

# CENTRE FOR CONTEMPORARY ART AND THE NATURAL WORLD

Towards a new operational model

Business Plan 2013-16



*"At the heart of today's ecological crisis lies a terrible failure to understand the essence of our relationship with the natural world. One can of course address that failure rationally and empirically; but the arts (particularly the visual arts) offer different insights into that relationship, and touch people in ways that conventional education and advocacy can rarely do."*

Jonathon Porritt CBE

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# 1 Introduction

## 1.1 Mission statement

Through the agency of practising artists, the Centre for Contemporary Art and the Natural World creates opportunities for human interaction with the environment in original ways. At a time when society is increasingly experiencing the impact of climate change and debating the role of people in the environment, CCANW does what education through the arts does best: it kindles the imagination and opens minds to creative possibilities.

CCANW is a leading innovator, bridging the fields of contemporary art and ecological science. Our professional practice is grounded in academic excellence and the best of contemporary art and design. These values underpin and inform all our work, which is aimed and evaluated to engage with new audiences, locally, regionally and nationally. Topical and socially relevant, our programmes integrate exhibitions, residencies, projects, educational workshops and talks in ways that are thought-provoking, eye-catching, enjoyable and fun.

## 1.2 Making a name for ourselves: CCANW at Haldon, 2006-13

Having determined to create a centre dedicated to the engagement of the arts with emerging environmental issues, Clive Adams assembled a group of experienced individuals as trustees for an arts charity created to that end. The Centre for Contemporary Art and the Natural World (CCANW) came into existence and soon after, the opportunity arose for CCANW to form a partnership with the Forestry Commission at their operational base in Haldon Forest near Exeter. Accordingly, with the aid of grants, a redundant building of around 140m<sup>2</sup> was adapted as a project space for CCANW. This opened to the public in 2006 and was joined by an outdoor covered stage for events and workshops.

CCANW used these facilities and the surrounding woodland as the venue for a range of arts projects and educational activities from 2006 to 2013. During the years at Haldon, CCANW delivered about six exhibitions a year, open free to the public six days a week and all bank holidays. There were also workshops, events, talks and other activities each year available to local schools and community groups.

## 1.3 A new beginning: CCANW at the University of Exeter 2013-

Following a strategic review which addressed funding challenges, in February 2013 CCANW moved to offices at the Innovation Centre on the main campus of the University of Exeter. The move immediately opened up new partnership opportunities, not least a favourable rent in return for organising exhibitions in the Innovation Centre and around the University.

The move from Haldon to the University was significant not only for bringing CCANW closer to a centre of population but also because it reflected the Trust's commitment to delivering its programmes in new ways. By removing itself from a dedicated project space, CCANW was freed up to deliver programmes in partnership with other cultural providers strategically better placed to resource such facilities but in need of the kind of content that CCANW can supply.

The move to the University campus enabled CCANW to rethink its role, shifting away from direct programme delivery towards an agency model of programme research, curation and delivery.

## 1.4 Staff

Prior to the move from Haldon, CCANW employed four staff: a Centre Director, a Learning and Development Manager, a Business Development Manager and an Office Manager. Press and PR was out-sourced to a freelance worker.

Since the move to the University, to manage activities in the current year (March to September 2013) CCANW employs two part-time staff; a Director (1.5 days a week), and a Manager (2 days a week).

**Clive Adams** FRSA (Founder and Director) has over 40 years' experience of programming, variously at Arnolfini (1974-79), Oriol Mostyn (1979-85), as an independent curator and artists' agent. In 1995, he was the commissioner for Middle East and African countries for Korea's first international Biennale and he maintains many contacts with 'arts and ecology' initiatives abroad. An exhibition he curated for The Lowry won the Museums and Heritage Award for the best UK temporary exhibition of 2003.

**Gemma Baal** (Manager) joined CCANW in 2010. She has a degree in History and English and a qualification in accounting.

## 1.5 Trustees

CCANW has, from its inception, benefited from an exceptional group of Trustees, who bring a valuable range of skills and experience to the organisation. They have willingly provided, both individually and collectively, what is in effect considerable consultancy time to CCANW *gratis* whenever the need has arisen.

