



# South East Dance

The National Development Agency for Dance in South East England

## Business Plan

2010/11 – 2012/13

*Generating Exceptional Experiences in Dance*

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**Appendices** – available on request. Please contact [info@southeastdance.org.uk](mailto:info@southeastdance.org.uk)

- i) **Appendix 1: *Organisational and Artistic Review***
  - a) *Community & Learning review*
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  - d) *South East Dance SWOT/PEST*
- ii) **Appendix 2: *Our Activity Plan 2010/11 – 2012/13***
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## 1. Executive summary

South East Dance is the national development agency for dance in South East England. We aim to be a flagship arts organisation for the region. This plan provides a focus for our work between 2010/11 and 2012/13, providing the strategic framework for our development and the development of dance in the South East.

In 2010 we enter our 10<sup>th</sup> year as a national development agency. Having experienced a significant period of growth, the coming three years will see us expand in stature rather than size. We will adopt a renewed focus on meeting, challenging and championing the needs of our constituents whilst fulfilling our role as a major force in the development of dance within and beyond the South East.

Extensive consultation with our stakeholders has informed the development of this plan, a summary of which is available as **Appendix 1** on request.

### How we work

We work as a development agency, maintaining an overview of dance within the region from a national perspective. We see ourselves as ecologists of dance, monitoring the political, artistic and social climate, looking for gaps in provision and untapped opportunities where we can make strategic interventions to benefit the art form and audiences/participants of dance. We influence, intervene, broker, facilitate and deliver innovative and strategic artistic programmes in partnership with others. Partnership working is essential to our success.

### Activity overview

Our region is home to an expanding range of extraordinary artists. The needs of those working in, watching or participating in dance are rightly becoming more sophisticated. We will work to respond to this, enhancing the profile of dance, generating opportunities for engagement with dance and supporting workforce development. Given the phenomenal growth of dance within the region, we also recognise a critical need for dedicated dance space. We are committed to working with partners to enhance the physical infrastructure for dance.

A detailed outline of our activity for the period 2010/11 – 2012/13 can be seen in **Appendix 2** on request. The following provides a snapshot of our activity during this time:

- Consolidation our extensive *Artist Development Programme* including *Artists Fellowships*, our *Associate Artists Programme* and a biennial *ChoreoLab* focusing on black, Asian and minority ethnic and disabled choreographers.
- Expanding platforms for presenting and engaging with dance including partnerships with the *BBC Big Screens*, *Online Performance Research* and continued international distribution of the *Forward Motion* film package
- Reinvigorating our focus on participatory activity including the regional coordination of *Big Dance 2010 and 2012* and building our work within the health sector through *Move Towards Health*

- Advocating strongly for the needs of dance by initiating the *Dance Manifesto South East* and facilitating networks within the region to ensure more effective partnership working across the sector
- Supporting the development, creation and distribution of innovative and risk taking dance through our *Commissions and Presentation* programme, ensuring the best new work is made available to audiences in the South East.

## 2. Our Vision: Generating exceptional experiences in dance

South East Dance aims to *generate exceptional experiences in dance*. Artists are the driving force behind South East Dance. They inform, shape and lead our work. We want to engage with inspiring artists to generate exceptional experiences for audiences, participants and for other artists. We believe that excellence and access go hand in hand.

**Our mission** is to *ensure a thriving ecology for dance* in the South East. We will work to enhance the conditions for more, bolder and better dance to take place within and beyond our region. We want to work in collaboration with partners to raise the profile and quality of dance and articulate how the artform can make a major contribution to our society. Artists and consumers are at the heart of all we do. We will listen to, challenge and champion their needs and aspirations.

**Our artistic policy** is founded on a belief that as national development agency, we need to push the boundaries of dance. We do this by supporting contemporary movement based work predominantly created or delivered by independent artists. We will collaborate with artists who question their practice, the world in which they live and the relationship they have with audiences and participants of their work. The way in which dance is created, presented and consumed is changing. We want to explore ways of responding to that change.

