

**NORTH LINCOLNSHIRE COUNCIL**

**ASSETS, CULTURE AND HOUSING  
CABINET MEMBER**

**20-21 VISUAL ARTS CENTRE NATIONAL PORTFOLIO ORGANISATION  
AGREEMENT**

**1. OBJECT AND KEY POINTS IN THIS REPORT**

- 1.1 Arts Council England (ACE) has agreed that the 20-21 Visual Arts Centre will remain a National Portfolio Organisation (NPO) for the next three years.
- 1.2 As an NPO, ACE will make a grant of £224,235 over three years to the Centre.
- 1.3 As part of the formal agreement with ACE we need to approve the Agreed Activity set out in the Centre's business plan, audience engagement plan and equality action plan.

**2. BACKGROUND INFORMATION**

- 2.1 In October 2014, the 20-21 Visual Arts Centre (20-21) applied to the Arts Council to remain one of their NPOs. This application was accepted earlier this year.
- 2.2 Acceptance as an NPO recognises the work that 20-21 does in providing artistic excellence and in nurturing talent.
- 2.3 As an NPO, the Arts Council has agreed to give 20-21 a grant of up to £224,235 for the period 2015-2018. This will go towards the costs of the centre's programme of work and fund the Education and Touring Exhibitions Officer.
- 2.4 The Arts Council has drafted a formal agreement outlining the terms of this grant. As part of this funding agreement North Lincolnshire Council needs to accept the Agreed Activity that 20-21 will carry out during 2015-18, as outlined in their:
  - Business Plan 2015 -2018
  - Audience Engagement Plan
  - Equality Action Plan

### **3. OPTIONS FOR CONSIDERATION**

- 3.1 The recommendation is to accept the Agreed Activity as proposed in the Funding Agreement.

### **4. ANALYSIS OF OPTIONS**

- 4.1 Approving the recommendation will mean that 20-21 can go ahead with their planned programme of work, both in terms of exhibitions and an audience engagement programme. It can also continue to employ the Education Officer and the Touring Exhibitions Officer.

### **5. RESOURCE IMPLICATIONS (FINANCIAL, STAFFING, PROPERTY, IT)**

#### **5.1 Financial**

The funding will allow 20-21 to improve its offer for its customers. This funding is additional to the Centre's core revenue budget and does not replace any council funding.

#### **5.2 Staffing**

The funding enables 20-21 to continue to employ an Education Officer and a Touring Exhibitions Officer. Without this funding these posts would have to cease.

- 5.3 There are no Property or IT implications to consider.

### **6. OUTCOMES OF INTEGRATED IMPACT ASSESSMENT (IF APPLICABLE)**

- 6.1 As part of the funding conditions, 20-21 has developed an Equality Action plan. The plan aims to make art accessible to everyone. It looks at the way the centre chooses its exhibitions, writes about them, and how we make our customers feel welcome. The centre has worked with the council's Diversity Team to develop this action plan.

### **7. OUTCOMES OF CONSULTATION AND CONFLICTS OF INTERESTS DECLARED**

- 7.1 The centre continues to consult with its users through surveys, focus groups and social media, which it informs its future planning.

## 8. RECOMMENDATIONS

- 8.1 To accept the Agreed Activity as outlined in the Funding Agreement letter.

DIRECTOR OF PLACES

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Date:

**Background Papers used in the preparation of this report: None**



visual arts centre

## Business Plan 2015-2018



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# 1. Executive Summary

Now in its fourteenth year of operating, 20-21 Visual Arts Centre (20-21<sup>1</sup>), has welcomed in excess of half a million visitors through its doors and has supported the work of over five hundred artists. During this time 20-21's staff established the gallery as a touring exhibitions provider to other venues in the UK. In 2014 the Touring Exhibitions Officer secured the centre's largest grant to date from the Arts Council Strategic Touring fund. The venue has a reputation for exhibiting a wide variety of visual art forms in an accessible and friendly environment. 20-21's exhibitions programme is complemented by a lively audience participation programme and an education service promoting art in schools through workshops and projects.

This Business Plan gives an overview of our management and staffing arrangements; our products and services; and, our goals for the forthcoming years.

We begin 2015 with the first exhibition planned as part of the ACE Strategic Touring application, an insight into the work and world of Nick Sharratt, the internationally renowned children's illustrator and author. Touring Exhibitions will continue to be a priority for us, and plans are already underway to produce another high quality exhibition around animation which will tour around the UK to regions of low arts engagement during 2015-16.

2015 also sees Anthony Gormley's 'Field for the British Isles', one of Britain's most iconic works of contemporary art coming to Scunthorpe. This is the first time 20-21 has shown an exhibition of this kind, and this has only been made possible with additional funding from North Lincolnshire Council and sponsorship from local construction firm Clugstons.

In October 2015, we will carry out a large refurbishment of our shop, café, meeting rooms and toilets with investment from the Arts Council and North Lincolnshire Council. It is hoped that this will attract more visitors to our centre and improve our income generating potential.

Key to our Goals are the artists that we work with and the customers that we attract: Section three outlines how we intend to support artists over the next three years and indicates the work that we will do in supporting their talent development.

Section four and five talks about our audiences and should be read in conjunction with our Audience Engagement Plan, which shows a clear understanding of our current and potential customer base. 20-21 will build on the work we have already started, with an over-arching aim to increase the number of visitors to the centre, while ensuring that they have a good experience of the arts. While we wish to continue to work with children, young people and families, which we know to be our core audience, we also have plans to also attract new audiences to the Centre, in particular from our local community (which in one of the most deprived wards in the country); from outside North Lincolnshire (specifically for the Gormley exhibition); and, those with disposable income (specifically for the re-launch of the shop).

If we are successful in delivering this plan, it will enable 20-21 to make an improved and significant contribution towards making North Lincolnshire a better place to live, work and visit.

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<sup>1</sup> 20-21 is pronounced 'twenty, twenty one'

## 2. Introduction

20-21 Visual Arts Centre is owned and managed by North Lincolnshire Council. It offers extensive exhibition space for contemporary art, craft and design in the North of England.<sup>2</sup> It is located in Scunthorpe, North Lincolnshire opposite one of the UK's last remaining steel plants and within the Town ward. Scunthorpe is the third largest settlement in the Lincolnshire counties and is situated in the Humber region. 20-21 is within forty-five minutes drive-time of Hull, Doncaster, Sheffield and Lincoln.



Fig. 2.1 Location of the town of Scunthorpe

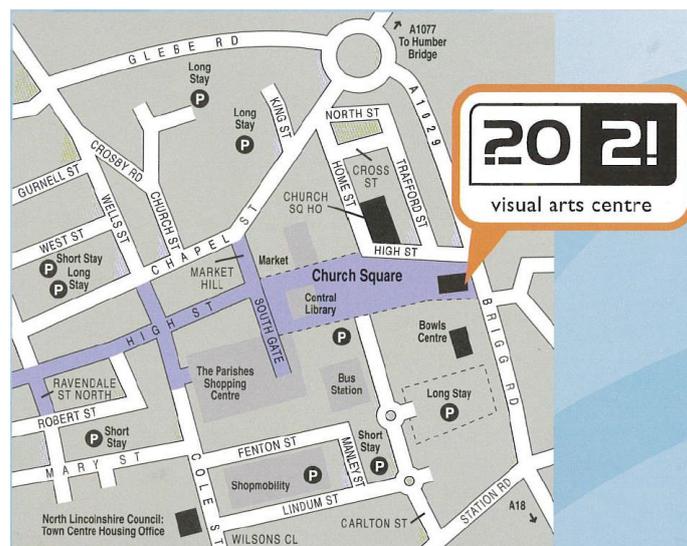


Fig. 2.2 Location of 20-21 Visual Arts Centre in relation to Scunthorpe town centre (the High Street)

<sup>2</sup> With a total of 790m<sup>2</sup> of exhibition space and approximately 78 linear metres of hanging space.

The venue shows around twenty exhibitions per year in six exhibition spaces, two of these galleries utilise the impressive Neo-Gothic architecture of the former church of St. John the Evangelist - a Grade II\* listed building. These two main galleries are linked to a modern extension by the Link Gallery - a glass corridor leading to the Linear Galleries, store, office space and visitor facilities. There is an outdoor sculpture courtyard. The artistic programme aims to be ambitious and creatively diverse, encompassing a wide range of media, subjects and approaches.