**Tristram Besterman** MA FMA FRSA (Chair) has worked for nearly forty years in the cultural sector. His career in museums encompassed roles in education, curatorship and management. He was Director of The Manchester Museum from 1994 until 2005, where he led a major project of refurbishment and re-engagement in both the public and academic spheres. Tristram participates in public and academic debate as a speaker and writer on the social purpose and ethics of museums. He has contributed to the development of innovative and interdisciplinary approaches to research and public engagement, drawing on his experience in both the sciences and the arts.

# 2 Towards a new agency model

## 2.1 Getting to grips with the challenge

Between May and August 2013, a group of three Trustees, led by the Chair, have worked with the Director on the research and development of a new business model that would be sustainable, entrepreneurial, flexible and realistic. In so doing, the group wished to test, evaluate and map the most effective way to move the organisation from a direct provider to an agency role.

We first investigated comparative models of several established art and ecology organisations, with the group Platform providing a generous amount of information and advice. The Director also attended a meeting of a number of key London-based organisations. Most conformed to the same existing model as CCANW i.e. a charity and company limited by guarantee, with a distinction between Trustees and staff.

## 2.2 Identifying the solution: social enterprise

A plural funding mix was recognised as key to sustainability. Whereas project grants would continue to be an important part of the mix, very low fixed overhead costs and the ability to generate income from fees and services led the group to identify a social enterprise model as giving CCANW the best chance of flourishing in future.

Following leads opened up by our Trustees and the Director of the Innovation Centre, we explored the kind of legal structure that would support a social enterprise. The most promising was that of a Community Interest Company. The idea was explored with Arts Council England, and with our accountants and solicitors. We consulted the Double Elephant Print Workshop who had recently become a CIC. Further detailed advice on the process of conversion was given by The Fruit Tree for Business (a consultancy funded by Exeter City Council), the Charity Commission and the office of the Regulator of CICs.

## 2.3 Implementation: conversion to a Community Interest Company

On 9 September 2013, at a General Meeting of the Board, CCANW's Trustees approved a Special Resolution to convert CCANW from its existing status as a Charitable Company to a Community Interest Company. The new CIC will come into existence on 1 October. At that point the charity's books will be closed and the ten Directors/Trustees will stand down.

## 2.4 Human resources

Clive Adams, CCANW's founder and Dr Daro Montag from Falmouth University will be the two first named Directors of the new CIC. The CIC will have no salaried staff; payments to the Directors and other individuals involved in the work of the CIC will henceforth be in the form of time charged out for services delivered and/or costed into projects for specified work identified in grant applications. The CIC will operate without a Board.

**Dr Daro Montag** is an artist, lecturer and researcher at Falmouth University where he leads the RANE research group and the MA Art & Environment. His art practice has, for many years been involved with environmental and ecological issues – he is particularly interested in the inherent creativity of the organic world.

## 2.5 Objectives of CCANW CIC

Operating as a CIC, the mission of CCANW will remain the same (see 1.1 above). Its values remain the same. As stated in its declaration to Companies House, in fulfilment of its mission CCANW CIC expects to:

- initiate, create and deliver innovative arts programmes to the public and, with partner organisations, address pressing environmental issues relevant now and in the future, with a particular emphasis on raising awareness and reaching under-provided areas of South West England.

- build bridges between the academic world of the arts and environmental sciences and the wider community, to make current research better understood and widen participation in higher education.
- provide an information hub linking and developing the existing network of arts and ecology organisations around the world.
- ensure that, in all it does, evaluating success in achieving its objectives – specifically in engaging communities – is built in to the planning and delivery of all its programmes.

## 2.6 Advisory panel for CCANW CIC

It is planned to form an advisory panel for the new CIC, which will draw on the skills and knowledge of a wide range of participants, including members of the existing Board of CCANW.

