

REVIEW August 2019 – August 2020

INTRODUCTION

No-one could have predicted the world-changing events that 2020 would bring to the arts environment. King's Lynn Festival, like many others, has faced a year of challenges, change and increased financial pressure, all of which has forced us to re-appraise our programme, methods of delivery and organisational strategy.

Post-Festival 2019 started well, with a strong year-round programme that began in October with our final EXTRA mini-festival long weekend, accompanied by three well-received exhibitions. Continuing into 2020, we were building upon the success of our last EXTRA weekend with a further 10 planned events running until May 2020. However, our last event of 2020 was on 13th March, when like many others, we were forced to cancel the rest of our live programme. We were able to mitigate our losses and avoided contractual cancellation clauses: however money spent on advance marketing, potential ticket income and revenue from gallery hires were obviously lost.

FESTIVAL 2020 19 July – 1 August



The Festival team had been working on plans for the 70th Festival for over 18 months – it was to be a celebration on the theme of “Past Times and New Horizons”, leading to “Discovery” in 2021. In December 2020 we had developed new branding, started writing our brochure, prepared contracts and begun national advertising. By February 2020 we had launched the Festival to the press and public, completed our sponsorship drive, began our annual member’s recruitment scheme and were preparing for events. Later that month the early warning signs about Covid-19 were spreading in the news and as we reached a critical spend point in early March 2020 we took the decision to ‘hold’ brochure printing and delay box office opening, in order to gain some time to see what the governmental response would be – a week later the country went into lockdown. Soon after a decision was made to cancel the 2020 Festival and all further year-round events.

Looking to find a way to reach out to our audience, whilst live events were not possible, we developed digital content for the first time. We made contributions to the BCKLWN online celebrations for both VE and VJ day through our website and social media, sharing classical content relating to these important commemorations. This is a dynamic new way of working for us. It aims to make our programme much more accessible, enabling us to reach a wider and potentially new audience. Without marketing staff in place, and recognising a skills gap in our digital provision, KLF explored this online content provision with support from local agency *This is Fuller*. In July 2020 we shared a short 25-minute film to celebrate our 70th anniversary which featured personal messages and special performances from many artists who were due to perform (inc. Emma Johnson, EUCO, Craig Ogden, RPO, Tasmin Little) See [70.kingslynnfestival.org.uk](https://www.kingslynnfestival.org.uk)

This pilot online content has been followed up with a series of 6 live recorded music events which we started to release from November 2020. This series is pitched at our current ‘live event’ audience who are predominantly the older generation (55+), and who are particularly vulnerable to Covid-19. By providing digital content it allows us to stay connected in new everyday ways; this is especially important if our ‘live event’ audience is reluctant in the future to attend events in person.

YEAR ROUND PROGRAMME

October EXTRA 2019

As a prelude to the 70th Festival, the focus of this weekend was looking back at the history of King's Lynn and the local region with new young talent and music that looks thematically both forwards and backwards. This programme included three exhibitions with an accompanying talk by Rosy Gray, five music recitals, a theatrical performance, a heritage walk, two films and a series of educational and community activities.

A concert featuring music associated with the Le Strange family of Hunstanton in the 17th century was introduced by local historian Alison Gifford and was followed by an hour-long concert by the **Chelys Consort**, a quartet who play viols of the period. **Julian Perkins** provided a rare opportunity to hear music composed by members of the Bach family and played a clavichord at All Saints Church. This rarely heard historical instrument linked with our *Exhibition on Screen* film, **Vermeer and Music**. Our second *Live Theatre on Screen* film featured Maxine Peake's ground-breaking performance of **Hamlet** – a nod to Shakespeare's association with St George's Guildhall. A walk around the buildings of King's Lynn with Dr Paul Richards explored the **Places & People of the 1950s**, focusing on the early years of the Festival's history. **Anna Mudeka's** one-woman show **Kure Kure /Faraway** was a story of identity, assimilation, and the challenges faced by migrants, using the music, dance and mesmerising ululation of the Shona people. Anna also ran a workshop on the afternoon of the performance. St George's Guildhall was filled with jazz enthusiasts when musicians from **Ronnie Scott's** legendary Soho jazz venue celebrated the club's heritage and 60th anniversary. **Rose Hsien** (violin) and **Andrew Hsu** (piano) gave a popular morning Coffee Concert at Lynn Town Hall and *Fanfare for the Future* performed by the **Onyx Brass** completed the weekend programme.



