

<b>Arts Centres Business Model &amp; Business Plan</b>	<b>10<sup>th</sup> October 2017</b>
<b>To: The Leisure &amp; Development Committee For Decision</b>	

<b>Linkage to Council Strategy (2015-19)</b>	
Strategic Theme	Resilient, Healthy & Engaged Communities
Outcome	Council will work to develop and promote stable and cohesive communities across the Borough
Lead Officer	Head of Community & Culture Cultural Services Manager
Cost: (If applicable)	None

**The purpose of this report is to approve the Business Model/Framework for Council's Arts Centres (Flowerfield & Roe Valley Arts & Cultural Centre), including the recommendations of business plan therein.**

### **Context & Brief**

Council's Arts Centres (Flowerfield and Roe Valley) play a vital role in assisting the organisation to deliver against both the strategic and operational outcomes of its Cultural, Arts & Heritage Plan. The plan commits to exploiting the potential of Council's cultural venues, enabling the service to become more sustainable, increasing access and participation. The 2017/18 operational budget for Council's two dedicated arts centres, including the contribution to Riverside Theatre is £639,671 accounting for approximately 1.09% of the total Council budget.

As a result of the commitments contained within the CAH Plan, Council commissioned the Strategic Investment Board in the spring 2017 to undertake a review of both Flowerfield and Roe Valley Arts and Culture Centres.

Initially this included a review of *current* operating models, activities, services and processes in order to establish a baseline, followed by the identification of the drivers/opportunities for the sustainability and growth of the centres as a service function.

The review took cognisance of the cost pressures facing both the service area and the Council as a whole, and with this in mind the report has focused on the need to develop a sustainable model within existing budgets.

The outputs associated with this project included a business model/framework and resulting business plan with a number of recommended short, medium and long term actions for Council to consider.

### **Findings**

The baseline information for the two centres showed some similar trends. Year on year attendance figures have been falling which in turn has led to a decrease in programming. The consultants commented that this in part was affected by the merger and changes made in budgets and resources to comply with efficiencies.

It was noted that Council held budgets in other service areas which also delivered on arts, culture and heritage, however opportunities for collaboration and alignment of activities with Cultural Services were not fully exploited or evaluated for impact in terms of the arts.

Targeted marketing – the report noted that the collation and evaluation of participation rates and satisfaction levels in events and courses could be used more effectively to attract target audiences. A new communications and marketing plan should be prioritised, with the acknowledgment of the challenges that this poses in the absence of additional resources for dedicated staff or rebranding. Recommendations in terms of a rolling plan to address these challenges are contained within the business plan.

In terms of budgets, the overheads associated with operating the venues have increased in real terms in tandem with staff costs. This has in turn diminished resources available for programming. Events within other departments which used the centres have also been scaled back as savings have been applied to budgets, with a knock on effect on footfall and usage of the venues.

Increased competition/choice from technology - the report stated that with the increase in leisure choice for customers, coupled with the proliferation of technology, there has been a shift in how people consume arts and cultural activities with an increase in online activity to share, for example on line video exhibitions.

The report concluded that demographics of the Borough mean that the niche events offered do not always attract larger audiences. When programming, the recommendation was to revisit the offering to provide a variety of events and courses, including those with broader public appeal to extend usage and participation. The report noted that Council have a requirement to provide an inclusive service for all sections of the community.

### **Analysis, options and preferred approach**

Having examined current business and operating models, the report highlights the various options available for Council to consider going forward. These include business as usual, integration, partnership working, re-design of services and the consideration of alternative delivery models.

In order to assist with the analysis of the preferred option, SIB measured against the following criteria:

- Seeking to **increase space utilisation** whether through increased footfall or through rationalisation of opening hours and working flexibility.
- **Increased footfall** is the key to success for the ongoing sustainability of the Centres
- **Alternative uses** for each venue – this may include community centre outreach, storage of museum artifacts, conversion of space into business units etc.
- Both venues will benefit from further **partnership working**.
- **Flexibility of opening hours** in line with market needs.
- **Consolidation of Services**.
- **Creative Hub (in line with the Creative Industries Economic Strategy – see Appendix K)** where the building is promoted as a base for within the Borough.
- **Relationship building** to strengthen messaging and stakeholder engagement.
- **Community operation/governance model**. This ensures that the community has a closer overview of programming and events.
- **Economic viability** – can the planned changes take place within the current budgetary environment. **This criterion will hold a higher weighting than all the others as resource allocation is key to delivery.**

The report highlighted the financial constraints which may continue to increase within council, thus the requirement for future proofing, consideration of new operating models and improved outcomes by partnership working with the third sector.

The following options were provided. Additional details are contained within **Annex A**, Section 5.1 (pg 43) of the report.

## Business Model Options

1. **Modified Business as Usual** - The two arts centres continue to be operated as planned with the new structure in place and appropriately resourced, incorporating the rolling plan as presented within the report.
2. **Transformation through Rebranding** - Increase focus on marketing and rebranding of the offering with the goal of increasing footfall. Better measurement of the market.
3. **Consolidation of all Arts and Culture into one CCG venue** - Closure of one or other venue as an arts centre and re-launching it as a community space with increased co-ordination with other potential service users.
4. **Council seeks to enter into a management agreement with a third party** - and seeks a Community Trust or another interested Arts/Culture body to operate the centres - Community Trust would operate management of the centres.

## Report recommendations

The report recommends Option 1 as the preferred option, namely **Modified Business as Usual** - The two arts centres continue to be operated as planned with the new organisation structure in place and fully resourced. One manager aligning and operating two premises with the structure bedded down and roles and responsibilities agreed.

The following additional recommendations have been incorporated into this option:

- To enable the implementation of the Communications and Marketing Rolling Plan, staff require additional skills, support and resource.
- The need for increased focus on marketing and outreach are reflected in new job descriptions, although all of these posts have not yet been filled.
- Split site management can be challenging and requires higher levels of trust and delegation.
- Pricing strategies must be aligned within the Borough.
- Key Performance Indicators need to be agreed, measured and managed.
- There needs to be ongoing implementation of a streamlined approach for the customer journey, from promotion of events through to booking process and customer experience and follow-up this will align with the brand.
- There are budget and resource requirements in the medium term to finalise the brand for both venues but this work should see increased footfall and improved community engagement.
- There should be continual monitoring on the improvement process, with a review at the end of year two of the plan.

## **Business Model & Plan**

Having completed its review of the centres, and identifying a preferred/recommended option, SIB have proposed the adoption of a business model used by a range of arts organisations. This model considers the following key components which have been analysed in terms of issues, priorities and opportunities specific to Council's arts centres:

- **Key partners** – ensuring partnerships are at the heart of service delivery. Existing partnerships should be further developed to maximise collaborative effort and minimise duplication, while new partnerships with should be explored.
- **Activities** - A revised focus on the range of activities to be developed and when and how these are offered, are considered within the report. There are also proposed revised opening times for the centres, based on customer need, current levels of participation and greatest potential for customer 'reach'.
- **Key resources** – staff and assets, an essential component to enable the delivery of services and connect to the customer. A recommended staffing structure is included within the report.

- **Value proposition** – the ‘offer’ needs to be based on the understanding of particular audience/client and their needs and have a clear brand or identity. This requires further work in terms of building clear identities and offerings provided by the centres.
- **Customer relationships** – the need to establish, develop and maintain relationships with each customer segment. The report noted that from the community consultation carried out, it is clear that some customer relationships need urgent attention, to be addressed through repositioning the brand, customer service and programme offer to be inclusive of all.
- **Channels/communications** - how the ‘value proposition’ is delivered or sold. Recommendations include a full audit of all marketing materials and channels, including online resources, exploring strategic alliances that can cross promote the venues, investment in a customer management system.
- **Customer segments** – the wide variety of audiences that the service will or should be catering for, including local communities, schools, tourists and funders. There are opportunities to align with funders’ strategies and potentially attract additional resources.
- **Cost structure (where the money goes)** - consisting of staffing, marketing, fundraising, overhead costs. The arts centres, including the contribution to Riverside Theatre (whose attendance figures forms part of Council’s monitoring) is £639,671, accounting for approximately 1.09% of the total Council budget in 2017/18. With no additional budget available, the focus is on using existing staff and financial resources to effect change.
- **Revenue streams** – generated by matching the offer to the needs of an audience. Sources to include grants, venue hire and ticket sales/admissions. The business plan is focussed on ultimately increasing the sustainability of the centres. Increased revenue is key to the long term viability of the centres.

SIB worked alongside Council staff to develop a plan to roll out the Business Model, with short-term, medium, and long term actions based on the preferred option and priorities identified within the business model. The action plan is contained within Section 4.7 (pg 31) of **Annex A**.

### **Recommendation**

To approve the proposed Business Model/Framework for Council’s Arts Centres (Flowerfield & Roe Valley Arts & Cultural Centre), including the 5 year plan to implement the model.

# BUSINESS MODEL/FRAMWORK & ASSOCIATED BUSINESS PLAN

FOR CAUSEWAY COAST & GLENS (CCG) COUNCIL'S ARTS CENTRES

*“To maximise the sustainability of arts and cultural activities within the two current Council Venues ensuring the whole community is best served and that the Council achieves best value for money for the investment it makes.”*



JUNE 2017



The  
**Strategic  
Investment  
Board**

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## 1. EXECUTIVE SUMMARY

CCG invited SIB to complete this review of Flowerfield Arts Centre (FF) and Roe Valley Arts and Culture Centre (RVACC) in January 2017. Since then SIB has undertaken an analysis of the service performance and value for money of the venues and facilitated stakeholder engagement to fully understand the provision. They have examined current business and operating models and have decided that various options are available for Council to consider going forward. These include business as usual, integration, partnership working, re-design of services and the consideration of alternative delivery models.

Within the CCG Communities, Culture and Heritage Service there was already recognition that the Council is not the only supplier of services but that it can actually achieve more by acting as a catalyst to encourage the commercial and the voluntary /not for profit sectors to grow and to become major partners with the Council. This has been evidenced by the move to grant funding for community groups rather than Council run programming. As the project progressed it became apparent that Arts and Culture should be more central to all that Council does rather than being an 'add on' or 'nice to have' service. Innovate artistic and cultural methods can be employed to maximise community engagement with Council and to ultimately improve service provision.

The work completed by the Communications team was valuable in building a base for the Brand and Value proposition of the Centres but more importantly it uncovered issues within the current team around its ability to clearly articulate what the Centres were and whom they served. A large part of this confusion is due to the Councils merging. Pre consolidation each centre had its own plan for delivery and a larger programming budget. In order for a product offering to succeed there has to be clarity of vision and purpose. Everyone has to know their role within the organisation and the aims and objectives they are seeking to achieve. Without a clear understanding of what the constituents of the new Borough want from the Centres, assumptions have been made by staff based on historical and anecdotal evidence. This does not address what the new borough constituents want from these assets or an understanding of what the assets can provide. There is confusion as to what the FF and RV offer is and this will not endear new customers to make an approach to something they cannot clearly understand as relevant to them. This methodology combined with changing technological forces, and an unclear identity has been leading to falling attendances at events and reduced footfall through the venues. Throughout the wider borough engagement with the Centres was low and or limited with many internal and external stakeholders unaware of the activities and events within the centres. The venues now need to re-align and become a more central part of the overall Council strategy.

Arts and cultural activities are a significant public good and civic well-being is damaged when these activities are unsupported. They do make an important economic contribution and add to the attractiveness of the area. However, this report examines how the current Council provision can maximise the financial support given. We understand that there is not budget for transformative rebranding of the venues, marketing or programming SIB have provided a suggested Rolling plan for improvements in Communications and Marketing but are providing caveats for its success given gaps in staff resources and lack of programming budget for the venues. The plan has short, medium and long term goals considering what can be achieved with the available resource. We believe that if improvements in footfall and stakeholder engagement have not been evident within a 24 month period then CCG should perhaps consider some of the more radical options discussed. In the very first instance it is critical that CC&G residents are **asked what they want from the venues they are contributing to and**

that a range of consultations take place, some of which should be implemented by the staff of the venues to give them a clear understanding of how CC&G residents feel about FF and RVACC. From this engagement the centres can begin to decide on their purpose and identity and form a relative market offer based on substantiated feedback with measureable Key Performance Indicators (KPI's). In order to formulate a strategic marketing and communications plan the following milestones needs established

- 1) Stakeholder engagement with local residents specific to the centres
- 2) A clear purpose and identity
- 3) A clear understanding of audience segments
- 4) A programme with broader appeal to CC&G residents
- 5) Marketing and Communications support – personnel resource and budget

Consolidation of services into one venue may provide a more focused approach for CCG and allow utilisation of the spaces by sectors other than arts and culture. The un-utilised space could perhaps be used to store museum artifacts that currently need to be relocated from Cloonavin. There is also the option of allowing a voluntary group/trust or private sector organisation to operate the venues and provide arts and cultural experiences more closely aligned with the community needs. Ultimately the market decides and the public will avail of them as and when they want to. Also included are options for the use of the legacy fund within Flowerfield (**Appendix A**).

## 2. REVIEW OF CURRENT OPERATING MODELS.

SIB acknowledges that when it embarked upon this project the CCG Community & Culture department was undergoing restructuring and that many of its working practices and procedures were already being re-evaluated. There was also a parallel piece of work being carried out for Museums on their space requirements. However, we did have to establish a base line from which improvements in delivery could be measured. In order to complete this we analysed the current position. This involved investigating:

1. CCG Strategic Policy;
2. CCG Budget Commitments;
3. Staff Resources and Structure;
4. Market Information – identifying and quantifying customers;
5. Benchmarking against other councils;
6. Competition analysis;

### 2.1 CCG STRATEGIC POLICY.

The policy has been developed around five strategic themes – these can be seen at **Appendix B**. From within the policy we believe that those which relate directly to the Arts and Culture provision with the Borough are:

Strategic Theme	Relevance to CCG Arts & Culture Provision
Our Elected Members will provide civic leadership to our citizens, working to promote	<i>It has been established through research that good provision of Arts and Culture in an area is important to its overall attractiveness<sup>1</sup></i>

<sup>1</sup> [http://www.artscouncil.org.uk/sites/default/files/download-file/Value\\_arts\\_culture\\_evidence\\_review.pdf](http://www.artscouncil.org.uk/sites/default/files/download-file/Value_arts_culture_evidence_review.pdf)

the Borough as an attractive place to live, work, invest and visit;	
The Council will continuously examine and introduce ways to provide services in more accessible and efficient ways;	<i>Currently uptake of arts and cultural engagement is 10% lower in areas of deprivation and across lower socio-economic classes<sup>2</sup></i>
The Council will embrace new technologies and processes where they can bring about better experiences for citizens and visitors;	<i>There is an opportunity to engage and consult with communities through the medium of arts and culture and thereby identify new and innovative methods for connecting people and communities.</i>
Council will work to support healthy lifestyle choices for all citizens;	<i>Research has also shown the positive health benefits from being involved in any aspect of Arts and Culture, whether it is a knitting group, an Amateur dramatic production, painting, creative writing, singing or dancing these and a wide range of other activities can help reduce boredom, ease loneliness and improve mental health outcomes. They can also bring community cohesion and improve volunteering opportunities<sup>3</sup>.</i>
Citizens will have access to Council recreational facilities and protected natural environments which help them to develop their physical, emotional and cognitive health;	<i>Reconnect local people with their local landscape and its natural and cultural heritage, inspiring active participation through cultural and learning activities, oral history, volunteering, mass participation activities and a comprehensive events programme.</i>
Council will work to develop and promote stable and cohesive communities across the Borough.	<i>The NI Housing Executive is actively using arts and culture programmes to build cohesive communities and there is much to be learned from the success of its approach.<sup>4</sup></i>

All of Council is now in a period of Transformation. Every service is being examined through a new lens of “doing more with less” and in a more effective manner. This transformation of the arts and culture venues is not a black and white exercise where there is a prescriptive answer that will solve all issues. There is no one size fits all solution but what there can be is a step change in attitude to what the council provides and how it provides it.

## 2.2 ARTS, CULTURE AND HERITAGE SPENDING WITHIN CAUSEWAY COAST AND GLENS

This pie chart shows the upcoming year’s budget for the Community and Culture department. Nearly half of the net budget is used (noting that many of the Community programmes such as Peace IV are cost neutral and are not included) for arts, culture and heritage. Three venues take 36% of the budget – and therefore using a very rough calculation should provide for approximately 46-50,000 residents’ arts and culture needs.

<sup>2</sup> <https://www.communities-ni.gov.uk/sites/default/files/publications/communities/engagement-culture-arts-and-leisure-by-adults-in-northern-ireland-201516.pdf>

<sup>3</sup> <http://www.artshealthandwellbeing.org.uk/resources/research>

<sup>4</sup> [http://www.nihe.gov.uk/building\\_good\\_relations\\_through\\_housing.pdf](http://www.nihe.gov.uk/building_good_relations_through_housing.pdf)

What we know from each venue is the annual attendance figures and if these are **totalled equal 50,820**. So on paper it appears as if the Council is meeting the needs of its residents – albeit on a one visit basis. However, the numbers are hard to quantify and there is considerable double counting. Many of the class/event attendees are repeat customers each week and footfall counters cannot distinguish between staff or the same person passing the counter repeated times. Maintaining core loyal users is also very important for any cultural facility/service, as well as attracting new users. The overall total for 2015/16 for all arts, culture and heritage provision was **76,200 (inc Riverside or museums?)** and again many of these numbers will be repeats (estimating 25-35% from paying customer data). This means that there is a very large subsidy per person visiting the three venues.