# 3 Working as an agency: early initiatives

## 3.1 Project delivery in partnership with the University of Exeter

CCANW has already presented two exhibitions in the Innovation Centre and supported four displays in other parts of the University. The exhibition of Catrin Webster's drawings was created during a residency funded by the Leverhulme Trust in the Geography Department, prints and drawings by Peter Randall-Page reflected the botanical origins of his sculpture in the grounds. A next exhibition will focus on our Soil Culture project.

We have had significant support from the Arts and Culture team led by Dom Jinks. Joint marketing already takes place and collaborative projects are being discussed, including additions to sculpture in the grounds, the creation of an eco-poetry trail and exhibitions drawn from their collection. CCANW will contribute an eco-poetry activity to the Extreme Imagination festival next year.

We have agreed to host internships from the new BA Art History and Cultural Studies course students next year, when another course in Curatorship is also planned to start. We have also met key staff involved in Knowledge Transfer and been invited to apply for a grant from their Seed Fund.

## 3.2 Project delivery in partnership with Falmouth University and CEAH

We have had several meetings facilitated by Daro Montag with current students and graduates from the MA Art and Environment course and members of the Research in Art, Nature and Environment group at Falmouth to discuss new ways for us to develop projects together. We have also met with the Directors of the new Centre for Environmental Arts and Humanities (CEAH), part of the University of Exeter but on the Penryn campus.

In October, on the initiative of one of the Falmouth MA students, CEAH will host CCANW's Fashion Footprints exhibition and organise a symposium. CEAH have also committed to host a Soil Culture residency and provide a venue for the exhibition, supported by funding from the University of Exeter.

### 3.3 Delivering the Soil Culture project in partnership

Postponed from 2013-14, this project has now been re-structured into three phases from 2013-16, working in partnership with Falmouth and Plymouth Universities. Fortuitously, the United Nations has designated 2015 as International Year of Soils and it is hoped that this will help us to secure new sources of income.

The first phase of Soil Culture involves the setting up of a Research Network, fully funded by a new grant of £27,650 from the Arts and Humanities Research Council to Falmouth University, with CCANW as a partner. This provides some income to us and a considerable amount of support-in-kind, and will end in August 2014 with a publication and conference.

The second phase from 2014-16 involves 8/9 artist residencies for emerging artists with gallery hosts across the South West, with the resulting exhibition then touring to eight SW gallery venues. £18,000 will come from hosts and venues to pay artists and provide a new income stream for CCANW. New applications to GfA and other trusts have been submitted to support this, taking into account this new source of match funding and our own reduced staff and overhead costs. Decisions are expected in October.

The third phase involves a touring exhibition of work by 8 established international artists which will be curated in partnership with Peninsula Arts at Plymouth University and open in late 2015. A business plan for this will be devised with Peninsula Arts with new income being raised from touring venues, with PA and CCANW sharing responsibility for grant applications. See attached synopsis.

### 3.4 Other arts and cultural partnerships

Soil Culture has opened up exciting new partnership ways of working across the South West and we are now working with Peninsula Arts on the touring of the final exhibition to 2-3 museums or galleries elsewhere in the UK and Europe.

We have also had meetings with Laura Giuffrida at the Royal Botanic Gardens at Kew, with the aim of encouraging them to use the Shirley Sherwood Gallery for exhibitions curated by CCANW focussing on art and ecology. A presentation to senior management is planned before the end of 2013.

CCANW had invested a considerable amount of time in fostering a sustainable relationship with the Forestry Commission. We hope to collaborate again over an application to the Heritage Lottery Fund to document artist Jamie McCullough's Haldon Forest trail, created in the 1980s.

We maintain regular contact with our Exeter-based arts colleagues and with the Met Office, whilst Soil Culture has increased liaison with Defra, Environment Agency, Natural England and the Soil Association.

## **4 Potential for developing innovative Arts & Ecology links**

### 4.1 Chartered Institution of Water and Environmental Management

Our founding membership of the Art and Environment Network (AEN) of the Chartered Institution of Water and Environmental Management (CIWEM) remains an important networking vehicle. Its Chairman is Dave Pritchard, a CCANW Trustee. Our next meeting will be in October in Exeter and involve a special presentation on Soil Culture. In May, CIWEM and CCANW made another of its joint annual awards to an artist or art organisation that has made the most significant contribution to art and ecology in recent years. This will be developed during 2014 to encourage emerging talent and sponsorship of a cash prize. The opening of CIWEM's new HQ in London in November 2013 will also provide opportunities for us to have a presence in the capital.

