



Business Plan 2012 -2015

Blackpool Council

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1. Strategic Vision

Grundy is now recognized as a leading contemporary visual arts venue in the northwest region. It has a growing national and international profile. It wants to continue to grow this profile and attract larger and more diverse audiences to its programmes. Its current position has been achieved through ambitious and contextual programming, which makes the most of its beautiful exhibition spaces and the environment beyond the gallery walls. Blackpool is an extraordinary location of rich cultural history and contemporary popular culture and Grundy's programmes will continue to explore these and add new perspectives to help better understand and appreciate them. The link between all of its programmes and the role of its permanent collection has been and will continue to be an opportunity for audiences to think in new and unexpected ways through art.

Grundy will hold dear a commitment to artistic excellence and ambition in all of its activities and strive for more and more people to value its contribution to Blackpool's cultural offer and the appreciation of contemporary art.

2. Introduction, background and context

Grundy Art Gallery, opened in 1911, is the municipal gallery of the town of Blackpool. It is a Grade II listed building situated in the centre of the town. Its stunning Edwardian architecture hosts an extensive programme of temporary exhibitions including contemporary, modern and historical art, featuring established and emerging artists, as well as displays from its permanent collection. Exhibitions are supported by an education programme, which encourages intellectual and emotional engagement with the artwork.

Blackpool Council commissioned the building of Grundy Art Gallery in 1908 following a bequest of thirty-three paintings and a financial gift from brothers John and Cuthbert Grundy. A purchase fund for new artworks was set up in 1912, and by the late 1930s the collection and general ambition had outgrown the original building. An extension of two extra galleries was built and opened in 1938. The gallery was then managed as part of the Library by the Library and Art Gallery committee. In 1974, during which time Blackpool was administered through Lancashire County Council, a dedicated gallery manager was appointed. It wasn't until Blackpool became a Unitary Authority in 1998 that a Curator was appointed. The strategic vision currently in place has been developed since 2004 under the leadership of Curator Stuart Tulloch.

Arts Council England support

In 2012 Grundy entered Art Council England's (ACE) National Portfolio for the period of this business plan, through which it will receive regular funding from the organization. This is the first time Grundy has received regular funding from ACE, having previously received project based grants through ACE's Grants for the Arts programme.

Grundy is the only municipal gallery in the northwest region to be part of ACE's National Portfolio and one of very few municipal galleries with this funding nationally. The exhibitions programme, and audience development and community involvement activities that support it, are developed to embrace the gallery's municipal status. They are wide ranging in content and look to involve a broad range of people, from both existing and new audiences to the arts.

Context

Blackpool has some of the most deprived neighbourhoods in the UK as well as areas and nearby locations of economic prosperity and social mobility. It is one of the most important and successful working class holiday destinations in the UK, which also appeals to the middle classes. Grundy's recent success has been through its ability to programme bold exhibitions, educational projects and events that resonate with a combination of audiences, presenting them with new ideas and an understanding of contemporary art and a museum collection.

3. Management

Grundy is part of Blackpool Council's Art Service, which sits in the Regeneration, Tourism and Culture Division, itself part of the Chief Executive. A key priority set by Blackpool Council is to expand and promote its tourism, arts, heritage and cultural offer. Grundy is at the centre of this priority as it strives to make people value Blackpool's culture more.

Blackpool Council is led by the Executive Committee of locally elected members. The Cabinet member for Tourism and Culture has responsibility for Grundy. At officer level, the Assistant Chief Executive, Regeneration, Tourism and Culture Division has responsibility. The Assistant Director of Culture, and Head of Arts provide the corporate steer of the gallery. The gallery Curator provides the strategic vision, devises, implements and manages the gallery programme, collection and resources, and reports directly to the Head of Arts.

Grundy staff support and collaborate with colleagues in Arts, Heritage and Libraries. Grundy's Education Officer works across the three areas to bring greater value, appreciation and new audiences to Grundy's exhibitions programme.

