver 10% year on year growth.

The Patrons programme provides unique opportunities for individual supporters who give at a more substantial level to have an in-depth engagement with the full programme of our activities, from private exhibition tours and talks, to studio visits, dinners, international tours and visits to private collections. Each event is supported by the appropriate Senior Management team member and Trustees to help develop key relationships and provide an invaluable insight into the workings of the Gallery.

As with the Friends, the four-month closure and subsequent Covid security measures had an impact on the Patrons activities in 2020/21. Events were cancelled and the annual cultural trip which was due to go to Copenhagen in September 2020 was postponed (to May 2022). All Patrons and recently expired Patrons were invited to visit the Gallery 'after hours' in the Gallery's re-opening week, and again in September. Exclusive visits for Patrons and members of their household bubbles were hosted by the Director.

### 3.3. Audience Profiling

This data was collected using Audience Finder surveys between September 2020 and July 2021 as Covid closures prevented Audience Finder from sampling our audiences in the first half of 2020. Audience Finder is a free national audience data and development tool, enabling cultural organisations to understand, compare and apply audience insight. This analysis is of admissions visitors to the exhibitions and collections, and excludes event participants.

#### Audience demographics (based on Audience Finder survey results)

Gender: 67% female, 33% male

Ethnicity: White 98%

Disability\*: 94% non-disabled, 6% disabled

\*(self-identify as a D/deaf or disabled person, or one with a long-term health condition)

Age	% of Respondents	Regional representation
65 or older	59%	well exceeds regional representation
55-64	30%	well exceeds regional representation
45-54	9%	below regional representation
35-44	2%	below regional representation
25-34	0%	below regional representation
16-24	0%	below regional representation

### Audience behaviours and motivations

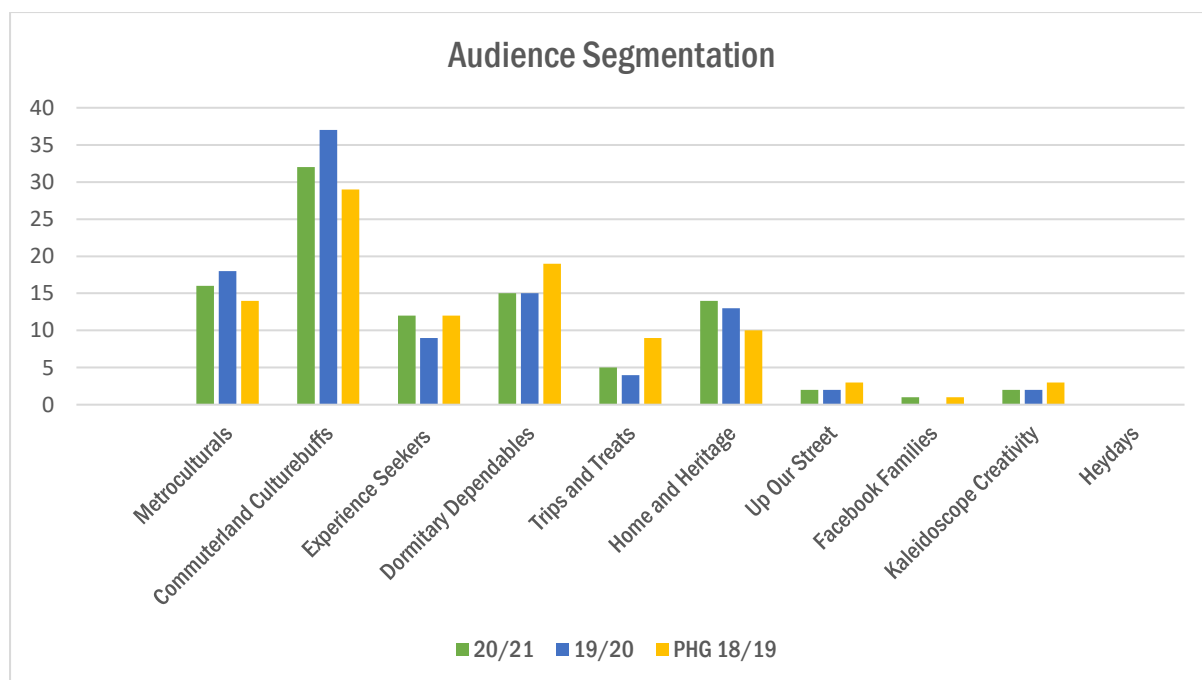
As a result to shifting audience behaviours during the pandemic, we saw a significant drop in first time visitors but a rise in repeat visitors, with the median no. of visits in 12 months actually going up – showing strong support for the Gallery from our core audience.

2019/20 figures in [brackets]

Audience behaviours	Audience motivations
57% repeat visits within 12 months [38%]	The top four cited motivations to visit were:
12% first timers [36%]	1. To be intellectually stimulated [4 <sup>th</sup> ]
Median number of times people visit a year is 3 [2]	2. To learn something [3 <sup>rd</sup> ]
49% of visitors visit in pairs [56%], and 26% alone [18%].	3. To be inspired [2 <sup>nd</sup> ]
	4. Visual arts is an important part of who I am [1 <sup>st</sup> ]

### Audience Segmentation

Pallant House Gallery uses Audience Spectrum\*, which segments the whole UK population by their attitudes towards culture and by what they like to see and do.



Audience Spectrum Category		20/21 Survey Data (%)	19/20 Survey Data (%)	18/19 Survey Data (%)
Metroculturals		16	18	14
Commuterland Culturebuffs		32	37	29
Experience Seekers		12	9	12
Dormitary Dependables		15	15	19
Trips and Treats		5	4	9
Home and Heritage		14	13	10
Up Our Street		2	2	3
Facebook Families		1	0	1
Kaleidoscope Creativity		2	2	3
Heydays		0	0	0

\*Detailed descriptions of these Audience Spectrum categories are attached as Appendix A

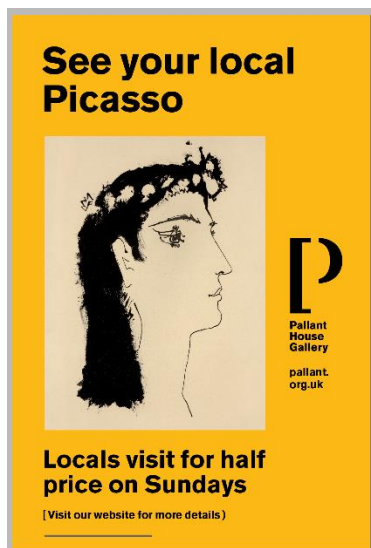
### 3.4. Geographical reach

The following table is based on postcode analysis of data gathered by Spektrix (the Gallery's CRM system) between April 2012 - March 2021. It records our ticketed visitors; both those buying admission tickets for the Gallery and for our tickets events (in 2020/21, this was limited to our online talks programme) and those entering on free or concession tickets (such as Friends, Art Fund members, young people etc):

Geographical Area	FY 20/21						FY 19/20					
	Admission		Ticketed Event		Total		Admission		Ticketed Event		Total	
	Visitor Numbers	% total	Visitor Numbers	% total			Visitor Numbers	% total	Visitor Numbers	% total		
Chichester City (PO19)	1,232	8.6%	12	1.2%	1,244	8.2%	1,522	4.6%	1,567	30.0%	3,089	8.1%
Outer Chichester N/W (PO18)	445	3.1%	20	2.1%	465	3.0%	511	1.6%	406	7.8%	917	2.4%
Outer Chichester S/E (PO20)	373	2.6%	(3)	-0.3%	370	2.4%	523	1.6%	354	6.8%	877	2.3%
Bognor Regis (PO21)	144	1.0%	4	0.4%	148	1.0%	236	0.7%	181	3.5%	417	1.1%
Bognor Regis (PO22)	138	1.0%	13	1.3%	151	1.0%	144	0.4%	94	1.8%	238	0.6%
Emsworth (PO10)	319	2.2%	22	2.3%	341	2.2%	386	1.2%	225	4.3%	611	1.6%
Arundel, Littlehampton, Worthing	574	4.0%	31	3.2%	605	4.0%	717	2.2%	358	6.8%	1,075	2.8%
Home Counties	2,076	14.5%	189	19.5%	2,265	14.8%	2,096	6.4%	204	3.9%	2,300	6.0%
Brighton / Hove	1,065	7.5%	83	8.6%	1,148	7.5%	861	2.6%	79	1.5%	940	2.5%
London within M25	3,194	22.4%	218	22.5%	3,412	22.4%	2,684	8.2%	178	3.4%	2,862	7.5%
East Sussex	581	4.1%	40	4.1%	621	4.1%	452	1.4%	49	0.9%	501	1.3%
Portsmouth, Havant, Emsworth	604	4.2%	37	3.8%	641	4.2%	629	1.9%	339	6.5%	968	2.5%
Rest of Hampshire	1,181	8.3%	92	9.5%	1,273	8.3%	1,288	3.9%	272	5.2%	1,560	4.1%
South Downs	189	1.3%	17	1.8%	206	1.4%	322	1.0%	133	2.5%	455	1.2%
Surrey	606	4.2%	26	2.7%	632	4.1%	655	2.0%	162	3.1%	817	2.1%
West Country & S. Wales	787	5.5%	79	8.2%	866	5.7%	840	2.6%	35	0.7%	875	2.3%
Midlands	208	1.5%	21	2.2%	229	1.5%	260	0.8%	17	0.3%	277	0.7%
North & Overseas	175	1.2%	43	4.4%	218	1.4%	255	0.8%	12	0.2%	267	0.7%
Not Known	394	2.8%	25	2.6%	419	2.7%	18,542	56.3%	564	10.8%	19,106	50.1%
<b>Grand Total</b>	<b>14,285</b>	<b>100.0%</b>	<b>969</b>	<b>100.0%</b>	<b>15,254</b>	<b>100.0%</b>	<b>32,923</b>	<b>100.0%</b>	<b>5,229</b>	<b>100.0%</b>	<b>38,152</b>	<b>100.0%</b>

Note: The significant fall in 'Not Known' reflects that fact that, until 2020/21, it was possible to buy an entrance or event ticket without giving an address (by which Spektrix can identify a place of residence). The introduction of online booking and the requirement to maintain Track & Trace records means that audience data for 2020/21 is more complete than in previous years. The small number of 'Non Known' are due to data entry errors which we are working to rectify.

While noting the improvements in our data collection, the percent increase in visitors from Chichester City (up from 4.6% to 8.6%) and the surrounding areas reflect the impact of the pandemic on visitor behavior. Covid restrictions and personal preference meant that audiences tended to stay local and, as highlighted above, we saw a rise in repeat visits from our core audience.



We continue to work to broaden our local visitor base. The Gallery offered local residents (those in the PO18, PO19 and PO20 postcodes) half price entry on Sundays between May and August 2021. To promote this, we leafleted all 33,000 homes in those postal districts [see left], as well as advertising in the Chichester Observer and Ave de Chartres car park.

### 3.5. Regional Tourism

- We were delighted to have been awarded the **Tripadvisor Traveller's Choice Award** in both 2020 and 2021 for consistently earning top reviews and being ranked in the top 10% of properties worldwide on Tripadvisor:



**You're in the top 10% of attractions worldwide.**

Congratulations to:

• **Pallant House Gallery**

- The Gallery received a £2,000 grant from the **South Downs National Park Authority** to support a short film (released in 2021/22) which accompanied our Drawn to Nature exhibition [see Exhibitions section below for further details]. We have also worked with them, and technical partner ATS Heritage, to adapt our Ivon Hitchens walk (produced as part of our Hitchens exhibition in 2019) as a feature of their 'In their Footsteps' app. Again, this is due for release in 2021/22.
- Along with CDC and CFT, we are one of the partner organisations involved in the development of the **Season of Culture 2022** [branded **CultureSpark** Chichester

2022]. The Director participated in a number of initiation meetings throughout 2020/21 and was involved in the selection and appointment of the Project Manager at the start of 2021. The Director and other members of Gallery staff are contributing to the strategic and operational development of the initiative in advance of delivery in 2022.

- We remain involved with the **Sussex Modern** cultural tourism network and the **'England's Creative Coast'** project (funded by ACE's Cultural Destinations programme, UK Government and Visit England's 'Discover England' fund) although the pandemic severely limited their activities in 2020/21. We anticipate that this will increase again in 2022/23.



#### 4. Summary of exhibitions, displays and other events

##### 4.1. Spring Season 12 March – June 2020 [Rescheduled: 5 August- 1 November 2020]

Despite the challenges of 2020, we were delighted that our season of exhibitions was very successful with both visitors, critics and the press. As we emerged from the first lockdown we were able to reopen with our existing exhibitions, which then had a full run before the second lockdown in mid-November.