We will support activity that inspires, surprises, entertains and challenges. We see challenge as an energising force that will enable dance to constantly evolve. We don't see entertainment as a word that sits uncomfortably within contemporary practice. Risk and innovation are important to us and we will champion, defend and respond to artists who we believe are trying to advance the art of dance.

We advocate and support the development, creation and presentation of dance that is as diverse as contemporary society itself. In the past we have developed specialisms in artists work with moving image (screen dance) and work with young people at risk of exclusion. These will continue to be areas of interest, but in the future they will be considered within a wider frame of choreographic and participative practice.

**Our values** are rooted in our passion for dance and the arts. We value art and dance in all its forms and we try to foster this passion in others. We believe dance is an extraordinary art form that has the power to inspire, entertain and make sense of the world we live in. We have the evidence to prove that dance can bring about social change. Through our work with young people we try to listen and learn as much as teach and inspire. We will continue to work with and for young people, but we will strengthen our commitment to adult learning, responding directly to the demographic within the South East whilst aiming to increase our reach and engagement with audiences and participants that might be new to dance.

**Diversity** is central to our work. We believe that working with a diverse range of artists is essential to building relationships with a diverse community. By working with artists from a range of creative and cultural backgrounds, we believe the artistic quality of our work will be enhanced and the experience of our audiences and participants will be enriched. Where we feel it is necessary we will make direct interventions to support and enhance the diversity of dance. Our region is home to a significant body of artists, whose practice is as creatively diverse as it is culturally diverse. As a development agency we will respond to and find meaningful ways of encouraging and supporting this creative diversity.

### 3. Situational analysis

#### History and context

South East Dance was established in 1997 to support dance artists and practitioners within the South East region, focusing on the needs and nature of dance artists based in Brighton. At this time the dance community in Brighton tended to be working in practice that was a hybrid of dance and other art forms, most notably moving image (screen dance). In 2000 we became a National Dance Agency and a regularly funded organisation of Arts Council England, extending our role to encompass wider regional, national and international agendas. Some of our key projects to date are outlined in **Appendix 3** available on request.

#### Regional Context

The South East encompasses 19 county and unitary authorities and 55 districts. It is the third largest of the 9 English regions and is the most heavily populated with the highest percentage of inhabitants born out of the UK second only to London. The population of the region is growing faster than any other region, with a large percentage projected to be above the age of 50 by 2020. 80% of the region is classified as rural. Whilst the South East is perceived to be an affluent region, it also has pockets of deprivation with some of the most deprived areas in England within Brighton & Hove, Hastings, Southampton and Medway.

The South East benefits from a growing infrastructure for dance. This currently includes Hampshire Dance who maintain a strategic overview of youth dance in the region, a number of regionally and nationally significant touring companies, dance literate venues and expert dance development officers within Local Authorities. However there are still counties within the South East where there is a lack of resource and infrastructure. We work proactively to make interventions in these areas. For the duration of this plan we are particularly focusing on building relationships and developing activity in Kent, Milton Keynes, East Sussex and Buckinghamshire.

The scale of the region means that we must respond carefully to the competing needs and objectives of our stakeholders. At the same time we must demonstrate vision, ambition and set the scene for the future of dance. We also need to ensure our plans are firmly rooted in reality, particularly at a time of economic uncertainty and socio/political change.

#### Dance space in the region

Despite the development of a production and presentation space at Hextable Dance and the multi art form creation space at The Point in Eastleigh, South East Dance is acutely aware of the shortage of dedicated dance space within the region. This is a challenge for both individual practitioners and the health of the dance sector.

Our own development, *The Dance Space* in Brighton, will be an invaluable addition to regional and national provision. *The Dance Space* is part of a larger public/private development driven by Brighton & Hove City Council and Cathedral Group. At the time of writing this plan, *The Dance Space* was still in 'pre-planning' stage. More information regarding our plans for *The Dance Space* can be found in **Appendix 4** on request.

#### Strategic alignment

It is important for South East Dance to complement the strategic objectives of key stakeholders both within and beyond the region. In the development of this plan we have taken into consideration the priorities of our key stakeholders and their current strategies.

We have paid particular attention to working in partnership with **Arts Council England** to realise its mission *Great art for everyone*, demonstrating the value and impact of the arts to central government. The ways in which we do this are outlined in **Appendix 2: Our Activity Plan 2010/11 – 2012/13** available on request.