Port-2-Port Exhibition opened for the EXTRA weekend itself, it was a brace of art exhibitors curated by **Norfolk Contemporary Art Society**. Great Yarmouth artists exhibited in *Port-2-Port* were **John Kiki**, **Emrys Parry**, **Brüer Tidman**, **Katarzyna Coleman** and **Bridget Heriz**. The exhibition drew strong support from the Norwich area and its Private View attracted new visitors as it coincided with **11th Hour** – a new late night festival for King's Lynn featuring lights, projections, sound, food, art displays, performance, and singing.

Definitely worth the drive from Norwich on a wet Wednesday, lifts the spirit

Great show, perhaps more publicity for more visitors to enjoy it!

Varied + interesting show, especially K. Coleman's cityscapes

This is exceptionally well created with subtle challenges

Good to see something totally different, love the K. Coleman paintings - Thanks!

Bowled over by the Coleman paintings & Heriz sculptures. Thank you for a lovely exhibition

Painting the Personal was the third in a series of exhibitions exploring the notion of place in works from **Norwich Castle Museum & Art Gallery** collection of modern and contemporary art. The selection of art in this exhibition drew on the rich variety of figurative work in the collection, exploring how the human figure is integral to our understanding of place. **Rosy Gray**, curator at Norwich Castle, also led an informal sell out tour of the exhibition for 17 people.



Fascinating collection of portraits demonstrating the figurative art - very powerful

Very charming selection. Would like to see more at this location!

Really enjoyed the paintings - the Seago & Roscoe especially. What other treasures does the Castle Gallery in Norwich have hidden away??!

Fantastic, wonderful facility, we really appreciate having such quality art easily available Please keep it going it keeps us coming to King's Lynn and then of course we spend time & money in the town

The exhibition ran alongside partnership workshops and a community exhibition programme - **Scroll through Lynn** - run in partnership with Stories of Lynn. (See Page 9)

A Private View was arranged for **Painting the Personal/Scroll Through Lynn** with attendance of around 25 school children, their parents and adults from **University of the Third Age**, who took part in the community exhibition. A further 25 attended a members Private View later the same evening. There was a large drop in visitor numbers to this exhibition compared with the previous October EXTRA. We are unable to account for the difference in numbers other than extremely poor weather for the first 2 weeks of the event. However when added to the *Port-2-Port* attendance, the total daily visitors accessing the Visual Arts through this EXTRA period was 668 – more than our previous exhibitions and when Private View numbers are added this increases to 838.

Visitors gave us their postcodes for analysis at all exhibitions.



ATTENDANCE

Festival EXTRA - ticketed event attendance over the 11 events was 684, with the average ticket price per event at £14.59. The total Exhibition attendance was 838. In addition a further 145 participants took part in SOL workshops and educational activity.

We welcomed 58 new customers to EXTRA, with 29 of those coming to the Ronnie Scott's event.

79% of our new visitors came from the PE postcode area, with the remaining coming from NR, CB and other postcodes.

Current customers = 72% of sales

New customers = 22%

Walk Up sales = 6%

Total Numbers engaged over the Festival October EXTRA 1667

Year Round Activity – we had intended to deliver a programme of 24 live performances, but due to enforced closure only 17 events finally ran (this included EXTRA), plus our Visual Arts programme (as part of EXTRA above). Attendance at ticketed events for all Year Round activity was 1298, with the average ticket price at £10.61. 671 were involved in educational activity and we reached 838 through Visual Arts engagement.

With the cancellation of the majority of our programme our reach has dropped significantly on the 12469 audience figures of the previous year.

Total Numbers engaged over the year 2807 (live events)

MARKETING & PUBLICITY

Activity in the EXTRA season brochures (covering October – December 2020) accounted for the majority of our work for this year - in-depth reporting covering this period follows.

We produced, distributed and marketed our second brochure (see photo) covering January to May 2020, however only 3 events in this programme eventually ran.