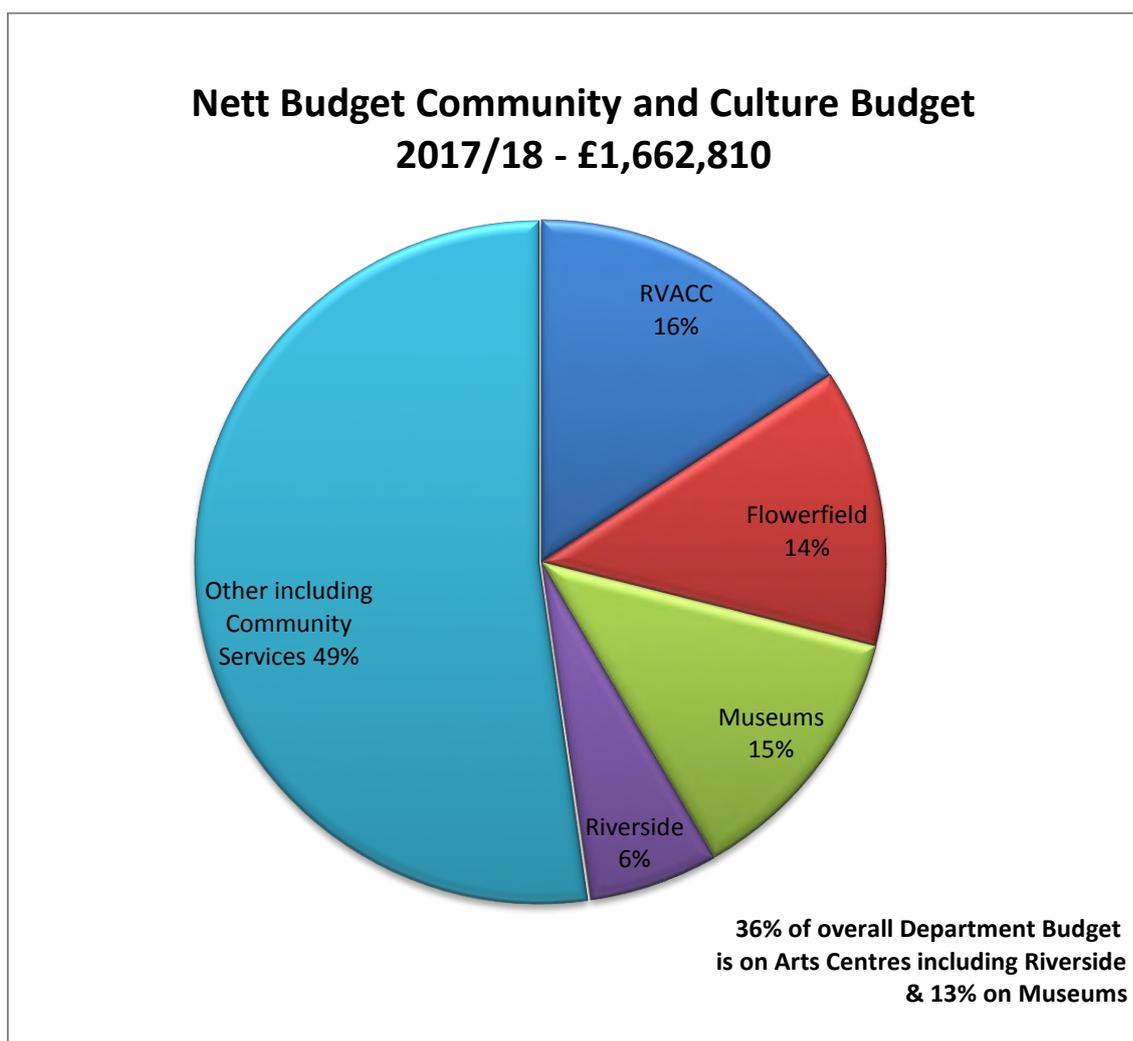


FIGURE 1: BREAKDOWN OF COMMUNITY AND CULTURE BUDGET

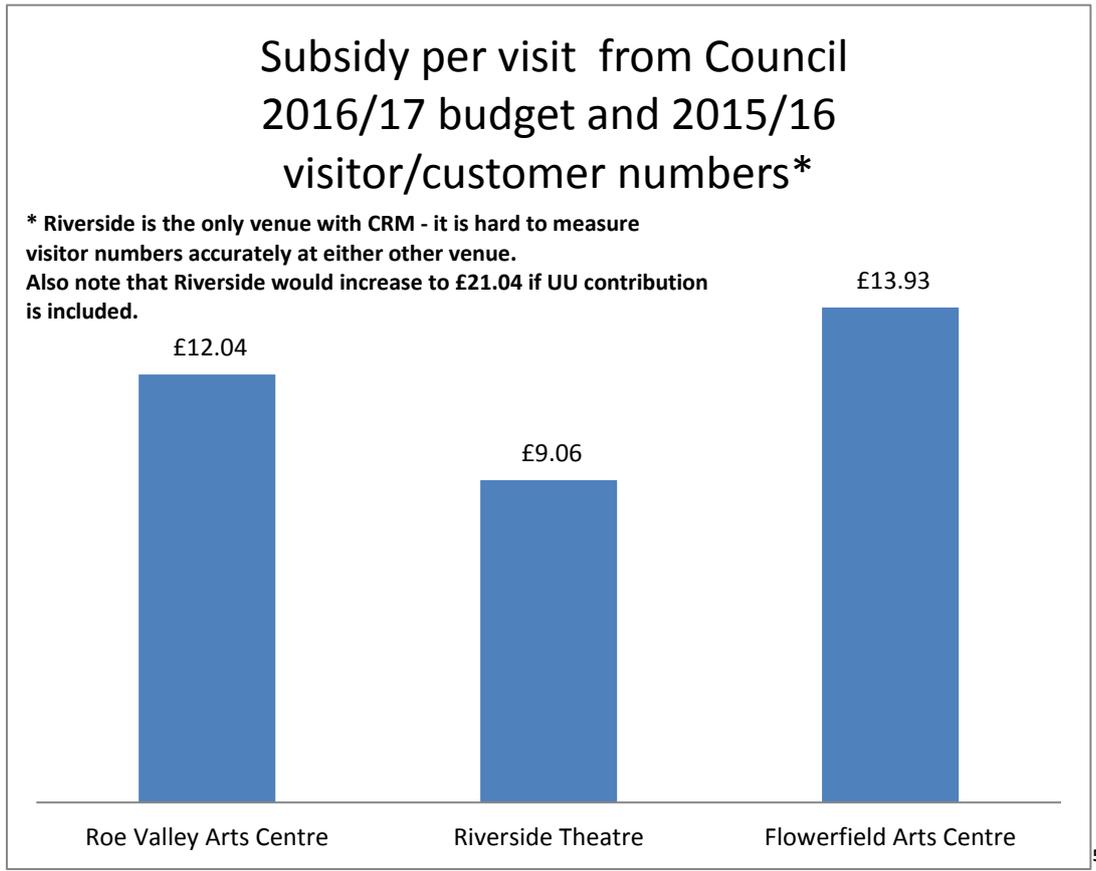


FIGURE 2: THE SUBSIDY PER VENUE

Again it is difficult to quantify the exact visitor numbers due to the inexact measurement of people attending non-fee/non ticketed events. What it does show though is that the overheads of running the building and staffing them appropriately are not being offset by ticket prices or by increased footfall. If each venue was being visited by more people the per capita subsidy would drop – the key to the long term sustainability of all these venues is increased footfall (whether paying or not).

Also it should be noted that Council subsidises the Riverside Theatre with a set contribution of £107,500pa and that the remainder of costs is covered by the University of Ulster – adding in its contribution makes the subsidy rise to £21.04. Also a factor which reduces Riverside Theatres overhead considerably is the utilisation of its 120+ volunteers on a rota basis (Friends of Riverside Theatre) who provide front of house and retail services during every show. SIB estimates that without these volunteers the subsidy required would be in excess of £30 per head.

The figures shown are on a per visit basis – so someone who attends Flowerfield four times in the year will have been subsidised by the equivalent of **£55.72** well above the **£12.51** per resident which is budgeted.

<sup>5</sup> CRM – Customer Relationship Management System – usually an electronic system which allows a venue to track its customers/audience and target marketing accordingly.

This raises questions of equality of spend and if disproportionate amounts of budget are being spent on small segments of the resident population.

### 2.3 STAFF STRUCTURE AND RESOURCES.

The Department has recently been re-structured and both venues are now under one Cultural Services Manager – Margaret Edgar who is also responsible for the Museums Service. Desima Connolly has been appointed as the Cultural Facilities Development Manager with responsibility for both venues. Desima has been the Manager of RVACC for a number of years and has excellent experience in the sector. She is bringing her wealth of knowledge to Flowerfield and aligning the services so that they operate under the same policies and procedures. Desima is implementing a streamlined approach to the customer journey from promotion of events through to booking process and customer experience and follow-up.

When people are financing the arts voluntarily, the provision of culture is intrinsically linked to the community – they support what they like and enjoy. But when the public sector purse is financing the arts, bureaucratic attitudes tend to dominate. This has been further exacerbated by the recent Council mergers and staff upheavals. The focus over the past number of years has been on bedding down new organisational structures and establishing budgets. There has been a considerable squeeze on resources and historical programming and marketing expenditure has been pared back to the minimum. This has had a knock on effect on the operation of the buildings and the focus on programme development. Roles and responsibilities have not been clarified quickly enough and there has been a lack of focus and direction while waiting for new working practices to be confirmed. This organisational process is still ongoing and will do so for some considerable time.

A customer charter has been agreed and an action plan adopted. All of the staff have been trained on the appropriate customer services standards and will be held to these by management. It is recommended that this is added to KPIs and included in job descriptions for consumer facing staff.

The organisational charts at **Appendix C** show the original staffing structures pre-merger. Comparing the original structures with the proposed new structure **Appendix D**, it can be seen that in the old structure there were two separate managers in each of the centres with two assistant managers in Flowerfield and none in RVACC. The new structure has one manager over both centres and an Arts and Cultural Facilities Officer in each centre (this was a legacy Assistant Manager post but now has a new title and job description). All of these additional responsibilities will take time to bed down and the difficulties of managing venues remotely cannot be underestimated. There is still no dedicated role outlined specifically for marketing and digital skills. In order for the venues to operate as planned **it is vital that all of these roles and responsibilities are filled as soon as possible.**

The current organisational structure is only approved at present by Council to Tier 5. There is no additional resource specifically for marketing or programme development. The roles and responsibilities have not yet been fully developed for the lower operational levels and the need for dedicated sales and marketing (especially within digital medium which is a critical communication tool for arts venues when properly implemented) skills cannot be over-emphasized and should be a central part of the unfilled person's job

descriptions. This sector is heavily reliant on marketing and if the messages are not being relayed throughout Council and the wider Borough, opportunities will be missed. At present a temporary agency worker is filling one of the assistant manager roles at Flowerfield. This lack of resource impacts on service delivery and the ability to plan and diversify the current offering. The organisation chart is quite lean compared to other council arts venues and we would recommend that roles be filled with suitably qualified and skilled personnel with responsibilities defined as soon as possible.

The role of the community arts engagement officer will also be vital. Internal partnership working within Council departments – Communities, Economy and Tourism is a necessity as many of the strategies overlap and the arts and cultural sector can assist in delivery if cross departmental working groups are established. There is also a large piece of work in external partnership in establishing relationships and working with schools, colleges, community groups, local artists etc. RVACC has had good and on-going engagement with local schools and NWRC local campus in terms of continuous programme engagement and venue usage and it is hoped that this can be mirrored in Flowerfield. We acknowledge the difficulty in actioning many of our recommendations without sufficient resource or on a split venue basis.

**Appendix D** shows the structure with Tier Levels and the associated Job Descriptions.

## 2.4 MARKET INFORMATION – IDENTIFYING AND QUANTIFYING CUSTOMERS.

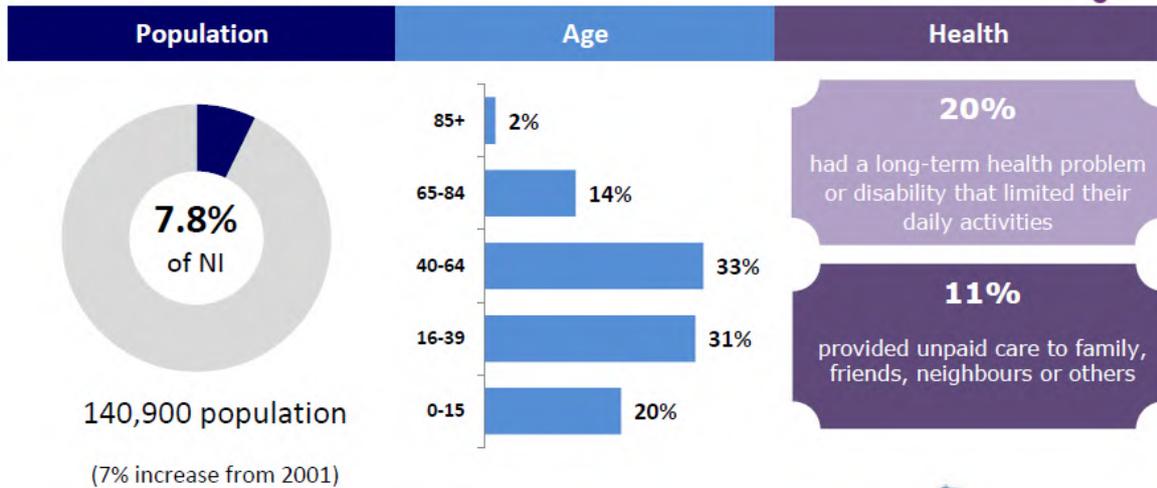
**Who are your customers and where do you find them?**

**What are their attributes and what are your market segments?**

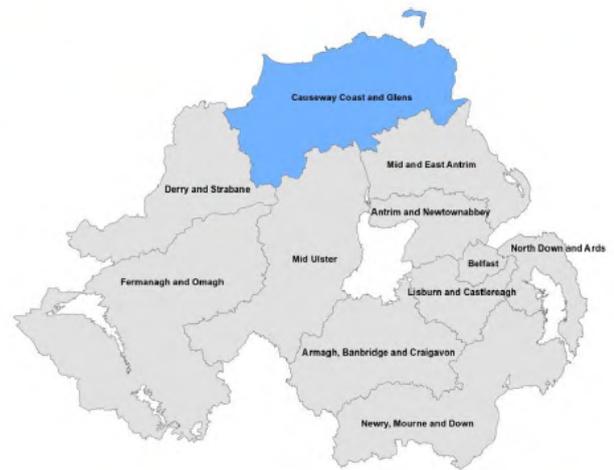
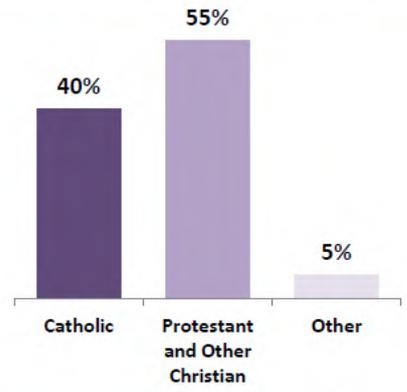
At the time of the review neither Council venue kept detailed customer information. CCG is the only Council in NI not to avail of an online Customer Relationship Management system (CRM). These types of systems allow venues to track customers and to target them for repeat business based on likes and dislikes. The delay in clarifying roles and responsibilities has meant that opportunities have been missed in developing the audiences for the events and classes and in implementing procedures which encourage targeting. This is a sales and marketing function and requires consistent and targeted development of audiences and returning customers. Centres have been keeping records through course enrolments, mailing lists etc. via databases and are already reviewing these in order to utilise the data more strategically. There are manual systems in place to measure attendances and to gather feedback on the success or otherwise of the service/event offered. RVACC has been maintaining continuous user feedback (including child & adults users and partner organisations and venue hire clients) since opening. Part of CCG's new cultural strategy is to develop a monitoring and evaluation toolkit. Due to the data inconsistencies we were unable to get a clear breakdown of the actual attendees so we will have to extrapolate from statistics provided by the Census.

The Figure 3 info graphic below provides a snap shot of the demographic information available on the area. It shows 36% of people are economically inactive and that the population is getting older it also shows a large gap in educational attainment.

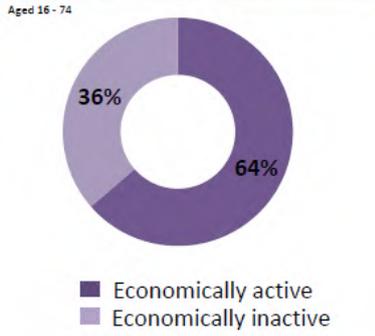
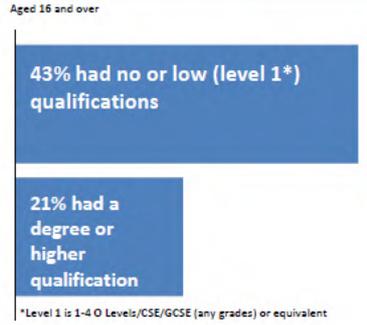
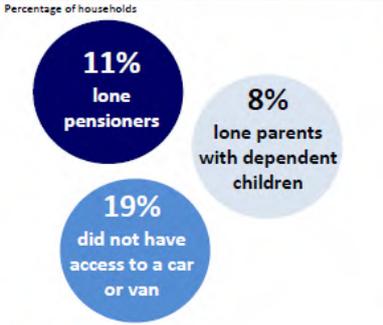
# Causeway Coast and Glens (LGD2014)



## Religion or religion brought up in



Households	Qualifications	Labour Market
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Source: [Census 2011](#)

Northern Ireland  
Statistics & Research Agency

**NINIS**  
www.nisra.gov.uk/ninis

FIGURE 3: DEMOGRAPHIC BREAKDOWN OF CCG

The next graph also shows the social grading<sup>6</sup> of the CCG area. Social grading is used by marketers to allow targeting for products and services. Those in the social grade A/B tend to have disposal income for leisure activities but we note that CCG has lower than the national average. Those in C1 and C2 have to make decisions on discretionary spend and again the numbers are showing less in C1 than the average. Those in D/E social groupings tend not to have additional money available for discretionary spending. From these numbers we could conclude that large portions of the community (whether economically, socially or because of health problems) will not be able to afford to take part in paid events and therefore will be excluded from many of those programmes offered by CCG in its current facilities.