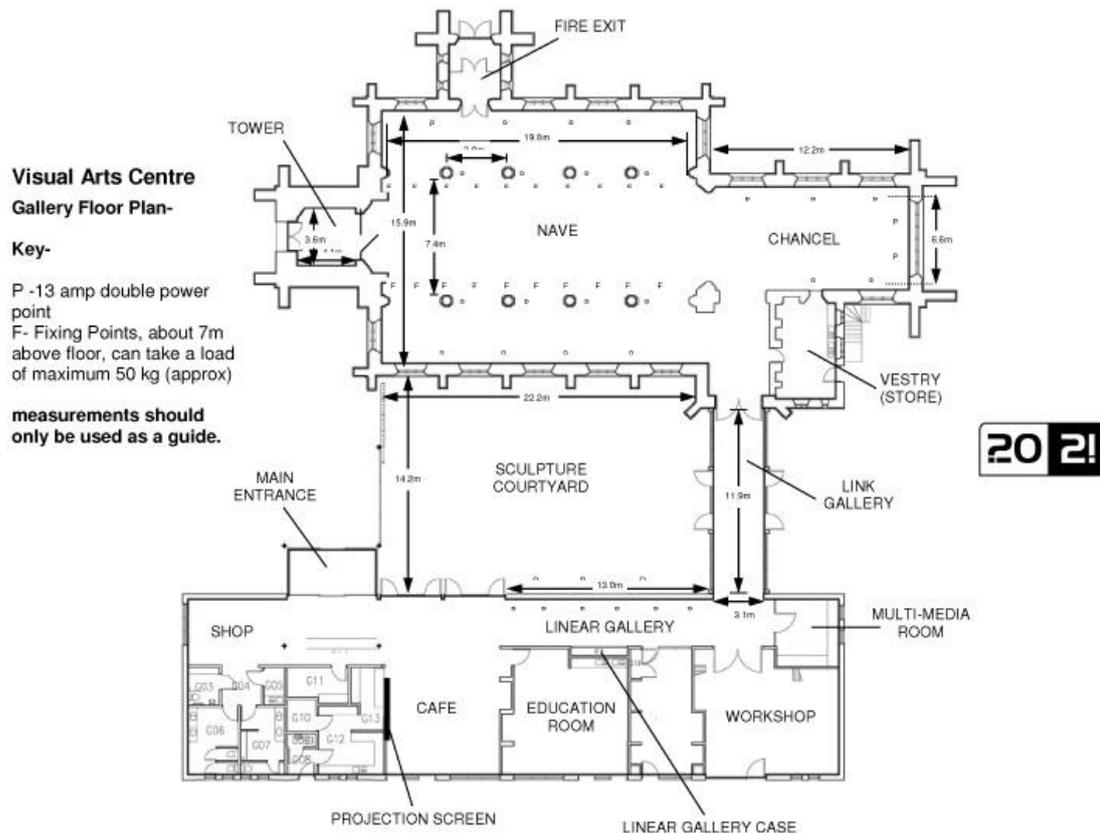


Fig 2.3 Map of the interior of 20-21 Visual Arts Centre

20-21 has a 14 year track record of showing a wide spectrum of established and emerging artists, representing the breadth of creative visual arts talent from the UK and abroad. 20-21 has developed a reputation for talent development by offering emerging artists their first major show, exhibitions for children and young people and showcasing under-represented popular art forms such as skate art, car culture, sequential/comic art, tiki and body art.

The exhibition programme is a mixture of in-house curated exhibitions, open artist proposals, tours initiated by other venues and exhibitions developed in partnership with other galleries and agencies. We initiate and deliver touring exhibitions to other galleries nationally.

An audience participation programme offers many opportunities for all ages to take part in creative activities. The formal education service delivers workshops in schools and the gallery, offers teachers' professional development in the arts, supports Arts Mark and Arts Award and delivers longer term projects.

“It [20-21] enjoys an excellent exhibition venue without compromising its community engagement. The integration of different audiences and activities felt organic and integrated which at higher profile exhibition spaces often feel secondary or slightly forced i.e. YSP, Baltic etc...” - Andrew Dalton, ACE Artistic Assessor

## 2.1 Mission Statement and Vision

### One Council: Putting our customers first

In June 2014 Cabinet approved the North Lincolnshire Council Strategy, which introduced its new vision - **Aspiring people, inspiring places**.

To support this vision the Council has identified four priorities:

#### Our priorities:

- Excellence in customer service
- Provide value for taxpayers money
- Make our communities safer and stronger
- Regenerate our area and increase prosperity

20-21 supports the council priorities by:

- **Excellence in customer service:** Providing high quality customer focused services. Listening to our customers and providing them with value for money.
- **Make our communities safer and stronger:** Ensuring children, young people and vulnerable adults feel safe and are safe in our venues. Raise aspirations and create a sense of pride in North Lincolnshire. Working closely with local communities in the development of our services.
- **Provide value for taxpayers' money:** Ensuring good financial management. Seeking external funding to develop our services where we can. Making sure that our services are appropriate and of a high quality.
- **Regenerate our area and increase prosperity:** Providing voluntary, work experience and apprentice placements to assist in creating employment opportunities for all ages. Being a flagship in Scunthorpe town centre, attracting further investment in the local area.

In 2010 North Lincolnshire Council's Arts Service set out its purpose:

**To provide enjoyment, learning and inspiration through the arts**

For 20-21 Visual Arts Centre this means:

Offering the residents and visitors to North Lincolnshire an opportunity to experience high quality visual arts through a series of exhibitions, residencies and participatory activities, so that we can:

- offer enjoyment of the arts
- encourage appreciation of the arts
- offer inspiration and learning through the arts
- encourage people to value the arts in their everyday lives

Further to this the Art Services' aim for the future is outlined in this vision:

**To make people excited about the arts in North Lincolnshire**

## **2.2 Management**

20-21 Visual Arts Centre sits within the Directorate of Places of North Lincolnshire Council. It is part of the Customer Services division which includes libraries, Local Links, customer contact centres, arts, museums, sport, play, community development and leisure centres.

Tom Coburn is the Head of Sport Leisure and Culture. Lisa Moran is the Arts and Theatres Contract Manager and 20-21 Visual Arts Service sits within her portfolio. Lynne Emeny and Michelle Lally are the Visual Arts Officer (working as a job share) and have the direct responsibility for running 20-21 Visual Arts Centre.

The Council is Conservative led with elections due to take place in May 2015. Cllr. John Briggs is the Cabinet Member for Asset Management, Culture and Housing as well as the Deputy Leader.

Regular informal meetings take place between the managers of 20-21 and Cllr. John Briggs to keep him informed of events and activities due to take place. Any formal decisions will be taken to him at the regular Council Member Briefings, the decisions of which are published on the council website.<sup>3</sup>

## **2.3 Organisational Summary**

20-21 has a relatively small team of ten staff (8.06 full-time equivalent) which include two Arts Council funded posts.<sup>4</sup> The staff comprises of the Curatorial Team, Visual Arts Officer, Exhibitions Officer, Audience Engagement Officer, Education Officer, and Touring Exhibitions Officer. These are supported by the Technician, Senior Gallery Assistant, two Gallery Assistants, as well as two Catering Operatives which run the Cafe, and the Cleaner.

These are supplemented by a bank of casual front of house staff to cover leave and events. (Appendix 1 – Staffing Structure for 20-21 Visual Arts Centre).

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<sup>3</sup><http://webarchive.northlincs.gov.uk/councilanddemocracy/decisionmaking/decisionswhichaffectyou/latestdecisions/>

<sup>4</sup> The Touring Exhibitions Officer and Education Officer are funded by Arts Council England

## 2.4 What makes 20-21 Visual Arts Centre different?

Up to very recently the only other comparable venue exhibiting contemporary art and craft in North Lincolnshire was the Ropewalk Contemporary Art and Craft based in Barton upon Humber. More recently a number of smaller venues have opened, such as the Steel Rooms based in Brigg; 3irty 2wo - a project space funded by Art in Unusual Spaces (adjacent to 20-21); and, Café Independent - a coffee house and music venue aimed at supporting young people which also offers visual arts exhibitions and workshops. There have also been ad hoc 'pop-up' art exhibitions above the independent retailer Celebrate and at the Baths Hall in recent years, promoting the work of local artists.

Our service is different to other galleries because;

- our exhibition programme and the number of shows. Exhibitions include art, craft and design, as well as gaining a reputation for showing under-represented art forms and popular culture
- our successful touring exhibition service, which focuses on accessible and interactive exhibitions.
- our successful education service and its mix of projects and workshops (currently the only art gallery based service in North Lincs.)
- our audience development programme (offering a range of free activities)
- our work with children and young people and the child friendly nature of 20-21
- our reputation with residents (with 94% of customers rating 20-21 as very good or excellent)
- our reputation nationally (due to the excellence of the exhibition programme and touring shows)
- our partnerships both within the local authority and with other galleries and arts organisations
- our shop and café
- where we are located
- Local Authority funded and an NPO
- our building – a creative use for a former place of worship, with the main galleries in the nave and chancel of what was St John's Church and the scale and the physical accessibility of the space

(For a situational analysis (SWOC) of 20-21 Visual Arts Centre see Appendix 2.)

### **3. Our Artistic Aims (Arts Council Goal 1)**

#### **3.1 Position statement and background**

Since 2001, 20-21 Visual Arts Centre has worked with over five hundred artists. The majority of exhibitions have featured emerging artists and we have offered solo shows, group shows and commissions to a wide scope of artists, ranging from freshly graduated, mid-career through to established professionals and occasionally artists without formal art training.

We were one of the first galleries to show Hetain Patel's critically acclaimed art in 2004. Hetain has since gone on to perform at the Tate, the Royal Opera House and now has an international profile. In 2007 we toured Sheffield-based illustrator Pete McKee's work in his first major exhibition. McKee has since had significant commercial success and is well known in the Yorkshire region.

