

BANK STREET ARTS

BUSINESS PLAN

PHASE 2

2012-2015

(Phase 1 being from start up in 2008 until end 2011)

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Executive Summary

Bank Street Arts is home to some of the best new art, writing and culture from the South Yorkshire region and beyond as well as a hub for creative businesses, artists and community organizations to interact, collaborate and prosper.

Through pioneering programmes such as our innovative Residency Scheme, a dynamic Volunteer Programme, and a unique Creative Apprenticeship Scheme in collaboration with Norton College, we are able to fuse cutting edge arts programming with education and training.

As a meeting point to explore the relationship between creative practitioners and audiences, BSA examines questions that go beyond the remit of many Arts organisations, looking into the role of public funding, the role of arts in regeneration, and the role of the arts in training and employment. Our independence has afforded us the opportunity to examine critically commonly held assumptions within the arts and more widely in the third sector economy. Our charitable remit covers regeneration, education and training and we seek to meet our social objectives in these areas by providing unique opportunities in helping to create and run a modern Arts Centre.

Bank Street Arts was established in January 2008 as the brainchild of John Clark, a former author, linguist, teacher and education consultant. Based in Sheffield City Centre, BSA is perfectly positioned to provide opportunities for those organisations usually priced out of central areas. BSA aims to be a central hub for creative and collaborative projects from around the region. Studio Holders are diverse practitioners including fine artists, jewellers, illustrators, photographers, graphic designers, product designers, poets (The Poetry Business), festival organisers (Sensoria) amongst others. Cost efficiency, subsidies and a tight administrative structure enable us to charge low rents, hence we are able to attract diverse artists into the centre. Maintaining these subsidies provides opportunities for in-house artists, businesses and social enterprises to further develop income streams for themselves and BSA. This diversity and range is further extended by our innovative Residency Programme: in 2011 we supported 18 Residencies with 14 taking place

simultaneously. These included a poet, sonic artists, photographers, a performance artist, a textile artist, a sculptor, contemporary fine artists and an academic. All Residents develop new work during their time with us as well as producing innovative collaborations with others, running workshops, events and curating exhibitions relating to their interests.

Through this practice, BSA has already become a major player in the Sheffield Arts scene offering a platform for talented local artists to showcase their work and attracting nationally and internationally recognised practitioners from further afield, thereby raising the bar for all who work with us. In 2011, we hosted 65 different exhibitions involving over 1750 participants and announced the eminent poet Simon Armitage as our first patron – a testimony to our success, achieving our main artistic goal of inclusivity combined with cutting edge quality. The continued advocacy and promotion of these two principles along with the importance of cross-disciplinary collaboration is paramount to the success and artistic ambition of BSA.

Currently, BSA consists of 24 studios/offices, 7 gallery spaces, 3 Project Spaces, an Education Space, a Café, and shared Jewellery Workshops. Our programme covers the full spectrum of the arts, alongside talks and educational events. A key factor in attracting a wider audience is continuing collaboration with regional festivals, community organisations, schools, colleges and Universities. The future aim is to build upon the links already forged in the creative industries and beyond, to provide a forum for networking opportunities and a wide range of events.

1. Background to the Enterprise.

1.1 History of Bank Street Arts – Phase 1 (2008 – 2011)

Context

Bank Street Arts began in 2008 with the acquisition of the premises at 32-40 Bank Street by John Clark with the intention of making them available as an arts complex to fill a huge gap in Arts provision in Sheffield. In particular, there was a distinct lack of good quality studio space for artists at that time, a lack of gallery space in which to show work and no Arts Centre at all in which practitioners from different areas could come together to create hybrid or collaborative work. Sheffield was not short of high profile arts organizations and individuals: the internationally acclaimed Forced Entertainment, the groundbreaking work of Third Angel, a vibrant and established poetry scene supported by an impressive MA in Creative Writing at SHU, internationally acclaimed artists on the teaching staff of the Fine Art Department at SHU, as well as many talented individuals across artistic disciplines. In addition to this, there were a number of good venues: a superb multi-screen independent cinema, three artist's studio complexes in the City Centre, The Crucible Theatre, and a host of smaller venues for music and showing artwork. However, it was notably lacking in opportunities for local people to participate, perform and show work in the city. Forced Entertainment performed almost exclusively outside Sheffield; nationally recognized publishers and teachers; 'The Poetry Business' were based in Huddersfield; Site Gallery showed almost exclusively international artists; Bloc, YAS and S1 – all 'artist-led' were widely perceived as intimidating 'artist only' venues, often seeming very elitist to outsiders. The more popular venues such as The Crucible, Graves, The Millenium Galleries showed only large scale, often 'imported' productions, leaving no room for experiment and the home grown nurturing of talent: oft-dubbed disciplines such as experimental music, sonic arts, contemporary textiles had no 'home' whatsoever and there was nowhere for creative practitioners to collaborate outside their own discipline or 'base'. This was the regional context of the initial thinking behind Bank Street Arts.

2008

Having secured the premises, we set about the task of determining what was to fill the vacuum as described above. John Clark had worked for several years as a professional author and educational consultant in many countries after which he embarked upon a more liberated writing career in areas of experimental theatre and art before doing an art degree at SHU. John brought in Gareth Crockett to work with him on establishing BSA. Gareth had a very different background having studied Business and Economics, set up his own business, and worked in the Third Sector with teenagers with Special Needs. The backgrounds of the two founders of the organization were instrumental in its initial direction and remit; what the founders shared in common was not only a willingness to experiment and critically question their own as well as the practices of others but moreover, a desire to do so, seeing that as part of the challenge. Thus Bank Street Arts set out to provide:

- good quality affordable studio space,
- a varied and eclectic programme focusing on hybrid work, experimentation and quality,
- an arts venue that could be experimental but not feel intimidating,
- an opportunity to question conventional wisdom in arts funding and practice and to critique its own attempts to do so as well as critically examine sector wide practices,
- an independent voice in the Arts free from jargon and pre-prescribed outside remits.

With the latter of these points firmly in mind, although there was a set of underlying principles from the outset, there was no set agenda, no prescribed rules and a willingness to try anything - experimenting both on an artistic and business level. We were able to be adaptable to demand, to follow initiatives as suggested by those who got in touch and to try out things without any restrictions.

The first task was to convert the buildings in order to bring in some income. With a limited amount of outside help, Gareth, John and a handful of artists began converting the rear of the building into Studios. By the end of 2008, most of the rear of the building had been converted and most of the 12 studios were ready for occupancy. The income from these studios was then used to pay rent on the rear of

the building with the surplus being used for (modest) salaries and ongoing renovation and building work. (The rear of the building is owned by Pension Trust Funds and rent is independently assessed by an RICS member – an initial rent free period was negotiated while building work progressed). There was little additional activity in the first year, although the lack of resources paved the way for the innovative Residency Scheme that could only have arisen out of this ‘empty pot’. There were clear plans to develop the Gallery areas and the vision of a much larger ‘arts centre’; this was part of the attraction to early tenants.

We held a few events and 3 exhibitions at the end of 2008: our first Resident artist’s show; the open submission International Artists’ Book Prize, and; Twelve Cabinets, a project featuring renowned jewellers from all over the world as part of the *Galvanise* Festival. These paved the way for our programming and development over the next three years.

2009

In 2009 the front of the building was converted to provide 14 additional Studios which were fully let by the end of the year to a deliberately hybrid mix of enterprises: from architects to bookbinders, hat makers to children’s illustrators, felt makers and photographers, poetry and magazine publishers, graphic and product designers - over the first three years, tenants have comprised just about every conceivable creative practice. Elsewhere in the building, five galleries were established adjacent to the entrance as a showcase for the Centre and towards the end of 2009 work began on the remaining areas – an Education Space, a café, Project spaces as well as the continued upgrading of studios and common spaces (with over 50 rooms in the building, there is an ongoing need for upgrading as capital investment relies on minimal surplus income).

During 2009 as we began to earn additional income from the rental of studios so we were able to test our theories of creating a ‘self sufficient’ arts centre; having filled the studios, we hoped to encourage collaborative practice. By the end of 2009, however, the interdependence the ‘private’ and ‘public’ faces of the centre, each began to call the other into question. Firstly, little collaborative practice emerged from the rich mix of practitioners in the Centre: firstly, because it was tenants’ place of work and collaborative practice had no place if it got in the way of economic necessity. Secondly, where there was a will to engage it was sometimes thwarted by

a lack of funding and resources or with resources not being made available as the Centre had to look to earn additional income to continue to develop. A second problem or realization was that the income the Centre was generating at full capacity was still unlikely to be sufficient to pay rents, pay salaries, fund ongoing building works, fund creative projects and keep the heating and lights on. The Centre benefitted, and still does, from rent free use of the front of the building, which has allowed us to deal to some extent with these problems but in the first phase no solution has been found to this dilemma. Effectively, it became obvious at the end of 2009 that Bank Street Arts would either need to look to outside funding at some point in the future or diversify and expand potential stands of income in order to be viable from a business point of view. At that point, the organization was still very young in its artistic and business development, so it seemed important to consolidate and continue with the initial 'experimenting' approach, allowing the Centre to innovate and remain responsive to user demand.

A good example of this is the Jewellery Co-operative that was initiated in late 2009. At the request of one of our studio holders we funded and rudimentarily equipped a studio for multiple jewellers. We charged a monthly fee, which we then used to buy further tools and equipment, and managed to facilitate a fully equipped jewellery workshop used by 15 members - this now runs as an independent co-operative from with the Centre. (This model can be replicated in other areas in Phase 2)

In order to grow an audience on a local level, in 2009 we began a series of strategic partnerships, which defined much of the first three years of our artistic programming. In order to reach as wide an audience as possible, we collaborated with all the established Festivals in the City, thus capitalizing upon their marketing and reaching a diverse audience: we currently collaborate with Grin Up North, Galvanise, Off The Shelf, Sensoria, Sheffield Food Festival, Sheffield Children's Festival, Sheffield Poetry Festival as well as smaller events in the City. This would seem an obvious strategy and yet at the time no other arts organization in the city was doing this and even today none of the other organizations have a sufficiently wide remit or the flexibility/desire to collaborate across the board. In addition to this principle strand of our creative programme, we also began to see the first fruits of our Residency Scheme.

Residency Scheme and Flexibility of Programming

Having realised that our ambition of forging collaborative work by encouraging diverse practitioners to base themselves at the Centre was not bearing fruit, we began to define a programme which could make up for our lack of funding but capitalize on the availability of space, galleries and gaps in our programming. Due to the economic situation, there was a regular turnover in studio occupancy, meaning we always had some empty space in the Centre. To supplement income, we tried renting gallery space in 2009 but found that we were either full when people wanted space or that if we left space hoping it would be rented, then we ended up with empty galleries when there was no rental demand. Out of this we developed a flexible approach to programming which continues to this day; borne of necessity and an inability to programme the sheer volume of exhibitions necessary to fill the spaces we have available, we programme very late in the day and have a 'team of Resident Artists' able to put on experimental work at different stages of development at short notice, meaning we have a lively programme which is both up to date, eclectic, topical, immediate, diverse and very open. Quality is assured through the high caliber of resident artists and inclusiveness is assured through open submission platforms and the sheer quantity of work shown over a year.

The number of Resident Artists has grown from 5 in 2009, 8 in 2010 to 16 in 2011 with 14 residencies running simultaneously at the end of this year. The initial premise of the Residency Scheme still holds good to date: we ask Residents what they want from the Centre and what they are giving back in return – it is built on an old fashioned bartering system. We have studio and gallery space available throughout the year, opportunities to collaborate with others, contacts throughout the city, advocacy, time, personnel and some limited resources: these are all made available to Residents according to their needs. In turn, Resident Artists organize events, workshops, exhibitions, talks, create work as well as initiating collaborative projects: the focus is almost always on process rather than product and Resident Artists are encouraged to experiment and work outside their comfort zone. The scheme seems to work better the more artists there are involved; allowing more possibilities for collaborative practice. In turn, this puts less pressure on the Creative Director to 'programme' events, knowing that there is always a volume of work waiting to occupy the spaces, meaning we can be proactive, respond to demand and maximize

hire opportunities through flexible programming and collaboration. The Residency Scheme has also helped to foster and develop links with other organizations as we have encouraged and seen applications from all other Studio blocks in Sheffield, from both universities, from studio and colleges and from outside South Yorkshire in Leeds, Derbyshire and Nottingham.

This collaborative approach and dynamic programming has become one of the defining characteristics of BSA during this first phase.

Volunteer Scheme

2009 also saw us make our first tentative steps in the area of training and employment, again borne out of necessity. As we began to open the gallery spaces it became impossible to run the Centre and keep it open to the public without extra staffing: with no additional income in the form of funding, this meant relying on volunteers. With the proximity of the two universities and the downturn in the economy there was no shortage of applicants looking for experience in this area. The problem we observed with early volunteers was that our needs often did not match their aspirations, and this remains an ongoing dilemma: it is also the paradigm that informs our attempts to hone the Volunteer Scheme. In a nutshell, we ask volunteers to work front of house, in the area in which we need them, and in return ask them to define areas of interest to them and initiate their own projects, either with us or with tenants. There have been some real successes in both of these areas from terrific marketing projects with tenants, to in-house exhibitions and other curating opportunities, volunteers leading workshops, projects overhauling our website, design initiatives etc. On other occasions, volunteers have left without receiving the necessary support and help as due to our own staffing restraints we often rely on individuals capable of a high degree of autonomy. We do know that a large number of volunteers who came to us without work, quickly found work after volunteering at BSA. The volunteer scheme continues to be fine tuned and is slowly evolving into a volunteer led programme which we see as essential to its long term success.

2010

2010 saw the continued development of what we had begun to build by the end of 2009: a growing exhibitions and events programme, further development of the

Residency Scheme, and continued and increased collaboration with outside partners and festivals.

We reached capacity in available Studios early in 2010 although ongoing problems with the roof and penetrating damp, access requirements for building materials and problems with Planning issues, all meant that the Centre did not reach full capacity with all areas available for use until the end of 2011. One of the problems with the initial business projections was that, although we could look to a small upturn in income moving us closer to a position where we could fund salaries, the ongoing need to use any surplus to fund building work and make the Centre fully suitable for purpose as well as develop the Creative Programme meant that as we developed our activities and more of the Centre became open, although income increased so did expenditure.