The Gallery has excellent ticket sales with revenue exceeding the same period in the previous year, even with social-distancing limits, and 117 fewer hours of opening than the previous year. We extended our opening hours for the final week of the Barnett Freedman exhibition in order to meet demand for tickets:

Total Ticket Sales:	12,780
Ticket Revenue:	£ 90,437



**Barnett Freedman: Designs for Modern Britain** was the first major exhibition of the life and work of artist Barnett Freedman (1901 – 1958) in over fifty years and reflects the Gallery's commitment to showcasing over-looked or underrepresented artists within Modern British art. Curated by external curator Emma Mason, the exhibition included paintings, drawings, lithographs, book jackets and illustrations and commercial designs. The variety of work on display appealed not only to an art-engaged audience but also a broader audience interested in commercial and graphic design, and the history of World War II.

- Exhibition catalogue was commissioned that included contributions from six authors and the re-print of key texts written by Barnett Freedman. The first 500 copies of the sold out and a run-on was printed; and our Bookshop was featured in The Sunday Telegraph as one of the “*gift shops trying to save our galleries*” [Laura Freedman, 25 October 2020].
- A short filmed tour was commissioned on the Barnett Freedman exhibition that was shared via the Gallery’s social media platforms: part of the Gallery’s new digital strategy.
- A gift to the Gallery of five works by Barnett Freedman from Emma Mason (curator of the exhibition) to enable the gallery to have a small holding of his work as a legacy of the exhibition.

Drawing on the strength of the Gallery’s permanent collection, **An Outbreak of Talent: Bawden, Marx, Ravilious & their Contemporaries** presented work by Barnett Freedman’s fellow Royal College of Art students in the 1920s. By using the collection to ‘in focus’ exhibitions to provide context to a temporary exhibition or artist or expand on a theme, it ensures an active approach is taken to presenting the collection. **A Life in Art: The Muriel Wilson Bequest** enhanced the Gallery’s unique status of ‘collection of collections’, exhibiting the recent bequest of work by Muriel Wilson - female collector, first wife of Prof. Sir Colin St John Wilson, former Head of Visual Arts at the British Council and long-time supporter of the Gallery.

**Drawn to Nature; Gilbert White and the Artists** celebrated the tercentenary of the birth of Gilbert White; his book *‘The Natural History of Selborne’* was first publication in 1789 and has remained in print ever since. The exhibition showcased different editions of the book together with original prints and drawings by Modern British artists including Eric Ravilious, John Nash, Gertrude Hermes, Clare Leighton and John Piper. In addition, eleven contemporary illustrators and printmakers were commissioned to make new responses to Gilbert White’s writings and these were displayed in the Garden Gallery. Works include wood-engravings, linocuts, watercolours, collages and stone carvings by the following: Christopher Brown, Neil Bousfield, Mark Hearld, Clive Hicks-Jenkins, Michael Kirkman, Ed Kluz, Angie Lewin, Alice Pattullo, Emily Sutton, Jo Sweeting and Tristan Sherwood. This exhibition, curated by the Director, offered audience several interesting links to the current temporary exhibition, a local connection and contemporary interests.

A short 15minute film was commissioned from Beach to Beech films, funded by the South Downs National Park, and featuring Simon Martin, artists Christopher Brown and Jo Sweeting, with actor Hugh Bonneville providing voiceovers for Gilbert White. This has been released during the 2021-22 financial year to promote the book and deepen digital content.

#### 4.2. Winter Season 25 November 2020 – 18 April 2021 [Rescheduled 5 – 21 December 2020, 18 May – 13 June 2021]

With the decision to postpone *Ben Nicholson: From the Studio* (until 2021) and *Glyn Philpot* (until 2022), we took the opportunity to create three new exhibitions drawn from Pallant House Gallery's collection.

Due to the national lockdowns the winter exhibitions were open from 5 December to 21 December 2020, and closed until the end of the financial year, reopening in May 2021.

**Degas to Picasso: International Modern Masters** (5 – 21 December) drew on the substantial holding of international work in the collection from 1850 until 1970, including paintings and works on paper by over 45 international artists. The exhibition gave us the opportunity to undertake further research and necessary conservation treatment on works in the collection. The exhibition also reconsidered the stories behind how these works came to be in the collection. This fascinating aspect of the exhibition was the theme to the Gallery's first online lecture given by the Director to an audience of over 300 in January 2021.



Left to right: Edgar Degas, *Femme se Peignant*; Fernand Léger, *L'Engrenage Rouge* (*Nature morte en rouge et bleu*); and Georges Braques *The Bird*, from the School Prints

**Richard Hamilton: Respective:** This in-focus exhibition presented a selection of key works from the Gallery's collection by this leading figure in British art. His interest in Modernism and the work of Marcel Duchamp created an interesting accompaniment to *Degas to Picasso* exhibition in the adjacent galleries. The exhibition also drew extensively on the unique holding of material in the Colin St John Wilson archive. It was sponsored by Cristea Roberts Gallery. This exhibition was the subject of an online talk by Head of Exhibitions in February 2021. A legacy of the exhibition was the gift of *Marcel Duchamp 'Oculist Witness'* Etching, 1967 from a private collector.

In the Print Room, we showcased *Christmas Greetings by Modern British Artist*. An exhibition of artist's Christmas cards dating from 1930s to the present day. Drawn from the gallery's collection, including the extensive holding of artists material in the Colin St John Wilson archive, supported by a small number of loans from private collectors. The exhibition also led to us working with a local designer for the pattern paper used in the installation. As it was open for only two weeks this exhibition will be restaged in November – December 2021.



Left to right: Emily Sutton, 2011; Edward Bawden, Enid Marx, 1952

#### 4.3. Exhibition catalogues

The Gallery publishes high-quality publications to accompany and provide a lasting legacy for its exhibitions, commissioning and sharing new research on Modern British art and artists. These reach an international audience of academics, students, libraries, gallery visitors, collectors, curators, art industry, and general art interest, and bring a significant commercial income to the Gallery and Bookshop.

During the 2020-21 financial year the Pallant Bookshop sold 1072 copies of the book accompanying the exhibition *Barnett Freedman: Designs for Modern Britain* featuring contributions from Gill Clarke, Emma Mason, Simon Martin, Fraser Muggeridge, Ian Rogerson and Michael Twyman.

Work began on the research, writing and planning of the book *Drawn to Nature: Gilbert White and the Artists* by Simon Martin, to be published in autumn 2021, with an introduction by Sir David Attenborough.

## 5. Public Programmes

Given the increasing success and the momentum of the Public Programme over the last few years, it was a huge disappointment that the Covid-19 pandemic prevented the majority of planned activity in 2020/21. Even after the Gallery reopened in August, social distancing requirements meant that physical events would not be financially viable, even if audiences felt comfortable attending.

A key development during 2020-21 was the shift into digital events, which launched alongside our Winter Season of exhibitions during the lockdown. In addition to serving our core audience, it has been an exciting opportunity to engage with new audiences. Over 900 tickets sold in total for the first two talks. In addition, the Director and Head of Exhibitions took part in five other online lectures and symposia with partners including *House & Garden Magazine*, *Masterpiece Art Fair*, Keats-Shelley Memorial House, Art UK and Draw Brighton in order to expand audience reach.

### 5.1. Formal learning opportunities

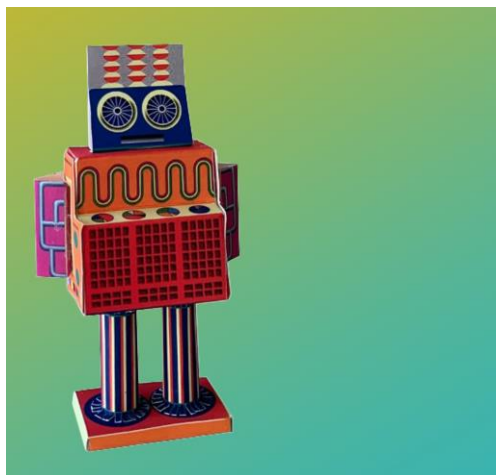
Due to covid-19 during 2020-21 there were no pupil/ student visits or Schools in Residence. However, the Learning Co-ordinator delivered a series of online workshops to KS3 students during the autumn term.

As part of our ongoing partnership with the University of Chichester, we ran a collaborative project between students and group of our Community Programme participants between February – May 2021 [full details in the CP section below.]

Over summer 2021 the Public Programme team surveyed local schools, colleges and universities about our existing offer and areas we could develop. We had a very positive response and feedback from teachers and course leaders demonstrated that they are keen to resume visits in the Gallery. There was a strong emphasis on practical workshops and creating long lasting connections between educational organisations and the Gallery. We will launch a refreshed offer in late 2021 but schools have been invited back for self-led visits; over 200 students visited during September and October.

### 5.2. Children, young people and families programme

Due to covid-19 no family workshops took place at the Gallery, however, we developed 14 home-learning packs inspired by the permanent collection were released for free via the website, ebulletins and social media. These focussed on works in the permanent collection, including a cut-out robot inspired by an Eduardo Paolozzi robot sculpture, a jumping jack inspired by the Gino Severini dancer and a modern art fish tank model and they were downloaded 803 times, and even featured in the *Telegraph* and *World of Interiors* as examples of creative activities for families during lockdown.



Eduardo Paolozzi-inspired robot to cut out and make

The **Pallant Arts Award Club [PAAC]** ran from September 2019 – July 2020, with monthly workshops led by artist educators. These sessions moved online in March 2020. PAAC ran at capacity with 13 participants (aged 8-14) and certificates were awarded at the following Arts Award levels: Discover (6), Explore (3) and Bronze (2). Participants' work was displayed in the Studio during the Gallery's Open Weekend in September 2021 and the Director formally presented them with their certificates. The demand for and success of PAAC has led us to review our delivery model, with the aim of increasing the number and capacity of sessions available in future. It will be relaunched in early 2022.

### 5.3. Community Programme

The Community Programme worked closely with 194 participants, with a high percentage of these from Chichester District (at least 80%).

Continuing the Gallery's Community Programme in some form during lockdown was an immediate priority. It supports adults with a range of support needs - many of whom already suffer social isolation - so it was important to keep participants connected to each other and the Gallery, and to help them sustain their creativity and individual art interests. In order to facilitate this, the Community Programme Manager remained working part-time while the rest of the Public Programme team were furloughed.

- A 'Telephone Partners' scheme was set up based on our successful Partners in Art model and, through our close links with Chichester Social Prescribers, an additional four referrals were made in the first three months.
- A new Community Programme Facebook group (monitored and moderated by staff) was created for members to share artwork and ideas. It grew to include 58 active members and continues to be a successful form of communication and sharing art work even after lockdown.

Over 100 packs of art materials were sent out to encourage creative activities. These were extremely well received. The following quote is indicative of the responses of many recipients:



*"I am just writing to tell you just how much receiving your two very special parcels has meant. Not only did they lift my spirits in their own right, they were all the more special for getting to me on Valentine's day. Miraculously through just holding the paper and looking at the tubes of pure colour, I actually started to feel happy for the first time in a year! Pallant spreading the love, alongside the creativity as ever! I really cannot thank you all enough."*

- An on-line exhibition of Community Programme members work was held, with works shared on the Gallery's social media accounts.
- As soon as the Gallery reopened in August 2020, one to one visits were offered to Community Programme members and their carers on Mondays, when the Gallery was closed to the general public; 56 visits took place.

### **Community Programme/ Chichester University collaboration**

A series of 12 online Creative Sessions for CP members started in February 2021, led by Chichester University students. Each of the six CP participants created a final artwork inspired by the course and the two students have created an online resource which will be live on the Gallery website soon.

- Feedback from the CP members has been very positive:
- *"My favourite aspect was sharing ideas with others and meeting people on Zoom when we have been isolated for so long"*
- *"It got me in the mood and gave me inspiration to do more art"*

Socially-distant workshops have restarted following the Gallery's reopening in Summer 2021.

### **5.4. All Souls: The Outside In Co-Commission 2020**

The Gallery's bi-annual co-commission with Outside In, which had been due to be exhibited at the Gallery in Autumn 2020, was postponed due to the pandemic. However, an open call for entries took place in October 2020, with entrants responding to the theme of spirituality and in particular the work of Madge Gill (a widely celebrated self-taught artist known for the thousands of intricate, spiritual ink drawings she produced during her lifetime). 52 submissions were received from the UK and abroad. One of the Gallery's Community Programme participants, Julia Oaks, was selected by the panel. She received a £5,000 bursary to undertake the commission and her works were displayed in the Print Room, alongside those of Madge Gill, when the Gallery re-opened in May 2021.