Re-branding

With the 70th anniversary just around the corner, we began in 2019 to work with international design experts **Design Bridge** on a largely pro bono basis, to develop new branding for the organisation. It was the perfect opportunity to re-stage the



identity for the festival; breathing new life into the brand and giving it real relevance for today's attendee.

The **A M B I T I O N** was to

- Celebrate the diversity of what the festival has to offer.
- Encourage reappraisal from our audience, old and new, with an identity that is unique, relevant and truly King's Lynn.
- A Festival for the future.

Design Bridge wished to capture the uniqueness of King's Lynn and bring it to life by highlighting the following:

- **A SENSE OF PLACE & A CULTURAL EXPERIENCE**

From the Guildhall to the many other buildings that host events – these historic locations have always been at the heart of what makes the King's Lynn Festival unique. The King's Lynn Festival has the potential to become the cultural epicentre, not unlike the Fringe Festival or Les Francofolies de La Rochelle. Attracting locals and tourists alike and helping to regenerate the town.

- **HERITAGE AND QUALITY BUT LOOKING TO THE FUTURE**

World-class musicians and performers have always been at the centre of the programming for the festival since 1951. The Queen Mother was one of the original patrons reinforcing the quality and high standard on stage. We must be relevant for the next generation, encouraging newer, younger audiences to discover the arts.

- **CELEBRATE DIVERSITY**

Over the years our programming has expanded to include many forms of the arts beyond classical music.

Our classical origins serve as the roots of credibility allowing us to expand beyond and reach a wider audience.

Design included a series of new logos, print guidelines/suggestions, typographical and colour changes and work was near completion on a new brochure that would launch our 70th Festival.



Sample ideas



We were able to soft launch the branding/logos, however lockdown and event cancellations meant the re-brand potential was not fully fulfilled. We aim to revisit and exploit this with our 2021 programme.

Website & Social Media

Since July 2020 we have started to produce online content - this process has been a learning curve and we are only at the start of our digital journey. We have developed new partnerships with local digital providers and marketing experts and this form of collaborative working has proved fruitful and has enabled us to start thinking of new ways to market our product and provide new content for our community. Our new digital programme however, has exposed inadequacies within our current website and database software capabilities. The board has identified this as a priority area for investment and development in 2021. In addition we will be looking at ways to improve our organisational skill sets e.g. adopting new technologies, filming, live streaming, digital marketing and developing more online product.

We continue to grow our social media and currently have **1836 Twitter** followers, **856 Facebook** followers, **618 Instagram** followers and our newly created **YouTube** site which has about **50 subscribers**. We also send regular newsletters using **Mailchimp**, sending out information regularly to **2681** email addresses.

EXTRA Marketing review

The departure of our Marketing Officer had an impact on marketing activity for this series – a new freelance replacement was found and they started work a few days before the EXTRA weekend and had limited time to promote the events (see page 6). The October EXTRA programme was varied, but had only one 'big draw'; Ronnie Scott's Anniversary Tour, so it was difficult to sustain momentum and attract wider publicity to excite potential audience members. There were also a lot of competing events during the period and the cold, wet weather also had a bearing on sales.



Print 10,000 brochures were printed for the October 2019 EXTRA weekend and distributed through XTL distribution, our usual networks and to 2,200 people on our mailing list; comprising of all 2019 and 2018 customers, all members past and present, and all who have contacted us directly to be added to our mailing list in the last 4 years. 10,000 separate visual arts brochures (see photo) were sent with this mailing and distributed to local venues.

XLT distributed 5,500 brochures to regional venues, whilst others were also sent out via the NCC Library distribution scheme and to our emerging Galleries database.

Press coverage was good with a full-page advert in *Your Local Paper* ahead of the EXTRA weekend. Local stories and the *Lynn News* also ran a spread of pictures from the **Scroll through Lynn** Exhibition Private View family/school event in partnership with Stories of Lynn.



Digital Media We undertook a Google Ad campaign for the exhibition – which we had not done previously. This produced over 11,000 clicks (our most successful EXTRA campaign) however, this did not translate to visitor numbers, but will have raised our gallery profile.