On a local level we recognise the importance of working with **Local Authorities**, particularly our contribution to *National Indicator 11 – Engagement in the arts*. This national indicator has informed our plans, notably for activity that takes place around our operational base in Brighton. During this plan we also hope to engage with the other Local Authorities in the South East who have selected *National Indicator 11* including Kent County Council, Milton Keynes Council and Wokingham Borough Council.

**The Cultural Olympiad** provides an unprecedented opportunity for arts organizations. The South East has identified four objectives that will contribute to the Cultural Olympiad. South Dance has been mindful of these objectives when developing this plan

Our regular funders Arts Council England and Brighton & Hove City Council do not explicitly make geographical demands on us; they fund us to deliver activity that is outlined in **Appendix 2** available on request. This includes programmes and projects that reach across local, regional, national and international boundaries.

Every project we initiate has the potential to be of local, regional, national and international significance. The extent of which our projects make an impact will depend on the stakeholders we work with, our target audience and the strategic rationale surrounding the project.

## 4. Our aims, objectives and programmes

Our work for the period 2010/11 – 2012/13 is guided by six overarching aims:

- To increase access to dance
- To increase participation in dance
- To raise the profile of dance
- To provide artistic and strategic leadership for dance
- To encourage learning and workforce development in dance
- To operate an effective dance organisation

In order to deliver against these Aims, we have identified 13 Objectives which are outlined in **Appendix 5** available on request.

### Core and project activity

Within our activity plan we clearly identify which activity is core, which activity uses core resources both financial and human to develop project activity and which activity is entirely project related. For South East Dance the definitions of core and project activity are as follows:

*Core activity:* Ongoing activity or strategic interventions that form the base of our work as an agency, supported by confirmed investment from our regular funders

*Project activity:* Time limited strategic projects for which we might direct investment from our regular funders to lever additional funds and/or work with partners to raise funds

### Programme Areas

Our work falls under five programme areas. For the period 2010/11 – 2012/13 our five programme areas are:-

Artist Development Programme: comprising of 4 core strands that aim to meet the development needs and provide a range of support for dance artists at various stages in their careers. The programme includes the *Associate Artists Programme, Creative & Business Development, Flourish* and *Mentor Bank* in addition to a range of time limited projects that are dependent on securing additional funds.

Expanding Platforms & Audiences: providing a place for dance research, incubation and development that in the longer term might generate new and innovative ways of reaching more people through dance. This programme aims to expand the ways in which artists create, contextualise and present their work and steadily increase the means by which audiences and participants can engage with dance.

Building Communities: this programme aims to broaden the reach of South East Dance and directly increase participation in dance. We will continue to offer opportunities for young people through such programmes as *Moving Voices*, however we will also develop a particular focus on activity that is appealing to the family and that encourages adult learning.

Raising the Game: advocating for, and developing the infrastructure for dance within and beyond the South East. *Raising the Game* comprises of a number of initiatives that are central to our role as leader, facilitator, broker and advocate. This programme is about working in partnership to enhance public awareness of dance and enhancing the conditions that are necessary for dance to thrive.

Commissions & Presentation: working in partnership to commission and/or present work that we feel to be innovative, risk taking and/or brings new audiences to dance. This programme provides support for artists to create and present work that aligns with our artistic policy, makes a strategic intervention for dance and has an impact on the South East region.

### **Measuring our success**

Each of our programmes comprises of a number of projects. Each project has a *Project Plan*, comprising measurable outputs and access/diversity, audience development/participation and fundraising targets. *Project Plans* are developed at the beginning of each new calendar year to ensure effective delivery from the beginning of the new financial year. *Project Plans* are for internal use only, however an example project plan is available on request as **Appendix 6**.

South East Dance is committed to ensuring the quality of its work continues to be of the highest standard. We recognise that quality assessment can be a complex process, particularly for an organisation such as South East Dance which provides a number of services and activities. We are making steps to define appropriate mechanisms to effectively assess the quality of our activity. Throughout the duration of this plan we are testing a number of approaches to assessing quality including the development of an artistic programme focus group, external review and longitudinal impact analysis.

