

Introduction

National portfolio organisations

The National Portfolio funding programme is our programme for organisations that are applying for funding over a four year period from 2018/19 to 2021/22 to deliver arts and cultural activity, as well as those organisations applying to support the arts, museums and libraries sector.

The application form asks you a series of questions about how you plan to contribute to the Arts Council's goals and about your organisation's management, governance and financial viability. We will use the information you give us in your application form to decide whether we will offer you a grant.

The next three screens are autofilled with information you have already provided. The purpose of these is for you to ensure the information is correct. If you need to make any amendments, you will need to go back to the applicants section and make amendments to your applicant profile.

Throughout the application portal, any items marked * must be completed.

Any free text boxes have a strict character limit. Please stick to this character limit as any additional text will be automatically deleted.

If at any time you would like to contact us, click contact us in the left menu bar for contact information.

Good luck with your application and save often.

Organisation details

Non-UK address or address not found: ☐

Address name or number: THE BALTIC CENTRE FOR CONTEMPORARY ART,

Street: South Shore Road

Locality:

Town / city: GATESHEAD

Postcode: NE8 3BA

Main contact number: 0191 4781810

Email address:
(Organisation email address
if applicant is an organisation)

Section 40 (2)

Website address: <http://www.balticmill.com>

Fax number: 0191 4781922

Please select the option that most closely describes your organisation: Arts organisation

Select one of the options below to describe your organisation's status: Company limited by guarantee

Are you a registered charity? Yes

What is your charity number? 1076251

Is your organisation a Museum? No

Your contact information

Contact type	Main contact	First name	Last name	Primary contact number	Email
Financial authority	Yes	Stephen	Cleland	Section 40 (2)	
Financial authority	No	Sarah	Munro		

Contact details

Contact type: Financial authority

Is this the main contact for the applicant? ☒

First name: Stephen

Middle name: James

Last name: Cleland

Position: Deputy Director

Primary contact number: Section 40 (2)

Alternate contact number:

Mobile phone number:

Email address:

Fax number:

Contact details

Contact type: Financial authority

Is this the main contact for the applicant? ☐

First name: Sarah

Middle name:

Last name: Munro

Position: Director

Primary contact number: Section 40 (2)

Alternate contact number:

Mobile phone number:

Email address:

Fax number:

Basic details

Information

What is your organisation or consortium's mission or purpose? No more than 2000 characters.

BALTIC is a globally recognised beacon for the creative ambitions of North East England. BALTIC creates meaning and value for its constituents contributing to cultural, economic and social agendas regionally and nationally.

At a time of unprecedented global change, the arts are more vital than ever in helping us navigate this new complexity. The very best cultural organisations are catalytic, galvanising us not only to imagine new and sustainable futures, but to activate and deliver them.

Our Mission

BALTIC will create greater understanding of the world through outstanding, experimental and inspiring contemporary art which has power and meaning for individuals and communities.

Our Vision

To commission and produce exhibitions, performances, engagement projects, and learning programmes which champion the role of artists in contemporary society.

To create environments and opportunities within and beyond BALTIC's galleries where individuals and communities can explore different ways of seeing and thinking about the world by engaging with exceptional art and artists.

To deeply root inclusivity and diversity in all our practices, processes and actions so we may better reflect and support our local, national and international communities.

To devise and embed innovative research-engaged frameworks which support and encourage talent development of artists and future thinking through sustained collaboration, partnership and sector leadership.

Our Values

We value inclusion, empathy and encouragement, we provide opportunity, inspiration and surprise, and we aim to increase empathy and enlighten those who engage with us.

We believe that our programme of exhibitions and activities exposes and explores new ideas and fresh perspectives, triggering multiple points of view that are enriched through shared dialogue and alternative ways of seeing. This has the capacity to break down barriers, helping individuals and communities to better understand and value each other at a local, national and international level.

Do you, or does your organisation object to receiving National Lottery funding for religious reasons? No

Requested amounts

Amount summary

	2018/2019	2019/2020	2020/2021	2021/2022	Total (£):
Amount requested (£):	£3,158,000	£3,158,000	£3,158,000	£3,158,000	£12,632,000

Contributing to our goals

To be considered for funding you must be able to help the Arts Council meet our goals. You must contribute to:

Goals: Goal 2: Everyone has the opportunity to experience and be inspired by the arts, museums and libraries, Goal 3: The arts, museums and libraries are resilient and environmentally sustainable, Goal 1: Excellence is thriving and celebrated in the arts, museums and libraries, Goal 5: Every child and young person has the opportunity to experience the richness of the arts, museums and libraries, Goal 4: The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled

Goal 1

**Tell us how you plan to use our funding to contribute towards Goal one.
No more than 20,000 characters.**

Excellence is thriving and celebrated in the arts, museums and libraries.

