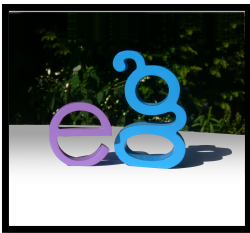


# Wingfield Barns: an assessment of its social impact and value to the community and local rural economy



## 1. Background & Context

1.1 The Wingfield Barns Community Interest Company (WBCIC) is nearing the completion of its seventh year of operation, having been established in 2010 and then been granted a 25 year lease on the former Arts Council-funded converted farm buildings site (in 2011) from Mid Suffolk District Council (MSDC) who own the freehold. The lease runs until 2036 with no break clause excepting the possibility of WBCIC's insolvency.

Prior to WBCIC's time, the Wingfield Barns site has had a somewhat checkered history with the legacy of the past often threatening to imperil the present. There is no longer any Arts Council involvement whatsoever, in fact, currently there is no third party funder involved with the CIC excepting of course MSDC.

1.2 In broad terms, WBCIC offers a wide and impressive range of arts and community activities. The site's centrepiece is the glorious listed Great Barn (dating back to the time of Henry VIII) and all set within attractive outside grounds and rolling Suffolk countryside. Wingfield Barns is a licensed wedding venue and has an artist-in-residence plus provides storage for a local (Open Space) theatre company. Income is generated from ticketed arts and related cultural events, private hire of the barns for training, civic and other functions including weddings and funerals. Photographic and art exhibitions alongside large-scale conferences bring in not inconsiderable sums of income. There are other, one off and regular training sessions, and of course major theatre and music performances, and increasingly less often there are large-scale sumptuous weddings; even the highly supportive Parish Council holds its monthly meetings on the site.

1.3 Situated in a largely remote rural area (Wingfield is classified as a hamlet in the Local Plan) there is a nearby pub, recently re-opened and serving lunchtime and evening food; with a local produce business ethic and extensive delicatessen as well. Significant settlements are just a handful of miles away: Diss with a large population of some 7,500 people is seven miles from Wingfield and Eye - population 2,200 - a mere five miles. Other significant population centres are Harleston, with 4,600 people and nearby Stradbroke, just over 1,400 people. Wingfield itself has a strong sense of history with a number of important historical buildings including the Barns, St. Andrew's church and Wingfield College. The parish has a population of less than 400 people.

1.4 WBCIC's stated area of benefit is widely drawn: East Anglia, and clearly some major events and attractions draw an audience from a significant catchment area. However, the CIC's key potential regular (and in community engagement terms) audience is drawn from a 10-mile radius of the Barns – these predominantly sparsely populated local villages and nearby 'hinterland' towns are the CIC's 'communities of place' and there is a robust ambition to *"expand local community engagement and re-affirm Wingfield Barns as a community asset of increasing value"*.

1.5 In the context of sparsity and rurality, and with many rural services in decline and reducing, Wingfield Barns plays a vital 'rural hub' role touching on the lives of many local people and communities, who would, without the facility and activities provided,

face further social isolation, disadvantage and reduced community wellbeing, combined with cultural exclusion. This is explored in more detail in section 3 below.

## 2. Recent success and achievements – leading to a brighter organisational future

2.1 The last 12 months has seen the WBCIC really raise its game, its social impact and value to the local rural communities it exists to serve. It is highly regarded and valued by many very local key stakeholders and organisations.

According to the latest visitor/user numbers – attendance is up for all the various artistic, community and training activities. Visitor footfall is likely to top **6,200** in 2017, and to service this number of visitors/users to the Wingfield Barns has cost a total of £45,000 (combined £33,000 of expenditure by the CIC itself and public sector investment of £12,000 by Mid Suffolk District Council for utilities (core £6,000 grant) and routine maintenance costs. Overall, in raw per capita terms this equates to **£7.26** (and just **£1.93** per person of direct public funding, when the CIC's earned income element is stripped out and the council's rental waiver discounted).