Gallery staff strive to provide an excellent service to the public, colleagues and fellow professionals and this is recognized through visitor feedback and testimonials given by professional colleagues. This is achieved by investment in professional practice and expertise. Museums and galleries are part of a continually changing environment and gallery staff members are encouraged to invest time in keeping abreast of developments through networking, training and visits to other relevant organizations and events, in order to provide the best possible service for Blackpool. The gallery's quality and the commitment of its staff has been recognized and awarded on numerous occasions since 2008, through the Blackpool and Lancashire Tourism awards, and Blackpool Council Outstanding Service Awards.

4. Scope of business



Maciej Dakowicz, 'A Saturday night out, Blackpool', 2010
Included in 'Mass Photography –Blackpool through the camera', 2011

Exhibitions

Grundy's exhibition policy is to programme a diverse range of high quality contemporary art exhibitions throughout the year. Each provides an opportunity for its audience to think in new and unexpected ways about their understanding of art and the world we live in. This programme has achieved critical recognition, nationally and internationally, by what ACE described in Grundy's National Portfolio assessment as a "commitment to artistic excellence and ambition".

Grundy will continue to develop artistic talent, particularly for emerging and mid-career artists, creating opportunities for outstanding artists from across the UK and internationally. Grundy nurtures artistic talent by providing the support, space, and opportunity to be ambitious. This creates bold exhibition installations of national significance, viewed by a diverse audience. To help achieve this Grundy works across a network of contemporary arts institutions to realize projects through collaboration.

The exhibition programme finds innovative ways to include the gallery's permanent collection within and alongside installations of contemporary work, encouraging audiences to appreciate the collection from a variety of perspectives.

Blackpool is a place of striking individuality, with a unique contemporary culture and legacy. As an art institution, Grundy questions its place and carefully plots its path within the environment. This adds a unique strand to Grundy's programme, allows it to span popular and

high culture, and reach out to one of the widest possible audiences by tapping into tourism agendas and local engagement programmes.



Leo Fitzmaurice 'Horizon', 2011

Permanent Collection

Grundy's collection, and the overall ambition to create an art gallery in Blackpool, began in 1906 following a bequest of thirty-three artworks from brothers John and Cuthbert Grundy. The gallery opened in 1911. A purchase fund for new artworks was set up in 1912 (but which no longer exists). The collection now contains approximately two thousand three hundred items. These include Victorian oils and watercolours, modern British paintings, contemporary sculpture, video, prints and jewellery, oriental ivories, ceramics, and photographs of historic Blackpool.

This collection is not on permanent display. Since 2004, the gallery has moved away from constantly showing its collection, and instead organized exhibitions of the collection that survey the quality, variety and purpose of the collection. While the collection contains works of notable artistic value, it does not have an overall quality to draw an audience alone. Recently the collection has been used within the installation of exhibiting artists- Maeve Rendle 'Unframe', and 'Nice Paintings' which featured Mike Pratt and Leo Fitzmaurice; Fitzmaurice selected and hung the collection to create a continuous narrative and horizon line across the wall. The gallery will continue to present collection artworks in a manner that addresses the

role and value of a collection, and allows works to be viewed and appreciated from a range of perspectives.

Accreditation and Collection Development

Grundy is currently in the process of reapplying for Museum and Gallery Accreditation. Investment is continually made in collection care, both physically (building maintenance, security, environmental conditions) and intellectually (staff training of best practice, documentation, ideas for display, work with artists and curators).

There is little financial resource to purchase new works for the collection, and the gallery resists passive collection; this does not meet the Accreditation standard, storage capacity, or strategic vision. Where acquisitions have been made, these have supported the strategic vision and have been financed through external funds. Grundy is a member of the Contemporary Art Society (CAS). CAS is an independent charity that works to ensure that contemporary art enters public, private and corporate collections, and Grundy's membership with this organization has provided its collection with important modern and contemporary works, including works by Craigie Aitchison, Martin Creed, Laura Ford, Gilbert and George and Picasso. In 2012 Grundy will purchase a work by British artist Ruth Claxton for the collection through funding from CAS, which will be installed in the stairwell area of the gallery.