### **Monitoring our performance**

Within **Appendix 2** we clearly articulate outputs for each programme of activity. Our *Strategic Aims* and *Strategic Programme Objectives* guide all of our work. However we recognise that within this framework our activities may be subject to change. As an organisation we need to maintain the flexibility to respond to opportunities. In order to effectively manage this process and monitor our performance we:

- Review and regularly report against our activity and financial targets at senior management team, in a format that is consistent with the quarterly reports prepared for our Board and shared with our regular funders
- Prepare annual accounts and reports for statutory agencies and our funders.
- Ensure any significant changes are referred back to our Board and our regular funders as appropriate

## 5. Organisational development policy

### Organisational culture

As an organisation we constantly question how best to support the development, creation and distribution of dance. To ensure the continued survival of our organisation we need to be flexible, in touch with our constituents and constantly develop our knowledge and expertise. To develop our organisation to the best of its potential we need to be able to act quickly to get the best from changes in government policy, funding opportunities and opportunities offered from other organisations. However, we will only act if opportunities help us achieve our strategic aims and align with our strategic objectives.

### Organisational structure

Our business model and the variety of demands placed on us means our workforce has to be flexible. We work in teams and not departments, ensuring the most appropriate staff member is responsible for leading a project from research to evaluation with support from peers and colleagues across and beyond the organisation. We come together in teams of full, part time and temporary staff working with a range of partners and artists. Our current organisational structure is available on request as **Appendix 7**.

### Staff performance and development

Because our work is so dependent upon knowledge, networks and partnership working, our staff are one of our most vital and valuable resources. We encourage a learning culture where people take responsibility and learn from experience. All staff have professional and personal development plans and are required to see and participate in dance activity across the region and beyond. All staff have clearly articulated targets that are monitored through monthly 1:2:1 management meetings and through mid year and annual appraisal.

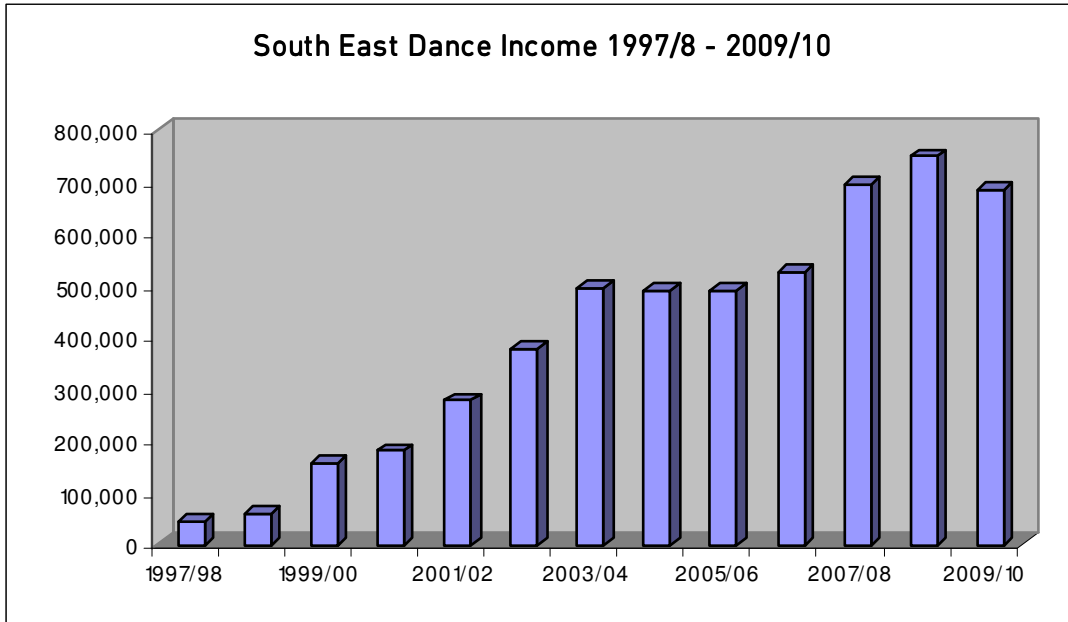
### Governance

We are managed by a small non-executive Board, currently comprising of 7 people and a staff team of 11. The responsibilities of Board members are clearly stated in our Annual Report and are kept under review and in line with current legislative requirements and best practice. We aim to further develop the board and recruit a new Chair within the first year of this plan. We are currently seeking individuals with specialist skills in communications, diversity, fundraising and commercial venture. A skill audit of our current Board is available on request as **Appendix 8**.