Julia Oak at work



### 5.5. Volunteering

Despite the Gallery closures due to lockdown and the reduction in activities, our volunteer numbers remained steady. A small number of volunteer Gallery Guides stood down due to health concerns during the pandemic but a successful appeal in the Gallery magazine, on our social media and in the local press generated 30 new applications between March – November 2020. Approximately 80% of volunteers are from the Chichester District.

In 2020/21, our dedicated team of Volunteers donated over 4,000 hours of their time and we are most grateful for their support:

- 191 Front of House volunteers, including Guides and Gallery Assistants
- 60 Public Programmes Volunteers, including Community Programme Volunteers and Learning Programme Volunteers
- 3 Library & Archive Volunteers
- 14 Trustees
- 17 Other Committee and Advisory Group members

All volunteers are given an induction and training, and they are kept informed about Gallery activities by regular emails and briefing events. Our regular exhibition updates moved onto Zoom in 2020/21 with 30-40 attendees at these session. This is close to the attendance figures for briefing events held at the Gallery previously.



## 6. Finance and Governance

Annual Audited Accounts for 2020/19 are currently being finalised and will be shared with CDC before the end of the calendar year.

### 6.1. The amount of external funding, particularly from Arts Council England that is leveraged as a result of CDC funding

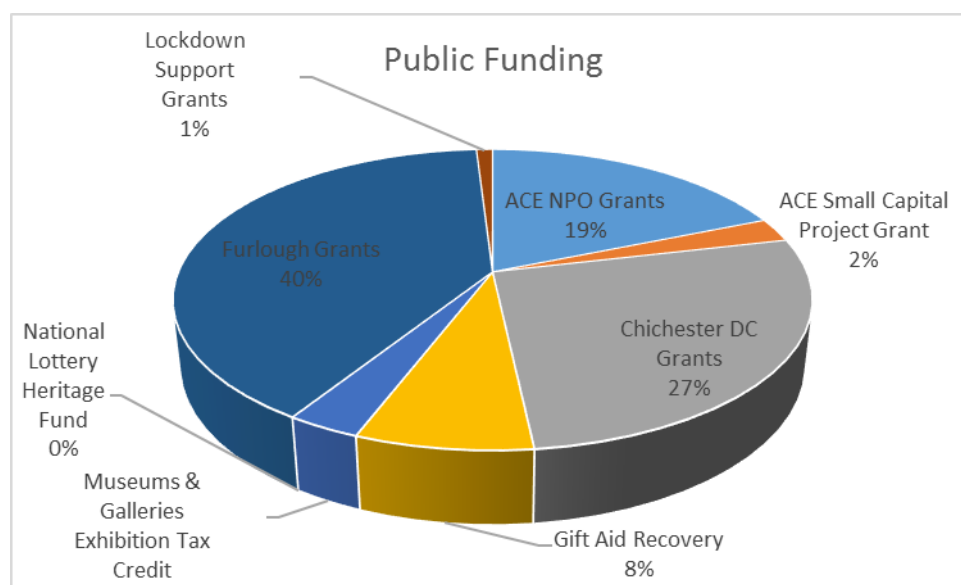
	2020/21	2019/20	Notes
	£000	£000	
⊕ Endowment Investments	431.3	593.7	1
⊕ Friends & Patrons	124.9	185.1	2
⊖ Public Funding	482.9	384.1	
⊕ ACE NPO Grants	90.8	89.1	
⊕ ACE Small Capital Project Grant	12.3	20.6	3
⊕ Chichester DC Grants	130.0	130.0	
⊕ Gift Aid Recovery	36.6	50.5	
⊕ Museums & Galleries Exhibition Tax Credit	15.3	65.1	4
⊕ National Lottery Heritage Fund		22.7	3
⊕ Furlough Grants	193.2	6.0	5
⊕ Lockdown Support Grants	4.7		5
⊖ Earned Income	179.8	428.8	6
⊕ Entrance Fees	103.3	209.7	
⊕ Course & Event Income	8.1	69.2	
⊕ Rent & Recharges	29.7	61.2	
⊕ Exhibition & Artwork Facilitation	0.8	20.1	
⊕ Publishing Income	37.9	68.6	
⊖ External Fundraised Support	210.8	323.0	
⊕ Corporate Sponsorship	7.0	13.0	
⊕ Individual Supporters	137.9	149.5	
⊕ Legacies		5.6	
⊕ Trust & Foundations	65.9	154.8	
⊕ Gifted Artwork	4,816.1	1,109.7	
<b>Grand Total</b>	<b>6,245.9</b>	<b>3,024.3</b>	

Notes:

1. We experienced a significant reduction in our endowment income because of the impact of Covid on stock market returns. The annualised income is currently around £360k, compared to a pre-pandemic peak of almost £600k.
2. Friends and patrons income has held up remarkably well. We did however offer a three month extension on all memberships to compensate for the closed periods which accounts for the reduction in income, along with difficulties in securing casual new and renewed subscriptions whilst the reception was closed.
3. These projects were on hold during the lockdown period and will be completed in the near future with a release of the remaining income.
4. The tax credit reflects the expenditure incurred on exhibitions, which was much reduced during the year as the focus was creating exhibitions from our own collection.

5. Many of the staff were placed on furlough during the year with a core team remaining to maintain the facilities. The Gallery did not receive an award from the first round of the Cultural Recovery Fund and after the year end, £128k from the second round.
6. Earned income is much reduced across all activity areas. Admission income was actually considerably increased during the four months that the Gallery was open.

### Public funding



### Coronavirus Job Retention Scheme

The Gallery took advantage of the Government's **Coronavirus Job Retention Scheme** [CJRS], initially furloughing 28 members of staff (including part-time and casual staff) at the beginning of April 2020. The arrangements were adjusted throughout the year to reflect our staffing requirements and individual staff members' availability (due to health or personal circumstances). Due to the reduction in Public Programme activity, two members of the Public Programmes team remained on part-time furlough until the scheme closed in September 2021. They have now returned to work on their contracted hours. We 'topped up' salary payments for furloughed staff, enabling all employees to be paid in full at all times.

The Gallery benefited from £193,186 of support through this scheme in 2020/21 and a further £27,562 in the first six months of 2021/22.

### Arts Council England

Arts Council England [ACE] is Pallant House Gallery's second largest source of regular public funding, after CDC. The Gallery is an **ACE National Portfolio Organisation** [NPO] for 2018-2022. However, as part of their response to Covid-19, ACE announced in March that they were postponing their next National Portfolio Organisation investment process that had been due to begin in autumn 2020. Therefore, the current National Portfolio will be rolled over for further year, now ending in 2023. Current ACE NPO funding stands at £90,759 per annum.

All NPOs were required to submit a draft Business Plan for 2022/23 to ACE in September 2021 in order to secure funding for this additional year. This plan was developed with specific reference to our engagement with ACE's Let's Create strategy.

The Arts Council's application deadline for the next NPO round (2023 onwards) is 26 April 2022 and whole organisation be working on the development of our submission over the next six months.

In 2018, the Gallery was awarded an **ACE Small Capital award** of £300,000 towards improvements to the existing gallery spaces, in preparation for the proposed capital redevelopment of the Coach House. The deadline for drawing down this grant was extended by twelve months to March 2022 to take into account delays caused by the pandemic. Although the Coach House capital project was on hold during 2020/21, the Gallery is currently working with architects Wright & Wright and electrical engineers Max Fordham on a lighting upgrade for the New Wing; to both significantly improve the lighting in the gallery spaces and reduce in our energy consumption with a switch from halogen bulbs to LEDs. Following a competitive tender process at the start of 2021, local electrical engineers Haddows have been appointed to install the new lighting. Work will begin shortly, with the majority of the installation taking place on Mondays (when the Gallery is closed) to minimise disruption.

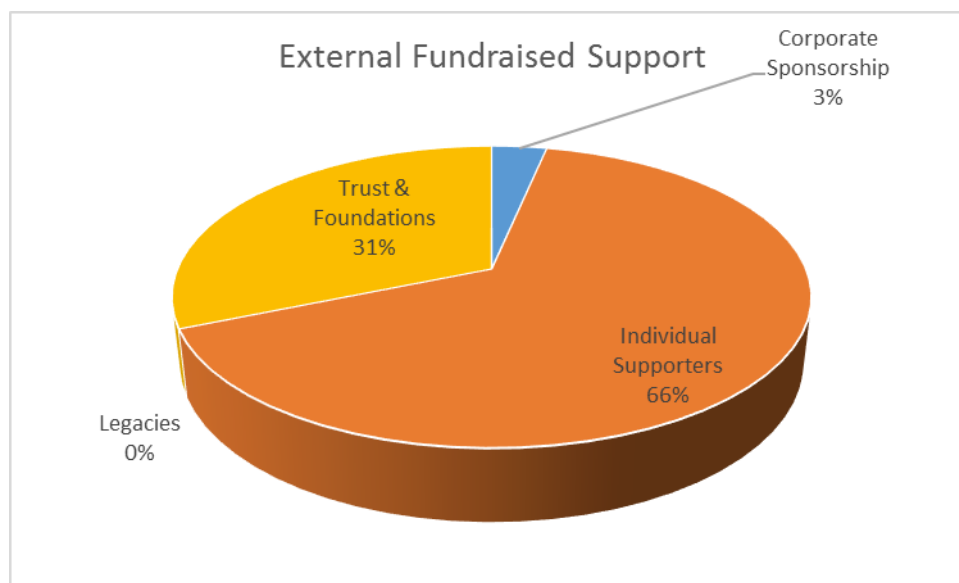
#### National Lottery Communities Fund

In May 2019, the Gallery was awarded £92,000 from the **National Lottery Reaching Communities Fund** to support a two-year project working with new organisations in local areas of low socio-economic and cultural engagement. With the agreement of our partners<sup>1</sup> and the National Lottery, the **Pallant Partners** project was put on hold for the entirety over 2020/21 as Covid-security measures prevented us from deliver workshops to medically vulnerable groups at this time. The funds have now been drawn down from the National Lottery but are ring-fenced within the budget for when the project resumes, hopefully at the start of 2022.

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<sup>1</sup> Bognor Regis and Littlehampton; Bognor Mind, Littlehampton Mind, Stonepillow Bognor and Early Intervention in Psychosis Service Bognor, and the Social Prescribing team in Littlehampton

## Fundraised Support



During the pandemic the Gallery was extremely grateful to existing supporters who maintained and increased their gifts to us. With no major grants for the acquisition of works, the proportion of our fundraised income coming from individual supporters increased significantly in the financial year. Their commitment to the Gallery and its importance for Modern British Art and the Chichester area is recognition of the value of the work that we do.

In Autumn 2020, the Gallery made a successful application to the Paul Mellon Centre for the digitisation of our Pop Art collection and was awarded £30,000 towards the project. The Dannatt Trust continued their annual grant of £10,000 which contributes to the salary of the Gallery's Art Librarian.

### **6.2. Effective financial stewardship exercised by the organisation**

The Gallery's Board of Trustees meets quarterly; Finance is a standing item on Board agendas and they receive a Finance report as part of their meeting papers. Between March and December 2020, the Board met more frequently to review the impact of the pandemic on Gallery's programme, operations and finances.

In addition to the Board, we have two formal sub-committees who monitor our financial position and exposure to risk. The Finance & Investment Committee and Audit & Risk Committee meet quarterly and report their findings and recommendations to the Board. CDC Cllr Clare Apel, who is one of the Gallery Trustees, sits on the Audit & Risk Committee.

Sayer Vincent (a firm which specialises in charities and social enterprises) were appointed as the Gallery's new auditors in December 2019 and undertook their first audit of the 2019/20 accounts in autumn 2020. As part of the process, Judith Miller (Partner, Sayer Vincent) gave

verbal feedback of their interim findings to Audit & Risk Committee at their meeting in September 2020 and members were also given the opportunity to meet her privately in December without the Executive in attendance. The post-audit report did not raise any significant issues but the implementation of its recommendations continues to be monitored by the Audit & Risk Committee.

### **6.3. Implement strategic projects that ensure the future success of PHG as a resilient and sustainable organisation**

#### Organisational Restructure

Due to the pandemic the Gallery undertook a review of our organisational structure at the end of 2020; this was with the aim of addressing our costs and ensuring our staff team was fit for the purpose of delivering on our vision and mission in the new circumstances. The review identified five roles at risk of redundancy and proposed the creation of two new ones. The redundancy consultation for affected employees began in October - supported by our legal advisors Pure HR Consulting - and was concluded by the end of the year. The two new posts were filled by existing staff. We anticipate that staffing costs for 2021/22 to be close to £800k, compared to a furlough-funded £633k in 2020/21, but still significantly below £926k for 2019/20.