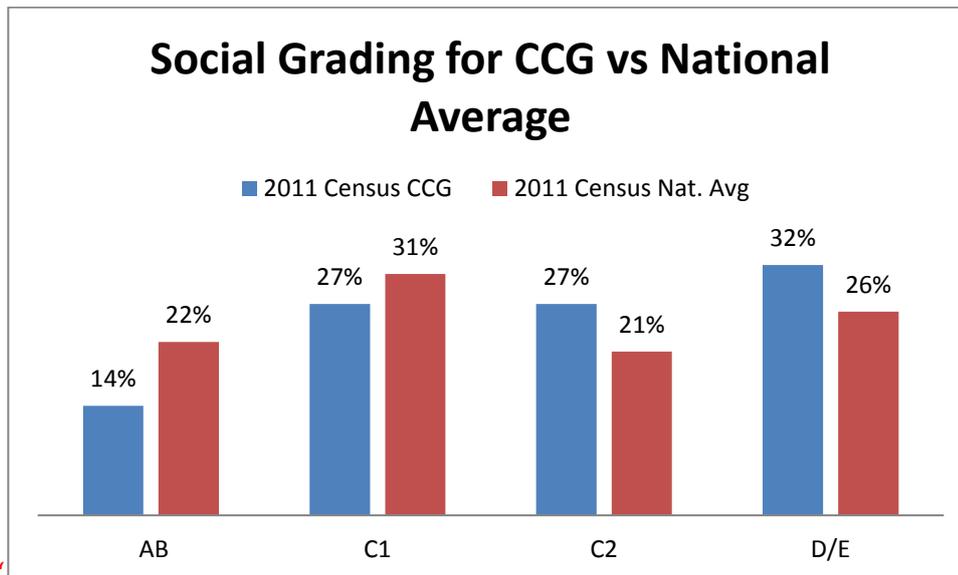


FIGURE 4: SOCIAL GRADING FOR CCG AREA

We understand from discussions with staff that the demographic within Flowerfield tends to be slightly older with higher levels of educational attainment and more disposable income. Roe Valley has a more mixed audience but again needs a certain level of disposable income to avail of classes – although all the exhibitions are free there tends to be a perception that these are elitist events unless they are specifically community focused.

Research from Audiencefinder UK<sup>7</sup> indicates that over 50% of the segments that most likely to engage with arts and culture in Northern Ireland are within three groupings called “Dormitory Dependables”, “Trips and Treats” and “Home and Heritage”.

***“Dormitory Dependables” are characterised as:***

- Most live in suburban or small towns and show a preference for heritage activities alongside popular and more traditional mainstream arts
- Many are thriving, well off mature couples or busy older families

<sup>6</sup> Approximated Social Grade with its six categories A, B, C1, C2, D and E is a socio-economic classification produced by the ONS (UK Office for National Statistics) by applying an algorithm. It is a discriminatory tool for media consumption and purchasing power in general.

<sup>7</sup> <https://audiencefinder.org/dashboard/audience/location/northern-ireland>

- Lifestage coupled with more limited access to an extensive cultural offer mean that culture is more an occasional treat or family or social outing than an integral part of their lifestyle

*“Trips and Treats” are characterised as:*

- Tend to be comfortably off and living in the heart of suburbia
- Children range in ages, and include young people still living at home
- With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites
- This group are led by their children’s interests and strongly influenced by friends and family

*“Home and Heritage” are characterised as:*

- A more mature group that is generally conservative in their tastes
- Large proportion are National Trust members
- Classical music and amateur dramatics are comparatively popular
- While this is not a highly engaged group – partly because they are largely to be found in rural areas and small towns – they do engage with local cultural activity
- Likely to look for activities to match their needs and interests, such as accessible day-time activities or content exploring historical events

The other segments detailed by Audiencefinder are smaller in size and much more fragmented in what might appeal – if the CCG centres focus on the smaller niches they are limiting themselves to smaller market opportunities – see **Appendix E**. Both venues need to examine the programming fit with the audience. Continuing to develop niche offerings without marketing effectively will mean lower uptake because of the local demographic.

*Who is using the buildings and how often?*

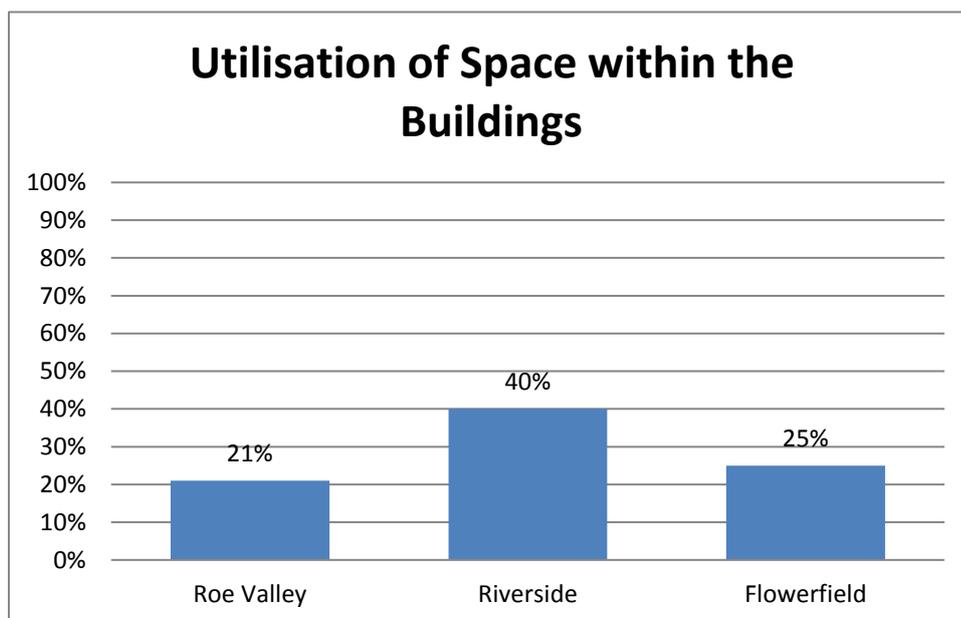


FIGURE 5: BUILDING UTILISATION

These figures represent peak usage in any given month in the last year and show that for the majority of time these buildings are under utilised and that the staff and overhead costs cannot be absorbed. There is significant room for improvement and focus on this will form a large part of the strategy going forward. There is also a possibility of arranging opening hours to reflect most popular usage.

This building under-utilisation is common across NI – there are too many buildings which are not being shared. For instance the Town Halls in Portstewart, Portrush, Coleraine and Ballymoney all have additional capacity and under-utilisation of space. Council is maintaining and staffing all these spaces with resulting costs. It is acknowledged that this is a challenge across all arts centres in Northern Ireland outside of the main urban centres; however, there is the potential to be cleverer with opening hours and to possibly consolidate services. This summer for instance Portstewart Summer scheme will be run out of Flowerfield not the Town Hall. Other meetings and classes held in the Town Hall could be moved to Flowerfield also with innovative management of timetables and an alignment of room rental costs (reducing Flowerfield costs in line with the Town Hall prices). This might allow Council to consider asset disposal perhaps and the release of funding for more pressing projects.

Most of the people who avail of Flowerfield and RVACC are resident within the Borough. While there is a large tourist influx to the area in the summer months there is not the corresponding rise in numbers. In fact in RVACC there is a marked drop off in footfall numbers. There is also evidence to support that people do not travel >10 miles to visit a venue. Many who live in Ballycastle & the Glens are closer to the Braid Arts centre in Ballymena or various venues in Belfast and choose to use these centres rather than travel to Portstewart or Limavady. This was clearly communicated in the cultural strategy consultation. While the centres try to attract these residents there are genuine reasons (geographical location, habit and better/enhanced offering in Belfast due to number of venues and their resources) for residents in these areas using competing cultural facilities rather than travelling to Limavady/Portstewart. This leads us to conclude that residents situated in the East of the Borough do not/or rarely avail of Flowerfield or RVACC. There is a wide circulation list for the marketing brochures which covers the whole CCG area and beyond and includes public buildings, shops and garages. More could be done with digital marketing which provides a lower cost model for advertising and can have a wider geographical reach.

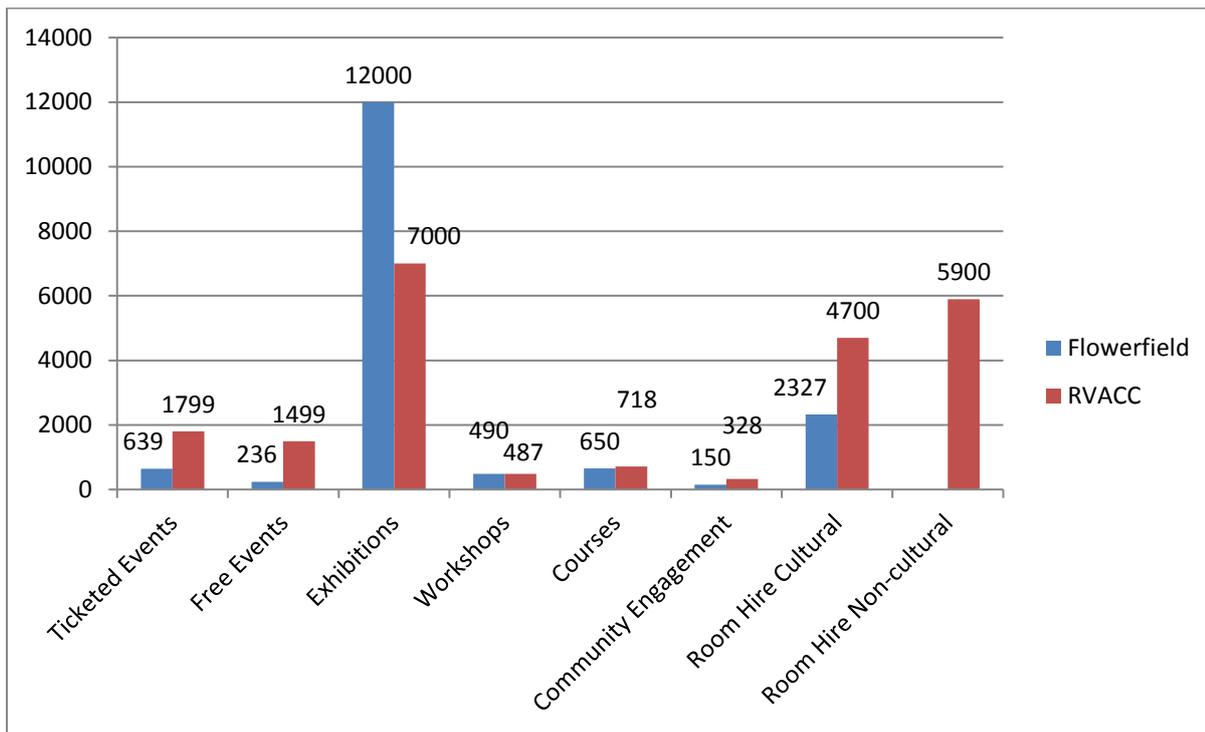


FIGURE 6: BREAKDOWN OF CURRENT PRODUCT OFFERING AT TWO VENUES.

While RVACC outperforms footfall wise, Flowerfield actually continues to generate more income and require less of a subsidy. This requires further analysis to work out pricing and targeted marketing at various resident and tourist segments.

**Market Segments:**

Discussion with staff within the facilities and also analysis of past marketing brochures shows that the main target markets for the Centres are:

Crafts Courses (sculpture/glass-making/dressmaking/quilting)
Arts Courses (painting/design)
Leisure Courses (foreign language/creative writing)
Digital Courses (Fablab)
Exhibitions (Art work)
Exhibitions (Historical or Local Interest)
Live Entertainment (musical or theatre)
Venue/Room Rental

Each semester/term there are a number of courses run in both of the facilities at varying prices. There are repeat courses which have loyal customers but then there are those which attract insufficient numbers and have to be cancelled. The venues offer new experiences and see if there is an interest but won't run them if it is not profitable or if there is poor uptake. This is standard practice in any arts venue.

Given the overall demographic information and the current offering of classes and events SIB envisages that it will be exceedingly difficult for the Council's Arts and Culture department to increase their market share/attractiveness unless they make a fundamental change to the services and events they offer there. The numbers attending both centres have been falling year on year and unless new audiences are developed this will continue to fall. If the need/demand isn't there or established it is unlikely that the economics will ever make sense.

Pre-council amalgamation (from 2010-2015) RVACC delivered a joined arts/museums and tourism activities programme. Aside from the Visitor Information Centre remaining, tourism activities (e.g. free storytelling events/heritage tours/local craft demos and fairs) have halted since 2015 and also the heritage activities programme has lessened considerably compared to what was previously delivered with an on-site heritage officer. Also feedback from community groups indicates that they have less money to hire venues. The Tourism department has indicated an interest in promoting conferencing facilities within the CCG area and that it may wish to promote space within the venues. Promotion of this would have to be carefully thought out and co-ordinated between the two departments to ensure the best offering to the market.

One of the most pertinent questions arising from this analysis of the market is if the centres are not being fully utilised and are not serving the needs of the whole Borough what would happen if either one closed? Would the community suffer? Would it make the Borough less attractive to live in? Would the private/third sector fill the gap?

## 2.5 BENCHMARKING AGAINST OTHER COUNCIL AREAS.

SIB began by having a look at the proportion of actual net expenditure Causeway Coast and Glens Council spends on its Arts and Culture segment compared to other councils in NI. At just below 3% it ranks second last in the league table. However, further analysis shows that there is a proportion of the Tourism budget (support of festivals and events) used to facilitate Arts and Culture and this would bring CCG more in line with the median spend. It is interesting to note the large spend by Derry City and Strabane (DCSDC). This is a legacy tail of the huge investment made for 2012 City of Culture. There are still many events and venues being heavily subsidised by DCSDC but they as a council continue to see this as a draw for tourists and that it promotes civic pride as well as health and well being benefits for its residents. However, the corollary of this is that it also means that many of the residents of CCG borough will travel into DCSDC and avail of its arts and culture offering – especially since so many of the events are subsidised/free. This will have a competitive impact on Roe Valley Arts and Culture Centre as Limavady residents are less than 17 miles from the City and will travel for the right event. As already mentioned, many who live in Ballycastle & the Glens are closer to the Braid in Ballymena or Belfast and choose to use these centres rather than travel to Limavady/Portstewart.

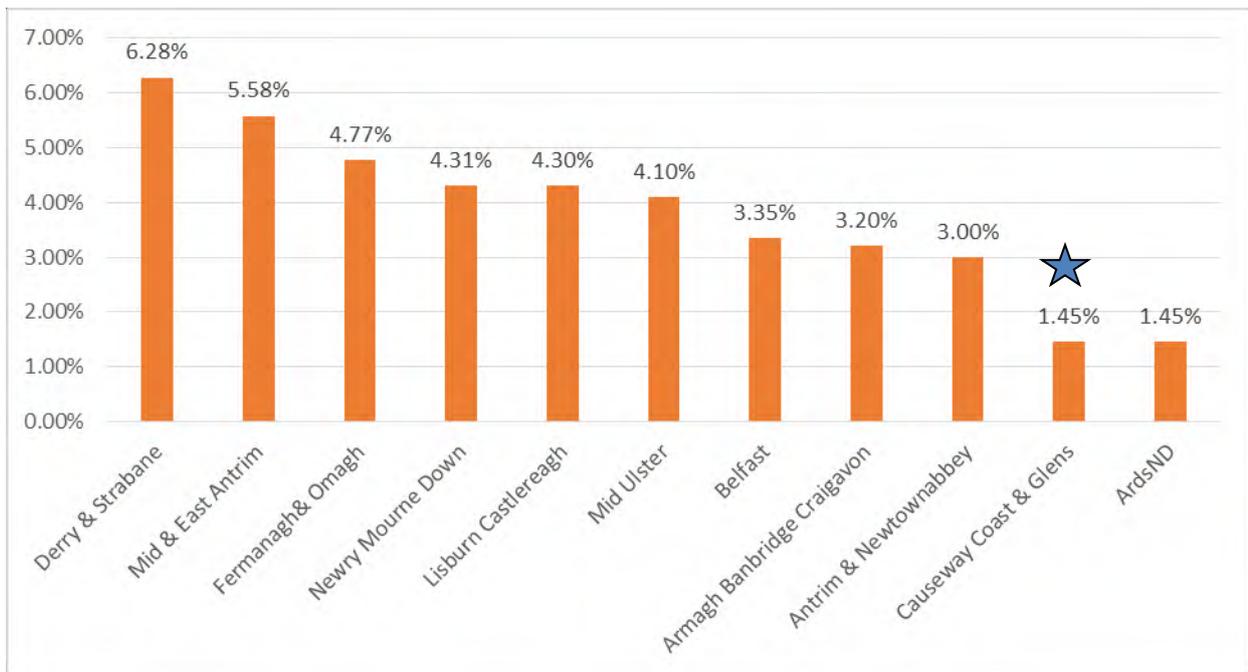


FIGURE 7: ARTS CULTURE & HERITAGE SPEND AS % TOTAL COUNCIL BUDGET

(CCGBC £849,937 out of £58.2m) \*for 15/16 Arts, Culture & Heritage spend is based on the audited accounts from Council, including costs such as depreciation, Museums, total Arts and Cultural staff costs, Irish Language

If we then analyse what this converts to per **capita it is £6.03 per resident** in the area.

Ards and North Down spend at the same level. It is in close proximity to Belfast and can exploit from all the venues and events offered there. **Appendix F** provides a word cloud showing what international visitors and tourist look for in arts and culture when visiting NI.