As we approach 2018, BALTIC's reputation as an outstanding international artspace where artists from all over the world produce and present innovative new work is widely acknowledged. BALTIC has an outstanding reputation among artists and audiences for commissioning and producing exceptional exhibitions that are conceptually rigorous, inspired by new perspectives and practices, and have the power to inspire new ways of understanding the world. BALTIC also exists – both within and beyond its galleries - as a research space, a civic space and a learning space where audiences and participants engage with art, artists and each other to explore new ways of looking, thinking, communicating and finding meaning.

Our artistic outcomes during 2018-22 will deepen this engagement, strengthen connections with and between communities, and expand understanding of creative practice as a dynamic force in shaping communities and identities. We will protect and enhance BALTIC's reputation by commissioning, publishing and exhibiting leading-edge, experimental contemporary art that is of international significance and powerfully expresses the unique role that artists play in society.

Our artistic outcomes are driven by a cultural and social imperative to make stronger connections with all of the communities we work with. We want to be more deeply involved with a more diverse range of people, creating robust cultural and social impact. We recognise the need to shift thinking and practices to support this ambition, and to align artistic vision to outcomes that will create meaningful impact in diverse communities.

During 2018-22, there will be a more visible and tangible connection between our cultural outputs and outcomes, our relationships with existing and new audiences, and our engagement with diverse communities, through the lens of engaging with world class artists and examining the human condition. Our focus on developing BALTIC's artistic outcomes in the context of stronger connections with communities is a clear response to a rapidly changing environment. Significant political, structural and cultural change is taking place regionally, nationally, across Europe and globally. For many individuals and communities, the future is uncertain and confusing, and presents challenges to conceptions of social, cultural and economic identity and agency. As society risks fracture and introspection, BALTIC is uniquely positioned to provide a platform where artists, individuals and communities can come together to imagine, examine and shape the future collectively.

By showcasing the best of contemporary art in and beyond our galleries, and developing innovative engagement practices, BALTIC will encourage collaboration that inspires alternative ways of seeing and interpreting the world.

Through our commissions, exhibitions, events, learning and engagement programmes we will create the conditions that enable individuals and communities who have felt alienated and disaffected by the dominant political and cultural discourse to respond to local and global shifts that impact on individual and community identity and aspiration.

By working collaboratively and positioning exploratory contemporary art at the heart of dialogue, we will enhance the social and cultural capital of the individuals and communities we work with, provide a rich context and develop new methodologies that develop artistic talent, and support the sector to innovate and create impact in the region and beyond.

Key objectives

1. To commission, produce and exhibit outstanding contemporary art that has conceptual rigour, international significance and multiple routes for deep engagement with diverse audiences and participants
2. To develop artistic talent at every level and create environments in which it can thrive
3. To advance BALTIC's sectoral leadership through sustainable and dynamic networks, partnerships and collaborations that embrace innovation and excellence
4. To develop BALTIC's artistic programme in response to its locality, responding to questions of identity and aspiration in ways that sustain and energise local communities
5. To continue to explore how digital technologies can enable great art to be realised

During 2018-22, BALTIC will sustain and develop one of the most ambitious and bold programmes of contemporary art in the world. We will support and encourage artists at all stages of their careers to realise new work in our outstanding and unique exhibition spaces. In addition to the spaces in BALTIC and BALTIC 39, we will develop B.US, a travelling exhibition bus that will provide an innovative environment for exhibitions and engagement across the North. Separately, each of these environments create exceptional platforms for exhibition, production and engagement. Together, they provide an unrivalled opportunity for BALTIC to develop an ongoing narrative that connects the work of artists to the individuals and communities who experience and engage with the work.

As our programme develops, our focus on artistic excellence will continue to underpin our commissions, exhibitions and programmes. Our spaces each have unique properties that enable outstanding practice to be brought into the public domain. BALTIC's technical team is internationally recognised for exceeding artists' aspirations in realising exhibitions of exceptional scale and impact in its 28,000 square feet of exhibition space.

BALTIC39 provides a unique centre of artistic excellence, development and experimentation, bringing professional practice together with research focused MFA and doctoral programmes to re-frame and re-position the meeting points for how artistic communities and audiences engage with practice led research.

In developing B.US, BALTIC will create a series of commissions for artists to make innovative work for the vehicle's exterior. B.US will tour 2 exhibitions per year, programming both established and emerging artists working in a variety of media. The exhibitions will showcase concepts and practices that are at the forefront of international contemporary art, and will include commissioned solo installations and themed group collaborations. We will commission artists to create artwork for the exterior of the bus – providing a great opportunity to show public artworks which will be seen in numerous locations. The B.US programme will be core to BALTIC's artistic mission, and exhibitions will be challenging, of exceptional quality, and capable of inspiring deep engagement with diverse audiences.

Alongside the B.US commissions, we will develop new opportunities for communities to discover and engage with contemporary art and working artists

through a Learning Programme that situates great art on the doorsteps of socially and culturally excluded communities. Together, BALTIC, B39 and B.US extend and develop our opportunities to create more opportunities for exceptional artists at all stages of the careers to develop their practice and engage with diverse audiences.