New acquisitions will be made if they can be displayed on a semi-permanent basis, or are easy to store and add significant strength and cultural value to an existing collection held.

Grundy follows the Museum Association standards for acquisition and disposal of artworks, and the Portfolio Holder for Tourism and Culture has agreed Grundy's policy for this.



Children taking part in Brigitte Jurack workshop, part of her exhibition 'Pink Parachute' 2012

Education and engagement

Grundy works with a range of audiences to encourage and develop their appreciation and understanding of contemporary art. Staff develop and deliver activities and interpretive materials – for the gallery and on-line - to engage both existing gallery users and attract new audiences to gallery exhibitions, its collection as well as stand-alone projects. Grundy employs an Education Officer, who works with the Curator to devise and deliver a range of projects and activities. Projects are delivered independently as well as collaboratively with colleagues in the Arts Service, across Culture and wider Blackpool Council services supporting education and inclusion, and further and higher educational institutions in the area including Blackpool Sixth Form College, Blackpool and the Fylde College, UCLAN and Lancaster University.



Brian Griffiths talking to the young producers of 'Under the Town' festival, 2012

Young People

Grundy's major programme for young people is its contribution to the Arts Award, for which Grundy is an accredited centre and is now taking a greater lead on within Blackpool's Arts Service programme. Arts Award is managed by Trinity College London in association with ACE. The mission of this scheme is to support young people who want to deepen their engagement with the arts, build creative and leadership skills, and to achieve a national qualification.

In 2011, Grundy together with colleagues in the Arts Service, guided young participants through programmes of creative activity that culminated in a one-day festival 'Under the Town' which is part of Blaze North West, a Cultural Olympiad project for London 2012. This continued in 2012 with projects linked to the centenary of Blackpool Illuminations. 130 young people have achieved an Arts Award through Blackpool since 2007.

Schools, further and higher education

A programme for schools and further and higher educational institutions is organized around the temporary exhibitions programme, and incorporates the gallery's collection.

The annual exhibition forum primarily for schools is led by the Education Officer in consultation with primary school teachers who contribute to Grundy's teachers' forum; they provide guidance on topics covered under the National Curriculum, which Grundy uses to inform the selection of an artist to lead the project. The result is an exhibition of participation for schools and families, which Grundy plans to push further to include a wider range of local

audiences and communities. Grundy's Education Officer works closely with Blackpool's Schools Cultural Officer, to develop links with schools and develop projects.

Both programmes for young people and schools are supported by on-line forums, social networking and video content.

Families

Activities for families take place throughout the year during each exhibition as appropriate. An activity trolley for children is available in the gallery foyer during most exhibitions, which contains activities produced by the Education Officer relating to the current and past exhibition programme and gallery collection.

The START club, organized by the Education Officer, provides workshops for children aged between 6 and 11 years old. There are opportunities to meet artists and engage with Grundy's current exhibition to create inspired works of art. Workshops take place irregularly on Saturdays throughout the year and a small participation fee is charged.

Older Learners

The Art Course provides an opportunity for older learners to understand more about contemporary art. Exhibiting and regionally based artists are invited to speak about their work and the Course culminates with a visit to another contemporary arts venue – Art Gene, Peter Scott and Ikon have recently been included in the programme. It creates a forum for debate and provides an opportunity for those who are interested in Grundy's programme but unconfident in their understanding of contemporary art to learn and appreciate it more.

Shop

A small retail area is situated within the gallery's reception. This service has grown in scale and ambition since it was first developed in 1995. The shop currently specialises in artist made jewellery, cards, and Blackpool heritage material. The shop also stocks art journals and publications including Grundy exhibition related publications, and traditional creative-based children's toys.