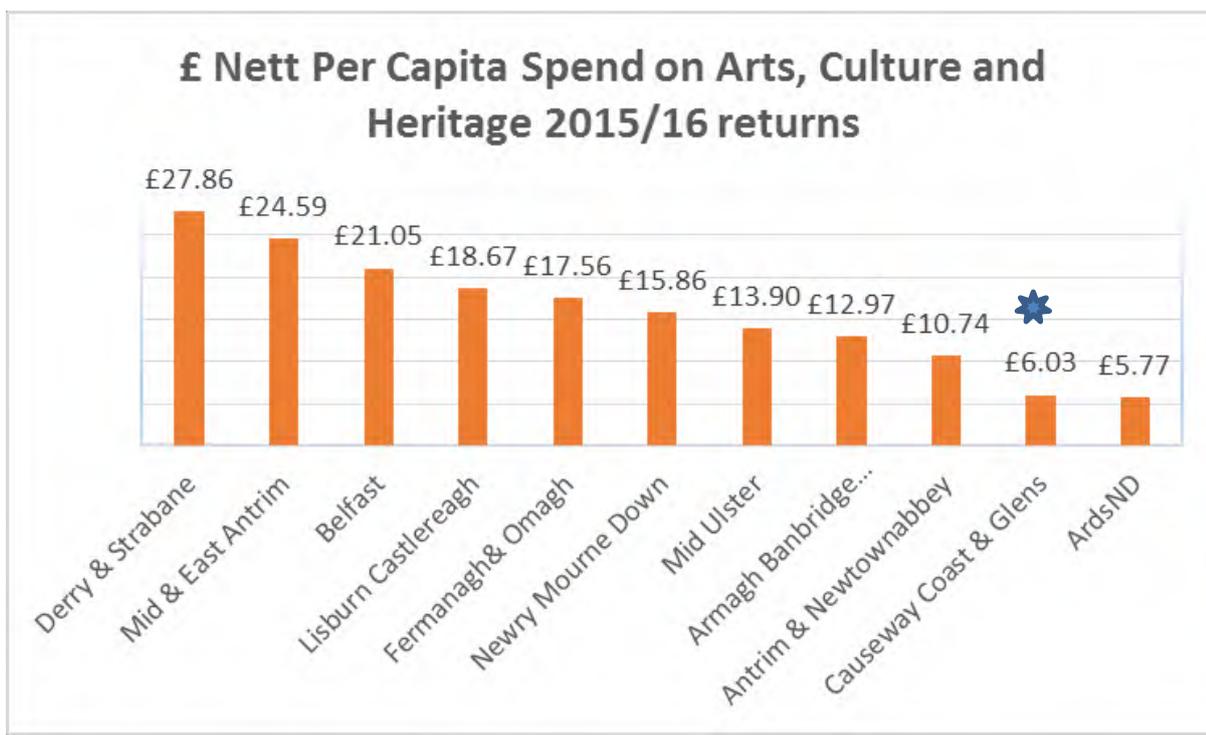


FIGURE 8: PER CAPITA SPEND RANKING

CCG currently believes that Arts, Culture and Heritage should be subsidised by public funding but it should understand that cultural choices cannot be forced on people or determined for them. Council has a responsibility to offer an inclusive service for all. Everyone, including loyal customers and those who are already engaged in the arts, has to have an equal opportunity to share in a range of options. Public money should be used to ensure access for those who haven't been able to afford to avail of the arts or to reach out to those who for educational or family reasons believe that it's not for them. This does not necessitate a dumbing down of services but must reflect the wants and needs of the community.

Department of Community (DfC) surveys<sup>8</sup> and statistics show that there is an underlying inequality in terms of those who do and those who do not engage with the arts. That is why access is of such importance. Those who come from the most deprived areas are 10% less likely to engage in arts and culture than those who do not come from deprived areas. Also there has been a 2% drop overall in those engaging in the sector in the past year.

## 2.6 COMPETITION ANALYSIS

### Who are you competing against and what can you learn from them?

Arts have been at the heart of world cultures for thousands of years but times are changing and we are now confronted with unprecedented challenges in a rapidly evolving society. Electronic and digital technologies have spawned an array of media that can be consumed on the move and increasingly so as smartphones

<sup>8</sup> <https://www.communities-ni.gov.uk/publications/engagement-culture-arts-and-leisure-by-adults-northern-ireland-201516>

become commonplace. This competes with the live performances, exhibitions and other traditional media like books for an audience's finite attention. The younger generations have been raised in this digital culture and may prove harder to lure to venues, especially ones run by councils. We have seen how the retail high street and pubs have been decimated by the new ways that customers consume and the same strategy of adapt or die is now required within the arts sector.

We could make a definitive list of all the various competitors in the Borough but ultimately we recognise that any way in which people choose to spend their leisure time competes directly with the offerings provided within Council facilities. Consumers have more choice than ever in how they spend their time and money.

<b>Examples of Competitors in the Borough:</b>
Sports and Leisure Centres e.g Council facilities, private gyms, Clubs for team sports like Soccer, hockey, rugby, GAA etc
Theatres – we see Riverside as a partner organisation, but L/Derry and Belfast venues impact.
Natural environment – parks, beaches, forests, waterways.
Church programmes and outreach – Vineyard is strong in the area.
Cinemas – Movie House and Portrush Playhouse.
All forms of technology (Netflix, YouTube, SkyTV, NTlive).
University and FE courses.
Pubs&Clubs.
Music Venues.
Festivals.
Private/Third Sector Craft providers – e.g. Designerie <a href="https://thedesignerie.co.uk/">https://thedesignerie.co.uk/</a>

Not all of the competition is seen as negative indeed many of these organisations should be reached out to and encouraged to avail of the Council spaces where possible.

## 2.7 CONCLUSION

The current baseline business model for the two centres is showing some similar trends. Year on year attendance figures have been falling which in turn has led to less programming. Partly this has been due to the merger and changes made in budgets and resources.

CCG tourism department has event staff and budget which also delivers for the council on arts, culture and heritage but the messages are not always aligned or programming strategically evaluated.

There are a number of people working in the organisation who have been working with certain practices for a long time and that will find change and re-focusing difficult and this process will have to be managed carefully. There has also been a lack of delegation among staff with staff reluctant to assign tasks to those who may not be comfortable or skilled enough to complete them.

The collation of the event and course uptake data and feedback could be used more strategically to attract/target audiences but it is acknowledged that there were different ways of working in each centre and that there has been flux in staffing which has delayed procedures being installed equally over the venues. Also the marketing and promotion is not proceduralised with no-one dedicated as a resource. There is not a strong digital footprint as yet and perhaps some media training would benefit staff in maximising these channels.

The overheads associated with running the venues are increasing in tandem with staff costs and there has been an underutilisation of spaces within both venues. There had been healthy budgets provided by legacy councils to fund programmes and to market them. Events with tourism and museums have also been scaled back as budgets have been tightened with a knock on effect on footfall and usage of the venues.

The increased competition/choice from technology and the private sector cannot be underestimated. People have a wide range of outlets in which to spend their leisure time and the proliferation of technology has changed the way people consume arts and cultural activities. Many of the English art galleries are now producing videos/photo collages of their exhibitions online as they realise that to reach audiences they have to try a variety of channels.

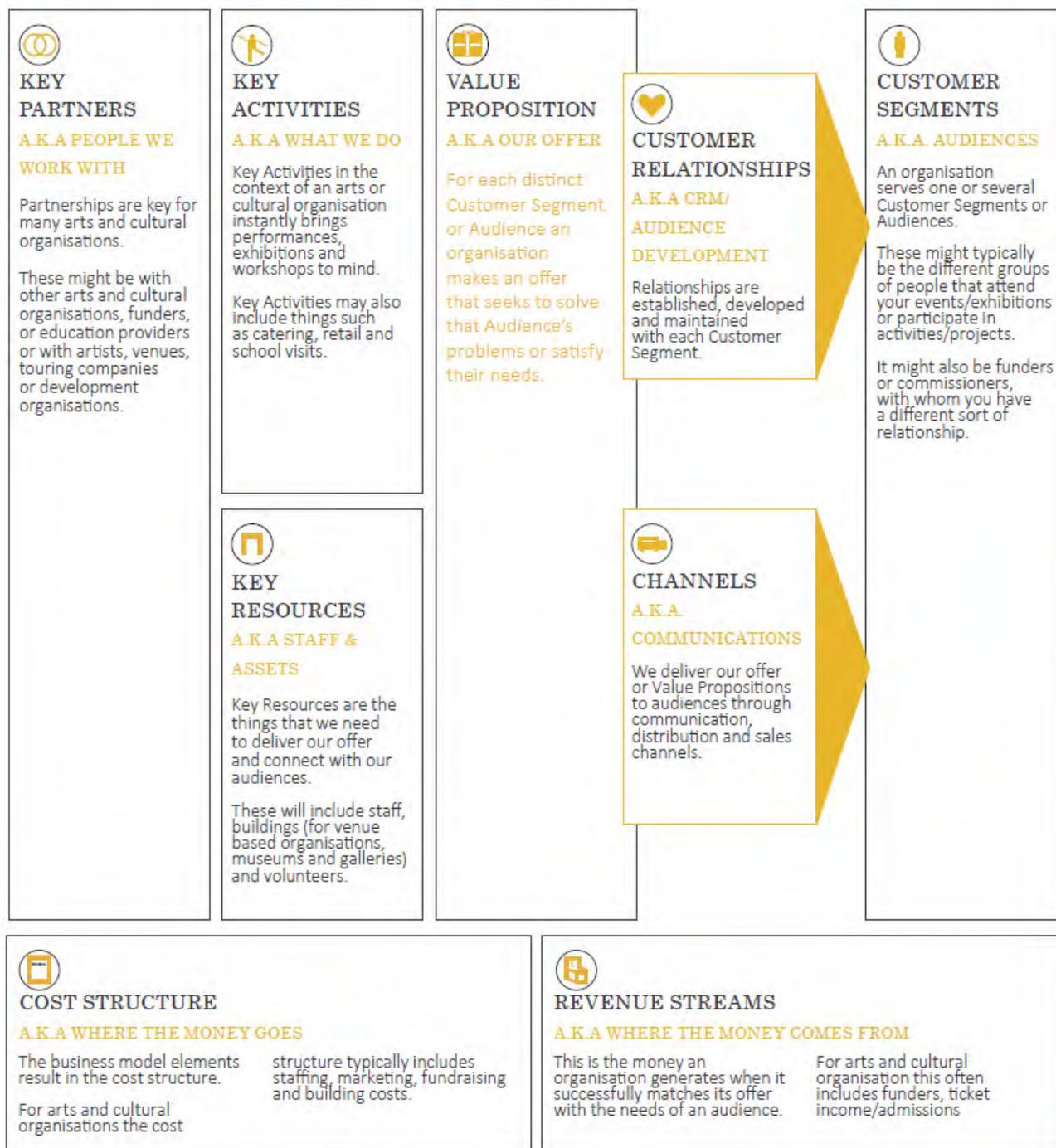
The demographics of the CCG borough mean that the niche events offered won't always attract larger audiences and decisions will have to be made on whether this is the correct course of action or whether the events and courses offered should have broader appeal.

### 3. BUSINESS MODEL DEVELOPMENT.

After an interim report on initial findings on the current operating model it was agreed with council officials to adopt the CultureHive<sup>9</sup> Business Model Canvas as it best suits Arts and Culture organisations. This is a fluid live template and can be easily adapted as certain modules change and evolve.

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<sup>9</sup> <http://www.culturehive.co.uk/resources/business-model-canvas/>



Based on the Business Model Canvas by [Strategyzer.com](http://Strategyzer.com)

### 3.1 VALUE PROPOSITION

At present the Value Proposition of CC&G Arts Venues is not clearly defined. In order to build a brand, a clear sense of vision, mission and offer is required. These should align with the existing values of CC&G Borough Council.

The current perception of who CC&G's existing and potential audiences are and where their motivations lie, is for the most part, based around anecdotal evidence. It would be beneficial to take a step back and consider

whether these assumptions are correct, and understand what CC&G Arts Venues look like from the customer's point of view.

To evolve current understanding, the motivations of different customer segments need to be explored. Putting the customer first, considering their perspectives, and gaining insight into their experiences will expose how customers feel about their interactions with CC&G Arts Venues.

Immersion into the audience experience will bring the voice of the customer to life, allowing CC&G to delve deeper into the existing customer journey, and consider how this can be enhanced and improved. It will also help identify gaps and opportunities where CC&G can provide benefits and solutions, helping to steer strategic development and generate ideas for pilot testing.

To define CC&G'S Value Proposition we must consider:

What difference **do** we make and to whom?

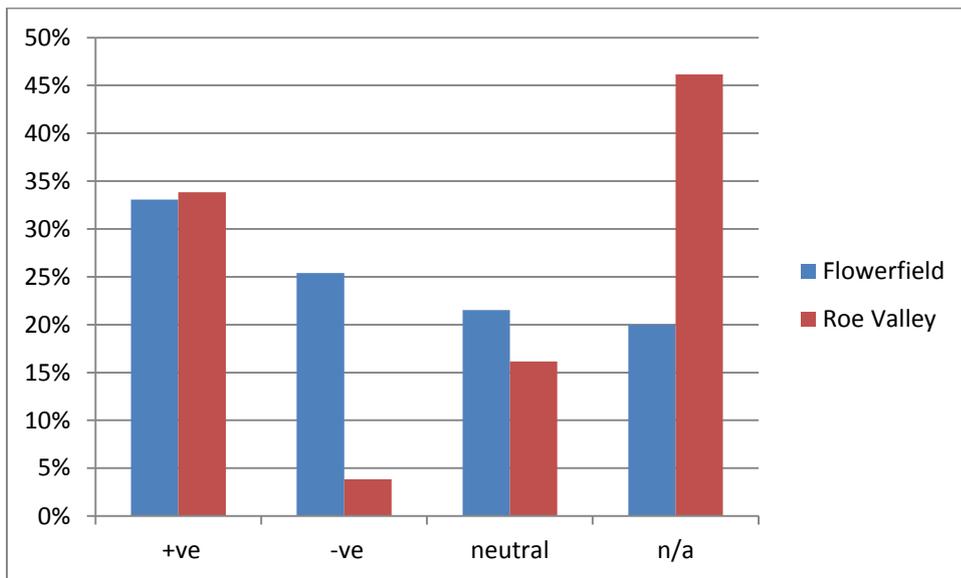
What difference **could** we make and to whom?

Internal and external workshops and surveys were conducted in Q1 2017 to begin addressing the questions above. They provided an opportunity for reflection and future planning to review and reflect on how to reposition the centres and strategically align their activities. **Appendix G** summarises the activity:

- Councillor workshop and survey – *12 members attended workshop and 40 surveys sent out.*
- Arts community survey – *96 surveys sent out and 26 returned.*
- Two Staff workshops with Flowerfield and Roe Valley Arts Centre teams
- Twelve 1-1 interviews across the NI arts community.
- Four 1-1 interviews with internal Council department heads of service

The purpose of this activity was to explore the value proposition for both Flowerfield and Roe Valley Arts Centres, and begin identifying actions that could help grow and reach new audiences and gain best value for the citizens of CC&G.

This feedback has been integrated into Vision and Mission statements for each venue (**Appendix H**). Moving forward this piece of work forms a foundation which can be aligned and underpinned with data from customer management systems, website/ social media analytics, further community outreach and research.



**FIGURE 9: COLLATION OF TYPE OF RESPONSES FROM QUESTIONNAIRES SENT TO ARTS COMMUNITY**

**(26 responded out of 96 issued –responses were either perceived as positive, negative, neutral or n/a).**

This initial investigation into the Value Proposition of each venue should be followed by further internal and external workshops and ongoing research aimed at understanding the existing customer relationships and segments, and other potential audience streams for further development. It is vital the internal team is involved in engagement activities and has the opportunity to hear feedback from the wider public first hand.

Vision and Mission statements will continue to evolve and become more refined as further research is undertaken and opportunities are identified.

The outworking of our analysis is that CCG is not clear itself in what it wants Flowerfield and RVACC to be. Its staff (many of whom are newly in post or have additional responsibilities) must engage with their customers more closely and understand the needs of the community it serves. Both venues suffer from an identity crisis due to the amalgamation of the councils. Before the merger both centres delivered multi-disciplinary programmes including theatre, music, heritage, exhibitions, creative learning, film as the only cultural venues within the former Councils. With the reduction in budget and the rationalisation of staff this has forced the combined units to re-examine what they provide and to whom.

The formation of the future sustainability builds upon the strategy agreed and issued by the CCGBC Communities and Culture Department - Culture, Arts & Heritage Strategy 2016-21 “Open Doors to Culture”. It also refers to previous strategic work undertaken by both KPMG and V4 in recent years by the legacy Councils. Many of the recommendations made in these strategies are still relevant and should be revisited for relevance. Audience development needs to be teased out with the Council team to develop the appropriate fit for programme and event design. While acknowledging that there have been some recent resource issues, there has been a tendency to be reactive rather than proactive in planning new courses and a safety in staying with what is known and what works. This does not attract new audiences and some disruption may be required.

**Appendix I** shows the populated template and the Value Proposition area shows that development of the Brand will need further clarified and answered by Council officials (based on real customer feedback) before the Brand and Marketing can be fully finalised.

Experimentation of different approaches to Arts and Culture will be required early on and then adaptation based on constant market testing with feedback and adjustment as required. **Appendix J** provides a summary of feedback responses from the arts community currently utilising the spaces and gives an insight to the challenges faced by the staff and wider council. Team work is also necessary with all members of staff in the venues clear on the direction of travel. If the staff increase their focus on the customers and the management of the costs associated with providing programmes they will see improvements in footfall. History shows that those organisations that are most responsive to change have the best chance of survival. Achievement happens through incremental steps and we would advise there are no quick fixes or giant leaps to be made, this work will be tough and needs to be adequately resourced.