Our exhibitions and artistic programmes will provide points of interconnection and different routes into contemporary art. The exhibitions in BALTIC's landmark industrial building on the south bank of the River Tyne are carefully constructed to exploit the impressive and generous architectural possibilities that exist in its spaces. Going forward, we will build on this to ensure that we make best use of the building to ensure that there are always powerful points of communication for all visitors. Artistic planning will ensure that excellence is communicated not only through the quality of work in individual exhibitions, but through a curatorial approach to the whole building that explores interconnections and associations across content and experiences. This approach will create different routes for diverse audiences, ensuring that all visitors – from all backgrounds and levels of experience – find meaningful engagement in our exhibitions and programmes at all times.

We will extend and develop our focus on 'exhibition firsts'. We will enable established, acclaimed artists the freedom to experiment and innovate in a world class environment with exceptional technical and curatorial support, creating career-defining exhibitions that include first solo shows, first major commissions, new angles and perspectives on a body of work, or working in new and ambitious ways that enable a step change in their practice.

'The exhibition was my biggest to date and the experience could not have been better. I worked very closely with the curator and technicians on the planning as well as the realisation. The technicians realised a very complex exhibition to the highest standard, resulting in a very successful show.' Caroline Achaintre

'My exhibition at BALTIC was career defining. The curators at BALTIC took a chance and offered me a high profile show in a dauntingly large space quite out of scale with my current making. But what came out of that risk was not only a shift in the tangible qualities of my work – its physical forms – but also an energy, liberty and trust that has inflected everything that has succeeded it. It is partly this energy, this generous propulsion, that has afforded me so many of my subsequent opportunities and confidence.' Heather Phillipson

Our commitment to supporting the development of artists to explore new challenges at different stage of their careers is exemplified through the return of Heather Phillipson during 2018-19 to develop a solo exhibition for the much larger Level 4 gallery.

Through an increased focus on group and thematic exhibitions we will focus on deepening audience engagement. A number of curator led exhibitions are currently being researched and will be outlined in our Business Plan including full details of our exhibiting artists.

We aim to build on our international touring by engaging a new framework for strategic touring partners forming closer, regular allegiances with a number of international partners i.e. Kunsthalle Zurich, Jue de Paume, KUNSTEM, Museum Tinguely, IMMA, ICA Philadelphia and Museum of Contemporary Art,

Sydney with further institutions being explored - South Korea, India, Indonesia and Brazil.

BALTIC will identify, mentor and support artists to develop their practice, and these collaborations will mark a significant moment in their emerging and evolving artistic identity. This in turn will create opportunities for our audiences to experience and engage with work that hasn't been seen before in other environments, and forms a key part of the cultural narrative of contemporary art. There will be an increasing focus during 2018-22 to ensure that the Creative Case for Diversity is front and centre in the development of commissions and exhibitions that reflect the diversity of contemporary England.

Our programme will showcase emerging Northern talent, and enable new perspectives to be explored alongside the work of internationally acclaimed artists. For the Great Exhibition of the North (GEON) in 2018, we are in discussion with 3 Turner nominated Northern artists (including Michael Dean) to develop exhibitions for BALTIC, as well as a major off-site commissioning project that will take place on the Quayside.

BALTIC will continue to develop the distinctive BALTIC Artists' Award (from 2017), the first worldwide biennial art award to be judged by artists. In each year of its iteration, the Award will recognise 4 artists deserving of an international platform and wider recognition. The 2017 judges - Monica Bonvicini, Mike Nelson, Pedro Cabrita Reis, and Lorna Simpson - are among the most acclaimed contemporary artists from the past twenty years, and we will continue to work with judges of international significance. As the Awards mature in 2019 and 2021, we will position the Awards as a significant way of expanding global connections, engaging with an authentically international artistic community through the Awards. Public visitors to the exhibition will be able to vote for the artist's presentation they most strongly respond to. This will inform an additional legacy commission project enabling a deeper engagement between artists and local audiences in Gateshead.

BALTIC will develop an International Artists' Residency Programme building on our original foundation as an 'Art Factory'; a centre for artistic production. We will accommodate up to 4 emerging artists (2 regional, 2 international) per year, establishing exchanges with international host partners. The residencies will be open to artists from diverse disciplines including: visual arts, music, sound, performance, spoken word and literature. The Programme will provide the opportunity for artists to undertake research or develop a specific project or idea. Artists will be able to explore and expand their practice in a safe and creative space. They will have access to production facilities, technical staff, and resources including BALTIC's library and archive. The residencies will provide professional development through a framework of studio visits and curatorial guidance, mentoring, knowledge and expertise, inspiring critical dialogue and debate around contemporary practice. We are in discussion with potential partners including Delfina Foundation, London; Al-Ma'mal Foundation for Contemporary Art, Jerusalem; Busan Cultural Foundation, South Korea.

