



SUMMERHALL ARTS

Introduction to the Business Plan  
Business Plan  
Budget Document Reviewed 16<sup>th</sup> April 2024

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## **Summerhall Arts An Introduction (Business Plan follows on) SC052638**

### **I 1.0 Executive Summary:**

#### **I 1.1 Vision:**

To be Edinburgh's leading arts organisation that cultivates creativity, fosters cultural exchange, and enriches lives through a vibrant and inclusive programme of multi-disciplinary arts adding to the cultural fabric of the country.

#### **I 1.2 Mission Statement:**

Our mission is to provide a dynamic and community-focused platform for artists and creative practitioners. We will nurture expression and engage audiences through a diverse programme of new writing and will enable opportunities through the visual and performative arts as well as live music, theatre and cinema. We will run development opportunities to equip those creative practitioners with skills they need to thrive. We strive to promote cultural understanding, spark dialogue, and contribute to the thriving arts scene in Edinburgh and Scotland, empowering the creative leaders of the future.

#### **I 1.3 Objectives:**

As an organisation Summerhall Arts will:

- Champion the voices of early career, emerging and developed artists.
- Provide a nurturing safe space for artistic experimentation.
- Empower and cultivate a vibrant and inclusive arts community by offering resources, mentorship, and platforms for showcasing work.
- Foster collaborations across artistic disciplines, locally and internationally. recognising the reach we have and the interconnectivity of the artistic practitioners across the globe such as in Adelaide or New Zealand.
- Engage the local and national community.
- Contribute to the growth of the sector through generating income and enhancing the rich cultural fabric of Edinburgh, Scotland and the UK.
- Develop and enhance professionals employed in the sector, making more effective creative leaders working in Scotland.
- Work at the intersection between industry and culture, generating funds as opposed to relying on receiving them.

We do this through collaboration and co-creation, ensuring we:

- Support artists (writers, performers, musicians and visual artists) to enable them the creative freedom to develop and produce new works, acting as leverage to the development of their future careers in the industry.
- Provide a safe and inclusive space for artists to play with form, experiment, create and find a voice.
- Deliver an urgently needed professional development programme for those working in the arts and culture sector.
- Provide the local community with access to culture and art.
- Programme seasons of new work to give finished pieces of work a much needed outlet in an environment where space is becoming a rare commodity.

Our ultimate ambition is to provide the step up for creative talent to enjoy success in the national and international arts world.

#### **I 1.4 Core Values:**

1. Creativity and Innovation: We celebrate and encourage artistic exploration, embracing creativity in all its forms and promoting innovative approaches to arts and culture. We

specialise in new writing and visual art by emerging and established creative practitioners.

2. **Community Engagement:** We are committed to fostering a sense of belonging, inclusivity, and collaboration within our local community and beyond, creating opportunities for meaningful connections between artists, audiences, and the wider public.
3. **Inclusive Environment:** We create a safe space to enable the artistic community opportunities to play with form and be as creative as possible.
4. **Equality, Diversity & Inclusion:** We embrace, respect and encourage inclusion and will be working with diverse cultures, backgrounds abilities, perspectives and lived experiences, actively seeking to promote cross-cultural exchange and understanding through our programming. We are an anti-racist organisation.
5. **Accessibility:** We believe in the power of art to transcend barriers, and we are committed to providing accessible and inclusive experiences for all individuals, ensuring that our programmes and facilities are welcoming and accommodating to diverse audiences.
6. **Collaboration and Partnerships:** We actively seek collaborations and partnerships with other arts organisations, community groups, and stakeholders to amplify our impact, foster shared learning, and contribute to the broader cultural landscape.
7. **Excellence and Professionalism:** We uphold the highest standards of artistic excellence, professionalism, and integrity in all our endeavours, providing a platform that supports the growth and development of both emerging and established artists.
8. **Sustainability and Environmental Responsibility:** We strive to minimise our ecological footprint, promoting sustainable practices, and prioritising environmental responsibility in our operations, events, and exhibitions.

Summerhall Arts aims to be a vibrant hub that inspires, challenges, and engages artists, audiences, and the local community, especially marginalised communities and those who may not have had the opportunity to engage with live art, while making a lasting contribution to the arts and cultural scene in Edinburgh and beyond.

### **I 1.5 Approach:**

The annual deliverable programme is split into strands, with each strand containing several initiatives and programmes. The approach will be to nurture whilst also demanding high standards to achieve individual, sector and professional development.

### **I 1.6 Target Audience:**

We hope to bring new, diverse and young audiences to attend and enjoy our innovative offerings. We will also focus our activity on finding and supporting emerging creatives primarily visual artists, writers, performers, and musicians, as well as those who are working in interesting new cross-media art forms.

### **I 1.7 Financial Summary:**

Summerhall Arts operates on a mix of funding and earned income. The funding will come from a variety of sources including Creative Scotland, Trusts & Foundations.

We have projected earned income through a variety of sources including ticket and workshop sales, room hires, merchandising, sponsorship and a supporters and patron scheme.

Support from these trusts and foundations is a mix of restricted and unrestricted cash as well as in kind support in the form of residencies and collaborations.

We have a collaborative and supportive relationship with Summerhall Management Ltd who provide space to deliver the annual programme at a greatly reduced rate.

Full details can be found in a full three-year budget within this plan.

We remain agile in expenditure with a scalable programme of activity that can grow or shrink with the budget and is not reliant on full funding to deliver. Whilst effectively being building-based and enjoying the trappings of having complete access to spaces, we take on none of the significant costs or liabilities of running a building so can be flexible with delivery.

## **I 2.0 Organisational Overview:**

### **I 2.1 Background:**

Summerhall Arts had its beginnings in the Summerhall venue, managed by Summerhall Management Ltd – a cultural phenomenon that has captured the hearts and imaginations of the artistic community of Edinburgh, Scotland and the rest of the world.

Summerhall Arts builds on the important work of the visual and performative arts that has taken place at Summerhall in Edinburgh since 2012, we understand the needs and challenges of a changing sector, the evolution and limitations of the venue and hold the knowledge and experience of those who have developed an idea that provides a solution to deliver real and vital support and opportunities to local and national creative practitioners.

Summerhall Arts is independently governed and separate to Summerhall Management Ltd.

Summerhall Arts was established to create a stable vehicle for the arts, protecting the increasingly fragile artistic community, safeguarding a creative professional development programme, and maintaining a safe and inclusive space to showcase new writing from practitioners in Edinburgh and Scotland. The size, breadth and diversity of the planned programme is comprehensive and designed to support and galvanise the sector through cross-sector collaboration.

Summerhall Arts is designed to be a creative lifeboat; providing space, opportunity, and mentorship to those who have innovative artistic ideas but restricted means or facilities to begin that creative process. Space is so limited within the city that it is frequently reserved for established creatives rather than offered as a space for early career artist to experiment.

We hear proof of the urgent need for this from all those working in the sector. A lifeboat is a very welcome sight for those who believe they are sinking without support.

Whilst Summerhall Arts is a new organisation, what follows represents some initial activity.

**FORM:** - A season of exhibitions by female contemporary sculptors.

Running from December 2023 - February 2024, FORM received critical acclaim in publications from the Scotsman (4\*) to SNAX and showcased work from 5 artists, diverse in ethnicity, sexuality, socio-economic circumstance and at varying stages of their careers. Rather than a group show, this season offered each artist the opportunity to present an entire exhibition of their work, supported to bespoke and varying degrees with exhibition design, curation, installation, marketing and mentorship. Artist and curator talks, public events and private tours punctuated the season and offered meaningful community engagement as well as valuable learning opportunities. Evidence of the value that this project offered participating artists can be found through testimonials in Appendix 1.

### **Hugo Burge Foundation residency:**

Summerhall Arts in partnership with the Hugo Burge Foundation are offering a fully funded residency accompanied by a weekly stipend, for a visual artist working with any medium who has an interest in art as activism and whose work advocates for social, political, environmental, or cultural change. The residency offers a period of self-directed research and development, in the summer of 2024, followed by the opportunity to exhibit the resultant work in the Summerhall Galleries between December 2024 and February 2025. Mentorship throughout

the residency and exhibition period will be provided by Dr James Fox, creative director of the Hugo Burge Foundation and Samantha Chapman Head of Visual Arts for Summerhall Arts.

### **ECA:**

This exhibition marked the inaugural collaboration between Summerhall Arts, Edinburgh College of Art (BA Painting) and Summerhall. Proposals were invited from final year painting students at ECA in response to the In Vitro gallery space with the winner selected by Samantha Chapman of Summerhall Arts and Charlie Stiven, of ECA. The process gave participating students valuable insight into real life scenarios in regard to the dissemination of their practice and signifies further partnership between two of Edinburgh's key artistic generators.

### **SSP50 Fellowship Awards - Grangemouth Refinery.**

We have partnered with the Macrobert Arts Centre and Michael John O'Neil, multi-award-winning writer to develop a documentary theatre piece about the closing of the refinery in 2025. Summerhall Arts will be providing dramaturgical input, space and practical support,

We are working in partnership with **Scissor Kick** to provide space and support for projects that will be delivered in small to mid-scale touring venues as well as number 1 theatres in 2025, 2026 and 2027. We are exploring how we can work with them to provide a longer-term base for their busy development schedule within our rooms, giving them with continuity and facilities for storage and giving permanence to their work.

There are a selection of support letters from those we have worked with in Appendix 1.

### **I 2.2 Legal Structure:**

Summerhall Arts is a Scottish Charity - SC052638 - registered with OSCR.

### **I 2.3 Governance Structure:**

The organisation has a diverse, passionate board, with inclusivity at its heart. The trustees are experienced professionals from both within and outside the cultural sector. Their balanced and varied opinions guide and form direction, and they actively participate in driving forward the aims of Summerhall Arts to be Edinburgh's leading arts organisation.

The current and founding board are:

Harry Mould - Policy and Public Affairs Lead, Federation of Scottish Theatre

Debbie Christie - TV Executive, documentary maker and Chair of SDI

Nancy Riach - Development, Arts Culture Health & Wellbeing Scotland

Eilidh Loan - Actor, Writer, Director

Neil Manning - Head of School, School of Art & Design, Edinburgh College

Jonathan Seddon - Partner, Morton Fraser MacRoberts Lawyers

Colin Ferrier - Bass Rock Financial Management Ltd

Marcus Pickering (Chair) - Founder and Managing Director of Pickering's Gin.

The experience of some trustees within traditionally marginalised communities is extensive. Not only have they have informed the inception of the organisation but will continue to champion equality diversity and inclusion in everything that the Summerhall Arts does, offering opportunities to educate and inform those who we interact with and who participate in the programme.

### **I 2.4 Financial Structure**

Having seen and experienced the challenges faced by building-based organisations that either have onerous administrative overheads or rely on a single significant funder, Summerhall Arts decided to be neither. The long-term rental of some spaces within an

established building allows reduced infrastructure costs and means more funds can be used to deliver, diversify, and grow the programme of development.

Having set up the financial model after the pandemic and amidst the current challenging funding environment, relying on multiple smaller funding carries less risk for the longer term than fewer larger funders that have a responsibility to a much bigger sector.

Funding will come from a variety of sources including Creative Scotland, Trusts and Foundations, including organisations such as Walter Scott & Partners, Bailie Gifford, The Foyle Foundation etc. Funds raised here will be a mix of restricted funding for specific parts of the programme and more general unrestricted programme and core costs.