2.2 Clearly, at a rate of 500 + people each month using the site, the scale of activity is highly impressive for such a small community organisation, and the number of people benefitting is expanding and projected to grow even further (10,100 people per annum by 2020). Ticketed events are modestly and accessible priced, ranging from £5 to £14 per person depending upon performance or event.

The CIC treasures its social mission of promoting social inclusion and community cohesion, and prices activities based on the desire to ensure low waged people and local families can access activities. The direction of travel for increased activity (excepting weddings) is demonstrated in these recent exponential increases:

Type of event	Number of events 2016	Number of events 2017	Percentage change
Concerts/theatre	11	17	<b>+54%</b>
Private hire events (one-off)	11	16	<b>+45%</b>
Private hire (regular bookings)	97	182	<b>+93%</b>
Training & Conferences	17	18	<b>+6%</b>
Exhibitions (in weeks)	10	13	<b>+30%</b>
Community	6	12	<b>+50%</b>
Weddings	9	2	<b>-78%</b>

2.3 In recent times the WBCIC team has been pro-active. Achievements are widespread, and increased community value and impact can be identified with a significant range of activity already earmarked for the 2018 calendar year. Events and activities are varied and extensive, in the table below for illustrative purposes in the first *nine* months of 2018 the following (as of 23/12/17) have already been programmed:

Date	Activity	Category	Anticipated attendance
31 December – 1 January	New Years eve – Ceilidh with Harbour Lights Band	Community - Music	150 people
16 January	Coffee Caravan	Community	20 – 30 people
17 January	Governor Training	Community - Training	15 people
20 January	First Aid Training – Baby & Child first aid training for parents	Community - Training	20 people
2 February	Kevin Pearce	Performance - Drama	50 people
9 February	Old Herbaceous	Performance - Drama	40 – 50 people
20 February	Governor Training	Community - Training	15 people
20 February	Coffee Caravan	Community	20 – 30 people
24 February	The Swing Museum	Performance – Music	50 people
3 March	Once Upon a Labrador	Performance - Drama	40 – 50 people
17 March	Jeremy MacDonagh	Arts – Book Launch	100 people
18 March	Measure for Measure	Performance – Drama	60 – 70 people
20 March	Coffee Caravan	Community	20 – 30 people
24 March	Piano Concert	Performance - Music	Over 100 people
24 March – 2 April	RPS Nature Group Exhibition	Arts - Visual	150 people
6 April	Dancing at Lughnasa	Performance - Dance	60 people
26 April	SCITT training	Community - Training	Over 40 people
30 April	Governor Training	Community - Training	15 people
3 May	Polling Station	Community	Over 175 people
5 – 20 May	EAF Exhibition	Arts - Visual	400 – 500 people
10 May	SCITT Training	Community - Training	Over 40 people
12 May	Richard Digance	Performance	80 – 90 people
17 May	SCITT Training	Community - Training	Over 40 people
20 May	Gigspanner	Performance - Music	80 – 90 people
2 June	Birthday Party	Private function	90 people
All weekends in June	Open Studios	Arts - Visual	400 – 500 people
29 June	Claude Bourbon	Performance - Music	50 people
30 June	Summer Fete	Community	500 people
12 July	Exhibition – Private View	Arts - Visual	120 people
14 – 29 July	HWAT Textile Exhibition	Arts - Visual	Over 750 people
14 July – 2 September	International Mini Prints Exhibition	Arts - Visual	500 people
15 July	Birthday Party	Private function	75 people
27 July	Mustard Theatre Company	Performance - theatre	50 people
22 August – 2 September	Rhonda Whitehead Exhibition	Arts - Visual	500 people
1 September	Leveret	Performance - Music	110 people
28 September	Jimmy & Sid	Performance - Drama	90 people
29 September – 7 October	RPS Nature Group Exhibition	Arts - Visual	150 people
<b>Total Days open to public (including regular scheduled activities as below) 187</b>			<b>Total Estimated Number of People 5,447</b>