BALTIC's Associate Artists Programme will be launched in 2018. We will develop a programme of 3 Associate Artist opportunities per year, offering a network of artists across a range of disciplines support to develop their practice, focusing on experimentation and enquiry leading to future BALTIC Live programme outputs. Advancing opportunities for artists that reflect the diversity

of contemporary England will be at the forefront of promoting and identifying BALTIC's Associate Artists, supporting artists to overcome barriers and challenges to create work (see Creative Case).

The BALTIC Live programme will commission new productions (through our Associate Artists Programme), bring innovative existing work that has not been seen in the North East to the region, and provide a platform for other organisations through our supported programme to support dynamic collaborations for developing diverse practice. BALTIC's curatorial, technical and audience expertise will provide the best possible environment for practice development across all three strands, and BALTIC will support the practice network that will grow and develop as BALTIC Live becomes established. Developing collaborations with Siobhan Davies Dance, Tramway, GIFT, curious? Festival, and Tusk as part of this development and will aim to broaden this to international partners.

BALTIC aims to ensure it is at the forefront of practice and discourse by creating a new Enquiry model. B.Enquire will be led by BALTIC's Director, and will focus on exploiting the power of the arts to shift thinking, enable new perspectives, inspire empathy and change practice. We believe we need to create a complex adaptive system of the arts, enabling us to better articulate what communities and society need to grow and flourish. We will develop a network of international research-rich partnerships and collaborations that use an artist-led approach to re-empowering the disenfranchised through a programme of constituent engagement.

Our B39 programme is greatly enhanced by BALTIC's award-winning BxNU partnership with Northumbria University which creates vital links between students, professional and international practice, and has recently been extended until 2022. Through our programmes, events and exhibitions at B39 we will provide opportunities for emerging and established artists working across all media to test works and ideas, and develop works in progress within a public context. The Woon Prize provides one of the most significant opportunities for emerging UK graduates to have their practice supported through a year long studio at B39, ongoing mentoring and guidance, and a £20k cash award. Entries are open to all in their final year of art school. BALTIC took on the management of submissions in 2016 and increased entries from a base of 61 to 290, with entries representing 81 out of a total of 85 HE institutions.

We will continue to develop the successful Figure series at B39, which supports artists at the next stage of their development to explore new ideas with high quality curatorial and technical support, enabling them to develop their practice, enhance their profile, and be part of a wider community of practice. The open call process for Figure opens up access to emerging artists to benefit from professional support and a community of practice that supports their work. Our most recent open call to artists for Figure 4 attracted 290 applicants. 29% of these were from BAME artists, 5% were from disabled artists, and 51% were from female artists, and going forward we will continue to develop further open call approaches to reach a more diverse range of artists. As artists develop their practice further, BALTIC39's project space allows artists and curators the opportunity to experiment and take risks. Projects are realised within a context of curatorial and academic support through solo, thematic, open submission, guest-curated and commission-based exhibitions and performances.

BALTIC will continue to take a national role in leading and coordinating the Contemporary Visual Arts Network to strengthen and develop visual arts across England through collaboration, creating a sustainable, supportive sector and ensuring its development (see Goal 4). BALTIC will also lead and coordinate the regional CVAN network, focusing on the implementation of Untitled: A Visual Arts Strategy for the North East of England, working to strengthen the sector's voice and creating impact and value for the region.

Our artistic ambition and strategic objectives will be underpinned by 5 key principles:

1. Intellectual Rigour

BALTIC will present scholarly, well researched group and solo exhibitions and will create publications, digital outputs and events which provide new insights into current artistic practice and the context in which artists work. This will be enhanced by its work with academics, particularly through university partnerships.

2. Technical Excellence in Remarkable Spaces

BALTIC will commission bold and ambitious work for its unique buildings and for B.US, nurturing artistic and technical ambition to realise exhibitions to the highest standards. BALTIC's technical team is internationally recognised for exceeding artists' expectations.

3. Diversity

BALTIC will actively seek to increase the number of artists we work with who are from groups and communities that are under-represented in the arts, identifying and taking opportunities to increase the diversity of commissioning, programming and talent development decisions, in order to ensure that we can make the best artistic content and remain relevant to our increasingly diverse audiences (see Creative Case).

4. Civic Engagement

BALTIC will explore new ways to bring communities together, mobilising community engagement and encouraging people to take part in civic life in ways that create positive change (see Goal 4). We will use the power of the arts as an enabler of collaboration and exploration to forge deep connections, championing the role of artists in helping communities to face challenge, and revitalising communities by inspiring people to come together and engage creatively, and to re-imagine their roles in developing innovative ideas that shape civil society.

5. Partnerships

BALTIC will work with partners regionally, nationally and internationally to tour and co-produce exhibitions to ensure that artists are given maximum exposure and efficiencies are fully exploited; and our leadership role is fully explored and developed with partners within and beyond the sector (see Goal 4).

Tell us how you plan to use our funding to contribute to the Creative Case for Diversity. No more than 10,000 characters.

Our organisational commitment to embracing diversity is central to our mission: to create greater understanding of the world through outstanding, experimental and inspiring contemporary art which has power and meaning for individuals and communities. Our approach to Creative Case (CC) is driven by our values of inclusion, empathy and encouragement, and is integral to our excellence agenda.