## 4. COMMUNICATIONS STRATEGY

### 4.1 BRAND STRATEGY

The need for brand consistency across locations and customer touch points has never been more important than in today's fast-paced, highly competitive marketplace. Consumers expect to receive easily understood, timely and consistent messaging<sup>10</sup> so they can make fast, well informed decisions before buying into a brand or experience.

Brand is vital in defining the identities of both Flowerfield and Roe Valley Arts Centres so potential audiences can understand their purpose, key messages and benefits. Within the legacy councils the venues may have had more clarity on brand but post-merger there now has to be a review. Brand definition for each of the centres is weak which has resulted in under utilisation and widely held misconceptions and assumptions. Programming does not effectively reach a broad audience and there is also a sense that arts centres are for a "predictably middle class, older and more affluent clientele"<sup>11</sup>. As council led facilities the centres must have a broad appeal across the borough, targeting a wide range of demographics through creative and pro active engagement.

With this in mind any branding activity should aim to align with Causeway Coast and Glens Community Plan: 'A Better Future Together' and also take into account the outcome indicator in relation to 'A Healthy Safe Community' – Outcome 2 which directly references the arts.<sup>12</sup>

'A Better Future Together' also outlines the council's underpinning principles; respect, participation, innovation, integrity and sustainability.<sup>13</sup> These core values should also be incorporated into future planning to ensure consistency and aid with the delivery of the overall community plan.

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<sup>10</sup> For example, quarterly season programme, daily social media updates etc

<sup>11</sup> Survey Responder 'Arts Centre Analysis: Causeway Coast and Glens Borough Council', March 2017

<sup>12</sup> Causeway Coast and Glens Borough Council, 'A Better Future Together, A Draft Community Plan for Causeway Coast and Glens', April 2017, Page 16

<sup>13</sup> Causeway Coast and Glens Borough Council, 'A Better Future Together, A Draft Community Plan for Causeway Coast and Glens', April 2017, Page 7

Building more powerful brand architectures in relation to each venue will establish a strong sense of identity and ethos both internally and externally, and will create something that becomes instantly recognisable to audiences.

A visual identity that feels relevant and engaging will inspire confidence in the values of CC&G and its arts venues, and position them as leading voices in the arts industry. It is therefore vital that collaboration and engagement with internal and external stakeholders remains at the heart of any brand building activity moving forward.

To achieve success and sustain a competitive edge Causeway Coast and Glens should invest in developing a robust brand strategy for its arts venues. This needs to be based on a broad programme offering, and take into account the feedback given as part of this review. We understand that there is no additional budget available but would suggest that to engage a creative agency to deliver two new brands with extensive stakeholder engagement and a full suite of marketing collateral would require a c.£20,000 budget and this may be considered in the medium term if finances allow.

## 4.2 DEVELOPING A BRAND

Brand is more than just a logo. It represents everything about an organisation – from the name, right through to how it looks, sounds and behaves, how staff interact with stakeholders and ultimately what the organisation does and who it is.

Brand values are what people see and feel during their contact with an organisation. To have a strong brand, these values should be absorbed, lived and directly influence everyone and everything.

First impressions count. Whether it is signage, an entrance foyer or a website, consumers will make immediate judgments based on this early engagement. A strong, consistent sense of brand identity across all platforms is essential in developing and maintaining customer relationships.

An effective brand and the production of strong collateral to underpin this will provide staff with the tools they need to effectively communicate with existing and potential customers.

When briefing an agency on the development of a new brand for the arts centres the following should be considered:

- Brand architecture – importance of a strong sense of identity and ethos. Establish something that becomes instantly recognisable to audiences.
- Highlight the unique experience delivered by your service (brand essence)  
- a brand essence is an extremely powerful and emotive tool. It is a short and simple statement of intent that underpins everything your brand stands for.
- Tone of voice.
- Design language should reflect elements used in art and performance, and link with the place. Much like the venues themselves it should exude warmth, character and be accessible. Sensitive to the heritage of assets, but also appear current and exciting.

### 4.3 CUSTOMER RELATIONSHIPS

The available information around existing relationships is difficult to substantiate. This is due to a lack of having reliable customer relationship management systems in place to collate quantifiable customer intelligence. There is some data collected but it needs to be used more strategically in targeting and retaining audiences. This makes understanding customer relationships, in many cases, anecdotal. It is therefore challenging to make strategic decisions with regards to forward programming, marketing and further audience development. This is in addition to the absence of a clear set of core brand values and principles (referred to in previous section) which must be established in order to create a baseline to build and measure relationships from.

From the arts community research it is clear that some customer relationships need urgent attention at Flowerfield. This needs address through repositioning the brand, customer service and programme offer to try and win back their hearts and minds.

During the staff workshops, initial exploration into values and aspirations resulted in the following **vision** and **mission** statements. These will form the foundation to begin building a new brand strategy for each venue and can be included in any creative briefs moving forward.

#### ***Roe Valley's vision:***

- *A vital and vibrant celebration of art, culture and community creativity – where people feel at home and everyone is welcome to enjoy, learn and participate.*
- This is currently support by the welcoming family friendly area in the main reception where family with young children can come to read, play and draw within Row Valley Arts Centre. The benefits of this are that it animates the space, creates a buzz and builds customers relationships, bringing the vision to life. It is also supported by the extent of community use of the venue, elements of the programme and ongoing current partnership working.

#### ***Flowerfield's vision:***

- *Flower field's vision is to be a unique and treasured focal point in the arts and culture landscape of Northern Ireland, nurturing artistic talent and providing exceptional interactive creative opportunities for all.*
- In terms of nurturing artistic talent Flowerfield is supporting one local artist onsite for a nominal rent however, this relationship is exclusive to this artist. Opportunities need to be explored to widen this to other local artists and this can be supported by the legacy fund<sup>14</sup>. There are additional opportunities with Big Telly who are also in residence at Flowerfield yet have no visible presence and the existing relationship now being explored to maximise its full potential.
- Both centres are delivering elements of their visions and underpinning values, however, there are huge opportunities to expand upon this and begin building stronger, longer lasting customer relationships with a much broader demographic.
- For example, the launch of the multi sensory play park at Flowerfield has driven new users to the area opening opportunities for to embrace new customer relationships. By building a rapport and

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<sup>14</sup> Legacy fund of £94,000 has been bequeathed to Flowerfield –see **Appendix A** for suggestions for usage of this fund.

understanding their needs, these customers can be targeted with a range of specific offers - leading to an increase in footfall and familiarity with the venue. It also provides cross platform opportunities for council departments to work together (i.e. Parks, Leisure, Economy and Communities etc).

- There is an urgent need for a customer relationship model to be implemented across both venues. It is extremely important that each venue has a good understanding of customer behaviours which should ultimately influence and shape future programming and related marketing and communications activity. It will also form a baseline to measure whether or not this activity has been effective, and identify areas of further opportunity.

#### 4.4 CHANNELS – SHORT TERM OBJECTIVE

A brief audit of the communication, distribution and sales channels currently used by both venues would suggest that there is under utilisation across the board. This could be due to the lack of a brand and creative concept and overall resource to support effective marketing and communications. We understand that there is currently no dedicated marketing staff or associated marketing budget. We also understand that as part of the cultural strategy there some of these actions are currently underway. However for completeness we are providing a comprehensive listing.

Initial actions to take include

- 1) A full audit of all marketing materials and channels, including website. Consideration should be given to their current effectiveness and how they might be improved or enhanced in the short term.

Post brand development consideration should be given to re launching the following;

- a. Website
  - b. Social media channels
  - c. Programmes, print and online
  - d. Outdoor and posters
  - e. Press advertising
  - f. Tickets
  - g. Way finding Signage, bannering
  - h. Corporate literature – business cards, email signatures, compliment slips
  - i. Uniforms / branded workwear
- 2) Exploring strategic alliances that can cross promote the venues ie. Riverside Theatre, Council websites and newsletters, etc.
    - a. Exploring relationships with Big Telly, Riverside Theatre, Adam Frew artist in residence, CC&G community outreach, Museums, arts organisations, etc.
    - b. This can be a contra exchange built into existing agreements to maximise potential with this key group of stakeholders.
    - c. Managing ongoing relationships – regular meetings/ away days/ site visits with key partners, such as funders
    - d. Community and Business Networks

- 3) Put in place a CRM model to record audience feedback and build a greater understanding of existing audiences to measure the effectiveness of marketing and communication activity.
  - a. Simply, this can be a better way of recording data through workable spreadsheets to build substantiate and understand audiences better.
  - b. This will provide email address for follow up surveys and targeted promotion of events
  - c. Website and social media analytics tools are also a cost effective way on monitoring

All communications tools need to be tailored for the relevant audiences.

Senior Management also need to consider resource implications – available budgets, staff costs etc.

Below the line<sup>15</sup> marketing activity may be the best area of focus in terms of budget and targeting, with a view to expanding above the line<sup>16</sup> marketing activities as budgets potentially increase.

#### 4.5 KEY MESSAGES

To truly bring the vision and mission of the venues to life, a clear and robust set of key messages is required to support all marketing and communications activity.

Key messages for each venue have been identified below. Please note that it is important that each message is substantiated by evidence to bring depth and dimension to the statement these are suggestions made from our work to date. Many of these actions will have resource implications, and should be considered at senior management level.

##### *Roe Valley Key Messages:*

###### **The creative and cultural heart of the community demonstrated by:**

- Regular provision of a diverse programme designed to encourage the whole family to enjoy, learn and participate in art and culture based activities.
- Open to all during the day, central location, comfortable space where people are encouraged to feel at home.

###### **A key player in driving arts and culture forward in Northern Ireland and beyond demonstrated by:**

- Locally and internationally based talent regularly showcased.
- Strategic partnership with other arts centres in NI and beyond.
- Strong advertising and media presence – a respected voice in the arts community.

###### **An open, warm and friendly environment where we are serious about having fun!**

- A highly trained and enthusiastic team dedicated to exceeding expectations and inspiring new and existing audiences

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<sup>15</sup> Advertising is more one to one, and involves the distribution of pamphlets, stickers, promotions, brochures placed at point of sale, on the roads through banners and placards.

<sup>16</sup> Advertising is where mass media is used to promote brands and reach out to the target consumers. This includes television and radio advertising, print (newspapers and magazines) as well as internet.

- High levels of staff satisfaction

**Connects people with their creativity and imagination.**

**Enhances the town/ wider area.**

**Affordable and accessible.**

**Improves people's lives**

### *Flowerfield Key Messages*

**A unique creative learning environment providing opportunities for all demonstrated by:**

- Regular provision of creative learning led programmes designed to encourage a broad range of audiences to enjoy, learn and participate in crafting/ making/ drama/ music based activities regardless of background or level of ability.
- Offering high quality facilities and additional support (including marketing) to attract a diverse range of professional artists (local and national) to perform and host workshops/ classes.
- Family friendly reception area that is open to everyone – encouraging people to stay and experience Flowerfield, or to visit again in the future – opportunities to reach out include diversity park.
- Strong relationships with schools, community groups, youth organisations, older people's organisations etc.
- Regular community led/ focused events, including outreach.
- Passionate pool of volunteers.
- Regular and effective use of on and offline communication platforms – website/ advertising etc

**A key destination in the North West area for residents and tourists alike, showcasing local and national artists to new and existing audiences – a creative haven that is special to all demonstrated by:**

- Unique exhibitions/ performances exclusive to the area and unique.
- Exhibition/ performances by national/ internationally renowned artists.
- Regular celebration/ showcases of local talent.
- Strong relationships with local and national artists, including Big Telly Theatre Group who are currently in residence.
- Strategic partnerships with other leading arts venues in NI and beyond.
- Marketing and media coverage focused on Flowerfield's unique setting and offering.
- Strong advertising and media presence on and offline – a respected voice in the arts community.

**A nurturing, hands on environment delivering a high quality service to both artists and audiences demonstrated by:**

- A highly trained and enthusiastic team dedicated to exceeding audience expectations and supporting emerging and established artists to showcase their work and build their reputation.
- Strong and diverse pool of volunteers regularly involved in events and other activities.
- High levels of staff satisfaction.

**Connects people through creativity, building confidence and capacity.**

**Enhances the town/ wider area.**

**Affordable and accessible.**

**A safe place where you have the freedom to explore and discover the arts without fear of judgment.**

#### 4.6 CUSTOMER SEGMENTS

To build a strategic marketing and communications plan clear customer segments must be established. The CRM system referred to in the previous section will be a key tool in identifying different audience clusters that can be strategically targeted with information relevant to them.

Considerable effort should also be focused towards key stakeholders, such as potential funders, and identifying ways in which CC&G venues can align with their vision to help them deliver some of their own objectives. For example, Princes Trust will only fund work if it includes engagement with young people.

Initial findings would also suggest that in terms of audience development there are customer groups which could be further developed or new groups who have not been actively targeted before. For example, schools, transient population (NI tourists) and local community groups and FF should mirror some of the excellent inroads made in these areas by RVACC staff.

#### 4.7 RECOMMENDATIONS –

Our recommendation for a more substantive piece of branding and marketing work cannot be undertaken at present as SIB understands that there is no additional budget available and that CCG staff is most likely going to have to effect change with the resources they currently have in place. In order to assist with this we have produced a Rolling Plan which highlights work streams and associated timeframes to implement change. While roles have been assigned to the Cultural Facilities Officer and/or Cultural Services Manager, it is implied that they could in turn delegate to appropriately skilled staff when positions have been finalised and filled.

We recommend that they focus on short-term actions(6-12 months) with appropriate key performance indicators (KPI's) in place to measure success or otherwise of initiatives. They can then adjust work streams as necessary and then shift focus to medium term actions(1-2 years). When all of these items are up and running and procedures have been bedded down they can then focus on longer term actions (2-5 year horizon).

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COMMUNICATIONS AND MARKETING ROLLING WORK PLAN

DC = Desima Connolly, ME =Margaret Edgar, CC&G =Causeway Coast and Glens FF Flowerfield Arts Centre, RVAC= Roe Valley Arts and Culture Centre

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
BRAND	Budget constraints do not allow for any brand refresh. Unless the funding for this can be found within existing budgets a brand refresh will not be possible to ignite the marketing and communications.	CC&G Council	No immediate action	Long-term
<b>AUDIENCE DEVELOPMENT</b>				
Budgets, staffing and job descriptions.	Review both FF and RV budgets, including programming and marketing budgets and income generation to make the programming as effective as possible across both venues if overall budgets are to remain as is.	ME/DC	Realignment of budgets against venue priorities.	Short-term
	Review staffing structure and allocate responsibility for marketing and communications.	ME	Dedicated marketing function.	Short-term
	Review job descriptions and select staff who can implement digital marketing strategy in line with overall marketing strategy. Training may be necessary for this.	ME	Dedicated staff to tweet, facebook and instagram	Short-term

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
	Responding to qualitative research demonstrating the urgent need to address customer service, changing visitor experiences. Communicate to stakeholders that customer service is invaluable to the venues and publish a complaints procedure.	ME/DC	Published complaints procedure.	Short-term
	Ongoing customer training is required to continue to offer customers a positive experience at RV and to change the perception of the customer experience at FF.	ME/DC	Improved customer experience.	Medium-term
	On realigning the venue set objectives for each venue with relevant timelines. This could include a review of income generation to support audience development and marketing and footfall targets.	ME	Defined KPIs agreed with Council.	Short-term - Long-term
<b>CUSTOMER RELATIONSHIP MANAGEMENT SYSTEM</b>	Flowerfield and Roe Valley are the only arts centres within NI operating without a booking system (CRM system). Lack of quantifiable data makes it very difficult for the centres to understand their audiences and develop relevant programming. Short term develop a bespoke internal customer relationship management system in each venue to record customers and gather intelligence on each customer base. Ultimately, a recommendation would be for a CRM system with online booking system to be put in place and this can be developed in conjunction with Audiences NI. Audiences NI may be prepared to work in the development of an offline system future proofing for an online booking system longer term and ensuring critical data can be transferred. This is critical in ensuring customers needs are understood, actions can be taken to improve footfall and targeting of audiences by offer.	ME/DC	Audience intelligence - ability to profile, segment and target audiences.	Short-term - Develop bespoke CRM system that can capture and collate all data. Ensure the model has the ability longer-term to transfer online.