The following table shows the regular scheduled activities:

Dates	Activities	Category	Anticipated attendance
Every Thursday (10 am onwards)	Keep Fit Class	Community – Health & Wellbeing	10 people each session
Every Tuesday (10 – 4)	Art Class with John Parker (Artist-in-Residence)	Arts – Visual & Training	12 people each session
Every Thursday (excepting school holidays)	Art Therapy	Community – Health & Wellbeing	2 people
Twice weekly (Resident theatre company rehearsals)	Open Space Theatre Company	Performance – theatre (and community)	15 people attending each session

The Operations Manager reports that all of the above comprises those ticketed events, community activities, training and private functions so far identified for 2018; and inevitably there will be many more further bookings for training activities, community events, private functions including funerals, birthday parties etc. Special mention should be made of the regular presence of the coffee caravan, which meets the needs of those with very restricted transport options, and the growing health and wellbeing activities – including therapists and gentle exercise classes. The target number of visitors/users to the site is 7,450 in 2018, an increase of 1,250 over the 2017 actual number of 6,200.

2.4 Although in need of a lick of paint, the site remains visually impressive, charmingly set within the Suffolk countryside and displays an extensive range of facilities - workshops, offices, studios and exhibition spaces, artist and performer overnight accommodation - and of course, the beautiful barns. Volunteers and the CIC team do all they can to sustain facilities in good order; yet resulting from under-investment and limited organisational capacity, several areas remain under-utilised but present further opportunities to grow success. As part of the uplift envisioned over the next 2-3 years these areas are now in the CIC's sights for improvement and office/business hire. Collaborative outreach is eliciting some interest, and further consideration is being given to how the site can better attract more businesses, creative industries, and artists/craftspersons (with the possibility of creating more of buzz and hub of cultural workers). The Parish Council and the new owners at the village pub are very supportive of this, and local community engagement is riding at a high point.

Commercial viability, especially private functions and the letting of the barns and other (office and studio) earned income possibilities are contingent on regular site maintenance; and any potential under-investment, combined with general wear and tear, clearly threatens this. The Granary, used for short-term overnight accommodation for artists and performers, offers up some real commercial and/or creative possibilities. The team is ardently developing proposals at the time of report writing, seeking to better create an entrepreneurial rural hub and increase its contribution further to the local rural economy. Links with the pub landlords to provide lunchtime and evening meals to visitors to the Barns further underline this positive development and narrative.

However, there remains a frustrating hurdle to realizing this aim of bettering the Barns contribution to its immediate local economy, and that of course is sporadic (often non-existent) access to reliable, and high-speed broadband. Poor broadband connections compound a challenging set of circumstances, with the proposed idea of the site becoming a rural business hub or creative artist/craft space severely hampered. Improvements to the IT network are subject to grant requests currently to ensure a more comprehensive Wi-Fi service, and going forward this would better secure commercial and community usage; and improve the positive local economy impacts arising from the site. There is a growing confidence from all stakeholders that this technological hurdle will soon be overcome.

2.5 As a small community interest company there are now five unpaid directors, two of whom are local authority elected representatives serving in a private capacity. The Board of Directors meets regularly and is chaired by Councillor Diana Kearsley, they form a determined and formidable volunteer team focused on ensuring the long-term viability and wellbeing of Wingfield Barns. Their passion and commitment – and consequent hard work - for the Barns is indefatigable. The Directors manage the CIC's sole part-time employee (Operations Manager), Anna Castleton, an experienced arts venue manager who lives locally. She works 20 hours per week, with her hours being delivered flexibly and in line with art/community business needs e.g. evenings and weekends. The volunteer CIC team and Operations Manager are very embedded locally, and this locality knowledge and commitment to the local rural communities served is invaluable, underpinning recent success and achievements. Local confidence in the CIC team and the programme of activities delivered from stakeholders is firm, underpinned by a strong streak of locality and personal loyalty. For the majority, the organizational offer and personnel delivering it are far superior to what has ever gone before.