That said, in 2010 we staged 40 exhibitions featuring almost 1000 participants and had a broad and varied events programme. We were able to develop significantly in all areas that we had begun to develop in 2009, in particular increasing participation, collaboration with outside bodies and the breadth and extent of our Creative Programme. This was in large part due to changes in staffing and the structure of the organization.

Firstly, at the start of 2010 we began to participate in the Future Jobs Fund - providing six month posts for young people classed as long term unemployed. Moving from a volunteer based structure to employing staff and providing training without the necessary infrastructure meant a rapid period of adjustment. Over the year we took on 16 FJF staff in distinct areas such as Front of House, Administration, Planning, Maintenance and Building; Galleries; Artists in Residence; Special Projects, Marketing and Communications. Some of our FJF staff were recent graduates and all have gone on to find work after the Scheme ended. We were able to retain two members of staff after the scheme finished – one working as Centre Supervisor and the other continuing with maintenance and building work. The volume of staff, as well as their diverse interests and energy, was in large part responsible for the increase in participation and the huge increase in both the diversity and volume of exhibitions and events held that year.

With additional staff we were also able to embark upon training and increase opportunities for those who would not traditionally access the Arts. Working with A4e we were able to take on work placements with staff on hand to supervise. We also offered internships and school work placements, offering opportunities to those from outside as well as our own staff in terms of supervising and managing others.

Having begun to define what the organization would be and seeing the beginnings of an identity and remit emerging, in early 2010 we began the process of making significant changes in terms of governance and structure. In February 2010 BSA became a Registered Charity. A temporary Board was recruited from Resident Artists, Studio Holders and volunteers to oversee the process and by the end of the year we had recruited more senior and experienced Directors/Trustees from the two Universities as well as the Private Sector. These changes had little effect on the organization in 2010 but have started to play a role in 2011 and are an important structural building block for the future.

From a financial perspective 2010 allowed us to consolidate and make longer term plans. Whilst we had not resolved the issues surrounding self funding, the staffing resources provided by FJF placements allowed us to make projections for 2011 that could see us moving towards a self sustaining enterprise in Phase 2. As a result, in October 2010 we employed a Business Development Manager 3 days a week to look specifically into increasing our funding streams going forward. Gareth moved away from active involvement to pursue an MA and we also employed an Arts Administrator one day a week to help out. Unfortunately, we were unable to proceed with these plans due to the discontinuation of the FJF scheme

2011

In 2011 we continued to increase both the number and diversity of exhibitions and events held at Bank Street Arts. During the twelve months we held 63 separate exhibitions involving over 1750 participants including a large Children's Festival Project, student exhibitions, group shows by participants with severe learning disabilities and refugee groups, alongside exhibitions by prominent local and international artists. This juxtaposition of exhibitions and diversity not just of medium and format but of exhibitors, is a key part of our programming. We also hosted numerous events and workshops and have slowly begun to develop other parts of the Centre and gradually bring the whole building into use. In the Summer of 2011,

we rented out the café area bringing in additional income and opening up further gallery space (curated from our volunteer programme). We have increased use of the Education space and brought all 3 Basement Project spaces into more regular use as part of our Residency Scheme. By the end of 2011, all Studios were once again occupied after a significant drop off following a burglary. We had a significant increase in Gallery rental income and rental from other events from Film Festivals to Book Fairs, markets to jewellery workshops.

Gareth returned to work at BSA in 2011 to oversee the transition from FJF staffing to volunteers. We were able to retain the services of our maintenance technician/builder, Peter Denton, throughout 2011 and as a consequence continue to progress with renovation and maintenance work, bringing the whole building into use. The final project, of an outdoor courtyard, sculpture and café area, foreseen for 2012 is temporarily on hold as we can no longer fund an additional salary from present resources.

Following the end of FJF funding we advertised for a Centre Supervisor and that post was eventually offered to Ellen McLeod who had begun as a volunteer while doing an Arts Admin MA and then worked on the FJF scheme. All duties in the Centre are now handled by John and Ellen with Ellen running more of the day to day business including overseeing all studio and gallery hire, managing volunteers and staff, managing payments in and out and dealing with visitors. John continues to oversee the Creative programme and all strategic development and reports to Trustees. Our budget no longer allowed us to fund a second post so we had to cut Peter's post at the end of 2011. Income into the building covers rents, all expenditure and one basic salary but the surplus is not sufficient to fund continued capital developing, pay rent at going rates or build up any reserves.

We have tried other initiatives in 2011 but struggled to find a way of maintaining the quality and range of what we do and building income at the same time. The Business Development Manager we employed at the end of 2010 and into 2011 was successful in terms of raising awareness of the Centre and PR but did not produce any tangible increase in income. A couple of outside funding bids for projects were highly praised but not funded. Extremely successful collaborations with Sheffield University have brought in some funding from Gallery Hire but nothing sustainable at this stage. Our large Children's Festival Project furthered ambitions in that area but

was under-resourced. Income from Studios continued to be up and down, seemingly affected more by outside factors such as the current economic climate, more studios in the City, a burglary in the Centre rather than anything we could foresee. A fall off in Studio income in the middle of the year plus the end of the FJF scheme and a failure to attract additional funds has thrown out projections for 2011 and this is reflected in 2012 projections.

More positively, the Centre continues to expand its creative remit and is recognized throughout the City and beyond as an artistic hub. Our third Sheffield International Artist's Book Prize attracted over 170 entries from 22 different countries with the Tate in London supplying one of the judges. As well as being a key player nationally in Artist's Books, we continued to grow our reputation as a Centre of excellence for Poetry; being the main host venue for the inaugural Sheffield Poetry Festival and Simon Armitage agreeing to become our first patron. The strength of our Residency Scheme has assured us prominence locally in the fields of Photography and Sonic Arts whilst our presentation of visual art has seen hundreds of people involved in exhibiting in the galleries from internationally respected artists to local schoolchildren.

Perhaps our biggest innovation in 2011 has been the launch of a Creative Apprenticeship Programme in tandem with Norton College (a member of the federation of colleges in Sheffield offering academic and vocational training). 24 young people from Sheffield and the surrounding area have been given the opportunity to spend a year long apprenticeship working in the Creative Industries and we have been instrumental in placing apprentices in Sheffield galleries such as Site and Cupola as well as with festivals and other media industries. At BSA we have taken on 3 apprentices in the last quarter of 2011 and these trainees coupled with our continually evolving and volunteer led Volunteer Programme have overcome a lack of budget and allowed us to continue to offer the diversity, range and quality of programming and opportunities that we were able to build up to in the last half of 2010 and the beginning of 2011.

Conclusions of Phase 1

Although we did not set out with specific questions in mind, one or two did emerge over the first phase and they informed our thinking from a business perspective:

1. Can a non-commercial Arts organisation exist without any outside funding?

2. Are other methods of funding possible or more desirable than the regular annual lump sums or project by project method?
3. Would attempting to answer these questions undermine or take over from the Creative potential and ambition itself?
4. A mixed use complex of this type can work on a large scale but is there a limit to how far that can be scaled down or even an optimum size?

And the brief responses might read:

1. Probably not and we have yet to find the key to this.
2. Almost certainly yes. Creative solutions arise from the challenge of both asking these questions and finding innovative ways to make money in the absence of funding, meaning that fostering collaborative methods of working and strategies are actually a necessity rather than a condition of funding.
3. No, on the contrary. The underlying critique brings with it both goodwill and interest and we have been obliged to focus on being creative, proactive and dynamic precisely because of the lack of funds.
4. There is probably a limit to gain the economies of scale needed to make it work. BSA may be too small and therefore need to generate 'external' income.

1.2 Description of the Business Idea

Phase 1 of the business concept is now complete - the centre has established a foothold in the artistic development of the City and beyond across a broad range of creative practices. Financially, the centre is now supported by rents from 24 studios, an emerging café, a fledgling Membership Scheme, shared jewellery workshops, gallery hire, meeting room hire and outside events or projects. This is underpinned by our social commitment to providing opportunities through employment, training, and volunteer placements, which in turn facilitate the staffing of the centre.

Phase 2 aims to grow the business into a self-funding social enterprise and at the same time continue to build upon both our artistic and social achievements and objectives. This will involve: growing the Membership scheme to increase participation, involvement, ownership and income; expanding on projects with

outside organisations; making further use of the resources of the Centre such as the Meeting/Education rooms; expanding the use of the café areas; further diversifying use of Studio space; and, direct sales of artwork.

At the end of Phase 2 BSA will be generating income 'internally' from:

- Rents from Studios
- Fees from Jewellery Collective Membership
- Rental income from Cafe
- An enhanced Membership scheme
- Photography dark room facilities
- Admission to Events
- Hire of Meeting Rooms/Galleries/whole Centre
- Sales of Artwork

And other potential opportunities that are currently being considered:

- Acquisition of additional premises to meet rising studio and Creative demand
- Premises licence for a bar and events

In addition to this 'internally' generated income, we also need to grow 'externally' to become genuinely self financing and sustainable, in particular through:

- Outside Arts Projects
- Business tie ins
- Sponsorship
- Fundraising Initiatives (with direct Arts Links)
- Fundraising Initiatives (non Arts related)
- Grants from Arts Funding or other bodies
- Income from outsourcing
- Income from Training/Education work
- Gifts

- Additional Rent Free premises

1.3 The 'policy' fit

The business has been free from external funding since start up in 2008. An initial Director's Loan from John Clark was used for early conversion work on the buildings. This has been written off. Much of this spending (boilers, plumbing, bathrooms, exits and entrances) could be justified by the Landlord as Buildings upgrade. The enterprise has further benefitted from rent free use of the front of the building for four years. As a result of the charity's relationship to outside funding, no account has been taken to date of policy fit in local, regional or national terms nor in terms of social or artistic objectives.

If external funding is to be sought then this is an issue for Phase 2.

The challenge for BSA in terms of 'policy fit' is that the work of the charity sits in two distinctly different areas: social objectives and artistic aims. From our point of view the two are inseparable: but to outside funders these twin poles can sometimes be contradictory: in essence we seek to achieve our artistic aims by creating opportunities for work, training and local regeneration through the Arts whilst at the same time using the volunteers, trainees and our educational work to provide or facilitate the Arts we showcase. Whilst BSA has been very successful in meeting specific policy requirements such as participation, advocacy, excellence, innovation from an artistic point of view and job creation, training and assistance for individuals and start up business from a social point of view, we have placed less emphasis on outreach work and the standard 'add-ons' often offered by other arts organization to meet their funding requirements.

Our city centre location also put us out of reach of a lot of policy objectives that focus on particular 'communities' or wards. That said, the organization is perfectly placed in terms of national thinking and priorities relating to self help, the community and volunteering as well as a more business centred approach required by arts funders nationally. On a local level, our location (sandwiched between the JobCentre, the

Probation Offices and the Magistrates Court) leaves us ideally placed to fulfill both our social objectives of training and education and perfectly fits with SCC Planning and regeneration objectives for that part of the city centre.

1.4 Location

The business will continue to be based in its City Centre premises. The premises themselves are instrumental to its success to date. There is clearly a demand for a hybrid Arts Centre but the small-scale-familiar-feel of the converted Georgian buildings are key to creating an atmosphere which is welcoming, warm, and encourages participation – something which many of the purpose built modern facilities lack. One of the aims of the Centre has always been to present cutting edge work in a space that anyone would feel happy to walk into and where the breadth of work and things on offer would give rise to encounters with other areas of the Arts and other types of work rarely juxtaposed. The buildings at 32-40 Bank Street are uniquely located and suitable for our needs and purpose:

1. The premises are in the heart of the city – a stone's throw from all transport links, opposite multi-storey car parking.
2. Being in an area of the City which is slightly less 'fashionable' or desirable to Retail and Leisure, and currently undergoing change of use, means prices are affordable for an Arts organisation in terms of Rents, Business Rates etc.
3. The Premises are on the fringes of the large scale development of a new business quarter, now back on the agenda, which offers opportunities for growth.
4. The premises are well away from the Cultural Industries Quarter and other galleries leading to a very different audience passing by on a daily basis.
5. The Premises are directly opposite The Job Centre, down the road from A4e, a housing association, the market, and the Law Courts meaning the area is very socially diverse which suits our social remit.

6. The buildings themselves are full of charm and history, sympathetically renovated and uniquely suited to purpose, affording small office and studio space that is the most in demand and numerous small gallery spaces allowing us to juxtapose exhibitions in a professional manner without it becoming confusing or chaotic.
7. Visitors consistently comment upon the buildings as much as anything else and we have been able to use their uniqueness for site specific work and more recently larger projects looking at history and regeneration, again consistent with our social objectives.
8. There is no shortage of possibilities to expand in the immediate vicinity, including next door. This is something we have researched but without additional funds is not possible. However we would not want to expand outside the immediate vicinity as it would threaten the objective of 'under one roof' collaboration.

The buildings themselves, whilst having much charm and being a defining part of BSA are not without problems – they lack the requisite facilities such as lift and WC for disabled visitors and access to every corner of the Centre would be difficult to achieve. The fact it is a Listed Buildings adds a further complication as does the 'rabbit warren like' interior layout. These factors, plus the age of the building, means that maintenance is more expensive – but this is offset by the cheaper cost to buy or rent. A positive by product is that the requirement for ongoing maintenance allows us to meet our social objectives in terms of employment and training in these areas.

Expansion into additional premises has been looked into and is constantly being reviewed. There are plenty of opportunities within 50 yards of our present premises which would be ideal for purpose – giving us larger performance spaces, larger meeting and education rooms, space for co-operative workshops in printmaking, life-drawing etc., a performance and rehearsal space for dance and theatre that would allow us to engage in the full range of artistic disciplines and add further studio/office space. These have all been requested by visitors and demand is easy to demonstrate – however, our financial prudence has meant we have been unable to take any risks unless the price and terms are right and to date that has not been the case. There are clear economies of scale to be made in taking on additional

premises but this has to be balanced against the risk.

In late 2011 we took up an offer of a Shop Unit in a high footfall Shopping Centre (Crystal Peaks) to undertake some of our activities in wider public view – this is very much a trial run as to how we can get the work of BSA into the public eye at minimal cost.

Bank Street Arts is also ideally located, both geographically and in terms of the breadth of its activities, to act as a hub for other arts organisations in the region. This is something we are keen to develop and something which is viewed as strategically important in terms of business development.

2. The Relevance of the Enterprise – Market Research and Expansion

The next phase of development is absolutely vital to our aims of creating a self sustaining Arts Centre. Whilst this is unlikely to be fully realised in Phase 2, we should know by the end of this period, whether it is fully achievable and what level (if any) of funded shortfall may be needed going forward.