Artists in residency have included; Halima Cassell (sculpture and ceramics, 2008) - work made for Halima's *Dreams Made Manifest* exhibition was bought by the V&A and has become the centrepiece for the ceramics gallery there; Caroline Jariwala (painting, 2005) and internationally published photographer Richard Heeps (2007) who completed a residency and an accompanying book *Rolled Out* at the neighbouring steelworks.

We have initiated a diverse range of ambitious projects - sometimes technically challenging for the time, such as *Net:Reality* (2005) bridging the gap between physical works that appeared inside the gallery and linked to internet based artworks. Other residencies have involved community engagement such as Jariwala's *Painted Prayers*, or have allowed artists to respond to the impressive surroundings of the gallery, such as Tabitha Kyoko Moses' *The Lost and the Found* (2007) focusing on residents who had married in the building and Tracy Holland, who used technical works that integrated beautifully with the architecture of the former church in *Magnetic Atlas* (2013).

20-21 have curated a number of exhibitions for children and young people including *Skate Art* aimed at teenagers and *Art + Play* for the under-fives. It has also collaborated with dArts, Doncaster and The Civic, Barnsley (both NPO's) on the Strategic Touring Funded *Pirates, Pants and Wellyphants*, (2014), exploring the life and work of popular children's book illustrator and author Nick Sharratt.

Where we have recognised gaps in programming we have looked to other organisations' areas of expertise and formed partnerships such as those with the National Centre for Craft and Design, Ruthin Craft Gallery, dArts, Made North Gallery and through joining the Yorkshire Craft Network.

As a high percentage of our exhibitions and commissioning output is with emerging artists we have a commitment to talent development. We have mentored artists who have wished to become educators such as Dominic Heffer and Karen Raithby, who have gone on to attain successful workshop careers.

#### **3.2 Embracing diversity**

Please refer to NLC Diversity Policy and 20-21's Equality Action Plan

In line with North Lincolnshire Council's approach, 20-21 takes diversity and inclusion to mean much more than the legislative functions of the Equality Act (2010). We value difference in terms of artistic approaches, voices, tastes, background and experiences, but

can also make links to commonalities between different groups or ideas. Our exhibitions, activities, education programme and accompanying interpretation can make those links and processes evident.

We aim to show a wide range of art, design and craft. From work that is immediate and obviously skilful - demonstrating clear and direct links to craftsmanship, to other subject matters and approaches that are more challenging. These exhibitions may have many different readings dependent upon the audiences' own experiences and we aim to facilitate this through front of house engagement and interpretation.

We welcome applications from artists of any background or status. (We observe the Public Sector Equality Duty 2011). Part of our curatorial process is to discuss the diversity within our programme and events in order to make our work exciting and relevant.

We have worked with diverse range of artists (of different age, sex, race, belief, and socio-economic backgrounds as well as those with a disability). For 20-21, diversity is not just about different art forms or artists from diverse backgrounds, but also subject matters.

Previous group exhibitions have tackled subjects such as age, health and disability, religion and belief, war, terrorism, politics, the environment and animal rights. We have worked with artists and communities including those who identify with a particular subculture to explore identity and stereotyping. Art can provide a dialogue and an inroad to debate, challenging artists and audiences to reaffirm or reassess their own beliefs. This is often evidenced within the visitors' comments book.

Diversity is an evolving area. In particular we recognise that 20-21 needs to:

- broaden our own networks through events, visits and exposure to a wider range of media and exhibitions
- approach and form partnerships with more organisations with a good track record of developing talent, specialising in certain art forms, or who are recognised as working with diverse artists and audiences
- continue to regularly review our practices and procedures
- respond to the Arts Council's Creative Case

### **3.3 Our aims over the next three years: 2015-18**

Exhibition programme highlights include;

- In spring 2015, we will be exhibiting 'The Field' by Sir Antony Gormley OBE. Well known through his 'Angel of the North' in Gateshead and 'Another Place' on Crosby Beach near Liverpool, this is the first time 20-21 has shown such an iconic piece of work by such a well known and established artist.
- In summer 2015 we're planning a new large-scale installation new-media artist Rachel Maclean who plans an installation of large-scale digital animations adapted from a new commission for the Digital Art Project online website. Rachel is currently artist in residence at Wysing Arts and has been commissioned to produce new work for the British Art Show 2015.
- Coinciding with Rachel's show Caroline Locke presents interactive sculptures using the vibrations of sound through water in the chancel gallery.
- In September we present the second half of our Strategic Touring partnership project with Halifax based sculptural theatre group IOU Theatre who present their *Fulcrum* project, mixing folk-art, robotics and live action film-making.

- In Autumn 2015 we will be exhibiting the second half of the Showstoppers strategic touring project featuring six newly commissioned works exploring animation in all its forms.
- In October 2015 we debut a new large-scale commission by veteran sculptor Robert Koenig. Robert has shown previously at venues such as Yorkshire Sculpture Park, The Serpentine Gallery and Whitechapel Gallery and over the past few years has taken his acclaimed Odyssey project to over 20 venues across Europe. For 20-21 he is presenting a new large-scale temple structure with elaborate carved interiors depicting themes of migration and loss through conflict.
- Over the winter of 15/16 we welcome back sculptor Peter Mountain who has been working on an ambitious sculpture project to make a new sculpture of a life-sized army tank using computer milling technology and data sources from a website selling digital models for the films and games industry.
- From January 2016 we have worked with artist and curator Michael Szpakowski to curate *We Are Not Alone* featuring newly commissioned works digital works themed around the nature of online collaboration.
- Tabitha Kyko Moses was artist in residence at 20-21 in 2006 as part of her *The Lost and The Found* touring project. She returns in 2016 with a series of new works exploring fertility and child-bearing, created as part of her Liverpool Art Prize winner's exhibition at the Walker Art Gallery.
- In 2017 coinciding with Hull UK City of Culture we have submitted an expression of interest to exhibit works by Ron Mueck or Richard Long as part of the Tate Artist Rooms programme.

(Please see Appendix 3 for 20-21's provisional exhibition programme.)

**Encouraging talent development amongst artists is a constant thread that runs through all our artistic activity at 20-21 Visual Arts Centre. This aspect runs through all the points listed below;**

3.3.1 Support the work of emerging and mid-career artists by providing paid exhibition opportunities

20-21 Visual Arts Centre has always offered an artist payment right for all solo and small group shows. These are currently;

Nave Gallery:	£400
Sculpture Courtyard:	£250
Chancel Gallery:	£250
Link Gallery:	£150
Linear Gallery:	£150
Linear Showcase:	£100

In addition, the gallery normally pays for and arranges transportation, insurance and other costs associated with the display of work.<sup>5</sup> Where artists are involved with the installation of their work, they are paid a daily rate and accommodation and subsistence costs are covered, recognising the value of the work that artists contribute to the success of the centre.

Exhibitions that are produced in-house are either developed by the curatorial team or are realised through an open submission process from artists and other curators.

We have an open policy on exhibition proposals in that anyone can apply to be considered for a show at the centre.

In house ideas for exhibitions and proposals received via application go through a rigorous selection procedure where the following criteria are examined:

- the suitability of the work to our target audiences
- the artist's track record
- originality
- quality of execution appropriate to the art form
- the clarity and relevance of ideas demonstrated in the proposed exhibition
- ability to help us achieve our current aims and objectives
- value/ balance the work will add to our exhibitions programme

Once selected, the Exhibitions Officer and Audience Engagement Officer will work with the artists to guide them through the process of exhibiting and interpreting their work to its best advantage in the gallery. For some artists this will be the first time, since college that someone has examined their work in this way.

### 3.3.2 Curate group shows

Group shows often provide the first opportunity for artists to exhibit in a public gallery. They provide an opportunity for artists to exhibit their work within a context and also offer the chance for collaboration with other visual artists or performers.

- *we will commission /curate at least two thematic group shows between 2015-2018 (one of which will aimed at children and young people).*

### 3.3.3 Initiate touring exhibitions

Touring exhibitions offer greater exposure of newly created work and provide artists with a payment for each venue their work goes to. Touring shows also include publications, tour packs, education packs and sometimes media resources like videos. The gallery will continue to work with artists and a consortium of venues to pool resources.

- *we will initiate and tour two new shows between 2015-2018*

### 3.3.3 Produce publications and digital content about artist's work

Publications, videos and podcasts increase visibility and awareness of an artist's practice, as well as allowing the artwork to be placed within a context and create debate. In the last few years we have explored the use of short films as a way of allowing artists to speak about their own work within the interpretation of the exhibition. These have proved very popular with visitors and we intend to continue commissioning these films in the future. In addition,

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<sup>5</sup> Average payment to the artist for solo projects in 2014/2015 inc. commissions/ workshops/ materials is £752

these documentary pieces can then be used to promote the artist on channels such as YouTube and Vimeo, providing a legacy of a project.