However, noteworthy is the churn of CIC directors since 2010, and there have been 30 changes of directors details since its formation, including 24 resignations – all evidence indicating that it has taken time for the CIC to settle into a more highly performing social enterprise. In the same period Stowmarket-based John Peel Centre for Creative Arts CIC has had 10 changes of director details including four resignations. After choppy waters the CIC is now in a calmer period, reflecting the first stab (since 2014) it has had with producing a business plan and knowledge-based consideration of how to build on recent success. The CIC reports a good level of energetic local volunteering, with 10 local people acting as volunteer stewards at events, undertaking simple routine maintenance, and helping with publicity etc. The CIC has an electronic database of 800 people and organisations.

2.6 Furthermore, in the CIC's endeavours to underpin its organisational and financial sustainability WBCIC have produced an outline (broad-brush) draft 2018 Business Plan (mainly for internal purposes), and this continues to look to ensure the Barns are embedded within the local community, further gaining its support, become more entrepreneurial (developing a range of different revenue streams), better demonstrating its social value and maintaining a positive public image. Not unlike many organisations within the voluntary and social enterprise sector in these times of relentless austerity WBCIC radiates financial fragility and the Business Plan states:

*“ To reduce financial exposure and risks, income will be a mixture of grant funding and earned income, with the priority on the latter. Grants will be employed primarily to assist infrastructure growth and establishing new projects.”*

To date, the CIC has had a poor record of securing income from the independent grant funding sector or any of the Big Lottery distributors. At this juncture, it is unclear as to whether WBCIC can reverse this recent record, or from discussions with the team, whether this is desirable. Breaking even and becoming financially self-sufficient is the overwhelming goal. The team believe that their modest, ‘small is beautiful’, approach is best suited to the circumstances they find themselves in; and there is a distinct reluctance to embrace significant outward-facing fundraising as rather contradictorily indicated within the Business Plan.

2.7 Income has dipped in 2017 to £35,000, and from a high of £43,000 in the previous year when income from weddings comprised over £20,000 (almost half of the total annual income). Wedding income for 2017 is now down to just £6,000. Despite this, income from performances, room (including art gallery) hire, bar sales, conferences, training and art classes has shown remarkable uplift and growth. The CIC team believes that the revenue potential will for the foreseeable future remain limited and contend has a ‘theoretical’ ceiling.

The CIC is looking towards modest increases in income in the next three years, rising from £35,000 to £41,000 (although somewhat down from income levels in 2016), and this increase is projected to mainly come from a combination of enhanced ticketed and community events, more training, conference and other wellbeing activities and private hire functions. A small ‘profit’ is envisioned by 2020. Strangely, grant income does not appear to feature significantly in the financial projections going forward; excepting a modest £2,000 in 2017 and 2018; but this is projected to decline again to £1,000 by 2020.

As observed earlier, the visitor/user footfall is presently about 6,200 in 2017, and projected to rise year on year by between 15-17%. These projections would be borne out in light of the 2018 outline programme (as 2.3 above). The team anticipate footfall to be 10,100 by 2020, up 3,905 from 2017 numbers; a 63% increase. This would massively increase the CIC’s contribution to social and community value, and have further positive ramifications for the immediate rural economy.

2.8 As many within MSDC will already know, and it cannot be stated too strongly, that success and long-term financial sustainability continues to be undermined by planning measures imposed by the local authority. The team spend much of their time tip-toeing around these issues – all despite being in one of the least populated areas in Suffolk where one would have supposed noise restrictions would be much less of a concern! The financial viability of the venue is consistently undermined by highly restrictive planning (noise level) and licensing constraints; until recently WBCIC has aimed to increase income from private functions (mainly weddings) with the goal of then using the income as a way of underpinning its financial stability and then providing (potentially more) arts and community access facilities and services. These showed positive signs of being successful, but this has now fallen away. Key former CIC team members who were drivers of this have also now moved on.

