



ESPERANCE COMMUNITY ARTS

STRATEGIC PLAN 2022-2026












Access to arts and culture for everyone...

Strategic Plan 2022-2026

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1. Background

Esperance Community Arts (Inc) (ECA) is an incorporated association committed to the delivery of community arts in accordance with the principles of Community Arts and Cultural Development (CACD) or community-engaged practice¹. ECA pursues its objectives by working with artists, community groups and individual participants to deliver arts-based annual programs that are reflective of community interests and needs, and which contribute to positive social change and wellbeing.

1.1. History

In 1973 the Esperance Arts Council was formed with the aim of assisting other local arts bodies to access funding for arts projects. In 1998, the name was altered to Esperance Community Arts (Inc).

Esperance Community Arts has delivered an effective and collaborative arts program shaped in response to community needs and interests in the Esperance region since 1998. The success of this approach led ECA to formally adopt the CACD model in 2018, to support ongoing arts-based skills development that is accessible, reflective of social and cultural diversity and helps to build community resilience and connection.

During this time we have refined the ways we work with the community, building our own skills, knowledge and networks. We have also worked hard to find ways to amplify our reach and engagement. We have achieved this through developing strong and enduring community partnerships that increase our capacity by sharing resources, experience and expertise.

This community capacity building is very evident in the depth and variety of our projects over this period of time, demonstrating our willingness to work with and support a whole range of arts initiatives so that we are creating opportunities for a wide range of people to participate in arts-based community activities.



¹ Jade Lillie 2020 The Relationship is the Project : Working with communities, eds J.Lillie, K.Larsen, C.Kirkwood & J.J. Brown, Brow Books, Victoria, Australia. Introduction. p.9

Due to a change in state government policies and priorities and the resulting reduction of core funding, the current structure of Esperance Community Arts has contracted in the last two years from 1.8 FTE to 1 FTE. Thanks to strong financial management and good governance we have continued to offer a comprehensive arts program, but this has been at some cost to our staff and volunteers.

Our current strategic focus is to restructure the organisation to ensure that we are working with the most efficient model possible. This means rearranging roles to capitalise on individual staff strengths with a focus on core organisational needs, particularly in the areas of event management and marketing. Using the staff resources we have and which we plan to augment to best possible effect will support succession planning by sharing organisational responsibilities and ownership across multiple roles and creating opportunities for new ideas and approaches. Supporting positive social change through accessible arts-based community programs remains the long-term vision for Esperance Community Arts as we continue to respond to emerging needs. We believe that the arts are an integral part of community life and that people of all backgrounds and abilities should feel welcome and safe to participate in creative and innovative arts-based programs that give voice and recognition to their diverse experiences.

1.2. Community Arts and Cultural Development: ECA's Operating Model

ECA's CACD approach aims to provide opportunities for people from all backgrounds to participate in collaborative community projects while developing cultural knowledge and new skills through activities that run over extended periods and require ongoing commitment. The role of the artist facilitator within the CACD framework is to collaboratively assist participants to give form to their creativity. This is a two-way process, with the facilitator also learning from the participants about their experience, interests and priorities. In this way participants become teachers as well as learners. This is very different to the passive role of an audience member attending a single event, even if the audience experience is enriching and enjoyable. Being an active participant entails ongoing interactions and exchanges, coordination, trust, progressive skills development, and establishment of rich social connections over time. Through this approach artistic skills are acquired, and broader social and cultural connections that come from ongoing collaboration with others are forged.

The philosophy of CACD is reflected in ECA's approach to arts programming at all stages:

- By designing projects based on the expressed aspirations of local community members, we ensure that our activities are relevant and distinctive, generating the participant ownership and volunteer support essential to successful program delivery;

- By securing project funding, we enable participants to take part in our activities at no (or minimal) cost, eliminating financial barriers and maximising the opportunities for access to arts and culture for all who want to be involved. This funding also allows us to engage skilled artist-facilitators, ensuring that projects have quality artistic outcomes and provide effective learning experiences for participants, whilst also providing fair rates of pay and employment opportunities for professional and emerging artists;
- Project partnerships must provide opportunities for local participation, skills transfer and social inclusion. This ensures that our program maintains integrity and stimulates strong community engagement.