Four Google AdWord ppc campaigns were run, including our first ever for the Visual Arts:

	Extra Weekend	Ronnie Scott	Julian Perkins	Chelys	Onyx Brass	Painting the Personal (exhibition)
Dates	Sept/Oct	Sept/Oct	Sept/Oct	Sept/Oct	Sept/Oct	Sept/Oct
Cost	£81.51	£55.61	£56.78	£66.05	£20.05	£99.92
Impressions	7,115	2,282	2,348	2,118	6,276	11,896
Clicks	209	43	25	41	51	193
Average cost per click	£0.39	£1.29	£2.72	£1.61	£0.39	£0.51

Unfortunately our website is not able to tell us if any of these clicks resulted in ticket purchases.

The *Visit East Anglia* website launch was delayed, however a month-long banner advert for the season was displayed on *Visit Norfolk* during Sept/Oct.

Mailchimp e-newsletters went out in two batches:

Account 1 = 338 recipients at 39.6% opens, three unsubscribed and two bounced.

Account 2 = 1,684 at 43.9% opens, four unsubscribed.

Twitter October 15 to November 18, 61 tweets relating directly to events resulted in 234 interactions (likes, comments or re-tweets) and 22 new followers with a potential market reach of around 8,000 followers added to our audience.

Facebook 24 posts to promote the EXTRA weekend events and the visual art exhibitions.

In total we had a reach of 6,114 with 253 engagements – this is a return of one engagement per 24 visits which is a good starting point.

Instagram 3 posts were generated as this is a relatively new platform for us and we had around 30 people react in total. There is much greater potential for Instagram and it is an avenue we will continue to explore.

Website statistics

Date	Page views	Unique	Pages	CPC
Oct 14 -21	1144	1,246	875	20%
Oct 21 - 28	2109	1,549	216	30%
Oct 28-Nov 10	595	447	214	10%

COMMUNITY

The 50 volunteers from the local community helped with stewarding, invigilation, page-turning, hospitality, administration, distribution and catering; their combined efforts were equal to a contribution 'in-kind' of around £6,000.

Fermoy Gallery Complex – The Festival continues to be embedded in our community thanks to our physical accessibility, increased use of the complex spaces for both hires and our exhibition programme – which creates a greater footfall in the complex. From April 2019 – November 2020, *Your Local Paper* took up temporary residence in the Shakespeare Barn, which impacted on hire income and venue availability. Over the course of the year we have worked with diverse groups including:

West Norfolk Artists Association * Shakespeare Guildhall Trust * ABRSM Theory Examination Board *
Norfolk Contemporary Art Society

ORGANISATION

2019 to early 2020 saw the staff undertake increased workload, due to a larger programme (relating to EXTRA) with increased Educational and Visual Arts activity resulting in significant additional working hours for the organisation. In order to meet the needs of EXTRA, KLF continued to employ a temporary part-time Intern to cover additional marketing and administration tasks, and also employed a freelance Gallery Invigilator to work in the Gallery. This supported the three part time office based members of Staff – Administrator, Marketing Officer and Administrative Assistant and our freelance Artistic Director. The additional cost of this support and its resource was approximately £4000 per Festival. Our temporary Intern finished her placement in November 2019.

We were able to offer two work experience placements to young people over several months, one from the College of West Anglia and another wishing to gain experience in the sector.

There was a change in marketing personnel in October 2020, with the employment of a part-time freelance marketing officer on a 6-month contract. In April 2020 this contract came to an end, and given the pandemic lockdown restrictions it was decided to not re-engage the freelance marketing officer, as there was no programme to market.

In order to minimise overhead costs during the pandemic, since March 2020 we have reduced staff working hours to a minimum whilst continuing to maintain monthly salary payments in full, supported by the furlough arrangements provided by the government Job Retention Scheme.

We currently employ 2 part-time staff and our freelance Artistic Director. Trustees have undertaken many managerial tasks, providing additional resource, resulting in a higher workload than usual for the volunteer Board.

As part of the new development strategy being prepared by the Board, the staffing structure is being reviewed, with specific focus on our marketing delivery and digital needs. We hope to be involved in the region's *Kickstart Creative Employment Scheme* in 2021, providing meaningful employment opportunities for young people aged 16 – 24 years for a 6-month period.

The organisation has used recent months to re-visit our development and business strategy. We are currently in the process of re-framing the organisation and looking at new ways we can remain fit for purpose in the 'new normal'. We recognise the future will be challenging and our current model may be unsustainable if social distancing and government restrictions remain in place. We are looking to develop new ways to engage, to become more flexible in our working practice and aiming to create financial resilience through strong governance.