### 4.2 UK Arts & Ecology organisations network

In July, CCANW was invited to London by John Hartley, former Arts Council Arts and Ecology Strategy Officer, to attend a meeting of officers from the Arts Council and the leading London-based arts and ecology organisations, including Platform, Cape Farewell, Tipping Point and Julie's Bicycle. Its purpose was to encourage the continued support of ACE for our work. We were given an undertaking that future meetings would continue to include CCANW and invite other representatives from the regions.

### 4.3 Digital platform for Arts & Ecology

Since submitting the application to fund this study, we have had to acknowledge that donor development assisted by the Catalyst scheme will not happen. We have therefore been attracted to the other funding opportunities that the creation of a Digital Platform for arts and ecology could bring and have submitted an Expression of Interest to the Digital R&D Fund for the Arts, naming Falmouth University as our partner and Daro Montag as lead researcher.

Our key challenge will be to ensure business sustainability beyond the period of R&D and establishment, to avoid the pitfalls that caused the closure of the RSA Arts and Ecology site once ACE funding ended. Far from being unsustainable, we believe that the platform could be the key to CCANW's business and future agency role, linking artists with commissions to tackle real environmental challenges and networking with other arts and ecology organisations around the world.

### 4.4 Other concept stage projects

CCANW organised a meeting in February 2013 at the Royal Albert Memorial Museum at which most Exeter arts organisations were represented. Its purpose was to consider our proposal for an Exeter-wide festival of contemporary art from the Middle East and the offer of loans from the Sharjah Art Foundation which we had negotiated. Shortly after, we left our gallery at Haldon. Consequently, CCANW cannot continue with this project unless either the Museum or the University takes the lead.



## **5 Public engagement with Arts & Ecology**

### **5.1 New audiences**

Whilst many visitors to the Innovation Centre will see the displays we organise, the Soil Culture project will make our work more publicly accessible and to a wider demographic by delivery through new partnerships across the South West; in Bristol, Barnstaple, Taunton, Honiton, Newton Abbot, Torquay, Dartington, Plymouth, Helston and Penryn. During each residency and exhibition different participatory activities will be devised by artists in collaboration with partnership staff and our Residency Co-ordinator.

### **5.2 Learning programmes**

Since having to make our Learning and Development Manager redundant in February, we plan to contract with a freelance Residency Co-ordinator in November to work with the staff of Soil Culture partners and with artists on the delivery of educational activities during the residencies and exhibition tour.

Next year we will also contribute an eco-poetry workshop and performance as part of the youth-focussed Exetreme Imagination festival, to be delivered by poet Elizabeth-Jane Burnett.

### **5.3 Communications**

Since losing our part-time Press Officer in February, we have depended on sending out news bi-monthly in e-bulletins to our 2,500 subscribers and posting news on our website. This has worked well and coverage in local magazines has not diminished. Our Manager, Gemma Baal has continued to keep our social media sites up to date with news.

At the start of Soil Culture funding in November, we will work with the marketing staff of our partner organisations to devise a coordinated plan to launch the residencies in March 2014.

### **5.4 Access, equality and diversity**

Our attention to access, equality and diversity will continue through a review of policies and attention to the needs of all visitors when organising exhibitions including placement of texts and artworks. Activities, particularly if organised outside, will be developed for participation by all regardless of age, background, physical and learning disabilities.

### **5.5 International contacts**

CCANW maintains contacts with many art and ecology organisations abroad and at the end of September Clive Adams will speak at a conference in Korea of leading curators working in this field.

We intend to increase our contacts through the creation of a Digital Platform for arts and ecology in collaboration with Falmouth University, but this is dependent on a successful bid to the Digital R&D Fund for the Arts. Membership of an International Advisory Panel, of which Sam Bower at greenmuseum.org in San Francisco is an important member, will be increased.