ECA’s effectiveness in delivering benefits to the community through this approach was recognised when its partnership with Escare Incorporated and Esperance Seawater Families group was awarded both the inaugural Carmen Lawrence Award for Community Building in 2019 and the 2021 WACOSS award for Outstanding Community-Led Collaboration Leading to better Community Outcomes.



1.3. Community empowerment through decision making

Social research has repeatedly demonstrated the transformative potential of participation in arts activities. A meta-analysis as long ago as 1997 identified no less than 50 social and community benefits flowing from participative arts activities and concluded that number to be an underestimate¹. We believe that the benefits flowing from Esperance Community Arts’ activities are maximised by ensuring that participants are deeply involved in decision making throughout every step of the project, from planning to implementation. We are guided by the IAP2 Spectrum of Public Participation (see appendix), always seeking to operate within the ‘empower’ element of the model.



¹ Matarasso, F. (1997). Use or Ornament?:The Social Impact of Participation in the Arts. Stroud (UK), Comedia.

1.4. Governance

ECA is a not-for-profit association incorporated under the Associations Incorporation Act 2015. It is governed by a Board of up to 12 members who are elected at the Annual General Meeting. Board members are elected for terms of two years, and may renominate when their terms expire. Half of the terms expire each year. The organisation values diversity and encourages candidates from all backgrounds to nominate. The current membership includes three Aboriginal Board members, members from a variety of cultural and religious backgrounds and members who have lived experience of caring for family with disabilities

The Board Executive consists of the Chairperson, Deputy Chairperson, Secretary and Treasurer who are elected by the Board following each Annual General Meeting. Operational management of ECA’s business is delegated to the Executive Officer, currently assisted by a marketing coordinator and a volunteer coordinator.

The Board has two standing subcommittees which provide advice to the Board within the scope defined in their respective Terms of Reference:

- Finance and Governance;
- Programming & Marketing Committee.

1.5. Staffing

Until 2022 ECA employed a full time Executive Officer (EO) who was supported by limited part time staff members. This arrangement relied on the EO possessing broad skills in such areas as governance, project and grant management, finance, and community relations. Reviewing this arrangement has identified several issues:

- Having such a broad job specification significantly limits the potential pool of eligible candidates when the position needs to be filled.
- At times of peak activity, meeting the requirements of each of these different functions requires more time than the EO’s full-time role can accommodate.
- Succession planning is problematic as there is no structure to enable other staff members to develop the skills required to cover temporary absence of the EO or to eventually fill the senior role.

In order to address these issues, ECA is in the process of implementing a staffing restructure, reducing the hours and the range of duties of the EO to focus on higher level strategic issues, and establishing additional specialised part time roles. This strategy will reduce risk, increase the overall skills and ideas available to the organisation, and provide development opportunities for staff.

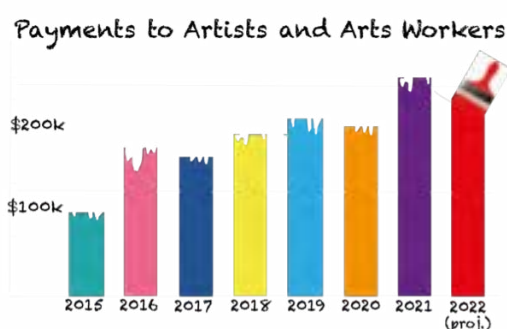
Revised ECA staffing structure	
Position	FTE
Executive Officer	0.5
Finance Officer	0.3
Volunteer Coordinator/Arts Space coordinator	0.4
Marketing Officer	0.4
Event Coordinator	0.4
TOTAL	2.0

A substantial amount of time is contributed to ECA on a volunteer basis, including by staff members who regularly provide additional time above that for which they are paid. The annual contribution to core operations is estimated at 3700 hrs with a further 1000 hrs contributed to project delivery. In addition, project participants contribute time towards achieving public project outcomes that are accessible to the wider community.

1.6. Economic Impact

In addition to the staff who are directly employed by Esperance Community Arts, the project funding we secure provide opportunities for local and visiting artists to be contracted to work at professional rates, earning an income and developing their careers. During the period 2015-2022 a total of \$1.42 million was paid to artists and arts workers employed or contracted by ECA.

An economic analysis conducted by the Goldfields-Esperance Development Commission in 2019 found that the direct and indirect economic impact of ECA’s activities were enhanced by a multiplier effect of 1.804, so that the true value to the community of these payments is in excess of \$2.5 million.



