

GRUNDY | Art Gallery | Blackpool



GRUNDY ART GALLERY BUSINESS PLAN 2015 – 2018

Blackpool Council

Image: Installation view, Zoe Beloff: DREAMLAND: The Amateur Psychoanalytic Society of Coney Island and the Blackpool Chapter; Grundy Art Gallery, 17 August – 2 November 2013

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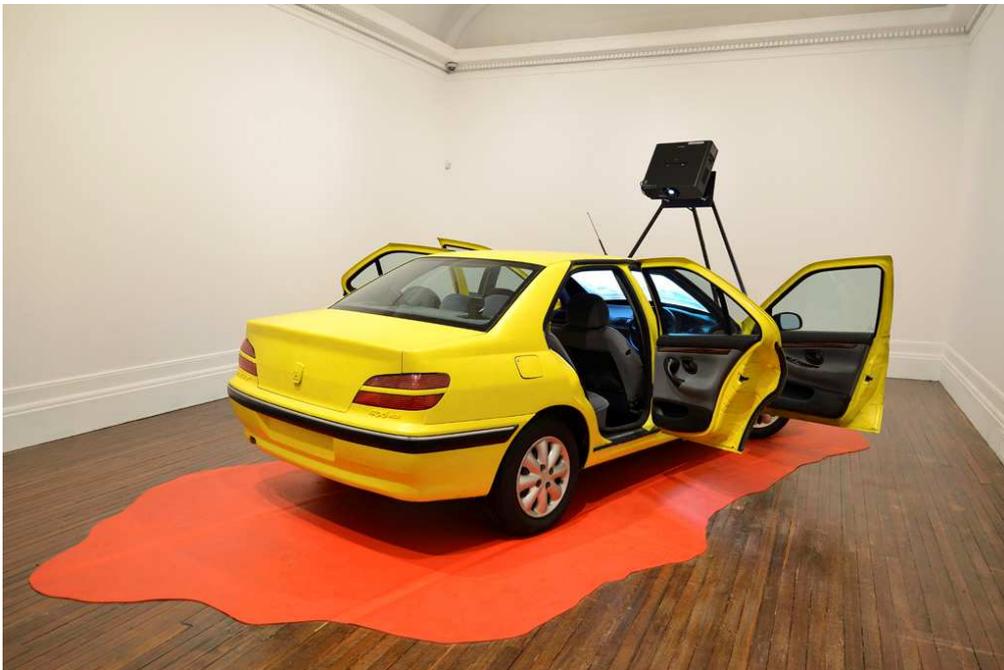


Image: Installation view; Heather Phillipson: Yes, surprising is existence in the post-vegetal cosmorama –; Grundy Art Gallery, 28 June – 11 October 2014

1.0 OUR STRATEGIC VISION

1.1 Introduction

The Grundy Art Gallery was founded by the Grundy brothers in 1911 with the ambition to show the best art of the day to the people of Blackpool. It has been at the centre of artistic life in Blackpool for over 100 years and is now recognized as a leading contemporary visual arts venue in the northwest region with a growing national and international profile. It has been an Arts Council National Portfolio Organisation for the past 3 years and holds Museums Accreditation status.

Its current position has been achieved through ambitious and contextual programming, which makes the most of its beautiful exhibition spaces and the environment beyond the gallery walls. Over the next three years Grundy aims to continue to grow this profile and attract larger and more diverse audiences to its programmes by: continuing to deliver a high quality exhibitions programme, developing complementary projects and programmes outside the gallery, investing in marketing and audience development plans.

Blackpool is an extraordinary location of rich cultural history and contemporary popular culture and Grundy's programmes will continue to explore these and add new perspectives to help better understand and appreciate them, working with key partners such as LeftCoast in Blackpool, and other institutions such as BALTIC, the British Council and the Hayward Gallery.

The link between all of its programmes and the role of its permanent collection has been and will continue to be an opportunity for audiences to think in new and unexpected ways through art.

The Grundy is committed to artistic excellence and ambition in all of its activities and strives to develop Blackpool's cultural offer through an engagement with high quality contemporary art exhibitions and events for both visitors and residents of the town.

The Grundy plays a part in building the visitor economy in Blackpool, attracting higher spending visitors, generating press and promoting the town centre as a sub-regional centre and helping to sustain jobs in the local creative economy.

1.2 Aims

Moving forward the Grundy aims to:

- Inspire our audiences through a year-round programme exploring the relationship between contemporary art, entertainment and popular culture; maintaining our national and international reputation as a leading centre for contemporary visual art in the North West
- Reach beyond our walls as much as possible, engaging new audiences and exploring the relationship between gallery, culture, communities and place;
- Make a significant contribution to the development of the art infrastructure in Blackpool; acting as a central focus for contemporary visual art and expanding the town as a place where there is high quality artistic production and where talented artists want to live and work;
- Undertake smart seasonal programming across the year, corresponding to the ebb and flow of people visiting the resort to reach large numbers of people that would not normally engage with the visual arts;
- Work with the Grundy's permanent collection as often as possible, in imaginative ways that enrich and contribute to the contemporary programme;
- Develop a national reputation for working with artists developing light-based work;
- Contribute significantly to the Arts Council's Creative Case for Diversity by developing new relationships with artists and arts organisations to diversify our programme. Investing in talent and providing the platform to present new work. Where possible we aim to bring in national and international artists. Our new audience development plan will focus us on reaching specific communities to build relationships, trust and confidence in what the Grundy has to offer them.



Image: Installation view, Collections Show: Peoples' Collections from Blackpool and the Fylde Coast; Grundy Art Gallery, 16 November 2013 – 18 January 2014

2.0 OUR VALUES

Our vision is underpinned by a set of values that define the standards, behaviours and culture of the Grundy and the wider organisation of Blackpool Council that we are based within. These values inform the way we make decisions, the way we work, and the way we develop.

They ensure:

- We are accountable for delivering on the promises we make and take responsibility for our actions and the outcomes achieved;
- We are committed to being fair to people and treat everyone we meet with dignity and respect;
- We take pride in delivering a quality service to our different communities of interest and are based on listening carefully to people's needs and feedback;
- We act with integrity and we are trustworthy in all our dealings with people and we are open about the decisions we make and the service we offer;
- We are compassionate, caring, hardworking and committed to delivering the best service we can with a positive and collaborative attitude.

3.0 GOVERNANCE

3.1 Governance Procedures for Grundy Art Gallery

The Grundy is owned by Blackpool Council and is part of Blackpool's Cultural Services department lead by the Head of Culture, Polly Hamilton. Cultural Services sits within the Places Directorate of the Council led by the Deputy Chief Executive (Alan Cavill). The Grundy Curator leads the programming of the Gallery and manages the Grundy team reporting to the Head of Arts (Carolyn Primett). The Grundy is governed in line with Council procedures.

Since becoming an NPO in 2012, the Grundy has strengthened its governance by establishing a Steering Group and an Exhibitions Advisory Group, to advise the Curator. The Cabinet member for Culture (Cllr Christine Wright) is designated with responsibility for the Grundy. The importance of art and culture to the future of Blackpool is clearly expressed in the priorities for the Council and the Leader is a member of the Local Government Association's Culture, Sport and Tourism Board.

3.2 Executive Reports to Council

An executive report will be made annually for the approval of the Cabinet Member for Culture, providing an update on the Grundy's progress within its business plan. These reports will provide a review of the previous year against the set KPIs; final accounts for the year will also be included, and summary reports on the work of the Steering Group and Exhibitions Advisory Group.