The shop's displays of artist made jewellery have a reputation for their quality and diversity, and are a source of income and visitor attraction. This changing programme of displays

includes work produced by jewellers from throughout the UK, sourced through the major craft and jewellery fairs each year.

In 2012 Grundy staff worked with Blackpool's Arts Engagement Officer on 'Project Object'. This project selected and employed three designers to work with members of the community to develop and produce souvenirs and objects inspired by material contained in Blackpool's archives and the town's contemporary culture.

'Project Object' demonstrated the potential to develop unique retail opportunities, both in the gallery and online, and for the shop to become a greater source of income and an integral part of Grundy's work with artists and community engagement.

5. Meeting Blackpool Council's priorities

Blackpool Council's slogan

"Blackpool: A fair place where aspiration and ambition are encouraged."

Its vision

We will build a Blackpool where aspiration and ambition are encouraged and supported. We will seek to narrow the gap between the richest members of our society and the poorest and deliver a sustainable and fairer community, of which our communities will be proud.

Its mission

We cannot hope to change our destiny merely by wishing for it, only by working for it. We will work with the public, private and third sectors, locally, regionally, nationally and internationally, to achieve this.

Its priorities

There are nine priorities which focus upon the Council's responsibilities to ensure the social and economic wellbeing of the town and its communities. The following four are the most relevant to Grundy:

- Tackle child poverty, raise aspirations and improve educational achievement
- Expand and promote our tourism, arts, heritage and cultural offer
- Improve health and well-being especially for the most disadvantaged
- Deliver quality services through a professional, well-rewarded and motivated workforce

Grundy meets these priorities in the following ways:

- **Tackle child poverty, raise aspirations and improve educational achievement**

Grundy's programme of workshops and interpretation for schools, around its exhibitions programme and permanent collection, allows children and young people the opportunity to be expressive, fire their imaginations and articulate an emotional response through art.

Grundy staff work closely with the Schools Cultural Officer to build strong relationships with Blackpool schools that allow the gallery to communicate its offer and the value of contemporary art.

2081 Blackpool children and young people took part in Grundy's education programmes during financial year 2011/12, encountering the work of 35 artists that encouraged them to think in new ways about the world and value their own creativity.

130 young people from Blackpool have achieved an Arts Award through Grundy and Blackpool's Art Service since 2007, a programme that deepens engagement with the arts, builds creative and leadership skills, and achieves a national qualification.

- **Expand and promote our tourism, arts, heritage and cultural offer**

This priority is at the heart of Grundy's offer. The gallery and its programme acts as a champion of Blackpool, articulating through contemporary and historical art the value of Blackpool's heritage and contemporary culture to local residents as well as national and international audiences.

The following past exhibitions and projects are examples of this:

- In 2010 'Jacob Epstein in Blackpool', which looked again at the showing of Epstein's most remarkable carvings in Blackpool during the mid 20th century through the press coverage of the time.
- In 2011 'Mass Photography' curated by artist Nina Könnemann, presented over one hundred photographic images of Blackpool from across one hundred years and included images by some of the UK's most influential photographers. This project inspired 'Blackpool 100' a Heritage Lottery Funded (HLF) project, led by Grundy's Education Officer and Blackpool's Head of Heritage, and included multiple community based projects that celebrated historical and contemporary Blackpool.
- In 2012 'On: a reimagining of Blackpool Illuminations' which celebrated the centenary of Blackpool Illuminations. Grundy invited artist Brian Griffiths to select redundant and contemporary features from the Illuminations display through which he created immersive environments within the gallery that presented the scale and diversity of the attraction and the appreciation and understanding of light. The exhibition became the inspiration behind 'Under The Town' 2012, the one-day festival organized and delivered by young people for young people through the Arts Award and part of 'Blaze' and 'We Play', the North West cultural legacy programme for the London 2012 Olympic and Paralympic Games