We aim to embed diversity in all that we do, recognising and responding to the context and challenge that exists in embedding CC meaningfully. The long tail of under-representation and exclusion in the arts means that the sector is still working towards creating a critical mass with the power to shift thinking, stimulating widespread change that not only is more representative of the diversity of contemporary society, but helps to shape our futures. Our 2018-22 goals are focused on taking steps that will drive the change necessary to address this, challenging the practices, processes, attitudes and behaviours that reinforce exclusion, and promoting alternative ways of working that position diversity as a central dynamic in achieving excellence.

The CC is embedded in our Equality Plan: the aim of this plan is to drive the diversity agenda through all of our activities. Our internal processes for ensuring that the CC informs workforce and governance development are described in the leadership and management section of this application, and our work with children and young people is described in Goal 5.

We have continued to make progress on how the CC is embedded in our programme. BALTIC's international collaborations present a programme of global, diverse artists that develop the cultural discourse and address issues of exclusion. In 2017, the group exhibition Disappearance at Sea will connect this international practice with a key societal challenge in contemporary England: migrant and refugee journeys across the Mediterranean Sea. We have used this as an opportunity to deepen staff understanding of issues relating to diversity through a professional development collaboration with Amnesty International.

As part of Freedom City 2017, artist Edgar Arceneaux will co-curate Starless Midnight a major group exhibition of international artists whose work sheds light on our understanding of racism, poverty and war against a contemporary context of political Populism and the 'post-truth' condition.

During 2018-22 we will develop clear opportunities, structures and processes to ensure that our programme, audiences and workforce better represent our needs and aspirations in relation to CC. We have identified 4 interrelated CC goals that seek to further embed diversity and take action to combat exclusion:

Our Creative Case for Diversity Goals and Actions 2018-22

1. Our programme will present outstanding work by a more diverse range of artists, and will present diverse perspectives, ideas and voices that promote engagement with the significant ideas and challenges in contemporary society

- Our Exhibitions Programme will continue to present fresh perspectives on issues and ideas that are of critical importance in society. Building on Disappearance at Sea in 2017 we will revisit the theme of migration in 2019 through a new exhibition engaging with diverse artists and continuing a dialogue

with communities through our public programme. In 2018 we will present a major international exhibition with Rasheed Areen, a Pakistani-British artist whose work explores contemporary experiences of race in Britain (in collaboration with the Van Abbemuseum, Eindhoven). Areen's contribution to the artistic dialogue around diversity and exclusion (through for example The Other Story (exhibition), Black Phoenix (magazine) and Third Text Journal) is widely recognised; the exhibition will extend this dialogue with the public through events, seminars and a community programme. Through our exhibitions programme at BALTIC, BALTIC 39 and B.US we will continue to programme work that explores societal issues and challenges through artists' practice.

- BALTIC's Associate Artists Programme will be launched in 2018 (details in Goal 1). We will develop an open call and targeted approaches to identifying Associate Artists that build on the success of open calls in the Figure series (see Goal 1), and will improve access for diverse artists and organisations, targeting artists with disabilities. At least one of the Associate Artists opportunities in each year will be directed at artists and organisations with protected characteristics.

- Our BALTIC Live Programme will present up to 9 performances per year focusing on exploratory, innovative practice. Through this programme we will create at least 3 opportunities per year for artists with protected characteristics to present their work at BALTIC, supporting them to reach new audiences. Through BALTIC Live and the Associate Artists programmes we will extend and deepen our understanding of the barriers and challenges facing artists from protected characteristics groups, reviewing progress and adjusting our practice to become more effective.

- Our exhibitions programme will maintain a 50:50 gender balance across the 2018-22 programme.

- We will improve our data collection and use data to drive action. We will benchmark and seasonally review the diversity of artists and their practice who have engaged with the BALTIC's programme, identifying gaps and strengths to inform future priorities and ensuring diversity.

2. We will reach wider and more diverse audiences and participants that are increasingly representative of all sections of society, offering exceptional access, and responding to the needs and aspirations of a diverse audience

- We will maintain free entry to exhibitions.

- The B.US touring programme will target communities in areas of significant socio-economic disadvantage and rural isolation. We aim to reach an audience of 10,000 in Year 1 of B.US (see Goal 1 and 2).

- Prior to the opening of every exhibition, an access audit is currently carried out against protected characteristics and socio-economic drivers; in future this will take place at the selection stage of the process, and will be rolled out to all events to ensure inclusion and access across the programme.

- We will continue to develop innovative and interactive interpretation, which introduces different voices and perspectives to meet the needs of all visitors;

providing multi-layered, insightful, challenging and contextual information in different formats, including large print, foreign language and subtitled film both online and in-venue.

- We will work with North East Autism to become an Autism accessible venue and will offer autism-friendly sessions to families to increase access and engagement.

- Dementia awareness training is currently offered to all members of Crew; we will extend this offer to others in the organisation during 2018-22. BALTIC currently has achieved the status of 'Working towards Dementia Friendly Venue' and we aim to be a Dementia Friendly organisation.