2.1 Why is it needed?

Our current areas of operation and the proposed areas of expansion are as follows:

- Studios/Offices
- Gallery Spaces
- Performance Space
- Meeting Rooms
- Co-operative workshops
- Residencies
- Other Artistic Initiatives
- Membership
- Café
- Shop/Art Sales
- Training/Employment
- Education
- Services to Business

Studio/Office Rental

Existing Need: Sheffield has a growing reputation as city of significant cultural importance, a large student base and a high graduate retention level. Previous funded surveys have shown a high demand for artist's studios that is not met by current provision. Over the last three years Bank Street Arts has frequently had a waiting list for our existing studio spaces despite an ebb and flow of occupancy. Although there are other Studio complexes in the City Centre all are much narrower in terms of their remit and none offer the mix of office and studio space to such diverse practitioners across artistic and creative disciplines – this mix keeps demand high.

Solution: Expanding to provide additional studios whilst retaining breadth of remit would satisfy demand, and as a by-product increase the user base of our other services (e.g. café, meeting room use, gallery hire).

Problems: The present premises are close to capacity in terms of available space and providing more studios would mean either converting other areas and thereby cutting other services or finding additional premises at the right price and in the right location.

Gallery Spaces

Existing Need: The universities (especially Sheffield Hallam) often make it a requirement of their creative courses for students to find and buy exhibition space externally for end of year exhibitions. Charities and art groups want quality gallery space for projects. In 2011 we hosted and staged 65 exhibitions with over 1750 people participating in displaying work. Our galleries were constantly in demand and we could easily have satisfied double those numbers were resources available to do so. We are unique in Sheffield for responding quickly to the needs and requirements of our visitors; due to this flexibility, many groups (students, charities, clubs etc) hire our gallery spaces each year and this has become a growing source of income year on year as more visitors become aware of our potential for hire.

Solution: Better and improved marketing would undoubtedly only increase demand in this area.

Problems: Increased demand to hire space could risk the diversity, quality and breadth of our gallery programme.

Performance Space

Existing Need: There is no dedicated venue in the City in terms of small spaces specifically geared towards Performance in areas like Poetry, Experimental Theatre, Live Arts, Sonic Art. Our current level of activity has clearly demonstrated demand.

Solution: Our main Gallery Space currently acts as our Performance space but in some ways is not ideally suited. Adaptations are needed to entrances and egress, box office, licencing situation and the fact that the scope and range of Performances is limited as that space is also the main entrance and thoroughfare. On the plus side, much of this work by its nature only requires a small venue and this room is versatile and comfortable. We need to build up work and provision in this area as there is a clear demand – we need disabled facilities to attract and build audience in terms of participation with any outside bodies. In the longer term a better and bigger space in which to undertake such activities would be preferred.

Problems: The cost of taking on additional space. The lack of disabled facilities and access to the whole Centre. Potential staffing problems in extending opening hours but this should be offset by increased revenues..

Meeting Rooms

Existing Need: Businesses and organizations require facilities for meeting, interviewing, training etc that are not met by their own limited facilities. We have a large room with a 25 person capacity, which is perfect for meetings and classes, but only hired out several times a month. There are few other existing meeting spaces and most are prohibitively expensive for community groups, charities etc. or not centrally located. Our location in the Cathedral Quarter of Sheffield – the heart of the office/legal sector – places us in an ideal location to meet the venue needs of businesses, community groups and the public sector. Our present user base has demonstrated an increased demand for hire but one that we are unable to meet without full disabled access being available in terms of a lift and toilet facilities.

Solution: Seek outside funding for installing lift and WC and then market to existing user base and contacts including both universities, WEA, local charities, U3A etc. We anticipate that this will lead to the space being hired many times throughout the day and for evening classes/activities thus broadening our remit and appeal and at the same time significantly increasing income.

Problems: None, other than finding capital to install such facilities.

Co-operative Workshops

Existing Need: Our jewellery Co-operative is now two years old and has consistently surpassed minimum numbers to remain sustainable. There has been an ebb and flow but minimum numbers of 8 are required and membership has consistently fluctuated between 10 and 15. In brief, we provide equipped shared workshop space and the members manage time and outside activities, effectively running as a separate co-operative within the Centre. For £30 pcm members get 35 hours per week access to shared workshops. We currently have 6 benches and a range of essential tools. Membership numbers could be grown through better advertising and better equipped workshops. There is no similar provision anywhere else in the city and provision in other crafts/arts is scarce so the model could be reproduced in any creative discipline suited to this way of working, in particular photographic darkrooms, printing studios, life drawing studios, woodwork shop, sculpture studios.

Solution: The building we presently occupy would afford expansion of the present jewellery studios and the addition of photographic darkrooms. A feasibility study is presently being done on the latter to ascertain demand and potential cost. Additional premises would be required to expand into other areas of co-operative working.

Problems: With respect to growing demand for established jewellery co-operative, none, other than shortage of cash for marketing. With respect to darkrooms, cost of installing and potentially running the darkrooms. Retention of members if they are predominantly from a student base. No other problems other than as above in terms of general expansion.

Residencies

Existing Need: as far as we are aware our Residency Programme is unique: based on an old fashioned barter system of “what do you want from us and what are you offering in return.” Demand and number of applications has grown steadily each year to the point where in 2011 we supported 18 Residencies. The Residencies do not bring in income per se. However, they do generate much of our footfall through exhibitions, workshops, events and well as partnerships with outside bodies such as other studio complexes, universities and colleges etc. Their worth is not strictly measurable in terms of their income generation but without the scheme BSA would lose much of its identity and diversity. We do lose important Residencies that require specific funding or equipment that we don't have – there is potential to expand the programme and increase income both from funding and outside organizations.

Solution: We need to set aside more specific spaces for the Residency Programme if possible. We need equipment such as Computer and Printer(s) to better support the work. We could be connecting better with outside agencies, businesses and other organizations to promote and share this work.

Problems: Funding a Scheme which has worked so well without funding may not enhance the scheme in any way. Therefore funding should perhaps remain ‘in kind’ through donation of equipment, better space etc and cover overheads only. A funded programme may also attract very different applicants which may strengthen the programme but may lead to unsatisfactory changes in direction. We are stretched in terms of resources to retain the present service so it is at risk at the moment.

Other Artistic Initiatives

Existing Need: We have demonstrated a high demand in organised projects and other initiatives, some of which contribute more directly to income than others, but all contribute to our charitable aims of inclusivity and help define what BSA stands for. Sheffield Children's Festival Projects involving over 300, 600 and 900 children from 2009 to 2011; Internet Poetry Competition yielding over 700 specially written poems; International Artist's Book Prize generating 50, 80 and 170 entries from 2008 to 2011 from all over the world and with involvement from Tate Britain as well as multiple agencies in the 'bookarts' world; Open Submission Exhibitions involving hundreds of artists. These and other projects generate much of our output as a Centre, raise

profile, allow mass participation within a high quality framework. Expanding the range and scope of these activities is key to our continued development.

Solution: Pressure needs to be taken off current management to allow more such projects to be devised and carried through.

Problems: Present resources do not permit this.

Membership

Existing Need: To date we have about 110 members each paying £10pa. This represents about 2% of turnover. It is difficult to demonstrate a need for this service as it is a form of charitable giving. Given the cultural wealth of the city it is not unreasonable to suggest this income could be increased and to meet our projections it must be.

Solution: We need to rethink both what Membership is and what it could be to get this figure to at least 10% of current turnover.

Problems: Lack of expertise in house. Lack of time and Resources to grow this area.

Café

Existing Need: The area around Bank Street Arts is home to many offices yet there is an absence of reasonably priced quality sit-down food and drink in the area. There are either cheap and cheerful sandwich shops (with no seating) or expensive bistros/restaurants. Our café opened in June 2011 and has shown a steady increase in business to date. Because of its location in the heart of the centre and without 'shop-front' visibility we have offered significant discounts to present café owners to run the operation. A thriving café and bar is not only essential to the artistic operation of the Centre (in fact it adds to diversity of the artistic programme) and supporting other services such as the Meeting Room, it is in fact a prerequisite of us being able to attract people in these areas and for evening events etc.

Solution: Disabled facilities are again needed for the development of the café as is a better signposting and marketing. A Licence to serve alcohol will help attract more

evening events, increase income and further diversify our programme. Additional building works are needed to expand café seating and create outdoor seating area.

Problems: Increased opening hours whilst offering an additional income strand will increase staffing costs. The Centre will need to install adequate sound proofing and facilities such as a hearing loop and box office. Potentially with obtaining Licence but unlikely. Cost of Capital for Lift (as above) and additional building works.

Shop/Art Sales

Existing Need: There are apparently more artists in Sheffield than any other city in the UK apart from London. There is only one gallery, Cuplola Gallery, selling work by local artists and there are no galleries selling work by artists from outside the region. The Hallamshire ward in Sheffield is the second wealthiest in the UK and Sheffield is a city steeped in cultural traditions with a large professional population. There should be a high untapped demand for art sales in the city.

Solution: We have just opened a selling area in the Centre and selling spaces in the café area. However, these are not yet being marketed to potential buyers.

Problems: Lack of expertise in this area. Lack of time and resources to grow this area. Sales may well be grown better outside the Centre itself in the first instance and we have not had resources for this.

Training/Employment

Existing Need: there are plenty of agencies brokering support in areas of training and employment and yet very few enterprises providing real help with on the job training and employment. We have worked on two schemes to date - the Future Jobs Fund (FJF) and A4e. We have also set up an Apprenticeship scheme in conjunction with Norton College. There is a clear and demonstrated need for quality training in work placement situations with the provision of adequate staffing and resources to support. In the current climate the funding is all in the hands of agencies and brokers leaving inadequate support at the point of delivery.

Solution: Work placements, apprenticeships, interns, volunteers and trainees meet both our social objectives and staffing requirements in a hugely rewarding setting for

all concerned. To build upon the initial work we have done in this area we need to be able to compete for or directly draw upon employment/training funding so that we have the resources in house to support this work; these include computers and related technologies, building materials and staffing.

Problems: Lack of expertise in house to access the funding strands available. The social responsibility remit in this work means that it is not possible to fund internally and without outside resources.

Education

Existing Need: there is a demand for specialist arts training and education across all artistic disciplines and through the whole spectrum of education. Such analysis goes way beyond the scope of this document. Education provision at BSA has largely been limited to three areas: Primary Schools delivered through The Sheffield Children's Festival; some Higher Education provision in conjunction with the Universities; and classes held within the Centre. All are limited to date and could be expanded.

Solution: Firstly, we could initiate classes ourselves rather than acting exclusively as facilitator for others or renting space. We could also tie in those classes to a varied programme where we facilitate some and provide others but need much more consolidated marketing than at present. We could initiate education projects out of house ourselves and have begun work in this area. We could continue to develop our links with HE and FE provision and tie this in to earning income for the Centre. In the first instance we will continue to develop our education programme in the same facilitatory way we have developed other aspects of our programming, relying on those we work with to deliver the programmes and work together with these individuals, groups and organizations to ensure a high quality at both conception and delivery stages.

Problems: Disabled access needed for all such work. Initially high set up costs in terms of staffing and advertising. Potentially high ongoing costs.

Services to Business

Existing Need: Unknown.

Solution: Market Research and pilot scheme needed.

Problems: Lack of expertise in this area. Lack of time and resources to grow this area.

2.2 What problems are being solved?

We provide the only spaces in Sheffield for local and regional artists and other creatives to gain comparatively easy access to showing and showcasing their work in a professional environment. 65 exhibitions involving 1780 participants in 2011 is testimony to this. We provide terrific value for money as well as opportunities for anyone wanting to get involved and offer multiple points of access from discounted hire and free open submissions to volunteering opportunities to curate, run and organize events. The structure of the organization allows people to participate at all levels: from exhibiting artists to curator, performer to events organizer.

We have further provided the only space in the region focusing upon hybrid creative work and collaboration across disciplines. Within that, we have provided a base for specific disciplines often excluded from 'art' and gallery provision – sonic artists, photographers, poets, textile artists.

Initiatives such as our International Artist's Book Prize have helped place our arts provision and initiatives in this country firmly in the international arena.

Extremely positive links with Sheffield University have seen us embark upon a number of research initiatives. Working at this level as well as on a wider participatory scale makes the centre unique and creates an environment that is aspirational for all involved.

Essentially we provide space and a huge array of opportunities to access that space that are not provided anywhere else in the region and are not available to any but the elite few in the city centre, if at all.

2.3 What are the principle areas in need of improvement/development?

Marketing

Our approach to marketing has been too haphazard, dependent as it has been on the opportunities we have been able to take advantage of with no budget to spend in this area and often a lack of personnel with either the time or knowledge to undertake the tasks needed and work towards a coherent strategy. It is possible that this area can be developed using a combination of volunteers and interns but this is still likely to require someone more senior in the post of Marketing Consultant or Business Development/ CEO to supervise the work and develop strategy. This cannot be achieved with present resources. More likely than not, some form of salaried post is needed in this area allowing volunteers to play a more active role but overseen by someone with knowledge and expertise. Post is foreseen as no more than 0.4 at commensurate rate and external funding is needed for this, either to pay for salary and related expenditure or in the form of capital funding towards buildings purchase allowing BSA to fund the post from income currently expended on rents.

Business Development

Current staffing and management will allow the business to maintain its present income level but show little growth. The amount of work needed simply to maintain the present activities is at saturation point and therefore allows little opportunity for expansion. The income that can be generated from the building itself, without significantly changing its ethos and aims is finite but we are still some distance from achieving capacity in all areas. Someone in post charged with increasing income in key identified areas would enable the Centre to continue growing and maintain its high standard and breadth of arts and social endeavours and put the enterprise into a position where self sustainability becomes a realistic goal.

Capital Purchase (Equipment)

BSA is sadly under resourced in terms of Plant and Machinery. We have no up to date computer equipment, no printers, no projector or modern monitors, there is no external signage, no disabled access to lower floors via a lift. Such resources cannot be acquired without the injection of external funding for the direct purchase of the same or to purchase the buildings thereby freeing up income for capital purchases.

Capital Purchase (Continued Renovation)

In order to consolidate our financial position we have been forced to lose the services of our builder/technician and no longer have spare funds for ongoing building works. Much of the work has been done but areas such as the Courtyard, toilets and Front of the building require work in order to see continued increase in income as buildings become more finished.