All outdoor activities, especially music, performance arts and even village fetes, are potentially and actually circumscribed by severe usage restrictions. This causes real organizational angst. As reported in a recent Mid Suffolk Council Asset Review:

*“The planning restrictions severely limit the activities which might generate turnover, including acting as a wedding venue.”*

2.9 WBCIC is extensively supported by Mid Suffolk District, and as in previous years, in the latest financial year this includes a core revenue grant of £6,000 (to cover costly utility bills arising from under-floor electric heating); a large rental waiver; 100% business rates exemption; plus the council previously made WBCIC a substantial loan and as the landlord maintains the fabric of the site (at a cost, possibly exceptionally, of £21,740 in 2016). It should be noted that these maintenance costs declined considerably, to less than £5,000 in 2017 (and stood at £6,500 in 2015), therefore maintenance costs can clearly fluctuate to a great extent.

MSDC’s commendable foresight in investing in, and consequent long-term commitment, to Wingfield Barns, is remarkable for a financially stretched rural local authority. This is largely in response to the perceived and actual social, economic and community value – identified by council officers and members alike - provided by Wingfield Barns. Furthermore, this community assets-based approach fits with various national and local government policy initiatives designed to encourage communities to take ownership of and to manage local assets (usually buildings/facilities), not least to sustain services in rural areas. Interestingly, in Rural England’s latest 2016 ‘State of Rural Services’ report this vital action by rural local authorities underscore this:

*“The evidence points towards a community asset-based approach to service provision being of disproportionate importance in a rural context. It certainly shows that certain types of community-owned (or managed) assets are growing in number. At the very least it may be plugging gaps left by service retraction in the public and private sectors.”*





### 3. Social impact, value and contribution to community wellbeing and the rural economy

3.1 Having highlighted the recent success and achievements of the WBCIC we can see that a small social enterprise – with limited internal capacity - appears to be bringing great social, cultural and community value, in many ways well beyond its organisational size, resources or budget. WBCIC activities are generating rural community creativity plus cultural and social capital. This impact and value is in relation to many of the key findings set out by the Arts Council\* in relation to arts and culture, and these of course apply to Wingfield Barns; touching on just a few of the most important, these are broadly:

- For every £1 paid into the arts and culture industry an additional £2 is generated in the wider economy through indirect multiplier impacts
- Arts and culture boost local economies: attracting visitors into an area; creating jobs and developing skills; attracting businesses; and developing talent
- Those people attending arts and culture activities and events report better health and higher levels of subjective wellbeing
- Arts and culture volunteers are more likely than average to be involved and influential in their local communities
- There is strong evidence that participation in the arts can contribute to community cohesion, reduce social exclusion, loneliness and isolation; and make communities feel safer and stronger.

*\*The Value of Arts & Culture to People and Society; Arts Council*

3.2 Often when making an assessment on social impact and value we need to consider what additional social and economic benefits that can be accrued from WBCIC service delivery, and we need to be mindful of its cultural and social significance in a 'deep rural' area of north-east Suffolk - and whether the public money which is used to deliver its arts and related community services could be used elsewhere to produce an even wider benefit to the community. Having invested in the fabric of the site MSDC (and maintaining a truly outstanding community asset) is now continuing to provide public funding (and of course also forgoing potential rental income) in the region of £12,000 per annum, and exceptionally more (as in 2016) when more extensive maintenance is required. As stated above in section 2, in 2017 this equates to £1.93 of direct public funding per visitor/user at Wingfield Barns; and is projected to decline to £1.18 by 2020. In addition, for every £1 invested by MSDC a further £3 of income is now being directly generated by WBCIC; and more so in the local rural economy.

At this time, and for several years hence, without this direct public funding the financial viability – and organisational morale - of WBCIC would be seriously undermined.