- We will devise and deliver Skype tours and live streaming of events increasing accessibility for those who face particular challenge in visiting our venues (see Goal 2).

- Through our participatory work with young people, we will develop activity to target and support disabled young artists to develop their practice (see Goal 5).

3. Our leadership and workforce will be more diverse and will better represent contemporary society

- We will establish the B.Here Programme which will diversify entry routes and leadership through Volunteering, a Cultural Training Programme and a BxNU Cultural Apprenticeships programme. (See Goal 4).

- We will carry out an annual review of recruitment and selection processes to monitor our effectiveness in diversifying applicants to our workforce, and will take action to more effectively reach potential applicants with protected characteristics and those experiencing socio-economic disadvantage.

- We will continue to monitor and develop the diversity of our Board of Governance. Our successful approaches to increasing diversity in 2015-16 will be reviewed as new recruitment opportunities arise during 2018-22.

- We will benchmark and monitor the diversity of BALTIC staff, including casual and freelance staff, on an annual basis. We will work across the organisation to improve understanding of the rationale that informs data collection, in order to improve response rates.

4. We will work collaboratively to share knowledge, deepen understanding and advocate practice that progresses diversity as an essential dynamic of excellence, resilience and relevance in the arts.

- Through BALTIC's role across CVAN, NECVAN and the Scottish Contemporary Art Network (see Goal 4) we will lead and facilitate a collaborative discourse about diversity at regional and national levels, and explore how diversity is understood, actioned and embedded in different contexts. During 2018-22 we will facilitate a series of 6 conversations and symposia that draw together artists, cultural leaders and academics to deepen understanding and develop an ongoing, open dialogue around how diversity shapes the production of and engagement with contemporary art.

- Our leadership role within NECVAN will support and advance the regional implementation of the Creative Case for Diversity within the recently published Strategic Plan (Untitled, published December 2016).

- We will continue to play a role in the Creative Case North Consortium, sharing practice and advocating for the Creative Case across the region in collaboration with partners.

- Following our involvement in the national pilot, we will engage with the Quality Metrics and the Participatory Quality Metrics in order to improve our self, peer and public assessment. We will align this with our ongoing data collection and review of progress on Creative Case for Diversity.

We will report to our Board on progress towards our diversity goals annually.

Goal 2

**Tell us how you plan to use our funding to contribute towards Goal two.
No more than 20,000 characters.**

Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries.

During 2015-16, we continued to attract just over 500,000 visitors to BALTIC, welcomed our 7 millionth visitor, and saw a 38% increase in first time visitors who made up 29% of the total visits. 13% of all visitors had specialist knowledge of contemporary art, and family visits increased from 20% in 14-15 to 25% in 15-16. Visits from those in the ABC1 socio-economic category was broadly consistent with previous years however 73,000 visits were made by those in the C2DE bracket in 2015-16, an increase of 16,000 from 2014-15 and the highest number of visits from this group in the previous 4 years. Additionally, the number of visits from BAME visitors increased by 9,000 (from 6-8%). A total of 8.4% of those visiting BALTIC declared. We are free admission and completely accessible building reducing barriers to those with protected characteristics and experiencing socio-economic disadvantage.

BALTIC is dedicated to providing outstanding visitor experience and satisfaction, underlined by achieving an 88% overall score by Visit England's VAQAS (Visitor Attraction Quality Assured Satisfaction) scheme. Owing to an improvement across all 8 scoring areas during 2016, BALTIC has been nominated for the Visit England Gold accolade.

Our priorities going forward are to build on diversifying our audiences further. BALTIC will engage deeply with regular audiences, creating compelling reasons for them to return. We will extend our reach and grow first time audiences, and increase our engagement with audiences that better reflect the profile and diversity of the region.

BALTIC will expand its reach with lower engaged Audience Spectrum segments; we will continue targeting and attract Facebook Families through our communications activity and involvement in the NGCV joint-venue Family Explorer initiative, aiming to increase BALTIC's 5.8% in this segment to a regional potential of 8%. Similarly, we will expand reach of 6.1% Trips & Treats closer to regional potential of 18% and Dormitory Dependables from 9% closer to the potential 24%.

KEY OBJECTIVES

1. Diversify BALTIC's audiences by developing new opportunities for people with lower levels of engagement
2. Achieve a greater knowledge and understanding of BALTIC's audiences to strengthen and diversify the routes to BALTIC's offer
3. Deepen engagement, appreciation and enjoyment of international contemporary art, continuing to develop BALTIC's position as an international leader not only in contemporary art production and presentation, but in creating innovative approaches that deepen engagement for all across all of our activities.