Image: Installation view, Collections Show: Peoples' Collections from Blackpool and the Fylde Coast; Grundy Art Gallery, 16 November 2013 – 18 January 2014; drawing courtesy Blackpool Comrades Club

3.3 Grundy Steering Group

This Group will meet approximately 4 times a year and comprises of key decision makers with expertise in different fields from Blackpool Council and representatives from other key organisations in the town i.e. LeftCoast (Blackpool and Wyre's Creative People and Places Programme). The Grundy's Arts Council Relationship Manager is an observer on this group. This Group is chaired by the Cabinet Member for Culture, monitors performance, policy and risk, receiving reports, for example, on progress on the Business Plan, the development of the Equality and Diversity Action Plan, and the creation of a new Risk Management Strategy. This Group receives reports on the Artistic Programme and supports activities around audience development, partnership-building and fundraising.

3.4 Terms of reference for the Steering Group:

- to gain an understanding of the work of the Grundy and contribute expertise to support the delivery of the business plan;
- to support fundraising for the programme and exploration of other revenue strands;
- to support and strengthen the work of the Grundy with young people and the local community;
- to contribute to the development and delivery of an audience development plan.

The present membership of the Steering Group is included in the appendices. Going forward, as part of the Grundy's ongoing self-evaluation, a review of the Steering Group, how it is contributing to the development of the Grundy and its membership will take place on an annual basis. This will be undertaken by the Curator with the Head of Arts and Head of Culture in consultation with the Cabinet Member for Culture.

3.5 Exhibitions Advisory Group

The Exhibitions Advisory Group acts as a critical friend to the Curator, advising on the artistic programme and other areas such as development opportunities and possible strategic partnerships. It is comprised of leading artists and arts professionals from the region. It will meet approximately 4 times a year. The present membership of the Exhibitions Advisory Group is set out in the appendices for information.

3.6 Terms of reference:

The role of members of the Advisory Group is to support the development of an exciting contemporary visual arts programme that complements Blackpool's uniqueness through:

- Constructive critical appraisal of artistic programme and gallery strategy;
- Sharing knowledge/expertise/ and suggesting connections with individuals and organisations as appropriate;
- Identifying new artistic and fundraising possibilities;
- Exploring opportunities for joint/co-commissioning working with other galleries and arts organisations.

A review of the Exhibition's Advisory Group, its contribution to the Grundy's programming and development, and its membership will take place on an annual basis. This review will be undertaken by the Curator with the Head of Arts and Head of Culture in consultation with the Cabinet Member for Culture and the Grundy's Arts Council Relationship Manager.

3.7 Developing Future Options For Governance To Optimise Our Financial Resilience

The Grundy benefits considerably from the wider infrastructure of support from other parts of Blackpool Council such as finance and legal expertise and the recent investment in overhauling the heating and environmental control systems for the building. The Grundy to date has also been fortunate to have been protected from the severe reductions to local government funding to date. However, we need to prepare for a future in which it might not be possible for the Council to continue to prioritise culture.

For this reason we are:

- Improving our fundraising knowledge: the Curator and Head of Arts will attend professional development opportunities as they arise to increase their knowledge in attracting different funding for the gallery and its programme (the Head of Arts also recently attended the National Arts Fundraising School).
- Participating in the LeftCoast Development Forum for cultural organisations in Blackpool to increase their skills and devise strategies to increase and diversify their income.
- Producing a new plan for resource development, along with a set of recommendations on future governance.

Cultural Services is presently undergoing a restructure and will also consider options for future governance and the most appropriate delivery mechanism to create a thriving cultural sector in Blackpool. This will include looking at setting up an arms-length organisation(s) and obtaining charitable status as a separate trust. The Grundy's needs will be fully explored as part of this process.

4.0 GRUNDY STAFFING

The Grundy has a small team led by the Curator. It includes a full-time Education Officer, a Gallery Assistant (4 days a week) and two part-time Gallery Services Officers (equivalent to one full time person in the role).

The exhibitions programme is curated and organised by the Curator. He also oversees plans for press, marketing, development, collections care and management; and overall management of the building.

The Curator is managed and supported by his line manager the Head of Arts and the Head of Culture for the Council. The Head of Heritage also advises on the collection and adhering to Museums Accreditation standards.

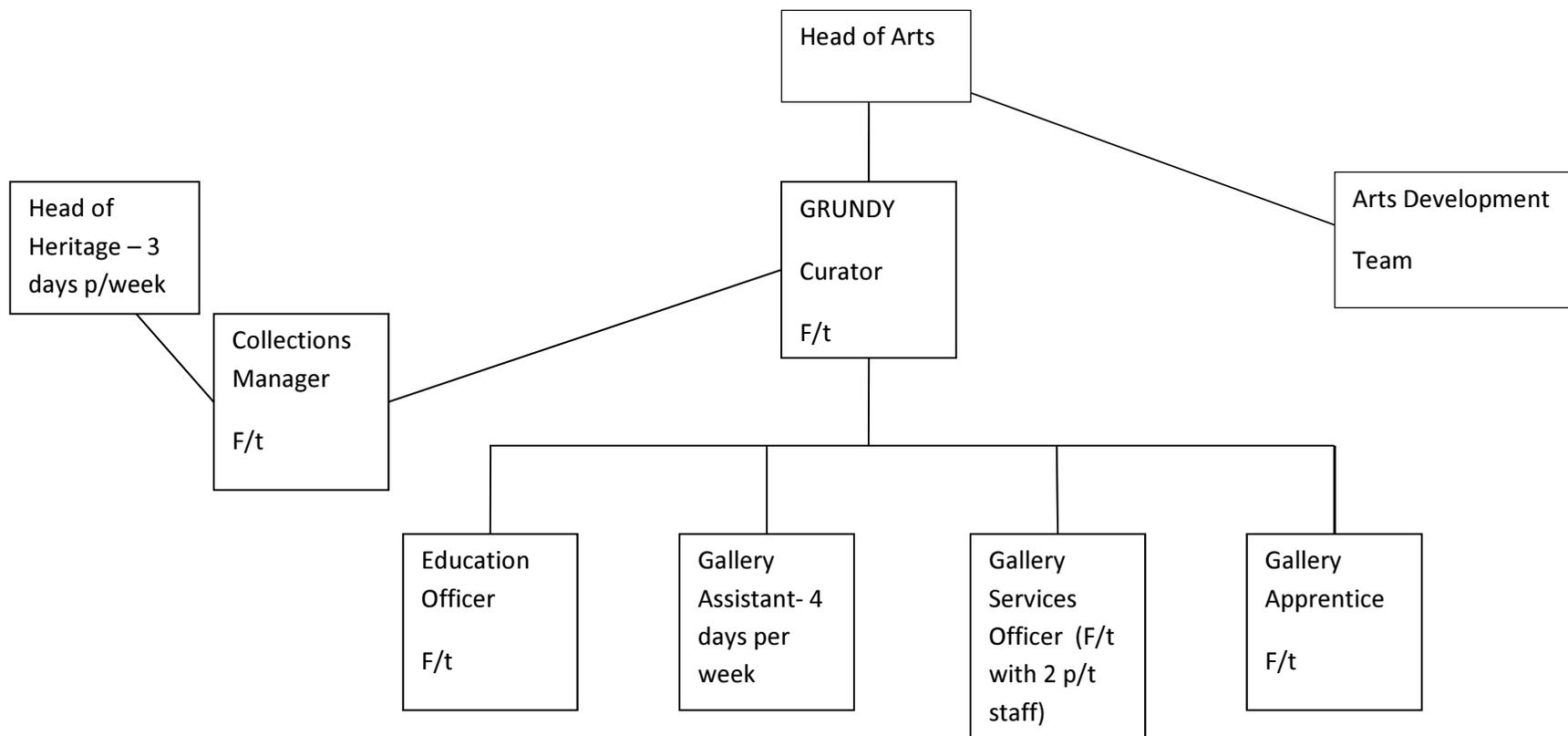
The Grundy's engagement programme is jointly curated and organised by the Curator and the Education Officer. This officer organises a tailored engagement programme for a wide range of different community groups, school groups and young people. The Education Officer regularly works in collaboration with the Arts Development team and colleagues from Libraries such as the Reader Development Manager and the Family History Archivist.