- Improve health and well-being especially for the most disadvantaged

Grundy's diverse exhibition programme attracts audiences from across Blackpool's communities. Visits are regularly made by groups who are supported outside mainstream education, or those with disabilities or poor health. The reaction the exhibitions receive from these audiences is often the strongest, most personal and best articulated. Contemporary artwork that exposes the irrationality of life has a very strong meaning to those you find themselves outside of the mainstream. The exhibition programme provides the inspiration for a range of activities aimed to improve well-being. The most recent example is 'Blackpool 100' (mentioned above), which was inspired by the centenary of the Grundy and Central Library buildings and Grundy's 'Mass Photography' exhibition. This major project led by Grundy's Education Officer and Blackpool's Head of Heritage, included multiple community based projects that celebrated historical and contemporary Blackpool. This included:

- Mass Collection: Members of the public, community groups as well as Blackpool visitors were invited to bring their own photographs of Blackpool into the gallery, as well as sessions in community centres. Copies were made and archived in the Local History Centre accompanied by personal oral histories.
- What does Blackpool Sound like?: Three community based groups worked with artist Lucy Stevens to create a soundscape of Blackpool.

Grundy's Education Officer worked with Blackpool's Arts Engagement Officer on 'Nooks and Grannies', which involved community groups at Blackpool's Vincent House, Grange Park and Claremont Park Community Centre working with artist Emily Speed to create artwork in unusual and unexpected places.

These and similar projects reach into Blackpool's communities and allow participants the opportunity to think in new ways, and to express, develop and value their own creativity, and create a sense of belonging and pride in their community

- **Deliver quality services through a professional, well-rewarded and motivated workforce**

Gallery staff strive to provide an excellent service to the public, colleagues and fellow professionals and this is recognized through visitor feedback and testimonials given by

professional colleagues. This is achieved by investment in professional practice and expertise. Museums and galleries are part of a continually changing environment and gallery staff are encouraged to invest time in keeping abreast of developments through networking, training and visits to other relevant organizations and events, in order to provide the best possible service for Blackpool.

The gallery's workforce has transformed Grundy into a professionally respected organization that is one of very few local authority run galleries nationally to receive regular funding from ACE through its National Portfolio. This has been achieved by initiating and sustaining high quality programmes for a range of audiences.

The gallery's quality and the commitment of its staff has been recognized and awarded on numerous occasions since 2008, through the Blackpool and Lancashire Tourism awards, and Blackpool Council Outstanding Service Awards.

6. Key priorities 2012 -2015

1. Staffing

Extra resources must be secured to expand the staffing at Grundy. Although the gallery's profile and the strength and depth of its programmes have expanded significantly since 2004, achieved through external funding for its programme, its staffing resource has been at standstill. Three full time members of staff – Curator, Education Officer, Administrator – and one part-time member of staff – Gallery Assistant, conduct the day-to-day operation of the gallery. While this core team achieves the excellent programmes, collection care and customer service for which it has become recognized, its structure is understandably restricted. If Grundy is to achieve the continuation and development of its innovative programming, and audience development through exhibitions, education and online and offsite activity are to be realised, it must find the funds for additional qualified personnel. All key priorities will rely on the success of this to one degree or another.

Plan

Grundy will use its past success to drive forward the innovative proposals needed to attract external funds to support additional staff. These roles will link to Grundy's priorities in Audience Development and Online programming. These two strands of work relate to Grundy's funding agreement with ACE as a National Portfolio organization (NPO) and will enable Grundy to achieve and expand upon the Key Performance Indicators (KPI) set with ACE and relevant to Blackpool Council's aspirations for Grundy.

