**Dumfries & Galloway Arts Festival**

**Board of Trustees**

**Recruitment Pack 2022**

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Dumfries & Galloway Arts Festival Website: <https://dgartsfestival.org.uk/>

Dumfries & Galloway Arts Festival 2022 Trailer: <https://www.youtube.com/watch?v=PHVLrKLqH7I&feature=emb_title>

**Do you have a strong interest in the Performing Arts and are you excited about the opportunity to make a difference in the economy, wellbeing and cultural life of Dumfries and Galloway?**

Dumfries and Galloway Arts Festival is seeking 4 new trustees to join its Board. Apart from its renowned Performing Arts Festival held over 10 days in May, D&G Arts Festival provides a diverse year-round region-wide range of performances through its Arts Live strand and provides a platform to support and encourage young people to develop skills and knowledge of the performing arts sector via its Stage iT strand. Established over 40 years ago, D&G Arts Festival has grown to be Scotland’s largest, rural, performing arts festival and through its activities; contributes to the economic, cultural and social fabric of the region.

We are looking to recruit people who share our vision to contribute to the ongoing strategic development and effective governance of the D&G Arts Festival. We are specifically looking for people with skills/experience in human resource management, environmental sustainability, academia and finance. In addition, 2 of the new appointees will be required to fulfil the Company Secretary and Treasurer roles.

The Board meets six-weekly throughout the year; recently virtually via zoom. We plan to take forward a mixture of virtual and in-person/hybrid Board meetings throughout 2022. The next AGM will take place in January 2023. Meetings usually last 2-3 hours.

We welcome applications from any part of Scotland although residing in or having strong connections to Dumfries & Galloway will be an advantage.

If you are interested in finding out more, Alexandra Little, the Chair of the Board or Lee Medd, the Vice-Chair welcome informal discussion about the role before making an application.

Please contact info@dgartsfestival.org.ukto request their direct details.

**HOW TO APPLY**

To apply, please email info@dgartsfestival.org.uk with the following information:

* Current CV
* Covering letter
* Completed skills audit: 
* We request you fill in a voluntary Equality, Diversity & Inclusion form: <https://forms.gle/MZK33p3VLqP38Md18>

We welcome applications in alternative formats, such as BSL, Braille, sound or video recording or transcribed by phone. We have a budget for removing barriers you might face to applying and performing the role. Please contact us if you would like to discuss this in more detail, or to submit it by phone.

As a rural organisation, working in an urban-centric performance sector, we recognise the urgent need to centre the work of marginalised people as an essential act for achieving equality in society. D&G Arts Festival is especially welcoming of applications from people who face marginalisation, including D/deaf and/or disabled people, LGBTQIA+ people, women, people of colour, working class, and any other related background or identity. If you often feel excluded from opportunities, we would like to hear from you and support you.

**Job Description**

The role of the Board is to determine the overall direction of the organisation, provide leadership and uphold public confidence in the organisation. Board members work together to ensure these responsibilities are met.

The key duties of the Board of Trustees are:

* To act in the interests of Dumfries & Galloway Arts Festival
* To ensure that the organisation complies at all times with its governing document, charity law, company law and any other relevant legislation or regulations
* To ensure that the organisation pursues its objectives as defined in its governing document
* To maintain proper financial control and ensure that the organisation applies its resources exclusively in pursuance of its objects i.e. the organisation must not spend money on activities that are not included in its objects, no matter how worthwhile or charitable those activities are
* To contribute actively to the role of the Board in giving firm strategic direction to the organisation, setting overall policy, defining goals, setting targets and evaluating performance against agreed targets
* To safeguard the good name and values of the organisation
* To ensure the effective and efficient administration of the organisation
* To ensure the financial stability of the organisation
* To protect and manage the property of the organisation and to ensure the proper investment of the organisation’s funds

In addition to the above statutory duties, each Board member should use any specific skills, knowledge or experience they have to help the Board reach sound decisions. They may involve scrutinising Board and other papers, leading discussions, focusing on key issues, providing advice and guidance on new initiatives and other issues in which the Board member has special expertise.