The Gallery Assistant manages the technical requirements of the gallery, buildings maintenance, advising on collections care and management, as well as undertaking some front of house duties. The Gallery Services Officer manages the shop, the front of house duties such as welcoming visitors, monitoring security and providing general administration in support of the team.



Image: Children undertaking a family workshop organised by Grundy Art Gallery

Grundy Art Gallery Structure Chart



5.0 SWOT ANALYSIS

Strengths	Weaknesses
<ul style="list-style-type: none"> • Purpose built space with environmental controls. • Talented and dedicated team. • Track record of high quality contemporary art exhibitions. • Track record of delivering Arts Award and wide engagement programme. • Support/collaboration opportunities with Arts Development Team/Cultural Services. • Recognition nationally from peers/peer organisations. • Investment/support from local authority. • Support of other local authority specialist services. • Relationship with partners such as Blackpool and Fylde College 	<ul style="list-style-type: none"> • Capacity of team. • Lack of dedicated marketing post and budget • Lack of visual arts critical mass in Blackpool/weak infrastructure. • Lack of supporting visitor facilities: community gallery, toilets, café, limited retail space. • Location in town centre next to Job Centre. • Not generating enough income from other sources.
Opportunities	Threats
<ul style="list-style-type: none"> • Investigating the best governance structure going forward to ensure financial resilience and protect against cuts in public funding. • Building dedicated volunteer team. • Building reputation for light based exhibitions with unique connection to Blackpool Illuminations Team. • Coastal Communities Bid for investment in the above. • Collections Manager role with John Ellerman investment • Putting Audience Development plan into action. • Collaborating with Cultural Services, Left Coast and the Blackpool Museum Project • Restructure of Cultural Services • Culture Hub initiative with Curious Minds • Linked physically to Central Library 	<ul style="list-style-type: none"> • Present governance structure being part of local authority • Further reduction to local authority budgets. • Further reduction to ACE NPO budgets • Reality too far from meeting vision.

6.0 STRENGTHENING OUR ORGANISATIONAL CAPACITY

The organisational capacity of the Grundy and the considerable demands on the small team is recognised and the need to secure extra resources to expand the staffing. Although the gallery's profile and the strength and depth of its programmes have expanded significantly since 2004, achieved through external funding for its programme, its staffing resource has stayed the same.

In order for the Grundy to achieve the continuation and development of its innovative programming, and audience development through exhibitions, education, online and offsite activity it must find the funds for additional qualified personnel.

The following actions are being taken to mitigate the risks this presents:

- The current staffing structure is being reviewed as part of a wider review of Cultural Services. A new structure is due to be in place and operational by June 2015.
- Recruitment of a specialist Collections Management Officer as a result of funding from John Ellerman Foundation. This post will help manage and look after the collection, undertaking research, loans and working with the Curator and Head of Heritage to update processes, procedures and infrastructure in line with Museums Association standards.
- Recruiting a creative apprentice and intern through the Creative Employment Programme, funded by the Council and LeftCoast.
- Strengthening communication and marketing by working collectively with other cultural organisations in the town i.e. the Grand, with LeftCoast, and Visit Blackpool.
- Investment from LeftCoast on a freelance Marketing officer for a period of 6 months initially to capitalise on and move forward recommendations from the recently commissioned Audience Development and Marketing Plan.
- Applying to the new Museums Resilience Funding Programme for support towards a professional fundraiser.
- New CPD opportunities funded through LeftCoast.
- Strengthening joint working and practical support from Cultural Services and other partners on engagement programmes, fundraising, and public relations for activities.

Strengthening organisational capacity is just one area of key risk identified for the Grundy. For the full Risk Register see Appendix.

7.0 FINANCIAL STRATEGY GOING FORWARD

7.1 Overview

A key area of risk for the Grundy in the present climate is its reliance on nearly 80% of its funding coming from one local authority. This is not sustainable and makes the gallery considerably vulnerable to the public sector cuts being imposed on local authorities over the life of this business plan.

In the lifetime of this plan the Grundy will have addressed the weaknesses in its present governance by, subject to appropriate research and expert advice, potentially becoming arms-length to the local authority establishing a charitable trust or community interest company. As already mentioned, this work has already been commissioned as part of a consultancy looking at best fit governance models for the new Blackpool Museum and the Winter Gardens (sister cultural organisations in Blackpool).

There is also the potential to set up a linked trading company/arm where profits can go back into the running of the gallery. Income could be generated through exploiting the Grundy's Collections and other Blackpool collections such as those linked to the Illuminations, the Tower, and the Winter Gardens. A high quality range of souvenirs and merchandise would be produced utilising the strengths of the collections in Blackpool and passion for the town amongst residents and visitors. The Grundy has access to partners with strong retail experience such as Merlin Entertainments and we know Blackpool attracts the footfall in the town centre with over 10 million visitors during a year.

The Grundy has access to a unique resource of images which it is believed there is huge revenue potential, through conversion into posters, postcards and other items. The Grundy is well regarded for its own internal shop which stocks one of the best ranges of cards in the town, as well as books and other items appealing to arts and heritage audiences. Funding through the Museums Resilience Fund is being sought to develop and capitalise on this approach to creating a strong income strand for the Grundy. If this is not successful these ambitions will be developed where possible within present capacity and resources.

7.2 Grundy Strategic Fundraising Plan

The Grundy also proposes to undertake a targeted programme of fundraising, focussing on trusts and foundations and in particular those funders offering larger amounts of funding, such as Paul Hamlyn, HLF and the EU.

At present, the Grundy has not had the opportunity to develop relationships with trusts or foundations that would be particularly interested in our engagement work, which regularly centres on the collections, and where we have developed nationally recognised programmes that engage young people and community groups, from some of the most deprived wards in the country.

Trusts and Foundations are identified as a key strand for future fundraising, where there is possibility for substantial investment for relatively modest amounts of staff investment in time. This has been shown for the gallery with the recent successful bid for £135k over three years from the John Ellerman Foundation for a Collections Manager.

7.3 Other Possible New Income Streams

The gallery recognises that it is essential to identify and pursue additional streams of income outside the public sector with the present sustained threat to public funding. The following areas of development have the potential to generate income going forward, are being actively researched and will be piloted where appropriate:

- Corporate sponsorship e.g. with new Sainsbury's opening close by in the town centre
- Donor scheme for higher net worth individuals in the region, e.g. in Collaboration with Blackpool Grand
- Membership scheme e.g. £15/annum includes free editions posted to members
- Online shop sales for specific targeted products through new website
- Identifying new grants and awards
- Corporate/events hire of galleries
- Crowd funding for specific projects in the public realm

The Curator, with support from the Steering Group and Exhibitions Advisory Group will be prioritising development opportunities leading into 2015 and beyond as capacity is an issue.

Investing in expertise and capacity to develop income streams for the arts organisations across Blackpool is a priority for LeftCoast and the Grundy will be part of any action learning set established to explore initiatives and commission consultants with relevant expertise. The Grundy will also benefit from research being undertaken to develop income streams for key strategic projects such as the Blackpool Museum.