## **6 Resources**

### **6.1 Premises**

During 2012, CCANW had explored the option of a move to the University campus. We were fortunate that, at the time of deciding to move from Haldon, offices and storage were promptly offered to us at the Innovation Centre at a discounted rate in return for our organising exhibitions in their foyer. The Centre Director also provided a considerable amount of advice and support during the current period of research and development.

The Centre has provided a much needed space to re-assess our business plan, displays have given us some continued public profile and income, whilst the Arts and Culture team have contributed some match funding to our GfA applications. Having said that, the prospect of some negotiated partnership with new arts courses is not as strong as we would have liked and specific ways that we might gain significant financial benefit from Knowledge Transfer have still not been identified.

### **6.2 Human resources**

From 1 November CCANW will have two self-employed Directors, one paid to work 0.5 days a week at £120 a day (plus 0.5 days in a voluntary capacity) based in Exeter and another working in an entirely voluntary capacity based in Falmouth. We hope to appoint a further Director if new project funds permit over the next 2 years.

The Directors will be supported by a Manager working 2 days a week at £80 a day. A Residency Co-ordinator will provide administrative support to the Soil Culture project working 1 day a week at £100 a day. A Technician will be employed on a casual basis to deal with displays at the Innovation Centre and the touring exhibitions. Other staff will be appointed to create the Digital Platform if our application succeeds.

### **6.3 Voluntary support**

Former Trustees will form an Advisory Panel to support the Directors and the International Advisory Panel strengthened. Other voluntary support is likely to be in the form of Internships from the Falmouth University MA and the new arts and curating courses launched by Exeter.

### **6.4 Research, teaching and display resources**

A resource library and archive will be maintained for reference and learning. Display panels and equipment will be available for our exhibition purposes and hired out to other users.

## **7 Evaluation**

We will continue to evaluate the impact of CCANW's programmes – specifically in engaging communities, deepening their understanding, and raising their awareness of environmental issues through the arts. The evaluative process will be built into the planning and delivery of all programmes, whose design will be shaped by the findings of evaluation.

## **8 Finance**

### **8.1 Current financial position**

An unsuccessful GfA application in December gave us no choice but to withdraw the application to the Esmée Fairbairn Foundation which were both needed to deliver the Soil Culture programme in 2013-14. Having no Reserve funds, Trustees decided in January that CCANW would have no option but to postpone the project, relinquish the lease on the gallery in Haldon Forest and implement redundancies in order to remain solvent.

Two staff were made redundant in February and paid from compensation negotiated from the Forestry Commission and from the sale of equipment and other assets. This left a small surplus which has been used as match funding to secure the current GfA grant which looks at developing a new agency model.

Having completely restructured the Soil Culture project to maximise income from participating galleries, a much reduced application was made in July to GfA, Esmée Fairbairn and other Foundations, the results of which are expected from early October. The future of CCANW largely depends on the success of these applications.

The management accounts demonstrate that CCANW will be solvent at the time of conversion to a CIC on 30 September 2013.

### **8.2 Cash flow**

Cash flow has only tended to be a problem when grants have been paid in arrears, especially towards the end of the financial year. We currently have an overdraft facility of £5,000 with the Cooperative Bank, though this may be reviewed in the light of our reduced turnover and banking policy.

CCANW CIC will be managed to live within its means: expenditure will be strictly contained within the limits of the funds available to it.

### **8.3 VAT**

As a charity, CCANW was able to reclaim only 70% of input VAT. However, as a CIC, we believe that it would be advantageous to de-register for VAT as we expect a lower turnover and do not want to have to charge VAT on exhibition hire fees, mentoring fees etc.

## 8.4 Income generation

### Charges for services

#### i) Delivery of arts programmes for partners

Income in the form of fees from the ten hosts and venue partners involved in Soil Culture now make up a substantial part of our funding 2014-16. Even so, it has been difficult for partners to commit ahead of knowing their own levels of income. Having had success with regional partners, we now need to identify partners in other parts of the UK and abroad.