Our programme will be planned to ensure a more diverse offer for more diverse audiences, so that all visitors to BALTIC (from the most to the least experienced contemporary art audiences) find meaningful engagement in our exhibitions and programmes at all times. This will build on the success of our programme in summer 2016, which achieved a balance of the popular and the accessible alongside more challenging exhibitions. The Playground Project, realised in collaboration with Kunsthalle Zurich, explored education and childhood, urban planning and public space, architecture and art, creativity and control, through an intensively researched interactive exhibition that attracted 108,000 visitors,

over 40% of whom were first time visitors. At the same time, exhibitions by Caroline Achaintre, Christiana Soulou and Jumana Emil Abboud enabled audiences to engage with challenging exhibitions exploring a range of practices, techniques and methodologies at the forefront of international contemporary art practice. Our ambition is to ensure that we create a cohesive programme that enables audiences to engage at different levels and in different ways. This will enable us to reach new and diverse audiences, while continuing to engage deeply with regular visitors.

Our commitment to reaching excluded communities will be realised through a major investment in BALTIC B.US. This travelling artspace will launch in 2019, and will engage with communities across the North East (from 2019) and the Greater North (from 2020). The B.US exhibition programme will be core to the delivery of BALTIC's artistic mission, bringing experimental contemporary art to diverse communities.

B.US is a direct attempt to tackle cultural, social and geographic exclusion. Six of the twelve North East local authorities are within the top 20% most deprived authorities across England. We want to do more to ensure that communities who are traditionally excluded from the arts have exceptional access to our programme. We will create a touring programme that travels to the most socio-economically deprived communities and those in remote rural isolation in order to make a significant impact on access to the arts for wider, more diverse, audiences. We recognise that some communities feel excluded from the arts not only because of socio-economic or geographical factors, but because of a sense of alienation from culture more broadly. Situating the B.US in these communities will help to break down barriers that impact on people's perception of art and their ability to engage with it, using high quality contemporary art as a catalyst for social inclusion.

Each B.US exhibition will be supported by an artist-led programme of discussions, workshops, events, school programmes and interpretative materials. We will work with local schools and community groups in each tour location prior to the visit, to consult on local need and ensure that the programme is responsive and explores ideas that are important to local people. The programme will encourage dialogue, debate and discovery. Our B.US staff and artists will spend time with local communities and audiences, presenting the exhibitions and deepening the engagement of audiences of all ages and from all backgrounds. The skills and experience of our Crew team will support staff and artists' ability to engage with audiences about the work in a well-informed, confident and accessible way. Artist-led events will explore the ideas, concepts and practices that are in the exhibition in the context of the ideas that motivate and engage local people. B.US will create social change and inclusion by providing access that enables people to explore different ways of seeing, thinking, learning, and experiencing art, enabling communities to come together in addressing the societal challenges ahead.

We will continue to explore the development of diverse routes for engagement in a more diverse offer at BALTIC through key programming opportunities during 2018-2022. The Great Exhibition of the North (June 2018) will enable us to connect with more first time visitors, attracted to a programme of new commissions on the Quayside and exhibition in our building. We will maximise opportunities for regional, national and international visitors to engage with the exhibition through events, talks and workshops.

The development of the biennial BALTIC Artists' Award (from 2017) is an international platform which will enable audiences to engage with new work by global artists of emerging international significance who have been selected by an international panel of artist judges, who will also act as mentors. Digital conversations between artist judges and the artist they mentor will be created to ensure wider access, enabling digital audiences to engage deeply with the practice as it emerges. In each year of the Award, visitors to the exhibition will be able to vote for the artist's presentation they most strongly respond to. This will inform a significant legacy commission project enabling a deeper engagement between one of the artists and local audiences.

Our BALTIC Live programme will enhance the region's cultural offer to audiences by working in collaboration with organisations seeking to develop experimental practice in live art performances. Our programme of 9 performances in each year which will be targeted to BALTIC's target segments Self-Developers, Connected Vocationals and Culture Vultures. Our 2016/17 season included immersive performances by Jack Webb, Ultimate Dancer, Jumana Emil Abboud and Apple Yang, and attracted 400 audience members to 4 performances, achieving a capacity of 84% and demonstrating the demand for high quality live art as part of our ongoing programme.

The BALTIC 39 project space offers artists and guest curators creative freedom to experiment and innovate, enabling them to stretch the boundaries of contemporary art practice. For example, through Figure, which presents work by a range of artists over a series of rapidly changing exhibitions during a ten week period, we connect with audiences whose motivation is to gain invaluable insights into artists' experimentation, deepening their engagement and developing understanding of how artists make work.

Public Programme: Our Associate Artist and International Artists' Residency programmes will also create learning opportunities for adult audiences to engage deeply, through events and activities that explore practice and develop dialogue with audiences at different stages of creative exploration. This will enable us to create a programme that engages those visitors who want to deepen and extend their knowledge, and will support repeat and regular visits to engage with BALTIC's programme in new ways. This will be extended and developed through the Enquiry model of practice (see Goal 4) which will develop a creative and critical dialogue with audiences that examines the role of the arts in facing future societal challenge.