3.3 Not unusually it is often problematic to identify and properly articulate the value of what WBCIC – and similar organisations elsewhere in similar rural environments – actually do in social impact/value terms and to properly understand who is benefitting. Who is accruing the social value? In this case, all residents living in WBCIC's area of benefit – primarily from a 10 mile radius, but also further afield. Currently, we have no

detailed information (their incomes; digital needs; perspectives and views; cultural, social and community learning requirements etc) about visitors and users at the Barns.

However, in the context of this desk-based and consultative exercise we have been able to deduce that WBCIC are producing a wide range of positive social and community benefits corresponding to the value to people and society brought about by arts and culture as identified by the Arts Council. Clearly, measuring the social and community value produced at Wingfield Barns requires improvement by WBCIC, and then better articulation. WBCIC have not been provided with any specific guidance on the tools and techniques that they could use to measure and articulate their social impact and value of their activities (accredited processes such as cost benefit analysis, social value created per £1 invested - SROI or social accounting). Although, these frameworks can be somewhat formulaic they are a tried and tested way of assigning financial value to social, community and cultural activities.

Possibly more user-friendly than SROI per se, and in light of the CIC's limited internal capacity, social accounting methods could be employed to establish a framework for ongoing monitoring, evaluation and accountability to external stakeholders; the social accounting approach allows for a holistic, more flexible and regular look at both process and effect, involving all stakeholders and enabling the identification and review of strengths and weaknesses. The exercise undertaken by the Consultant in researching and writing this report would contribute to the embedding of this approach. Clearly, the time constraints of this exercise only allows for a 'snapshot' of WBCIC's impact on community wellbeing and social value at any one point – in this case December 2017.

Furthermore, often 'social value' refers to wider non-financial impacts of programmes, organisations and interventions, including the wellbeing of individuals and communities, social capital and the environment. These are typically described as 'soft' outcomes, mainly because they are difficult to quantify and measure; conducting regular social accounting within WBCIC (using surveys, case studying, focus groups, community and beneficiary consultations) could ensure that all these outcomes are better monitored and recorded.

3.4 It is important to add that many similar organisations to WBCIC would find it difficult to demonstrate the softer social impacts of its activities – but according to the team, and based on the deliberations of national research elsewhere conducted by the Local Government Association and Rural England – we see it as providing the local social glue in the rural locality, tackling social isolation and exclusion, contributing to an architecture of community support and wellbeing; and making a positive difference to the overall quality of life of people living in a sparsely populated, and poorly or seldom-served, collection of rural communities.

Moreover, despite the Mid Suffolk area being relatively affluent (ranked 249<sup>th</sup> from 326 local authorities, where 1<sup>st</sup> is the most deprived) with long life expectancy and a generally high quality of life, for a number of years there has been a growing realization by national and local government that broad-brush indicators measuring the largely positive health, wealth and wellbeing of rural communities can mask small pockets of significant deprivation, digital exclusion and poor health outcomes. Wingfield Barns strength is to offer some respite to these aspects of rural disadvantage; and it is

supporting community development, sustainable rural communities alongside social and economic inclusion initiatives.

#### **4. Factors constraining the maximisation of social and community value – observations and Consultant suggestions**

4.1 In a recent Assets Review conducted by Ark Consultancy for MSDC it was recommended as ‘essential that other income sources, funding and potential partnerships be urgently explored by WBCIC’. The highly constrained internal capacity of the CIC make this very challenging, especially combined with all the other particular challenges – social, geographic, economic – faced by Wingfield Barns situated as it is in a remote rural locality. The Consultant also notes that there are also a range of other significant cultural and arts venues which act as a magnet to rural arts and culture audiences and participants; a major factor which does little to mitigate WBCIC’s long-term financial sustainability and undermining of social impact and community value.