#### ii) Contributing to academic research programmes

The AHRC grant to develop the Soil Culture Research Network is an encouraging start to identifying new funds which can only be applied for by academic partners. A successful application to the University of Exeter's Knowledge Transfer 'Seed Fund' should start to create new links, as will closer working with CEAH.

#### iii) Contributing to HE teaching

We hope that Clive Adams' lifetime experience as a curator will enable him to contribute to the Curating course which starts at Exeter in 2014, but this may be inhibited by his lack of a Doctorate. More likely will be the hosting of Interns from the course, for which CCANW will undoubtedly benefit but most likely derive no income. From a recent visit to Somerset College of Art, there is interest in establishing a new BA in Art and Environment with possibly better prospects.

#### iv) Delivery of learning programmes at secondary level

There is some potential for schools visits on campus but, without specialist educational staff, CCANW activities are more likely to be delivered in collaboration with our Soil Culture residency hosts and touring venues, which have the appropriate resources.

#### v) Delivery of adult education

There are many campus facilities that we could use to offer talks, workshops and other activities, most likely in collaboration with the Arts and Culture team.

#### vi) Providing research and or curatorial services to cultural organisations

CCANW will offer its services to both arts and environmental organisations which might not have their own in-house resources or expertise. This could range from our existing collaboration with Peninsula Arts over Soil Culture to our offer to curate an exhibition on the 'art history of the forest' to mark the Centenary of the Forestry Commission in 2019.

#### vii) Mentoring artists and curators

We are keen to use our experience to support the career development of artists and curators and have delivered 10 sessions over the past year. The service is largely offered through Devon Artists Network and currently average around one session a

month, projected to generate around £800+ a year in new CCANW income.

#### **viii) Associates' subscriptions**

The move from Haldon to the University and its consequent down-sizing has meant that it has been very difficult for CCANW maintain or grow Friends' subscriptions. We have no books or ticketed events to discount and we have not yet established ourselves well enough, nor have we the resources to recruit new Friends from University staff and students.

With CCANW ceasing to be a charity, we intend, therefore, to replace the existing Friends with a new category of supporter, Associates. We will target, initially, emerging artists and graduates from arts and ecology courses. As Associates, in return for an annual subscription, they will receive benefits in the form of mentoring, curatorial trainee placements, career development, e-newsletter and listing on our website. This could also form part of the Digital Platform, providing networking, commissioning and sales opportunities.

#### **ix) Other ticketed events**

There are numerous campus facilities at which CCANW might organise ticketed events that could provide income including recitals, performance and film. The likelihood is that these could be developed in collaboration with the Arts and Culture team. Next year, we will organise an eco-poetry event as part of the University's Exetreme Imagination festival, with a reading at the Bike Shed Theatre in Exeter.

#### **x) Commercial sale of artwork**

Income from the commercial sales from our modest on line gallery and from Innovation Centre displays have been encouraging. We have already exceeded projected income from sales 2013-14, thanks to those to the University Collection. There is further potential to develop this income stream, which also provides an important service to artists. We believe that there is a potential market among University staff and opportunities for commissioning artworks for new University buildings incl. The Living Systems centre.

#### **xi) Sale of books**

Most of our stock has now been sold, with the remainder being offered whenever the opportunity arises i.e. during courses and conferences. We have no space for a permanent bookshop, but a small selection of relevant books will accompany the Soil Culture project and this will create income.

### **8.5 Public funding**

#### **i) Grants from Arts Council England**

Any future applications to GfA will be for substantially less than in previous years, because of reductions in overheads ie staffing and premises. The decision over a current application related to the second phase of Soil Culture is expected in early October (£49,000 spread over 3 years). Our previous award was for £89,500 over one year 2012-13.

During 2014-16 CCANW may apply for a further GfA grant of around £44,000 to support the third phase of Soil Culture which is organised in partnership with Peninsula Arts.

**ii) Grants from Trusts and Foundations**

The competition for funds has increased dramatically over the past years, but CCANW has the advantage of being able to target grants that are intended to deliver environmental outcomes. Bids to Trusts will continue to be prepared, including ones to those favouring the sciences and academic links, such as the Wellcome and Leverhulme Trusts. These may be led by client organisations for whom we are being paid to deliver a service, and with a very clear focus on what projects are likely to be supported.