2. Purpose and Artistic Vision

ECA’s approach to operations and decision making is guided by five core values based around the principles of community arts and cultural development. These values in turn define the organisation’s mission and vision.

The five guiding values are:

- **Diversity** in all facets of our activities – in art forms, in cultural and social background, in age, in abilities and in levels of artistic skill;
- **Respect** for individuals and the contribution they bring to the arts, respect for different cultures and their potential to enrich local arts practice, and respect for the preferences and ambitions of those who participate in our projects and activities;
- **Inclusion** of everyone who wishes to have an involvement in arts and cultural activities by eliminating cost as a barrier, building cultural safety into project designs, and taking a flexible approach to delivery so that activities occur at locations and times that reflect the needs and preferences of participants;
- **Collaboration** with partner groups and organisations, emphasising the sharing of resources, networking, and the development of positive and mutually beneficial relationships; and
- **Empowerment** of participants through skills development, access to resources and control of decision-making.



Our mission statement specifically reflects the application of these values to our community arts practice and supports our commitment to arts as a vehicle for positive social change and wellbeing:

We build community resilience and wellbeing through partnerships that support increased and inclusive participation in arts and cultural activities.

Our overall vision, contained in our tag line, is a simple statement of our commitment to accessibility:

Access to arts and culture for everyone...



3. Our Goals and Targets

ECA has adopted four goals for the four year period covered by this strategic plan.

3.1. Deliver a diverse, inclusive and multicultural arts program

ECA will continue to support, deliver and promote activities and events that enable community members to participate in a variety of art forms with a focus on community building, positive social change and wellbeing. The programs delivered will be determined by the interests expressed by our community partners, the availability of appropriately skilled artists and volunteers to support the activities concerned, and access to financial and other resources.

Delivery target	2023	2024	2025	2026
Number of arts workshops delivered: Healthway Program - Arts for Wellbeing	50	50	50	50
Weekly group activities in Arts Space	50	100	100	100
Collaborative 'Arts at Home' Projects	0	2	2	2
Cultural Displays (significant dates)	1	4	4	4
Participation in annual community events delivered by partner organisations	1	5	5	5
Coordination of annual wildflower festival (September) and multicultural festival (June) incorporating arts-based community engagement	2	2	2	2
Update, promote and maintain the Esperance Arts and Culture trail	1	1	1	1



3.3. Increase the reach of our arts activities

Arts programs delivered within the CACD framework have the capacity to transform and enrich communities in many ways, providing benefits ranging from increased social connection to improved health outcomes. By increasing the reach of our activities, we aim to increase the value of the opportunities we provide.

The COVID-19 pandemic prompted ECA to explore new ways of delivering arts projects. Successful pilot projects involving online workshops and 'art at home' kits highlighted opportunities for participation by community members who would not otherwise have become involved. The partnership established with the Esperance Wildflower Society and the Anglican Parish of Esperance to deliver the annual Esperance Wildflower Festival has provided new opportunities for participation in community sculpture projects and to engage with a new audience.

In 2022, ECA commenced a project to provide opportunities for community members from different cultural backgrounds to participate in arts projects and to share aspects of their culture with the community. The project commenced with a very successful 'Taste of the World' event in June. An advisory group has been formed to involve community members in further developing and delivering multicultural activities.



3.2. Maintain and develop key partnerships

ECA works closely with other organisations and groups to provide access to arts and cultural projects. Our current key partners are Escare Incorporated, Esperance Tjaltjraak Native Title Aboriginal Corporation and the Shire of Esperance.

Delivery target	2023	2024	2025	2026
Work with existing partners to deliver projects/community events	3	3	3	3
Develop new partnerships with organisations within and outside the Esperance region.	0	3	3	3

Delivery target	2023	2024	2025	2026
Deliver participatory arts projects and workshops that promote awareness of the local environment in association with the Esperance Wildflower Festival	2	4	4	4
Develop ongoing multicultural arts activities as part of the annual program	25% of program	30% of program	40% of program	50% of program
Utilise flexible project delivery to provide remote access to arts activities.	0 projects	2 projects	2 projects	2 projects
Update, promote and maintain the Esperance Arts and Culture trail	1	1	1	1



3.4. Increase financial stability

Not-for-profit service organisations such as ECA have limited opportunities to generate revenue from their activities, as these are not generally directed to the production of saleable products or ticketed events. That constraint means that access to grant funds is important to sustaining ongoing activities. For that reason, ECA has historically relied on grant funding from state and local governments to meet its core operating costs. ECA has broadened its revenue base over the last three years by developing relationships with two local, recently established philanthropic organisations and individual donors by achieving Deductible Gift Recipient status. Our plan for 2023 is to develop a new donations program to more actively encourage contributions from project participants and visitors to the Arts Space.