Capital Purchase (Additional Buildings)

This is a long terms objective and subject to suitability and price but would afford us the possibility of expansion and thereby the benefit of economies of scale and enhanced activities in terms of artistic and social objectives

3. The Objectives of the Enterprise

Since Phase 1 BSA has become a charity with four broad social aims:

- 1) The provision of low cost (and often free) space to artists and start-up businesses;
- 2) Support and advocacy for creative people and those wanting to gain experience and training in a vocational form;
- 3) Providing public access to a grade II Listed Building;
- 4) Provision of public access galleries, events, workshops and a curatorial programme founded on inclusivity and high quality educational and artistic practice.

3.1 What social objectives will it contribute to?

The objectives of the centre have been carried forward from Phase I, and remain core to the development of BSA. These objectives are as follows:

- | | |
|---------------|--|
| Objective 1.1 | Support, sustain and develop Sheffield's diverse community of artists and creative practitioners. |
| Objective 1.2 | Provide a network of working spaces, and other low cost and free services to artists and art organisations. |
| Objective 2.1 | Support artist-led public events within the charity's buildings to provide professional opportunities for artists and break down barriers between artists and the wider public. To provide a space which is not intimidating for a wider public to access. |
| Objective 2.2 | Improve the professional and economic status of artists; help to ensure that Sheffield continues to be a centre for excellence |

across the Arts and a good location to be based as a practising artist.

Objective 3.1 Increased access to studio facilities, education resources and galleries by establishing new facilities and improving access for people with disabilities and those often excluded from the arts.

Objective 3.2 Provide a residency programme that underpins our service to artists, educational research and to the public to establish methods of enhancing community interaction with the Arts whilst at the same time linking this to forward looking research in partnership with the Universities and other research bodies.

Objective 4 Develop an education and outreach programme that provides opportunities for children, young people and adults to develop their creative thinking and practical skills, specifically through collaboration with external bodies. Provision will be delivered through a mixture of interactive exhibitions, events, workshops and discussion groups.

In order to improve upon objectives 1.1, 1.2, 2.1, 3.1 and 4, we need to improve marketing and extend facilities. We are currently undertaking a feasibility study into the demand for photographic darkrooms. We continue to investigate the possibility of expansion in particular into the neighbouring empty building.

The centre is also seeking to expand its Jewellery cooperative, due to an increased demand for space and the success that the current facilities have experienced. This will also lead to development with regards to objectives 1.1, 1.2, 2.1, 2.2 and 4.

Plans are in place to improve signage on the exterior of the centre, which should assist with all objectives by raising our profile and ensuring that our work is visible to a wider audience. We also need to finish all major capital investment projects in the refurbishment of the building, in particular the exterior Courtyard and disabled access.

Objective 3.1 is partly being achieved by the centre. However, disabled access requires improvement. Funding is needed to solve this problem, as currently disabled access only covers a small part of the centre.

Objective 3.2 will be strengthened by continuing to build on existing partnerships in particular with Sheffield University and Sheffield College.

As an organisation BSA intends to remain financially efficient and if possible be entirely self funded. Our model is for financial sustainability without chasing funding to run the centre itself but we will need favourable loans and/or cash injections at key stages to help achieve this objective in the longer term. We are presently too reliant on the rent-free use of part of the buildings and our staffing is too light to adequately cover all we do, let alone expand, which in turn is a necessity for financial independence.

3.2 What are the benefits of investment?

The benefits of improving disabled access will be enable greater participation in all activities of BSA for disabled persons, families with pushchairs/prams, anyone with mobility difficulties using steps, and also to comply with current legislation that inhibits other users of the Centre hiring BSA facilities. Organisations such as SCC, WEA, U3A, OCA have all expressed a desire to work with us but are unable to do so in any meaningful way without such facilities. As a result, the installation of disabled facilities will be of public benefit across the board.

The subsidised Studio Spaces we provide, either through discounts or free space to Residents, benefit creative practitioners throughout the City. The target is to deliver subsidies on studios in certain circumstances. BSA has policy guidelines developed by the Board of Directors on this which broadly cover all social enterprises, CICs and charities and anyone not making a living out of the practice they pursue in their studio – these subsidies are offset by higher rents charged to businesses. These benefits are open to all and access to both studios and Residencies is very diverse.

The advocacy and support for those practices within the centre helps them promote and finance their work. This helps the local economy, especially in the Cathedral

Quarter with its low uptake on vacant property. In addition to this help for tenants, BSA is runs open studio events and markets/fairs, allowing local artists to promote and sell their work. This also enables the public to interact with artists and break down the barriers that often are seen to surround art practice.

Our educational programmes delivered off site to local schools have already enabled several thousand young people access mainstream professional Arts practice, as we specialise in large scale projects. This cannot be done in schools without such projects.

BSA intends to develop photographic darkrooms to build upon the links that have been made with the Sheffield photography community. This is also in response to a demand for this kind of facility. We have already gained an established reputation in the area of photography through our exhibitions, open submissions, resident artists and schools projects: darkrooms will enhance this and again increase participation in perhaps the most publicly accessible of all art forms at this point in time.

The plans to expand the Jewellery Cooperative are in place and demand is led increasing by jewellery makers themselves. BSA is heavily involved with the Galvanise metal festival, a local festival celebrating the work of metal artists in the city. Any expansion in this area would be building upon previous achievement.

Improvements to signage are expected to increase footfall within the centre and therefore interest in studio hire, events hire and membership – in particular, this should encourage further and wider participation.

The development of the Cafe in BSA will also increase footfall and allow the centre to become increasingly financially stable.

3.3 What assumptions are being made?

In planning the next Phase we have broadly assumed that we can at the very least maintain our present income as it currently stands in all areas of the business. As we are operating under capacity in all areas this is a conservative assessment. The only area in which we operate close to Capacity is Studio/Office Rental – our figures going forward are based on three years of trading, presume no rise in licence fees and take the present position of over reliance on this particular strand of income as something that needs to change regardless. Therefore, although income is likely to fluctuate in this area, given the alternative income possibilities that studios offer there is no real risk in the assumptions made here. Greater diversification of income strands using studio space will only enhance income going forward.

We are assuming that disabled access will increase income to the Centre along with all the other benefits offered. This assumption is based on numerous requests to use the Centre both by Sheffield City Council and other bodies who find themselves unable to do so because of the lack of provision of a lift and WC. There is arguably a risk that income will not increase but there is no risk of any loss to income under this assumption and it remains a key social objective.

Photographic Darkrooms are to be installed if demand is high enough. There is no risk involved in this work as we will not proceed unless we have secured Members before we begin. The capital sums required for the work will be covered by the Rents in the first year so removing risk.

We have assumed throughout this document that extra strategic staffing (marketing, business development) will lead to an increase in income and in particular will allow us to take parts of the building that currently operate at less than capacity closer to that level. There is always a risk that this will not happen and for this reason the company is reluctant to borrow money to pay staff on the hope this will happen.

Assumptions relating to each year's projected figures in phase 2 are listed on the appropriate Balance sheet in the Appendix 1, 2 and 3.

4. The Activities of the Enterprise

4.1 Current Activities

- Organizing, staging and hosting exhibitions
- Organizing, hosting and running events
- Devising and running arts projects within and outside the Centre
- Acting as a source of information, providing advocacy for artists in residence and tenants and offering business and career development advice
- Hosting Residencies and providing mentoring and opportunities. Creating networks for artists or assisting their contact with established networks
- Providing training for volunteers, apprentices and work placements
- Hiring studios and offices, gallery spaces and meeting rooms etc.
- Selling artwork and providing a venue to enable others to do so
- Enabling public access to an historic Listed Building. Devising educational and public access resources to enhance this experience

4.2 Staffing

We currently have one paid member of staff on a 30 hours contract at minimum wage – Centre Supervisor. At the end of 2011 we were forced to lay off our only other paid member of staff, our builder/technician, who had been retained on a 32 hour contract.

The Centre is run by a volunteer CEO/Creative Director on a full time basis.

We have three apprentices as part of a Creative Apprenticeship Scheme that we initiated with Norton College. They each work for 30 hours per week and funding for their wage is provided by the College though there is no additional funding whatsoever associated with their employment.

We have a team of approximately 12 regular volunteers, most of whom work one day a week. One volunteer who is being trained up to manage others currently works four days a week.

We also have a handful of volunteers who work for us on Special Projects: curating, education, design - they mainly work from home, using the Centre on an occasional basis. We have a regular turnover of volunteers and no shortage of applicants. Over the last 12 months we have streamlined recruitment of volunteers, improved the Scheme and witnessed a higher retention and better contact with those who have found work.

4.3 Income Strands

All income strands are shown in the Balance Sheet figures in the Appendix. All income shown is earned income and any assumptions made are shown on the appropriate balance sheet and relate only to their effect on earned income. We have presumed no funding to assist actual current or projected running/operating costs. Projections for the first year of Phase 1 (2012) are based on the assumption that there will be no change in income strands and no effect from any outside funding/loans in 2012. The figures for 2013 are based on the presumption that some additional funds will be sourced to permit minimal expansion as outlined in this document. Without an additional injection of funds of some kind it is difficult to see how the enterprise can continue long term, let alone expand. Additional Rents will have to be found in mid 2013 (when the rent free period comes to an end) and

cannot be paid from existing strands of income at current capacity. The figures given for 2014 and 2015 present two separate scenarios: firstly, further additional funds are obtained (or we are able to grow income sufficiently) to allow the capital purchase of the building (or part thereof) or secondly, that these are not found.

4.4 What are the key income generation activities? How much will it cost? What resources are required? What will it generate and what is the time scale?

The key income generation activities are those income strands currently in place as outlined above. **To achieve growth in these areas we need additional staff.** The additional income eventually coming in should be capable of funding the post or posts themselves in the longer terms but in the short term it will take some time to build up the additional income. The two key areas where additional staffing is needed are:

- marketing,
- management/business development,

Marketing

Current marketing is woeful due to lack of personnel and resources. Additional marketing will increase footfall and participation. This will drive up income in key areas. It should help the café move towards sustainability and the café is a significant source of income for BSA. It should also assist with booking of the meeting room (seen as interdependent with café) and art sales. It will allow us to increase Membership with the proviso that a strategic plan for developing and maintaining Membership is put in place. So, although marketing is necessary, without additional development of the Business Strategy it may not significantly increase income. Ideally someone experienced and qualified, working on a minimum 0.4 post, on a twelve-month contract, should be sufficient to execute strategic planning and increase income sufficiently to fund the post itself. Additional

equipment in the form of a computer, software and printer, as well as a phone, would be essential for the person taking on this post.

Costs are likely to be £11000 to cover salary and NI, £2000 in additional capital costs for computer, print etc and a marketing budget of £1000 for print and web services.

We estimate it will generate sufficient additional income across all sectors to cover the post going forward into second half of phase 2.

Business Development Manager

This is an even more strategic role with the twin aims of immediately increasing income from current strands of activity whilst at the same time working towards raising the funds to buy the building and therefore ensuring sustainability. Certain changes in key areas are needed or before or in tandem with additional staffing being brought in for marketing

- Website
- Mail lists

A twelve month appointment with a review after 6 months should be sufficient to yield results and increase income. Additional equipment in the form of a laptop, as well as a phone, would be essential for the person taking on this post.

Costs are likely to be £30000 to cover salary and NI, £1000 in additional capital costs for computer, phone etc.

We would anticipate visible results after 18 months in terms of moving towards sustainability, in terms of funding and income strands sufficiently increased to be able to buy parts of the building.

The impetus of these two posts and the strategic planning made in the first eighteen months should be sufficient to maintain an increased level of income across all sectors without these posts in the form outlined above. Staffing will need to be reassessed at that point.

All additional income generation can be achieved under our present structure provided good strategic management and marketing is in place.

4.5 What are the key infrastructure activities? How much will it cost? What resources are required and time scale is involved?

Building and Maintenance

To deliver the capital and infrastructure improvements at BSA over the second half of Phase One we employed a member of staff to carry out the work involved. This was a much more cost effective solution than bringing in outside contractors.

Throughout Phase One much of this additional work was delivering immediate and tangible results – the building of a café, mending the roof, solving damp problems etc. This allowed additional rooms to be brought into use and through the additional income generated we were able to fund the next tranche of work.

Some of the Capital Investment required in Phase Two is more expensive and will not yield such directly attributable results and cannot be funded from present resources:

- Disabled Lift
- Disabled WC
- Automatic Doors to Front Entrance
- Hearing Loop
- External Signage
- New Front Door
- Upgrade of WCs
- Improving Access to Lift area
- Improving efficiencies in heating system

- Achieving Economies in Lighting
- Paving of Courtyard and related works
- New Fire Access and Escape to Rear of Building
- Upgrade of Fire Alarm System
- Improved Security Internally
- Improvement and upgrade to Roof in Central Atrium

Estimated costs of the above works are outlined in Appendix 7 and vary according to whether the work is predominantly carried out in house or by outside contactors.

In addition to the above work, there are direct costs involved in building darkrooms and expanding the jewellery cooperative although these can be funded from surplus income in the future but not in the short term. A decision is therefore needed as to whether appropriate funding should be from grants or loans. Additional equipment is needed for both new ventures, with the Darkrooms requiring sinks, extractions, enlargers, chemicals, safe lights, drying racks etc. The jewellery cooperative will also require additional specialist equipment.

5. The Stakeholders

5.1 Who are the beneficiaries of the Enterprise?

The General Public

Artists and Creative Practitioners

Third sector organizations

Local community groups

5.2 Who are the other Stakeholders?

	Commercial	Social
Primary Stakeholders:	Artists	Studio holders
	Social Enterprises*	Artists
	Community groups**	
Secondary Stakeholders:	Local Artists	Sheffield Hallam University
		Sheffield University
		Sheffield College
		Sheffield City Council
Tertiary Stakeholders:	Local business	General public

Primary = Those seeking benefit from or directly affected by the Enterprise

Secondary = Those involved in the Enterprise or working with the enterprise

Tertiary = Those affected by the effects of the Enterprise.

* Organisations who benefit directly as Studio Holders and Residents include and have included The Poetry Business, Sensoria Festival, Koni Music, Sheffield Now Community Architecture, Article Magazine, Art in the Park

** Organisations with whom we are currently in discussion include, Arts on the Run, WEA, U3A, Cube Magazine, DNA Culture

5.3 Who will own the Enterprise?

Bank Street Arts is a registered charity and a company limited by guarantee. It is run by a Board of Directors and over the longer term will be owned by its Members. Structural changes and funding are needed for the latter to happen.