For example, initial headway has already been made through the Curator presenting to the Blackpool Business Leaders Group about the attractive offer Grundy can make as a venue for corporate events. The Curator is also actively seeking sponsorship as appropriate for the exhibition forward programme building on the success with the recent Matt Stokes exhibition that received sponsorship from Richer Sounds in Preston, who lent a top of the range subwoofer and amplifier for the show.

7.4 Support in Kind from Local Authority

The Grundy, as part of the local authority has the advantage of being able to call on the expertise of other departments of the Council such as Legal Services, Financial Services, building maintenance, VisitBlackpool (with a direct link into the resort's tourism development plans i.e. growth of cultural tourism), the Performance Management Team (with expertise in evaluation, mapping and understanding audiences) and the Regeneration and Economic Development Team with strong links to businesses and enterprise and expertise in preparing funding bids to Europe. The Illuminations Team provide useful support in terms of technical expertise and practical secure storage facilities for artworks when required. Their expertise will be invaluable when it comes to programming light based shows in the future and presents opportunities for collaborations with leading contemporary artists through the Grundy leading on building those relationships through its networks.

Going forward the cost of this support in kind will need to be considered carefully in terms of the Grundy becoming an arms-length organisation and how this would be covered in the future.

8.0 VOLUNTEERS

Over the past year Grundy has developed for the first time a new group of over 30 volunteers, many of them students at Blackpool and The Fylde College. The Grundy sees an essential part of its

civic role as mentoring young artists and providing opportunities to gain experience, where possible and appropriate.

The Grundy Art Gallery has produced a volunteering policy and framework to accommodate people with different abilities, skills and backgrounds who want to be involved with the gallery - policy and application form are attached in the appendices.

9.0 CREATIVE APPRENTICES AND INTERNSHIPS

The Grundy is part of a consortium that successfully bid to the Creative Employment Fund working with Left Coast, Creative Lancashire and Curious Minds. An apprentice is due to start at the gallery in November 2014 for a period of 2 years and an intern is also about to be recruited for a 12 month period. Depending on match funding the gallery will look to take on more apprentices going forward.



Volunteers helping with the installation of Collections Show, 2013

10. THE BUILDING

The Grundy is a listed building and key visitor attraction for Blackpool – however its history also throws up challenges, for instance, in 2014 an asset management request for £30,000 was approved to replace the original 100 year old pipes.

Blackpool Council commissioned the building of the Grundy Art Gallery in 1908 following a bequest of thirty-three artworks and a financial gift from brothers John and Cuthbert Grundy, both of whom were artists.

The Gallery and Library were designed by Cullen, Lockhead and Brown in a free Baroque style and has an entry in Nikolaus Pevsner's 'The Buildings of England' series. It gained Grade II listed status in 1983.

It plays a vital role in the cultural and intellectual life of the town and has a loyal local audience. The Gallery is a Grade II listed building, which recently celebrated its centenary. Gallery visitors and artists alike seek out, and appreciate, this high quality environment which provides all the atmosphere of 100 years of visual art, critical debate, and warm, knowledgeable customer service.

Maintaining the quality of the Grundy building and ensuring that it is in good working order is important for Blackpool, particularly in terms of building the town's credibility and reputation in showing and caring for irreplaceable cultural treasures on loan from national institutions in exhibitions that encourage return visits from people and organisations with whom we want to continue to do business.

In 2014 significant investment has been made to upgrade the heating system and the environmental controls. The present intruder alarm system will need to be replaced within the next 3 years.

The Gallery benefits from being next door to the Central Library and part of the same building with access routes between the 2 buildings available for staff to use when required. The Grundy makes use of the suite of public rooms available for hire on the second floor of the Central Library, in

particular the Talbot Room which also serves as the Grundy’s education room. In order to realise ambitions going forward, the Grundy would benefit from a dedicated education room, workshop and further storage space, a community gallery, further purpose built exhibition space, toilet and café facilities. The adjoining car park space to the gallery would provide the floor space for a potential extension if development of this kind became a priority.

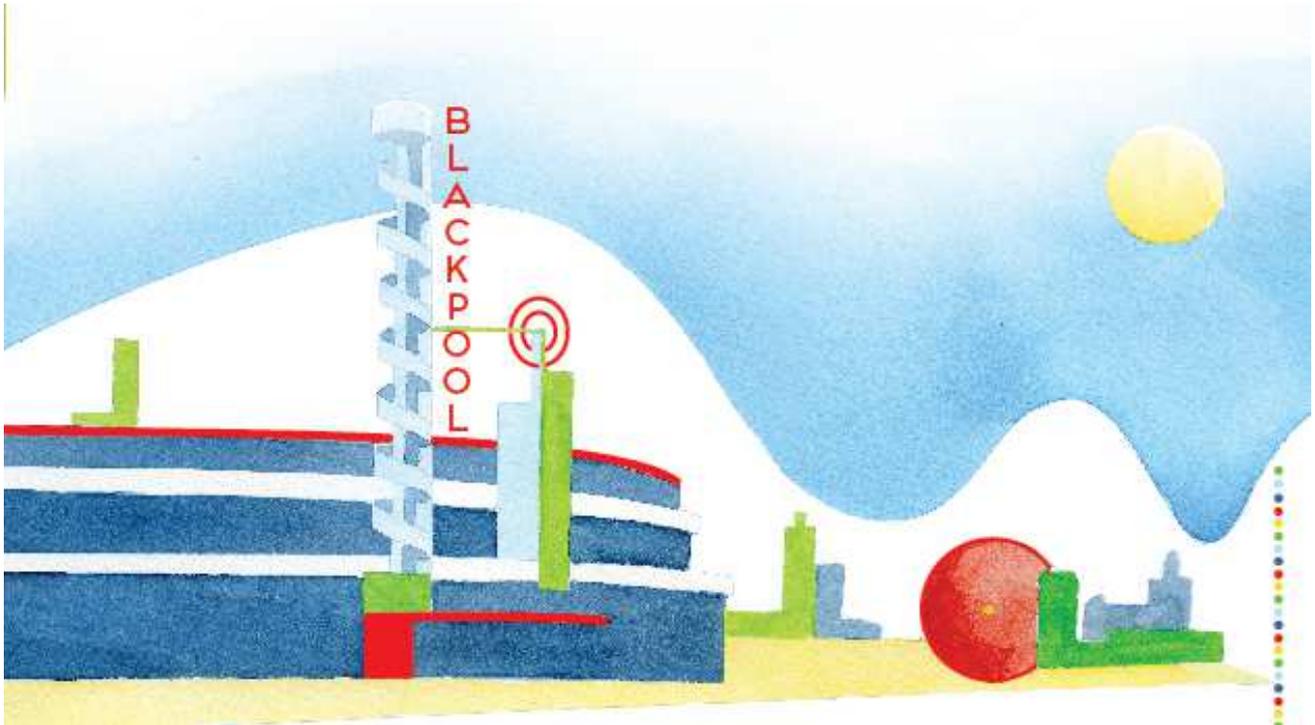


Image: Detail from Zoe Beloff Exhibition, Aug-Sept 2013

11.0 HOW THE GRUNDY CONTRIBUTES TO BLACKPOOL COUNCIL’S PRIORITIES

11.1 The Council’s vision

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

We believe that it is by working together that we make a difference to the lives and prospects of people who live, work and learn in Blackpool.

The Council has nine specific priorities that focus on their responsibility to ensure the social and economic wellbeing of the town and its communities. The following 5 priorities are the ones that the Grundy makes a specific contribution to:

- Tackling child poverty, raising aspirations and improving educational achievement
- Expanding and promoting our tourism, arts, heritage and cultural offer and
- Attracting sustainable investment and creating quality jobs
- Improving health and wellbeing especially for the most disadvantaged
- Delivering quality services through a professional, well-rewarded and motivated workforce.