2. Audience development

Grundy's annual visitor attendance has fluctuated between 30,000 and 41,000 since 2004. Visitor attendance of 41,000 was achieved by the showing of the high profile Hayward Touring Exhibition 'Rembrandt prints' within the same year as a highly subscribed open exhibition, and schools exhibition organized by Blackpool's Gazette newspaper. Grundy's programme continues to involve forums for residents to show work and an exhibition for schools. However it has developed the form these take to become more engaging and bold and more inclusive of a wider culture beyond traditional forms of artistic practice. The exhibition forum for schools has become artist led, and its approach is developed through the gallery's Primary Schools Teachers Forum run by the Education Officer. This provides schools with the opportunity to work directly with an artist whose practice relates in some way to a topic in the

Curriculum, and is of a quality which sits comfortably with Grundy's programme in general. While fewer visits are generated than the previous schools exhibition, the experiences of the number that do participate are more developmental and challenging than the previous passive approach. The 'open' forum, which has developed into 'The Blackpool Art Fair' has the potential to be artist led in future in order that it can continue to develop and push forward the manner in which Grundy works with the general public, as it strives to achieve artistic excellence.

Grundy's audience development is much more involving than this of course, and must become more extensive if it is to reach more Blackpool residents and an increase in attendance overall through the bold contemporary programme it produces.

Several projects have been initiated to capture details of the gallery's audience. No formal data capture is currently in place. Informally, Grundy is aware that it is attracting a diverse audience, roughly half Blackpool residents to visitors. It receives verbal feedback from visitors on their exit from seeing an exhibition that reveals that exhibitions that reach an audience through the national press will attract a national audience into Blackpool especially to view the exhibition. When recording the audience visually, we are conscious that we are attracting low to high income visitors. However, there is hard-edged evidence to support view.

Plan

More opportunities for engagement in the gallery's exhibition programme and collection are necessary and further projects initiated aimed at particular audiences and groups if audience development is to continue to develop. Grundy's work with young people through the Arts Award, especially that which links to the participant led 'Under the Town' festival, is considered exemplary in the manner in which it develops skills and allows young people to lead. The Grundy/Heritage led project Blackpool 100, funded by the HLF, which centres upon the centenary of the gallery and library buildings and Grundy's hugely successful (in terms of attendance, press coverage, visitor feedback) "Mass Photography" exhibition in 2011, was successful at initiating a collaborative project between Grundy, Heritage, Arts Service and Libraries. The quality is being achieved, the opportunities exist, but Grundy needs more capacity to initiate and deliver.

In terms of audience data capture, during the course of 2012/13, Grundy will investigate a method that best demonstrates the diversity of its audience, and implement the process in 2013. It will begin by approaching All About Audiences for advice, as well as researching methods used by similar sized visual arts organizations.

3. Online programming



Still from 'The opposite of all those things' commissioned for Tate Art Shorts, 2011

Grundy has created content specifically for on-line audiences; most notable is its film for Tate Art Shorts from 2011 of the flying of Heather and Ivan Morison's 'The opposite of all those things' a work commissioned by Grundy in 2008:

<http://www.youtube.com/watch?v=iHn8i3YjguE&feature=context&context=C4e6411aADvjVQa1PpcFNxz0ZHSvohaSeBmzQiSWISIn4SY0qAuao=>

Artist Rosalie Schweiker also produced films of her cable car installation at Grundy for Vimeo:

<http://vimeo.com/36785135>

Grundy also posts films on Youtube relating to its education and Arts Award programme

<http://www.youtube.com/user/GrundyArtGallery1911>

Grundy was disappointed not to be awarded a commission through ACE's The Space programme in 2012 after reaching the final application stages. However, the process has encouraged the gallery to consider ways of linking its exhibition programme to more online content.

Plan

Through the life of this business plan, Grundy will look to commissioning online work around its major exhibitions and consider ways of engaging online audiences in its programme. At present it is working with All About Audiences on a social media campaign for its exhibition of Leo Fitzmaurice and Paul Rooney that will present snippets of content from the work to

encourage online participation. Stand-alone projects relating to Grundy's Strategic Vision will also be initiated, in particular those that focus upon Blackpool. The ability to significantly increase the volume of commissioned online material will rely upon securing extra staffing resources.