- *we will commission a minimum of three new pieces of artist documentation between 2015-18*

### 3.3.4 Provide a mixed and engaging programme covering a range of visual arts

Through the exhibitions selected through proposals, touring exhibitions and in-house curated shows we aspire to show a broad range of contemporary work that reflects current trends and spans art forms such as installation work, craft and popular culture meaning audiences are attracted to and exposed to a variety of styles and themes during a single visit. We are also aware of offering a diverse programme in terms of artists that are selected, themes of exhibitions, and our target audience. (Please see section 3.3.)

- *there will be at least forty exhibitions between 2015-18*

### 3.3.5 Exhibit the works of national importance alongside the work of emerging artists

In April 2015 we will show 'Field', a seminal piece by Anthony Gormley which is now part of the Arts Council England Collection.

Given 20-21's location within an area of low arts provision, in and next to some of the most deprived wards in Britain, it is likely that for the majority of our visitors, this will be the first opportunity for them to have seen this work or work by this artist.

In addition to our local audiences, we recognise that this work is likely to bring visitors in from outside the region and so re-iterating 20-21's reputation as a venue of regional/national importance for contemporary art.

Showing work by established and world renowned artists means more exposure for other exhibitions/artists showing concurrently.

- *we will show at least one loan of national importance during 2015-18*

### 3.3.6 Offer funding support

We recognise the importance of helping artists attain additional funding to enable them to realise their projects beyond the financial assistance that 20-21 can offer. We will also support artists to submit funding bids by offering advice and working in partnership with them.

- *we will support at least five artists to seek additional funding for their work*

### 3.3.7 Commission new work/exhibitions by artists

We recognise that many artists express the wish to create new work specifically for an exhibition or in response to our venue and this is crucial in developing exhibitions that are current, relevant and engaging to visitors.

Commissions enable artists to develop their practice through realising new projects or ways of working. The ability to commission new work enhances the programme at 20-21 and attracts new talent to the centre.

Commissions will continue to be aimed predominantly at new and mid-career artists and as the Centre does not have a collection will remain the property of the artists.

- We will work with artists to create at least two new pieces of work each year.

### 3.3.8 Offer residencies

An artist's residency offers the artist, the venue and its audience an opportunity to collaborate in the making of new work. It offers an opportunity for the public to see at first-hand the creative process and working practices of an artist.

Some of these residencies will be within 20-21, while others may be sited in the public realm or other local community venues working in partnership with the centre.

Depending on the aims of each residency, outcomes may vary, from creating an exhibition, a publication or developing practice through community engagement and workshops.

Residencies will be aimed predominantly at new and mid-career artists.

- *We will host up to three artist residencies between 2015-2018.*

### 3.2.9 Providing mentoring and paid opportunities for artists to deliver educational workshops to a wide range of audiences based on their practice.

20-21 provides support and opportunities for artists wishing to become educators. Paid opportunities include curriculum linked school workshop, teacher training, adult workshops and informal educational activities such as holiday activities. An example rates are £250 plus expenses and materials per day.

This support is aimed at exhibiting and local artists whose work relates to the exhibition programme at 20-21 Visual Arts Centre.

Delivering education opportunities often provides artists with another means of income related to their practice and can, in turn, develop their own artwork through the workshop and collaborative processes.

### 3.3.10 Encourage local artistic talent through the Open Exhibition.

The Open Exhibition offers the opportunity to a large number of artists from Lincolnshire, Doncaster and the Humber region to present work to the gallery for display. It enables the gallery to spot new local talent.

Work is selected by gallery/arts professionals or artists from outside the catchment area. The overall winner receives support to mount a solo exhibition at 20-21 with a publication or video. Other prizes typically range from £50 - £500 and are donated by local sponsors. In past experience the Open marks a milestone exhibition in an artist's career and in turn has led to exhibitions elsewhere. Participants will also be selected to form an annual focus group to provide feedback and recommendations for development.

- *We will curate at least one Open during 2015-18.*

### 3.3.11 Encourage new curators through the New Curator Exhibition

We intend to continue to work with new and graduate curators throughout the next 3 years offering them the opportunity to develop an exhibition for one of our galleries.

The aim is to give new and graduate curators the experience of developing an exhibition in a public gallery, with the support of 20-21 staff. We will pay them a bursary of £500.

- *To work with 3 new curators.*

## 3.4 Digital Developments

*Please refer to 20-21 Visual Arts Centre's Digital Strategy*

From 2015 we will be working on several projects that utilise new technologies within the arts. These include:

- Caroline Locke's *Sound Fountains*, a sonic artwork, previously shown at Yorkshire Sculpture Park, that enables viewers to 'see' soundwaves within the water fountains and trigger different sequences.
- IOU Theatre's *Fulcrum* that creates a narrative uses robotic technologies, animation and film projection
- a brand new group show with multi-media artist Michael Szpakowski called *You Are Not Alone*, featuring new commissions from artists at various stages of their careers who collaborate in the digital realm, but produce physical work
- the second part of the strategic touring 'Showstoppers' project will encompass animation and with a targeted audience of children and young people
- Peter Mountain's full-scale 3D printed tank project

In addition, we will:

- encourage video and artists films for the Open exhibition
- work with artists exploring digital innovation

The introduction of public Wi-Fi to the centre as part of the capital redevelopment will enable 20-21 to explore digital engagement further, making it easier for the gallery to show digital and net based works, thus offering new possibilities for commissions and exhibitions.

## 4. Audience and Reach (Arts Council Goal 2)

### 4.1 Position Statement

“The great thing about this centre is its mixed audience, and all were enjoying the place and the exhibition” – Jane Sellars, ACE Artistic Assessment, December 2012.

#### 4.1.1 Attendance

North Lincolnshire is traditionally an area of low arts engagement.<sup>6</sup> North Lincolnshire has a population of around 164,000 and Scunthorpe has a population of over 72,500. 20-21 is situated at the end of a pedestrian High Street within the Town ward. The index of Multiple Deprivation (IMD) score places Town amongst the 20% most deprived wards in the country.<sup>7</sup>

After opening in May 2001, 20-21 has seen 520,000 visitors through the doors. Over the past three years, from 2011 touring exhibitions have reached an additional 200,000 visits in 21 venues in England.

Since receiving NPO funding we have seen an increase in visitor numbers. From our lowest figures of 32,473 in 2012 this has increased by 6.4% to 34,693 in April 2014.

Declining visitors was an area of great concern and it was felt that the previous slow drop in visitors was the result of stalled regeneration of the area and the nationwide trend of a decline in footfall in high streets. Because of investment into Audience Development through the first round of NPO funding we saw a growth in visitor figures again.

We are in a good position to continue an upwards trend because of our continued audience engagement/education work and due to a new University Technology College (UTC) being built adjacent to 20-21 opening September 2015.

We benefit from local authority joint analysis of audience data using Mosaic profiles and collecting postcodes. These are broken down into areas of operation – adult workshop programme, shop, café and general visitors. This data is aligned to the local authority wards, which helps us to easily identify gaps and focus marketing actions. Our Strategic Touring project focuses on targeting the ‘Trips and Treats’ sector – the largest category in North Lincolnshire and ‘Facebook Families’<sup>8</sup> who are also identified as a key audience for family focused exhibitions.

75% of our visitors are within a 15 minute drive-time and within North Lincolnshire<sup>9</sup> It is mainly for this reason that we will focus on in-house Mosaic data and local intelligence for planning. We will make use of Audience Spectrum and the free Audience Agency profile reports to complement these insights using the same datasets.

Please see our Audience Engagement Plan 2015-17 for segment analysis.

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<sup>6</sup> 19% of the population have attended an art gallery in the last 12 months but only 1% visit once a month or more. –Audience Agency report, based on 2012 data from Experian.

<sup>7</sup> IMD score 35.38, 4 areas within the ward are classed as in the worst 10% nationally.

<sup>8</sup> Showstopper Audience Development Plan, Audience Agency 2014.

<sup>9</sup> Showstopper Audience Development Plan, Audience Agency 2014.

#### 4.1.2. Audience Engagement

In 2012 we restructured our Audience Development service. With funding from the ACE NPO we were able to appoint an Education Officer to work with schools, allowing the Audience Engagement Officer time to concentrate on growing other audiences. This has proved successful. Both Officers have grown their service over the last two years and positive results are showing in terms of reach and new audiences.