Earned income will be generated through a variety of sources including ticket and workshop sales, food and beverage sales, room hires, merchandising, sponsorship as well as the supporters' schemes for Summerhall Arts and Cinehall (Summerhall Arts Cinema programme). It is important for us to generate revenue as well as look to public funding sources.

In kind support will come from other sector companies that we will be collaborating with. For example, we will provide space, time, and mentorship in return for a production requiring these resources, then we will appropriately share the financial success that the development piece yields in the future. This will allow us to invest in the future commercial successes of our talented creative economies.

A summary budget is included in the following pages and full budget at the end of the plan.

## **I 2.5 Resourcing / Staffing Plan:**

### **I 2.5.1 Staffing Structure:**

The next tier of leadership is an experienced Chief Executive, responsible for running the organisation, delivery of the business plan and the planned programme of work. This is delivered in line with all policies including EDI and Fair Work. The CEO has successfully led an RFO organisation through COVID and other very challenging times. The CEO has been involved in Summerhall Arts from the beginning and has worked in the arts and culture sector for over 30 years.

The key team that will deliver the Summerhall Arts programme are employed on a mix of full and part time with freelance sector experts brought on to deliver their part of the programme.

Sam Gough - CEO, employed at the outset for 3 days per week, with a hope that as the reach of the charity grows it will become a full-time role.

Samantha Chapman - Visual Arts and Cinema Curator, employed full time.

Imogen Stirling - Development and Producing Lead. Engaged in a freelance capacity to design and deliver the Professional Development programme according to the budget and in line with the sectors requirements.

Matt Norris - Marketing, employed at 2 days per week to work on marketing for Summerhall Arts ensuring wide and meaningful engagement.

Arusa Qureshi - Music Programmer. Engaged in a freelance capacity to design and deliver the music programme.

Tom Forster - Performance Programmer. Engaged in a freelance capacity to design and deliver the performance programme.

Michelle Mangan - PR.

In time we will look to employ a fundraiser/administrator and finance manager.

### **I 2.5.2 Operational Management:**

Whilst some of the delivery roles are not full time, the sector, and Summerhall Arts benefit from that wider viewpoint from its team and this flexible approach, in line with our Fair Work Policy, means we have the right amount of expertise at the right time, ensuring our organisation remains lean and all available funds are invested into the development programme rather than into an outdated administrative structure.

We will engage workshop leaders and arts professionals to deliver the relevant and important programme to the participants, each contracted for the appropriate amount of time. This approach means we can pivot and be malleable enough to deliver exactly what's needed, whilst spreading funding across many practitioners throughout the year. All those engaged are paid above the minimum recommendations outlined by the unions and sector bodies and hourly staff are paid at least Real Living Wage or higher to assist with the delivery through minimum hours contracts. When open calls are announced for opportunities, short listing and selection is done by a diverse (paid) panel, with the majority not employed by Summerhall Arts, eliminating bias. Applications for each project will be anonymised before shortlisting so that the panel cannot be influenced by the known track record of an individual; the strength of the idea is the selection criteria. This process will not be done by any panel member to remove any bias or favouritism.

The management team have been carefully selected to ensure a professional and experienced view to the direction and shape of this ambitious but cross genre programme of work and support. This female forward team includes the Visual Arts and Cinema Curator, the Music Programme Curator, and the Professional Development Programme Manager. These are three key roles held by experienced and empowered women. The programme of work is built around and for those who need it. The experience of the team means that what is being offered is entirely appropriate to those that participate within it.

The organisation is small and closely linked to an involved board that scrutinises activity through regular meetings. A qualified, registered accountant is a trustee & responsible for ensuring that the organisation is kept on track financially, they work closely with the CEO to ensure the main budget is on target, all overheads and suppliers are checked annually so best value is achieved. An accountancy package is used to track all data.

We have robust internal structures for financial and operational management and our financial and operational structures were established with our organisation's mission and strategic objectives in mind. Every decision and process is evaluated for its contribution to our core purpose.

We engage in regular strategic planning sessions to set clear financial and operational goals that support our mission. These plans guide our resource allocation and priorities. This is done across the whole organisation. The Board and the management team work closely together to ensure that this small organisation can deliver maximum benefit.

Thorough updates are given to The Board through regular meetings. They are involved in planning the delivery of the programme, ensuring the organisation is working as well and effectively as possible. We prioritise transparency and accountability in financial and operational matters, including clear financial reporting, audits and open communication with stakeholders and board.

Our budgeting process is closely tied to our strategic plan, reviewed monthly and updated where appropriate. with resources allocated against a pre-agreed annual plan. The programme is made up from multiple units so managing them is relatively straightforward. The programmes are run by budget holders who report progress to make sure expected goals are met.

We promote a culture of continuous improvement. We regularly review and refine our financial and operational processes to enhance efficiency and effectiveness in achieving our aims.

We integrate risk management into our financial and operational structures, identifying and mitigating risks that could hinder the realisation of our aims.

Our staff receive training and development to understand how their roles contribute to our mission. This empowers them to make decisions that support our overall aims.

We actively seek feedback from stakeholders and use this information to adapt our financial and operational management strategies to better serve our mission.

### **I 2.6 Partnerships:**

We work with Summerhall Management Ltd, as supporters and landlords to help us maintain a safe and inclusive home for the programme. Their generous support in terms of rent and services reductions allows us to maximise funds into the delivery programme and supporting the artists.

We work closely with other sector organisations such as Creative Scotland and FST to gain advice, guidance, and expertise. This includes funding, where successful. Continued communication with sector bodies helps everyone be aware of the opportunities we have.

We are developing a closer working relationship with the City of Edinburgh Council to help deliver their education programmes from across the city including rehoming initiatives that were housed in South Bridge Community Centre, as an example.

We work with sector wide artists and companies, more detail included later, to collaborate in providing space, funds expertise to grow the sector.

### **I 2.7 SWOT analysis:**

Below is an initial SWOT analysis that will be reviewed and updated on a regular basis, like the risk register to ensure it can be used to grow Summerhall Arts.

#### **Strengths:**

1 Diverse Programming: The charity will offer a wide range of artistic and cultural programmes as well as sector support in the performative and visual arts, music, and cinema, catering to a broad stakeholder audience base.

2 Established Reputation: Known for providing opportunities and a safe space to develop work as well as a loyal audience that trusts and respects the work produced. The charity enjoys a strong reputation within the local arts community and among patrons.

3 Collaboration; Summerhall Arts, although new, is not set up in competition with other arts organisations but intentionally set up as a collaborative vehicle to help established arts organisations to share their assets with ours to be able to deliver more for the same or less.

4 Agility: Summerhall Arts was established following the pandemic and during the funding crisis so has been born as an agile organisation and does not have to learn that.

5 Governance and Leadership: At the charity's core is a strong team and diverse board of sector experts to help shape and deliver the programme of work.



6 Collaborative Opportunities: Situated in a culturally rich city, the charity can easily collaborate with other arts organisations, artists, and cultural institutions to enhance its offerings and reach.

7 Prime Location: Summerhall's status as a cultural hub and arts village within Edinburgh attracts audiences and locals alike, providing a steady flow of supporters. This is combined with the added draw of the venue as a significant Edinburgh Festival Fringe Venue.

**Weaknesses:**

1 Dependency on Funding: Reliance on multiple pots of central and other funding sources may lead to vulnerability if there are changes in government policies or budget cuts affecting arts funding.

2 Competition: Edinburgh is home to numerous arts organisations and festivals, leading to competition for audience attention and funding.

3 Limited Resources: Despite being externally funded, the charity may still face resource constraints in terms of staffing, venue availability, and marketing budget, if earned or raised income targets are not met.

4 Seasonal Nature: The arts scene in Edinburgh may experience fluctuations in activity and attendance, particularly during off-peak tourist seasons, affecting revenue streams.

5 Over Reliance on Local Audience: The charity may primarily attract a local audience, limiting its reach and potential for growth beyond Edinburgh.

6 Material changes to the location of charity: If external factors affect the ability to use Summerhall the charity would need to rehome the programme.

**Opportunities:**

1 Expansion of Offerings: The charity will explore adding new programmes or events to attract diverse audiences and tap into emerging trends in the arts sector, so remaining agile and responsive to the wants of the sector.

2 Co-operation: Willingness of the sector to collaborate with us to establish and deliver a new approach, as we are at a crisis point and the old ways are not working.

3 Digital Engagement: Leveraging technology will enable the charity to reach a wider audience through online platforms, streaming performances, and virtual exhibitions.

4 Community Engagement: Engaging with local communities through outreach programmes, workshops, and educational initiatives will foster long-term relationships and support.

5 Sponsorship and Partnerships: Seeking corporate sponsorships or forming strategic partnerships with businesses will provide additional funding and resources.

6 Cultural Tourism: Positioning itself as a cultural destination will attract tourists to Edinburgh, driving ticket sales and revenue for the charity.

7 International Profile and Revenue: The organisation has placed itself at the crucial intersection between creativity and industry.

**Threats:**

1 Economic Uncertainty: Economic downturns or recessions may impact discretionary spending on cultural activities, affecting ticket sales and donations.

2 Regulatory Changes: Changes in government regulations or policies related to arts funding, taxation, or cultural initiatives may have adverse effects on the charity's operations.

3 External Events: Natural disasters, pandemics, or geopolitical tensions may disrupt operations, leading to cancellations or postponements of events.

4 Changing Demographics: Shifting demographics and preferences, particularly among younger generations, may require the charity to adapt its programming and marketing strategies.

5 Online Competition: The proliferation of online entertainment options and streaming services may divert audience attention and spending away from live arts events.

6 Time. Are we too late to address the damage done to the sector since 2020?

**Business Plan****3.0 Artistic Strategy:**

Below is the strategy that underpins the 6 different artistic disciplines that make up Summerhall Arts: Performance including Professional Development, Visual Arts, Cinema, Local Live Music and Interdisciplinary and Community Engagement.

Participation from diverse artistic disciplines will be encouraged, allowing artists to experiment, collaborate, and gain exposure. We promote inclusivity by actively seeking artists from underrepresented communities and providing them with equal opportunities for participation.

Each discipline contains an outline programme of work for 2025 - 2028.

**3.1.1 Performance Strategy:**

- To receive studio to mid-scale work as a regular stop in the Scottish touring circuit.
- To offer favourable deals to artists/companies to present work to an Edinburgh audience.
- To commission and develop local new writing and offer dedicated writing opportunities for interdisciplinary work.
- To offer space and professional mentorship.
- To programme thematically, addressing contemporary social issues, including the climate crisis.
- To collaborate with local and international theatre companies.

**Professional Artist Development:**

As part of our commitment to professional artist development, we will offer high quality opportunities to develop and support emerging, early career and established arts practitioners to preserve, nourish and advocate for the creatives who will enrich and sustain Edinburgh in future years:

- Artist residencies comprising access to rehearsal space, performance venues and technical resources.
- Week-long Lab Week programmes.
- Up to 40 weeks a year of paid space support via Summerhall Spaces.
- Up to 40 weeks a year of in-kind space for development or rehearsal.
- Summerhall Drop Ins to encourage conversation and collaboration with resident artists and industry professionals.