Our role as a CACD-focused service organisation means that we can also pursue new opportunities and partnerships that might allow us to further access funding streams directed towards objectives linked to environmental conservation and health outcomes. Current ECA projects involve recycling wherever possible and we also run Healthway-sponsored workshops promoting the Act-Belong-Commit mental health message, suggesting that other opportunities in these areas warrant further exploration.

We will develop a new volunteer fundraising program in 2023 that combines both these priorities by running weekly craft circles focused on using discarded and donated materials (books and textiles) to create items that can be sold. This will achieve multiple goals—creating a space for ongoing social connection, skills development and recycling whilst also nurturing the sense of community ownership of the organization and individual contribution to its sustainability.

Delivery target	2023	2024	2025	2026
Develop volunteer craft circle program to support fundraising	50 workshops	100 workshops	100 workshops	100 workshops
Continue to develop relations with philanthropic organisations	Explore options for ongoing core funding in addition to project funding	Maintain and develop partnerships	Maintain and develop partnerships	Maintain and develop partnerships
Explore funding opportunities provided through environmental and health-related streams	Conduct review	Submit applications deliver projects	Evaluate, continue, develop	Evaluate, continue, develop



4. Strategic context and analysis

4.1. SWOT Analysis

A SWOT analysis conducted by the Board in July 2022 indicates that ECA possesses numerous strengths on which to build. The weaknesses identified relate mainly to staffing issues, particularly the need for increased staff resources to accommodate the workload generated by growing project activity. Reliance on project funding means that only short-term contracts can be offered to staff, making recruitment and retention in a competitive environment problematic. Plans to broaden the organisation’s revenue base and secure new sources of funding will progressively address this issue.

Resource limitations also mean that project evaluation cannot be carried out effectively as project budgets generally make no or inadequate provision for this function. Funding has recently been provided by a philanthropic organisation to support the development of evaluation strategies.

The main threat identified lies in ECA’s reliance on rental premises with the inherent insecurity of tenure that accompanies such arrangements. ECA participated in recent planning for a new Shire Cultural Precinct and is negotiating for the allocation of permanent space in the new facility which is expected to be completed in 2026.

4.2. Artistic and cultural vibrancy

Assessment of artistic and cultural vibrancy must take account of the organisation’s CACD focus. Great community arts projects reflect local needs and interests and achieve active participation rather than passive observation. They embody respect for local stories and traditions and for the contribution of all participants. Much of their value resides in the interactive processes involved, the social and cultural connections and sense of pride generated, and the skills shared and developed. A document accompanying this plan illustrates the range of community arts projects and outcomes delivered by ECA in recent years. The attached evaluation document also provides a series of reflections from long term project partners and participants in Esperance Community Arts’ programs.



SWOT Analysis

- Sound governance
- Committed staff and volunteers
- Inclusion & accessibility as core values
- Wide range of art forms supported
- Community empowerment
- Flexible and able to respond quickly
- Providing a valued community resource
- Strong partnerships with diverse community groups
- Success in securing grant funding
- Opportunities generated for regional artists

- Unrealistic expectations of some external parties
- Lack of awareness of ECA and its achievements
- Lack of security re rented premises



- Vulnerable to loss of key individuals
- Overheads required to manage volunteers
- Stretched staff resources
- Limited opportunity for succession planning
- Lack of time for evaluation
- Project funding a barrier to secure employment

- New partnerships including with philanthropic organisations
- Participation in James St Cultural Centre development
- Build on established best practice
- Digital capacity development
- Consulting/mentoring opportunities
- Potential for research

4.3. Key Stakeholders

A number of groups and individuals have a stake in the operations of ECA.