Our Strategy

In 2019 the Board reviewed our current strategy. It was developed to ensure the sustainability and continuity of the Festival for future generations, by building on our heritage of providing a cultural experience of the highest possible quality in the fields of music, visual, and performance arts to the widest possible audience.

To achieve this we will:

1. Continue to organise and deliver a summer festival featuring high quality live musical events, visual arts exhibitions and other cultural appreciation opportunities celebrating the town of King's Lynn.
2. Organise and deliver a linked programme of events during the rest of the year.
3. Continually review and refresh our programme of events and activities to ensure that they remain relevant, attractive, inclusive and accessible to both traditional and to new audiences.
4. Maintain and develop existing partnerships, and seek new ones where appropriate, with funders, sponsors, volunteers and other organisations which support and complement our activities.
5. Maintain strict financial control over our income and expenditure to ensure the overall sustainability of our activities.

Our Key Objectives

1. To organise a Festival and associated events which will attract and can be enjoyed by people of all ages and widest possible demographic.
2. To continue to offer events and activities which involve community learning and engagement by both adults and young people, including specific educational projects.
3. To maintain channels of communication with national, regional and local funding bodies and so retain and, if possible enhance, financial support.
4. To maintain and promote further mutually beneficial partnerships working with other appropriate organisations.
5. To seek actively the support of business and private sponsors and to ensure that they are fully aware of the significant role they play in the success of the festival.
6. To maximise the input and involvement of volunteers and to ensure that their contribution is recognised and acknowledged.
7. To devise a marketing plan aimed at attracting a more diverse audience, maximising sales and increasing the likelihood of full houses, recognising the capacity of different venues.

8. To maximise our contribution to the economic development and civic spirit of the Town and the Borough of King's Lynn and West Norfolk.
9. To develop and maintain an effective and sustainable organisation structure and communications strategy which can deliver these objectives.
10. To design a sustainable financial plan to support these objectives

PARTNERSHIPS

We have many 'in-kind' relationships with venues, advertisers/media and hotels, which help minimise our outgoings, whilst still enabling us to share expertise, provide a quality service and high profile.

Partnerships during this period include:

- Distribution of publicity from local organisations i.e. *KL Music Society, Bank House, King's Lynn Minster and Arts Society King's Lynn*.
- Work with local Schools & Groups – *University of the Third Age, 11th Hour Festival participants, Kick the Dust Participants, Holly Meadows, St Edmunds Primary School and Emneth Academy*.
- New partnership with *Norfolk Contemporary Art Society* for the provision of Port-2-Port
- Advertisements either free or at reduced price in *Your Local Paper, Lynn News* and *Eastern Daily Press*
- *Stories of Lynn* (NMS) support included staff time, organising workshops, exhibition curation and publicity
- NPO partner support – *Norfolk and Norwich Festival* and *Norfolk Museum Service*
- 50 volunteers from the local community helped with stewarding, distribution and invigilation.
- *Hawkins Solicitors* offer storage/archive lock-up facilities free of charge
- Co-operating with *Festival Too* to ensure a varied programme of music and street entertainment and to maximise promotional opportunities for both organisations
- Where possible we assist with the distribution of publicity for other local organisations i.e. *Festival Too, the Fiction Festival, KL Music Society, Bank House, King's Lynn Minster* and *Arts Society King's Lynn*.
- The Festival is a member of *Creative Arts East* rural touring scheme (Live and Cinema) and has promoted several events through the scheme during the year.
- Continued partnership with a King's Lynn heritage hotel – *Bank House*. The hotel also hosts our programme & sponsorship launches and our Board meetings.
- *BCKLWN* – partnership including use of Gallery Complex
- *King's Lynn Community Cinema Club* partnership film screenings.
- Three lectures are presented annually, in association with the *Royal Geographical Society (with IBG)* featuring renowned travel photographers, explorers and TV presenters
- King's Lynn Festival is part of the *King's Lynn and West Norfolk Cultural Board*
- King's Lynn Festival is part of the *West Norfolk Local Educational Partnership - PEACH*