#### Capital Project

Prior to the outbreak of Covid-19, the Gallery begun work on plans for a transformational Capital Project. This follows the purchase of 9 East Pallant in 2017, and a successful application to the Arts Council's Small Capital grants programme in 2018. However, this project was placed on hold in March 2020 in order to focus on survival during the pandemic.

As we emerge from the pandemic, the Gallery will be restarting the capital project in order to improve delivery of the Gallery's strategic priorities and ensure its future success as a resilient and sustainable organization, taking on board lessons learnt during the last year. The proposals include the creation of a new Collections Centre, visitor facilities, expanded space for exhibitions, improved visitor flow, improved facilities for staff and volunteers, and greater opportunities for income generation. This will include the upgrading of existing facilities, including the Town House and New Wing. The additions and improvements would increase access to the collections for public, staff and volunteers, improve facilities for collections care, enable wider interpretation of the collections and exhibitions, diversify engagement and establish a more resilient and sustainable organisation.

#### Heritage Consultancy

The Heritage Consultants Alan Baxter and Associates have been working on a Statement of Significance and Conservation Management Plan for the Grade I listed Queen Anne townhouse and other buildings on site, due for completion in Autumn 2021. This contract was discussed with CDC prior to tendering as both documents will inform the ongoing maintenance of the

historic House by both CDC and the Gallery. The draft CMP has been approved by the Gallery's Audit and Risk Committee and Board of Trustees

#### Maintenance and Upgrades

The interior of the historic house was redecorated for the first time in 14 years, and we worked with Wright and Wright architects and Max Fordham Associates on plans to replace the halogen lighting in the New Wing and the historic house to reduce the Gallery's carbon footprint and costs. Phase 1 (New Wing) is due to start in autumn 2021, with Phase 2 in the historic house once planning and funding are secured.

We were very grateful to Chichester District Council for forging ahead with repairs to the historic brickwork on the exterior and in the cellar and look forward to working with them on the maintenance of the historic buildings as recommended in the Conservation Management Plan.

#### Digital Strategy

As mentioned above, during 2020-21 the Gallery worked on plans for implementing a new Digital Strategy, which will inform all areas of work, from marketing and ticketing, to events, content and interpretation. During the next year we are recruiting a consultant to work with us on the Strategy and a variety of partnership projects which will enable us to connect audiences locally, nationally and internationally with our programmes and collections.

## **7. The Hussey Bequest, Chichester District Council (1985)**

Pallant House Gallery's founding collection was bequeathed to the District Council by Dean Walter Hussey in 1985 and is on permanent loan for display at the Gallery.

### **7.1. Collection Display**

The difficulties surrounding the movement of artworks and uncertainty within the industry has encouraged the Gallery to explore the Collection for its exhibition programme and create new narratives around familiar works, we are hugely privileged to have such a resource to draw upon.

Prior to re-opening the entrance hall of the Historic House was re-painted to create a lighter, brighter space.

The re-display curated by Louise Weller includes Ivon Hitchens *Sussex River, near Midhurst*. In addition, Barbara Hepworth *Single Form, Nocturne*, Frank Auerbach *Reclining Head of Gerda Boehm* and Duncan Grant *Bathers by the Pond* are key works from the Hussey Bequest to feature in new collection displays. A Print Room exhibition of drawings from the Hussey Bequest has been planned for 2022 as part of the 40<sup>th</sup> anniversary celebrations.

### **7.2. External Loans**

With many institutions both in the UK and worldwide severely impacted by the Coronavirus pandemic our usual busy programme of external loans was badly affected with many exhibitions put on hold, often indefinitely. We were therefore particularly pleased to be able to support the Institut Valencia d'Art Modern and the important exhibition *MORAL DIS/ORDER: Art and sexuality in Europe between the wars* 22 October 2020 – 21 March 2021 with the loan of three works Edward Burra *Market Day* (1926), Duncan Grant, *Bathers by the Pond* (1920-21) and Glyn Philpot *Portrait of Henry Thomas* (1934-35).

Unfortunately, due to Covid-19, related delays in the Arts Council being able to issue the required export licenses the Duncan Grant and Edward Burra were not able to travel and whilst included in the accompanying catalogue did not join the exhibition.

### **7.3. Additional security and environmental monitoring during 2020/21**

When the Gallery closed to the public in March 2020, a pre-agreed plan was implemented to ensure the collections and buildings were safe and secure. A summary of the specific actions is listed below.

#### Lockdown 1 Gallery closed to the public 17/03/20 – 05/08/20

- Key works from the main collection were moved either into our secure on site storage or to the most secure locations in the gallery (this was identified as Room 11 in the Contemporary Wing. Alarm systems and CCTV continued as normal. Environmental monitoring continued as normal, and staff had remote access to data generating a weekly report where possible.

- A rota was put in place for two members of staff to attend the gallery on a regular basis (including weekends) to check the building, gallery spaces and to make a visual inspection of works remaining on display
- Works insured through GIS were stored in our on-site storage including our dedicated Print Room.
- Room 11 was used as a temporary secure storage area.  
Existing crates were utilised where possible

#### Lockdown 2: Gallery closed to the public from 05/11/20 – 03/12/20

- Precautions in place as above
- There remained greater staff activity in the Gallery during this lockdown as it coincided with the planned change-over of the exhibitions. This together with the measures put in place to ensure health and safety recommendations for improved ventilation resulted in some fluctuations across the Contemporary Wing spaces.
- The new humidifiers were adjusted to increase the percentage of fresh air intake when we closed to the public. This saves energy and prolongs filter life and may have contributed to fluctuations noted in Room 15 (the Contemporary Wing) as the only space without dedicated ventilation and humidity control, relying upon the controls within rooms 16 and room 10
- Works insured through GIS were stored in our on-site storage including our dedicated Print Room.
- Room 11 continued to be used as a temporary secure storage area.  
Existing crates were utilised where possible

#### Lockdown 3: Gallery closed to the public from 24/12/20 – Re-opening May 17 2021

- Precautions in place as above
- Works insured through GIS were stored in our on-site storage including our dedicated Print Room.
- Room 11 continued to be used as a temporary secure storage area. Existing crates were utilised where possible
- A small number of works on exhibit in the Contemporary Wing remained in situ during this period (Rooms 14,16,17)

### **7.4. Ongoing storage and display conditions**

#### Storage

- Our storage area does not have a natural light source; artificial lighting is used for controlled access only. Storerooms have de-humidifiers in place, which are monitored daily and serviced annually.
- Relative Humidity and temperature is continuously monitored by the Eltek Genll data logger system and flood sensors and alarms are in place.



- Entry is controlled through the use of a key signed out by named members of staff
- Time of entry is logged

### **7.5. Print Room**

- This is a specific area designed to display and store works on paper.
- Works are displayed in purpose built Netherfield display cases made from laminated glass with a compressed seal on all doors to minimize air changes and create an inert display chamber.
- Lighting is fibre optic inside the cases giving levels of < 50 lux and can be adjusted externally
- There is minimal natural daylight and doors are UV screened.
- Relative Humidity and temperature are continuously monitored by the Eltek GenII data logger system.
- When the Gallery is open Lux and UV levels are monitored by use of the Elsec hand held reader
- Lights are off when the Gallery is closed including periods of lockdown
- Below the display cases are storage cupboards purpose built to store works on paper after re-mounting in conservation grade board, solander boxes are used to provide an additional buffer against environmental conditions. Un-mounted works are stored in plan chests and are interleaved with tissue.

### Rooms 11 (contemporary wing)

- Relative humidity and temperature are controlled via a Building Management System (using a 'Trend' system, visit [www.trend-controls.com](http://www.trend-controls.com)). Natural light levels are largely controlled by a series of roof shutters and blackout blinds. Individual spotlights ('Quinta' spotlight supplied by 'Erco' model number 73026.006, visit [www.erco.com](http://www.erco.com)) on a track system and uplighters are used within gallery spaces.
- Relative Humidity and Temperature are continuously monitored by use of the Eltek GenII data logger system
- When the Gallery is open Lux and UV levels are monitored using an Elsec hand held reader.
- Lights are off when the Gallery is closed including periods of lockdown

### Rooms 14,16,17 (contemporary wing)

- Relative humidity and temperature are controlled via a Building Management System (using a 'Trend' system, visit [www.trend-controls.com](http://www.trend-controls.com)). Natural light levels are largely controlled by a series of roof shutters and blackout blinds. Individual spotlights ('Quinta' spotlight supplied by 'Erco' model number 73026.006, visit [www.erco.com](http://www.erco.com)) on a track system and uplighters are used within gallery spaces.
- In addition, Relative Humidity, Temperature, Lux and UV levels are continuously monitored by use of the Eltek GenII data logger system and spot checks taken as required using an Elsec hand held reader.

## **Appendix A: Audience Spectrum category descriptions**

**Audience Finder****Audience Segmentation descriptions**

For more information, see <https://www.theaudienceagency.org/audience-spectrum>

Audience Spectrum category	Profile	COVID-19 Profile
<b>Metroculturals</b>		
Engagement rank: 1 Population: 5% English households Rating: Higher  a	<b>Prosperous, liberal, urbanites interested in a very wide cultural spectrum</b> <ul style="list-style-type: none"> <li>• Prosperous, liberal urbanite group</li> <li>• Often choose a city lifestyle for the broad cultural opportunity it affords</li> <li>• Interested in a very wide spectrum of activity, but many tend towards their own preferred artform or style</li> <li>• Apt to be active museum attenders, but tend to be more engaged with the arts and many on a weekly basis. Represent good prospects for new, innovative work.</li> <li>• Likely to be working in demanding but rewarding professions, including arts professionals, they are highly educated and have a wide variety of other interests</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Health and Wellbeing:</b> High involvement in sports – more likely to have been out running/exercising in city parks.</li> <li>• <b>Income and Employment:</b> Urban and high-skilled jobs. Probably able to work from home during lockdown, avoiding usual commutes.</li> <li>• <b>Family and Relationships:</b> Some with children, but many single – risk of feeling unusually isolated during lockdown, given usual busy lifestyle. Likely to volunteer – may well be part of local mutual support groups.</li> <li>• <b>Location and Environment:</b> City-based, esp. London (with higher reliance on TFL). Peak was earlier than elsewhere in the country. Less active re 'home and garden'. Most likely to be missing foreign work/leisure travel.</li> <li>• <b>Arts and Culture:</b> Mostly likely to have missed arts during lockdown (high importance and frequency to general engagement) and likely to be relatively easier to encourage to return, though still preferring local and outdoor activities at first (avoiding the need to use public transport).</li> <li>• <b>Digital and Streaming:</b> Respond to e-comms, likely to have taken up digital offers during lockdown and to make recommendations to friends.</li> </ul>

		<ul style="list-style-type: none"> <li>• <b>Importance of Arts:</b> Highest engagement for both arts and museums; arts are very important to them and their identity; likely to be keen to return. Highest donors for arts.</li> <li>• <b>Risk:</b> Open to new approaches / innovation; below-average sense of personal risk. Value the things that lockdown takes away: busy, varied city life.</li> <li>• <b>Other:</b> Charitable support to arts, disaster relief and homelessness. May take advantage of opportunities to travel to Spain etc. for summer holidays.</li> </ul>
<b>Commuterland Culturebuffs</b>		
Engagement rank: 2 Population: 11% English households Rating: Higher	<b>Affluent and professional consumers of culture</b> <ul style="list-style-type: none"> <li>• Affluent and settled group with many working in higher managerial and professional occupations</li> <li>• Keen consumers of culture, with broad tastes but a leaning towards heritage and more classical or traditional offerings</li> <li>• Often mature families or retirees, living largely in leafy provincial suburban or greenbelt comfort</li> <li>• A group willing to travel and pay for premium experiences, their habits perhaps influenced by commuting</li> <li>• Motivations are multiple, ranging from social and self-improvement, to the pursuit of learning opportunities for older children</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Health and Wellbeing:</b> Usually highly engaged in sports and activities. Donate to medical research, suggesting they particularly value health. Older but generally not old (more likely than average to be 50-70) – but men in this age range have been higher risk from Covid-19. A quarter have a disability or long-term illness, which could have been added risk factors, or made lockdown more difficult.</li> <li>• <b>Income and Employment:</b> Relatively financially secure: if work, likely to be able to do so remotely (and if so, saving time and money on substantial commutes). Volunteer a lot, which may have been interrupted.</li> <li>• <b>Family and Relationships:</b> Mature families / retirees: likely to be missing seeing family members. Some older children may have returned home during lockdown.</li> <li>• <b>Location and Environment:</b> Live in leafy provincial/greenbelt areas: space to go out for walks. Used to travelling for cultural (and other) experiences, so may be feeling a bit hemmed in, especially as they are often reliant on cars.</li> </ul>