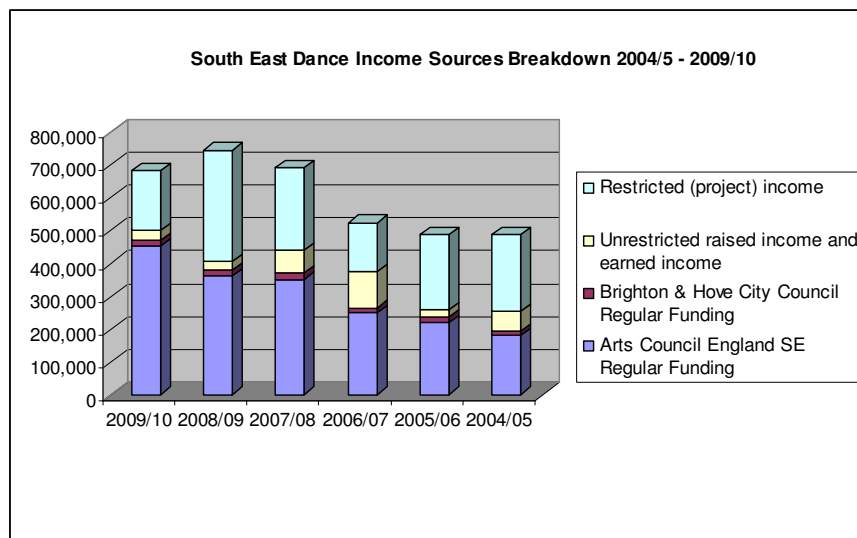
## 6. Finance

### Financial history and impact of investment

Our turnover has steadily increased over 12 years, as has our investment from regular funders Arts Council England & Brighton and Hove City Council. Investment from these core funders enables us to lever additional funding from a range of sources within the private and public sectors.



In the past few years we have successfully raised £1 for every £1 of our regular investment. However, the cultural sector is now operating within a challenging financial environment that South East Dance and our core funders are obliged to recognise. Although South East Dance aspires to meet its previous £1 for £1 ratio, maintaining this over the duration of this plan is considered to be an unrealistic target. The following outlines a breakdown of income sources between 2004/05 and 2009/10.



## Impact of investment

Investment from our regular funders in 2008/09 enabled South East Dance to reach 130,576 people, excluding broadcast audiences, estimated at an additional 200,000. This provided a subsidy per head of £2.77 against our regular funding. We see this as a significant achievement, demonstrating considerable value for money against investment. South East Dance intends to maintain a competitive subsidy per head for the duration of this plan.

## Budget Summary 2010/11 – 2012/13

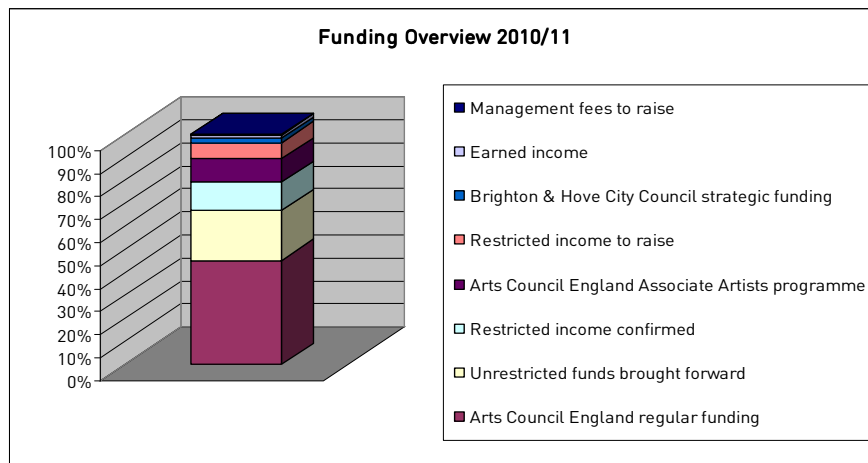
The budget set for the next three years reflects artistic and organisational aspiration, but is tempered with reality. With change in government, the current economic climate and the changing infrastructure for the arts, South East Dance needs to be prudent. Whilst our budget is set for 2010/11, years 2011/12 and 2012/13 will be reviewed and finalised as part of our annual planning cycle taking into consideration performance against activity and financial targets.