**Artist Showcases:**

- Host regular and paid scratch events, sharings and surgeries for artists to share their work with engaged audiences, peers, and industry.

**Mentoring:**

Furthering our priority of offering significant and meaningful professional development opportunities for artists, Summerhall Arts will:

- Pair emerging artists with experienced professionals via a mentorship programme in fields such as directing, producing, design, playwriting, and marketing.
- Offer workshops and masterclasses led by industry experts.
- Offer networking events with industry, peers and venue figures.
- Listen to artists to respond meaningfully to their needs.

**3.1.1.1 Performance: outline work.**

14 x visiting companies programmed: For the ten months outside of the Fringe, our 110-seat studio theatre will be a regular recipient of both Creative Scotland Touring Fund awarded productions and work touring to Edinburgh. We will prioritise new writing intended for studio to mid-scale venues by both early and mid-career artists and companies. This will benefit any artist interested in taking their work to Edinburgh, and specifically those interested in spaces that resemble but are not part of traditional theatre settings, thus encouraging bold, innovative, and risk-taking new work. For those productions not funded by the Touring Fund, we will offer deals favourable to artists in order to help their presentation be financially achievable. We will look to collaborate with local and international theatre companies, enabling exchange programmes and co-productions that promote cross-cultural collaboration and exposure for emerging artists. As part of this, we will organise curated mini-festivals and showcases that specifically highlight new writing and emerging artists. We will be open to proposals year-round and will aim to programme thematically in a way that explores contemporary social issues and encourages artistic experimentation.

Collaborators to date have included: Fuel Theatre Company, Stories Untold Productions, Tess Latham, The Flames, Tricky Hat, Mamoro Iriguchi, The Royal Lyceum Theatre, Anatomy, Pain & I, Michael John O'Neil, SSP50, Cat McLeod, Scissor Kick.

3 x new writing commissions taken to first draft: We will offer three new writing commissions at the start of the year with a view to strengthening the sector with future work. These commissions will be offered to Scotland-based writers and will be offered to writers at any stage of their careers, although we will reserve one commission for a local writer and one for whom this would be their first commission. Commissions would be advertised via an open call with applications kept simple. We will be looking for writers who have an idea for work that is interesting, innovative, and reflective of the world we live in today. We will encourage applications from interdisciplinary practitioners. Successful applicants will be commissioned to write the first draft of a new play. TC1 – our hot desking writers' room – will be offered to the commissioned artists.

1 x new writing commission progressed to stage 2: In October, post-Fringe, one of the new writing commissions will be progressed to a full commission. This decision will be made based on identifying the project that best engages with Summerhall's values of innovative, socially relevant work with a view to ultimately featuring the commissioned piece within our programme. The commissioned artist will be offered continued space to write alongside professional mentoring from an established playwright, dramaturg, or other relevant industry professional.

40 x weeks of free development space: Whenever space is not being used by visiting companies, commissioned writers, other Summerhall Arts activities, or the Fringe, it will be offered free of charge to artists to use as required. Space will be offered on a first come first

served basis via a simple application form advertised on Summerhall's website/social media and on Creative Scotland's Opportunities page. Local artists will be prioritised in an attempt to respond to the lack of free rehearsal space available in Edinburgh. This is a unique opportunity for artists to work in a performance space, making use of the technical resources on hand to facilitate their artistic vision.

### **Professional Development, Artist Showcases and Mentoring:**

Up to 40 x weeks paid development space: Our initiative, Summerhall Spaces, will offer artists of all experience levels paid time in our studio theatre or writing room to develop ideas and play with form in a safe space. Through the offer of stipends or grants to cover living expenses, travel costs and production costs, artists will be able to focus fully on their work. Artists will be able to apply via an open call and short application form. This opportunity will be offered year-round. Unsuccessful artists will be able to apply to use free space.

3 x Lab Weeks: These opportunities are intended for creatives with work in early development that needs further work. Two Labs will be reserved for early career artists and one for mid-career artists; the three will be spaced evenly throughout the year. The Labs will encompass £4000 of funding, space, technical expertise, and access to the Summerhall Arts team for advice. The Labs are intended to be safe spaces for creation, experimentation and play with the option of a peer-to-peer or industry sharing at the end (this is not obligatory). The Labs will be advertised through an open call.

2 x off site residencies: We will offer two residencies with partners outwith Edinburgh to engage with artists not living in the Central Belt. There will be one Spring and one Winter residency offered via an open call mutually advertised by Summerhall and our partner organisation.

2 x Summerhall Surgery events: These events will act as regular paid platforms for 8 early career artists/collectives from a variety of disciplines to share new, unfinished work with an engaged audience of peers and industry. The events will offer safe, supported opportunities for artists to receive informed feedback on their work, network with peers, industry and potential collaborators, experience art from different disciplines and be paid for their time. The Surgeries will occur twice in the year. One will have a climate focus. The Summerhall Arts team will follow up with participating artists with advice on the next stages of development, either offering space or flagging residency/Lab opportunities.

6 x networking sessions: Each session will be aimed at either early career, mid-career, or mixed artists, in order to have creatives of a similar level interacting with each other. The sessions will be held every second month and will be intended to facilitate introductions between artists and potential collaborators or industry figures. Sessions will be free to access and will incorporate ice-breaker games, speed-networking activities, or presentations to ensure productive sessions. Some sessions will be themed in order to welcome particular figures into the space (i.e. actors meeting directors, artists meeting artistic directors, artists meeting producers).

6 x talks & workshops sessions: These sessions will be a mix of subsidised and free, running bi-monthly. The content of the workshops will be peer-advised and may include topics such as: producing, creating solo theatre, mental health, access, environmental, grant writing, marketing strategies and artistic entrepreneurship. The sessions will be intended to help artists hone their craft, develop their skills, and meet peers. The sessions will be led by industry professionals and advertised through an open call. Some sessions will be aimed at early career artists and some at mid-career to ensure that the sessions can be tailored to a specific experience level to enable best learning.

Mentorship: Our mentorship programme will pair early career artists with experienced

creatives in their fields. These fields may include but are not limited to: directing, producing, design, playwriting, dramaturgy, marketing. The goal is to help emerging artists develop their careers holistically, empowering them with the tools to navigate their careers with autonomy.

Professional development courses: A limited number of professional development courses will be run throughout the year. Taking place over 3-5 days, these will be intensive opportunities for artists to develop their skills in areas such as intimacy training, clowning and performance art. These places will be advertised through an open call but with a more in-depth application process in order to bring a similar experience level of artist into the space. There will be a variety of paid, free and bursary-supported places on offer.

Hot desking: We will offer our space TC1 as a hot desk writers' room, to allow a safe and quiet space for creatives to come and use to get away from their living area, within a creative community. Space will be allocated on a first come first served basis via a booking form.

Summerhall Drop Ins: For one day each month, artists will be able to book in with the Development and Producing Lead of Summerhall Arts, resident artists or invited industry professionals for a 50-minute chat about their work. These can be used as brainstorming, discussion or advice sessions and will be free to access.

### **3.1.2 Visual Arts Strategy:**

#### **Curated Exhibition Seasons:**

- Offer opportunities for visual artists to exhibit in a gallery context accompanied by bespoke services and support with mentorship in bringing their work to exhibition, exhibition design, curation, installation, administration, marketing, and PR, in line with the needs of the participating artist. Payment in line with SAU rates of pay.
- Employ inclusive programming practices with EDI as a primary focus, including open calls for participating artists and panel selection.
- Develop curatorial themes centred around contemporary social, cultural, and political issues including neurodiversity, identity and representation, personal narrative, environment, and sustainability and / or a celebration of medium.
- Engage with artists, experts, and community members to ensure themes resonate with diverse perspectives.
- Seek to work with artists responding to such themes.
- Engage with artists creating non-commercial work and offer a space for contemporary conceptual and experimental art to thrive.

#### **Commission opportunities:**

- Offer opportunities for artists to develop work and exhibit in a public art context, complimented by mentorship in creating a suitable piece, studio space to undertake the work, installation, a materials budget, and payment in line with Scottish artists union rates of pay.
- Carry out an open call and panel selection process with clear application process and selection criteria.
- Offer a flexible and varied application format.

#### **Studio Residencies:**

- Provision of studio residencies to support the research and development of new work.
- Support the participating artist with mentorship and resources, in line with the needs of the individual, throughout the residency.
- Offer the option to show the resultant work as part of subsequent curated exhibition seasons, creating a closed loop circuit of support and professional development whilst encouraging experimentation and pushing boundaries in visual arts.

**Associate exhibition programme:**

- Offer gallery space and associated resources to third party organisations and individuals that are looking to deliver exhibitions and are independently funded.
- Offer bespoke support with exhibition design, curation, installation, administration, marketing and PR, in line with the needs of the partner organisation or individual.

**Community Engagement: Artist talks, Workshops and Guided tours:**

- Organise artist talks, workshops, panel discussions and guided tours to drive community engagement whilst facilitating dialogue between artists, audiences, and the wider artistic community.
- Access to exhibitions and associated events will always be free of charge, thus degrading socio-economic barriers to accessing culture.
- Marketing will focus on broadening our audience and reaching those that experience barriers to access arts and culture.
- Outreach to community and student groups will be undertaken offering guided tours, workshops, and participation in panel discussions.

Crucially artists will be paid fairly for their work and time in line with Scottish Artists Union rates of pay, we aim to meet access requirements for both our participating artists and audiences and foster a creative community that encourages collaborations between creatives and across disciplines.

**3.1.2.1 Visual Arts: Outline work:**

3 x Seasons of 4 x gallery-based exhibitions, across 14 gallery spaces, annually. These exhibition seasons will showcase the work of contemporary practising artists from diverse backgrounds at varying stages of their careers and will run as follows: November – February, March – May, July – September, supporting a minimum of 4 artists per season to present complete solo exhibitions of their work in line with the overarching season curatorial theme. Themes will be centred around contemporary social, cultural, and political issues including neurodiversity, identity and representation, personal narrative, environment, and sustainability and / or a celebration of medium / practice. Support offered to each participating artist will include mentorship in bringing their work to exhibition, exhibition space, curation, design, installation, administration assistance, marketing and PR. Support given will be tailored to the needs of each participating artist. Installation materials including printed contextualisation and supporting materials, as well as marketing materials are included in this support. This timetable is inclusive of installation and deinstallation periods.

3 x Press private views and public exhibition launches. Each exhibition season will see a press private view prior to the public exhibition launch to encourage published reviews and publicity for participating artists and their exhibitions, driving public engagement. The press private view will be followed by an open invitation exhibition launch, inviting contacts and the public to celebrate the opening of the exhibitions and encourage interaction between audiences and participating artists.

12 x Artist talks / Q & As Each artist will have the opportunity to give an artist talk / Q&A which will be free to attend and open to the public.

12 x Workshops. Each artist will have the opportunity to give a workshop investigating / illuminating their medium / topic. Workshops will be free to attend and open to the public.

By Appointment Guided Tours An informed member of staff will provide private guided tours of the exhibitions by appointment. Relaxed tours, outside the hours the galleries are open to the public, will also be offered.

3 x months of associate exhibition programme. Resources reserved for individual artists during curated seasons will be made available to third party organisations looking to deliver associate exhibitions in the months of June, October, and November. Partner organisations will align with our core values and the fees from these exhibition opportunities will bring in some additional revenue to feed back into the programme and support infrastructure.