	<ul style="list-style-type: none"> <li>• Tend to be frequent attenders and potential donors</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Arts and Culture:</b> Leaning towards heritage and classical/traditional offers: the former taste will be met sooner than the latter as organisations reopen. Usually frequent attenders, so likely to feel they are missing out (but perhaps have missed the social / quality of experience of their usual engagement when accessing content online). Lots of National Trust and English Heritage members – so opening of their sites likely to be good news for them.</li> <li>• <b>Digital and Streaming:</b> Already used arts organisations' websites, but a bit functionally: their high engagement in combination with lockdown may have encouraged them to use streaming much more than usual (especially for big name performers / organisations e.g. National Theatre), which may have taken a little getting used to.</li> <li>• <b>Importance of Arts:</b> High importance and broad knowledge (so likely to know which online content matches their tastes), have a range of motivation types (social, self-improvement, learning for older children). More likely to have spent lockdown reading (high propensity) than gaming (low).</li> <li>• <b>Risk:</b> Some can be culturally a little risk averse. Perhaps also more risk averse re. health, given their age (and having been able to isolate effectively during lockdown – 'why spoil it now?').</li> <li>• <b>Other:</b> Potential donors, inc for larger amounts, or in converting tickets to donations. Highest group for volunteering (esp. for heritage), which will have been interrupted by lockdown.</li> </ul>
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Experience Seekers		
<p>Engagement rank: 3</p> <p>Population: 8% English households</p> <p>Rating: Higher</p>	<p><b>Highly active, diverse, social and ambitious, engaging with arts on a regular basis</b></p> <ul style="list-style-type: none"> <li>• Make up an important and significant part of urban arts audiences</li> <li>• This group are highly active, diverse, social and ambitious singles and couples and younger people engaging with the arts on a regular basis</li> <li>• Often students, recent graduates and in the early to mid-stages of their careers</li> <li>• Tend to live close to city centres, so have easy access to and attend a wide variety of arts, museums, galleries and heritage</li> <li>• Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of their social lives</li> <li>• They are mostly in search of new things to do and have disposable income to spend on a variety of leisure activities like sports/arts memberships, visits to cafes, bars and restaurants</li> <li>• Typically digitally savvy, they will share experiences through social media on their smartphones</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Health and Wellbeing:</b> Generally active, missing gyms, so more likely to have been exercising in city parks. High concentrations in London and urban NW, where there have been hotspots for COVID-19.</li> <li>• <b>Income and Employment:</b> Usually have disposable income but employment and income may be affected by recession/furlough. Unlikely to have substantial savings as a 'rainy day fund' but may have been doing online learning if furloughed.</li> <li>• <b>Family and Relationships:</b> Mix of singles and couples – could have been isolated from partners / social life by lockdown. Few have children, so won't have been home schooling.</li> <li>• <b>Location and Environment:</b> Live close to city centres – less access to green space, except exercise in busy city parks. Little focus on home and garden, e.g. DIY: may have felt particularly crowded by lockdown. Usually big users of public transport; given activity levels/youth, may start cycling more.</li> <li>• <b>Arts and Culture:</b> Varied tastes and open to new things. Less likely to be resistant to changes in format (e.g. streaming). Motivations re. arts engagement often social, so likely to have missed this element of arts. Like reading but often too busy out at bars or restaurants, so may have been reading more than usual.</li> <li>• <b>Digital and Streaming:</b> Already highly digitally engaged and look for variety in cultural consumption (and not big watchers of TV, though may have been watching Netflix). Likely to have spent a lot of time on social media during lockdown, inc. WhatsApp groups, and using 'second</li> </ul>

		<p>screens' during digital consumption of culture.</p> <ul style="list-style-type: none"> <li>• <b>Importance of Arts:</b> Nearly half consider themselves 'arty', so likely to have stayed engaged in arts in different ways during lockdown (inc. creatively, with 86% typically participated in arts activity in the last 12 months).</li> <li>• <b>Risk:</b> Open to new approaches / innovation; like taking cultural risks. May also be more confident coming out of lockdown, given age and preference for city life.</li> <li>• <b>Other:</b> Likely to have been particularly supportive of Black Lives Matter.</li> </ul>
<b>Dormitory Dependables</b>		
<p>Engagement rank: 4 Population: 15% English households Rating: Medium</p>	<p><b>Suburban and small towns interest in heritage activities and mainstream arts</b></p> <ul style="list-style-type: none"> <li>• A significant proportion of arts audiences are made up of this dependably regular if not frequently engaging group</li> <li>• Most live in suburban or small towns and show a preference for heritage activities alongside popular and more traditional mainstream arts</li> <li>• Many are thriving, well off mature couples or busy older families</li> <li>• Lifestage coupled with more limited access to an extensive cultural offer mean that culture is more an occasional treat or family or social outing than an integral part of their lifestyle</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Health and Wellbeing:</b> Based away from major urban centres, but could mean that, where relevant, news of any local outbreaks feels more of an immediate threat.</li> <li>• <b>Income and Employment:</b> Tend to be fairly affluent. Concerns from unemployment may be particularly linked to missing what would have been the peak earning years of their career.</li> <li>• <b>Family and Relationships:</b> Mostly mature couples and older families. Less likely to have been alone during lockdown, May be thinking about effect of Covid re older children (e.g. A Levels / university) and feeling the pressure of home schooling.</li> <li>• <b>Location and Environment:</b> Often suburban and rural. Keen on gardening and DIY, which may have formed part of their lockdown activity.</li> <li>• <b>Arts and Culture:</b> Usually regular if not frequent. Skew towards heritage, so some sites of interest are open sooner than arts venues will be. Would miss panto if cancelled.</li> </ul>

		<ul style="list-style-type: none"> <li>• Digital and Streaming: Not typically big users of digital content channels, though have high take up of paid satellite/TV services and may have been doing more during lockdown. Unlikely to take out ongoing arts streaming subscriptions, due to more middling engagement levels, but may pay for one-offs.</li> <li>• Importance of Arts: Not 'arty', but enjoy arts for entertainment, socialising and relaxing.</li> <li>• Risk: Given motivations, likely to be put off if arts attending is distanced, feels risky or is hard to relax.</li> <li>• Other: May have been missing watching sports. More likely to donate to heritage organisations but may be more hesitant in future due to the risks to their own income.</li> </ul>
<b>Trips and Treats</b>		
Engagement rank: 5 Population: 16% English households Rating: Medium	<b>Mainstream arts and popular culture influenced by children, family and friends</b> <ul style="list-style-type: none"> <li>• While this group may not view arts and culture as a passion, they are reasonably culturally active, despite being particularly busy with a wide range of leisure interests</li> <li>• Tend to be comfortably off and living in the heart of suburbia</li> <li>• Children range in ages, and include young people still living at home</li> <li>• With a strong preference for mainstream arts and popular culture like musicals and</li> </ul>	<ul style="list-style-type: none"> <li>• Health and Wellbeing: May have been doing the Joe Wicks PE sessions on Youtube. Generally sporty and do team sports and dance, as well as attending matches.</li> <li>• Income and Employment: Comfortably off, but not wealthy – and costs of children will mean have less buffer than some other segments if there's an impact on income. Home working, where possible, likely to be a new experience. Some key workers in this group who will have been working throughout (and with children going into school).</li> <li>• Family and Relationships: Friends and family always were important to this group. May be missing seeing grandparents, especially as younger children grow and change over the months. Schools and nurseries/childminders being closed will have had a big impact: lots of home schooling (e.g. using BBC bitesize resources).</li> </ul>



	<p>familiar drama, mixed in with days out to museums and heritage sites</p> <ul style="list-style-type: none"> <li>This group are led by their children's interests and strongly influenced by friends and family</li> </ul>	<ul style="list-style-type: none"> <li>Location and Environment: Heart of suburbia: access to local parks, but playgrounds shut. Many have cars, so able to avoid public transport (and easier with children than cycling, esp. from suburbs).</li> <li>Arts and Culture: Usually like days out as a family. Popular arts – likely to have accessed more mainstream offers (rather than tracking down content re particular companies, for example). Disney+ launch may have been significant. Cancellation of outdoor arts events and festivals have affected them, as would cancellation of panto</li> <li>Digital and Streaming: Use wide range of devices/platforms, but hadn't previously used digital content by cultural organisations much. Likely users of local WhatsApp groups.</li> <li>Importance of Arts: Not a priority, though moderately active: also keen on sports and shopping, which they may have been missing more. Arts may particularly have been a useful activity for children during lockdown.</li> <li>Risk: Not particularly at risk, compared to older groups, though perhaps some concerns about children returning to school.</li> <li>Other: Likely to have rainbows in the window, made by children (although also true of several other segments with young children).</li> </ul>
<b>Home and Heritage</b>		
<p>Engagement rank: 6</p> <p>Population: 10% English households</p> <p>Rating: Medium</p>	<p><b>Rural areas and small town, day-time activities and historical events</b></p> <ul style="list-style-type: none"> <li>A more mature group that is generally conservative in their tastes</li> </ul>	<ul style="list-style-type: none"> <li>Health and Wellbeing: Relatively older (nearly all over 60 and 69% are 70+), so have been more at risk (some perhaps shielding) and likely to have been taking lockdown particularly seriously. May be conscious of less capacity in local medical facilities.</li> </ul>

	<ul style="list-style-type: none"> <li>• Large proportion are National Trust members</li> <li>• Classical music and amateur dramatics are comparatively popular</li> <li>• While this is not a highly engaged group – partly because they are largely to be found in rural areas and small towns – they do engage with local cultural activity</li> <li>• Likely to look for activities to match their needs and interests, such as accessible day-time activities or content exploring historical events</li> </ul>	<ul style="list-style-type: none"> <li>• Income and Employment: Most are retired, so risk is to retirement income, rather than jobs.</li> <li>• Family and Relationships: Quite community minded. Don't have children at home, though may be missing grandchildren. Given that almost half are widowed, new rules re bubbles for single person households could make a big difference to this group.</li> <li>• Location and Environment: Often in rural areas and small towns. Neighbourhood support groups may have been helpful. Generally 'home-lovers'.</li> <li>• Arts and Culture: National Trust garden reopening may be a positive for this group, though may initially be being cautious about going out. English Heritage sites also important. Not very connected with much arts activity and less likely to engage online.</li> <li>• Digital and Streaming: Generally a bit technophobic and less likely to use social networking sites. Will have been using email, phone and text mainly to keep in contact with people.</li> <li>• Importance of Arts: Prefer activities like reading, gardening and DIY, which are more likely to have been a big part of their lockdown experience. Email lists from organisations can be a good way to keep them engaged.</li> <li>• Risk: More likely to attend outdoor sites, re heritage and gardens, than indoor cultural events, given they are in a higher risk group. Some may take a more risk-tolerant view that 'it's important to enjoy the time we've got', especially if mitigated by staying relatively local. Others to be more risk averse re. returning to theatres, museums and other venues.</li> <li>• Other: May have reinforced their preference for staying locally, rather than travelling too far.</li> </ul>
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Up Our Street		
<p>Engagement rank: 7</p> <p>Population: 9% English households</p> <p>Rating: Lower</p>	<p><b>Modest in habits and means, popular arts, entertainment and museums</b></p> <ul style="list-style-type: none"> <li>• Often living reasonably comfortable and stable lives</li> <li>• A group that engage with popular arts and entertainment and museums, and are also visitors of heritage sites</li> <li>• Many are older and have some health issues</li> <li>• Living on average or below average household incomes, so access in all its forms can be an issue</li> <li>• Characterised as modest in their habits and in their means, value for money and low-risk can be important factors in leisure decision making</li> </ul>	<ul style="list-style-type: none"> <li>• Health and Wellbeing: Many are older (51-65) and with some health and mobility issues (44% with a long-term health condition).</li> <li>• Income and Employment: Average or below average incomes (95% under £25k), in trades and admin/customer services roles, so vulnerable to loss of incomes. Could include carer-home staff.</li> <li>• Family and Relationships: Socialising important, which they will have been missing. Significant number of single households, which will benefit from the 'bubbling' rules. Few children in the household.</li> <li>• Location and Environment: Just outside towns and smaller cities in the North and Midlands.</li> <li>• Arts and Culture: Moderate engagement. Like outdoor festivals and carnivals, which could still be a good option, though may not be motivated back to indoor events as much. Do some home-based craft activities, which could have been a lockdown occupation.</li> <li>• Digital and Streaming: Don't tend to use the internet to access cultural organisations' sites.</li> <li>• Importance of Arts: Relatively low – more likely to spend spare time at home (e.g. TV, DIY, gardening). Fishing is quite popular and could be a suitable socially-distanced outdoor activity.</li> <li>• Risk: Those in trades may have had to work when others didn't, but since vulnerable and not very engaged in arts and culture, are unlikely to engage much until it feels safe.</li> <li>• Other: Tend to be late adopters, so unlikely to be at the forefront of new approaches to engagement.</li> </ul>
Facebook Families		
<p>Engagement rank: 8</p> <p>Population: 12% English households</p>	<p><b>Younger suburban and semi-urban, live music, eating out and pantomime</b></p>	<ul style="list-style-type: none"> <li>• Health and Wellbeing: Do some sports (e.g. dance or Zumba), perhaps switching to free online classes (or Joe Wicks).</li> </ul>