More information about your role and responsibilities can be found in the Office of the Scottish Charity Regular’s “Guidance and Good Practice for Charity Trustees” which can be found here: <http://www.oscr.org.uk/charities/guidance/guidance-and-good-practice-for-charity-trustees>

The following are ineligible for the Board of Dumfries & Galloway Arts Festival:

* Someone with an unspent conviction for dishonesty or an offence under The Charities and Trustee Investment (Scotland) Act 2005 Act
* An undischarged bankrupt
* Someone who has been removed under either Scottish or English Law or the courts from being a charity trustee
* A person disqualified from being a company director

It is the responsibility of individual Board members to ensure they personally are not ineligible and it is also in the interests of the Dumfries & Galloway Arts Festivals’ Board of Trustees collectively to ensure that no Board members are ineligible.

**Treasurer**

It is important that all trustees collectively play their part in financial monitoring and decision making. The treasurer’s primary role is to assist and advise the Board in overseeing the finances, supporting the staff who manage the day-to-day financial businesses. As well as being an active Board member, the Treasurer will:

* Oversee the control, accounting and bookkeeping of the organisations finances
* Be a signatory to bank accounts and transactions
* Presenting financial reports, raising issues and answering questions at Board meetings and the AGM
* Liaising with auditors or financial examiners for the annual review of accounts
* Ensuring statutory returns are made to any relevant regulators
* Conducting monthly finance meetings with the Board and Senior Management to track ongoing finances and the updating of records

**Company Secretary**

The Company Secretary is responsible for ensuring that regulations are complied with. Their duties include:

* Overseeing procedures for the operation of the Board
* Providing OSCR with required information, including financial returns, changes of directors, and notifications where the organisation’s records are kept

**Chair Report 2021**

I would like to begin my report by thanking the Festival staff, led by our General Manager Lou Davies and Melanie Purdie, who took up her post as Strategic and Creative Director in April 2021; our volunteers; Arts Ambassadors; Board members; and our president, Dame Barbara Kelly; for their hard work and support throughout this difficult year.

 After the cancellation of our 2020 festival due to COVID-19 restrictions, we re-designed and utilised the festival to reconnect with our audiences and communities after a long, hard period of isolation. We welcomed back local and national artists, presenting work via our outdoor and online performance programmes. The Theme for the Festival was “Hame’ll Dae Me” which emphasized our focus on local performing artists performing to local audiences. We produced and delivered a festival that was different from any other we had produced in the past. The continually changing Covid regulations forced us to think creatively, adapt to new situations and challenge ourselves. We changed the time of the Festival to July to maximise the chances of mounting live shows. We experimented with our programming models and engaged with audiences and artists to find the most effective format for the Festival. This learning experience has benefitted us and our stakeholders, by giving us ideas about how to develop future festivals. For example, we partnered with local theatre company, Townsend Theatre Productions, and their Talking Horse venue, which is a complete mobile outdoor theatre. Our Talking Horse events created a mini-festival experience in four locations across the region: Annan, Dumfries, Castle Douglas, and Stranraer. It made possible self-contained, high-quality outdoor performances that were safe and accessible for everyone, creating a programme of small-scale work for our audiences to enjoy. We drew up a detailed risk analysis and our capacities were reduced in line with the Scottish Government Strategic Framework. We generated safety videos and procedures that were clear and provided our audiences with the reassurance that they could safely engage with performing arts again after a long period of isolation. Audiences responded positively to our measures and the structure of how local work was presented to them. The programme provided an opportunity for emerging and established artists to perform in their local area and to their communities. During the ten days of the Festival there were 30 performances for young people by young people. It created an event that was inclusive and supportive, easing artists back into the world of performing. For all our artists, the festival was their first event performing in front of live audiences after lockdown. The positive feedback from artists concluded that they felt it was an ideal environment to present their work and a good opportunity to establish new local connections with audiences. Where possible, we programmed artists and/or companies twice, providing as many opportunities as we could to support artists to establish new relationships, sustain their performance practices and provide equal access opportunities to our audiences across the region. For example:

The opening location for the Talking Horse was in Annan where we partnered with the Harbour Development Trust. Their volunteers supported us with event delivery on the day, engaging with the local community and providing facilities, including an artist green room, toilet facilities and access to water and electricity. We programmed four local artists and companies to perform:

* Rose Byers & Catriona McGhie. Rose, who is a young artist, commissioned by us in 2020 as part of our ‘Young Love’ Commissions programme, was our youngest performer at just 15 years old. The piece she presented, originally made for our digital platform, was performed live to an audience. Rose featured on a double-bill event with Catriona McGhie. Catriona is another young person from the region who regularly performs locally and is an integral member and supporter of our Stage iT Young Promoters Group.
* Claire Mann & Aaron Jones. Established artists who are stalwarts of the traditional music scene and regularly perform at national festivals such as Celtic Connections.
* Bob Hollis. A key member of the music scene in Annan, who appears with many local bands performed his own solo set.
* Lot 52. A play performed by Fox and Hounds Theatre from Castle Douglas and commissioned by Annan Harbour Development Trust. It was written by local, Powfoot writer Vivienne Jones and produced by local production company Buskers. The play centred on a family who left Annan Harbour to sail to Nova Scotia in search of a better life. We were able to put the Talking Horse at the harbour which is where they would have set off on this journey. Showcasing this work allowed us to connect with the local Annan community, developing relationships for the future of our Festival and work with communities.

In previous years, our festival would have hosted events in over 30 venues across the region, bringing opportunities to engage with the performing arts to a diverse range of communities. This year we mounted a series of Pop- Up performances across the region. Local artists appeared in carefully chosen outside locations which would provide live performances for communities in the more rural areas of the region throughout the festival. As these performances were also live streamed across the world, we chose locations which would promote the beauty and diversity of the landscape of Dumfries and Galloway. Pop- up shows were presented at: Crawick Multiverse, Drumlanrig Castle, Mill on the Fleet, Thomas Tosh, Moffat High Street, Dumfries High Street, Portpatrick Harbour and the Langholm Monument.

The Pop-up programme featured:

* Oceanallover; performed six times over two days. They presented elements of their ‘Edycsis’ project, with striking costumes and music.
* The Stage iT programme presented two local artists, Alix Apples and Callum Mackenzie; commissioned as part of our young commission’s programme to perform live at the Festival. The pop-ups provided an opportunity for the young artists to gain greater exposure for their practice and raise their profile.
* D&G Dance; led by Emma Jayne Park, performing six times over two days, as well as performing twice daily at our Talking Horse weekend events.

 In future, we will utilise this pop-up model to promote our festival programmes in the weeks running up to the launch.

Our online performance programme improved access to the festival. It meant that audiences could engage with the festival without traveling so lessening our environmental impact and at a time when people were still wary of being in large groups. Our online programme was offered free or under a ‘pay what you can’ scheme. Audiences could tune into live-streamed events at the Theatre Royal, or watch pre-recorded films made by local artists and national interactive shows. Each night of the festival, a new digital event was premiered. Once premiered, the event was available to watch again any time before the final day of the festival, allowing audiences time to engage with the work at their own pace. Audiences could interact with our online programme by:

* Tuning in to live stream performances
* Gaining access to pre-recorded performance films.
* Engaging in interactive performances.
* Accessing a Free to Access online programme

Overall, our digital programme was successful, with many audience members telling us how much they appreciated it.