4 x public art commission opportunities available annually as part of our summer season, candidates will be invited to apply via open call, in response to a culturally relevant theme, and selections made by a panel using an anonymous scoring method. Each commission includes mentorship in developing concepts and guidance in execution, studio space to create the commissioned artwork as well as a commission fee and materials and installation budget.

3 x Studio residencies. Our residency programme will offer studio space, facilities, and a weekly stipend to 3 x artists annually and will run for 3 months per season: January – March, May – July, September – November. Opportunities will be advertised via open call and awarded in line with selection criteria including artistic merit, potential for professional development, relevance to concept, contribution to artistic discourse and potential for public engagement. These residencies are intended to offer visual artists space and time to undertake self-directed research and development and are accompanied by the option of exhibiting resultant work during subsequent Summerhall Arts exhibition seasons.

### **3.1.3 Cinema Strategy:**

#### **Curating Diverse Cinema Programmes:**

- Establish a diverse selection committee of individuals with different cultural backgrounds, film expertise, and perspectives.
- Regularly research new independent cinema releases, rep cinema classics, documentaries, and foreign language films.
- Prioritise films that represent a wide range of cultures, voices, and perspectives.
- Cultivate relationships with filmmakers, distributors, and cultural organisations to gain access to a broad spectrum of films.
- Deliver closed captioned, BSL, Autism friendly, audio described, accessible screenings in line with BFI Diversity standards.

#### **Programming Growth and Expansion:**

- Plan and schedule monthly screening seasons, starting with 6 screenings of 3 films each in the first year.
- Expand to 2 screening seasons per month in the second year.
- Aim for a full-time programme by year three, running Wednesday through Sunday, with weekday evening screenings and matinees and late-night screenings on weekends.
- Coordinate screening schedules with partner organisations or professionals to ensure synergy and avoid conflicts.

#### **Accompanying Events and Community Engagement:**

- Organise associated events such as talks, Q&A sessions, and supporting screenings to provide context and enhance the audience's understanding of the films.
- Collaborate with local cultural institutions, universities, and community groups to host workshops, discussions, and film-related events.

#### **Revenue Generation and Sustainability:**

- Allocate revenue from ticket sales towards facility development and programme enhancement.
- Implement a ticket split model for partner organisations, ensuring a fair distribution of revenue and fostering long-term collaborations.
- Explore additional revenue streams such as concessions, merchandise sales, and sponsorship opportunities to supplement ticket sales.

### **Supporting Independent Filmmakers and Film Festivals:**

- Offer professional space and facilities to boutique film festivals, independent filmmakers, and curators.
- Provide logistical support for film screenings, including equipment rental, marketing assistance, and audience outreach.
- Establish criteria for selecting partners based on alignment with the cinema's values and EDI goals.

#### **3.1.3.1 Cinema programme: outline work.**

Our curated cinema programme will showcase the very best of cultural cinema including new release independent cinema, appropriate rep cinema, documentaries and foreign language films providing diverse content and representing a wide range of cultures, voices, and perspectives.

The programme will launch in September 2024 and in the first year consist of monthly screening seasons of 6 screenings showing 3 films per season. Year 2 will see the growth of the programme to 2 screening seasons per month with a view to moving to a full-time programme in year three that will run from Wednesday – Sunday, offering weekday evening screenings with the addition of matinees and late-night screenings at the weekend. This full-time programme will be mindful and accommodating of our partner organisations or professionals and their screening timetables.

Screenings will be accompanied by associated and contextualising events, talks Q&As and supporting screenings where applicable. We are committed to offering workshops, discussions, and events to promote film education and community engagement and dedicated to preserving the cinematic experience and at the intersection of culture and industry we will host industry events and opportunities for filmmakers to show unfinished work to industry professionals.

Revenue from ticket sales will be fed directly back into developing the facilities and programme.

#### **Partner Exhibitor Cinema Programme:**

We will continue to partner with and offer support, professional space and facilities to boutique film festivals, independent filmmakers, and curators to screen their films and engage with their audience. This associate programme will allow us to offer a ticket split model to our partners instead of a rental model. Our partners will share our values and align with our goals for EDI. This programme will run alongside the in house curated public programme with complimentary scheduling.

#### **3.1.4 Local Live Music: Strategy.**

Provide a platform for local musicians and bands to perform at Summerhall, offering regular live music events in a variety of genres. Showcasing emerging musicians from diverse backgrounds and styles alongside established acts, promoting a vibrant and diverse music scene.

Provide opportunities for musicians to connect and collaborate with other artists, such as visual artists, dancers, and theatre performers, to create unique and collaborative performances.

Foster a supportive and inclusive environment for musicians, offering rehearsal spaces, technical support, and opportunities for professional development.



Connect emerging musicians with industry professionals, offering guidance on career development, recording opportunities, and promotion.

#### **3.1.4.1 Music Programme: outline work.**

The music programme will continue to run with regular programmed events. What funding will help us achieve will be providing the headline artists with local support acts from emerging musicians who wouldn't have had the experience of playing high production values, working with professional engineers, larger auditoriums of audiences and being on the line up with international and established artists. The experience will strengthen the sector and equip the artists with confidence, experience and exposure.

The frequency of this will be funding dependent but factored into individual event costs. As ticket revenue is generated through ticket sales only the support artists will need to be subsidised through the funding.

#### **3.1.5 Interdisciplinary Arts & Community Engagement:**

We will foster collaborations and cross-pollination between new writing, visual arts, and live music.

We will encourage artists from different disciplines to collaborate and create interdisciplinary works, blending elements of writing, visual arts, and music.

We will curate and collaborate with events and performances that combine spoken word, live music, and visual projections to create immersive and multi-sensory experiences. Such as Push the Boat Out poetry festival.

We will provide resources and technical support to facilitate interdisciplinary collaborations.

We will engage the local community by organising workshops, educational programs, and interactive exhibitions that involve audiences in the creative process, including Imagine, the children's festival.

We will collaborate with local schools and community organisations to develop outreach programs, introducing young artists to new writing, visual arts, and live music.

We will organise community-led events, such as festivals, art walks, and maker events, to encourage active participation and foster a sense of belonging to the arts village among its community.

#### **3.1.6 EDI Considerations with the strategy.**

We expect a commitment to inclusion from those we collaborate with and will check their budget lines to ensure the projects are accessible and the sharing of work is inclusive (eg. signed, captioned, relaxed).

Budgets and grants provided within the programme have had access costs factored in.

All venues used by Summerhall Arts will be fully physically accessible.

What is exciting about Summerhall Arts being a new organisation, created in a post-pandemic era where the importance of inclusivity and diversity is better recognised, is that inclusive access sits at the core of all strategies, unlike more established organisations where it needs to be retrospectively adopted. We have the opportunity to grow the next generation of diverse and ambitious arts professionals and commissioners, who will lead by example across the sector.

### **3.1.7 Outline Programmes 2025 – 2026, 2026 – 2027 & 2027 – 2028:**

Year one, two and three: The programme structure will repeat annually. The shape, size and scope will remain similar with the offered content changing in response to feedback and any additional funding acquired (i.e. increased funding would allow us to increase the number of opportunities on offer or widen and diversify the programme). Participant feedback and project evaluation will encourage evolution of the programme. We recognise the constantly shifting landscape of the creative sector and the consequential need for offered opportunities to follow this. Ours is an artist-centred programme so we will respond meaningfully, swiftly, and transparently to the needs and requests of artists, as required.

Split across the performative and visual arts as well as encompassing professional development, this programme of planned activity represents a twelve-month cycle of our core programme of activity. A break will occur in the Music, Performance and Professional Development programme from mid-July to mid-September to deliver the Edinburgh Festival Fringe programme which does not feature as part of the Summerhall Arts funded core programme. The one exception to this is our partnership with the Edinburgh Festival Fringe Society with whom we will collaborate to present a Summerhall Surgery during August. The Visual Arts programme will also continue during this period.

### **3.1.8 - How we engage with our target audiences -**

Engaging public, creative practitioner and stakeholder audiences for Summerhall Arts across the performative and visual arts requires a multi-faceted approach, employing the following strategies:

Engaging creative practitioners:

- Project specific open calls for application
- Proactive networking, outreach, and communication
- Targeted marketing efforts,
- Engaging with third party organisations to proliferate information regarding our programme and support for creative practitioners.

Engaging public audiences:

- Programming will reflect diverse narratives, perspectives, and voices.
- Targeted marketing and social media efforts.
- Visual Arts exhibitions and associated events will always be free to attend.
- Fair and inclusive pay what you can ticketing model with no questions asked or assumed.
- Programming informed by target audience (data insights)
- Acknowledging the multitude and variety of access requirements within the community and accommodating where possible.
- Active engagement with third party community organisations to offer free or reduced priced tickets for local underrepresented communities and those that hold preconceptions about the inaccessibility and elitism of the visual and performative arts.
- The Inclusion fund - a ring fenced pot of money to be used to give free access to programme elements for under-represented individuals, families, or communities.
- Use visiting company / artist networks to encourage participation.
- Communicating access provisions

Engaging stakeholders:

- Create news, case studies, insights, and best practice to share with the industry and champion the voices of early career, emerging and developed artists.
- Provide reporting, evaluations and evidence for our partners, funders and wider stakeholders and inform government and policy when relevant.

- Network across the arts community to build awareness and potential for collaboration and co-production with a range of organisations.
- Create compelling reasons for industry and funders to engage in our programmes to strengthen the value of the arts and generate funds.
- Represent this area of work through memberships of relevant organisations, speaker, opportunities etc.
- Identify opportunities for SHA to champion our commitments to our areas of practice and the programme of works as well as wider initiatives e.g. Net Zero and Fair Work.

### **3.2 Programme Annual Plan:**

The year mapped out, showing the spread of delivery is attached in Appendix 2.

### **3.3 Target Audience:**

Summerhall Arts aims to engage with diverse audiences and communities through its programming.

The diversity of the planned programme allows us to reach a wide cross section of the local and artistic community. It is important to understand who the beneficiaries of our programme are and who we have not yet reached but would like to, in order to grow public engagement with cultural and artistic activities. By working closely, with artists, groups, and communities the Summerhall Arts team will develop a clear understanding of what is needed and for whom.

Across our programming strands, as detailed in section 3.1, target audiences fall into three categories: the audience members and communities who will consume the public elements of the programme, the artists that this programme is created to support and the stakeholders, including funders and those partners and collaborators.

#### **3.3.1 Artists:**

**3.3.1.1 Performance:** Our performance programme will aim to celebrate diverse stories reflective of the world we live in. Early career and established artists based in Scotland will be engaged via the Creative Scotland Touring Fund. Meanwhile, we will be open to programming pitches year-round, allowing us to seek out and programme local, national, and international new writing that is interesting, innovative and socially relevant, created by artists from diverse and underrepresented backgrounds.

**3.3.1.2 Professional Development:** This programme will engage artists making innovative, bold, cross-artform theatre at all stages of their careers. Much of our programme will be subsidised or free to attend for artists, so that there are no financial barriers to accessing Summerhall Arts. The Summerhall Arts team will be proactive in networking, outreach, and communication in order to engage with newer artists who have yet to develop recognition or networks of their own. We will attend artist networking events, respond to invites to sharings and attend grad shows of new performers. Many of our opportunities will be application-based, allowing us to establish a database of artists working in the sector so that we can be better informed about who is creating work. Our new writing commissions will prioritise one local writer and one writer who hasn't yet been commissioned. Meanwhile, our partnership with the Edinburgh Festival Fringe Society for our August Surgery will allow us to connect with international emerging artists alongside those based in Scotland.