<p>Rating: Lower</p>	<ul style="list-style-type: none"> <li>• A younger, cash-strapped group living in suburban and semi-urban areas of high unemployment</li> <li>• Least likely to think themselves as arty, arts and culture generally play a very small role in the lives</li> <li>• Less than a third believe that the arts is important</li> <li>• Often go out as a family: cinema, live music, eating out and pantomime being most popular</li> </ul>	<ul style="list-style-type: none"> <li>• Income and Employment: Cash-strapped in normal times, this group are vulnerable to the effects of the recession, with children to support. Already live in areas with high unemployment. May include some lower-paid key workers.</li> <li>• Family and Relationships: Family trips out are important and will have been missed. Lots have pets. Some large or extended families in this group, looking after children could have been a pressure during lockdown. Older members have often lived in the same place for a long time, so have community ties and support.</li> <li>• Location and Environment: Live in suburbs and on the edges of town, esp. in the Midlands and North. Some dependence on public transport, with related infection risks, and heavy reliance on local services.</li> <li>• Arts and Culture: Not a priority for many in this group. Some interest in free family offers and activities, especially those that are outdoors, in parks etc.</li> <li>• Digital and Streaming: Highest take-up of games consoles, which may have been a popular way of keeping occupied during lockdown. TV also important, esp. kids programmes. Have high uses of internet, esp. Facebook, accessing mainly through their phones.</li> <li>• Importance of Arts: Low, although some do participatory activity, dance or digital creativity, e.g. animation/films on smartphones.</li> <li>• Risk: Generally younger and therefore less at risk, but those who live with older relatives may be more cautious as a result.</li> <li>• Other: Any introduction of booked slots for attendance is likely to make it harder for this group to attend. Shifts towards more commercial offers are also likely to inhibit this group attending.</li> </ul>
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Kaleidoscope Creativity		
<p>Engagement rank: 9</p> <p>Population: 9% English households</p> <p>Rating: Lower</p>	<p><b>Mixed age, low level engagement, free local events, outdoor arts and festivals</b></p> <ul style="list-style-type: none"> <li>• A group characterised by low levels of cultural engagement</li> <li>• Often living in and around city areas where plenty of opportunities are within easy reach</li> <li>• Mix of ages, living circumstances, resources and cultural backgrounds</li> <li>• For many low incomes and unemployment can present barriers to accessing some cultural provision</li> <li>• Two thirds annually engage with more popular and accessible culture, some of this in the local community and outside the mainstream</li> <li>• Free, local events like outdoor arts, festivals and carnivals may appeal, and so might popular offerings like musicals and music events</li> </ul>	<ul style="list-style-type: none"> <li>• Health and Wellbeing: Those in smaller council homes may have felt crowded during lockdown. Highest proportion of BAME people, who have had higher impact from Covid.</li> <li>• Income and Employment: Many already have low incomes or are unemployed and are vulnerable to the impact of the recession.</li> <li>• Family and Relationships: Often live in long-term, settled communities, which provide support. A third have children in the household.</li> <li>• Location and Environment: City areas (nearly 50% in London), with many council tenants. Low car ownership and dependence on public transport.</li> <li>• Arts and Culture: Already more interested in (free) outdoor and local events, festivals and carnivals etc. Lower engagement with ticketed events, esp. b/c of cost, but like a range of music. Prefer engagement away from traditional institutions, which could be an opportunity when innovating re place and local engagement.</li> <li>• Digital and Streaming: Use online video etc a lot, but unlikely to feel that arts and cultural organisations' offers are 'for them', even if free (and with their high overall internet usage).</li> <li>• Importance of Arts: Despite many being creative, there's often a rejection of traditional provision as 'not for the likes of them'.</li> <li>• Risk: Being concentrated in cities may influence this group to feel that it's hard to avoid the virus and lower risk in any case. Those who are older and/or in BAME groups will have been at higher risk, as well as being more directly affected by Black Lives Matter.</li> <li>• Other: Most culturally diverse group (only 59% White British).</li> </ul>

Heydays		
<p>Engagement rank: 10</p> <p>Population: 6% English households</p> <p>Rating: Lower</p>	<p><b>Older, less engaged, crafts, knitting, painting, sheltered housing, church group or community library</b></p> <ul style="list-style-type: none"> <li>• Group least likely to attend arts or cultural events</li> <li>• Tend to believe that the arts are no longer as important or relevant to them as perhaps they once were</li> <li>• Many live in sheltered or specially adapted accommodation for older people</li> <li>• Often excluded from many activities due to a raft of health, access and resource barriers</li> <li>• If they do engage this is likely to be participatory such as crafts, knitting, painting, reading and writing activities organised by their sheltered housing, church group or community library</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Health and Wellbeing:</b> Many in this group are elderly (51% over 70, for example), and/or have long-term health conditions (60% with conditions that have lasted or are expected to last over 12 months), which often requires regular care/support and many will have been shielding. The group most vulnerable to the virus, and to have been in care homes.</li> <li>• <b>Income and Employment:</b> Most don't work or are retired, with relatively low retirement incomes. Small numbers of this group are students, who may have gone home.</li> <li>• <b>Family and Relationships:</b> 69% are retired older singles. Risk of isolation and resulting depression and deterioration of health conditions. Changes to 'bubble' rules may help this group particularly, although many will still be shielding.</li> <li>• <b>Location and Environment:</b> Many live in specially adapted of sheltered accommodation, or are housing association tenants, on the edges of cities or suburbs.</li> <li>• <b>Arts and Culture:</b> Least likely to engage in arts and culture. Outdoor leisure also likely to be difficult.</li> <li>• <b>Digital and Streaming:</b> Most are not 'silver surfers' – and are unlikely to access online arts and cultural content, beyond TV.</li> <li>• <b>Importance of Arts:</b> Lowest engagement and often think the arts are less important for them than they were (this may be a result of low accessibility, however).</li> <li>• <b>Risk:</b> This group is most vulnerable to the virus, but also to loneliness and isolation.</li> </ul>

		<ul style="list-style-type: none"><li>• Other: Awareness of accessibility needs (e.g. provision of captioning, signing, audio-description, hearing loops) are particularly important for this group.</li></ul>
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## **Appendix B: Pallant House Gallery Community Programme Report**

July 2020 – September 2021



# Community Programme Annual Report

July 2020 – September 2021



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Front cover images, clockwise from top left:

Susan Mills

Nina Viljoen

Julie Hurman

Outdoor Drawing Workshop at Bishop's Palace Garden

# Overview

This Annual Report is designed to provide a summary of the work of the Community Programme at Pallant House Gallery between July 2020 and September 2021.

The challenges of the past year have highlighted the value of the Community Programme; it has been an uncertain time for many and the support offered has enabled people to continue to keep connected and stay creative.

Our focus initially has been on staying connected with the 194 members of this unique creative community and being available to support them with their creative lives.

During lockdown at the beginning of 2021 we continued to support members remotely by email, telephone and through telephone partners. Art materials were sent out to those that requested them. Creative activities were shared online and by post. Zoom workshops were set up. The call out for the delayed Fundraising Exhibition also gave people an incentive to get creative at home.

The Community Programme Fundraising Exhibition exhibition opened to coincide with the Gallery reopening in May. The works created during the closure covering the studio walls showed the commitment and continued presence of our community artists, as well as their skill and talent.

To fill the gap between the Gallery re-opening and welcoming everyone back in to the studio, we offered a series of outdoor workshops. These proved so popular that they are continuing into the autumn.

The guided tours of the Ben Nicholson exhibition were a great success. We hope to offer these with each changing exhibition.

**We are very grateful to the following individuals and organisations for their continued support of Pallant House Gallery's Community Programme:**

- Arts Council England
- Chichester District Council
- National Lottery Heritage Fund
- The Epigoni Trust
- The Eridge Trust
- Tesco
- All Community Programme members and supporters who contributed to the fundraising to meet the match funding target
- And all those who wish to remain anonymous

# Coronavirus

## Lockdown 2 and 3

Despite spending time in the summer 2020 working towards restarting the studio sessions and workshops, we were stalled by lockdown 2 in November and then again in January 2021 with lockdown 3.

## Stalling plans

Our challenges in this period were:

- How to support individuals who don't have access to technology or the skills to use it.
- Maintaining contact with individuals who had been away from the Gallery for over a year.

Overall our aims in this period are:

- Keep people connected to each other and the Gallery
- Support people's creative lives and individual art interests
- Provide opportunities to exhibit artwork and be part of a collective project.
- Restart the studio sessions.

## Activity Engaging with people during periods of restrictions (July 2020 to April 2021)

### Telephone Partners

An initiative set up at the start of lockdown 2020.

There were 6 partners who connected weekly by telephone or FaceTime and some still continue to do so.

*"My telephone partnership proved to be a lifeline during lockdown. By which I mean I was lifted from daily anxiety every Thursday afternoon without fail. My partner shared her skill in reading a painting and putting it in context for me – I so enjoy learning!"*

Telephone partner participant

*"I have enjoyed FaceTime with my telephone partner. We can see each of our projects with the work in front of us. He has made some impressive paintings during lockdown. Remarkable, the tones and colours well thought out. He has given me some useful feedback on my own work and both he and I are looking forward to meeting up, Covid permitting, to paint each others portraits."* Telephone partner volunteer



## Art Materials

As lockdown continued we felt it was important to get art materials to those who had nothing at home. Our art packs that we sent in April 2020 were very popular but some people needed more specialised materials. Community Programme members were invited to request art materials, which were posted or delivered to them. We had requests from 8 people and sent out acrylic paint, larger size sketchbooks, canvas boards, coloured pens and pencils and charcoal.

*"I am just writing to tell you just how much receiving your two very special parcels has meant. Not only did they lift my spirits in their own right, they were all the more special for getting to me on Valentine's day. Miraculously through just holding the paper and looking at the tubes of pure colour, I actually started to feel happy for the first time in a year! Pallant spreading the love, alongside the creativity as ever! I really cannot thank you all enough."*

*"I have enjoyed using my pressies. I have mostly used the coloured pens which I love. Thanks again."*

*"Thank you so much for ordering the A3 canvas board. It got me excited in getting into art"*



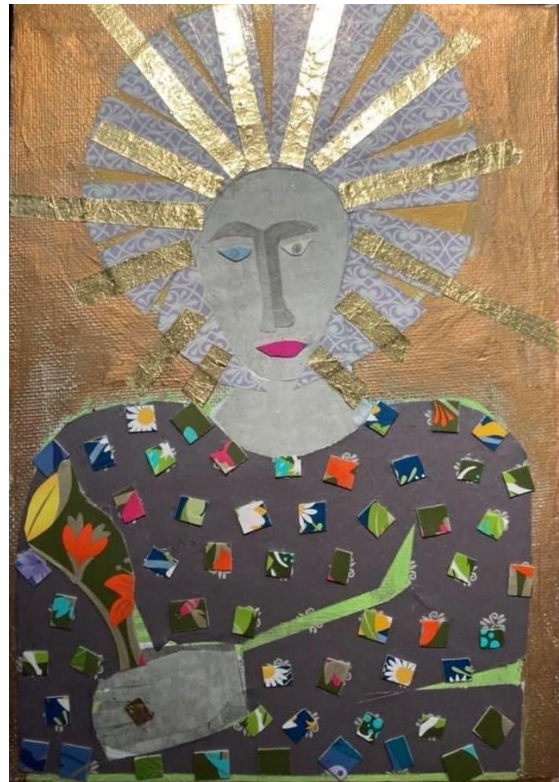
Image: Tess Springall: Sensory Perception

### Community Programme Facebook Group

We set up a Facebook group for Community Programme members to share artwork and ideas with each other. The group is closed and is monitored by Community Programme staff, providing a safe space. The group is proving hugely popular for those who have chosen to participate with 58 active members and continues to be a successful form of communication and sharing art work even after lockdown. Two participants who have been non active members for many years have now joined sessions in the Gallery. One participant who reached out to the group has now been matched with a Partner in Art.



Katie Howe: Seascape



Sarah Parish: Thinking of Stars

### Mailouts

The February newsletter was sent to around 200 participants and volunteers and included art work from lockdown from the facebook group (as many in the programme don't have access to social media), a creative activity to do at home and a call out for the Fundraising Exhibition. This instigated lots of contact and inspired people to request materials and get creative.