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
<b>CUSTOMER RELATIONSHIP MANAGEMENT SYSTEM</b>	Mine existing data and refresh in line with new intelligence collected future proofing for an online CRM system longer term.	ME - nominate reception staff to manage this, interpret data and provide weekly updates. Make all staff aware of this objective.	This will start to help build customer profiles and an understanding of customer behaviours. This will allow targeting of customer by their interests.	Short-Term
	Customer feedback initiatives at each centre are needed to record visitor experiences. Develop a mechanism to record, evaluate and respond to feedback, reporting results quarterly. Must be sited at the point of entry / reception and maintained and managed by reception and admin staff	ME/DC		Medium-term
	Consider setting up audience focus groups, inviting regular attendees to join a quarterly forum to give feedback on how the experience venue experiences could be improved. Incentivise customers with tickets for events. Longer-term this can be developed into a 'Friends of' offer. Use this evidence base to effect changes to the programming, and venue offer.	ME/DC	This will start to build relationships with key stakeholders and brand advocates across the borough. This may also lead longer term to a volunteer initiative.	Medium-term

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
<b>COMMUNITY BRIEFING</b>	Gather feedback from the local community on what they want from FF and RVAC.	All staff	This can include; on street vox pops conducted by staff, survey at the point of entry at each venue, open days to engage with the community, and mechanisms for constant ongoing engagement. If vox pop are filmed this can be collated for content for social media.	Short-term
Intelligence gathering				
	Use the community feedback to influence the venues programmes and activities and build into Marketing and Communications plan.	DC	Community engagement needs to happen quickly to influence and effect communications plan.	Short-term
<b>CULTURAL INFLUENCERS &amp; BRAND ADVOCATES</b>				
External stakeholders	Host open evening for the arts and educations stakeholders who might consider running exhibitions or courses in FF and RV. Use this opportunity to re-engage with a disgruntled arts community at FF and to build knowledge of RV. Build brand champions.	ME/DC	Build capacity across the art community.	Medium-term

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
<b>KEY MESSAGES</b> Key message document	From the workshop expand on the key messages and demonstrate what evidence you have to back these up.	ME/DC	The key messages need to be substantiated to underpin them. How are you demonstrating this?	Short-term
Case Studies to support the brand & key messages	Develop a bank of case studies that can be used to bring the brand and key messages to life. This can include testimonials from the stakeholder events.	ME/DC	To stay fresh, will be ongoing once the initial case studies are developed.	Short-term
<b>Briefing pack</b>	Write a comprehensive brief to ensure that everyone is 'on message'. Include information on venue offer, programme including events and courses, room hire, a history of each venue, an artist in residence and background so staff have a knowledge base about the centres and the key messages. This can include a telephone script for any enquires segmented by queries.	All staff	In order to address change there is a need to have an internal pitch which is confident about why changes are taking place.	Short-term
<b>Internal Communications (plan and roll out)</b>	Develop an internal communications strategy - this can include weekly staff meetings / team briefings, programme presentations 3 months prior to season launch, weekly updates on footfall figures, customer experiences and feedback sessions. Autumn Brochure 2017 launch June 2017, Winter Brochure launches Sept. 2017, etc.	ME/DC	Staff are brand advocates and can add enormous value to the project. Consider what the 'call to action' for them is.	Short-term

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
<b>PROGRAMMING - MARKETING AND COMMUNICATION</b>				
Programme	A programme for both venues for the next year needs crafted in line with the feedback from the CC&G Community covering events, activities, courses, exhibitions and performances. The programme must reflect the needs and desires of the CC&G residents and include populist income generating events, signature events and a wide programme offering.	DC	A multi venue annual programme.	Critical Short-term
Brand building	Ongoing community engagement events and walk the brand initiatives across CC&G Council area. This can included vox pop, face to face interviews and events in town centres to launch the programme.	DC	FF and RV presence outside venues.	Short-term
<b>Marketing and Communications Plan</b>	Develop a marketing and communications strategy based on the programme for each venue. The marketing and communications plan cannot be tied down until the programming is complete and dates allocated against workshops, events, exhibitions and performances.	ME/DC	Complete annual programming and allocate dates to events, exhibitions and courses. Marketing programme 3 months in advance of launch.	Short-Term
	Cross programme venues, relevant to audiences, experiences offered across the CC&G Borough and reach out to new audiences i.e.. Younger audiences at Flowerfield.	DC	Segment data by venue.	Short-term
<b>EXHIBITIONS, EVENTS AND COURSES</b>	Reach out to promoters and market FF and RV auditoriums as a venue for hire	DC	Compile database of possible promoters and target.	Short-Term
	Review venue costings to ensure there is a uniformity of offer across hire of space, and courses.	ME	Promote the new offer and cost structure across CC&G .	Longer-term

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
Venue booking	Review venue booking procedures, review qualitative data and put in place a robust booking approach that is responsive and timely. A reporting mechanism to senior staff on all bookings will be required. Each enquiry should follow with a customer feedback request which can record the customer experience.	DC	Script for venue hire to be prepared. Process to be communicated to all staff. Customer satisfaction survey to be completed post event.	Medium-term
Education Programme	Review the community feedback and devise an education programme in line with curriculum to improve FF and RV educational offer. Research on other programmes available within the CC&G area and devise relevant programme.	DC	Increase income through education programme.	Medium-term
ARTISTS IN RESIDENCE	Review existing KPIs for artist in residence at Flowerfield and ensure co-operative partnership includes training offer and PR.	ME/DC	Devise open days to see the artist at work and offer special tours to increase awareness of artist at FF. Pre promote and include recent headline details about the artist.	Medium-term
<b>MEDIA STRATEGY &amp; ADMIN</b>	Develop a media pack with database of key journalists and breakdown of interests.	ME/DC	This will warm up local press and allow you to start to plant stories.	Short-Medium-Term depending on defined programme.
Full NI media database compiled (Arts, Literary, Theatre, Culture, Education, News, Features)	Develop press releases around the events and workshops that are happening in Flowerfield across the programme.	FF/RVAC staff? This needs to be included in staff job description.	A nominated member of staff should be tasked with writing press releases and a swift approvals system in place. On time and relevant releases will build confidence with journalists.	Short-Medium-Term depending on defined programme

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
	Consider briefing local CC&G press - invite local press for a meeting with Margaret and Desima to discuss Flowerfield and Roe Valley Arts Centre, the offer and the upcoming programme. Decide if there is a significant 'event' that would merit regional NI press interest you that you position and pitch to regional NI press.	ME/DC	Invite press to each of the venues. At these meeting ensure that the key messages are reiterated and that the journalists have a clear understanding of what each venue is and the offer that you make. Ensure free tickets are offered to journalists to attend FF and RVAC events. Try and establish a review section within local press.	Short-Medium-Term depending on defined programme
Media networking, pitching and selling creative ideas	Devise a media strategy and include social media platforms. Social Media Platforms should include pre planned weekly content postings and relevant imagery. Nominate key spokespeople to address media.	Content development and photography at each venue? FF/RVAC staff? This need to be included in staff job descriptions and requires management to sure the flow of messaging is relevant and constant.	Content with the correct messaging will help build the Flowerfield and Roe Valley Arts Centre brand. It is always a way to signpost other organisations to the venues. Tone and content should follow the key messages.	Short-Medium-Term depending on defined programme
Story Package	Build a comprehensive plan of 'easy' stories that will build momentum within the local and regional media. Expand on History of Flowerfield and Limavady Town Hall.	DC staff with responsibility for marketing and communications.	These are the stories to raise the profile of the project. Should be aiming for a local story per week. Weave all work streams into the mix.	Short-Medium-Term depending on defined programme, events and activities

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
	Showcase photography and relaunch of the centres.	DC staff with responsibility for marketing and communications.		Short-Medium-Term depending on defined programme, events and activities
	Open days / stakeholder events	DC staff with responsibility for marketing and communications.		Short-Medium-Term depending on defined programme, events and activities
	Education story	DC staff with responsibility for marketing and communications.	New programmes at FF / RV	Short-Medium-Term depending on defined programme, events and activities
	Community Story	DC staff with responsibility for marketing and communications.	Linkages with community events	Short-Medium-Term depending on defined programme, events and activities
	Partnerships stories i.e.. Red Sails, Dominican, Riverside, Danny Boy Jazz & Blues Festival etc.	DC staff with responsibility for marketing and communications.	Shared co-operative marketing opportunities.	Short-Medium-Term depending on defined programme, events and activities
	Launch of the Programme	DC staff with responsibility for marketing and communications.	Critical -the programme must be launched 3 months prior to launch date to give relevant leadin times.	Short-Medium-Term depending on defined programme, events and activities

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
RETAIL Merchandise - interesting suppliers				
RETAIL Merchandise - interesting suppliers BEST PRACTICE	Review the merchandise on display and work out co-promotional strategies with the makers . Develop a promotional leaflet of makers and host maker open days whereby they can address visitors. Each month nominate a different supplier as 'Maker of the Month'. Exploit through relevant pr and publicity.	DC	Review and refresh 'makers' as necessary. Ensure the positioning of product is competitive and reviewed frequently to ensure relevance to customers.	Medium
RETAIL Merchandise - interesting suppliers BEST PRACTICE Take key staff on a visit to Seamus Heaney Centre	Review offering at Seamus Heaney HomePlace - Retail, museum, history, customer service, offer	ME/DC	Learning, improved internal communications.	Medium
RETAIL Merchandise - interesting suppliers BEST PRACTICE Take key staff on a visit to Seamus Heaney Centre	Review offering at Seamus Heaney HomePlace - Retail, museum, history, customer service, offer Review governance model as it operates as a Charity and is self sufficient except for grants each year from Arts Council and Belfast City council.	ME/DC ME/DC	Learning, improved internal communications. Explore input from Community Trust or different governance models.	Medium Medium-Long Term
<b>Take key staff on a visit to Crescent Arts Centre</b>	Review offering at Seamus Heaney HomePlace - Retail, museum, history, customer service, offer Review governance model as it operates as a Charity and is self sufficient except for grants each year from Arts Council and Belfast City council. Teddy Bears Picnic - Large scale event targeting CC&G families and holiday families in conjunction with Red Sails Festival.	ME/DC ME/DC DC	Learning, improved internal communications. Explore input from Community Trust or different governance models. Promote across CC&G, and develop partnerships in support of event.	Medium Medium-Long Term Medium

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
Seasonal Signature Events - Flowerfield	Review offering at Seamus Heaney HomePlace - Retail, museum, history, customer service, offer Review governance model as it operates as a Charity and is self sufficient except for grants each year from Arts Council and Belfast City council. Teddy Bears Picnic - Large scale event targeting CC&G families and holiday families in conjunction with Red Sails Festival. Danny Boy Festival - utilising the main square.	ME/DC ME/DC DC DC	Learning, improved internal communications. Explore input from Community Trust or different governance models. Promote across CC&G, and develop partnerships in support of event. Significant celebration event to attract regional media.	Medium Medium-Long Term Medium Medium
<b>Seasonal Signature Events - Roe Valley</b>				
Website/Social Media	Evaluate and review existing offer and make recommendations as to what can be revamped with limited budget. This can include uploading key messages, new photography and use to signpost events and activities. No online booking is available currently.	DC	Longer term objective would be to consolidate and relaunch the centre websites which will depend on budget.	Short-term refresh - longer-term relaunch
	Utilise twitter handle and promote events, courses and exhibitions as well as venue hire	DC staff with responsibility for marketing and communications.	Active online no cost marketing and signposting.	Short-term
NETWORKING, STAKEHOLDERS, PARTNERSHIPS & CONNECTORS	Develop a comprehensive database and plan for all connectors.	ME/DC	Build market intelligence	Medium
Promote the venues internally with other Council departments	CC&G Council Departments : Departments that book rooms, hold events, run courses etc.	ME/DC	CC&G bookings for events. Opportunity to showcase venues to CC&G staff.	Medium

TACTICS	ACTION	WHO	DELIVERABLES	TIMEFRAME/DEADLINE
Tourism Ireland	Offer North Coast stop over to "Fam" (familiarisation for travel agents/tour bus owners etc) trips during exhibitions	ME	Build relationships with Tourism NI.	Medium
<b>Local festivals and events ; Red Sails, Stendhal etc</b>	Welcome shelf ready events into the venues and co promote.	DC	Develop a co-promotion package for shelf ready events to include marketing and communications, staff support and facilities	Short-term
Riverside	Cross promote events at Riverside / RV and FF. Co-operative marketing relevant.	ME/DC	Secure additional co-operative marketing support.	Short-Medium term
Opening Hours	Council adopt revised opening hours - reviewed in line with audience requirements/usage patterns (Appendix L)	ME/DC	Customer friendly opening hours.	Short-Medium term

## 5. ANALYSIS AND OPTIONS

### 5.1 KEY CONSIDERATIONS FOR OPTIONS –

In order to assist with the analysis of the preferred option we need some methodology by which to measure the various approaches. This is not an exhaustive list of criteria but enables us to differentiate between the options.

- Seeking to **increase space utilisation** whether through increased footfall or through rationalisation of opening hours and working flexibly.
- **Increased footfall** is the key to success for the ongoing sustainability of the Centres and will create a “buzz” in the venues.
- **Alternative uses** for each venue – this may include community centre outreach, storage of museum artifacts, conversion of space into business units etc.
- Both venues will benefit from further **partnership working**. While RVACC has been proactive FF has been reactive and waiting for loyal customers to find programmes. Across both venues there could be more alignment and collaboration with perceived competition. Riverside Theatre has new management in place and this offers the potential for increased partnership especially given the Council subsidy and that a form of partnership working is already underway.
- **Flexibility of opening hours** in line with market needs – this may reduce staffing costs but conversely it may increase them but hopefully will produce more income because the venues are open when people want to use them.
- **Consolidation of Services** -One of the venues perhaps need to consider refocusing its efforts away from arts and culture and developing its allegiances with tourism and community groups to ensure increased footfall. This may allow staff to focus arts and culture at the remaining venue.
- **Creative Hub (in line with the Creative Industries Economic Strategy – see Appendix K)** where the building is promoted as a base for artists and creators within the Borough.
- **Relationship building** with Council members and among the officer groups to strengthen messaging and stakeholder engagement so that strategies can be aligned and synergies found.
- **Community operation/governance model** this type of model is becoming more common and indeed RVACC did have an Arts and Culture committee within Limavady council. This ensures that the community has a closer overview of programming and events but has to be closely managed so that self interest groups do not dominate.
- **Economic viability** – can the planned changes take place within the current budgetary environment. **This criterion will hold a higher weighting than all the others as resource allocation is key to delivery.**

As the financial constraints increase within council, so the landscape must change. Across the UK, fewer local authorities are operating arts and community facilities directly, finding that better outcomes can be achieved in partnerships with the “third sector” and often more economically. There is a need to future proof the service provision and Council must examine whether it is best placed to provide the services which fit the needs of its community.

There are alternative methods to be considered for the management of the Centres querying whether they should remain with council, or if new structures should be explored. There are obvious issues around the community and voluntary sectors whether they have the willingness or capability to take on these responsibilities and provide a successful offering. Several Arts Centres across England are being operated by community trusts and or groups with interests in arts and culture. Within NI Crescent Arts centre is a good model of what can work and perhaps a visit to it might promote ideas around best practice in this area.

<b>5.2 OPTIONS APPRAISAL</b>
<b>Option 1: Modified Business as Usual.</b>
The two arts centres continue to be operated as planned with the new organisation structure in place and fully resourced. One manager aligning and operating two premises with the structure bedded down and roles and responsibilities agreed. Similar programming and courses continue to be run in each venue and no distinct change in marketing or branding. No change in budget provision or programming style. Staff will start to incorporate the rolling plan suggested by SIB as resources allow.
<b>Option 2: Transformation through Rebranding.</b>
Increase focus on marketing and rebranding of the offering with the goal of increasing footfall. Better measurement of market – constant feedback loop of what is working and what is not. Making time to get out of the venue, to meet and engage with internal and external customers. Aligning programming with market needs and focusing on CCG community, economic and tourism projects. Ensuring that those roles not filled at present have strong skills in digital marketing and community outreach. This has large budget implications with a minimum spend of £28k in the short term and a commitment to assign more to marketing and promotion going forward.
<b>Option 3: Consolidation of all Arts and Culture into one CCG venue.</b>
Closure of one or other venue as an arts centre and re-launching it as a community space. Offer reduced/minimal room rentals for community groups. Open up access to café/catering within the building to improve flow of people through and into the space. Joined up co-ordination with tourism/museum – that they will run maximum number of events in the space. Liaise with the business community to maximise alternative uses for the non-arts space. Focus all effort on building the brand of the remaining space.
<b>Option 4: Council steps back from management of the spaces and seeks Community Trust/Big Telly or another interested Arts/Culture body to operate the space for them.</b>
Community trust would operate management of the spaces. More closely aligned with the community but governance and ongoing costs would be difficult to control. While there are many artisans throughout the borough they tend to be single operators and many do not have the business skills to manage and operate venues of this size. That said Crescent Arts Centre in Belfast operates using this model and receives a subsidy each year from Arts Council and Belfast City Council but is otherwise self-sufficient.

<b>Decision Matrix</b>	<b>Option 1</b> Modified Business as Usual	<b>Option 2</b> Transformation through Rebranding and Partnership Working.	<b>Option 3</b> Closure of one of the venues will allow focus of programming on remaining venue.	<b>Option 4</b> Community Trust model allowing voluntary groups to operate the spaces with council providing grant funding.
Utilisation of space	Y	Y	Y	Y
Increased Footfall	Y	Y	N	Y
Alternative Uses	Possibly	Y	N	Y
Partnership Working	Y	Y	Y	Y
Reduced/flexible opening hours	Y	Y	N	N
Consolidation of Services	N	N	Y	Y
New Governance (including artists and residents on advisory panel)	N	N	N	Y
Creative Hub in line with Economic Strategy	N	Y	Y	N
Closer linkages with Tourism	Y	Y	Y	Y
Current Financial Viability	Y	N	N	N
<b>PREFERRED OPTION</b>	Y			

### 5.3 CONCLUSION: OPTION 1 IS CURRENTLY THE PREFERRED OPTION WITH CAVEATS.

In order to carry out many of the elements listed in the Communications and Marketing Rolling Plan there needs to be staff that is properly equipped with the skills and resources necessary to complete the tasks.

Key roles within the organisation are still not filled. However the need for increased focus on marketing and outreach are reflected in new job descriptions.

Split site management can be challenging and requires higher levels of trust and delegation.

Pricing strategies must be aligned within the Borough.

Key Performance Indicators need to be agreed, measured and managed.

There needs to be ongoing implementation of a streamlined approach for the customer journey, from promotion of events through to booking process and customer experience and follow-up this will align with the brand.

There are budget and resource requirements in the medium term to finalise the brand for both venues but this work should see increased footfall and improved community engagement. Perhaps when budget becomes available this money can be used for brand development.

There should be a time frame on the improvement process. If utilisation cannot be increased within 2 years , perhaps the other options should be revisited.

**We acknowledge that given the extended nature of this project the Arts and Culture team has already started to apply and implement suggestions included within this report. The Rolling Plan is an evolving document and should be updated to reflect successes.**

## APPENDIX A – FLOWERFIELD LEGACY FUND

Flowerfield Arts Centre is the beneficiary of a £94,000 fund bequeathed through a will. The will stipulates that the fund is to be spent delivering 'education in arts and craft.'

This is a significant sum and presents an opportunity to explore a diverse range of ambitious projects and activities that could raise the profile of Flowerfield and have long term, far reaching benefits.