Stakeholder	Nature of Interest
Shire of Esperance	Significant funder of ECA; key partner in a number of community events.
Escare Incorporated	Key partner in ECA’s community programs
Esperance Tjaltjraak NTAC	Key resource for Indigenous issues; works closely with ECA in relation to Indigenous arts and culture
Regional Arts WA	Part funder of ECA under RASI and previous programs
Esperance Wildflower Society	Co-organiser of the Esperance Wildflower Festival
Schools of Esperance and surrounding areas	Participants in ongoing ECA projects <ul style="list-style-type: none"> - Act-Belong-Commit Resilience for Youth through Arts - Esperance Wildflower Festival Art Exhibition and Competition
Healthway	Key partner providing ongoing funding and support through the Act-Belong-Commit program
Lotterywest	Key funding body providing support for community development-focused projects
Individual artist contractors	Contracted to work on projects
Esperance Drumming Group	Operating under ECA auspice and utilising venue
Esperance Photographers Club	Utilising venue
Hope FM	Project Partner - Soundscapes, Podcasts, Digital Creation Hub
Arts Space Volunteers	Regular use of space – belonging and social connection, open studio space
Artists with work on display and for sale in Arts Space	Over 50 local artists using current retail space in 2022

4.4. Markets

ECA has a long record of delivering inclusive, collaborative arts-based programs in the community that focus on sharing local stories and celebrating local identity. We have developed strong partnerships with non-profit organisations in the shared delivery of programs that produce social benefit. ECA delivers programs and events that are either free of charge or provided at a nominal cost to participants so that cost does not become a barrier to participation.

A range of programs integrating a variety of artforms are designed and delivered according to the identified needs and interests within the community. ECA has a particular focus on the development and delivery of inclusive and accessible arts and cultural activities for all members of the community and is now developing a strong multicultural network as part of our commitment to celebrating diversity in our community.

ECA has established strong partnerships with the Esperance Aboriginal community and with Escare Incorporated. ECA also works closely with older community members and seeks out partnerships that support people living with mental illness and disability. The significant number of partnerships established to deliver projects to these members of the community make ECA’s services unique to Esperance and its surrounding areas.

Esperance Community Arts also contributes actively to supporting arts-based tourism by delivering projects with public art outcomes (e.g. murals) and through the development of the Esperance Arts and Cultural Trail which promotes all arts groups in Esperance.

4.5. Competitors and collaborators

There are no other community arts organisations with a focus on CACD in the Esperance district. Other arts-based organisations and businesses operate in different market segments.

Indirect competition may occur in two ways. Firstly, the relatively small population of Esperance means that there is potential for competition between organisations for volunteers and participants in their activities. Secondly, with the increasingly limited availability of funding sources for community organisations in general and arts organisations in particular, some local groups are inevitably thrown into competition with each other when applying for the limited resources available.



5. Strategies

Esperance Community Arts’ strategic priority in the short to medium term is to seek additional core funding to create the capacity needed to further develop our community reach and profile through increased staffing so that we can meet emerging community needs. The strategies listed below support this priority whilst also ensuring a vibrant and engaging program grounded in the principals of CACD.

Strategy	Vibrant arts	Partnerships	Reach	Skills Development	Financial stability
Seek opportunities for increased core funding					•
Further develop financial systems and reporting				•	•
Identify and apply for grants to support community development projects	•	•	•	•	•
Implement learnings from 2022 evaluation project	•	•	•	•	
Develop partnerships with CACD organisations outside region		•	•	•	
Deliver Healthway-sponsored programs – Act-Belong-Commit Mental Health Message promotion	•	•	•	•	•
Support delivery of Multicultural arts program including development of annual Taste of the World event	•	•	•	•	
Coordinate Esperance Wildflower Festival and integrated environmental education through arts-based projects	•	•	•	•	
Workshops with local and visiting professional artists	•	•	•	•	
Participate in community events	•	•	•		
Provide opportunities for local artists to display/sell their work	•		•	•	•
Support arts-based tourism in Esperance	•	•	•	•	