## Exhibitions



Ann Morgan Jones: Rose

### **Community Programme Annual Fundraising Exhibition**

18 May – 12 September 2021 in the Studio

Due to the ongoing pandemic the Fundraising Exhibition was postponed but the call out for work in February was enthusiastically received. Materials were posted out or delivered if requested and finished art works were collected from various meeting points or peoples homes. It was good to see Community Programme members and have a socially distanced conversation on their doorstep.

62 works were collected. 38 were framed and hung in the studio including 3 large framed collections of postcards created during the first lockdown.

The exhibition opened on the 18 May coinciding with the re-opening of the Gallery and ended in September. The total amount raised in sales was £2785.00.

*"I am once again amazed at the great variety of work"*

*"It is a thrill to see your work framed and hung on the wall"*



*"I was so happy to see all the work in Fundraising Exhibition. As I sat there with all your artworks around me it felt as though you were there with me"*

*"I missed the buzz of the studio when I visited today but it's wonderful to see the Community Programme work filling the walls. I hope you can all come back soon"*



Kim Hoar: Days Gone By



Stephen Faber: Summer



**'All Souls': The Outside In Co-Commission 2020**

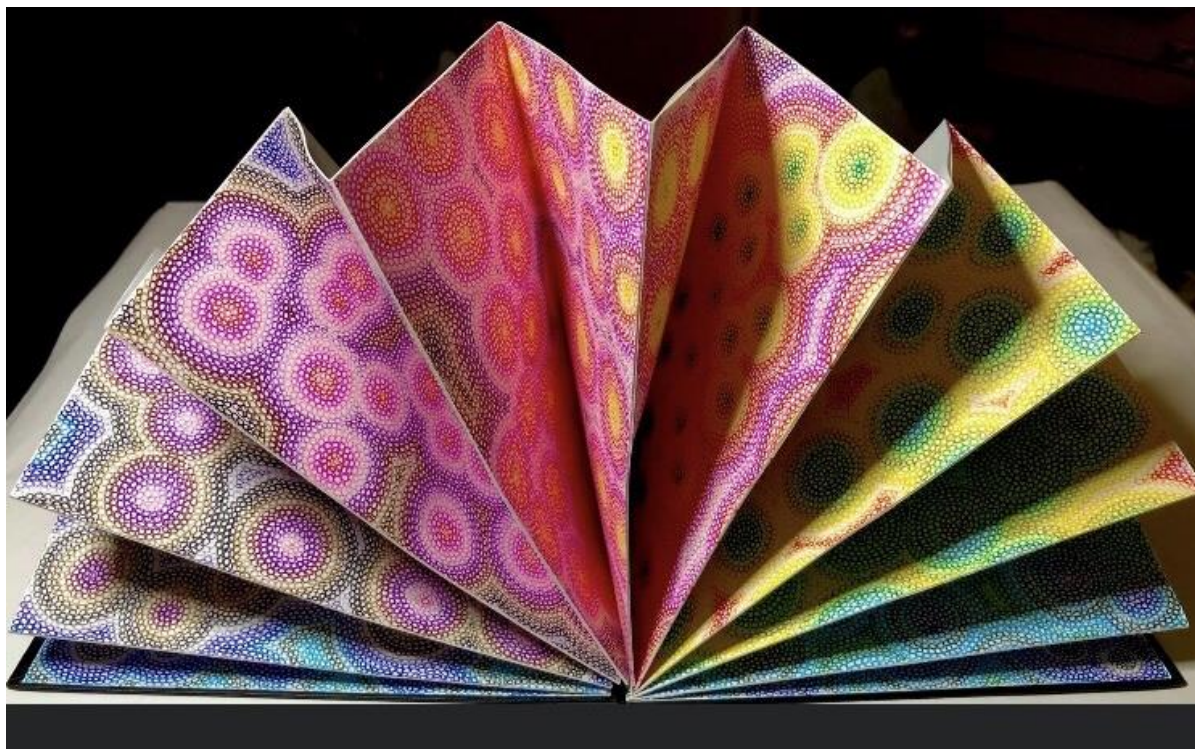
19 May – 18 July 2021 in the Print Room

Julia Oak, who is a valued and long standing member of the Community Programme, was selected for the Outside In Co-Commission which is funded by the John Booth Charitable Foundation. Julia was awarded £5000 and the support of an Outside In artist mentor to create a body of work responding to the widely celebrated and self taught artist Madge Gill. Their work was displayed alongside each other in the Print Room at Pallant House Gallery.

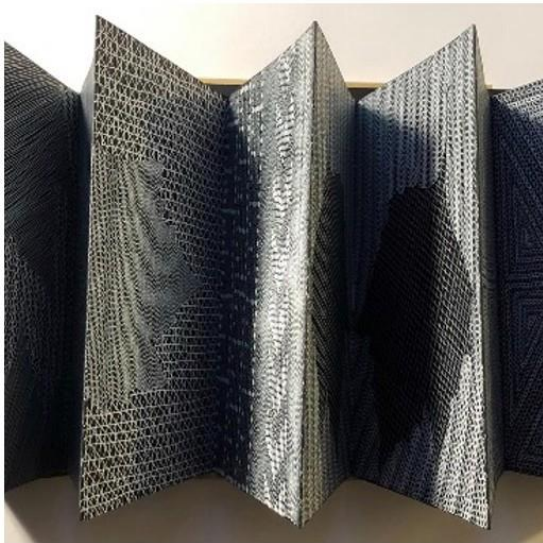
*"Everybody needs a chance to demonstrate their ability and unique creativity. Sometimes lived experiences hamper or deny access to opportunities to showcase talent and I believe this co-commission goes towards addressing the inequalities in contemporary art."*

Julia Oak

Alongside the exhibition Julia created an online resource and led two workshops for Community Programme members.



'All Souls' co-commission by Julia Oak



'All Souls' co-commission by Julia Oak

# Community Programme Opportunities

## Chichester University Art Students Zoom Workshops

This was a new pilot project and the first time we have worked this way with the students who are usually set up as Partners In Art, working 1:1 with a Community Programme participant. This was also the first time we had offered a workshop online.

For their work experience from February to May, Chichester University Art students led a series of 12 weekly 2 hour workshops on drawing and painting, exploring portraits, still life and landscapes using a variety of media. These were held online via Zoom. Six Community Programme members took part. Materials were sent out or delivered throughout the course.

*"I learnt to be more inventive. I learned new ways of thinking about portraits."*

*"I like the way each session flowed allowing scope for individuality."*

*"I liked feeling free to use my own ideas."*

*"My favourite aspect was sharing ideas with others and meeting people on Zoom when we have been isolated for so long."*

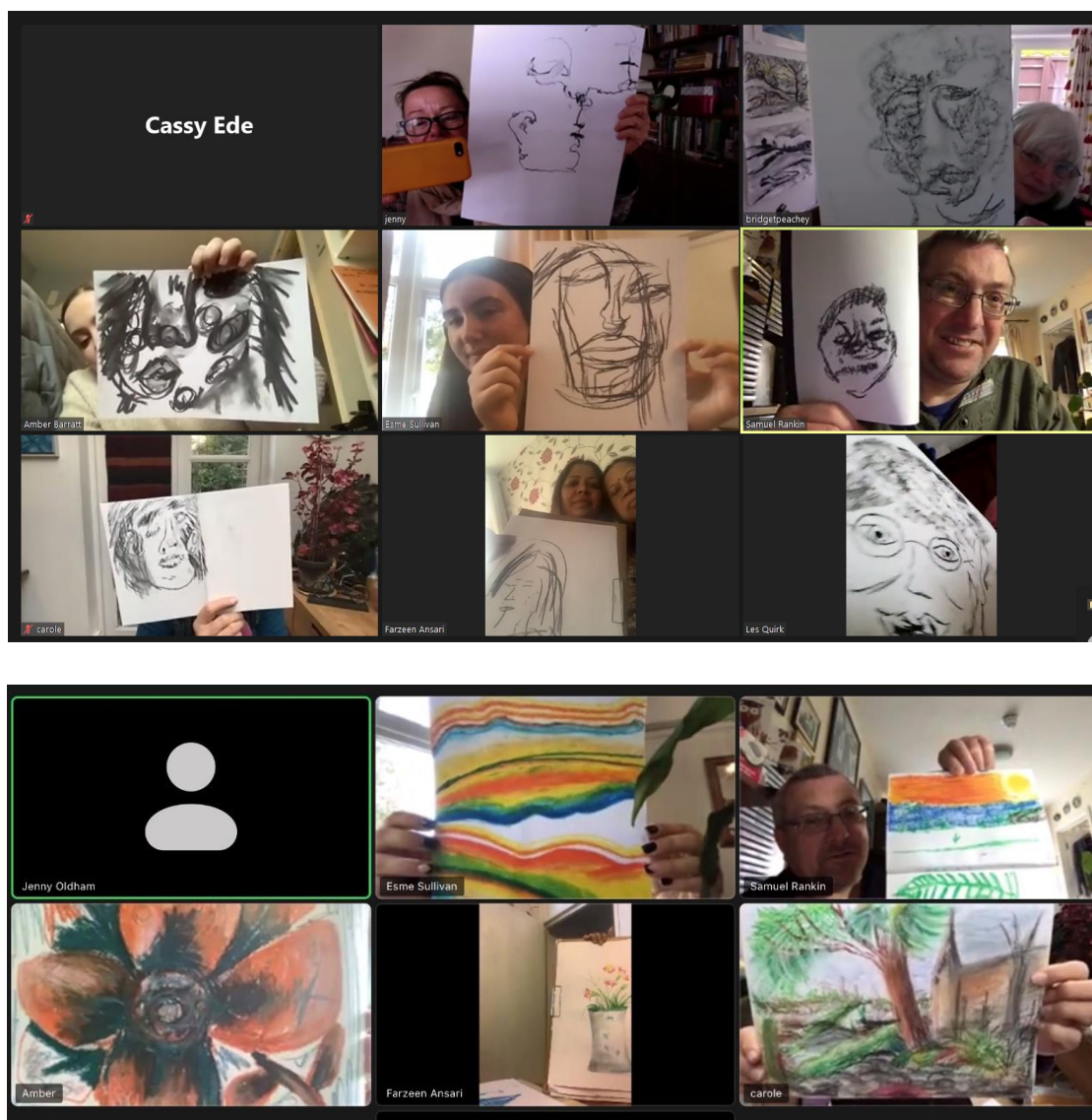
*"Despite being messy you can get quite good drawing with charcoal."*

*"I enjoyed using the plastic palette knives with acrylic paint. It was a bit messy. You can get nice texture and you can build up the paint."*

*"It got me in the mood and inspired me again to do more art."*

*"Thank you so much! It was fun at the same time as sharing our work, getting to know each other, experiencing and nurturing the skills."*





Screenshots from Community Programme online workshop with University of Chichester students

## Online Zoom Collage & Stitch Workshops

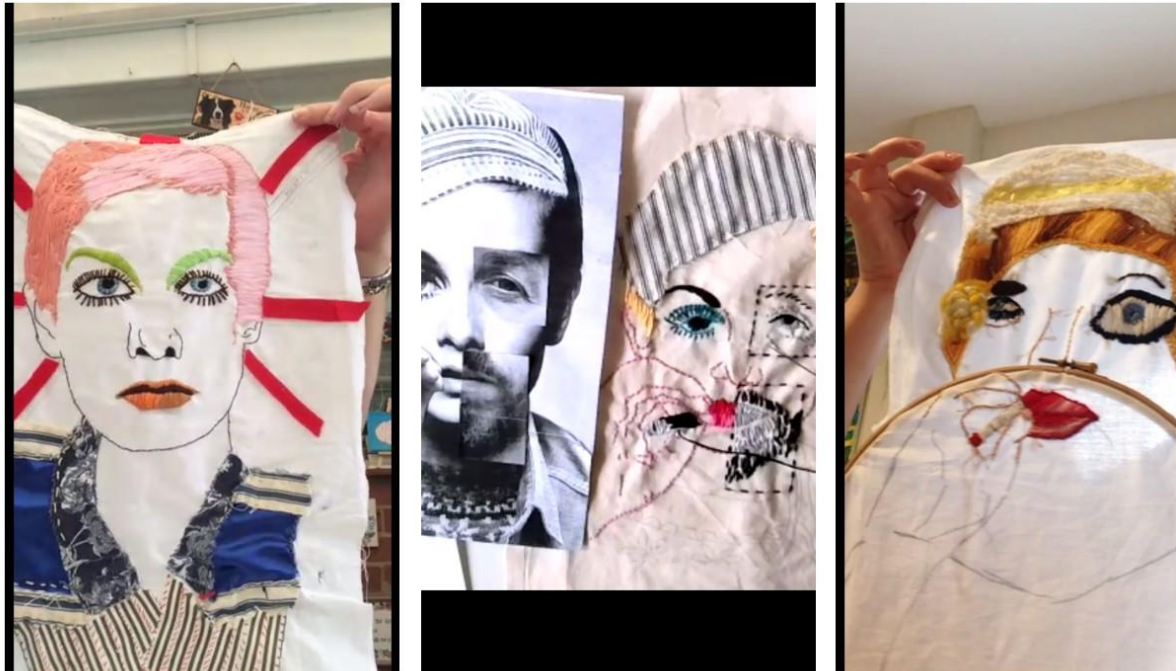
Following the success of the Uni students Zoom workshops, we offered further online workshops to our members. Restrictions were gradually being lifted and there was not quite as much interest as people were getting out and about more.