4. Fundraising



Rosalie Schweiker's 'Cable Car', 2011. Visitors could operate the cable car for 10p

The primary success in external funding in the past seven years has been through ACE, although Grundy has successfully secured extra funds from Blackpool Council as well as trusts and foundations. It is through the latter that Grundy believes more funds could be raised. Blackpool does not have a modern culture of philanthropy, and the more affluent areas that surround the town are not necessarily sympathetic supporters of the town and its culture. Lots of time and resources could be spent trying to secure funds from private sources and this isn't considered a viable option.

Plan

Grundy proposes to increase its financial resources by approaching trusts and foundations for funds to realise projects relating to Audience Development and online content over the next three years. It feels its experience and achievements of the past several years will be encouraging to such institutions as it seeks to now expand its activities.

Improving the offer of the gallery shop is also an attractive development, and Grundy will employ some expertise in this area to help scope the possible offer, both in the gallery and online. The shop isn't currently considered to be a major source of additional income, but could provide some additional financial support and visitor attraction.

5. Advisory panel

Grundy's strategic vision is led by the Curator, who reports to Head of Arts and upwards through the structure described in section 3. It is unlike other organizations that programme contemporary culture in that it is a local authority run service and does not have an independent board. While professional guidance is given through the existing structure, it is not specific or critically challenging to the contemporary visual art that it programmes.

Plan

We will spend 2012/13 researching models of advisory panels that could be initiated for Grundy in 2013/14 that would sit well with its management structure and be supportive in its efforts to sustain and develop its programme and overall offer. This needs to be unfussy but guiding and help Grundy to remain relevant and considered excellent. This would create a structure that would enable a continuation and development of the current approach to programming should management personnel change.

GRUNDY ART GALLERY BUDGET 2012-2015

	<u>2012/13</u>	<u>2013/14</u>	<u>2014/15</u>
	£	£	£
<u>Expenditure</u>			
<u>Employees</u>	92,778	92,514	93,482
<u>Premises Related Expenses</u>	34,941	36,810	37,546
<u>Transport Related Expenses</u>	2,500	2,500	2,550
<u>Supplies & Services</u>			
<u>Exhibition Programme</u>	21,500	21,500	21,500
<u>Education & Engagement</u>	12,500	12,500	12,500
<u>Marketing</u>	11,000	11,000	11,000
<u>Core funding for programme</u>	13,000	13,000	13,000
<u>General Services</u>	6,547	6,970	7,364
<u>Capital Charges</u>	16,000	16,000	16,000
Total Expenditure	<u>210,766</u>	<u>212,794</u>	<u>214,942</u>
<u>INCOME</u>			
<u>Other Grants and Contributions</u>			
<u>Blackpool Council Funding</u>	158,860	161,494	163,642
<u>Other Misc.Income</u>	5,214	4,300	4,300
<u>Customer & Client Rcpts</u>	1,692	2,000	2,000
<u>Government Grants</u>			
<u>ACE NPO Funding</u>	45,000	45,000	45,000
Total Income	<u>210,766</u>	<u>212,794</u>	<u>214,942</u>

GRUNDY ART GALLERY ACTION PLAN 2012 - 2015

PRIORITY ONE: PRESENT AN EXCELLENT, AMBITIOUS VISUAL ARTS PROGRAMME

Ref	Objective	Action	Lead Officer	Key Milestones	Deadline	Milestone Lead	Milestone Met By Deadline?
1.1	Deliver a strong thematically curated programme of 5 high quality exhibitions per year of inter/national standing, including 1 exhibition of emerging artists and 2 of regional/national significance.	Identify and approach appropriately recognized artists or work collaboratively with other organizations, meeting strategy set out in business plan. Organize exhibitions and audience development plan for each, securing additional funding where required.	Curator	5 Exhibitions openings per year 2012- 2015.	April 13, 14, 15	Head of Arts	
1.2	Plan programme activity using audience information	Feed intelligence gathered from audience information (see ref. 2.1) into programming decisions.	Curator	Improved data collection in place. Information available for future programming decisions.	Mar-15	Head of Arts	
1.3	Increase amount of activity made available to audiences digitally.	Devise a digital strategy that identifies a baseline figure and establishes targets for 2013/2014 and 2014/2015. Additionally increase the programme of curated content including online commissions by 30% from 2012/13 to 2014/15.	Curator	Benchmark data from 2012/13 to monitor progress in 2013/14 and 2014/15.	Mar-15	Head of Arts	