**iii) Grants from local Councils**

The only grants that we are likely to receive are from Councillors' discretionary grants. As we are now delivering services in a number of new Districts, we will be targeting a greater number of Councillors.

**iv) Other public funding**

The feasibility of several promising applications to the Heritage Lottery Fund are being explored. These include the creation of an eco-poetry trail in the University gardens, at Poltimore, Bicton and Sharpham, a touring exhibition based on the Common Ground archive at the University, and the creation of an archive of 'The Beginner's Way' (an early sculpture trail created by Jamie McCullough in the Haldon Forest) in collaboration with the Forestry Commission.

Sources of UK funds to support the UN International Year of Soils and funding from Europe are also being investigated in relation to the touring of a Soil Culture exhibition to Germany.

**v) Private donations**

We have already written to several potential donors - specifically those involved in organic farming and food-in relation to Soil Culture, but with little success as yet. We were disappointed that our bid for ACE Catalyst funds did not succeed as this would have increased our capacity in this area. In the lead up to the 2014 Exetreme Imagination festival we plan to launch our first crowd-funding campaign.

**vi) Business sponsorship**

We have also approached potential sponsors for Soil Culture, with no success as yet. The Soil Association has invited us to be part of their annual conference in London in October and an event in Bristol in November at which we hope to meet sponsors.

**vii) Sale of donated artwork**

We have held two auctions in recent years and another, to which 50 artists have already donated work, is due in October to benefit Soil Culture residencies. We feel that there is a limit to the number of times artists can be approached.

## 8.6 Support-in-kind

CCANW CIC will benefit from the AHRC grant awarded to Falmouth University in relation to the setting up of the Soil Culture Research Network, from the reduced rent and business support offered by the Innovation Centre and from the value of voluntary work undertaken by Directors, Advisory Panel members and Interns.

## 8.7 Risks and reserves

The primary risk that CCANW has faced in the past is one of financial vulnerability because of the lack of financial reserves to cover the following contingencies:

- The ability to continue trading in the event of the loss of a major funding stream for a period sufficient to find alternative income. This is likely to be between 3-6 months.
- In the event of having to wind up CCANW, to provide for legal and accountancy costs and the expiry time of leases on premises.

The Directors of the new CIC have resolved to develop a Reserves Policy with the intention of reaching a target of £9,000 by the end of 2016. Under the new business model all earned and other unrestricted income will be put in to a separate savings account.

A secondary risk concerns CCANW's reliance on having its founder Director past the age of retirement. This has been addressed by the appointment of a Co-Director, with the prospect of additional Directors being appointed.

We are insured with at Lloyd's against other risks: Loss or damage to exhibits, contents, cash and effects. Also loss of income due to disruption, general employers and Directors liabilities, and personal accident.

## 8.8 Expenditure control and preparation of accounts

Each new project that is developed will have its own budget, with a proportion of expenses allocated to core costs. Day-to-day accounts are kept by the Manager on QuickBooks software, reconciled against bank statements and reviewed against budgets with Directors on a monthly basis. Payments require two signatories, Director Clive Adams and the Manager.

Quarterly finance meetings are held between Directors and at the end of the financial year a statement is prepared by accountants and reports sent to Companies House and the Regulator of Community Interest Companies.

## **9 Three year annualised projections 2013-2016**

### **9.1 Income and expenditure 2013-14**

Through a reduction of its staffing and overhead costs, CCANW has reduced the level of its dependency on GfA by one third and reduced its reliance on Trusts to provide match funding by generating much of its income from fees charged for its services. The success of this plan will depend on the success of the Soil Culture GfA application, expected in early October.

The figures for 2013-14 also include a positive outcome to our application to the Digital R&D Fund for the Arts, expected by January. As this cannot be relied upon, we will be developing new projects in the coming months with potential partners, preparing contingent applications to academic sources, HLF, Wellcome Trust etc., developing internet sales of artworks and commissioning opportunities within the University.