However, four participants took part for two hours a week over 3 weeks in our artist educator led workshops on Zoom at the end of May. The workshops involved creating a Pop Art inspired collage portrait and a response in textiles using basic hand stitching and applique.

A pack of materials was delivered to each participant in advance.

*"It was a fun and chatty group and I loved seeing everyone."*

*"I thought the stitching would be difficult but it was explained really well and I liked how it came out in the end."*



Screenshot from Collage and Stitch online workshop featuring artwork by Alvina Richards, Helen Peters and Nina Viljoen

## **Outdoor workshops at Bishops Palace Gardens**

At the end of May, soon after the Gallery re-opening, we offered weekly two hour workshops outdoors at Bishops Palace Gardens in Chichester. These were initially meant to run until mid July when we were planning to start studio sessions again, but they were so popular that we ran them throughout the summer and they are still running every week and will continue as long as the weather permits. 15 people are on the list and there are usually 8-10 participants in a session.

*"Being outside in the sun and making art is lovely."*

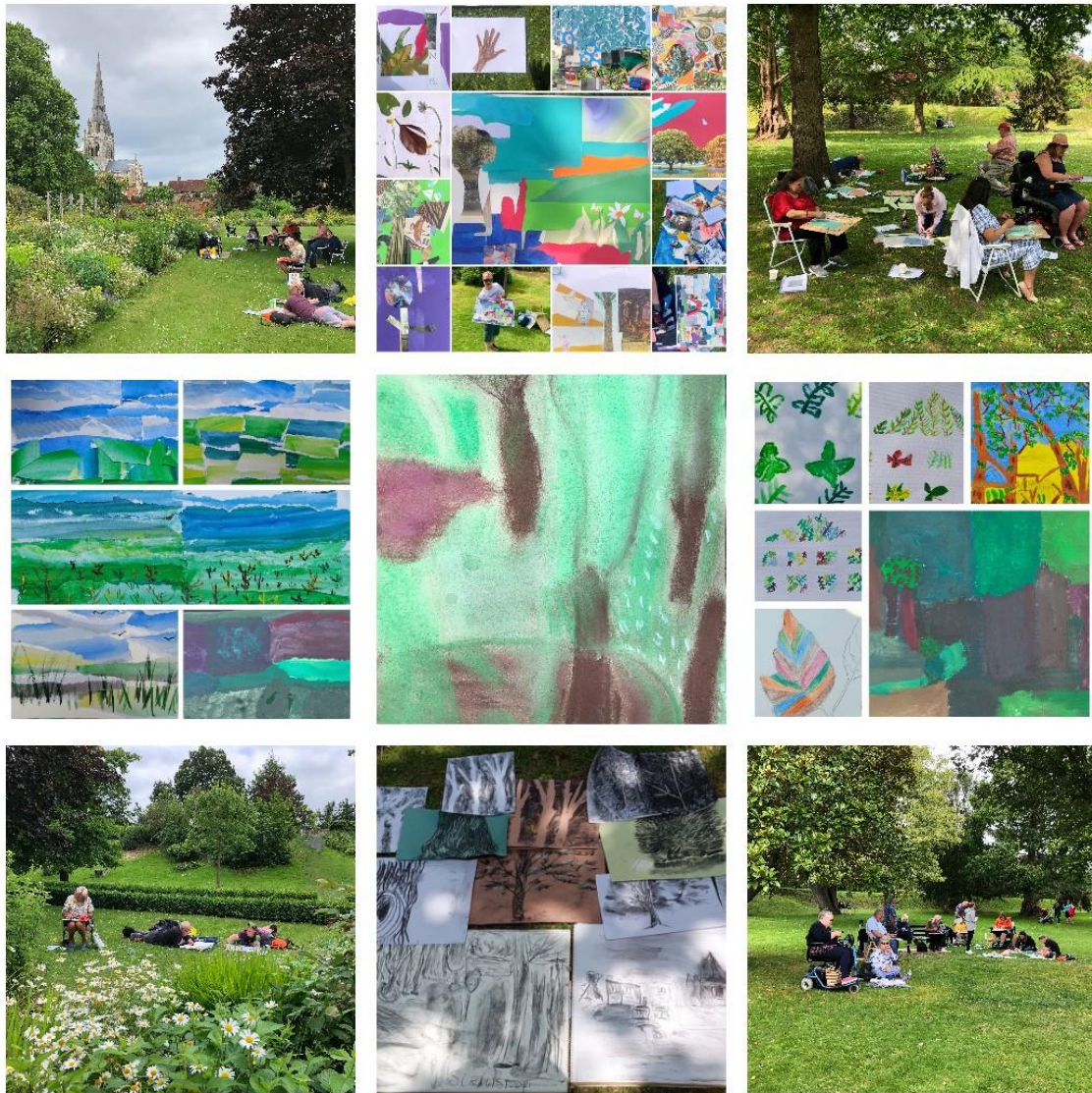
*"It was so nice to see each other again after being in lockdown and it feels normal as we don't have to wear a mask."*

*"I was nervous being in a group after being inside for so long but now I've got my confidence back."*



*"I like that we do something different each week but we can also do our own work if we want to"*

*"There is a lot of inspiration in the gardens everywhere you look."*



Outdoor workshops at Bishops Palace Gardens

# Returning to the Gallery

## **‘All Souls’ Exhibition Workshop with Julia Oak**

Julia Oak led two free workshops at the beginning of July inviting people to respond to her exhibition in the Print Room ‘All Souls’, the Outside In Co-Commission.

This was the first time Community Programme participants were invited back in to the studio since lockdown. We had socially distanced groups of six people for a two hour workshop in the morning and another in the afternoon followed by tea and cake. Participants were initially anxious about coming back to the studio after prolonged absence but with all the Covid safety measures in place, soon relaxed into the session.



Julia Oak, artist

## **Returning to studio sessions**

On July 19 2021 the Community Programme returned to the studio with a slightly new format and Covid safe sessions.

The sessions would run throughout the summer until the Christmas break. The groups would have a maximum of 6 people initially, so that everyone could have plenty of space around them. There would be one facilitator and one volunteer per session.

Sessions would be one and a half hours as opposed to 2 hours, so we would have time to clean equipment and tables thoroughly in between workshops and prepare for the next group.

Participants would remain at their tables as much as possible and the facilitator or volunteer would bring them art materials as they need them. Materials would be kept in their own folders and would not be shared. Hand sanitizer would be available on each table.

Tea and coffee would be made by the volunteer and brought to the tables in disposable cups or the participants own cup. Biscuits would be individually wrapped.

Staff, facilitators and volunteers would be required to wear a mask at all times.

Participants could remove their masks while seated at their tables.

This of course was not ideal but the priority was and still is to keep everyone safe and to have a solid format in place so that we could keep running should restrictions be enforced again.

So far we have had one participant with Covid in a session. All other participants were co-operative in taking lateral flow tests at home and we managed to avoid any further infection.

Currently we are running six workshops. Four of these are weekly and two workshops alternating participants every other week. 51 people are participating in these sessions.

### **Guided Tours for the Community Programme**

In August all participants of the studio sessions were given a guided tour of the Ben Nicholson exhibition. We wanted to connect the current exhibitions with the studio sessions to increase engagement. Our volunteerGallery Guide Liz Walker delivered eight guided tours over two weeks. The tours initiated curiosity and discussion of the artists life and practices and connected the participants with the wider gallery.

*"Ben Nicholson inspired us so much, I'm doing different art now!"*

*"I thoroughly enjoyed the tour of the Ben Nicholson exhibition. We were all encouraged to ask questions which made it all the more vivid and absorbing. After the bleakness of lockdown and uncertainty I came away that morning with my spirits lifted."*



*"It was such a treat and I learnt so much. Having a guide made me appreciate it much more."*

*"I liked it. I'd never been upstairs before."*



Guide Liz Walker with Community Programme artists

## Meet and Make

These sessions have been paused for the time being and will be reviewed in due course as the participants are most vulnerable, many having come from care homes who do not want to mix with people from other care homes or services and some whose dementia has progressed significantly.

## Partners in Art

Partners in Art has continued to be an essential part of the Community Programme, and a tool for people to engage with the Gallery and their own individual creative lives. It has also been a key talking point as we spread the word about our work, continuing to be a unique offer in the sector.

During the pandemic Partners in Art have proved to be invaluable with volunteer partners supporting members of the Community Programme in challenging, isolating times.

### Table of Statistics

	July 2020	June 2021
Active Partnerships	28	23
Partnerships ended	4	2
New partnerships	3	3
Referral active	101	99
Referral waiting for a partner	25	27
Referrals to meet	6	7
Active volunteers (not in Partners in Art)	37	37
Volunteers waiting to be matched	5	5
Volunteers trained in last year	9	0
Volunteers waiting to be trained	2	9
<b>Total number of Community Programme Members</b>	<b>194</b>	<b>190</b>

Due to the pandemic we have not been able to accommodate new referrals and our priority has been with existing members. We hope to meet new referrals in January 2022.

### Access to Art Pass / group visits

The art passes continue to be appreciated by the recipient organisations and are positive for community relations and connections.

*"Thank you and your team for allowing one of my clients to look around the Gallery on 27/07/2. She was really interested in the pop art exhibit and is planning to start creating*

*some of her own. She was also hugely impressed by the miniature exhibit. Thank you again for your support, it has made a huge difference to my client and given her a much needed boost."*

Stonepillow support co-ordinator

*"One of the reasons for linking with community resources for our patients is to enable a sense of social inclusion and clients feeling that they are recognised as part of the local community.*

*Many of our clients are in hospital for a long period of time and it is extremely important that we link with projects that reflect their interests, strengths and sense of identity away from a hospital environment.*

*Pallant House community programme and visiting the Gallery enables our clients to link with a social network away from the mental health model, bringing purposeful, enjoyable routine to their week."*

Senior Occupational Therapist, The Chichester Centre

# Internal Developments & Resources

## Tesco 'Bags for Life'

We were delighted to be awarded £1000 from Tesco 'Bags for Life' for new studio art materials. We originally applied for this in 2018 but due to high demand we were deferred until 2021. We hope that this regionally based fund will provide greater local awareness of our programmes. We are looking forward to buying some fantastic new materials for the studio as well as some easier to assemble easels.

## Staff Changes

Recruitment is underway for the new Head of Learning & Public Programmes.

Emily Robson, Public Programme Manager: Access and Engagement, is on maternity leave for a year until September 2021.

Lucy Padley, Public Programme Manager: Community, is on maternity leave until January 2022.

Jenny Oldham joined the team in January 2021 as Community Programme Coordinator 3 days per week, supporting the Community Programme members whilst Lucy and Emily are on maternity leave. Jenny's main focus was getting the studio sessions restarted and the annual fundraising exhibition.

## Community Programme Team

Emily Robson (on maternity leave until September 2021)

Public Programme Manager: Access and Engagement

Email: [e.robson@pallant.org.uk](mailto:e.robson@pallant.org.uk) Tel: 01243 770833

Jenny Oldham (maternity cover January 2021 – January 2022)

Community Programme Coordinator

Email: [j.oldham@pallant.org.uk](mailto:j.oldham@pallant.org.uk) Tel: 07788 489 536

Cassy Ede

Public Programmes Administrator

Email: [c.ede@pallant.org.uk](mailto:c.ede@pallant.org.uk) Tel: 01243 770800

Lucy Padley (on maternity leave until January 2022)

Public Programmes Manager: Community

Email: [l.padley@pallant.org.uk](mailto:l.padley@pallant.org.uk) Tel: 01243 770833 / 07716843567

Pallant House Gallery

9 North Pallant

Chichester

West Sussex

PO19 1TJ

United Kingdom

Tel: +44 (0)1243 774557

Fax: +44 (0)1243 536038

Pallant House Gallery (company limited by guarantee, registered company No. 05045130; charity No. 1102435)

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