5.4 Who will control or manage the Enterprise?

The enterprise is currently controlled and managed by the directors acting as Trustees. All day to day management is in the hands of founder, John Clark who reports to the Board. The intention is to increase representation on the Board to make the management more representative, and work towards a situation where the Members control the enterprise, which is in turn run by a small team. The day to day management of the enterprise is overseen by the one paid employee in place at the end of 2011, Ellen McLeod. Ellen has an MA in Arts Administration and worked at BSA for over 12 months as a volunteer before applying for the role.

5.5 To whom will it be accountable?

Principally BSA will be solely internally accountable although this situation may alter should external funding be sought in the future. Funding will only be sought if it is deemed necessary by the directors and assuming that the objectives fit in line with those of BSA. As the structure develops BSA will be accountable to its Members.

6. Legal Requirements

Bank Street Arts will to adhere to the following legal requirements:

- Health and Safety – Full risk assessments will be carried out of public spaces. The café will undergo separate and more rigorous checks.
- DDR – Bank Street Arts is obliged to explore all possible avenues to enable disabled access in the building.
- Planning – changes to the building will only be carried out through the submission of a planning application or consultation with the relevant planning officer.
- Building Regulations – Fire assessments will be made. The building must adhere to building regulation standards.
- Financial – all profits will be reinvested to the benefit of those primary stakeholders in the enterprise. Creditors should be remunerated within 30 days of receipt of invoice.
- Human Resources – employment law affecting the safety of staff, equal opportunities and payment of salary and taxes and N.I.

6.1 Legal Structure

Bank Street Arts is a company limited by guarantee that will reinvest all profits back into the enterprise.

6.2 Members and Trustees

BSA currently has four Trustees and two further Trustees-elect. The current trustees are:

Valerie Cotter

Presently employed as Director of Operations in the Faculty of Arts and Humanities at The University of Sheffield. The role is a senior University management position leading and supporting business planning, external engagement, performance, planning and resource management of a Faculty consisting of 7 academic departments with 200+ staff and over 3,000 students. As part of this role she has developed and co-ordinated externally facing arts activity (Curious and New Ground Festivals). Valerie has previously worked for Sheffield City Council in various capacities in areas such as Regeneration and PublicHealth.

Paula McCloskey

Paula McCloskey is a mother of two currently on maternity leave from working on a PhD at the University of Sheffield. As a qualified social worker she has previously worked in family therapy services before taking a turn to develop her interest in maternity and art, which forms the basis of her current work. Stemming from her personal experience, Paula's current research is transdisciplinary using different practices to explore maternity, subjectivity, art and encounters, including filmed interviews, textual analysis, reflexive writing, autoethnography and drawing. Paula has taught at both SU and SHU and has worked in children's homes, as a residential social worker and in youth offending teams.

Adam Piette

Adam is Professor of English at the University of Sheffield. Publications include a monograph on Cold War writing, *The Literary Cold War, 1945 to Vietnam* (Edinburgh University Press, 2009), *Remembering and the Sound of Words* (Oxford University Press, 1996) and a study of Second World War fiction and poetry, *Imagination at War* (Macmillan, 1995). He is general editor of the student creative writing magazine, *Route 57*, and co-edits the poetry journal, *Blackbox Manifold*. He did undergraduate

and postgraduate degrees at the University of Cambridge, and has previously taught at the Universities of Paris XIII, Geneva and Lausanne and worked as lecturer then Reader at the University of Glasgow where he specialized in 20th century teaching in American and English literature and teaching creative writing at MA level, helping found and run the Edwin Morgan Centre for Creative Writing.

Gill Wells

Presently employed as a Senior Consultant specialising in funding available from the European Commission for R & D, Regional Development and Innovation. Formerly worked as external expert specialising in FP7 for the ICT Sector and at the University of Sheffield as Head of Non-Commercial and European Research Development Team that handled approximately 95% of the University's research activity (and income year on year) from all non-commercial research funders (EU, RCUK, Charities and Government Bodies). Also formerly Head of European Framework Office, University of Sheffield. The Framework Office was established in response to a risk analysis of the new EU funding initiative (Framework 6). It represented the co-location of two disciplines and was a first at The University of Sheffield. The main outcome of this innovative approach has been the Framework Office is partially self-funding, allowing additional resources to be available to the University. Gill has also worked in Computing and Natural Language Processing as well as in advertising, marketing, TV and publishing.

Two further Trustees have been agreed by the Board and are due to take up position by the end of 2011.

Gareth Crockett

Gareth has recently completed an MA in International Development Studies at the University of Leeds and currently works in the Library Services at Leeds and in for the Leeds Development Education Centre. Gareth was co-founder of Bank Street Arts in 2008 and has been involved in the organization from the beginning devising the Volunteer Programme as well as steering the administrative side of the

organization throughout Phase 1. Gareth has previously worked in the private sector, running his own business and studied business and economics at Undergraduate level.

Sam Vardy

Sam Vardy is undergraduate and masters tutor in the School of Architecture at the University of Sheffield. He has worked as a practicing architect and his current research concerns the exploration of self-organisation as a form of collaborative spatial practice.

Bank Street Arts currently has one Patron:

Simon Armitage

Simon Armitage has published ten volumes of poetry including *Selected Poems*, 2001 (Faber & Faber). His most recent collections are *Tyrannosaurus Rex Versus the Corduroy Kid* and *Seeing Stars*, both published by Faber & Faber in the UK and Knopf in the United States. He has received numerous awards for his poetry including the Sunday Times Author of the Year, one of the first Forward Prizes and a Lannan Award. He writes for radio, television and film, and is the author of four stage plays and two novels.

Simon is a Vice President of the Poetry Society, a Patron of the Arvon Foundation, a Patron of the Friends of Yorkshire Sculpture Park, a Patron of the Wordsworth Trust, and Official Patron of the Elmet Trust. For his commitment and achievements in literature he has been awarded Honorary Doctorates by the University of Portsmouth, the University of Huddersfield, the Open University and by Sheffield Hallam University. In 2004 he was elected a Fellow of the Royal Society of Literature. He was awarded the CBE in 2010 and appointed Professor of Poetry at the University of Sheffield in 2011.

Members

Current members comprise all Studio Holders and many former studio holders; other users of the Centre who attend classes, take part in fairs and workshops, hire space or are otherwise actively involved in our exhibition or events programme, as well as visitors to the Centre who wish to support our work. Membership has to date been developed on a very ad-hoc basis: an important aspect in Phase 2 is to examine more closely the development of our Membership from both an administrative and governance point of view and as a source of income.

7. Finance and Funding

7.1 Finance Strategy

The overall ambition is to create an organisation capable of self-funding through direct trading activities such as studio rental, room hire, direct sales and arts projects. The difficult economic climate coupled with a reallocation of public funds towards the 2012 Olympics would always mean that 'chasing funding' would leave the enterprise precariously exposed. More importantly, an important aspect of Phase One was to examine the whole question of external grants and funding in relation to a sustainable and self funded arts organisation. Four years worth of trading figures combined with the breadth of our activities to date show both what can be achieved and where an injection of income is clearly needed. External funding of some sort is clearly needed to pay for one-off projects, events and in particular capital investment but hardly at all to sustain the everyday expenses of the business at their present level. There are, however, key areas where additional income is needed to meet ongoing costs in order to ensure sustainability. The key area is that of Rents.

At present, rent accounts for over a third of our total income at a time when half of the building is given on a rent free basis to the Charity. Without this subsidy, rents would account for over two thirds of Current Income. Therefore the purchase of the buildings we operate from remains the key to genuine sustainability. Two other areas are subordinate to this: Marketing and Education – a significant increase in activity in either area would grow our income and potentially cover Rents due. Inversely, without Rents to pay we would be able to support and increase our activity in both of these areas from our own resources.

The financial strategy is therefore to continue to increase income from all current areas of the business not operating at capacity whilst at the same time seeking to grow income from funding, grants, loans and gifts for continued Capital Investment

(including disabled facilities), Investment in Marketing and Education and in particular to assist with Capital Purchase of the buildings we occupy.

7.2 Marketing Strategy

We use a range of social media (eg. Twitter and Facebook) to advertise events and boost the profile of BSA. These are regularly updated and are an invaluable means of distributing information with those who are already aware of our activities. An up to date website is maintained, which has all events and exhibitions listed. In addition to this, we capitalise upon the bigger advertising budgets of outside organizations and Festivals with whom we collaborate gaining access to their brochures, flyers, web presence etc.

Alongside this we have used listings websites on a fairly haphazard basis and also have good contacts regional media, allowing BSA to feature both on these organisations' websites and in print.

Our internal and external communications received a terrific boost in 2010/11 when we were able to employ young people through the FJF scheme to work on marketing and we saw an increase in both footfall and range of activities at Bank Street as a direct result.

We currently rely on volunteers to update our websites and social media and this leads to an inconsistent dissemination of information. The free software we use to handle our mail-outs is erratic and unpredictable.

One of our volunteers, with an IoM qualification in marketing, carried out a Marketing Audit (Appendix 5) and the first part of our strategy going forward is to enact this plan as laid out. Following that, we need the resources to build greater awareness of BSA and its activities both within the South Yorkshire area and beyond. At the moment we have no spare resources to do this.

7.3 Cash Flow and projected balance sheets 2012 - 2015

See Appendix.

7.4 Who will make financial decisions?

The Trustees are responsible for all financial decisions. Day to day financial decisions are handled by John Clark and Ellen McLeod. As the enterprise progresses, the principle decisions will be passed to the Managing Director/CEO with consultancy offered by the Trustees.

8. Governance

8.1 Who will govern?

Governance is provided by the board of directors. There is no restriction on directors also forming part of the general management though both roles are deemed separate in their own right. The Board will be obliged to evaluate the success of the enterprise at the AGM – scheduled for the Autumn of each year. This allows enough time for the completion of all necessary documents, including annual returns, accounts, audits and social audits. We have found through experience that two minuted meetings a year at which we can get all directors present is sufficient to deal with the 'formal' business. These are punctuated by 4 further 'informal' unminuted meetings, open to all Trustees in which we discuss ideas and strategies in a more creative way.

In Phase 2 we aim to develop the Governance by adding layers to ensure greater participation in directing the enterprise. We will create a separate level of support known as the Advisory Panel. Any person willing to become a director will be required to sit on the Advisory Panel for a period of at least 3 months, although automatic graduation to directorship is not guaranteed. The board of directors may make allowances wherever they see fit, however such decisions must be made without objection from any of the presiding Directors. The advisory panel will consist largely of 'users' of the Centre and will include those who do not wish to be Trustees. The advisory panel will be chaired by one of the Trustees to ensure communication between the two bodies.

We also intend to make changes to Membership throughout Phase 2 to ensure that the organisation remains responsive to the needs of its Users as it grows and develops.

8.2 Skills required

The current board harnesses good general skills and knowledge for the functioning of the centre including financial, administrative, curatorial and managerial experience in business and the arts. Present Board Membership ensures links with significant organisation in the art world, Sheffield City Council and Sheffield University. Ideally further additions will include experience of professional services, particularly legal but also accountancy.

8.3 Difference between governance and management

The Board will need to ensure adequate monitoring is in place to meet the requirements of funders and that the management is delivering the intended services.

The management and staff will be responsible for the delivery of the strategies of the Board on a day to day basis and therefore the manager will need to have a degree of responsibility and decision making given to him/her.

9. Management

9.1 Current Management

For most of Phase 1, management of the fledgling enterprise was in the hands of the two founders, John Clark and Gareth Crockett. The two worked on a wholly and partly volunteer basis, respectively. As the organisation developed and income increased so a budget was created for a post of Centre Manager (now known as Centre Supervisor) and this role was advertised on the latter occasion and the post taken by Ellen McLeod. Previously, the duties were variously undertaken by Gareth and suitably qualified FJF staff. The two principle Management Roles were occupied by John and Gareth and loosely divided, with John responsible for Creative and Strategy and Gareth overseeing Administration, HR and finance, although in reality roles often overlapped.

Following the grant of Charitable Status, the Management is slowly moving to a more defined structure but is hampered by a lack of resources. The day to day management of the Centre as at the end of 2011 is in the hands of the Centre Supervisor – she is responsible for all areas of operation on a daily basis and overseeing volunteers and managing the Volunteer Programme. This is done in tandem with a Senior Volunteer who works as Acting Supervisor in her absence. John is currently responsible for both the Creative and Financial Management on a volunteer basis but also oversees all aspects of the running of the Centre. Support for both roles, and in particular the Centre Supervisor, is given by the Trustees.

9.2. Development of Management Structure

Ideally BSA will continue to be staffed by volunteers, trainees, apprentices and interns to offer the widest range of opportunities possible in this field and fulfil our

social objectives. For this to be more professional and more thorough, then clearly more salaried support is necessary. We do not see this type of structure as replacing the need for salaried posts but rather that salaries are better spent in those strategic and facilitatory positions that improve the objective of increasing access, training and opportunities.

9.3 Who will manage (Managing Director?)

Ideally there should be a Managing Director, CEO or Business Development Manager – this is not necessarily a full time post but one which is focussed on ensuring present income strands are maintained, further funding or income strands are made available and that support and co-ordination between other staff (and particularly management) is assured. It is not thought this can realistically be a volunteer post and is likely to be at least a 0.5 post.

9.4 Who will manage (Centre Supervisor?)

The management of the enterprise on a day to day basis should remain in the hands of the Centre Supervisor or Centre Manager. As at the end of 2011, this is the only salaried role in the organisation and is currently a 0.75 post. Realistically, this should be a full time post, salaried at the appropriate level given the responsibility of the role and the heavy input needed in areas such as overseeing volunteers. Mentoring is provided by Valerie Cotter in her role as Trustee and this has been invaluable in defining and shaping current thinking.

9.5 Who will manage (Creative Director?)

The Creative Director Role has been in the hands of John Clark since the beginning of BSA and his vision has guided the organization. The breadth of knowledge across disciplines needed to run a hybrid centre casts doubt upon the role of one person to adequately fulfill this role. The Residency Scheme has proved an innovative way of delegating aspects of the role whilst utilizing the skills of in house specialists (eg The Poetry Business) in other areas has made the role manageable. In many ways there is a lot of scope for large parts of this role being part of the Volunteer Programme, creating genuine opportunities for specialists in their field at an early or intermediate stage in their careers to get the opportunity to curate, programme and manage areas of interest. There is probably a need for a salaried post to oversee this but it may well not require more than a 0.3 post.