11.2 Tackling child poverty, raising aspirations and improving educational achievement

The Grundy's work with and for young people is recognised as being exemplary by the Arts Council of England and by Curious Minds, the bridge organisation for the north west that focuses on developing quality cultural experiences for young people and children.

The Grundy has a specialist education and engagement officer that leads on initiating and developing a programme of workshops and interpretation for young people and school children, around its exhibitions programme and permanent collection. It allows children and young people the opportunity to be expressive, fire their imaginations and articulate an emotional response through art. The Grundy staff work closely with the Schools Cultural Officer to build strong relationships with Blackpool schools that allow the gallery to communicate its offer and the value of contemporary art. The Grundy is a registered centre for delivering the nationally accredited Arts Award and has built a reputation for delivering a high quality Arts Award Programme where the young people lead on the organisation, management and content of the 'Under the Town' festival.

11.3 Expand and promote our tourism, arts, heritage and cultural offer

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

For example: the Zoe Beloff exhibition DREAMLAND: The Coney Island Amateur Psychoanalytic Society and the Blackpool Chapter shown in 2013. This exhibition looked at the relationship between Sigmund Freud and Blackpool and was originally exhibited at Coney Island (which Freud also visited) in 2010, and has been touring throughout Europe. The artist was invited to also make a new series of work to be presented for Blackpool. Alongside the exhibition, the gallery held its first ever symposium, a major event for adult education exploring the relationship between Freud and Blackpool. The symposium, undertaken in collaboration with the Freud Museum in London, brought in major writers, artists and thinkers from across the UK and internationally and a paying audience.

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

Grundy's diverse exhibition programme attracts audiences from across Blackpool's communities. Visits are regularly made by groups who are supported outside mainstream education, or those with disabilities or poor health. The reaction the exhibitions receive from these audiences is often the strongest, most personal and best articulated. Contemporary artwork that exposes the irrationality of life has a very strong meaning to those who find themselves outside of the mainstream. The exhibition programme provides the inspiration for a range of activities aimed to improve well-being.

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

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

The gallery staff strive to provide an excellent service to the public, colleagues and fellow professionals and this is recognized through visitor feedback and testimonials given by professional colleagues. This is achieved by investment in professional practice and expertise. Museums and galleries are part of a continually changing environment and gallery staff are encouraged to invest time in keeping abreast of developments through networking, training and visits to other relevant organizations and events, in order to provide the best possible service for Blackpool.

The gallery's workforce has transformed Grundy into a professionally respected organization. The recent appointment of a new Curator from the Hayward is testament to the standing the gallery has within the arts sector and the Curator has recently been selected to attend a Clore Leadership short-course. The present Education Officer will be moving onto a new post as Community Engagement Manager with the Blackpool Museum project. This was a nationally advertised role attracting applicants from all over the country. Again, it is testament to the quality of the staff and the opportunities they have to develop their skills and experience working at the Grundy.

The gallery's quality and the commitment of its staff has been recognized and awarded on numerous occasions through the Blackpool and Lancashire Tourism awards, and Blackpool Council Outstanding Service Awards. The Grundy has just received a nomination for the 2014 Blackpool and Lancashire Tourism Awards.

12.0 ARTS COUNCIL ENGLAND NATIONAL PORTFOLIO STATUS

In 2012 Grundy entered Art Council England's (ACE) National Portfolio for the first time having previously received project based grants through ACE's Grants for the Arts programme.

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

The Grundy is extremely proud of this status and the step-change it marks, with Blackpool's Grand Theatre also becoming an NPO, to the development of a quality arts infrastructure for Blackpool. This status provides real opportunities for the gallery but also a set of challenges moving forward for a small team.

12.1 How the Grundy contributes to Arts Council England Priorities:

Arts Council England states its mission as facilitating “Great art and culture for everyone”. Their framework for achieving this lies in a 10-year strategic framework, running from 2010-2020, intended to champion, develop and invest in arts and cultural experiences that enrich people's lives. The framework centres around five core goals:

Goal 1: Excellence is thriving and celebrated in the arts, museums and libraries

Goal 2: Everyone has the opportunity to experience and be inspired by the arts, museums and libraries.

Goal 3: The arts, museums and libraries are resilient and environmentally sustainable

Goal 4: The Leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled

Goal 5: Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

The Creative Case:

Within all of these goals, National Portfolio organisations must demonstrate how they are upholding and encouraging the ‘Creative Case’ for diversity and equality, whereby our work is reflective of the full diversity of our audiences and of Britain today. This involves turning our focus from remedying past imbalances towards celebrating diversity positively, with all the artistic and creative opportunities it offers, responding to issues around race, ethnicity, faith, disability, age, gender (including gender-assignment), marriage and civil partnership, pregnancy and maternity, sexuality, class and economic disadvantage and any social and institutional barriers that prevent people from participating in and enjoying the arts.

12.2 How the Grundy will contribute to ACE Goal 1:

The Grundy aims to deliver the following:

- A distinct and inspiring year-round programme of 5 high quality solo and group exhibitions, including one engagement-based exhibition, maintaining national recognition for the artistic excellence of its programme.
- A rich and expansive year-round public engagement programme, using the exhibitions as a

launch-pad, reaching all ages across Blackpool, Fylde, Wyre and beyond

- A new collections and acquisitions policy, developing a new collection of light-based artworks and activating the collection a contemporary way, through more public events, workshops and in the galleries.
- Collaborations with LeftCoast, including a focus on an exhibition of light-based artworks coinciding with the Illuminations.

12.2.1 Talent Development (also see section 15.6)

Over the next three years the Grundy will expand its role as a catalyst for locally-based artists, not only through engagement with our exhibitions and events, but through tailored advice and opportunities, working in partnership with LeftCoast to support and mentor emerging artists. The proposed Abingdon Street studios and residencies programme is a key development in this and marks a growing relationship with Blackpool and Fylde College, giving their students opportunities to meet and interact with artists we are working with on the programme. This is in addition to our volunteering and young people's engagement programmes (see goal 5).

12.2.2 Fair Pay to Artists

The Grundy endeavours to ensure that all artists it works with are fairly paid. This means ensuring that all materials for the production and/or transportation of a new artwork are paid for by the gallery or other funders, so that the artist is not out of pocket. Similarly all costs associated with the marketing, previews and other events will be covered by the gallery. If the artist is making new work they will be given a fee for the production, commensurate with the work undertaken and agreed in advance by both parties, taking advice from recent research undertaken by Artist Newsletter (a-n). If artists are installing in the gallery, they will be paid a fee corresponding to the number of days spent installing in the gallery and agreed in advance by both parties. The Grundy pledges to put its full weight behind assisting artists to complete works for an exhibition, including technical support as far as possible. Grundy is committed to ensuring rates of pay are in line with a-n's guidelines for paying artists and through a-n's Exhibition Payment Framework as this develops.

12.2.3 The Creative Case

Grundy pays considerable attention to its programme and strives to always act in a way that promotes diversity and equality in all that it does. One high profile issue in the art world is that of equal representation amongst men and women and we constantly strive for a 50% 50% ratio of men to women. But beyond this we also look to represent artists of different ages, ethnicities and backgrounds, and to undertake a range of work throughout our programme (for instance collection led-exhibitions such as 'Haunted House' and substantial engagement projects such as 'Collections Show') to target different audiences across the year and to increase inclusion and accessibility. The Gallery aims to recruit and retain employees, board members and voluntary staff from the widest talent pool and not just selected parts. The Gallery's Recruitment Policy and Guidelines, acts in accordance with the diversity procedures of Blackpool Council. We plan to establish in the coming years internships, placements and volunteering opportunities, offering tangible roles for potential and 'emerging' diverse artists, curators and organisers. These will be advertised in a variety of ways, targeting a wide range of possible applicants, through universities, specialist press and websites.