## How we invest our funds

Our regular funders currently allocate investment to South East Dance for three years at a time. We call funding from our regular funders and any funds we earn '*unrestricted*' funding. In 2010/11 we will receive £480,351 from our two regular funders Arts Council England and Brighton & Hove City Council. The potential to generate earned income in a similar way to building based agencies or touring companies through space hire, ticket revenue etc. is limited for South East Dance. However in 2010/11 we aim to generate an additional £13,000 *unrestricted* funds from management fees and income earned from the services we provide.

In 2010/11 our allocation of funds to our Artistic Programme will increase by 36% from investment made in 2008/09. It should be noted that our *unrestricted* funds for the period 2010/11 are particularly healthy due to a substantial projected carry forward at the end of 31 March 2010. This is primarily related to South East Dance entering a comprehensive period of organisational and artistic review in 2009/10, which resulted in a focus on planning rather than delivery.

We use investment from our regular funders as a mechanism to lever additional funds from an increasing range of project partners. A list of our confirmed and proposed project funding partners is available on request as **Appendix 9**. We call funding from our project partners '*restricted*' funding. *Restricted* funding is allocated to time limited strategic projects. The following provides an overview of our funding sources.



For every project we manage, we aim to bring in a management fee which contributes towards our staffing and overheads and enables us to release *unrestricted* funds to build our Artistic Programme budget.

## Financial Targets

Each year we set ourselves specific and measurable targets for our financial strategy. In 2010/11 we aim to:

- Leverage 24% of funds from project sources
- Maintain our investment of unrestricted funding in our Artistic Programme at over 25% of available funds
- Ensure running costs/overheads are no more than 12% of total turnover

We will know we have financially performed well when we achieve the above targets and meet the following criteria:

- Our general funds are in surplus
- Our level of reserves has increased by 20% by 31 March 2013
- For every £3 of funding we receive from our regular funders we raise approximately £1 of funding from project sources in 2011/12 and in 2012/13

## Budget Overview

The following outlines our financial projections for the period 2010/11 – 2012/13. Detailed budgets have been included as **Appendix 10: Budget 2010/11 – 2012/13**.