6. Finance

6.1. ECA's Financial Model

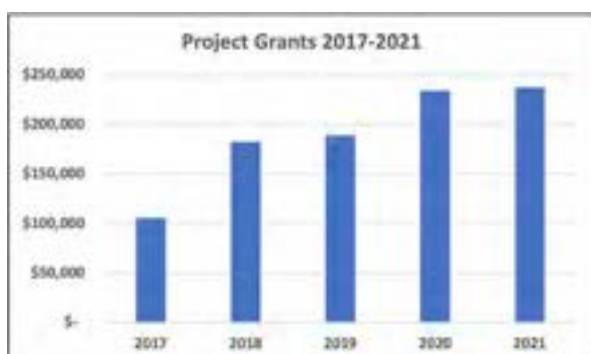
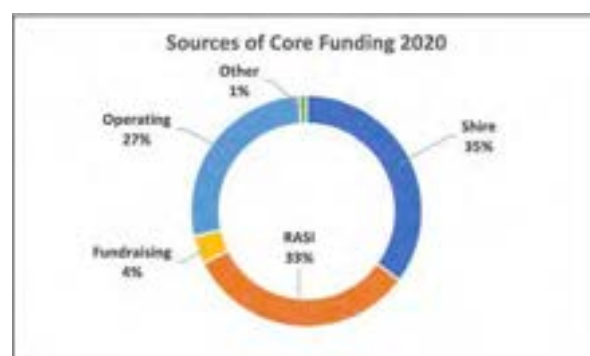
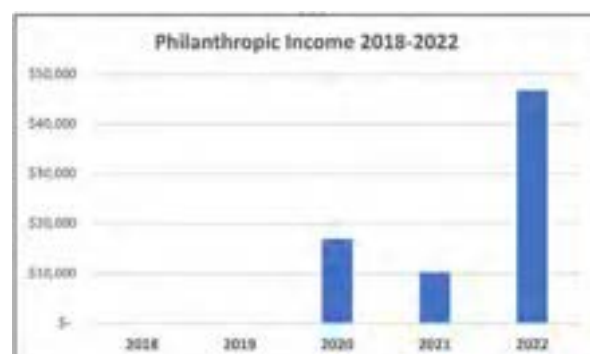
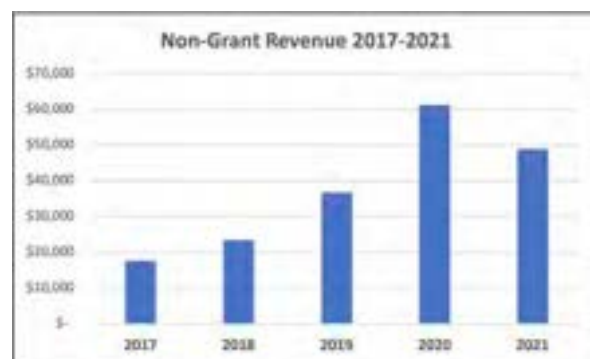
During the years 2018-2021 ECA's annual core operating costs, which include items such as administration salaries, insurance, and rental, have averaged around \$130,000. These costs have been met by a combination of grants, contributions from the Shire of Esperance, and revenues derived from operations and fundraising. The funds received are leveraged by working in partnership with other arts organisations to secure financial support for community arts projects.

In June 2019 the Royalties for Regions-funded Regional Arts Legacy Grants were discontinued by the WA Government. As those funds had previously provided almost one third of core operating costs, their loss represented a significant challenge. This loss was compounded in 2020 by a reduction in funding received under the RASI program. In order to address the shortfall, a review of our revenue base was undertaken and a number of new strategies were identified and implemented:

- Introduction of EFTPOS for sales in the Arts Space;
- Increased focus on fundraising by volunteers;
- Negotiation of a commitment from the Shire of Esperance for increased ongoing support
- Application for Deductible Gift Recipient status;
- Commencement of paid consultancy and mentoring to other organisations.

These strategies have had a positive impact, with non-grant revenues increasing significantly as a result. In 2021 non-grant income was more than double that received in 2018. In addition, the Shire of Esperance increased its financial support by \$25,000 per annum.

Over the past four years, ECA has succeeded in securing an average of approximately \$200,000 in arts project funding for the benefit of local artists and the community. Receipt of DGR status is expected to increase our attractiveness to potential donors and has provided eligibility for sponsorships that require DGR status as a condition of eligibility. Local philanthropic funds have already responded positively to ECA's community-based approach, contributing \$49,000 in 2022.



6.3. Budget Projections 2024-2026

Formulating budget projections in an environment where the amount of revenue available depends on the outcome of future funding applications presents obvious difficulties. Any such estimate requires assumptions to be made as to the amount of funding likely to be available in future years.