**3.3.1.3 Visual Arts:** This programme will engage with local, national and international creative practitioners at various stages of their careers, this includes recent graduates as well as emerging and established artists. We aim to support creatives from diverse and underrepresented backgrounds, working in any and mixed mediums, with a particular focus on artists working in non-commercial fields. Residencies will be focussed on emerging artists and offer crucial support to research and develop their creative practice and body of work. Public space commissions will engage with local artists to create site specific work out with

the gallery context. Curatorially, exhibition themes will be of a diverse nature and representative of a wide range of cultures, voices and perspectives, focusing on contemporary social, cultural and political issues.

**3.3.1.4 Live Music:** The Live Music Programme team has a track record in supporting, curating and engaging with underrepresented sections of the music industry, and will focus on continuing to champion the voices of the under-represented in Music.

### **3.3.2 Public Audience:**

The Summerhall Arts programme has been designed to attract and be consumed by a broad range of individuals and communities. We aim to nurture and respond to the appetites of our current audiences whilst broadening public engagement and reaching new and more diverse audiences through programming, outreach, forging relationships in other communities and taking a focused approach to our marketing efforts. We aim to promote learning and arts education and engage with primary, secondary, college and university student groups offering tours, talks and workshops.

Given that our current audience demographic is primarily Edinburgh-based professionals with a level of higher education, between ages 25 and 44, with a skew towards women (around 2/3rds of our online audience), we aim to engage:

- A broader and younger demographic.
- A wider socio-economic demographic, particularly those that experience financial barriers to accessing arts and culture.
- Those with varied employment statuses.
- Underrepresented and marginalised groups
  - LGBTQIA+ community,
  - people of colour,
- People with disabilities or access requirements that present barriers to arts and culture.
- Displaced peoples.
- People with broader educational backgrounds.
- A more equitable gender balance.
- Those that hold preconceptions about the inaccessibility and elitism of the visual and performative arts.
- Those from further afield both national and international.
- The immediate local communities.

### **3.3.3 Stakeholders:**

Summerhall Arts recognises the need to engage with a wide range of stakeholders including those within the arts, Government and industry. We have a diverse range of influencers, supporters, funders, partnering organisations, and individuals supporting its mission of engaging diverse audiences and supporting artists. By fostering these relationships and building new ones, we ensure the sustainability and growth of our programs, ultimately benefiting both the artistic community and the broader public. We are also committed to our role in creating a wider understanding of the importance of the arts, generating recognition of our Summerhall Arts as a well-run business and a good corporate citizen as well as championing wider industry initiatives.

### **3.3.4 Growth of Audiences:**

In line with our ambition to be Edinburgh's leading arts organisation we intend to continually and exponentially grow our audiences. Understanding our current and target audiences is key to achieving this goal and will result in a closed loop system whereby this information will inform targeted marketing efforts and programming.

Strategies we will employ in order to grow our audiences are:

- Gathering insights and data from:
  - Social media interaction
  - Website interaction
  - Mailing list interaction
  - Online and in person feedback forms.
  - Current engagement and attendance
  - Ticket sales
- Informed and targeted marketing efforts.
- Build on the number and diversity of platforms through which we advertise
- Diversifying outreach activities to meet the needs of our target audiences.
- Employ our network, online platforms, and partnerships with third party cultural organisations institutions to reach and inform artists about our activities.

### **3.4 Impact / Outcomes:**

#### **3.4.1 Impact:**

What would happen if this programme and the funding were not there? The sector would continue to decline. Opportunities for artists to develop and be supported would disappear. The gap between those who can afford to create and those who can't, would widen, removing authentic and necessary voices from the sector. Talent would remain undiscovered and unnurtured. Innovation and experimentation in the cultural sector would depart, leaving a void that would rely on importing work made and established elsewhere. There would be no non-commercial artistic output existing outside established large scale professional venues and commercial galleries, the very heart of the amazing artistic community in Edinburgh would stop beating.

We will ensure effective engagement through a multifaceted approach, combining strategy, creativity, and community involvement. The program is designed to bring a multitude of values to artists, individuals, groups, and communities. By fostering a rich and diverse creative environment, it will have a profound impact on the various stakeholders:

#### **Artistic Growth and Expression for Artists:**

For artists, this program delivers a fertile ground for exploration and experimentation. It encourages cross-disciplinary collaborations and provides a platform for artists to push the boundaries of their creativity.

It offers opportunities for skills development, the exchange of ideas, and the chance to showcase their work to a broader audience. This can boost their confidence and artistic development individually and for the sector.

As an example, the last Summerhall Surgeries provided a paid platform for 26 artists to showcase unfinished work to audiences of over 200 peers and industry, who provided vital feedback, 7 of the artists are now with producers looking to premier their work in 2024.

#### **3.4.2 Support and Development:**

This programme delivers support and development for emerging and early career writers, artists, performers, and musicians as well as established and emerged artists, providing a safe home to play with form, experiment, create and find a voice.

This is the 'circling of the wagons' approach with a key outcome being cross sector collaboration to be stronger by working together. Pooling resources and working together and combining our unique skills to deliver the shared outcomes, as evidenced in our working relationships with artistic practitioners, such as Scissor Kick, as a single example.

To foster deeper engagement, and deepen the impact, we are delivering the programme in a mix of flexible formats to best suit the recipient and the style. This makes the programme even more accessible and gives it a wider reach. These include workshops, discussions, networking, space provision, access friendly performances and meetings, opportunities for audiences to participate or be involved in the creative process, to transform passive viewers into active participants.

Through artist-led collaboration we will be able to be flexible when it comes to use of the spaces we can adapt and use them in a way that we want to, which will mean there will be no restrictions to what the artists can do, when they want to do it or what they would like to achieve from it. Freedom of expression and the knowledge that anything is possible leads to extremely innovative practice. This will make a big difference if they have other less flexible commitments.

We are working with established and emerging artists and companies to ensure we are providing space, development opportunities and the discussions that are needed. Those we are working with are all well respected within the sector and have the drive, enthusiasm, and passion to deliver this programme. We will be creating open, safe, and broad discussions to ensure what is being programmed is relevant, accessible, diverse and equality led.

We will not be planning content too far in advance so that we can pivot and adapt to any changing conditions.

Working with the support of Summerhall, we will occupy vital safe spaces to deliver the programme. We have discussed with multiple artists, companies and creative practitioners as to what spaces they need, so we know what will best serve these stakeholders. By having these spaces, we will not have to look externally to deliver the programme and can move forward knowing that the creative practitioners that we will be supporting will be safe, and looked after in a place that really works for them. In terms of the location, the space is established with a positive reputation as being an incubator for ideas and a platform to play with form and ideas.

### **3.4.3 Under-representation:**

Our curatorial practices have equalities, diversity, and inclusion at their core. Open calls are undertaken, and we actively seek work from marginalised and underrepresented groups with diverse backgrounds. Decisions are made by a diverse panel of experts with lived experience of the marginalised groups that are encouraging participation from.

The programme combats underrepresentation of marginalised individuals, communities, and groups in the arts, we address the inequalities which underpin the intellectual and institutional structures of the arts, and allow a platform for cultural discourse, exchange, and evolution. We engage with the community in an inclusive and meaningful way and make access to the arts available to people of all backgrounds, abilities, and economic circumstances.

Our key objectives for maximum engagement are to minimise barriers that exist for people to engage with artistic practices, to support the development of art; to combat underrepresentation in the arts; to address the inequalities which underpin the structures of the sector; to allow for cultural discourse and exchange; to engage with the community in an inclusive and meaningful way; to make art accessible to people of all backgrounds, abilities and economic circumstance and to allow for creativity to be celebrated and valued.

### **3.4.4 Community:**

The impact on our local community is huge both in terms of the artists, as members of our community, the community or sector as a whole, as well as the local community that are our

consumers and stakeholders. Summerhall the venue is a hub of community group activity and houses events, rehearsals, and classes by organisations such as Street Fit, Summerhall Singers, Phoenix Choir, The Children's Parliament, Spit it Out, Project Bliss, Rock the Boat, Peru Consulate. The Summerhall Arts associate exhibition programme allows for third party community organisations such as Caps Advocacy and Garvald to make use of the Summerhall Arts resources and deliver exhibitions, thus expanding our community. Our relationship with these groups allows us to engage with diverse community groups and access a wider audience, targeting those communities that experience barriers to cultural activities. We seek to build on our community engagement and will employ platforms such as We Are Here Scotland and Creative Edinburgh to proliferate information about our programme to and engage with a wider spectrum of community groups.

Engaging the local community offering a relevant performance programme, varied and interesting exhibitions, tours, workshops and panel discussions, we are encouraging them to use the organisation, and experience live art. Schools or local organisations and community groups will benefit from the educational aspects of the visual and performative parts of the programme. We will offer workshops and learning opportunities that enhance creativity and critical thinking skills.

We will continuous assessment of the programme's impact through feedback from the stakeholders, surveys to audiences and participants. Critically the results will be shared & acted upon. Industry best practice will be adopted.

Effective engagement relies on robust marketing, promotion and outreach which will focus on broadening audiences, reaching those that experience barriers to accessing arts and culture, as well as artists who need support.

Individuals engaging with our multi-arts programme experience a broad spectrum of artistic expressions, from visual arts to music, dance, and theatre. This enriches their cultural experiences and fosters a deeper appreciation for the arts. It provides opportunities for personal growth, self-expression, and the exploration of different art forms, which can enhance well-being and self-awareness. Our programme serves as a gathering point for like-minded individuals and diverse communities, promoting inclusivity and diversity. It encourages community engagement, fostering social connections and a sense of belonging.

#### **Cultural and Economic Benefits for Communities:**

Our local community will gain cultural enrichment, a stronger sense of identity, and a boost to their local arts and culture scene with the opportunity to engage with our programme.

#### **Social Impact and Well-being:**

The program can serve as a platform for addressing social issues, advocating for change, and supporting social causes, driving positive social impact. It promotes emotional well-being, stress relief, and a sense of accomplishment, benefiting individuals and communities alike.

Let's not forget audiences will benefit from free access to world class visual art as well as access to new writing, explorative and experimental performance outside the Fringe Festival context. With increased visitor numbers we can also add to the economic growth of local business. In conclusion, our multi-arts programme is not just about art; it's a catalyst for personal and communal transformation. It celebrates creativity, nurtures artistic talent, enriches lives, builds connections, and contributes to the growth and vibrancy of the communities it serves.

Success looks like a brighter, wider, and more advanced sector, full sessions, programmes, more audiences at productions and within the exhibits. We want to create the opportunities

that enable Scottish creative practitioners to compete fairly and equally with their other UK counterparts and hopefully create the next generation of locally developed successful artists.

The offering of opportunities for the development of emerging, early career creative practitioners, as well as established artists, through initiatives aimed at developing ideas within the sector, combined with housing them within a known safe space with an established reputation of a collaborative, innovative arts hub will create the correct environment to let the sector and the individuals thrive.