INCOME	2010/11			2011/12			2012/13		
	UR&R	UR	R	UR&R	UR	R	UR&R	UR	R
Revenue Income	396,153	396,153	0	403,776	403,776	0	411,552	411,552	0
Restricted Revenue Income (AAP)	84,378	84,378	0	0	0	0	85,000	85,000	0
Project Income Confirmed	75,584	0	75,584	12,514	0	12,514	0	0	0
Project Income to Raise	64,250	4,000	60,250	107,700	6,000	101,700	159,550	8,000	151,550
Earned Income	11,000	9,000	2,000	11,830	9,330	2,500	12,130	10,130	2,000
<b>SUBTOTAL INCOME</b>	<b>631,365</b>	<b>493,531</b>	<b>137,834</b>	<b>535,820</b>	<b>419,106</b>	<b>116,714</b>	<b>668,232</b>	<b>514,682</b>	<b>153,550</b>
Trf Balances Brought Forward	210,885	182,563	28,322	129,796	121,634	8,162	22,257	15,648	6,610
<b>TOTAL AVAILABLE FUNDS</b>	<b>842,250</b>	<b>676,094</b>	<b>166,156</b>	<b>665,616</b>	<b>540,740</b>	<b>124,876</b>	<b>690,489</b>	<b>530,329</b>	<b>160,160</b>
<b>EXPENDITURE</b>									
Core Operations	398,473	398,473	0	403,009	403,009	0	403,800	403,800	0
Artistic Programme Projects	309,980	151,986	157,994	237,350	119,084	118,266	276,080	123,530	152,550
<b>TOTAL EXPENDITURE</b>	<b>708,454</b>	<b>550,460</b>	<b>157,994</b>	<b>640,359</b>	<b>522,093</b>	<b>118,266</b>	<b>679,879</b>	<b>527,329</b>	<b>152,550</b>
<b>INC. LESS EXPEND. TOTAL</b>	<b>133,796</b>	<b>125,634</b>	<b>8,162</b>	<b>25,257</b>	<b>18,648</b>	<b>6,610</b>	<b>10,610</b>	<b>3,000</b>	<b>7,610</b>
<b>Analysis of Balances Brought Forward at 1st April</b>									
Designated Reserves	50,210	50,210	0	54,210	54,210	0	57,210	57,210	0
Flexible Funds (inc. AAP)	182,563	182,563	0	121,634	121,634	0	15,648	15,648	0
Restricted Funds	28,322	0	28,322	8,162	0	8,162	6,610	0	6,610
Transfer to Unrestricted Income	-210,885	-182,563	-28,322	-129,796	-121,634	-8,162	-22,257	-15,648	-6,610
<b>TOTAL BROUGHT FORWARD</b>	<b>50,210</b>	<b>50,210</b>	<b>0</b>	<b>54,210</b>	<b>54,210</b>	<b>0</b>	<b>57,210</b>	<b>57,210</b>	<b>0</b>
<b>Analysis of Balances Carried Forward at 31st March</b>									
Designated Reserves	54,210	54,210	0	57,210	57,210	0	60,210	60,210	0
Flexible Funds (inc. AAP)	121,634	121,634	0	15,648	15,648	0	0	0	0
Restricted Funds	8,162	0	8,162	6,610	0	6,610	7,610	0	7,610
<b>TOTAL CARRIED FORWARD</b>	<b>184,006</b>	<b>175,844</b>	<b>8,162</b>	<b>79,467</b>	<b>72,858</b>	<b>6,610</b>	<b>67,820</b>	<b>60,210</b>	<b>7,610</b>

## 7. Communications overview

An enhanced commitment to marketing and communications is woven through our activity for the duration of this plan. Audience and participation targets are included within each *Project Plan* and are articulated within the overarching *Communications Strategy* available on request as **Appendix 11**.

For the period 2010/11 – 2012/13 the *Communications Strategy* will focus on the following six key areas:

- Audience and stakeholder development
- Advocacy and profile raising for dance in the region
- Data capture and analysis
- Marketing our activity programmes
- Branding

With strategic objectives to increase access to and participation in dance, we are committed to developing audiences for our work. We also want to raise the profile of our work and of the artistic communities in our region.

As a national development agency we have justifiably high stakeholder expectations. We recognise the need and importance of improving the effectiveness of our relationships with our diverse range of stakeholders. Audiences are amongst our highest priority stakeholders. We are committed to engaging a wider range of audiences and increasing the depth of engagement of current audiences in the benefits of our work. We also want to better articulate our work and its value to our constituents, building both a higher public profile for our organisation and for dance in the South East.

The communications team will provide marketing support to underpin all artistic activity and take a lead in ensuring we have a better understanding of our audiences and the impact of our work. The level of support will vary depending on scale and longevity of specific projects and associated targets. Although at the time of writing this plan, the status of *The Dance Space* is in flux, once plans have been approved by major investors and the private developers this area of our work is likely to gather momentum and take precedence.

We will continue to focus on developing a strong brand with high communications values and a consistent tone of voice for South East Dance across all activities. We will ensure the organisation is promoted as an innovative, accessible, professional, knowledgeable and creative organisation.

Consistent communication of key messages is vital to ensure stakeholders understand our work, identifying how South East Dance responds to need and how South East Dance can be supported. We believe that key messages are an essential component in building a credible and trustworthy organisation. These will be reviewed regularly to ensure they continue to be in line with our strategic aims and programme objectives.