9.6 Who will manage the Volunteers (Volunteer Manager?)

A degree of permanence needs to be ensured for the sake of the smooth operation of the Volunteer Programme and therefore overall responsibility needs to lie with either the Centre Manager alone or in combination with the MD and CD.

Realistically, this will be worked out between the three posts but the actual management of the scheme should be in the hands of a Volunteer or Volunteers as presently conceived.

9.6 Overview

Up to two full time salaried posts should be enough to ensure more than adequate management and supervision of the Centre. Ideally, if income were not being reinvested in capital and rents, this should be affordable for the organization under

the self sustaining model outlined here. The exact make up and combination of posts and responsibilities would depend to some extent on the skills of the individuals concerned and the skills of volunteers, apprentices and interns from time to time in place.

10. Staffing Structure

10.1 Jobs and Tasks

The tasks carried out at BSA can be divided into 4 areas: Gallery work, Administration, Building and Maintenance, and Marketing. The Gallery staff are responsible for invigilation, set up, general maintenance, liaising with the public and all other Front of House Duties. The Administration staff carry out tasks such as payroll, studio rental and general admin associated with running the centre. Building and Maintenance includes not only day to day duties but also refurbishment, renovation and any and all building works in gallery areas. Marketing staff deal with all aspects mentioned within the marketing strategy.

A breakdown of tasks under various job descriptions is available upon request - these relate to a particular point in time and responsibility for tasks shifts as staff and volunteers move.

10.2 Paid Employees

BSA currently has no paid employees other than the Centre Supervisor. In early 2011 there were 8 members of staff on 0.75 contracts, all funded through the Future Jobs Fund. In addition to these staff we were able to retain the services of a builder, which permitted all capital work to be carried out at a fraction of the normal cost. We can no longer afford to support two salaries on present income levels while we have to repay investment made on Capital expenditure as well as Rents. Without external funding this position will not change in 2012.

As the FJF Scheme has been discontinued, BSA cannot rely on paid staff to carry out many tasks and these have now been passed to volunteers. Managing volunteers takes no more time than managing paid staff so in general there is not a

huge difference. There are key areas where tasks are now less efficiently carried out and one of these is marketing.

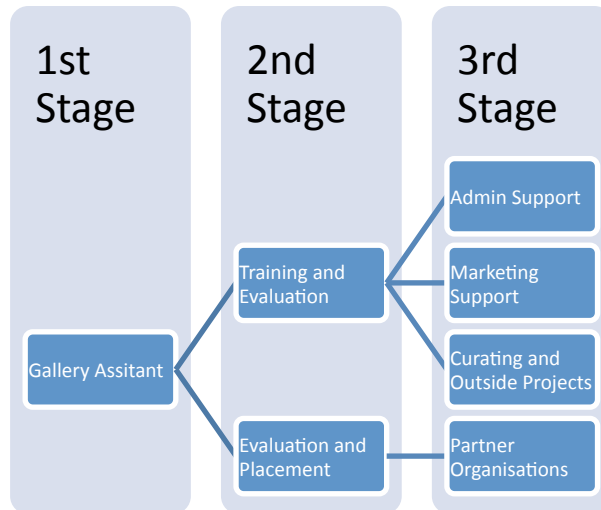
An audit is required at the beginning of Phase 1 to determine what tasks, if any, are slipping through the net and the implications for staffing and volunteer recruitment.

The long term aim is that one member of staff will be maintained to cover general management and administration. Artists, educators etc will be employed pro rata as and when needed for projects. Someone to undertake responsibility for marketing is essential as is a Senior Management position. The building or maintenance post is desirable from the points of view of the smooth running of the Centre, meeting social objectives through training, and providing a more cost effective method of undertaking capital work and refurbishment. The question here is whether this is best achieved through gradual ongoing improvements, as has been the case to date, or whether funding is sought to complete all capital works and engage someone less frequently as and when routine maintenance is required.

10.3 Volunteers

Currently BSA operates an innovative volunteer programme. This is continually being assessed and updated as the centre evolves. One of the key parts of the programme is the responsibility given to volunteers for their own development and the direction of the work they undertake. The programme enables individuals to specialise in different areas according to their own interests, tailoring tasks so that specific experience can be gained. In the current economic climate this is especially useful as many people will be seeking to gain experience in the Arts, where cuts to funding have limited opportunities. Volunteering often extends beyond BSA itself with volunteers choosing to offer their time and skills to other Studio Holders to gain experience in specific lines of business. This has seen volunteers working with Sensoria Festival gain employment at the National Museum of Film, Photography

and TV and those volunteering in areas such as curation going on to find work in galleries.



(Diagram shows basic progression stages of Volunteer Programme)

10.4 Job Descriptions & Accountability

These are available as separate documents upon request.

10.5 Equal Opportunities & other policies

BSA values diversity and is committed to equal opportunities. The centre does not discriminate due to sex, gender, gender identity, marital status, ethnicity, skin colour, ethnic origin, nationality, religion or belief, politics, disability, social position, sexual orientation or age. All BSA employees are expected to abide by this policy, which will cover all current legislation.

11. Networks and Markets

11.1 Competitors

Due to the diversity of its operations and its hybrid nature, it is necessary to break down the various aspects of Bank Street Arts:

11.1.1 Studios, Galleries & Exhibitions

Strengths

- Excellent city centre location
- Fully rented studio complex full of creative practitioners, fluctuating waiting list
- Good networks with education, public funded bodies and local press
- Building full of creative practitioners keen to help the centre develop

Weaknesses

- Ongoing building work at the centre sometimes leads to an unfinished image.
- Due to lack of external funding is less responsive to problems in the Centre
- Due to lack of external funding, may be more expensive than some competitors

Opportunities

- Waiting list offers opportunities for expansion
- Large amount of gallery hire offers more potential
- Higher profile exhibitions
- Greater footfall with better

Threats

- Recession affects business and artists
- Restructuring of funding away from the Arts, towards Olympic funding
- There are an increasing number of places offering gallery hire

marketing and signage

11.1.2 Café and Room Hire

Strengths

- City Centre location, close to many offices
- The area lacks seated Café spaces
- Rooms are reasonably priced and close to good transport links

Weaknesses

- Lack of goodwill for Café
- Many groups have moved out of the City Centre to cheaper sites outside. They will need to be attracted back into the City.
- Cafes often struggle to make profits when based in galleries

Opportunities

- Unique space to build up trade and help create a buzz around the centre

Threats

- Competition from sandwich bars in the area.

11.1.3 Art Sales

Strengths

- Location and proximity of high net worth individuals in local offices
- Good network of artists nationally
- Virtually no overheads
- Constant stream of willing

Weaknesses

- Specialist field
- No knowledge of selling art inside BSA
- Established competition

suppliers

Opportunities

- No local galleries sell work by artists from outside Sheffield
- A good way to follow up exhibitions and maintain continuity
- Potential for high earnings if done correctly. In month 1 grossed more than any other room use

Threats

- Loss of income from another source for space used as shop
- There are an increasing number of places offering artwork for sale so need to get noticed and build buyer network
- May need to spend on marketing as this is a departure for BSA

11.1.4 Membership

Strengths

- Very high participation rates
- High Volume of Followers on social networks
- Good networking
- High level of goodwill

Weaknesses

- No-one needs to be a member
- Current weakness in marketing
- Scheme undefined
- High volume needed, low return, admin heavy

Opportunities

- Paves the way to consolidate inclusion and governance

Threats

- The scheme ends up costing as much to administer as it nets in income

BSA has various competitors in terms of running Studios – but all are different in ethos and all individual; the market seems to continue to show demand.

BSA has no direct competitors in terms of its arts and creative programming – within each area we operate there are other providers but no-one else in the region offers the hybrid mix.

BSA has no competitors in terms of its participation levels in exhibitions and events. The large number of gallery spaces coupled with unique location enable us to offer opportunities no other arts organization can come close to.

We know of no other Residency Programme in the country that runs on the model we use or offers the opportunities and produces such unique hybrid projects and collaborations even when funded.

11.2 Partnerships

One of the main strengths of Phase 1 of our development was the links and partnerships with other organisations and bodies. This allowed us to overcome a lack of budget in terms of both events we could showcase and in marketing those events. It was key to the growing awareness of the Centre and increasing footfall and has laid the foundations for the next stage of Development.

In Phase 1 we have participated in the following Festivals in Sheffield: Grin Up North Comedy Festival; Off the Shelf Festival of Reading and Writing; Galvanise Festival of Contemporary Metal; No Limits Student Film Festival; Sheffield Food Festival; Sheffield Poetry Festival; Sensoria Festival of Film and Digital Media, Sheffield Music Festival, The Sheffield Children's Festival; Open Up Sheffield as well as hosting a number of smaller events such as The Anarchists Book Fair, PushPull Photography.

We have hosted exhibitions by many outside groups including Sheffield University, Sheffield Hallam University, Norton College, Sheffield College, Platform 2, Mencap, Statement Images. With the Universities in particular, we have collaborated with a wide range of departments beyond the usual Art and Design including, Architecture, History, Geography, Education, English, Linguistics, Jewellery and Photography; this work has been key to developing an important research strand to our work and in the creation of interdisciplinary projects both in Phase 1 and looking forward to Phase 2.

On a wider scale, we have collaborated with the University of Leeds, The University of Western England and The Tate in London on our Artist's Book Prize initiative.

Our residency Programme has resulted in constructive partnerships with other Studio groups including S1 and Bloc in Sheffield and East Street Arts in Leeds; Art in the Park in Sheffield; and Sheffield University.

The Apprenticeship scheme recently set up with Norton College has seen us bring in other partners such as Site Gallery and Cupola Gallery and also begin to establish connections with Sheffield United Football Club and The Crucible. These will be important developments in Phase 2.

Offering free use of our Meeting Room to Charities developed positive contacts with a number of groups – however we have been unable to capitalise upon this initiative due to a the lack of disabled access to those parts of the Centre.

Looking forward we need to continue to nurture such partnerships whilst also looking to collaborate more with local businesses, schools and other community organisations.

11.3 Networks

Throughout Phase 1 we have slowly built up networks on a local, national and international level which gives us unique access to creative practitioners and partnerships for all the activities we host and facilitate

We joined the National Federation of Artist's Studio Providers giving us access to huge and established networks in this area. Membership of the Society of Authors

gives wide access to writing networks as does our collaboration with The Poetry Business, The University of Sheffield and Sheffield Hallam University.

Our Trustees have given us links into networks at both universities locally and these have been expanded through our volunteers and residency programme to every university in the wider region, which in turn gives good access to networks nationally.

The Sheffield International Artist's Book Prize has seen us feature in Collections at The Tate and V& A and afforded us access to networks internationally in the field of book arts via contact, in particular at the University of the West of England.

Our collaborations with Sheffield Children's Festival have given us access to teachers' networks throughout the city, later consolidated by offering work placements and our residency programme.

Our internet writing competitions have given us access to writing networks worldwide including hosting the President of Australia Poetry and links with Universities and arts organizations in Malaysia, China, South Africa, France, Germany and the USA.

We have well established social networks and links with all other arts organizations in the city and we share access to networks locally.

12. Funding Requirements

We cannot fund major capital projects from income. Although there will be a return in terms of income growth from disabled lift and other facilities it will not produce the growth needed to cover the cost of investment – we will therefore seek external funding for major capital infrastructure such as lift, wc, fire escape and other upgrades.

It is exceptionally difficult to continue our current activities without access to basic equipment. We have no computers in the centre for volunteers, resident artists, education use, events and this means that many of the most rudimentary tasks in the Centre cannot get done. The situation is similarly urgent for printers and photocopiers as well as some ongoing budget for print consumables at least in 2012.

Our gallery programme requires the use of projectors, monitors, basic PA and we are constantly scrambling to borrow the same. Funding would enable us to run our existing programmes in a more professional manner and provide the support we need for trainees, work placements, employment training, volunteers as well as all aspects of our Creative Programme.

The remainder of the Capital investment needed could be funded in one of three ways –

1. directly from loans or grants,
2. on a sustainable model basis by seeking funding for salaries which in turn facilitate income growth allowing us to invest in capital infrastructure,
3. on a sustainable model basis by seeking funding for purchase of the buildings (in whole or part) which in turn would free up income allowing us to invest in capital infrastructure and salaries.

These 3 strands are not mutually exclusive and funding could facilitate all 3 allowing them to work together rather than exist as absolutes.

In order to achieve the stated objectives of a sustainable Arts Centre capable of funding its own running costs we need a cash injection to assist immediately with marketing and growing the strands of the business already identified. This requires specialist skills and experience that we do not have in house.

We will continue to seek funding for one off Creative and Educational Projects that cannot be realised without external Funding. In the pipeline for 2012 and beyond are the following:

- Performance Festival

- Conference on Art and Language
- History Archive and Education Resource
- Artist's Book Archive
- Outreach Photography Projects with socially excluded groups and individuals
- Schools writing Project (& Olympic Haiku)

13. Future Developments

Flexibility is of paramount importance to the future of the organisation. Opportunities for collaborating on joint ventures, providing funded projects and further enhancing the facilities are increasingly becoming available which will not only provide increased awareness of the Centre but also enable us to fulfil our primary social objectives.

13.1 How will change be managed?

A small managerial and administrative structure will nearly always lead to a more flexible and dynamic enterprise. Bank Street Arts has so far managed to thrive during difficult economic times when other organisations providing similar facilities are beginning to struggle. We have been able to adapt immediately to clients' needs by being flexible and very hands on, interacting directly with users of the centre.

Change will be managed by the Trustees who are slowly taking a more active role in the development of the Centre. The wealth of expertise and breadth of knowledge at our disposal both from the Trustees themselves and via the goodwill we have been able to generate by doing things differently has given us access to a unique range of advisors for such a small organisation.

13.2 Positional Analysis

Bank Street Arts is unique in Sheffield and South Yorkshire. It is the only hybrid arts centre in the city and beyond. Its city centre location, unique historical buildings and the delightful spaces these afford for a hugely diverse array of activities have created

over the first three and half years a centre with a very clear remit of inclusivity, diversity and quality with work spanning all levels from academic research to Primary Schools and marginalized groups.

The policy of independence and willingness to question conventional wisdom and traditional funded structures define the ethos of the Centre and any external funding needs to support this position and not undermine this.

Bank Street Arts has successfully bridged the gap between 'high art' and accessibility at least on a level of participation. In order to build upon this foundation, this needs to spread to a wider population at both the level of visitor numbers and involvement in projects.