Potential concepts considered during a staff workshop held in April 2017 included:

- Glass studio
- Artist in residence programme
- Flowerfield summer school retreat
- International Bursary Scheme

Taking into consideration the findings of this report, the Council's Cultural Strategy and recent consultation, an 'Artist in Residence Programme' emerges as a concept which has the potential to generate measureable and meaningful outcomes which could bring about positive and lasting change, including:

- Raising Flowerfield's profile (on both local and national platforms)
- Audience development
- Community engagement and outreach
- Generating additional income

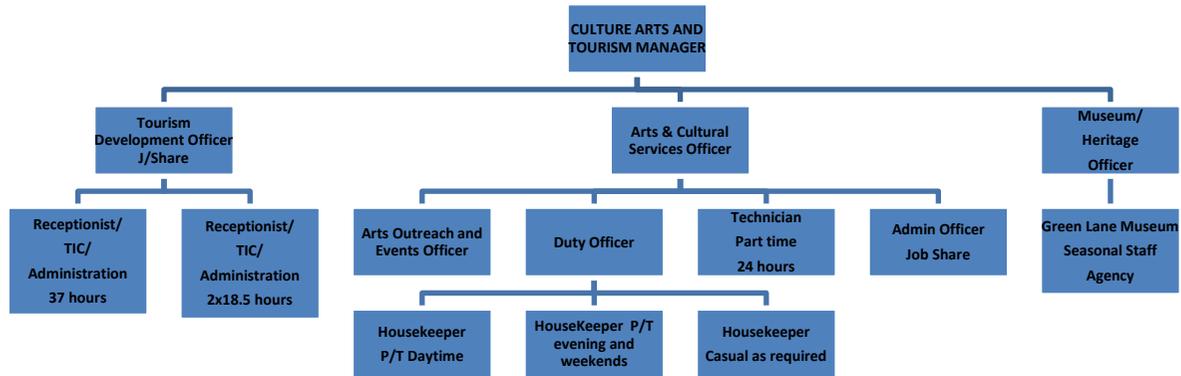
An outline of how this concept could be approached and developed is outlined below:

- The programme would run on a short term annual basis (6 month) and could be made available to international, national or local artists.
- Artists would be funded over this set time period and would dedicate a portion of their time to helping to deliver the objectives set out and agreed by Causeway Coast and Glens Borough Council. They will agree their approach with and report to Flowerfield's Centre Manager who will monitor progress against KPI'S. The cost would be between £10,000 and £30,000 per residency depending on the requirements of the brief.
- Objectives would include delivery of educational activities to a broad range of audiences and commitment to some level of community engagement and outreach.
- Artists would be required to develop work which is site specific and responds to the local environment, for example, artwork which animates the park space and links into the new Diversity Park and its users.
- There is also potential here to explore further sponsorship opportunities with partners such as Tourism NI, NIEA, and Education Authority.
- Themes could change year on year and flexibility will be required to avoid stifling creativity. The brief would be subject to annual review and would be continuously monitored and evaluated.
- It would also be expected that the artist would generate income for the centre through the educational activities they develop, including courses in their chosen medium.
- The artist would also be tasked with delivering an agreed number of exhibitions/showcase events and take some responsibility for promoting their work at Flowerfield and promoting Flowerfield through PR and marketing platforms.

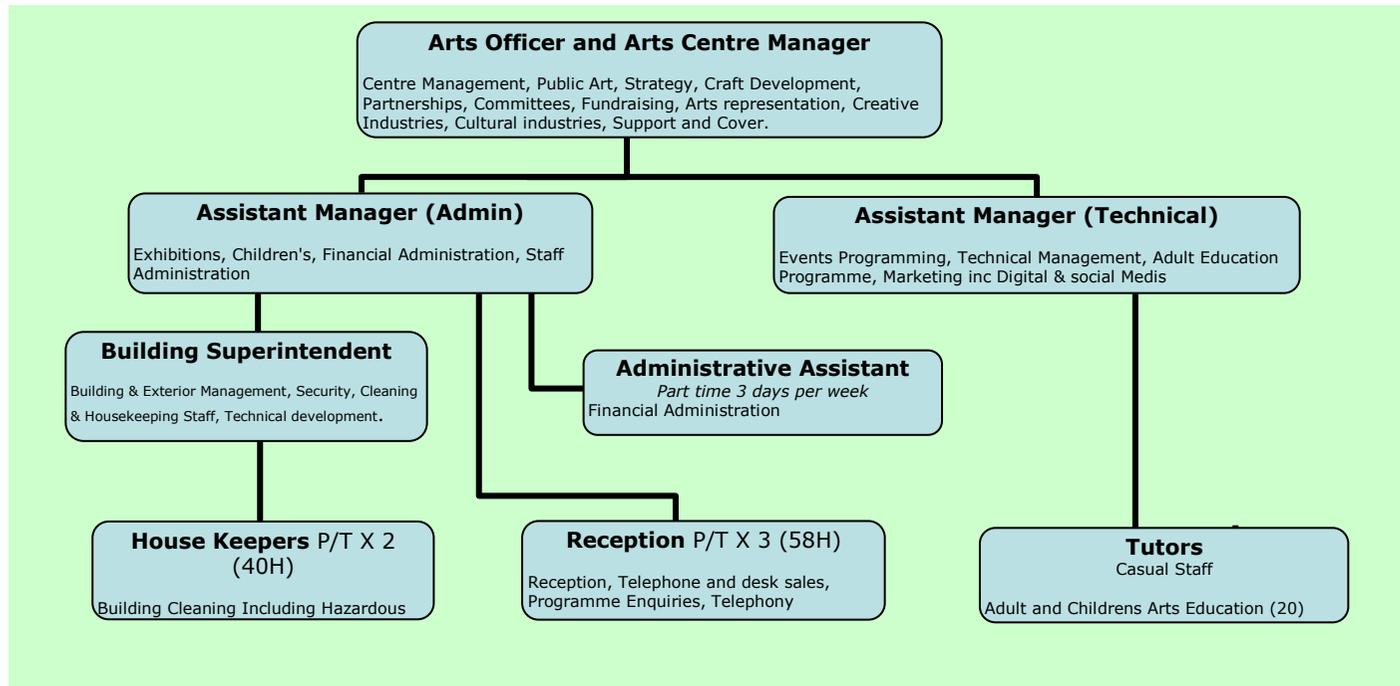
APPENDIX B: CCG STRATEGIC THEMES:

Strategic Theme	We Will Achieve These Outcomes by 2019
<b>Leader and Champion</b>	<ul style="list-style-type: none"> <li>• Our Elected Members will provide civic leadership to our citizens, working to promote the Borough as an attractive place to live, work, invest and visit;</li> <li>• We will establish key relationships with Government, agencies and potential strategic partners in Northern Ireland and external to it which helps us to deliver our vision for this Council area.</li> </ul>
<b>Accelerating Our Economy and Contributing to Prosperity</b>	<ul style="list-style-type: none"> <li>• The Council will work with its partners to maximise business start-up opportunities and encourage existing enterprises to grow and prosper;</li> <li>• The Council will work with partners to maximise investment funding opportunities from external sources including; the Northern Ireland Assembly, the European Union, the Rural Development Programme, and from private sector financing.</li> </ul>
<b>Innovation and Transformation</b>	<ul style="list-style-type: none"> <li>• The Council will continuously examine and introduce ways to provide services in more accessible and efficient ways;</li> <li>• The Council will embrace new technologies and processes where they can bring about better experiences for citizens and visitors.</li> </ul>
<b>Resilient, Healthy and Engaged Communities</b>	<ul style="list-style-type: none"> <li>• Council will work to support healthy lifestyle choices for all citizens;</li> <li>• Citizens will have access to Council recreational facilities and protected natural environments which help them to develop their physical, emotional and cognitive health</li> <li>• Council will work to develop and promote stable and cohesive communities across the Borough.</li> </ul>
<b>Protecting and Enhancing Our Environments and Assets</b>	<ul style="list-style-type: none"> <li>• All environments in the area will benefit from pro-active decision making which protects the natural features, characteristics and integrity of the Borough;</li> <li>• Our citizens will be given the maximum opportunity to enjoy our natural environments;</li> <li>• Our natural assets will be carefully managed to generate economic and social returns without compromising their sustainability for future generations.</li> </ul>

**APPENDIX C – ORGANISATIONAL CHARTS – PRE-MERGER.**

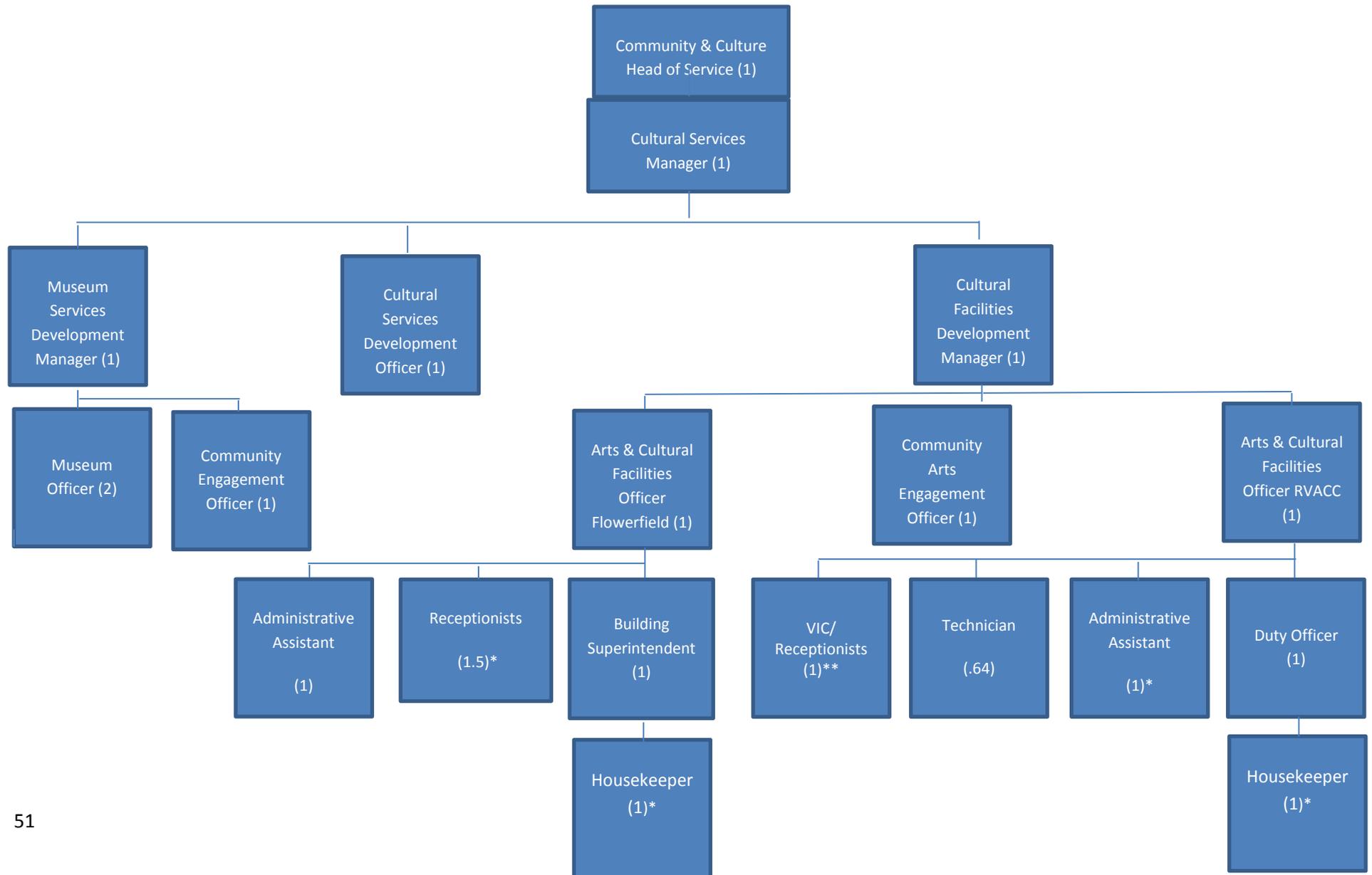


**RVACC ORGANISATION CHART WHEN STILL WITHIN LIMAVADY COUNCIL**



**FLOWERFIELD ORGANISATION CHART WHEN STILL WITHIN COLERAINE COUNCIL.**

Appendix D: Proposed New Staffing Structure and Associated Job Descriptions



\*The above structure shows full-time equivalent posts although some are filled part-time or are shared posts.

**Council has approved up to Tier 5 of the structure and these posts have now been filled.**

#### **Tier 4 Cultural Services Manager**

##### **Main Purpose of Post**

- The management of the Cultural Services function, including human, physical and financial resources. This post will have responsibility for developing, leading and managing the Cultural Services Strategy and associated programmes, services and facilities/centres inclusive of arts, culture & heritage services.
- Ensure that the department complies with all statutory and legislative requirements by adhering to these requirements and working in accordance with good governance and health and safety requirements

#### **Tier 5 Cultural Facilities Development Manager**

##### **Main Purpose of post**

- The management and development of Roe Valley Arts Centre and Flowerfield Arts Centre including human, physical and financial resources to achieve the aims and objectives contained within the Culture, Arts and Heritage Strategy.
- The development of a community arts outreach service including human, physical and financial resources to achieve the aims and objectives contained within the Culture, Arts and Heritage Strategy.

**Tiers 6 posts have been reviewed but pending council approval.**

#### **Arts & Cultural Facilities Officer (2) Flowerfield & RVACC**

##### **Main Purpose of Post**

- To assist the Cultural Facilities Development Manager in the management and development of RVACC/FF including human, physical and financial resources to achieve the aims and objectives contained within the Cultural, Arts and Heritage Strategy.
- To develop, manage, deliver and promote (marketing, PR, audience development) a multi-arts cultural programme, in line with the overall aims and objectives contained within the Cultural, Arts and Heritage Strategy, building and developing relationships with the cultural sector, locally, nationally and internationally.

#### **Community Arts Engagement Officer**

##### **Main Purpose of Post**

- Responsible for resourcing and delivering a comprehensive community arts outreach programme across the Causeway Coast and Glens Borough, which breaks down barriers to participation and increases engagement and access to the arts.
- Responsible for resourcing and delivering specific visitor engagement programmes to increase community awareness and usage of both Roe Valley Arts & Cultural Centre and Flowerfield Arts Centre.

## Tiers 7 & 8 Operational structures within Flowerfield Arts Centre & Roe Valley Arts & Cultural Centre

The operational structures of each of the arts centres have been reviewed but pending council approval. There is no change to the structures. However job descriptions are currently being reviewed and updated.

### Flowerfield Arts Centre

#### Tier 7

- **Building Superintendent** - responsible for the day to day operation of the centre.
- **Administrative Assistant** - provides administrative and clerical support
- **Receptionists** – provide reception, administrative and clerical support

#### Tier 8

- **Housekeepers** - carry out cleaning duties throughout the centre and provide hospitality as required.

### Roe Valley Arts & Cultural Centre

#### Tier 7

- **Duty Officer** -responsible for the day to day operation of the centre.
- **Administrative Assistant** – provides administrative and clerical support
- **Receptionists/VIC** - provide reception, administrative and clerical support
- **Technician** – provides specialist technical assistance (lighting and sound) for in-house and third party events including performances, meetings, conferences

#### Tier 8

- **Housekeepers** - carry out cleaning duties throughout the centre and provide hospitality as required.