The estimated value of our 'in-kind' partnerships and volunteer support is estimated at £16400

EDUCATION & OUTREACH

Our events and Visual Arts programme often has formal and informal opportunities for schools and the local community to get involved. This can range from attending rehearsals or free exhibitions, to ready-made workshop opportunities. KLF remains committed to encouraging young people to attend Festival and year-round events, by offering concessionary prices. Discounts are offered to under 18s in the Festival, subsidised through our *Ruth Fermoy Memorial Fund* and half-price tickets are available for the Year Round concerts. We regularly attend **PEACH** meetings (our **Local Education Cultural Partnership - LCEP**) to develop opportunities for locally based young people and also work **with Festival Bridge, Creative Arts East** and **Music Hub** to the same aim.

Activity throughout the year has included:

OCTOBER EXTRA

Kure Kure Workshop 2pm 25th April

To accompany the performance, **Anna Mudeka** ran a family-friendly interactive and immersive workshop, perfect for all ages and abilities to learn clapping rhythms, shakers & drumming, dance moves and so experience a true taste of Zimbabwean culture. These workshops offered an insight into the uplifting and soulful spiritualism of a Mbira Shona celebration. 11 people attended with adults and children as young as 3 years old.

Scroll through Lynn Red Barn 2 – 23 November

Pupils from **Holly Meadows** and **Emneth Academy** took part in exclusive workshops at Stories of Lynn (SOL) for the **Scroll through Lynn** project which was on display at the Red Barn, St George's Courtyard. Two groups of Holly Meadows pupils visited the SOL museum to create wonderful 3D houses as part of a street scene, and also to concentrate on the houses of local artist Sir Walter Dexter. Young people working with **Kick the Dust** (NMS National Lottery Heritage Funded project working with young people accessing heritage and the arts) took photographs of their journey from the College of West Anglia to SOL for the exhibition. They curated the exhibition alongside SOL and members of a group, which meet at the YMCA, also created some images in the style of Andy Warhol – forever connected to King's Lynn by his famous Campbell's Soup Can images.

In additional workshops, adults from the **University of the Third Age** painted alongside school children on joint artworks, and through an open event at the **11th Hour Festival**, a silk screen painting was created by drop-in visitors.



YEAR ROUND



St Edmunds Primary School Music Project (November 2019)

The School took part in an Arts Council supported free music composition project culminating in a short performance during a Festival Coffee Concert.

Aims:

- To introduce primary children to creative music making and classical music performances
- To extend participant's musical learning through an enjoyable and fun project
- To offer performance opportunities for KS2 children (in-school & concert)
- To share KS2 experience and music with school peers through a full school assembly
- To encourage participants and parents to attend a 60-minute classical concert

In this 3-day creative music project, 16 Y5 children (learning PBoones) from **St Edmund's Primary School** worked with local composer **Jane Wells** and the **Magnard Ensemble**. Over 2 days of in-school workshops the children used Schumann's 'Traumerei' as inspiration to create their own composition which was performed at the Magnard Coffee Concert and shared within the school. The children thought about their dreams and came up with two episodes (8 children per episode). Jane Wells prepared a musical basis for a whole group refrain within which the episodes sat. On the last day of in-school workshops the children performed to the whole school during afternoon assembly (190 pupils). Our Eastern European work experience helped support the sessions providing valuable support and translations for EAL participants.

On the performance day parents were invited to attend at a reduced £1 ticket, 18 parents attended – the majority had never attended a classical recital. On the performance day the rest of the year group not actively involved in the performance became volunteer helpers and supported by our stewards - running the Box office, checking tickets, selling programmes, assisting with the refreshments and showing people to their seats. After their opening performance, all the children stayed to watch the hour long classical programme.



The children completed feedback forms after the project:

81% enjoyed taking part in the project, 91% liked the music they created, 95% enjoyed the taking part in the Town Hall concert, 45% had never been to a concert like that before.

We asked - What did you enjoy the most about this experience?

"Our class playing music"

"I loved playing the trombone"

"Working with different instruments"

"The musicians"

"I liked the dressing up and I liked the concert"

"Taking part"

What do you think about classical music after this concert?

"Good and magical"

"It's ok"

"This music is nice and lovely to listen to"

"it is really beautiful"

Do you play or would like to learn to play a musical instrument - if so what instrument would you choose?