In ECA's case, the cost of core operations is known accurately, and at least part of the associated funding can be projected to be available on an ongoing basis. By contrast, the delivery of community arts projects relies on securing the required resources on a project by project basis. It is only when funding for a project is secured that an accurate budget can be allocated for the activities involved.

It is assumed that core costs will continue to be met by a blend of State and local government grants and own-sourced revenues in approximately equal measure. A slight increase in some costs is projected from year to year. It is further assumed that project funds will continue to be received in similar amounts to the present, although actual sources are likely to vary. If an application is unsuccessful, the projected budgets for income and expenditure will both be reduced equally.



7. Marketing Strategy

ECA acknowledges the necessity and value in traditional and digital marketing. ECA is committed to marketing its projects and operations in a positive, consistent and strategic way with the following objectives in mind:

- Informing the Esperance community and stakeholders of the projects which ECA is delivering and supporting
- Increasing support for ECA through subscription, membership and donations;
- Increasing the number of visitors and participants to ECA's projects



We communicate with five distinct audiences on a regular basis:

- Individuals in the Esperance community;
- Funding bodies;
- Project Partners;
- Other arts groups;
- Media representatives.

Our focus on community consultation means that our project partners and participants are our strongest ambassadors, helping to promote projects that they have strong ownership of and pride in.

ECA maintains close contact with the newly established local newspaper, the Esperance Weekender, and regularly contributes to articles regarding current projects and arts-related issues. We also maintain a number of electronic platforms for communication with the local community and beyond regarding activities and events:

- Esperance Community Arts website, Facebook page (2672 followers) and Instagram account (1139 followers).
- Esperance Wildflower Festival website, Facebook page (730 followers) and Instagram account (711 followers);
- Esperance Arts & Culture trail website and Facebook page;
- Readers and Writers Esperance website and Facebook Page;
- Esperance Community Arts Youtube Account
- Esperance Community Arts Soundcloud Account

Newsletters are also distributed via Mailchimp to over 700 email accounts.



8. Key business risks

Strategic risks that threaten the successful implementation of the strategies contained in this plan are discussed here using a simple three-level risk map that allocates a risk rating based on the assessment of risk probability and impact as high, medium or low. Controls and treatment strategies are identified, and initial and residual risks are assessed.

	High	Medium	High	High
Probability:	Medium	Low	Medium	High
Impact:	Low	Low	Low	Medium
		Low	Medium	High

8.1. Funding for core operational costs not available

Initial Risk

While the extent of reliance on grant funds to meet core costs is being gradually reduced, grant funding still remains an important contributor to the cost of operations. Grant programs invariably receive more funding applications than can be accommodated within the available budgets. Funding bids made by ECA must compete with those of other deserving organisations, and there is an ongoing risk that applications will not be successful.

The inherent risk of unsuccessful applications must therefore be rated as high. Failure to secure funding will threaten the capacity of ECA to achieve all of the goals elaborated in this plan, and would require a reduction in the scope of activities able to be supported. The risk impact is assessed as medium, giving an overall untreated risk rating of high.

Controls and Treatment Strategies

The following have been adopted to reduce the level of both risk probability and impact:

- Development and publication of clear and comprehensive documents to demonstrate ECA's strengths and achievements as a highly successful and effective CACD organisation in regional WA;
- Identification and pursuit of alternative funding opportunities;
- An ongoing funding commitment secured from Shire of Esperance;
- Development of contingency plans to maintain elements of ECA's ongoing operations under various funding scenarios.

Residual Risk

These strategies are assessed as reducing the risk probability to medium and the risk impact as medium-low.

8.2. Loss of key partner

A number of organisations are key partners of ECA in the delivery of community arts projects. If one of these organisations was to withdraw from their partnership for any reason, ECA's capacity to deliver the shared projects would be compromised.

Initial Risk

Both the initial probability and impact are assessed as medium.

Controls and Treatment Strategies

This risk is reduced by the following strategies:

- Maintaining close communication with partners on an ongoing basis to ensure that common understandings are maintained and any issues are dealt with as they arise;
- Developing multiple partnerships so that should a partner decide to withdraw, alternatives are available;
- Ensuring that a clear understanding regarding roles and responsibilities for each partner in each project is negotiated and documented prior to commencement of each project.

These strategies reduce the risk probability, impact and risk rating to low.