Possibly the most serious threat to maximising social and community value, and the nearest physically, is the recently refurbished Corn Hall in Diss (managed by the Diss Corn Hall Trust) which wants to become ‘the catalyst for economic, cultural and community generation’, and has a healthy income of c £270,000 (2016 figures), whereby 78% is grant funding, up from 51% in the previous year. They are currently recruiting a full time Operations Manager. Even nearer the Eyes Open CIC runs The Bank in Eye, which according to its CIC reporting *‘runs a community arts centre showing free art exhibitions, and hosting national and international music theatre performances...we provide classes and workshops catering for an extensive range of creative mediums.’*

Other arts, culture and community venues exist in Stowmarket (John Peel Centre), Halesworth (The Cut), and then further afield in Bury St Edmunds (The Apex) and of course, Ipswich. The Consultant notes that the Stowmarket-based John Peel Centre for Creative Arts has an income of £180,000 (2016) and is also a Community Interest Company; it appears to be flourishing with a dynamic website, 4,620 Twitter followers and six major events in the first month of 2018 alone. WBCIC needs to consider further ‘upping its game’ and try (despite limited capacity) to ensure further ‘strategic’ partnership working with other organisations such as these, and collaborate with more artists, creative industry workers, rural businesses, health and wellbeing practitioners. Promotion of events and activities by all would be a very good start. Now WBCIC is more effectively and thoroughly embedded within its immediate local community engagement arrangements its sights can be set even more outwardly-focused, and extend to a wider catchment and partnership agenda.

4.2 Of course WBCIC has restricted abilities to reach out to the local community it serves with no actual publicity budget for the creation and production of promotional material (including fliers, posters etc) or programme of events and activities. This is a serious deficiency. Unfortunately, there is a lack of profile for Wingfield Barns across the county, and at a local level too, the merits of Wingfield Barns are not as well-known as they could be. Whilst social media activity is building, there appears to be little interface between the organisation’s Face Book page and followers and the Twitter (425 followers) and Instagram (148 followers) accounts do not link to the organisational website, which remains somewhat flat and uninspired for an arts, culture and

community website. This is particularly when put alongside the one for the John Peel Centre, which has a joyous energy, You Tube films and highly personable presentation (e.g. giving names of personnel, who is who in management terms etc). Possibly MSDC could consider one-off further revenue funding over the next 12-18 months to facilitate the next phase of development designed to extend and maximise social and community value?

WBCIC's formal reports to Companies House provide the bare minimum of information (and in some ways are almost dismissive!) offering no insight or illumination of the CIC's activities; this combines with a lack of a narrative report or consideration of sustained social value accruing from Wingfield Barns. Again, improvements could easily be actioned with the injection of improved capacity and development funding.

4.3 Fresh investment and/or grant income needs to be secured to energise and improve marketing; and WBCIC needs to consider producing a more fulsome Business & Development Plan linked to fundraising/income generation and marketing strategies. An accessible publicity review of activity requires producing as a tool to better engage funders and generate new partnerships and collaborative possibilities. As previously stated, there have been no significant non-local authority grants received by WBCIC and there are limited plans currently in place to generate new income from grant funders. The CIC's supporters or friends scheme is under-developed. It should be noted, that the above arts, culture and community organisations advertise from among many their grant funding from the Big Lottery Fund, Heritage Lottery Fund, Arts Council, Esmée Fairbairn Foundation, Garfield Weston Foundation, New Anglia LEP, Foyle Foundation, Geoffrey Watling Charity and Pilgrim Trust.

Going forward, to ensure extending and maximising social impact and community value WBCIC's suggested actions and solutions include:

- Securing external funding investment designed to boost internal capacity and undertake strategic development including immediate uplift of partnership working, outreach, social media activity and website presentation; production of a publicity review of recent successes and achievements and outline of future plans/activities
- Producing a Business and Development Plan, and related income generation/fundraising (project proposals for external funding) and Marketing strategies
- Embedding social accounting as part of enhanced performance, community and beneficiary involvement/consultations; and hence continuing to strengthen the evidence base for WBCIC's demonstrable social and community value.