Only 2 of the 22 children said they already play an instrument – drums and violin

"Yes I would like to play a bassoon"

"I don't play and I don't want to"

"The trumpet sounds nice"

"Flute because it's cool"

"Yes and possibly a piano"

"Learn to play a recorder"

"I would like to learn and play violin"

"It would be a ukulele"

The Project involved 234 people (22 children, 4 teaching staff, 18 parents and the whole school assembly 190)

FINANCE

The draft results for our traditional financial year from September 2019 to August 2020 show a deficit of (£9k). Box Office income was minimal at £16k, generated in the autumn and winter via the Year Round Festival EXTRA programme. As stated above, plans for the July 2020 main Festival were abandoned with the arrival of Covid-19 in March: fortunately, although some costs for planning and marketing had already been incurred, we were able to unwind the bulk of planned expenditure commitments. During the subsequent lockdown we obtained one-off grants of £10k under the Small Business scheme, and £11k from the Arts Council England Emergency Response fund. We also benefitted from the continuing support of our local authority grant funders, and the vast majority of our friends and patrons. This enabled us to maintain payment of existing staff salaries in full, offsetting £4k (approximately 25%) of the cost via the Coronavirus Job Retention scheme: and to support ongoing payment of our freelance artistic director and our fixed office overheads. We spent just over £3k on our first venture into online activity celebrating our 70th anniversary, with generous support and sponsorship from local marketing agency *This is Fuller*. Income received from personal donors and business sponsors to fund individual events has been set aside in the expectation that those same events will now feature in our programme in 2021.

However, despite all this we are currently facing a substantial deficit of circa (£30k) on our operations for the seven months up to March 2021. Without a live programme we are not currently generating any event income and do not anticipate receiving any income at all before April 2021 when we hope that the next round of grant funding for the financial year 2021/22 will be confirmed and we can begin promoting our 2021 July Festival. We are also concerned that given the ongoing Covid-19 situation we may find it increasingly difficult to meet our commitments to our funding partners. It is likely that we will face an even greater challenge than usual in attracting funding from any source for our 2021 Summer Festival: and also in the post Covid-19 economic and environmental climate, box office income will be constrained. Given those two factors our one year strategy is to focus all our available resources on planning for and organising the best Festival possible in July 2021, and building on the on-line activity that we are already committed to, while taking whatever steps we reasonably can to keep our fixed overheads to a minimum.

For future years, in order to bring our annual accounts in line with both the fiscal year and that of our main funding partners, we are planning to prepare accounts for the twelve month period from April to March: coincidentally in the current year, one that will probably go down in history as the 12 months of Covid-19. We are consulting with our accountants Stephenson Smart on the best way to implement this change while maintaining transparency and minimising confusion.

Sponsorship, Donations, Membership and Miscellaneous Income

We were fortunate in that when restrictions were imposed in March 2020 we had already received a proportion of expected income from sponsors, patrons and friends, and that we had not committed to the major expense of printing of our festival brochure. Whilst initially we had hoped to be able to programme an alternative smaller October Festival, ongoing restrictions meant this was not possible. We contacted our supporters and sponsors and received a highly positive response - most sponsors have pledged their continued support: some have indicated they wish to carry over their sponsorship to the 2021 programme. To date only a few sponsors have indicated the impact of Covid-19 means they will not be able to support us in 2021.

The total number of Friends and Patrons for 2019 was 2216 (70 Patrons and 146 Friends), down 32 on last year - we achieved around £8k of membership support in total.

Gallery lettings income was again impacted by the ongoing closure of the Shakespeare Barn for the whole of the year to enable refurbishment work in other parts of the Guildhall complex. From March onwards all planned and potential lettings were cancelled.

Ruth Fermoy Memorial Fund

The fund was established in 2000 to raise funds to enable the Festival to maintain the standards of excellence set by its founder. The fund has been used over recent years to support the Festival's education work and the continuation of a subsidised ticket scheme. The restricted-access fund has not been increased for some years and the Board had planned a re-launch at the 70th Festival. If practical we are now planning to launch a 2021 fundraising campaign, this will be established to refill the pot.