12.3 How the Grundy will contribute to ACE Goal 2:

12.3.1 Audience Development

The Grundy has recently commissioned Marge Ainsley to undertake a comprehensive Audience Development Plan (see section 16 – the full plan is attached as an appendix). This builds on the recent data gathering that the gallery has undertaken over the past 18 months, including postcode capture. The gallery has since October joined up to Audience Agency and will be working with a pilot part time Marketing and Audience Development Manager for 6 months from Jan 2015, pending a review of the role under the forthcoming review of Cultural Services in Blackpool Council.

12.3.2 Digital

Digital will continue to form a key part of our strategy both of connecting with audiences (especially younger audiences and Experience Seekers), but also being something that runs through all our work, whether it's viewing digital artwork exhibited in the gallery or presented online, or showing filmed material to workshop groups, or filming and recording events, performances and interviews. Through our digital platforms and social media we strive to connect with as many different groups as possible, presenting our work in a clear way. However, we believe that our website and branding could be considerably improved to help widen our reach and we are looking to develop these over the coming three years.

12.3.3 Touring

Grundy is in the early stages of forming a possible touring network involving Camden Art Centre in London, Northern Art Gallery, Sunderland; Focal Point Gallery, Southend and The Exchange, Penzance. If this works out then it has the potential to coordinate ambitious exhibitions by pooling resources, joint commissioning and sharing of data.

12.3.4 Sharing data and knowledge and joining up with other organisations

Grundy has already undertaken major steps to both share knowledge and data and involve other organisations in conversations concerning audience development. This has included participation in the newly formed Arts Marketing Partnership for Blackpool, involving representatives from the Grand Theatre, The Grundy, Blackpool Council Arts Development, LeftCoast and Visit Blackpool. The new Museum in Blackpool will join this group in due course. Grundy is also looking to work with partners across the North West region through CVAN networks, in particular with regard to sharing its audience development data and developing strategies for cross-promotion. The Grundy plans to enter into mutually agreed data sharing agreements with these other ACE funded organisations by 31 March 2016.

12.3.5 Creative Case

We know already that we are engaging substantial numbers of traditionally hard to reach audiences (see Marge Ainsley audience development report) but we are also looking to build a diversity of different partnerships, building on existing networks and those constructed with other organisations such as LeftCoast. Our digital work also feeds directly into our efforts to widen reach and engagement.

12.4 How the Grundy will contribute to ACE Goals 3 and 4:

12.4.1 Financial resilience

We know that a key focus for the organisation over the next 3 years needs to be on how we go about increasing the diversity of our income streams, and overall amounts of non-public revenue. See section 6.1 for more on our strategy surrounding this point.

12.4.2 Building Leadership in the Arts

The Grundy is Blackpool's beacon visual arts organisation and a leading contemporary art space in the North West. We see our role to mentor artists and emerging arts professionals in Blackpool and the Fylde Coast, but we also have an integral part to play amongst a network of arts organisations supporting emerging artists in the North West, such as Castlefield Gallery, Islington Mill, Grizedale and Live at LICA. Over the forthcoming three years we are looking to build our links with these organisations through our work with CVAN and through Abingdon Studios and residencies (see section 15.6.1)

12.4.3 Environmental and Sustainability Policy

Thinking about our environment and how the gallery will forge a sustainable future is core to our work. The Grundy has a comprehensive Environmental and Sustainability Policy (see appendix).

12.4.4 Creative Case: Equality and Diversity Policy and Action Plan

Our Equality and Diversity Policy and Action Plan (see appendices) outline how we will approach the delivery of the Creative Case.

12.5 How the Grundy will contribute to ACE Goal 5:

We are committed to providing progression routes for children and young people into a lifelong engagement with the arts. We are also committed to exploring new ways of working and asking key questions about our work with young people through our partnership with Curious Minds. We are recognised regionally and nationally for our excellence in delivery our Arts Award programme and we are committed to providing progression routes for children and young people into a lifelong engagement with the arts. For more detail see sections 15.0, 15.1, 15.2, 15.3 and 15.4.

13.0 EXHIBITIONS PROGRAMME

13.1 Exhibitions Programming Policy

Grundy's exhibition policy is to programme a diverse range of high quality contemporary art exhibitions throughout the year. Each provides an opportunity for its audience to think in new and unexpected ways about their understanding of art and the world we live in. This programme has

achieved critical recognition, nationally and internationally, by what ACE described in Grundy’s most recent National Portfolio assessment as a “commitment to artistic excellence and ambition”.

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

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

Blackpool is a place of striking individuality, with a unique contemporary culture and legacy. As an art institution, Grundy questions its place and carefully plots its path within the environment. This adds a unique strand to Grundy’s programme, allows it to span popular and high culture, and reach out to one of the widest possible audiences by tapping into tourism agendas and local engagement programmes.

13.2 Touring Networks

See section 12.3.3.

13.3 Exhibition Partnerships

Forming partnerships with other galleries is something we do well already (recent examples are BALTIC, Eastside Projects and Camden Arts Centre) and we would like to develop this further by initiating exhibitions that tour. We are also working with Live at LICA to both explore joint

programming and other practical in kind support measures such as the sharing of volunteers and audience data through the CVAN NNW network and Audience Agency.

14.0 THE GRUNDY'S PERMANENT COLLECTION

14.1 Background and How the Collection is Currently Used

The Grundy Collection was established following a bequest to the Council by John and Cuthbert Grundy in 1908. During the 1920s, 1930s and into the mid- 1940s the Grundy had its own acquisitions budget and acquired works on a regular basis, which were displayed in the galleries on a long-term basis. From the late 1940s onwards acquisitions were sporadic, mainly coming about through individual bequests or gifts from artists who have exhibited at the gallery. Where acquisitions have been made since then, these have supported the strategic vision and have been financed through external funds. Grundy is a member of the Contemporary Art Society (CAS). CAS is an independent charity that works to ensure that contemporary art enters public, private and corporate collections, and Grundy's membership with this organization has provided its collection with its important and high value modern and contemporary works, including works by Eric Ravilious, Craigie Aitchison, Martin Creed, Laura Ford, Gilbert and George and Picasso.