13.3 Long Term Plans

The Long Term plan in its broadest sense remains the same as at the outset: to create a broad based, ostensibly non commercial hybrid arts Centre, open to all areas of practice and taking place under one roof, free from external funding. Whether this can be realistically achieved without any external funding is extremely doubtful.

13.4 Social Audit reports

A social audit team will include a director, studio holder, staff member and volunteer. The process will be administered by the Centre Manager. The audit will determine the organisation's achievements and progression in delivering its social objectives

Appendix 1 – Projected Cashflow Chart 2012

**Cash Flow Forecast - 12 Months January
2012 - December 2012**

Month:	C/F	1	2	3	4	5	6	7	8	9	10	11	12	Totals
Receipts														
Licence Fees		£3,150	£3,050	£3,050	£3,050	£2,900	£2,700	£2,700	£2,700	£2,850	£3,050	£3,050	£3,050	£35,300
Business Rates		£250	£250	£250	£250	£250	£250	£250	£250	£250	£250	£250	£250	£3,000
Jewellery		£335	£335	£335	£335	£335	£335	£335	£365	£365	£365	£365	£365	£4,170
Cafe		£290	£290	£290	£290	£290	£290	£290	£290	£580	£580	£580	£580	£4,640
BSA Membership		£400	£400	£30	£30	£30	£30	£30	£30	£30	£30	£30	£30	£1,100
Gallery Hire		£300	£250	£400	£110			£120	£400	£250		£100	£400	£2,330
Art Sales (Profit		£150	£150	£150	£150	£150	£150	£150	£150	£150	£150	£150	£150	£1,800
Business Rates								£750						£750
Meeting Room		£200	£200	£200	£200	£200	£200	£200	£200	£200	£200	£200	£200	£2,400
Sponsorship														£0
Ticket Sales				£200										£200
Other		£250												£250
Total Receipts	£0	£5,325	£4,925	£4,905	£4,415	£4,155	£3,955	£4,825	£4,385	£4,675	£4,625	£4,725	£5,025	£55,940
Payments														
Admin		£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£240
Cash		£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£240
Sundries		£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£240
Banking Charges		£15	£15	£15	£15	£80	£15	£15	£15	£15	£15	£15	£15	£245
Capital														£0
Maintenance		£50	£50	50	£50	£50	50	£50	£50	50	£50	£50	£50	£600
Decorating				£40			£40			£40				£120
Hire (Plant and														£0
Exhibition Costs		£60			£60			£60			£60			£240
Book Prize		£200												£200
Promotion &		£75											£200	£275
Insurance		£102	£102	£102	£102	£102	£102	£102	£102	£102			£120	£1,038
Loan Repayment		£948	£948	£948	£948	£948	£948	£948	£948	£948	£948	£948	£948	£11,376
Rents			£4,438			£4,437			£4,438			£4,437		£17,750
BSA Salaries, NI		£1,100	£700	£700	£860	£740	£700	£1,160	£1,000	£1,000	£1,200	£1,000	£1,000	£11,160
Contractor Fees		£120					£240				£400			£760
Professional Fees		£18		£800		£30								£848
Refuse Collection		£28	£28	£28	£28	£28	£32	£32	£32	£32	£32	£32	£32	£364
Fire and Safety				£400						£200				£600
Gas		£275	£275	£275	£275	£275	£275	£275	£275	£275	£275	£275	£275	£3,300
Electric		£300	£300	£320	£320	£320	£320	£300	£300	£320	£320	£320	£320	£3,760
Water				£210			£370			£296			£340	£1,216
Telephone		£140	£10	£10	£140	£10	£10	£140	£10	£10	£140	£10	£10	£640
Window Cleaner														£0
Internet		£70	£70	£70	£70	£70	£70	£70	£70	£70	£70	£70	£70	£840
Business Rates		203	203	203	175	£175	£175	£175	£175	£175	£175	£175	£175	£2,184
Director's Loan														
Planning Consent		85												£85

Other		£75	£75	£75	£75	£75								£375
Total Payments	£0	£3,924	£7,274	£4,306	£3,178	£7,400	£3,407	£3,387	£7,475	£3,593	£3,745	£7,392	£3,615	£58,696
Cashflow	£0	£1,401	-£2,349	£599	£1,237	-£3,245	£548	£1,438	-£3,090	£1,082	£880	-£2,667	£1,410	-£2,756
Opening Cash	-£4,850	-£4,850	-£3,449	-£5,798	-£5,199	-£3,962	-£7,207	-£6,659	-£5,221	-£8,311	-£7,229	-£6,349	-£9,016	
Closing Cash	-£4,850	-£3,449	-£5,798	-£5,199	-£3,962	-£7,207	-£6,659	-£5,221	-£8,311	-£7,229	-£6,349	-£9,016	-£7,606	

This Cashflow forecast is based on the following assumptions: we will not increase any strand of income in fiscal year and some strands will see income fall; current pricing on all rental etc is maintained; we do not get any external funding or loans as outlined in Business plan such that there are no repayments this year but no gains in income; we are not able to provide additional staff this year; there is no significant buildings upgrade; there is no promotion/marketing budget as now, utilities spending as of 2011 - always accepting that whilst prices will go up we have not presently negotiated any deals; there is no contingency or money for unexpected problems. In reality, we expect income to be higher than this (but there is a loss to offset above) and we expect expenditure to be higher too to allow us to continue to invest in BSA and its marketing. We anticipate some loans and grant funding in 2012 but as we cannot say at this stage when that will happen we have not forecast any effect until 2013. The earlier we receive funding, then the better the financial outlook.

Appendix 2 – Cashflow Chart 2013

**Cash Flow Forecast - 12 Months January
2013 - December 2013**

Month:	Pre-	1	2	3	4	5	6	7	8	9	10	11	12	Totals
Receipts														
Licence		£3,150	£3,05	£3,05	£3,05	£2,90	£2,70	£2,70	£2,70	£2,85	£3,05	£3,05	£3,05	£35,300
Business		£250	£250	£250	£250	£250	£250	£250	£250	£250	£250	£250	£250	£3,000
Jewellery		£335	£335	£335	£335	£335	£335	£335	£365	£365	£365	£365	£365	£4,170
Darkroom		£300	£300	£300	£300	£300	£300	£300	£300	£300	£300	£300	£300	£3,600
Cafe		£580	£580	£580	£580	£580	£580	£580	£580	£810	£810	£810	£810	£7,880
BSA		£600	£600	£120	£220	£100	£100	£30	£30	£30	£30	£30	£30	£1,920
Gallery		£300	£250	£800	£110			£120	£400	£250		£100	£400	£2,730
Art Sales		£250	£250	£250	£250	£250	£250	£250	£250	£250	£250	£250	£250	£3,000
Meeting		£450	£450	£450	£450	£450	£450	£450	£450	£450	£450	£450	£450	£5,400
Sponsors										£2,00				£2,000
Ticket				£100							£240			£340
Other														£0
Total Receipts	£0	£6,215	£6,065	£6,235	£5,545	£5,165	£4,965	£5,015	£5,325	£7,555	£5,745	£5,605	£5,905	£69,340
Payment														
Admin		£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£240
Cash		£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£240
Sundries		£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£20	£240
zBanking		£15	£15	£15	£15	£80	£15	£15	£15	£15	£15	£15	£15	£245
Capital														£0
Maintena		£50	£50	50	£50	£50	50	£50	£50	50	£50	£50	£50	£600
Decoratin				£40			£40			£40				£120
Hire														£0
Exhibition		£60			£60			£60			£60			£240
Promotio			£50		£400					£250			£200	£900
Insurance		£130	£130	£130	£130	£130	£130	£130	£130	£130			£130	£1,300
Rents		£1,000	£5,43	£1,00	£1,00	£5,43	£1,00	£1,00	£5,43	£1,00	£1,00	£5,43	£1,00	£29,752
BSA		£1,100	£1,20	£1,10	£1,00	£1,05	£1,10	£1,16	£1,00	£1,00	£1,20	£1,00	£1,00	£12,910
Contracto		£120					£240				£400			£760
Professio		£18		£840		£30								£888
Refuse		£35	£35	£35	£35	£35	£35	£35	£35	£35	£35	£35	£35	£420
Fire and				£420						£210				£630
Gas		£275	£275	£275	£275	£275	£275	£275	£275	£275	£275	£275	£275	£3,300
Electric		£300	£300	£320	£320	£320	£320	£300	£300	£320	£320	£320	£320	£3,760
Water				£210			£370			£296			£340	£1,216
Telephon		£140	£10	£10	£140	£10	£10	£140	£10	£10	£140	£10	£10	£640
Internet		£70	£70	£70	£70	£70	£70	£70	£70	£70	£70	£70	£70	£840
Business		203	203	203	203	£220	£220	£220	£220	£220	£220	£220	£220	£2,572
Planning														
Other														£0
Total Payment	£0	£3,576	£7,836	£4,778	£3,758	£7,768	£3,935	£3,515	£7,603	£3,981	£3,845	£7,493	£3,725	£61,813

Cashflow	£0	£2,639	-£1,771	£1,457	£1,787	-£2,603	£1,030	£1,500	-£2,278	£3,574	£1,900	-£1,888	£2,180	£7,527
Opening	-£7,606	-£7,606	-£4,967	-£6,738	-£5,281	-£3,494	-£6,097	-£5,067	-£3,567	-£5,845	-£2,271	-£371	-£2,259	
Closing	-£7,606	-£4,967	-£6,738	-£5,281	-£3,494	-£6,097	-£5,067	-£3,567	-£5,845	-£2,271	-£371	-£2,259	-£79	

This Cashflow forecast is based on the following assumptions: we will see external investment as per Business Plan is 2012 and this will be reflected in the upturn in income projected here, albeit modestly stated; current pricing on all rental etc is maintained; external funding or loans does not contribute to running costs; none of our current 2012 initiatives come to fruition or produce an upturn in income; we are not able to provide additional staff this year unless funded by grants; there is no significant buildings upgrade unless funded by grants; there is small increase only promotion/marketing budget and salaries - the anticipated (but not forecast) upturn in 2012 should allow more here; utilities spending as of 2011 - whilst prices will go up we will tie in to 2 year deals; we cease to benefit from free rent but continue to get reduced rate; there is no contingency or money for unexpected problems. In reality, we expect to carry less debt forward from 2012 and therefore we can add to salaries - any gain here is likely to be offset by the salaries themselves.

Appendix 3 – Cashflow Charts 2014 and 2015

Estimates - 12 Months January 2014 - December 2014 These figures presume 2012 and 2013 forecasts broadly correct but that we are unable to purchase part or all of the buildings. Presuming no purchase of the building but continued organic growth from some external funding of additional salaries that has dried up by this point.

Receipts	
Licence Fees	£35,300.00
Business Rates from Studios	£3,000.00
Jewellery Membership	£4,170.00
Darkroom Membership	£3,600.00
Cafe	£9,000.00
BSA Membership	£3,000.00
Gallery Hire	£3,200.00
Art Sales (Profit only through shop)	£3,800.00
Meeting Room Hire	£5,400.00
Sponsorship/Funding	£5,200.00
Ticket Sales	£750.00
Other	£1,200.00
Total Receipts	£77,620.00
Payments	
Admin	£1,200.00
Cash Withdrawals/Petty Cash	£360.00
Sundries	£500.00
Banking Charges	£60.00
Capital	£4,000.00
Maintenance	£3,000.00
Decorating	£250.00
Hire (Plant and other)	£800.00
Exhibition Costs	£750.00
Promotion & Marketing	£1,750.00
Insurance	£1,400.00
Rents	£32,000.00
BSA Salaries, NI and Staff Training	£18,000.00
Contractor Fees	£900.00
Professional Fees	£1,100.00
Refuse Collection	£480.00
Fire and Safety	£1,100.00
Gas	£4,000.00
Electric	£4,750.00
Water	£2,000.00
Telephone	£1,100.00
Internet	£900.00
Business Rates	£2,750.00
Projects	£3,200.00
Sink Fund	£1,000.00
Other	£1,600.00
Total Payments	£88,950.00

Estimates - 12 Months January 2014 - December 2014 These figures presume 2012 and 2013 forecasts broadly correct and that we are able to purchase all of the buildings. Initial organic growth from external funding will enable us to fund salaries ourselves by this point and surplus from not paying rents will drive up income and expenditure

Receipts	
Licence Fees	£35,300.00
Business Rates from Studios	£3,000.00
Jewellery Membership	£4,170.00
Darkroom Membership	£3,600.00
Cafe	£9,000.00
BSA Membership	£5,000.00
Gallery Hire	£3,200.00
Art Sales (Profit only through shop)	£3,800.00
Meeting Room Hire	£5,400.00
Sponsorship/Funding	£5,200.00
Ticket Sales	£1,150.00
Other	£2,400.00
Total Receipts	£81,220.00
Payments	
Admin	£1,200.00
Cash Withdrawals/Petty Cash	£360.00
Sundries	£500.00
Banking Charges	£60.00
Capital	£4,000.00
Maintenance	£3,000.00
Decorating	£250.00
Hire (Plant and other)	£800.00
Exhibition Costs	£750.00
Promotion & Marketing	£1,750.00
Insurance	£1,600.00
Rents	
BSA Salaries, NI and Staff Training	£42,000.00
Contractor Fees	£900.00
Professional Fees	£1,100.00
Refuse Collection	£480.00
Fire and Safety	£1,100.00
Gas	£4,000.00
Electric	£4,750.00
Water	£2,000.00
Telephone	£1,100.00
Internet	£900.00
Business Rates	£2,750.00
Projects	£3,200.00
Sink Fund	£1,000.00
Other	£1,600.00
Total Payments	£81,150.00

Estimates - 12 Months January 2015 - December 2015 These figures presume 2012 -14 forecasts broadly correct and that we are not able to purchase all of the buildings. This position is unsustainable.