We encourage peer-to-peer decision making, industry best practice and continuous improvement. Crucially we ensure that artists are paid fairly for their time and work our exhibitions will always be free to attend, spaces physically accessible, and we adhere to fair working practices.

The many strands of the Summerhall Arts programme are of great value to the general public who will benefit from a welcoming and inclusive safe space that offers the opportunity for individuals to join or develop a community, exposure to creative practices and outputs, cultural enrichment, learning opportunities and educational experiences that will inspire not only generations to come but ignite dormant creativity.

### **3.5 Evaluation, Measuring & Adapting:**

All activity will be created and agreed by Summerhall Arts in consultation with a diverse collection of peers and industry experts so that we are addressing a wide spectrum of topics and needs that are always current and forward focused.

Opportunities will be posted online, shared, and marketed to ensure as wide a reach as possible, including with networks and communities that traditionally don't engage with live arts and cultural development.

When an award is given, the feedback and evaluation cycle will begin. Those unsuccessful will be fed back to, on the reasons why. We will take the opportunity to ask them at this stage about the process and the details of the programmed activity to ensure it was right. Built into all contracts will be a clause on monitoring that makes it part of the process so we can guarantee evaluation. Following the delivery of the activity there will be an opportunity for 360-degree feedback covering the process, the activity, how they did, how we did and what can be improved. Topics covered include access, finance, process.

Effective engagement with audiences relies on robust marketing, promotion and outreach which will focus on broadening audiences, reaching those that experience barriers to access arts and culture, as well as artists who need support. When we deliver public facing work, we will send out a post event survey to assess how we did in terms of relevance, experience and access as well how the company/artists did. Constructive feedback will be shared. As you see throughout the programme section peer to peer feedback, discussion and evaluation runs through all of the activity.

All of the data will be collected, collated and reflected upon. This will inform future programmes of work, as well as how we deliver the programmes and what they should include.

Findings and feedback will be presented to the Board at all meetings through a report tabled.

It is important that the activities, and how ideas and plans are developed remain innovative and constantly reviewed. continuous assessment of the programme's impact is vital. We will conduct an annual staff survey in line with our Fair Work Policy to make sure working conditions are as supportive as they are within programme delivery.



Findings will be acted upon and reviewed to ensure they have achieved what they should. Review and adaptation is a continuous process.

Through the principles of Fair Work, we consult with the team and stakeholders through effective voice to make sure the conditions are correct, and we have the ability and an agile approach to pivot if what is there is not right or could better meet demands.

### **3.6 Programme Partnerships:**

In order best evaluate and equip Scottish creative practitioners we collaborate with:

Hugo Burge Foundation: Will work with Summerhall Arts to provide residency space within their venue in the Borders as well as provide introductions to makers and artists for reciprocal residencies and exhibitions in Edinburgh.

Edinburgh Science Festival: The Spring season of the annual Visual Arts programme is in partnership with the Edinburgh Science Festival. The partnership sees waiving of participation and marketing fees in return for delivering the visual arts arm of the festival.

ASCUS Art and Science: Partners on the visual arts spring season - ASCUS art and science is a non-profit organisation dedicated to bringing art and science together and is the only publicly accessible laboratory in the UK, offering unique facilities for artists to explore scientific practices and processes.

CAPS advocacy Out of Sight, Out of Mind, as part of Scottish Mental Health Arts Festival: As an associate exhibition OOSOOM partner with Summerhall Arts to exhibit work created by individuals with personal lived experiences of mental health issues, across the venue, for a supported fee that is then fed back into the annual programme.

Within the Performative and Professional Development strands we detail collaboration with arts organisations within the individual programme activity. The community engagement partnerships are outlined within our work on Target Audiences.

Summerhall Arts is built on collaboration and working with others, to further the 'Artists Village' ethos. Our aspirations are huge, and we will be keen to work with all those that need help and support, whether national portfolio companies, regular funded organisations, small companies, or individuals. We have programmed activities and opportunities for all.

### **4.0 Equalities, Diversity & Inclusion:**

While we mention within the programme section that our diverse and open-for-all approach is reflected in what we are planning to deliver, it is important to outline the principles of how we will deliver it.

#### **4.1 Planning for EDI:**

Summerhall Arts is an organisation built collaboratively by people excited by radical inclusion. As a new company, we've been able to embed all of our aims around Equality, Diversity, Inclusion & collaboration into the business plan from the outset. Our key aims around EDI are to overcome structural barriers that prevent people from engaging with artistic practices, to combat underrepresentation & to address the multi-level inequalities which underpin the sector, to engage with the community in an inclusive and meaningful way; to make art with, and accessible to, people of all backgrounds, abilities, and economic circumstance.

The founding trustees were selected due in large part to their extensive experience, expertise and knowledge of EDI, and their work with, and life experiences of, the challenges faced in marginalised & underrepresented groups within & outside the sector, to ensure best practice from the beginning.

We are embedded within a building that has an established reputation of providing a safe space for those it works with, and this reputation will be reflected in how we approach all aspects of our programme delivery. Our aim is to develop & provide opportunities to those who would not otherwise get the chance to be commissioned, exhibit, perform, develop skills, have space to create and make mistakes, forge a community, and be held in a safe place to see their craft develop, and we will build our programmes through open dialogue with underrepresented and early career practitioners to ensure this is done effectively and authentically. Furthermore, we are working to establish a platform for our team, artistic collaborators, attendees & audiences to be able to have honest, constructive conversations about hopes, expectations and concerns for every programme that is delivered. The Visual Art Selection Policy (Appendix 11) will be replicated across each section of the programme.

We will operate with inclusion and access as our baseline. The trustees & team champion all areas of inclusion & have committed to supporting visiting and collaborating organisations to meet our minimum standards in this area.

These aims will be achieved by:

Ensuring leadership remains committed to diversity, reflecting, and communicating its importance throughout the organisation.

**Diverse Recruitment:** Proactively inclusive practices, including blind hiring techniques, removing qualification requirements, diverse interview panels, travel & care stipends, & posting job openings widely.

**Inclusive Culture:** An inclusive workplace where all voices are valued & heard.

Developing ways to engage with underrepresented communities and grassroots organisations, as leaders, participants & audiences for all of our work, through collaboration with community organisations to broaden authentic engagement, and promotion of diverse perspectives within the programming & commissioning across performative and visual arts.

Ensure physical & digital spaces remain 100% accessible.

**Equitable Pay:** Remove pay disparities to ensure equal compensation for all employees and collaborators.

Establish and ringfence funding for training development & mentorship programmes to help underrepresented employees advance in their careers.

**Feedback & Accountability:** Create mechanisms for employees and stakeholders to provide anonymous and/or attributed feedback to hold us accountable for its diversity goals.

**Continuous Learning:** Strive to stay informed about evolving diversity & inclusion best practices, evolving our strategies accordingly, and meaningfully.

#### **4.2 Ensuring Inclusion:**

The programme of work is created with significant input from those who will directly benefit from it. To formalise this slightly, we will hold an open annual 'town hall meeting', to which community and grassroots groups, artists and audiences will be actively invited, allowing for collaborative discussion around programme planning. In addition, physical and virtual suggestion boxes will be made readily available, allowing anyone to provide anonymous feedback and constructive criticism.

Across the entire multi-stranded programme, Summerhall Arts will transparently aspire to programming a **minimum of 40%** of artists and companies who self-identify as being from underrepresented backgrounds or communities by year 3. In addition to protected characteristics, this includes people from low economic backgrounds, people with caring responsibilities, and those with mental health issues and neurodiversity's.

**Performance / Live Music Programme:** The work received will be curated by the team, with a focus on both local new writing and Creative Scotland Touring Fund recipients, which will already have a level of pre-selection that will be acknowledged. The ethos of championing early career and emerging creatives will be at the core of the decision-making process & our team has a proven track record in aiding artists who benefit from curated support.

An advantage of our location is that there are multiple spaces & multiple initiatives can be underway & delivered simultaneously, enabling more than one artist to benefit at any one time. Most of the planned programme activity can happen in parallel. We are not limited to delivering projects during certain fixed times or days, allowing artists to work to their preferred schedule and around external commitments.

Live music is programmed by & with a diverse audience in mind. Our programme curator is rightly celebrated for their work recognising and celebrating the diversity of the sector, with particular focus on Womxn and the Global Majority. Summerhall Arts is committed to always providing opportunities for lesser known, local and emerging musicians on the same bill as more established artists giving greater exposure & professional production support that would not normally be accessible to them.

Ticket prices will be kept at a low level to allow access for all & we have introduced a no-questions-asked choice of pricing, removing outdated and exclusive concession pricing and facilitating greater access to low income audiences. Through the inclusion fund, there will be free and nearly free tickets allocated to communities, networks, groups and individuals that are under-represented in live arts, whether through a targeted approach or through enquiry.

Our **professional development programme** is wide, ambitious, and built on activities that have already proven successful. These include a **Summerhall Surgeries** programme, offering paid opportunities to artists to showcase unfinished work to a collection of peers and industry to receive feedback ahead of finally unleashing it to the world. Summerhall Surgery participants are chosen through an anonymous selection process to avoid bias, with each opportunity stating clearly defined requirements to ensure the right support is going to the appropriate applicant.

The **Lab Week** model offers more paid opportunities, wherein work is developed to the point of a final optional sharing, and a budget is given directly to the artist to deliver the project according to its specific needs.

Summerhall Spaces will offer paid space to create, write & develop, with all participants chosen by a diverse panel of sector experts, including a minority of Summerhall Arts team to minimise bias & ensure inclusion & equality in the decision making.

All professional development opportunities will be advertised using inclusive recruitment methods, as detailed below.

Networking events will be held regularly, as set out in our timeline in Appendix 2, at a variety of times of day to allow for flexible attendance. They will always be free to attend & will focus on themes suggested in advance by those attendees.

The annual visual art programme and residency opportunities will continue to address underrepresentation in the arts and attempt to overcome and minimise the barriers that exist for people to engage with artistic practices and exhibitions. Accessibility and inclusivity will be furthered through our curatorial practices which include anonymised open calls & actively seeking to engage with artists and communities from marginalised groups. Exhibition themes are centred around contemporary, social, cultural, and political issues, identity & representation, personal narrative & environment, and sustainability. The programme will remain free to access by the public, with groups from underrepresented backgrounds particularly impacted by the work invited to participate in after-hours tours and discussions in an inclusive environment, low-pressure environment.

#### **4.3 Equalities Responsibilities:**

The organisation has at its core and its inception, a focus on equality, diversity, access and inclusion in all aspects. This started with the formation of the board of trustees, who come from a variety of occupational backgrounds and were recruited to ensure a diversity of lived experience as well as formidable professional expertise in intersectional inclusion and access work. The board was formed before the opening inclusion policies were written, so all functions and processes have equality, diversity, and inclusion at the core. The equal opportunities, fair work, anti-racism, caring responsibilities policies are robust, evolvable, and are assessed by those they are written for.

**Recruitment** of staff is achieved through open calls, posted with a minimum three-week application time, avoiding ableist language, and clearly detailing remit, pay, and essential requirements. Applicants are asked for statements regarding relevance and desire for the role, as opposed to a written CV and cover letter. Applications can be submitted in any form the applicant is comfortable with, and word count/length of application is restricted to prevent unnecessary unpaid labour. Formal education is not a necessity for selection and all candidates who meet the baseline criteria will be interviewed online or in person, regardless of number.