Audience Development delivers a series of targeted sessions:

- 'Stick & Splodge' – a weekly art session for pre-school children and their carers, with an additional monthly session for professional child-minders
- 'Do Something Different' and 'Get Crafty' – term time artist workshops and weekly craft sessions aimed at adults with learning difficulties
- adult workshops – including life drawing, exhibiting artist talks and technique/materials based workshops.
- 'art-tivity' table – a daily, free creative 'art-tivity' in the gallery designed to interpret and add interest to the exhibitions on display. Parents are encouraged to take part with their children to make an item to take home

And, events:

- Saturday Family Fun Days and Days of Celebration – featuring several art-tivities and artist-led workshops based around exhibitions and/or responding to a national theme e.g. Big Draw or Family Arts National Play Day. Pumpkin Day is the largest of these events drawing crowds of between 500-1000
- Summer Festival – a multi-discipline youth arts festival linking with the Arts Development Service's Buzz Festival and linking to 20-21's exhibition and architecture. The first year (2014) featured drumming, drama, sculpture and dance workshops culminating in performances and an exhibition
- Sunday Funday - with an aim of reaching visitors who cannot attend core hours
- Christmas Lights switch-on – evening event taking place outside the centre in November and introducing visitors to 20-21 for the first time<sup>10</sup>
- after Hours Events – diverse evenings to complement exhibitions. Past events have included a tattoo and tiki burlesque night, hot rod car show with garage bands, comic book quiz night and fan film screenings. These niche subjects and events have also attracted visitors from further afield such as Scotland, Brighton, West Sussex and Yorkshire
- Museums at Night Festival - a mixture of traditional and unusual events. The last two years have focused on the events created by top contemporary artists as a result of 20-21 winning the public vote during Culture 24's Connect 10 competition<sup>11</sup>
- Flowers in the Gallery - an annual event inviting local flower arranging groups to create impressive displays that respond to one of the main exhibitions

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<sup>10</sup> Figures demonstrate rapidly growing audience over the last five years; 2010 – 264; 2011 – 738; 2012 -1106; 2013 – 804; 2014 - 893

<sup>11</sup> In 2013 Cullinan & Richard's presented *The Ultimate Materiality of Women II* making reference to Russ Meyer's *Faster, Pussycat! Kill! Kill!* and the Scunthorpe riot in 1997, featuring local female boxers, chips, a staged car crash and go-go dancing. In 2014 Jessica Voorsanger led a parade through the High Street with a local dance school to the Men in Black theme ending at the *Final Frontier* - an event/installation that featuring *Doctor Who* lookalikes, alien life drawing and a chance to recreate an iconic *Star Trek* scene and be covered in Tribbles.

#### 4.1.3 Marketing and Public Relations

There is no dedicated Marketing Officer at 20-21. The Exhibitions Officer leads on compiling and distributing the exhibitions and events leaflet; the Audience Engagement Officer produces the Schools Out leaflet for 20-21; the Education Officer is responsible for producing the schools' newsletter and schools' blog; the Touring Exhibitions Office creates promotional material for the touring exhibitions.

Regular marketing activity includes:

- biannual exhibitions and events leaflet
- inclusion in a service wide 'Schools Out' leaflet advertising the gallery's exhibitions and activities during school holidays. Distributed four times a year to every primary school child in North Lincolnshire, through book bags<sup>12</sup>
- targeted session leaflets for workshops
- regular posts on Facebook, Twitter and Instagram<sup>13</sup>
- inclusion on North Lincolnshire Council's website
- inclusion on council's weekly message to all council workers
- direct entry websites such as Art Rabbit and Museums at Night
- schools newsletter produced twice per term and distributed by email to every school in North Lincolnshire – approx. 300 people
- schools blog (receiving approximately 200 hits each post)<sup>14</sup>
- texting service to promote special offers and events
- stall in Scunthorpe's High Street when special fun days are run by 20-21, to encourage people to visit the centre

Press releases are issued by North Lincolnshire Council's public relations department. Information is provided for main exhibitions for the department to produce a press release and all press requests must go through the Press Office. Media coverage tends to be local, although regional and national coverage has been achieved for larger shows in the past. Exhibitions have been featured in the *Guardian Guide*, as well as specialist magazines. Press coverage is also dependant on the nature of the exhibition and on an artists' own contacts. Change of the *Scunthorpe Telegraph* from a daily to weekly paper in 2011 has limited local coverage. The centre has also received coverage on Radio Humberside, FM Radio and Look North.

#### 4.1.4 Touring Exhibitions

The touring exhibition service enables 20-21 to build links with museums and galleries, raising the profile of artists through exposure to new audiences and also 20-21's profile outside North Lincolnshire.

Strong links have developed with many galleries across the country including; the Chapel Gallery Ormskirk, Shire Hall Stafford, dArts Doncaster, Quarry Bank Mill – a National Trust property, three galleries in central London and Clotworthy House in Northern Ireland.

Two National Trust properties have booked 20-21 touring exhibitions and we find that once a venue has hired one of our shows they will then hire subsequent shows from us.

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<sup>12</sup> 75,458 leaflets were distributed in 2014

<sup>13</sup> As of 6/2/2015 number of followers etc. on our social media channels are; Twitter 2874; Facebook 1824; Instagram 66 (new account)

<sup>14</sup> <http://www.educationat2021.blogspot.com>

The Showstoppers Strategic Touring Project, which includes the exhibition, *Pirates, Pants and Wellyphants*, has helped reinforce a network of touring venues, predominantly in the North of England and the midlands that are based in similar areas of low engagement.

## 4.2 Embracing diversity

Whilst data from our profile survey shows that we reach a fairly representative sample of households in North Lincolnshire, the very nature of our location means we have the potential to reach a very diverse audience.

20-21 Visual Arts Centre is located in the centre of Scunthorpe, which is made up of seven wards. Out of these seven wards, six of them ( Brumby, Crosby, Town, Froddingham, Ashby, and Kingsway and Lincoln Gardens) are the top most deprived wards in our region. Areas in these wards rank amongst the worst 10% in the country for education, employment and health deprivation.

North Lincolnshire is subject to inward migration and is host to a number of new communities. The black and minority ethnic population has increased over the last few years and comprises approximately of 7.2% (including white other) with a non-white population of 2.4 %.<sup>15</sup> , with the majority located in Scunthorpe.

This is one of the reasons why, over the next three years we intend increase the number of residents visiting from our immediate area. These 'doorstep' wards include the highest mix of ethnic groups/nationalities and cover a range of socio-economic brackets.

Communication is key when it comes to approaching potential visitors and we know from information presented by NLC's Diversity Officer that the average reading age of North Lincolnshire residents is aged ten years. With this in mind 20-21 will produce a simpler eye-catching introduction leaflet that is visually attractive, eye-catching and has minimum text, with the aim of encouraging visits from our local community. This leaflet will demonstrate the range of activities that we offer and include a plan of 'what's inside'.

One of the greatest barriers to visiting galleries can be as simple as the act of being made to feel welcome upon entering the building. This is something we embed into all our staff training, from our induction process through to specific service training provided by North Lincolnshire Council and external agencies (in 2015 we aim to get as many of the team as possible to complete the World Host customer service accreditation.<sup>16</sup>).

Similarly, communication is important inside the building and that is why, when interpreting a show for a wide audience, both existing and potential, we need to be mindful of the barriers to engagement and develop upon our existing provision where possible. We want to give people the courage to learn more about art, talk about art, respond to the work on display and be inspired to create work themselves. This can be done through a range of interpretation devices and working with St. Hugh's School we hope to develop a communication/interpretation strategy for the centre.

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<sup>15</sup> In our neighbouring counties the percentages of BME population are; North East Lincolnshire 4.1%, East Riding of Yorkshire 3.1%, South Yorkshire 11%. Nationally it is much higher at 18.9%

<sup>16</sup> World Host is the accredited training devised for staff based in the Olympic Village during the 2012 games.

Outreach events and audience engagement also help us to introduce our work to a wider potential audience. In recent years we have tried a number of initiatives to ensure a range of groups feel welcome in our Centre. We have recently achieved the Silver Award in the 'Open Doors' scheme for visitors with a range of disabilities.

We aim to do everything possible to ensure we make the building accessible to a vast range of people with disabilities, which again is why our partnerships with organisations who represent diverse groups are so important. For example, we have previously had Makaton training with the local PCT and communication training with a specialist college for pupils with learning difficulties.

Other joint working with the Sports and Arts Development Officers, combined with exhibitions focusing on tattooing and cars has also attracted non-traditional gallery attendees and the accompanying audience engagement programmes help attract diverse audiences.

Sunday Fundays have had anecdotal success for attracting Polish families to the Centre and we hope to develop this relationship further over the next few years. Attracting an Eastern European audience can only help make the centre more integrated into our immediate communities and ensure that we are recognised as a vital cultural resource for the town that is accessible to all.

Pricing is a key consideration in our activities. The socio economic make-up of the town shows 33% of households are classed as D-E<sup>17</sup> (national average 26%) and there are currently nearly 8000 jobseekers. We will continue to offer free entrance and free activities in the gallery for children and families.

By 2018 we aim to have;

- Developed an Communication/Interpretation Strategy for the Centre by 2018 looking at a range of visitor needs through working with the Diversity Officer, St Hugh's School and other specialists to explore alternative ways of communicating ideas
- Followed North Lincolnshire Council guidance on the recommended reading age for all publications (currently 10 years old)
- Responded meaningfully to Arts Council England's Creative Case for Diversity

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<sup>17</sup> The NRS Social Grade defines D as 'semi and unskilled manual workers' and E as 'casual or lowest grade workers, pensioners and non-working others who depend on the welfare state for their income'.

### 4.3 Our plans for the next three years: 2015-18

*For more information about our plans for audience engagement for 2015-18 please refer to our Audience Engagement Plan. This plan sets out our reasoning behind our aims and provides a detailed action plan for 2015-17, based on our current exhibition programme.*

There are two overarching aims:

- *To increase the number and range of people experiencing great art.*
- *To increase the depth and quality of people's art experience*

The plan sets out a number of specific aims for 2015-18 in more detail:

- *To grow and maintain our family audience (Segments 6,7,8,9, and 10)*
- *To grow and maintain our art-interested audience*
- *To increase the number of visits from local residents (Segments 9,10 and 13) – On your doorstep campaign.*
- *To increase grow the number of visits from the more affluent and wealthy residents (Segments 1,2,3)*
- *To increase the number of visitors from outside the area*

The action plan will be monitored and updated at curatorial meetings. Further individual action plans for specific exhibitions will be added as appropriate.