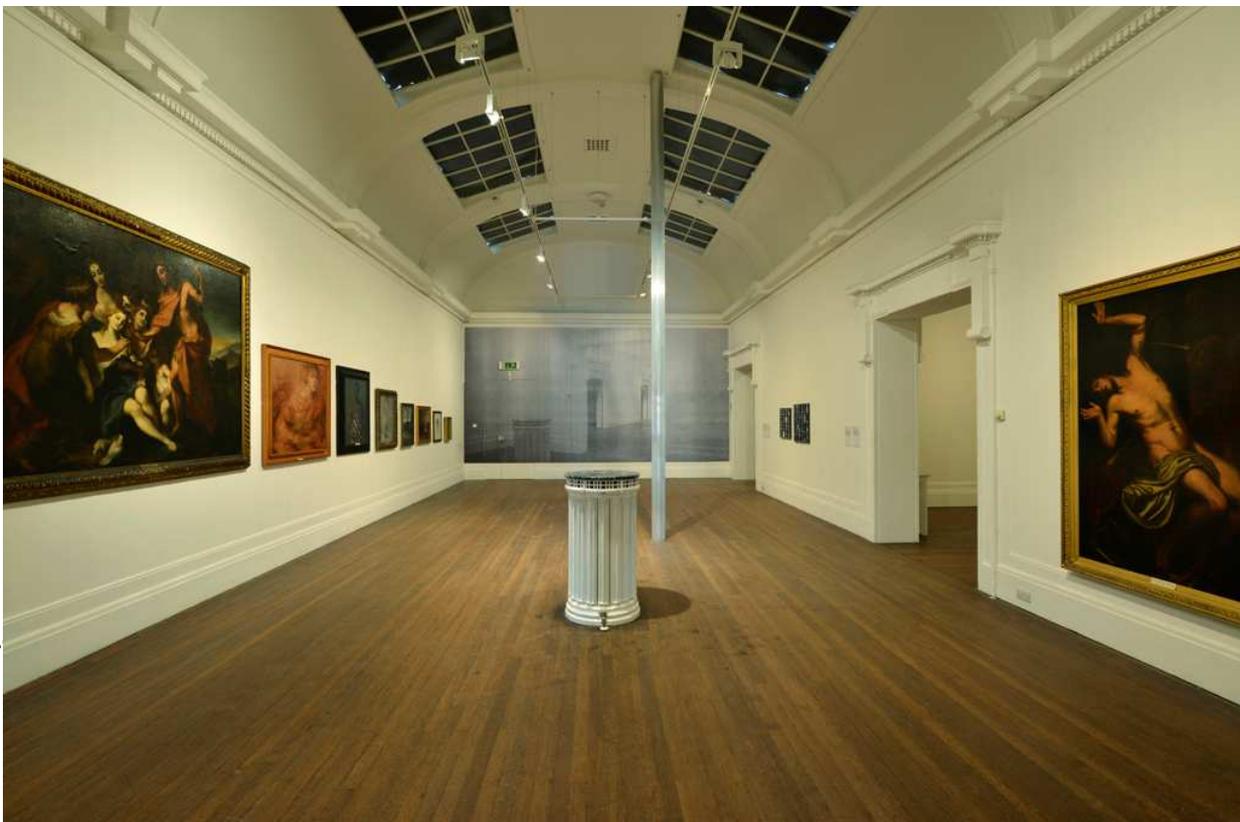
Grundy recently successfully reapplied for Museum and Gallery Accreditation. Investment is continually made in collection care, both physically (building maintenance, security, environmental conditions) and intellectually (staff training of best practice, documentation, ideas for display, work with artists and curators). Grundy follows the Museum Association standards for acquisition and disposal of artworks, and the Portfolio Holder for Tourism and Culture has agreed Grundy's policy for this.

The collection now contains approximately two thousand three hundred items. These include Victorian oils and watercolours, modern British paintings, contemporary sculpture, video, prints and jewellery, oriental ivories, ceramics, and photographs of historic Blackpool.

Since 2005 the programme at the gallery has shifted from a static display of works from the collection to a year-round programme of temporary exhibitions of contemporary art, exploring the space between popular culture and contemporary art. This variation has led to a rise in visitors,

who can always expect to see something new, and significant interest in national press amongst visitors. Within this context the gallery displays and activates its collection in a variety of ways:

- 1) Undertaking exhibitions that specifically draw on the collection but frame it in a way that crosses over with contemporary art and culture. Examples of this include a) inviting artists to form an exhibition that incorporates or uses the collection, such as Leo Fitzmaurice's exhibition where he lined up all the paintings throughout the galleries so that the horizon line was level, and b) our recent 'Collections Show' in which local residents were invited to submit their collections of things, which were then placed alongside items from the Grundy's collection.
- 2) Specific talks and workshops in the gallery exploring our Collection and other people's collections in more detail, such as 'Collectors Club' which was set up during the Collection Show.
- 3) Wider Engagement projects incorporating items in the collection, such as the 'Blackpool 100' project in which photographs from Blackpool's past were shown in the gallery and alongside this engagement projects were undertaken including creative writing projects, performances and oral histories.



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Image: Installation view, Haunted House; Grundy Art Gallery, 31 October 2014 – 17 January 2015

Over the next three years the gallery proposes holding at least one significant exhibition per annum in its main space which is collection-led (i.e. whereby the majority of works on display come from the Grundy's collection, and this involves paintings, sculptures etc.). It also plans to activate spaces throughout the building for the collection as frequently as possible, whether gallery spaces downstairs or its Rotunda Space. The gallery will continue to refresh the way it presents collection artworks, undertaking this in a critically-informed manner that addresses the role and value of a collection, and allows works to be viewed and appreciated from a range of perspectives and audiences.

14.3 Proposed Approach to New Acquisitions for the Grundy:

14.3.1 John Ellerman Foundation 3 Year Investment

In March 2014, the Grundy learnt that it had been successful in a bid for £135,000 from the John Ellerman Foundation over 3 years. This is a joint bid with the Heritage Service at Blackpool Council and would go towards the salary of a new Collections Manager, who will oversee the management and procedures of the collection, to ensure that the works are in good condition and our systems and processes are up to date ensuring we maintain best practice and Museums Accreditation. The Collections Manager will oversee a re-valuation of the works in the Collection and ensure our insurance is robust. They will also oversee loans from the Collection, but they would not be a full registrar for the gallery (they would not organise incoming temporary loans and shipping for instance). One particularly exciting prospect of this funding is that it also includes a small amount for new acquisitions (£5k), which could be used as match for other funds, e.g. Contemporary Art Society and Art Fund, or to commission a new work which is added to the collection.

The aim of this is to introduce a new chapter into the Grundy Collection in particular, so that it reflects the current contemporary exhibitions' programme and is resonant to Blackpool in today's world. It will build on and enhance the curatorial knowledge and expertise within the gallery. One strand which we are keen to explore is that of light-based art as this links to the Illuminations - there is currently no collection of this kind anywhere in the UK. It would also see the Grundy contributing to a new approach to engage existing and develop new audiences for the Illuminations

in Blackpool. We are envisaging that the funds could be used to buy existing works outright, or as match to gain additional support e.g. through the Art Fund.

A core part of the work that would be carried out as part of the John Ellerman investment will be to review our policies and procedures including the policy on new acquisitions. This would mark an exciting area of expanding curatorial knowledge and would build towards a new legacy for the Grundy Collection. We would undertake a formal process to identify key areas of interest or themes that we would like to pursue with respect of each collection and then to examine and determine how we can proactively achieve this.

At the Grundy, this process would be led by the Curator working together with the Collections Officer and Head of Heritage. The draft new policy, direction and procedures would be formulated in close discussion with the Grundy's Steering Group and Exhibitions Advisory Group.

15.0 EDUCATION AND COMMUNITY ENGAGEMENT PROGRAMME

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

15.1 Young People

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

15.2 Schools, Further and Higher education

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

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

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

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

15.3 Families

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

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

15.4 Older Learners

The Art Course provides an opportunity for older learners to understand more about contemporary art. Exhibiting and regionally based artists are invited to speak about their work and the Course culminates with a visit to another contemporary arts venue – Art Gene, Peter Scott and Ikon have

recently been included in the programme. It creates a forum for debate and provides an opportunity for those who are interested in Grundy's programme but unconfident in their understanding of contemporary art to learn and appreciate it more.

15.5 Communities and Low Engagers in the Arts

Drawing on audience research (see later section), the Grundy plans to work with LeftCoast in particular to undertake at least one substantial socially-engaged art project with the aim to activate people's engagement with the gallery amongst those groups who do not necessarily currently visit the gallery. We are currently in very early discussions on this, but it could involve working with specific community groups, a social or cultural meeting place such as Abingdon Market, or take the form of an events project with communities such as a 'People's Art School', whereby members of the public are invited to propose and teach classes on creative subjects about which they are passionate.