### **9.2 Income and expenditure 2014-16**

Unlike previous practice which involved us with one annual project, largely delivered in our own premises by our own employees, we will henceforth be involved with several simultaneous projects delivered with different partners, lasting for different periods and employing staff on a freelance basis as required.

This makes for a more robust and sustainable business model, but it does make the translation of interwoven strands of activity more difficult to project into budgets for separate financial years. The budgets show the second and third phases of the Soil Culture project across three financial years, the Exetreme Imagination event across one, with two entirely new projects being initiated in 2015.

Steady growth is shown from the sales and commissioning of artworks, subscribers to the Associates Scheme and mentoring. New grants are projected from academic sources, HLF and Trusts with a science/environmental focus. Because of reduced annual overheads including work undertaken in a voluntary capacity, artistic expenditure exceeds that of CCANW at its Haldon Forest location.

### **9.3 Income and expenditure spreadsheet 2013-16**

See below



<b>Incoming Resources</b>	<b>2012/13</b>	<b>2013/14</b>	<b>2014/15</b>	<b>2015/16</b>
	<b>April 12 - Sept 13</b>	<b>Oct 13 - Sept 14</b>	<b>Oct 14 - Sept 15</b>	<b>Oct 15 - Sept 16</b>
	<b>18 months</b>			
Shop sales of books and art	6,152.00	1,000.00	1,100.00	1,150.00
Ticket sales/workshops	2,515.00	200.00	305.00	400.00
Art auction	1,425.00	2,000.00		
Advertising	108.00			
Friends/Associates Scheme	912.00	300.00	350.00	400.00
Donations/Crowdfunding	4,911.00	500.00	1,000.00	700.00
Consultancy/Mentoring	67.00	800.00	850.00	900.00
Residency host fees		10,000.00	2,000.00	6,000.00
Exhibition hire fees				6,000.00
Reimbursed expenses				1,000.00
Sponsorship	2,950.00		2,500.00	3,500.00
Devon County Council	908.00	200.00	500.00	400.00
Arts Council England	85,230.00	29,624.00	32,831.00	30,327.00
University of Falmouth/AHRC		3,600.00		
Digital R&D grant		18,613.54	5,076.42	
Other Grants	25,376.00		23,915.00	25,000.00
Space hire	195.00			
Surrender of premises and assets	20,709.00			
Bank interest receivable	22.00	6.00	8.00	10.00
<b>Total Incoming resources</b>	<b>151,480.00</b>	<b>66,843.54</b>	<b>70,435.42</b>	<b>75,787.00</b>
<b>Resources Expended</b>				
Shop Purchases	2,382.00	1,500.00		
Opening Stock	6,048.00	4,051.00	3,451.00	2,791.00
Closing Stock	-4,051.00	-3,451.00	-2,791.00	-2,101.00
Artistic Expenditure	23,239.00	21,006.00	29,010.00	28,800.00
Establishment costs	29,034.00	3,952.00	5,250.00	3,600.00
Marketing and Communication	11,995.00	2,397.80	4,188.80	3,063.30
Office Expenses		1,580.00	700.00	480.00
Depreciation and impairment	798.00	600.00	550.00	520.00
Staff costs	69,538.00			
Redundancy costs	8,344.00			
Contractor fees		23,100.00	27,940.00	32,520.00
Motor and travelling expenses	4,201.00	1,258.00	988.00	868.00
Accountancy fees	3,237.00	2,500.00	2,600.00	2,700.00
Refunds	2,060.00			
Reserve fund deposit		2,766.50	4,145.50	2,460.00
<b>Total resources expended</b>	<b>156,825.00</b>	<b>61,260.30</b>	<b>76,032.30</b>	<b>75,701.30</b>
Net incoming/outgoing resources for the year	-5,345.00	5,583.24	-5,596.88	85.70
Funds brought forward	5,642.00	297.00	5,880.24	283.36
<b>Carried forward</b>	<b>297.00</b>	<b>5,880.24</b>	<b>283.36</b>	<b>369.06</b>
<b>Running total of Reserve Fund</b>		<b>2,766.50</b>	<b>6,912.00</b>	<b>9,372.00</b>