There will also be a yearly review every February, after our annual postcode analysis has been produced by the NLC Customer Insight Officer, so that we can continue to update the Audience Engagement Action plan based on these findings.

#### 4.3.1 Increase the number and range of people experiencing great art

At present, 20-21 counts visitors through the door manually and records the number of a monitoring sheet. We will continue record daily visits manually until our refurbishment later in 2015 when we plan to install an electronic door counter. As we believe that customer numbers have been lost through our manual process (during busy periods), we hope that the new counter will be more accurate and show a truer position as to the number of visitors that come to 20-21.

- *We will count the number of customers using the Centre each year*

#### 4.3.2 Increase the range of people experiencing great art

We will also continue to collect postcodes from customers throughout the year and with the assistance of North Lincolnshire Council's Customer Insight Officer, profile these customers using Mosaic software. This information tells us the range of customers visiting the Centre, split into 14 different profiles.

We will continue to analyse the number of customers from each segment and use the information in future planning of our service.

- *We will collect a sample of at least 1000 postcode from customers every year and analyse them using Mosaic profiling.*

#### 4.3.3 Increase the depth and quality of peoples' art experiences

The true depth and quality of someone's experience of the arts is personal and difficult to assess, but in order to try and judge that we have gone some way in increasing the depth and quality of experience by our customers we will:

- *Achieve VAQAS accreditation and other customer standards*
- *Continue to take part in Peer Review*
- *Carry out 3 focus groups*
- *Carry out an audience questionnaires which will specifically ask: About customer satisfaction; whether the customer has been to the Centre before; and how long they have spent in the Centre etc.*
- *Monitor the customer comments left in the gallery or on social media*
- *Monitor the number of press articles and reviews that our exhibitions gain.*
- *Monitor the number of customers which take part in our activities*

#### 4.3.4 To grow and maintain our family audience (Segments 6,7,8,9, and 10)

- Produce a School's Out programme of activities for primary aged children and families and distribute to all primary school children in North Lincolnshire at least three times a year
- Deliver a weekly session of fun art activity for the under 5s (Stick 'n' Splodge)
- Have a free art-tivity table activity everyday for children and families leading to deeper engagement with exhibiting artists' work
- Provide gallery interactives for all major exhibitions. Interactives provide a hands-on approach to assist interpretation of exhibitions, taking into account a range of learning skills.
- To programme at least four Fun Days and 'Days of Celebration' for children and their families

#### 4.3.5 To grow and maintain our art-interested audience

- Produce a programme of at least 6 participatory activities for adults a year
- Provide a weekly life drawing session
- Deliver a programme of participatory activities for adults with learning difficulties
- Provide a portfolio day for art students from local colleges
- Provide at least one artist talk per year
- Create a magazine style booklet specifically for adults in partnership with Normanby Hall and North Lincolnshire Museum at least twice per year

#### 4.3.6 To increase the number of visits from local residents (Segments 9,10 and 13) – On your doorstep campaign.

- Produce an introductory leaflet to the Centre (with reading age of no more than age 10 – as stated in the NLC Style Guide) and distribute to local residents
- Develop a number of cafe promotions specific to this target group
- Partner organisations already active in this area and work with them to access their participants (this may include artist in residency/workshop programmes)

4.3.7 To increase grow the number of visits from the more affluent and wealthy residents (Segments 1,2,3)

- Produce a customer loyalty scheme for the Centre's shop
- Produce a database of shop customers
- Partner organisations already working with this target group e.g. Normanby Hall
- Produce a series of events specifically for this target group

4.3.8 To increase the number of visitors from outside the area

- Produce a leaflet specifically for The Field and distribute to premium art venues
- Produce regular press releases and invite reviews of exhibition
- Develop offers with local hotels

**4.4 Maintain and expand Strategic Alliances/Partnerships**

To deliver audience engagement and reach, 20-21 will continue to work with a range of local partners to develop our services:

- Library Services
- Museums Service
- Arts Development
- Children's Services
- Tourism
- Adult services and Freshstart
- Sports Development
- Health Services
- Children Centres
- Schools and Colleges
- Big Sky - the North Lincolnshire Arts Forum
- Insight Open Studios – artist organisation
- Grasp The Nettle and other youth arts providers
- Voluntary Action North Lincs
- The Ropewalk
- Baths Hall and Plowright Theatre

We aim to continue to work with established cultural venues:

- The Ropewalk
- The Baths Hall
- The Plowright Theatre

As well as other emerging cultural venues/agencies in North Lincolnshire

In addition, we aim to:

- Seek out new partnerships especially community based organisations such as social housing providers ONGO (who have a large presence and customer base in our ward)
- Develop more partnerships in Hull between now and 2017 so we can develop activity based around Hull City of Culture

- Create a visual arts forum, a local group of other arts providers and creative businesses that can meet to discuss programming and to assist marketing and/or on joint initiatives during 2015/2016
- Research and develop partnerships with organisations with a good track record of developing talent, specialising in certain art forms, or who are recognised as working with diverse artists and audiences

#### 4.5 Touring Exhibitions

The success of the Strategic Touring application, bringing in an additional £310,408 for 20-21's Touring Exhibition Service and its partners dArts and The Civic, has allowed the service to develop two ambitious new exhibitions that 20-21 alone would not usually be able to finance.

Throughout 2015-18 the Showstoppers project, funded by ACE Strategic Touring will deliver;

- two exceptionally high quality visual arts touring exhibitions, as well as a programme of related activities and events designed to increase visitor numbers to each participating venue and improve levels of engagement with children and young people
- provide a number of promotional displays and satellite exhibitions for use in venues such as doctors and dentists surgeries, schools, supermarkets and hospitals to generate anticipation before the arrival of the exhibition, and create wider interest and promote the main exhibition, once it has opened
- provide a touring exhibition 'package' which includes a marketing plan, an audience development toolkit, education packs, and an evaluation pack and checklist. These will enable each venue to hit the ground running and prevent them from having to re-inventing the wheel
- provide a forum for audience development related skills sharing and professional development for staff from all the participating venues
- provide a resource pack to enable galleries and libraries to explore ways of working together and cross-promoting each other.

As outlined in the application the exhibition aims to;

- *Increase the overall number of visitors to the Centre during "Pirates, Pants and Wellyphants" by 20%, compared to the number of visitors who visited 20-21 from 25 October 2013-21 February 2014.*
- *Increase the overall number of visitors to the Centre during the animation exhibition by 20% from 24 October 2014 to 9 January 2015.*
- *Increase the number of first time visitors by 10% during "Pirates, Pants and Wellyphants" compared to the baseline data collected ahead of the exhibition.*
- *Increase the number of first time visitors by 10% during the animation exhibition compared to the baseline data collected ahead of the exhibition*
- *Ensure 10% of the overall audience to both exhibitions and all related workshops are from local areas of low engagement.*

There are additional Showstoppers targets that directly relate to children and young people (Goal 5) in Chapter 5.

## 4.6 Digital Developments

20-21 already has dedicated pages within the North Lincolnshire Council webpages. The site was recently redesigned based on the high proportion of users accessing information on mobile devices and has won awards for clarity and speed, however a focus on site accessibility has also limited the number of images and rich media that can be uploaded to the website - <http://www.northlincs.gov.uk/20-21>. However, we have been discussing having a standalone website with managers and are awaiting confirmation of funding for this in the Council's 2015/16 budget.

We have an established presence on social media sites; currently Facebook, Twitter, Instagram and also share rich content on Vimeo and YouTube.<sup>18</sup> For 2015-18, we intend to:

- Develop an e-marketing strategy
- Train staff on using social media as a marketing tool and as audience engagement

And within the interpretation of exhibitions we will:

- Continue to use digital strategies to interpret artworks – through artist videos, ipad apps and supplementary material.
- Continue to show artists films in the gallery and cafe
- Integrate workshops on the creative use of digital media into our programme for C&YP.
- Upgrade the art-tivity table for something more contemporary. Ideas suggested include integrated light-boxes and docking stations, but again we are dependent upon finding additional funds.
- Encourage artist-led projects exploring the use of newer technologies

Please see the Digital Strategy for further details relating to digital engagement.

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<sup>18</sup> Sample views of videos; From <http://vimeo.com/knowmedia> Undiscovered treasures 34.6k; Jason Taylor Everyday Objects 51.2k; Richard Bartle, Deities at the Bottom of the Garden 16.1k. [accessed 6.2.2015]. Our Museums at Night Videos can be found here; <https://www.youtube.com/user/Culture24videos> and other videos at <https://www.youtube.com/user/2021visualarts>

## 5 .Children and Young People ( Art Council's Goal 5)

### 5.1 Position Statement

20-21 is a family friendly, inclusive destination. Around 30% of visitors are under 18 years old. A high proportion of the Audience Engagement Officer's work is directly with or for children and young people. Many of our exhibitions have been family focused, often with hands-on interactive elements that have proved the basis for most of 20-21's successful touring exhibitions. We also offer free creative 'art-ivities' for families to complete together in order to enhance engagement with our exhibition programme and learn new skills. These are supplemented by a range of events aimed at children.