We approach financial arrangements with parity to role, not person, and our rates represent above minimum for the sector using union guidelines and industry best practice. We allocate a budget to assist with access to the programme, all programmes have free and subsidised places, this budget is available to all.

Introductory training for staff is built on EDI principles, with a staff handbook - inclusive of all policies and detailing core values - provided prior to their start date. The expertise on our board is accessible to all staff, and the recruitment process is regularly updated and reviewed.

We will always offer peer-to-peer development and believe that most skills can be learned whilst in position. Compatible values and enthusiasm are more important.

With visiting artists and organisations, we proactively encourage best practice EDI to be built in from the early stage of any project. We encourage our professional collaborators to have similar levels of EDI understanding and have built in EDI training as part of our professional development, as discussed above. Our policies and practices will be readily available for visiting artists to adopt and inform, as we continually address our privilege and responsibility as art gatekeepers.

As a new organisation, forged at a time of sectoral and societal upheaval, we are re-thinking every step of our sector, removing the 'because it has always been like this' approach, and looking at every decision we make to ensure it follows our evolving EDI principles and responsibilities.

#### **5.0 Marketing and Outreach:**

### **5.1 Brand Identity:**

Summerhall Arts created a simple brand that can be easily added to others information to underline the collaborative nature of our ethos. As a newly founded organisation, the development of our brand identity is continuous, driven by programming and underpinned by our core values.

By including Summerhall within the name, whilst being independent and separate from the already established Arts Village, we are aligning ourselves with the quality and ambition of Europe's largest private arts campus. The name of Summerhall is synonymous with support, risk taking and high-quality programming.

This alignment is intentional, but Summerhall Arts is not tied to the building and can and will operate both locally and nationally too. Allowing a legacy to be built that is associated with the name.

The messaging is straightforward and is about quality, collaboration, and support for artists.

We will build on the extraordinary brand name that Summerhall already has around the world as a discerning curator of new and exciting talent.

### **5.2 Audience Engagement:**

Strategies for audience engagement and community building:

- Offer diverse arts experiences and a relevant programme.
- Organise interactive events with artists.
- Maintain a strong digital presence through social media.
- Forge partnerships with local organisations, individuals, allied organisations, artists, and companies.
- Listen to audience feedback and adapt.
- Develop and maintain membership and supporter programmes, such as the patron scheme.
- Ensure accessibility for all, in physical as well as through the programme.
- Share impactful stories and create interest.
- Continuously review, evaluate, and improve strategies.

### **5.3 Promotion:**

Summerhall Arts will utilise its website, Instagram, and use targeted campaigns to promote the work, inform audiences and stakeholders about up-and-coming creative opportunities and productions. We will collaborate with others to reach communities and networks previously unreached. We will use our channels to share results and case studies as well as conduct research and interrogate the sector so that what we are delivering is required, necessary and important.

We will also use more traditional forms of paper based promotional tools in high traffic areas of Summerhall and in their publications including the Festival Fringe programme.

### **5.4 Marketing Partnerships:**

Our partners include Summerhall, the artistic freelance community and producers in Scotland, press through our experienced PR expert.

Local magazines such as The List and The Skinny, as well as online sector specific and wider publications.

We identify potential partners and sponsors to amplify the organisation's reach and impact.

The beauty and simple message of Summerhall Arts is that we are in existence to support as opposed to compete so there is already a network of hundreds helping us promote our activity.

### **6.0 External Environment: Why now?**

At a time when financial pressures are impacting the sector significantly and there is a widespread scaling back of funding within the sector, which is having a massive detrimental effect across the arts in both Edinburgh and Scotland, new ways of working need to be found.

With significant cuts in support and opportunities for artists within established institutions, we identified the need for a new organisation with a different approach.

Our collaborative approach adds something new and we are not another organisation working in competition with more established members of the sector.

### **Environmental:**

Whilst the Environmental policy is appended to this business plan (Appendix 5) further info about Summerhall Arts' position is as follows:

### **6.1 Actions toward Net Zero:**

The organisation does not have a single green champion but a group of leaders from each part of the business ensuring all aspects of the organisation are considered and consulted. The team meets regularly, and standing agenda items include updates on progress toward net zero as well as opportunities to discuss new ideas to further reduce our carbon and our impact on the planet.

Staying relevant with and adhering to publications such as the 'Green Book' made by environmental focus groups and organisations such as Creative Carbon Scotland, to ensure best practice is always achieved.

We have a remote working (Appendix 10) to allow staff to work in the best way possible, so we can reduce travel, reduce emissions.

Regular meetings with the landlord of the property are held to share learning regarding Net Zero, advocate for improvements and assist where possible to widen the circle of influence in terms of their journey. We spend time working with them for the wider benefit.

When delivering a public ticketed event, we will ensure start and finish times coordinate with public transport, highlighting this to audiences and therefore discouraging them from driving. We are looking at how to offer discounts to those who can prove they chose greener ways of travel.

During the darker and colder times of year programme start times will be earlier, meaning less time is required for the rooms to have lights and heating switched on, finishing 30 minutes earlier a day over 6 months is 84 hours of gas and electricity per room saved. The majority of the technical equipment is already green low energy use, we will continue to replace it all over the next 5 years with no new equipment being purchased that is not environmentally considered.

In terms of delivery, we will do so in an environmentally positive way. The Green book, and or similar initiatives will be followed. Materials will be recycled and reused. spaces where work is created are eclectic and often site-specific work is favoured which has the outcome of reduced requirements to build or create sets and waste.

We are planning on supplying heat mats for the colder weather. Studies have proven that if your feet are warm the rest of you will be. By heating 2 square feet under the feet of the team, we would delay using the huge gas boilers to warm the spaces. Heat the person, not the room.

We do not allow single use plastics onsite and have water coolers in our spaces to remove the requirement for our plastic bottles. Summerhall Arts has a commitment to a zero-flying policy to combat paper waste.

## **6.2 Sustainability in the programme:**

Addressing the climate emergency is not just a theme but a guiding principle. We are committed to fostering a deep connection between art and the environment, both in content and delivery.

As an example our Spring 2024 visual art exhibition season 'Future Proof', in partnership with long term collaborator and partners ASCUS Art and Science and Edinburgh Science Festival, currently features works that engage with climate issues, raising awareness and inspiring action, challenging our ideologies and posing existential questions through exploration of themes such as bioremediation, alternative habitable environments and sustainable materials, to examine sustainability and reimagine our future. From eco-friendly installations to thought-provoking pieces that challenge the status quo, we aim to stir emotions and provoke conversations.

Installation materials will be sustainably considered, recyclable and recycled where possible.

Every workshop we schedule, or meeting we arrange participants will be given the opportunity to participate online. Courses will be delivered in this hybrid way too.

As our planned programme of activity will be centred in one location, we have low travel costs and where possible and practical we are working with local suppliers and organisations to deliver the programme.

In theatre, climate-consciousness is integrated into our storytelling. We commission and programme work that tackles environmental challenges, connecting audiences to the urgency of the climate crisis. Additionally, our programme prioritises sustainability, using recycled sets, materials, and energy sources.

Our programme of work will always reflect the current zeitgeist, environmental concerns and the climate crisis focus strongly on the ideas and creations of the artists we work with. We have seen this increasingly so over the last 4 years, the work is received well and often forms lively debate. We encourage artists to look at delivering the work in innovative ways, such as a production where the lighting is powered by a battery charged by the performer cycling on a static bike whilst the audience enter, and the show finishes when the lights dim and go out when the battery drains, a powerful and interesting way to reflect the climate crisis.

One of the Summerhall Surgeries will be climate and environmental sustainability focused, and we would ask artists to submit work that focuses on the climate emergency.

We will provide a supported platform for this work to be created and we will enable it to happen. We are creative led and as such we will work with those artists to ensure that themes of sustainability are at the forefront.

### **6.3 Adaptation & Mitigation**

To effectively manage the impact of the climate emergency on our organisation and ensure long-term business sustainability, we are committed to adopting the following approach that includes mitigation, adaptation, and innovation.

**Mitigation:** We recognise the importance of reducing our carbon footprint. We will set ambitious carbon reduction targets for ourselves and those we work with and implement strategies to decrease usage through energy efficiency, renewable energy options, and responsible sourcing. This includes transitioning to using LED lighting, hybrid meetings and sessions, seasonal performance timings, localised efficient heating, electric vehicles, and sustainable supply chain practices. Where there can be collective continuous progress we will assist and where there are wins, they will be acknowledged and recognised.

**Adaptation:** To build resilience against climate-related risks, we will conduct comprehensive risk assessments, considering factors such as extreme weather events and supply chain disruptions. We will then develop and implement adaptation strategies, which may include diversifying local suppliers, resource planning, and fortifying infrastructure.

**Innovation:** Embracing innovation is critical to addressing the climate emergency. We will conduct thorough research to create ensure eco-friendly delivery methods, productions and services, and we'll explore opportunities in emerging green markets. Furthermore, we will collaborate with industry peers, NGOs, and governmental bodies to support collective efforts in sustainability and share best practices.

By considering and actively monitoring through the year we will ensure continuity and by building it into the everyday, it becomes the standard and normal day to day practice. We will continue to monitor the impact of the organisation, the programme and the suppliers on the environment and report to the board, as one of the KPI that we are interrogated upon.

As a new organisation we are in the fortunate position of not having to retrospectively introduce savings and cuts or fixing historic bad practice. We are able to start in an educated and informed position and build in best practice from the outset. This means we do not have to use resources changing what has stood before in order to make improvements. This is a strong and fortunate position to be in.

Our team is a crucial asset in this endeavour. We will educate and engage on climate issues and best practice, encouraging them to contribute to our sustainability initiatives.

We will stay informed about evolving climate regulations and proactively adapt to comply with them, even exceeding requirements where possible.

**Community Involvement:** We will actively engage with our audiences and local communities, supporting local sustainability projects and sharing knowledge to collectively combat the climate emergency.

### **7.0 Fundraising & Revenue Generation:**

**7.1 Our funding model** is based on a multi-funder approach across a diverse range of funding streams including sector bodies such as Creative Scotland, Trusts and Foundations who give to Arts and Culture, individual donors, corporate sponsorships, industry partnerships, other relevant local council & government funding, as well as earned revenue through ticket sales, F&B, merchandise, associate exhibitions, and space hires.



We recognise the need to develop strong grant proposals and maintain relationships with grantors through robust reporting and stewardship, as well as offering a bespoke approach to providing value to corporate partners while fulfilling their philanthropic goals while also leveraging the creativity and talent of artists associated with the charity to create compelling experiences for supporters/attendees.

**7.2 Goals** While recognising the financial goals and the resources available, the funding strategy has a staged approach with the ambition of balance public and private funding within the first three years:

**Year 1**

- Focus on core funding and the strategic venue partnership.
- Secure a small number of other grants/partnerships and project specific funders.
- Introduce an entry level individual giving QR code to use across a range of media.
- Initiate philanthropic and known patrons offering influence and financial support.
- Use online platforms/social media for fundraising and crowdfunding initiatives.
- Develop our routes of income generation through our programme of works.
- Identify and cultivate multiple funding streams and start building the relationships for a longer-term sustainable funding pipeline.