West Norfolk Wins is a weekly lottery run by the Borough Council of King's Lynn and West Norfolk that raises money for good causes in West Norfolk www.westnorfolkwins.co.uk The King's Lynn Festival is registered with the scheme and a small amount of funding is received through donations.

Pension Liability

The outlook regarding our historic PSATSA liability remains uncertain. Based on the triennial valuation as at 31st March 2019, the trustees have finally agreed with the Pensions Regulator that the existing recovery plan should continue as is until 2022, when the next valuation is due. This means that for next two years the Festival will be at least obliged to continue payments of £7,512 per annum into the scheme. The position in 2023 will be governed by the impact of the post Covid-19 financial climate on investment returns, and the continuing survival of all the contributing employers as going concerns. The biggest immediate risk to the Festival, and indeed all the participating employers, is that if one of them goes bust the others, being jointly and severally liable, will have to make up the resulting shortfall in contributions. Joint approaches have been made this year to the Arts Council (the principal employer) to underwrite this risk, without result. The cost of buying out Festival's liability from the scheme was last estimated at £300k+ and is therefore not a viable option within our current financial structure.

Funding

We have a two-year SLA with the **Borough Council of King's Lynn & West Norfolk** which provides a grant of £25,890 with an additional grant of £2,500 to fund free outdoor events. Understandably, given we could not stage events this year their support was reduced to just the basic grant level.

The **Norfolk County Council** (NCC) grant remained static at £4765.

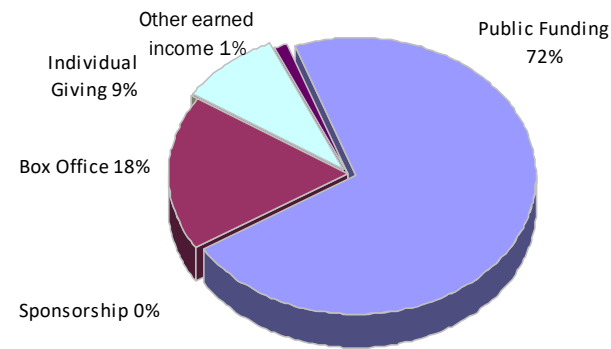
In November 2019, we submitted a two year programme development application to the **Arts Council** for the sum of £48,000, which unfortunately was not successful. We are currently arranging to reapply for a single year grant of £15,000 to help fund events in 2021/22.

The Board has raised £3,500 of new funding from the **Audrey Muriel Stratford Charitable Trust** to produce a short documentary film featuring a historical walk around King's Lynn's heritage buildings with local historian Dr

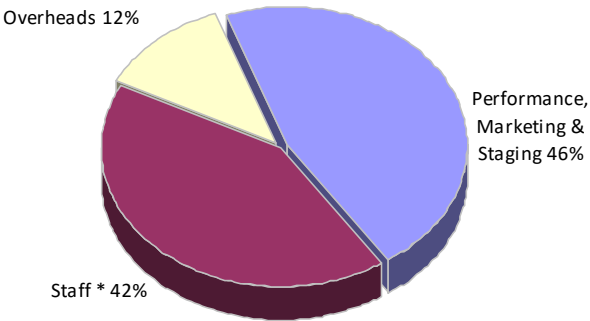
Paul Richards. The film will celebrate the Festival’s illustrious past and will feature the beauty of the town and many of the historic buildings which are or have been venues for King’s Lynn festival concerts and events.

In line with our strategy, when financially viable, we aim to continue to enhance the breadth and reach of our activity, with a view to raising the profile and status of the Festival, supporting and reinforcing both the Borough and County Council’s objective of increasing the attraction of Kings Lynn and West Norfolk as a national and international ‘go-to’ destination. We remain, however, extremely mindful of our financial liabilities in these challenging times. We hope and believe that our funders will recognise the long-standing and significant contribution the Festival makes to the cultural life of the town, and that our activities generate an important amount of revenue both directly and indirectly for the local economy.

**Where the money comes from
(Accounts Year end Aug 2020)**



**How we spent it
(Accounts Year end Aug 2020)**



NB For accounting purposes on the above Income Pie chart, with no Festival 2020 running, sponsorship donations have been allocated to the 2021 Festival as most are carrying forward their support.

*KLF Pension deficit payments included