8.3. Loss of Volunteer Engagement

ECA’s services are made possible by the commitment of a team of volunteers who give their time to operate the Arts Space, assist with arts projects, and contribute to the operations of the Board. A considerable contribution is also made by staff who provide many hours over and above those for which they receive payment. A significant loss of volunteers would threaten ECA’s capacity to maintain the Arts Space and deliver projects.

Initial Risk

Given the high level of commitment demonstrated by volunteers, any loss is likely to be in the form of limited turnover rather than a substantial departure. The initial likelihood and impact are therefore assessed as medium resulting in a risk assessment of medium.

Controls and Treatment Strategies

The risk is addressed through the following actions:

- Acknowledging and celebrating volunteer contributions;
- Maintaining connection with Esperance Volunteer Resource Centre for support for volunteer training and recruitment;
- Engaging a Volunteer Coordinator to support and coordinate volunteer activities.

These strategies reduce the risk probability, impact and risk rating to low.



8.4. Loss of Community Engagement in projects

Successful project delivery depends on ongoing community engagement and support. If ECA’s projects do not align with community interests and priorities, attendances will fall and funders will be reluctant to continue their support.

Initial Risk

Any loss of community engagement would be likely to occur in a limited number of projects. The initial likelihood and impact are therefore assessed as medium resulting in a risk assessment of medium.

Controls and Treatment Strategies

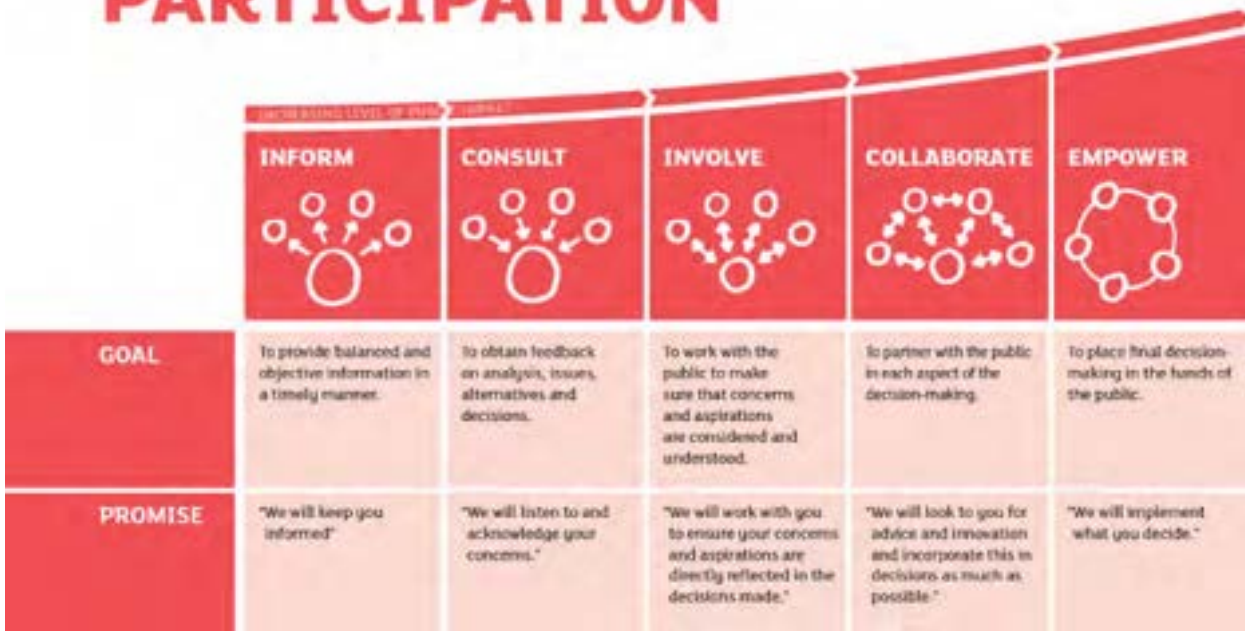
The risk is addressed through the following actions:

- Maintain and develop partnerships with community groups;
- Regular Community consultation ;
- Marketing and promotion strategies tailored to target audiences
 - Promotion of events and activities
 - Sharing of success stories and project outcomes.

These strategies reduce the risk probability, impact and risk rating to low.



IAP2 SPECTRUM OF PUBLIC PARTICIPATION



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