PRIORITY ONE: PRESENT AN EXCELLENT, AMBITIOUS VISUAL ARTS PROGRAMME							
Ref	Objective	Action	Lead Officer	Key Milestones	Deadline	Milestone Lead	Milestone Met By Deadline?
1.4	Develop and care for Grundy's permanent collection.	Renew and follow Collections Development Policy. Organize review of existing collection to identify works and collections for curatorially motivated disposal.	Curator	Completion of collection review.	Apr-14	Head of Arts + Head of Heritage	
PRIORITY TWO: INCREASING ENGAGEMENT AND REACH							
Ref	Objective	Action	Lead Officer	Key Milestone	Deadline	Milestone Lead	Milestone Met by Deadline?
2.1	Implement an improved method for audience data collection and interpretation and use the intelligence gathered to inform future programming.	Devise an improved, bespoke, practical method of gathering and interpreting audience information specific to Grundy's activities (see ref. 1.2) and to contribute to Creative People and Places programme data gathering.	Curator + Education Officer	Research, devise and implement plan.	Mar-15	Head of Arts	
2.2	Achieve annual growth in audience by 5%, including a 5% increase in Blackpool based audiences.	Establish baseline from 2011/12 audience figures and set 3 year targets. Contribute to Creative People and Places programme targets.	Curator	Benchmark data from 2012/13 to monitor progress in 2013/14 and 2014/15.	Mar-15	Head of Arts	

PRIORITY TWO: INCREASING ENGAGEMENT AND REACH

Ref	Objective	Action	Lead Officer	Key Milestone	Deadline	Milestone Lead	Milestone Met by Deadline?
2.2	Achieve annual growth in audience by 5%, including a 5% increase in Blackpool based audiences.	Develop format for annual audience research report.	Curator	Inform audience development plan and programme activity using data from report.	Mar-15	Head of Arts	
2.3	Increase engagement of young people from Blackpool.	Devise and introduce an ambitious new programme of activity for young people aged 18 to 24 yrs.	Education Officer + Curator	Submit Funding application to Paul Hamlyn Foundation.	Mar-15	Head of Arts	
		Contribute to annual programme of activity for the Arts Award, linking activity to Grundy's exhibition programme.	Education Officer + Curator	Young people obtaining Bronze, Silver and Gold awards annually.	March 13, 14, 15	Head of Arts	
2.4	Work to attract new audiences in collaboration with Creative People and Places consortium.	Establish target communities within Blackpool and Wyre, based on analysis of current market penetration.	Curator + Education Officer	Identify sectors of 'high potential and low engagement' Identify current barriers and create action plan to address them.	Mar-15	Head of Arts	

PRIORITY THREE: INCREASE AND DIVERSIFY RESOURCES

Ref	Objective	Action	Lead Officer	Key Milestones	Deadline	Milestone Lead	Milestone Met By Deadline?
3.1	Increase number of qualified personnel at the gallery in order to further develop activity and achieve targets for audience development.	The Esmée Fairbairn Foundation has been identified as a possible source of income. Review and complete funding application. Research other sources of income should this avenue be unsuccessful.	Curator	Submit Funding application to Esmée Fairbairn Foundation.	Nov-13	Head of Arts	
3.2	Increase and develop funding for Grundy.	Research and develop Grundy's retail offer.	Curator	Form group to review offer and potential. Realize plan and review.	Mar-15	Head of Arts	