## APPENDIX E: AUDIENCE SPECTRUM PROFILE

### Audience Spectrum profile

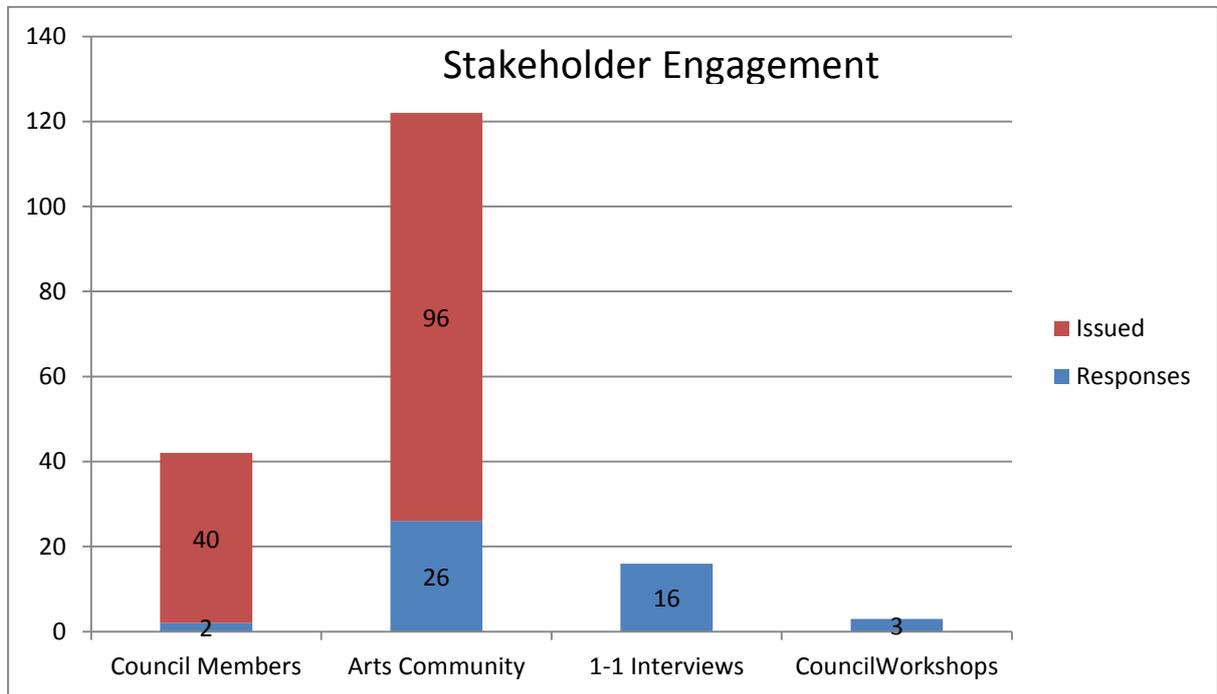
Audience Spectrum segment (adults 15+)	Northern Ireland		United Kingdom	
	Count	%	Count	%
Metroculturals	2,626	0%	2,130,056	4%
Commuterland Culturebuffs	75,084	5%	5,903,574	11%
Experience Seekers	43,774	3%	4,325,781	8%
Dormitory Dependables	334,916	22%	8,198,500	16%
Trips & Treats	362,504	24%	8,702,682	17%
Home & Heritage	170,441	11%	5,326,634	10%
Up Our Street	112,791	8%	4,674,565	9%
Facebook Families	156,486	10%	5,805,925	11%
Kaleidoscope Creativity	65,784	4%	4,765,046	9%
Heydays	173,473	12%	2,713,336	5%
<i>Unclassified</i>	50,241	-	3,211,630	-
<b>Adults 15+ estimate 2014</b>	<b>1,497,879</b>	<b>100%</b>	<b>52,546,099</b>	<b>100%</b>



International perception of NI culture- using a Word Cloud to highlight those which audiences focus on most.<sup>17</sup>

<sup>17</sup> <https://www.executiveoffice-ni.gov.uk/sites/default/files/publications/execoffice/six-dimensions-of-the-nbi-culture.pdf>

## APPENDIX G: STAKEHOLDER ENGAGEMENT



## APPENDIX H: VISION & MISSION STATEMENTS

### ROE VALLEY ARTS CENTRE

#### VISION: WHAT DIFFERENCE DOES/ COULD ROE VALLEY MAKE?

- Community focussed
- Family focussed
- Open
- Accessible to all
- Welcoming
- Attractive
- Accommodating
- Informed
- Explorers of the past
- Balanced (offering broad range of events and activities)
- The creative and cultural heart of the community
- An invaluable asset to the community
- Collaborative
- Energetic
- Exciting
- Inspiring
- Stimulating
- Fresh
- Diverse

#### ROE VALLEY'S VISION:

*A vital and vibrant celebration of art, culture and community creativity – where people feel at home and everyone is welcome to enjoy, learn and participate.*

#### ***Mission: how will Roe Valley get there?***

- Provide exceptional customer service
- Provide multi disciplinary arts and culture activities
- Accessible
- Transformational
- Collaborative (ie integrating with tourism etc)
- Warm and friendly
- Thrill
- Increase community footprint through engagement, including outreach
- Align with pricing policy across council

### ***Roe Valley's mission:***

*Through collaboration, community engagement and investment in our team provide a diverse programme of affordable and accessible activities that thrill new and existing audiences, inspiring them to embrace art, culture and heritage with confidence and passion*

## FLOWERFIELD ARTS CENTRE

### VISION: WHAT DIFFERENCES DOES/ COULD FLOWERFIELD MAKE?

- Artisan showcase
- Hands on
- Interactive
- Making/ crafting for all ages/ abilities/ socio economic backgrounds
- Original
- Creative hub for everyone
- Open for all
- Encouraging
- Unique creative learning environment
- Exceptional facilities
- High quality
- Nurturing – on professional and amateur levels
- Landmark
- Participative
- Special
- Treasured
- Likeable
- Focal point
- Quirky

### ***Flowerfield's vision:***

*Flower field's vision is to be a unique and treasured focal point in the arts and culture landscape of Northern Ireland, nurturing artistic talent and providing exceptional interactive creative opportunities for all.*

### ***Mission: how will Flowerfield get there?***

- Provide exceptional customer service
- Changing people's perceptions
- Accessible – re orientating/ opening up the building
- Programming to include showcases of local work
- Refine internal and external communications
- Enhanced marketing programme aligned with key calendar dates ie World Book Day
- Nurturing new and existing relationships – ie examining volunteer scheme potential
- Animate common areas, such as reception

- Take advantage of past, heritage of building and surrounding area – explore external links
- Physical way finding – improved signage
- Warm and friendly welcome to all
- Increase community footprint through engagement, including outreach
- Align with pricing policy across council
- Explore opportunities for collaboration ie diversity park
- Maximise rich pool of talent in the area

***Flowerfield's mission:***

*Develop an ambitious, diverse programme to establish Flowerfield as a creative haven on the North Coast, enhancing the rich arts and cultural offering in the area by providing unique creative opportunities to all through exceptional service - welcoming and inspiring new and existing audiences to discover something truly special.*

## APPENDIX I: CULTURE HIVE BUSINESS MODEL

### Causeway Coast and Glens Borough Council Business Model May 2017

<p><b>Key Partners</b></p> <p>Council (Staff &amp; Other Departments) Current Customer/ <b>Audience Base</b> Community Groups Big Telly Artists (in residence and new others) Tutors Tourist Board Audiences NI Arts Council Riverside Theatre Schools Colleges Universities Festival Providers Grant Awarding Bodies Local Business Philanthropists Advertisers</p>	<p><b>Key Activities</b></p> <p>Crafts Courses Arts Courses Leisure Courses Digital Courses Exhibitions (Art work) Exhibitions (Historical or Local Interest) Live Entertainment (musical or theatre) Room Rental</p>	<p><b>Value Proposition</b></p> <p>Council Facility—Council Run. No clear identity/brand leads to muddled offering. Digital capability— Nerve Centre? Retail offering? Linkage to outdoor spaces? Are either essential to the Local Community? What are we valuing: the return on investment or the qualitative impact? How do we measure it? The role of the arts in supporting community engagement, social well-being and impact on the public has grown substantially but how do we measure it? Need to build loyalty and advocacy. Artist in residence is not maximised. Workspaces are underutilised. Both buildings &lt;25% utilisation rates. Targeting of opening hours. Maximising philanthropy.</p>	<p><b>Customer Relationships</b></p> <p>Loyal but narrow (re-social grouping) audience No growth in new audiences "Arts and Culture" labels can gender elitism and put people off Not seen as destinations. No CRM system to use for marketing</p>	<p><b>Customer Segments</b></p> <p>While it should be all of the Borough there are some segments that have will be very difficult to engage.</p> <p>Existing Audiences Retired People Craft enthusiasts Artists Musicians Community Groups Local Businesses Schools &amp; Colleges Teenagers Families with Young Children Funders</p>
	<p><b>Key Resources</b></p> <p>Well Equipped/Designed Buildings Good Locations Experienced Council Staff Good tutors</p>		<p><b>Channels</b></p> <p>Press/Brochures. Social Media. Website. Word of Mouth. Internal Council opportunities</p>	

#### Cost Structure based on 2016 Headline figures

	Production costs	Staff Costs & Building Costs	TOTAL
RVACC	£ 70,000	£203,000	£273,000
Flowerfield	£ 52,500	£215,000	£267,500
Riverside	£230,000	£210,000	£440,000

(Note that Riverside has a bank of 120+ volunteers who provide Front of house and retail staffing FOC)

#### Revenue Streams (projected for Y/e)

	Income from Events	Grant Funding/Sponsorship	TOTAL	% return
RVACC	£ 55,000	Nil	£ 55,000	20.1%
Flowerfield	£ 65,000	Nil	£ 65,000	24.3%
Riverside	£207,000	£21,500	£228,500	51.9%

## APPENDIX J: SUMMARY OF RESPONSES FROM ARTS COMMUNITY QUESTIONNAIRES.

In March 2017 a questionnaire was distributed across the arts community in the wider Causeway Coast and Glens Borough Council area, including Coleraine Arts Society. In total this questionnaire went to 96 recipients and 26 responses were received.

### **Response Overview**

The questionnaire was made up of nine questions. Five of these questions carried responses which could be categorised as positive, negative, neutral and n/a (question skipped or respondent did not know). The questions focused on key aspects of service delivery; relationships, experience and perceptions including personal reflections, and thoughts around existing audiences and the wider community.

In relation to these five particular questions analysis was carried out to determine the weighting of positive, negative and neutral responses.

With Flowerfield, one third of comments could be categorised as positive – this include comments which highlighted the potential of the centre. One quarter were negative and focused mainly around management, customer service and atmosphere and raise major concerns and issues in these areas. The remaining 42% of comments were neutral or n/a.

For Roe Valley around one third of comments were categorised as positive and focused mainly around good customer service and atmosphere. Almost all of the remaining two thirds were either neutral or n/a, with almost half not commenting or saying they didn't know. This causes some alarm around a lack of general awareness of the centre and what it delivers, and could suggest that while it does deliver a good service, it is to a very small audience.

Responses to each arts centre were also analysed in their entirety and broadly categorised under the headings of: atmosphere, customer service, management and staff, offering, audience and advertising. An analysis of the results for each centre on this basis is outlined below.

## **Flowerfield**

### **Atmosphere**

The atmosphere at Flowerfield Arts Centre is flagged as a key issue by respondents. There are very few positive descriptions such as 'friendly' and 'intimate'. By contrast many comment the centre feels unwelcoming and too quiet. The foyer area is highlighted as an area for improvement, along with front desk staff that 'do not create a welcoming atmosphere'.

There is a clear sense that the centre is very quiet and lacks animation. Some describe it as 'stagnant', 'like a ghost town', 'sterile' and 'corporate'.

The front door is identified as a significant barrier. It appears that it is closed more often than not, effectively shutting the building off to the outside world. This combined with Flowerfield's location set off the main road means people do not feel that they can 'just drop in'.

Looking outside the centre to the immediate surrounding area, comments become much more positive, highlighting the 'tranquil atmosphere' and 'great grounds' of the parkland setting.

### **Customer service, management and staff**

Customer service emerges as an immediate area for concern at Flowerfield. At best management are described as inconsistent; 'ranging from unprofessional and rude to helpful and supportive'. At worst they are 'curt and rude'.

Respondents observe a lack of motivation from 'not always friendly' staff and feel the centre is 'poorly run' and 'badly managed'. They identify a lack of vision, creativity and imagination as key contributing factors, with some saying they feel let down by the service they have received. Some go as far as to identify individual members of staff.

Course instructors, when mentioned, are described positively. It would appear the issue is internal and relates to the core Flowerfield team.

### **Offering**

Overall Flowerfield is viewed by respondents as a unique asset to the local area providing excellent facilities (ceramics, glass, digital and performance), courses and 'a great venue for arts and music'. The gallery spaces are described as 'well equipped' and 'lovely' and the overall centre as 'quirky' and 'intimate'.

Disappointment surfaces around the programme with some describing it as 'limited', 'repetitive' and 'much less dynamic than it used to be'. A sense that Flowerfield lacks ambition and has regressed in terms of its offering emerges as a common theme. There appears to be a desire for the centre to deliver a more diverse programme to a broader range of audiences, including the wider community, as it has done in the past.

There is a mention that classes have been overcrowded in the past due to over booking. This suggests the need for a more agile customer relationship management system and the ability to add additional classes in order to respond to market demand. There is also a suggestion that more

advanced classes are required to allow people to progress and hone their skills once they have completed beginner levels.

The building and grounds receive high praise with many respondents saying much more could be made of the parkland setting – suggesting there is a current disconnect between what the centre offers, and the potential audiences using the surrounding area (ie diversity park) and nearby communities.

In terms of accessibility many see the car park as a key asset. Affordability is also highlighted, when price is mentioned the majority of respondents suggest that prices (for courses in particular) are currently too high. Opening hours are described as prohibitive (closed at lunch time and on Saturdays from 2pm according to one respondent).

Many respondents see Flowerfield as having a lot of untapped potential, particularly in relation to the location and spaces around the centre and community outreach. Suggestions on how this could be improved include aligning events with tourism activities, artist residencies and more outreach to local art groups to do exhibitions and develop skills.

### **Audience**

There is a clear concern among respondents that Flowerfield is ‘criminally underused’. The ‘elitist’ reputation of the centre is identified as a major cause of this and was mentioned on several occasions. There is a perception that the centre is only for ‘more privileged’, ‘middle class’ and ‘retired’ audiences and does not cater for ‘socially marginalised groups’ or ‘18-35 age group’. As a result it is not viewed as dynamic or important by the wider community, and it is simply not on their radar.

The cost of classes is seen as prohibitive, with minimal concessions which do not really reflect the gap in household income.

Respondents also note that the centre should be more welcoming to users of the all ability park. People in the park have been observed looking at the centre and wondering what it is, and they are unable to find out as the doors appear permanently shut.

The location of the centre is highlighted as a unique selling point, and is easily reached by residents of the triangle area, particularly older people.

### **Advertising**

Lack of and poor advertising is mentioned consistently and described as ‘prohibitive’. There are no positive comments on this topic. More emphasis and investment is required in this area across all platforms, including; social media, signage (ie on the road outside), promotion of crafts on sale and merchandising.

## **Roe Valley**

### **Atmosphere**

Respondents are extremely positive about the atmosphere at Roe Valley describing it as 'great' and having a real 'buzz' and sense of community. They feel it is 'welcoming to all', 'warm' and 'friendly'. There is a sense that anyone can 'drop in'.

### **Customer service, management and staff**

Respondents are again very positive about staff and described them as 'extremely friendly' and 'helpful' on several occasions. It is also felt that staff is happy to go beyond the call of duty to help.

### **Offering**

Roe Valley is widely regarded as being in a good location, accessible and friendly. It is a 'beautiful', 'modern building built for the arts, that works well.' Respondents said it was 'an interesting place to drop into', 'affordable' and a 'great local venue for music and arts'. Historical exhibitions are mentioned specifically and appear to have appeal.

Respondents also see many areas for potential improvement including; free wifi and sofas, in-house cafe to draw people in and more events that engage the community in the square outside.

The need to have more outreach activities including the community and local arts groups is a recurring theme. It is also suggested that Roe Valley build on school and college links to deliver consistent children and adult workshops with artists. There is a definite sense that not enough is being done to develop opportunities for paid artists which in turn could lead to better public engagement through residencies and exhibition programmes.

Roe Valley must consider new ways to bring people into the centre as part of everyday social and cultural life and think beyond the 'traditional' definition of an arts centre.

### **Audience**

Roe Valley's value to the wider community is highlighted on several occasions and it is described as being 'solidly arts in the community based', 'key' and 'open to everyone – kids and adults from all backgrounds.' There is very much a sense that the centre has the ability to appeal across a wide range of audience interests. It also does not seem to raise the same concerns around affordability as Flowerfield.

On the other hand, some respondents raise concerns that Roe Valley is not well known, and is not really for everybody, and could be perceived as for 'the intellectual snobs' so there is some inconsistency around how the centre is viewed by audiences.

### **Advertising**

Similarly to Flowerfield, lack of and poor advertising is mentioned consistently – 'many complain [activities etc] are not advertised enough'. Respondents mention missing events that they would have liked to attend and how they 'wish [Roe Valley] would advertise events better and promote

local talent.' There is a suggestion that more posters should be used outside and the craft showcase could be better merchandised.

Outcomes from CCG Economic Development Survey of Artists and Creative Industry

**Five main recommendations to develop the potential of the creative industries in the Causeway Coast & Glens Council Borough Council area**

- A1. Measures to support Creative business networks and clustering.
- A2. Development of a dedicated Creative Hub/co-working space(s).
- A3. Measures to support new creative start-ups.
- A4. Measures to support business growth and innovation.
- A5. Development of a strategic approach to support high growth potential businesses (with the greatest potential to drive jobs and growth) building a creative niche/regional specialism.

## APPENDIX L: PROPOSED OPENING HOURS FOR ARTS CENTRES

Venue	Current Opening Hours	Proposed Opening Hours	Rationale for change
<b>Flowerfield Arts Centre</b>	Monday to Friday 9am-5pm  Saturday 9am to 1pm  Open evenings and Saturday afternoons as required to facilitate programme and room hires	Monday to Saturday 9.30am-5pm  Open evenings as required to facilitate programme and room hires	Community consultation has indicated that there is a demand for the centre to be open on a Saturday afternoon.  Staff start work at 9am. Opening at 9.30am allows for staff briefings, set ups and other tasks
<b>Roe Valley Arts Centre</b>	Monday to Friday 9.30am-5pm  Saturday 9.30am-5pm  Thursday & Friday 5pm -	Monday to Saturday 9.30am-5pm  Open evenings as required to facilitate programme and room hires	

### Roe Valley Arts & Cultural Centre

#### Current Operational Opening Hours

Monday-Wednesday & Saturday: 9.30am-5pm  
Thursday & Friday: 9.30am-9.30pm

#### Proposed Operational Opening Hours

Monday-Saturday: 9.30am-5pm (with extended evening opening as and when required)

### Flowerfield Arts Centre

#### Current Operational Opening Hours

Monday-Friday: 9am-5pm

Saturday: 10am-1pm

### **Proposed Operational Opening Hours**

Monday-Saturday: 9.30am-5pm (with extended evening opening as and when required)

Roe Valley Arts & Cultural Centre is currently open to 9.30pm on Thursday and Friday weekly, as standard. These hours were initially established in order to offer users of the facility set evenings per week in which the venue was available for hire without question, however many frequent users of the facility require varied midweek and weekend access and not necessarily on Thursday or Friday evenings. In response to customer feedback and to offer more flexible operational management, the facility will open on varied evenings as dictated by the needs of cultural services provision and also venue hire client requirements.

Recent public consultation regarding the operational hours of Flowerfield Arts Centre highlighted the restricted Saturday opening hours as problematic. Extending Flowerfield Arts Centre's opening on Saturday from 10am-1pm to 9.30am-5pm permits increased access to the facility for the general public, including local users of the park and playpark and also visiting members of the public who may travel to attend activities or visit exhibitions on display at weekends. Amending the daily opening hours from 9am to 9.30am allows the opportunity for staff meetings, briefings and preparatory time to ensure the effective daily operations of the venue.

Aligning the opening hours of both venues maximises efficiency of resources, in terms of both staffing and operational costs and offers greater flexibility in terms of public and community usage. Both venues will extend their evening opening as and when required to facilitate the delivery of cultural service and external hire events.