In 2012, with NPO funding, we were able to appoint a part-time, term time only Education Officer. We have delivered workshops to 797 local school children since becoming an NPO<sup>19</sup>. With this new post we were able to review and re-launch an over-hauled education service. This process involved reconnecting with all local schools, a recognisable branding with twice termly newsletters and promotional materials and a blog publishing the work we do with schools and young people. Particular successes have led the service to designing new approaches when responding to curriculum updates and the changing landscape of education. Initiatives like the 'Finding the 'r's' in arts' and connecting the value of art to teaching of maths and science through bespoke workshops have led to the centre obtaining the Learning Outside the Classroom accreditation for the first time in 2013. We have stronger links with further education (post-16 colleges) and have offered around fifty work experience places to young people.

2013 also saw the delivery of two important projects:

- The Eastfield Project involved up skilling the entire teaching staff of a primary school in creative approaches that embedded the arts into the curriculum in order to raise attainment across the board. These sessions were delivered alongside artists and also covered back to basics skills such as drawing, painting and was the testing ground for the art and literacy strand of our offer ' Finding the R's in Art'.
- Project Willow was funded by Children's Services and focused on Willoughby School in a disadvantaged area of Scunthorpe. Working intensively with 12 year 5 pupils who were identified as 'at risk' of becoming NEET in later life, the programme was delivered over 12 weeks and involved several partners including other arts organisations, education providers and businesses. Its aims were to broaden the children's life experiences, raise self-esteem, build confidence and increase pupil's own expectations of their future. The evaluation reported improved behaviours such as better attitude to work, motivation and increase engagement following the project.

The gallery has a good track record for projects for children and young people including;

- Oasis project that worked with children on the local social housing estate made up of High Rises and maisonettes.
- Hooked project provided a youth art worker and artist residencies aimed to increase the engagement with large number of young people who were already hanging about in Church Square and the centre

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<sup>19</sup> Increase in learners; from 422 in 2012-13 to 748 2013/14. 393 pupils have attended self-guided sessions from education packs that we produce in-house

- Art + Play touring exhibitions aimed at the under 5's
- Buzz Youth Arts Festival in partnership with Arts Development providing exciting arts activities for CYP throughout the summer holidays.
- David Hancock's *Game* exhibition where the award winning portrait artist depicted young people from the Base youth centre opposite 20-21 in the act of gaming. Hancock also showed work directly relevant to young peoples' lives in the *Culture, Alienation, Boredom and Despair* and *Cosplay* exhibitions. (The *Skate Art* exhibition was put together as a direct result of the skateboarding craze that was taking place directly outside the centre in 2001).
- We have worked with challenging behaviour providing sessions for the Youth Offending Team and Pupil Referral Units.

We work with a range of partners whose work is directly for young people such as education establishments and children's services. In 2014 we have been working with North Lincolnshire Museum to deliver Arts Award to a group of young people and received training and regular updates from CapeUK our local Bridge Organisation.

## 5.2 Our plans for the next three years: 2015-18

For 2015-2018 20-21 Visual Arts Centre will:

### 5.2.1 Provide a successful range of activities aimed predominately at children

- *Deliver a weekly session of fun art activity for the under 5s (Stick 'n' Splodge)*
- *Have a free Art-tivity table activity everyday for all ages leading to deeper engagement with exhibiting artists' work*
- *Provide gallery interactives for all major exhibitions- a hands-on approach to assist interpretation of exhibitions taking into account a range of learning skills. We aim to work with the neighbouring UTC to develop new resources in 2016.*
- *Programme at least four Fun Days and 'Days of Celebration' – encouraging young audiences to stay longer by offering a range of activities.*
- *Continue to support Looked After Children though the Council's pledge– continue to offer free workshop places, work experience/mentoring for children in the care of the local authority*
- *Provide one session a year of portfolio critiques for art foundation students*
- *Work placements for young people (at least X amount)*
- *Engage with Take-over Week and the Youth Council every year to inform provision*
- *Offer children's parties with an art/creative focus*
- *Develop at least one exhibition between 2015-18 of direct interest to children and young people*

### 5.2.2 Showstoppers

The Strategic Touring project “Showstoppers” has a number of specific targets around children and young people:

- *Increase visits from families with children between 5-12 years old during “Pirates, Pants and Wellyphants” by 10% compared to the baseline data collected ahead of the exhibition*
- *Increase the number of visits from young people between the ages of 13 and 16 during the animation exhibition by 15% compared to baseline data collected ahead of the exhibition.*

### 5.2.3 Developing the Education Service

Since 2012 the new post of Education Officer was tasked with re-introducing the centre and its Education Service to schools in the North Lincolnshire and beyond. This has been fairly successful. However, it is timely to re-evaluate our success over the last three years, so that we can build on the future.

We recognise the need to write an Education Development Plan which will describe how best to build our service and to give clear aims and objectives. Our aim is to have this plan written by the next financial year ready for delivery in 2016-17. The premise for this plan is to consider the following goals:

- Increasing the number of schools/pupils we work with
- Increasing the take up of schools from outside North Lincolnshire
- Seeking additional funding streams for the service
- Ensuring a good experience of the arts for all our participants
- Developing a sustainable framework for the service

And consider:

- Alternative ways of working with schools (perhaps developing more involved projects and with specific outcomes such as the Project Willow)
- Alternative delivery and income generation avenues such as out of school activities.

Work began in 2014 to develop a School’s Membership offering dedicated sessions aimed at supporting teacher’s professional development and embedding creativity into their work. We have 6 schools taking part currently and it has proved mutually beneficial as it has created a useful focus group to test ideas and inform future provision. This year’s membership runs until July 2015. We will review the success of this year’s scheme with the intention to re-launch in Sept 15.

In 2015 a University Technical College for 14-19 years olds opens next door to the centre. Initial conversations have been positive, despite the college’s focus on STEM subject. At the time of writing it is difficult to map out how this will link to our service and offer for the students but we aim to broker a mutually beneficial partnership owing to the close proximity

of their building. We will promote the centre to students, their families and staff through a series of offers starting in September 2015.

#### 5.2.4 Arts Award

We will continue to offer alternative ways to deliver Arts Award, possibly by working in partnership with other venues and offering it as an after school club. We will also support other providers and offer elements unique to the gallery environment.

#### 5.2.5 Arts Mark

We will continue to support schools through Arts Mark, ensuring that any workshops we undertake in school are of a high quality and that all participants are able to create something different to regular classroom work.

We will provide creative development to teachers through twilight sessions and special events which will demonstrate how the arts can and should be embedded into the curriculum in order to raise attainment levels.

#### 5.2.6 Bridge Organisation

Continue to develop a strategic working relationship through CapeUK and make use of their expertise to develop our offer for children and young people and respond to sector changes in education and youth provision. Where useful we will share our experiences and take guidance on how to integrate the quality principles of Children and Young People. We will continue to provide case studies of our work to CapeUK.

### **5.3 Digital**

We recognise that this audience are digital natives and that we need to respond to stay relevant. As previously mentioned, it is an area in which we are lacking in-house skills so we will seek to find ways of enabling staff to respond to trends and improve our digital offer, become more innovative and offer access to a range of resources for CYP. In the period 2015-18 we intend to improve our digital offer. We aim to explore and integrate the use of iPads, cheap apps and other digital technologies into our interpretation and workshops.

During 2015 -18 we also have a number of exhibitions around the use of digital technology and in particular, the animation exhibition planned for later in 2015 (Showstoppers) is specifically aimed at this audience.

We use our education blog as a way to interact with teachers and pupils. After starting the blog in 2013 it has had 5000 hits. Schools and artists are invited to write guest submissions and the Education Officer posts write-ups and images of workshops proving it is a useful marketing tool and a legacy of work carried out.

## **6. Resilience and sustainability**

### **6.1 Finance**

20-21 Visual Arts Centre is owned and funded by North Lincolnshire Council (a unitary authority) which receives regular funding from the Arts Council England through the National Portfolio Organisation Scheme.

In 2013/14, 20-21 received just over £210,000 per annum subsidy from NLC. Moving away from the national trend of art cuts by local authorities, NLC increased funding to 20-21 in 2014/15 by offering an additional £10,000 towards the additional overheads for the Anthony Gormley exhibition and £5,000 towards extra marketing and promotion.