Receipts	
Licence Fees	£36,300.00
Business Rates from Studios	£3,300.00
Jewellery Membership	£4,370.00
Darkroom Membership	£3,900.00
Cafe	£9,000.00
BSA Membership	£3,000.00
Gallery Hire	£3,200.00
Art Sales (Profit only through shop)	£3,800.00
Meeting Room Hire	£5,400.00
Sponsorship/Funding	£800.00
Ticket Sales	£750.00
Other	£600.00
Total Receipts	£74,420.00
Payments	
Admin	£1,300.00
Cash Withdrawals/Petty Cash	£360.00
Sundries	£500.00
Banking Charges	£60.00
Capital	
Maintenance	£3,000.00
Decorating	£250.00
Hire (Plant and other)	
Exhibition Costs	£750.00
Promotion & Marketing	£1,750.00
Insurance	£1,400.00
Rents	£36,000.00
BSA Salaries, NI and Staff Training	£24,000.00
Contractor Fees	£900.00
Professional Fees	£1,100.00
Refuse Collection	£480.00
Fire and Safety	£1,100.00
Gas	£4,000.00
Electric	£4,750.00
Water	£2,000.00
Telephone	£1,100.00
Internet	£900.00
Business Rates	£2,750.00
Projects	£3,200.00
Sink Fund	
Other	£1,600.00
Total Payments	£93,250.00

Estimates - 12 Months January 2015 - December 2015 These figures presume 2012 -14 forecasts broadly correct and that we are able to purchase all of the buildings.

Receipts	
Licence Fees	£36,300.00
Business Rates from Studios	£3,300.00
Jewellery Membership	£4,370.00
Darkroom Membership	£3,900.00
Cafe	£9,000.00
BSA Membership	£9,000.00
Gallery Hire	£3,800.00
Art Sales (Profit only through shop)	£4,100.00
Meeting Room Hire	£5,600.00
Sponsorship/Funding	£15,200.00
Ticket Sales	£1,150.00
Other	£2,400.00
Total Receipts	£98,120.00
Payments	
Admin	£1,800.00
Cash Withdrawals/Petty Cash	£480.00
Sundries	£600.00
Banking Charges	£60.00
Capital	£4,000.00
Maintenance	£3,300.00
Decorating	£250.00
Hire (Plant and other)	£400.00
Exhibition Costs	£1,250.00
Promotion & Marketing	£2,250.00
Insurance	£1,800.00
Rents	
BSA Salaries, NI and Staff Training	£48,000.00
Contractor Fees	£900.00
Professional Fees	£1,100.00
Refuse Collection	£480.00
Fire and Safety	£1,100.00
Gas	£4,000.00
Electric	£4,750.00
Water	£2,000.00
Telephone	£1,100.00
Internet	£900.00
Business Rates	£2,750.00
Projects	£3,200.00
Sink Fund	£4,000.00
Other	£7,200.00
Total Payments	£97,670.00

Appendix 4 – Income and Expenditure in Phase 1

Adjusted income and expenditure for first three full years of trading

	Income	Expenditure
2008 - Half year	£25000	£35000
2009	£41690	50168
2010	54101	53304
2011	53200	52500

These figure are based on Management accounts showing Cashflow rather than audited and approved accounts. In order to show changes in income and expenditure the above figures are presented with the following items having been deducted: studio holders deposits, FJF funding for salaries and non repayable loans. In 2008 and 2009 the company benefitted from a loan from the Landlord to upgrade the building, in particular the heating and electrical systems and make the building fit for use. This loan has since been written off and is no longer showing as a debt on company accounts – however the expenditure for which this loan is used is shown above and accounts for the negative balance in 2008 and 2009.

Appendix 5 – Marketing Audit carried out April 2011

Bank Street Arts

Proposed objectives derived from the marketing audit and SWOT analysis

Overview

The marketing audit generated a lot of interesting data that lent itself to clear analysis using the SWOT model. Although many of the findings were positive, the analysis also reaffirmed what was already well-known: the extent to which the current financial performance at Bank Street Arts is the single biggest factor affecting the development of the organisation. The objectives outlined below are meant to reflect this, with particular attention paid to those income generating parts of the business that are felt to be underperforming the most.

1 Increase membership numbers

Rationale

Clearly this is an area that is underperforming both in terms of numbers joining and revenue generated. The question is: 'Why?' In other words we need firstly to confirm that there is enough of a market out there to make the scheme viable, and then decide how best to tap in to that market.

Strategy

Re-examination of the product offering

Appraisal of marketing efforts to-date

Analysis of current membership

Introduction of a more focused segmentation-targeting-positioning approach

Methodology

Most aspects of the strategy outlined above can be converted into interesting 'mini' marketing projects (mainly research and analysis) that can be carried out by volunteers.

2 Increase number of collaborative events and projects

Rationale

Collaborative projects are extremely important on a number of levels: not only do they generate income, publicity and kudos for the organisation, they are in essence what Bank St Arts is all about. It is important to build on the valuable experience that has already been gained so far to grow this area of the business.

Strategies

Analysis of previous, current and forthcoming projects

Exploration of possible new projects (schools, colleges, arts bodies, businesses etc)

Exploration of possibility of collaborative projects with 'players' in the Sheffield arts scene

Examination of funding options

Methodology

Again, much of the important groundwork involved can be carried out by volunteers, working in collaboration with the relevant staff members of Bank St Arts.

3 Increase use of Education Room

Rationale

The Education Room is an excellent resource that is currently being underused. An increase in bookings would generate much-needed income, bring in people that might otherwise not use Bank St Arts and add to the overall 'buzz' we are hoping to create around the place.

Strategy

Examination of the current product offering

Exploration of ways of marketing the product

Methodology

The opening of the cafe will be a big plus for Bank Street Arts in many ways. One of these is the fact it represents an additional attractive selling point when marketing services such as the Education Room. Volunteers can play a valuable part in bringing this to the attention of potential clients.

4 Enhance current volunteer programme

Rationale

Although it does not generate income, the volunteer programme is, in my opinion, a vitally important part of the concept that is Bank Street Arts. As well as providing much needed support the organisation could not afford to pay for, the programme represents something deeper– the opportunity for people to learn new skills and develop as individuals. Clearly any enhancement of the scheme would benefit both the organisation and the individuals concerned.

Strategy

Firm up supervisory and administrative infrastructure underpinning the scheme

Explore ways of enhancing the volunteer work experience

Methodology

The scheme is already working well at the moment but I feel it would do even better with tighter supervision. The marketing research tasks and other volunteer-led projects outlined elsewhere in this document are designed to strengthen the programme still further.

5 Build strategic alliances with local businesses

Rationale

Businesses may be feeling the pinch but they still crave good PR! I believe the Bank St Arts brand is strong enough to make it an attractive proposition for local businesses, providing we can find the right 'fit'. Such relationships can take a lot of time and effort to build, but can be worth their weight in gold in the longer term.

Strategy

Identification of suitable partners

Exploration of possible collaborative ventures

Exploration of possibility of sponsorship

Methodology

The first step would be to research local businesses and try and find ways that collaboration with Bank St Arts would be attractive to them. Yet again there is no reason why much of the groundwork (providing it is suitably supervised and coordinated) cannot be carried out as part of the volunteer programme.

6 Create a marketing information system

Rationale

It is amazing that so few small and medium sized businesses and organisations have any kind of formalised information gathering and analysis structure. These are not difficult to set up, cost virtually nothing (except time) and can be very beneficial in a number of ways.

Strategy

Demonstration of the benefits of environmental scanning

Exploration of resources necessary to set up an MIS

Methodology

Marketing information systems are mainly about good practice: once they have been set up, with a little supervision they virtually run themselves. As with just about every other proposal outlined in this document, volunteers can have a large part to play in this.

Summary

When I first suggested conducting a marketing audit for Bank Street Arts I had no way of knowing the shape the final marketing plan would take. But one thing I made clear to myself from the outset was that no matter how the strategy turned out I would ensure it embraced three principles. Firstly, that none of the proposals would interfere with or draw energy from any ongoing activities at Bank Street, marketing or otherwise. If anything they would be designed to assist and build on what has already been achieved. Secondly, that any proposals would be cost free and therefore pose absolutely zero risk to the organisation. And thirdly, the strategy would be designed in such a way that its implementation would be an interesting and creative experience for all involved, in particular members of the volunteer programme.

David Gregory, April 2011

Appendix 6 – Volunteer Policy 2011

Volunteer Policy

Purpose

The purpose of this policy is to outline the reasons why Bank Street Arts seeks to encourage students and members of the general public to become involved in voluntary work, to define the role of the volunteer, and to ensure that all volunteers are treated fairly and equally.

Scope and Responsibility

All managers, supervisors, staff and volunteers are responsible for ensuring that the principles of the volunteer policy are applied.

Principles

- To create a dynamic environment for creative people to utilise their skills and collaborate with others.
- To increase the interaction between the Centre and individuals in the community
- To increase the skills, knowledge and experience of volunteers to improve job prospects or quality of life.
- To help the Bank Street Arts accomplish its objectives in the most cost effective and engaging way

Policy

The Volunteer Policy will operate according to the following principles:

- In the medium to long term, volunteers should not operate by rigidly defined rules or specifications. However, in the short term roles will be clear and defined. All members of the volunteer team will be encouraged to redefine their role to suit their interests, experience and aspirations. As a result, roles and tasks will change regularly following evaluations with the centre supervisor.
- Bank Street Arts will reimburse reasonable expenses incurred whilst undertaking voluntary tasks, subject to the production of receipts, but line management agreement must first be obtained
- Volunteers should be safe and supported at all times
- Volunteers should not be used to fulfill a role that would normally constitute a paid position
- Volunteering opportunities should present volunteers with a chance to develop transferable skills and knowledge that are relevant to their requirements and aspirations.
- All placements should demonstrate clear benefits to the volunteers, the organisation and the community.
- All parties should sign and adhere to the terms outlined in the Volunteer Agreement.

Role of the Volunteer

The role of the volunteer at Bank Street Arts begins as a Gallery Assistant with a view to progressing into a more defined role. This role is provided in detail in the Volunteer Handbook.

Relationship with Paid Staff

Steps will be taken to ensure that paid staff at all levels are clear about the role of volunteers, and that good working relationships are fostered between paid staff and volunteers.

Appropriate training, support and resources will be provided for all those who work alongside volunteers and for those who have a managerial role in relation to the volunteers.

The roles of volunteers and paid staff will be complementary and mutually supportive.

Communication

Bank Street Arts aims to involve all stakeholders in the development of the organisation. To facilitate this communication channels are laid out in the Volunteer Handbook. Regular volunteer meetings and events will be organized by the Centre Supervisor.

Procedure/Application

- a) Requests for volunteers will be advertised on our website as well as with our delivery partners
- b) Potential volunteers will also be given all the appropriate information with regards to the organisation's aims, activities and available opportunities. This will be included in the Volunteer Handbook along with an outline of the responsibilities of the position, the skills required by the organisation and the skills that might be developed.
- c) All recruitment of volunteers will be made solely on merit.
- d) The application process will involve an initial application form followed by an informal interview with the Centre Supervisor.

Security Checks and References

Through the use of application forms and short, informal interviews, Bank Street Arts will seek to ensure the efficient and reliable matching of volunteers to the vacancy, as far as it is possible. Where appropriate, Bank Street Arts will also carry out CRB checks.

Induction and Training

Volunteers will receive a proper induction before undertaking any role within the Centre. This induction will include a tour of the premises where they will be working, an explanation of volunteer tasks, the expectations of the organisation and an introduction to key members of staff, including the staff member who will be acting as their supervisor. Information regarding health and safety should be included in the induction programme and should cover proper use of equipment, building security and safety, fire procedures and first aid.

Supervision & Progression

Bank Street Arts ensures that all volunteers are adequately supervised. All volunteers will receive regular evaluation assessments undertaken by the Centre Supervisor. This process will then involve an opportunity to redefine the role. Progression from the initial Gallery Assistant phase will result in a placement with the Gallery Curating Team, the Business Development Team (BDT), the Admin Team, or an external partner.

Insurance

Volunteer are covered through Bank Street Arts' employer's liability insurance policy.

Data Protection

Bank Street Arts will not disclose volunteers' personal details without their permission and will abide by the requirements of the Data Protection Act 1998 and any other information related to the storage of information.

Confidentiality

Volunteers may be required to read, sign and adhere to a confidentiality policy. It is the responsibility of all volunteers to maintain the confidentiality of all privileged information that they may have access to whilst working as a volunteer, whether this information involves a client, another volunteer, a member of staff, or any other matter relating to the organisation's business.

Complaints

The complaints procedure will be laid out in the Volunteer Handbook. Most minor issues will be dealt with by the Centre Supervisor. Bank Street Arts will endeavour to respond to written complaints within 14 days of receipt.

Expenses

Bank Street Arts is an independent organization and has no specific funds from donors or the public sector to fund the volunteer programme. As such we cannot cover expenses for every volunteer. Instead we encourage all volunteers to be as economical as possible (e.g. walk to work, bring packed lunch etc.) However where a volunteer believes they are restricted access to the volunteer scheme through financial hardship they may make a travel subsidy claim to the trustees of up to £5 per week. In all cases these must be agreed in advance with the appropriate manager. Expense claims must be made using the Expense Claims Form and be supported by receipts. Claims more than one (1) month old will not be accepted.

Equal Opportunities Statement

Bank Street Arts confirms its commitment to the elimination of all forms of discrimination and to provide an environment where individuals are treated fairly, with respect and dignity.

Monitoring

This policy will be reviewed annually, at a Volunteer Meeting and the Bank Street Arts AGM, to ensure that it is still appropriate to the needs of the Centre and its volunteers. The review will be overseen by the Centre Supervisor who will be present at both meetings and oversee any changes to the policy.

Appendix 7 – Estimated Outline Costs of Capital Investment

Outline Costs of Capital investment

Description	Cost In house	External Contractor Cost
* Disabled Lift – to supply, fit and carrying out all associated building and electrical works	£16,000	£16,500
* Disabled WC	£3,500	£2,500
Automatic Doors to Front Entrance	£4000	£4000
Hearing Loop	£2500	£2800
* External Signage	£400	£600
New Front Door	£200	£400
* Upgrade of WCs	£1000	£6000
* Improving Access to Lift area	£50	£600
Improving efficiencies in heating system	£8000	£8000
Achieving Economies in Lighting	£4000	£4000
* Paving of Courtyard and related works	£1450	£5500
* New Fire Access and Escape to Rear of Building	£6000	£6000
Upgrade of Fire Alarm System	£3000	£3000
Improved Security Internally	£500	£900
Improvement and upgrade to Roof in Central Atrium	£250	£5000
Cost of In House Salary for Above Works	£1200	0
Total Cost of all works listed above and not including additional upgrading and maintenance that would be achieved by employing in house	£52,050.00	£65,800.00

The works listed above have varying degrees of priority and can be done over a 12 month period.

The works marked with an asterix will generate income as a result of expenditure and it would be better to prioritize these.