**Year 2**

- Secure ongoing funding while widening the approach to trusts/foundations/ grants.
- Grow financial support from targeted sponsorship/ partnerships/ grants and trusts.
- Introduce a multi-level individual giving programme and supporters scheme.
- Build on the philanthropic supporters and known patron programmes.

**Year 3/4**

- Secure ongoing core funding and build on the ongoing trusts/foundations and grants.
- Maintain existing funders relationships and grow levels of support.
- Extend the individual giving pathways to regular giving and legacy giving.
- Introduce fundraising events and peer-to-peer fundraising efforts.

**7.3 Financial Projections:** The full budget for 2025 - 2028 is posted in full at the end of this plan.

**Summary Budget:**

Summerhall Arts Years 2025-2028	2025/2026	2026/2027	2027/2028
<b>INCOME</b>			
Grants & Funding	681,267	709,234	730,791
Programme Revenue	44,150	48,130	52,478
Other Income	63,950	77,395	85,935
<b>TOTAL INCOME</b>	<b>£789,367</b>	<b>£834,759</b>	<b>£869,203</b>
<b>EXPENDITURE</b>			
Programme Expenses	79,685	85,918	92,640
Outreach & Education Expenses	35,320	38,852	42,737
Visual Programme Expenses	71,677	75,738	80,042
Administrative Expenses	585,165	615,752	633,145
Fundraising Expenses	10,000	10,600	11,236
Other Expenses	7,000	7,900	8,300

<b>TOTAL EXPENDITURE</b>	<b>£788,847</b>	<b>£834,760</b>	<b>£868,100</b>
<b>OVERALL SURPLUS</b>	<b>£520</b>	<b>£0</b>	<b>£1,103</b>

## **8.0 Operations and Administration:**

### **8.1 Facilities:**

Summerhall operates out of Summerhall, where it rents the following spaces at a significantly reduced rate. Summerhall has also agreed to share the use of office spaces for the limited number of employees. This in-kind arrangement will be reviewed as Summerhall Arts grows. The rent includes service charges. The city of Edinburgh offers 80% rates reduction due to charitable status, with a further 20% discretionary rate applied. At time of writing this additional discount has been applied for.

### **8.2 Policies and Procedures:**

Policies appended to the business plan include Equal Opportunities' EDI Policy (which includes our Fair Work statement - 3), The Risk Register (Appendix 4), Environmental (Appendix 5), Safeguarding (Appendix 9), Remote Working (Appendix 10)

#### **8.2.1 Fair Work Policy:**

This full statement is included within the Equal Opportunities Policy attached in Appendix 3.

#### **8.2.2 Fair Work in the Programme:**

Supporting the principles of Fair Work within an artistic program is not only vital for the well-being of artists but also essential for the sustainability and success of the creative endeavour. The 5 principles of Fair Work can be further categorised into the following facets that include fair pay, artistic freedom, transparency, collaboration, and diversity, which foster an environment that values creativity and respects the rights of artists. See Appendix 9 Safeguarding policy.

These are reflected in our programme in the following way:

**1. Fair Compensation:** Artists are compensated fairly for their contributions, paying artists above minimum rates, which reflects their skills and talent. Transparent payment structures and clear contracts are in place, ensuring artists are aware of the financial arrangements from the beginning.

**2. Artistic Freedom** within the program and in a safe space allows artists to express themselves to the best of their craft. This freedom nurtures creativity, enabling artists to explore and innovate, which ultimately leads to the creation of unique and compelling work.

**3. Transparency:** Open and honest communication is crucial. Transparent decision-making processes, especially those related to project selection, funding allocation, and exhibition opportunities, help build trust and promote a sense of fairness among artists, the community, our collaborators and funders.

**4. Collaboration:** Fair Work principles encourage collaboration and the inclusion of artists in decision-making. Involving artists in project planning, curation, programme development and other artistic program activities ensure their voices are heard, and their contributions are valued.

**5. Diversity and Inclusivity:** A commitment to diversity and inclusivity is essential in an artistic program. This involves providing opportunities to artists from various backgrounds, cultures, and experiences. It ensures that the program reflects a wide range of artistic perspectives and promotes a more equitable and representative creative community. Budgets will always have an access services cost line, such as BSL etc. This is explored in more detail in the EDI section.

**6. Health and Well-being:** Prioritising the physical and mental health of artists is paramount. Programmes consider the well-being of their artists by providing safe working environments and access to support services, particularly in situations where the creative process might be emotionally taxing.

**7. Professional Development:** Investing in the professional development of artists is essential. Providing training, mentorship, and opportunities for artists within the programme, expands their skills and advances their careers within a supportive environment.

**8. Equal Opportunity:** All participants have equal opportunities to showcase their work and advance in their artistic careers.

### **8.2.3 Workforce Development:**

Whilst Summerhall Arts is a small organisation that is enabled to deliver a wide, diverse, and sizeable programme of work to many artistic practitioners and audiences it still understands it has a key responsibility to that team to develop, train and further them. Equipping and training them with skills and experience that will develop their careers as we do with the artists that participate in our various programmes. We understand that supporting the team is essential for creating a thriving and equitable organisation. Building future creative leaders.

#### **8.2.3.1 Team Development:**

**Training and Skill Enhancement:** we provide opportunities for employees to enhance their skills and knowledge through training programs, workshops, and online courses. These are identified through regular meetings, appraisals, goal setting and open transparent and clear conversations between the individual and manager. This includes career path planning through the setting of goals, identifying advancement opportunities, and providing guidance on how to reach them.

**Mentorship and Coaching:** where possible we implement mentorship and coaching programmes to connect experienced employees with those who can benefit from their guidance. Peer to peer learning and feedback is vital to growing the sector and the workforce together. This knowledge transfer fosters a culture of continuous learning.

#### **8.2.3.2 Talent Development:**

**Recruitment and Onboarding:** We Implement a fair, inclusive, and transparent recruitment process to attract diverse talent. Once hired, we provide a comprehensive onboarding program to integrate new employees into the organisation effectively.

**Performance Evaluation** and objective setting: we adopt a performance evaluation system that is based on objective criteria, offering regular feedback and opportunities for growth. We encourage employees to take ownership of their development and provide them with the resources to do so.

**Diversity and Inclusion Initiatives:** We work very closely with our trustees who are experts in EDI and have much lived experience of integrating diversity and inclusion into organisations to create a diverse and inclusive work environment, we do it through targeted initiatives, awareness programs, and strict but accessible equal opportunity policies.

#### **8.2.3.3 Leadership Development:**

**Leadership Training:** We invest in leadership training for current and potential leaders within the small organisation. Empowerment is important to the organisation, and we work hard to equip staff with the skills and knowledge needed to effectively lead and inspire their teams and those who participate as part of the programme, whilst simultaneously promoting a culture of fairness and respect.

**Succession Planning:** In order to keep the organisation fresh and current we try to identify potential future leaders and develop succession plans to ensure a smooth transition when positions become vacant, or opportunities become available.

**We lead by example** and encourage the team to model behaviours that align with the Fair Work principles, and our EDI position. Our actions as a whole set the tone for the organisation's culture and can inspire those we work with and alongside to follow suit.

### **8.3 Compliance:**

The Board will be responsible for ensuring compliance with OSCR and any obligations it may have that are outlined within the constitution. (available upon request) As a registered charity we are required to fulfil the governance obligations to OSCR. Our Fair Work statement outlines the regularity of internal meetings where updates against the business plan are checked.

### **9.0 Risk Management:**

Summerhall Arts is aware of the risks facing it and has captured them with the following risk register. The risk register is revisited regularly and annually reviewed and updated in conjunction with the Board, Risk Register in Appendix 4).

In terms of the operational risks, we are constantly reviewing the programme to ensure it can be delivered and attended as we planned and within budget. The many activities are mainly low cost, low risk and relatively straightforward to adapt, if needed, they can be moved online, done in isolation or the location can be changed. The programme is not designed so far in advance it couldn't be altered to reflect artists requirements or changing needs.

Regarding Financial risk, the programme is made up of many component parts that can be increased or decreased if there was a reduction or increase in funding available. The organisation and programmes fully flexible and agile. If the pandemic has taught the sector anything is that we need flexibility in delivery.

Risk from significant reductions in funding, Summerhall Arts has made the decision to not rely on a single significant funding organisation, but smaller amounts from several places. This represents, according to our risk matrix, a lower threat to us as impact from a single funder reduction is lessened over the whole organisation.

The running costs of the organisation are low, and the in-kind support received by Summerhall Management in terms of space rental allows us to be able to reduce running costs quickly and easily to a sustainable level if needs be.

We were founded and incorporated during the tail end of the pandemic recovery and the economic landscape of sweeping funding cuts, the business plan was created with the lessons learned in risk management and mitigation in mind, so we have not had to retrospectively build in controls regarding operating using a single major funder.

We employ a comprehensive approach to identify and manage risk:

We actively engage in risk identification through risk assessments, categorised into types, including financial, operational, reputational, and artistic then entered into our risk register.

After identifying risks, we conduct thorough risk analysis. This process entails assessing the probability and potential impact of each risk. We prioritise risks based on their significance to the organisation.

With a clear understanding of these risks, we develop risk mitigation strategies. These strategies include diversifying revenue streams, establishing robust operational contingencies, and employing strong financial controls to prevent mismanagement.

We maintain appropriate insurance coverage to protect against various types of risks. This includes liability insurance for activity, coverage for our assets, artists, staff, and audiences, our assets, and other relevant policies.

When entering into agreements with artists, partners, collaborators, and suppliers, we employ comprehensive, legal contracts that help manage legal and operational risks as manage expectation.

We have crisis and contingency plans in place to guide our response to emergencies and unforeseen situations, reducing the potential for disruption.

Our risk management strategies are not static. Continually reviewed and updated. Adapting to changing circumstances and advice.

Transparent communication with stakeholders, staff, trustees, artists, and funders. We invest in training for staff to recognise and respond to risks to the organisation.

We also engage in scenario planning exercises to anticipate potential future risks, helping us proactively prepare for challenges.

#### **10.0 Conclusion:**

In conclusion, Summerhall Arts stands committed to its vision of becoming Edinburgh's foremost arts organisation, dedicated to cultivating creativity, fostering cultural exchange, and enriching lives through a vibrant and inclusive array of multidisciplinary arts experiences. Our mission to provide a dynamic platform for emerging artists, nurture expression, and engage diverse audiences remains at the core of our efforts. Through our objectives, we champion the voices of early career artists, offer a nurturing space for experimentation, and empower a vibrant and inclusive arts community. We support these creatives to develop and excel and take their place in the international arts world. Our supported practitioners will enhance the reputation of Scottish creativity around the world and promoting a healthy vibrant art industry.

We seek out and build new and diverse audiences for all our work.

As we move forward, we recognize the importance of ongoing planning, evaluation, and adaptation to achieve our goals and fulfil our mission effectively. By continuing to support emerging artists, provide professional development opportunities, and engage with our local and national community, we will contribute to the growth of the arts sector and enhance the rich cultural fabric of Edinburgh, Scotland, and the UK.

Through collaboration, co-creation, and a commitment to providing access to culture and art, Summerhall Arts will continue to thrive, spark dialogue, and promote cultural understanding, further solidifying our position as a cornerstone of the arts scene in Edinburgh and beyond.