*“The ability to live stream is wonderful being able to reach those that cannot attend is priceless.” -* Audience Member

*“I wanted to write to let you know how much I thoroughly enjoyed your performance in Weaver of Grass. Together with Wendy Stewart’s music, it was a truly memorable performance. Hauntingly beautiful. The words and music combined so beautifully together and pulled the listener into that place of being transported into another time and place. Thank you so much.”* - Audience Member

*“My residents especially enjoyed the performance of Rose Byers singing. So, thank you all so much for this opportunity, we will be showing the Arts Festival all week this week. Thank you for the technical help you've been wonderful.”* - Care home manager

Our increased use of digital technology and social media is changing how we communicate with our communities and has extended our reach way beyond the boundaries of Dumfries and Galloway. For example, 39.5% of our audience report that they heard about our Festival through Facebook.

Our Arts Live our year-round performing arts programme was severely affected by the pandemic. Covid regulations meant that we could not promote any live performances and our staff team were furloughed for much of the year. 11 live performances had to be cancelled. However, having sought the agreement of our funders, we wanted to show our commitment to the artists and venues by paying 33% of their fees.

As we could not stage live events, we wanted to find other ways to provide an Arts Live programme for the region and provide opportunities for our local performing artists to create work during this difficult time. We achieved this by using digital platforms to show work created by national and international performing artists. In some cases, we worked with the artists to facilitate question and answer sessions after the screenings. During the year, we used the money we would have used on live performances to commission new work to be made specifically to be shown on our digital platforms. We organised two callouts for performing artists or companies to apply for commissions. The first was open to established and emerging artists from across Scotland. This proved very popular, and we received 47 proposals. As a result, we commissioned nine performing artists or companies, Five young emerging artists and four established companies. The work was performed between August and December 2020. A second callout for commissions was limited to performing artists from across Dumfries and Galloway. This resulted in four young, emerging performing artists from across the region performing their commissioned pieces to audiences online. All the online performances attracted large audiences consisting of people from Dumfries and Galloway and from across the world.

 Our Young Promoters Group (YPG) has grown during this year, they have used the online meetings to redefine themselves as a professional body of young people interested in all aspects of the performing arts and events management. The group has flourished and expanded as meetings were held online young people from across the region had easy access to them. us.  As a result, the YPG will play an enhanced role in the planning and staging to future festivals and Arts Live events.

During this difficult year we doubled the number of meetings held for our network of 93 local venue managers, promotors and performing artists. Meeting online proved very popular as it avoided the need to travel. We intend to continue with these meetings being held online in the future as they also reduce our environmental impact. These meetings create a safe space where our network can talk freely to others within the industry who are dealing with the same issues and share work and ideas with others working in the region.

The organisation is in a sound financial position and our year end accounts show that we continue to keep within our budget. Our wonderful administrative assistant, Suzie Thorpe has played a critical role in ensuring that our accounting systems are robust, and spending is carefully controlled by our staff working with the finance and HR subcommittee of the board. We have been successful in raising enough funds for our work this year. However, raising funds to provide stability for the organisation remains a major task for the staff and board.

On behalf of the board, I would like to thank all members and patrons for their valuable support and ask you to encourage your friends and family to support the work of the Festival by becoming a friend or patron. This is even more vital this year as, due to social distancing and the cancellation of many shows our income from ticket sales has been greatly reduced. This in turn has placed an increased strain on our finances. Our Friends and patrons are crucial to the work of the Festival. Not only is the financial support from you vitally important but many of you also volunteer to help in other ways as well. We continue to seek ways to increase your number and welcome your active voluntary engagement with both the Festival and Arts Live.

The work of the Festival company is made possible by essential and valued support from our major funders and several smaller grants from charitable trusts and individuals. Over recent years we have worked successfully with Caroline Bell who has increased the number of local companies and organisations to support our work. We are very grateful for this involvement and hope that this support continues to grow. Funding is always a challenge, but we are working hard to secure the financial future to continue the success of the Festival, Arts Live and our work with young people. With sustained support, we will see increased opportunities for the people of Dumfries and Galloway to engage with the performing arts and to engage with local artists and national companies, which enrich the life of our region.

**Ken Gouge FRSA**

**Chair**