The funding 20-21 receives from NLC and ACE is supplemented through income generating areas within the building comprising of; a café, a shop selling artist-made goods, and a meeting room available to hire. Other sources of income include the touring exhibition service and education service. The centre also encourages donations within the building and sponsorship by local businesses (of the Open Exhibition).<sup>20</sup>

20-21 Visual Arts Centre's income streams target for 2013/14 was £71,000 which goes towards the overall budget for the Centre. Income streams include:

- shop (including exhibition sales)
- cafe
- education workshops
- touring exhibitions
- room hire
- children's parties
- donations
- sponsorship
- workshop fees
- open Exhibition entry fees

As part of North Lincolnshire Council, 20-21 adheres to strict budgetary controls. The centre is assisted by a financial team who provide monthly monitoring sheets and managers can check progress on financial monitoring software. The comprehensive system also includes an electronic ordering system linked to the budgets that means pressures can be identified swiftly. Senior Accountants meet with Managers to discuss potential overspends, underspends or income shortfalls within the service. Decisions are made by managers as to how to deal with arising issues across the division.

### **6.2 Capital Development**

In 2014 North Lincolnshire Council awarded £100,000 to support a successful small capital bid to ACE bringing the total project funding up to £589,988. The capital funds will be used to upgrade, replace and renew existing facilities in order to improve the centre's sustainability through increasing the potential of revenue generating activities and energy efficiencies. The improvements will enhance the visitor experience for all ages and benefit artists in terms of

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<sup>20</sup> 2013-14 breakdown – 57% NLC, ACE 24%, Earned Income 19%

sales and workshop opportunities. The work starts in July 2015 and will be completed in October of the same year.

The focus is on the shop and reception area including toilets, the café and the multi-purpose education room. The scheme upgrades these facilities, which at the time of the project will be 14 years old.

The overarching aim of these improvements is to increase visitor numbers, satisfaction and meet income targets.

#### Shop

- increase turnover by being able to merchandise a wider range of goods by X% in the first full year of operation
- increase the maximum number of artists that can be stocked by X% to offer greater choice and support the work of more makers
- increase the take up of Own Art by showcasing a wider range of higher value artist made items

#### Café

- increase turnover in café by upgrading the kitchen facilities and further menu improvements
- reducing overheads by designing the kitchen to improve workflow
- increased visitor satisfaction and transactions by having increased comfort, better range of seating options and free Wi-Fi
- utilising the outdoor space and marketing it as a unique selling point to increase covers and offer alternative activities
- increase the potential for catering for external room hire bookings

#### Multi-purpose room

- upgrade the facilities with projection equipment, Wi-Fi, décor to compete with other facilities and make the room more attractive to third party hirers
- make the space more versatile and have the potential to host more diverse events by being able to extend events into the cafe
- built-in storage to save front of house time to focus on activities and enhancing customer service and make the working environment safer
- Wi-Fi will open up the potential for more workshops incorporating digital technology

#### Other outcomes

- reduce the carbon footprint of the building through energy efficient lighting and water efficient toilets
- reduce energy bills and generate income through a feed-in tariff by installing solar panels.
- encourage more visits through the relaunch the centre
- improve footfall into the town centre leading on plans for regeneration of the area and encouraging further investment.

### **6.3 Future Plans for the Touring Exhibitions Service**

In the period 2015-2016, the gallery must consider the legacy of the Strategic Touring Funding on our touring exhibitions service and how we can maintain a higher profile that this work has achieved so far.

We recognise the need to research additional funding streams to support this service and possibly develop a new business model. We aim to have a business plan/way forward for the Touring Exhibitions service by the 2016.

### **6.4 Fundraising**

20-21 recognises that in terms of future sustainability and development we need to explore other sources of income such as fundraising from business and other bodies we will; In 2014 we were successful in gaining sponsorship for the Antony Gormley exhibition by Clugstons. We hope to build on this success and encourage other sponsors to support our programme:

- seek further sponsorship to maintain and enhance our exhibition and audience engagement programme
- put together a sponsorship package to encourage more local business to support the arts by offering prizes for the relaunched 20-21 Visual Arts Centre Open Exhibition in 2016
- research and seek other funding streams for education and audience engagement projects
- attend business networking events to make new contacts and attempt to raise support for the arts
- seek additional revenue for a dedicated 20-21 Visual Arts Centre website in 2015-2016
- establish partnerships with other galleries and agencies to maximise existing funding

### **6.5 Team development**

It is in the interest of any organisation to maintain a skilled workforce and identify gaps in specialist skills and opportunities for development. There is a compulsory and comprehensive induction programme for all new starters covering operational requirements, health and safety, safeguarding and diversity.

Much of our ambition requires new skills and exposure to best practise and so key priorities in staff development 2015-18 are to:

- *up-skill the team in digital innovation to enhance interpretation, audience engagement, e-commerce and market research utilising new technologies*
- *take the team on two research trips a year to other galleries showing areas of best practise in areas such as, audience engagement (interpretation, the use of digital media etc.) or display, and to discuss, challenge and adopt if appropriate.*

## 6.6 Volunteers

We recognise the mutually beneficial value of working with volunteers and temporary placements.

Our volunteers come from many different walks of life, some maybe returning to work after a break, others coming directly from further education, others still in education. We also offer placements for students from schools and colleges (arts, tourism and childcare).<sup>21</sup>

The Audience Engagement Officer develops a work programme for each volunteer and placement, allowing them to work across a range of duties appropriate to their age and level of experience, but ensuring that they receive a valuable experience of working in the arts.

We aim to give them skills and experience that they can later use to find employment.

We will:

- *Recruit 20 volunteers to assist with the Gormley exhibition with the aim of retaining a proportion who will work with the Gallery for longer.*

## 6.7 Environmental

North Lincolnshire Council's Environmental Management System is based on the ISO14001 standards. It is comprehensive and is;

“...designed to control all activities, products and services within the council that may impact upon and affect the environment.”

We have an Environmental Action Plan for 20-21 (see Appendix 5) that is updated annually based on the results of an environmental impact audit. We are also audited every 3 years under the ISO14001 standards to ensure compliance with the Council's Environmental Management System (EMS).

There is also a Sports Leisure and Culture Energy Management Plan with baseline and reduction targets. Each service also appoints Energy Wardens to raise awareness and monitor performance against the plan. All staff are encouraged to be responsible for reducing consumption.

We also have in-house expertise in North Lincolnshire Council including an Energy Efficiency Officer and the property services maintenance team and design services. We meet bi-monthly with property services to look at ways we can reduce environmental impacts and improve our building.

In recent year improvements have been made on;

- lighting – energy efficient light bulbs
- door Seals improved insulation – gas consumption decreased by 18% and use of additional heating e.g. portable heaters by 50%

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<sup>21</sup> In 2014 one of our volunteers achieved an Arts Heritage Volunteers of the year award at the Community Champions Event.

- water consumption
- hand dryers
- under-floor heating – changes to the boilers and close monitoring has made the system more efficient
- café – environmental impact of procurement process and cost saving measures have led to energy savings – fryers are on for less time
- procurement team ensure that companies winning tenders have good environmental credentials as well as providing best value
- recycling waste – as well as reducing landfill waste through recycling paper, card, cans and glass, our craft activities try to use as many recycled materials as possible. Children are encouraged to conserve resources e.g. cutting out as close to the edge of the paper. Resources are often purchased at low cost from scrap stores

As an NPO we will;

- *As an NPO we report on our environmental impacts through Julie's Bicycle. This is done annually*
- *We will collect data on water, energy, waste and travel (business and touring)*

## **6.8 Risk**

As a business dependent on external factors and where the majority of funding currently comes from the public sector there are a number of risks that could affect 20-21 operations and ability to deliver this plan.

As a North Lincolnshire Council venue, our risks to service continuity are included in the Sport Leisure and Culture Risk Register (Appendix 6).

Key Risks to the plan;

- assurance around governance
- failure to achieve income targeted (including recessions impact and town centre decline)
- in-year cuts from NLC or ACE
- failure of partnerships and contractors in relation to capital scheme and sponsors
- risk of poor maintenance to building
- lack of adequately trained staff
- failure to comply with statutory requirements
- loss of key members of staff
- inability to secure additional funding for website, education and touring service

## 7. Evaluation and Future Planning

We evaluate all our exhibitions using visitor numbers and customer comments (whether this is in the form of surveys, comment books, or more creative evaluation). In addition to these we also ask our front of house staff for comments about how customers have responded to the exhibitions.

If we work with other partners, such as schools or community venues we ensure that they also complete feedback forms, both for the school/venue and the participants.

And, during 2015 we intend to introduce an artist feedback form so that we can also find out about the artists' experience of exhibiting at our venue. The Curatorial staff often keep in touch with artists and follow their future successes.

This information is monitored a monthly basis and is discussed at curatorial, staff and management meetings, and informs future planning.

In previous years we achieved the following accreditations, which we will endeavour to maintain and improve:

- VAQAS (Visitor Accreditation Quality Assurance)
- Learning Outside the Classroom
- Opening Doors Silver Award (disability standard – quality mark for meeting the needs of disabled people in North Lincolnshire)
- Breastfeeding Friendly
- Score on the Doors 5\* food hygiene rating

And as a council;

- Investors in Diversity
- Investors in People

In addition we intend to undertake a yearly comprehensive self-assessment every February.

This will be a more thorough investigation of our success, with all staff. Using many elements of the Arts Council England self-assessment toolkit, combined with an overview of the previous financial year's findings, this process will be used to update the Council's Service Plan and 20-21 Business and Action Plan updates that feed into ACE's annual review process.