15.6 Grundy's Professional Development for Artists

At its core, Grundy is committed to 'talent development' of artists. This means offering opportunities for artists both from the North West and nationally the chance to develop new work (rather than simply showcasing existing work), and to push their practice in new directions. Grundy intends to make full use of the extraordinary, unique and inspiring surroundings of Blackpool to build opportunities for artists from across the region, the UK (and beyond), to come to the town to make new work, responding to its environment.

15.6.1 Abingdon Studios

The Grundy is a lead partner within the exciting new Abingdon Studios development working in partnership with LeftCoast and Blackpool Council's Economic Development and Arts Services. As the town's centre of excellence for visual arts, Grundy's involvement ensures that the studios are integrated within the visual arts ecology in Blackpool and beyond. Grundy will work with the Studios to develop residency programmes, additional outreach and audience development.

The purpose of Abingdon Studios is to develop and retain talent in Blackpool and add value to the existing limited studio and visual arts offer.

Abingdon Studios will add value to the existing visual arts ecology of the Grundy, Supercollider, Blackpool Arts Service and LeftCoast to develop audiences by creating a year round focus for a practicing artistic community in a town challenged by the seasonal visitor economy.

It will contribute to changing perceptions of the town by underlining it as a site where high quality art is made and exhibited; widening Blackpool's role within the national and regional arts ecology by offering valuable space and time for highly promising emerging artists to flourish.

Abingdon Studios is essential for building the reputation of visual arts practice/s in the town on both a wider regional and international level, as well as locally.

15.6.2 Working with Blackpool-based artists

The Gallery is the community centre for artists and creative people in Blackpool. Events such as openings or talks provide vital moments for creative communities from the town and beyond to come together and develop themselves and their practice, as well as network and develop creative and professional connections.

Alongside the events that the gallery stages, it also has an open door policy to advising artists from the town. This it has done through mentorship e.g. through the LeftCoast Express scheme for supporting Blackpool-based artists. The gallery is also intending to provide more opportunities to present work by artists in Blackpool and the Fylde Coast, e.g. with exhibitions in the Rotunda Gallery or through other initiatives with Abingdon Studios and LeftCoast.

15.6.3 Working with higher and further education institutions

The Grundy has good links with Blackpool and Fylde College, providing valuable training and vocational opportunities through its volunteer programme. Forming partnerships with other arts organisations and also HEIs is something we are looking to pursue in the forthcoming five years. We will explore how we could partner with HEIs to for instance, introduce a part time Associate Curator

to help deliver an exhibition in the gallery or curate an ambitious public programme, such as the Freud in Blackpool symposium.

15.7 Grundy's Contribution to the visual arts ecology in the North West

Over the next three years, Grundy will seek to build its relations with the arts community within the North West, as well as within Blackpool.

Artists from further afield in the North West are not only a core section of audience, but developing networks and relationships amongst artists and arts organisations from the region is essential to Blackpool's future in the arts ecology of the area. It needs to be a vibrant and vital place to artists. The gallery intends to explore how it can re-establish the links that exist with the old industrial cities and towns of the area through the artists and communities that live in those places now. Short and long-term residencies with artists and projects involving the new Abingdon Studios will be central to this.

15.8 CVAM and CVAN

Grundy Art Gallery is already part of CVAN (Contemporary Visual Arts North), and in 2015 is looking to build links with artists and audiences in Manchester through a collaboration with CVAM (Contemporary Visual Arts Manchester) with an exhibition of artists across generations living and working in the North West, including Blackpool.

16.0 AUDIENCE DEVELOPMENT

16.1 Grundy Audience Survey and Report

The Grundy reaches an audience on average of approximately 25,000 people a year. This is in terms of visitors to the exhibitions and adults, young people and children taking part in workshops, activities and events initiated and managed by the Grundy team inside and outside the building.

Over the past 18 months Grundy has taken considerable steps to find out more about its audience, undertaking a questionnaire including postcode gathering. Grundy, working with LeftCoast, recently commissioned a specialist arts marketing freelancer, Marge Ainsley, to undertake a substantial report into analysing data on how Grundy might increase its audience, both within Blackpool and further afield. A summary of the findings and action plan for audience development and marketing are attached as appendix 4.

16.2 Data Sharing

The Grundy is now signed up to Audience Agency Audience Finder.

17.0 NEW OPPORTUNITIES

17.1 Coastal Communities Funding Bid

Blackpool Council will find out in January whether it has been successful in a substantial bid to deliver a new creative strategy and business model for delivering the famous Blackpool Illuminations. As part of this new business approach, the Grundy would receive funding of approximately £70k a year for 2 years to deliver a major exhibition around light involving new commissions and works outside of the gallery. This would also include additional project management provision through temporary staff.



Image: Installation view, *On: A re-imagining of the Blackpool Illuminations* by Brian Griffiths; Grundy Art Gallery, 26 May 2012 – 28 July 2012

17.2 LeftCoast

Regardless of the Coastal Communities bid, the Grundy will be working closely with partners LeftCoast to move ahead with a substantial exhibition of light-based work that coincides with the Illuminations.

In addition, Grundy will be working with LeftCoast in the following areas:

- Other aspects of the programme including a substantial engagement project
- Abingdon Studios
- Art programme involving Abingdon Market
- Staff development, e.g. courses or facilitating meetings with mentors
- Audience development (for instance through Marge Ainsley's report)
- support for marketing expertise
- Other commissioned research, for instance into fundraising strategies
- Strategic advice through Steering and Advisory Group.

17.3 Blackpool Museum

The new museum for Blackpool also represents a wonderful opportunity for the Grundy. Not only is there opportunity to develop audiences in a coordinated and complimentary manner, but the additional influx of expertise has the potential to make a substantial difference, and boost Blackpool as a key destination for cultural tourists looking for a high quality museum and gallery experience.

18. THE GRUNDY'S APPROACH TO DEVELOPING DIGITAL CONTENT

The Grundy is committed to expanding the quality, volume and reach of our digital content, encouraging new artistic expression, new opportunities for audiences to connect with our programme and widening access generally. Digital technologies are an important part of what we do across the organisation. Many artists are now working with digital technologies, whether that is through video work presented in the gallery space, or through online projects, websites and social media. The gallery strives to generate 'born digital' work, for example through new artists film, or

even through self-generated content such as the video of the car being craned through the entrance, which we presented in the foyer alongside Heather Phillipson's exhibition. It does this alongside the mediation of existing digital work, through filming performances or sharing installation photographs, and contextual content such as making films with artists or participants. The website is a key tool for us to connect with audiences, and one we are looking to overhaul and improve. We are also continuing to build and connect with audiences through social media: twitter and facebook.

18.1 DIGITAL FOR YOUNG PEOPLE

The Grundy currently incorporates digital into large parts of its work with young people. For the 'Under the Town' Festival, the young people are encouraged to set up their own digital strategy, including social media marketing through facebook and other online platforms. Often the work that the Arts Award participants undertake is 'born digital' for instance filmed content that is then presented in the gallery or in a special event. Likewise we will often work with filmmakers to film the activity of young people as a record of what they are doing that can be presented through the youth networks. Films and other content often form the basis of new work, such as viewing youtube clips as inspiration for performances that the group will undertake. Social media is a key way in which the gallery seeks to communicate with younger audiences, through regular facebook and twitter posts, as well as through its website.

19. SELF EVALUATION

The Grundy regularly looks to review itself – both its holistic vision and strategy together with an ongoing process of evaluation on the practical day-to-day and exhibition-to-exhibition running of our core work. These are done at all levels, both in team meetings and also through the Steering and Advisory Groups, and all three of the areas feed into each other.

Following the Arts Council's Self Evaluation Framework, Grundy seeks to honestly probe the following areas:

Our vision, our external environment, our artistic programme and aspirations, our participation and engagement programme, our organisational capacity and business management.