Our exhibitions and events will offer rich engagement opportunities for audiences through a public programme of artist talks, debates and creative learning that will take place across all of our spaces and through our digital offer. This will be enlivened through a more direct relationship with practicing artists who work with BALTIC through the Associate Artist Programme, International Artists' Residencies, and through the Artists Award.

BALTIC Crew: The role of Crew at BALTIC, in the development of B.US and in other off-site activities is to combine in-depth knowledge and experience of contemporary art with the skills, passion and enthusiasm needed to communicate ideas effectively to all audiences. The Crew model is well embedded, and visitors value the opportunity to find out more about exhibitions through open, friendly and well-informed dialogue and discussion. The expertise

of our Crew members, and our commitment to continuing to support their professional development, ensures that they are able to engage with all visitors, from the knowledgeable and experienced through to those who rarely engage with the arts. As we move forward, we aim to strengthen the diversity of our Crew team, to better reflect the demographic of our audiences (see Creative Case and Goal 4). Crew are integral to creating and delivering an accessible programme of exhibition tours, and contributing to events and activities that target families, appeal to first time visitors, and engage with children, and the Crew team will continue to play a pivotal role in gathering and collecting audience data and feedback, operating as the 'eyes and ears' of the organisation on the ground, both in the building and off-site.

Our BALTIC: During 2017 a new audience development framework will be established to enable a more conversational, two-way approach to developing BALTIC's content and communication. We aim to develop an 18-month action research process developing audience engagement at BALTIC involving our 4 audience segments, enabling targeted sectors of the public to contribute their ideas and feelings about BALTIC through a series of workshops, impacting on new programming, staff engagement, communications and marketing. Action research will be at the heart of this process: considering and responding to suggestions and concerns voiced by the participants resulting in new actions within the organisation allowing audience experience of the programme, venue and communications to be considered holistically, and supporting a culture of experimentation, evaluation and development in the organisation. The project aim will be to focus on making changes that will impact audiences long-term and will provide the opportunity to measure the impact of the organisation in a systematic and strategic way, across all of its activities.

Audience Data: We recognise the need to capture excellent data and deepen our knowledge and understanding of audience motivations for engaging with BALTIC. As a free entry venue, we face some challenges in understanding with speed who is engaging with us and why. We will maintain commissioning exit surveys to develop annual visitor information, as this provides a solid foundation for understanding audience profiles retrospectively. Going forward, we will explore new technology solutions to improving our data capture, and will innovate to develop new models that help us to better connect and analyse our audiences, and enable us to respond swiftly to the data that we collect.

From 2017/18 onward all data capture for BALTIC's communications mailing lists will be psychometrically profiled using Morris Hargeaves McIntyre's segmentation model, Culture Segments. This will enable BALTIC to tailor and target messaging and content to potential visitors based on people's deep-seated cultural values and their beliefs about the role that culture plays in their lives. We will also be able to cross-reference this against those visiting BALTIC as our quantitative research profiles using this sector-specific segmentation.

Additionally, along with nine NGCV organisations, we are part of a regional data sharing and marketing initiative 'The Insider' which creates new opportunities for more people to be inspired by the arts. By joining a free, single, shared, opt-in database, members receive targeted communications and experiences to persuade them to engage with culture, try new artforms and visit new venues. Also underpinned by Culture Segments, there are currently 13,000 subscribers with a re-launch in 2017 which aims to significantly grow the subscriber base. Funded until July 2018 by Esmée Fairbairn Foundation, potential future

developments include opening up membership to a wider range of North East organisations and creating a business model that is replicable by other consortia and regions.

BALTIC will continue to engage in benchmarking audience data within the Audience Finder dashboard and undertake sectoral-wide audience initiatives by assisting and leading on a digital public facing CVAN Art Map website, launching in 2017.

BALTIC will revise and refine its approach to interpretation of its exhibition programme to ensure different routes into contemporary art are accessible by everyone and intentionally mapped via BALTIC's Communications audience segments. This will be informed by an Interpretation Review during 2017 and through engagement with the action research project, Our BALTIC.

Written texts available in-venue and online in addition to BALTIC Crew-led Exhibition Spotlight (physical) tours and (digital) video tours (available on handheld devices via our free wi-fi and within BALTIC's building) will provide highly accessible, introductory and demystifying routes into contemporary art practice to Third Spacers and Self Developers.

Our ongoing self-produced video series BALTIC Bites will provide insightful videos to accompany BALTIC's exhibition programme to all audiences but especially favoured by Culture Vultures. In addition curator-led exhibition walkthroughs and artists' talks and events will broaden access and provide textured voices.

Critically engaged texts by curators will be available freely as part of printed exhibition guides and online via our BALTIC+ online archive, tailored to Connected Vocationals. Alongside subtitled, freely available video documentation of artists' talks, academic symposia and sectoral discussion, this ensures BALTIC contributes an authoritatively voiced to ongoing discourse on contemporary art.

All created interpretation will be accessible in wide-ranging formats including large-print, foreign language and subtitled film both online and in-venue.

BALTIC has achieved Equality Gold Standard (awarded by Equality North East to promote equality and excellence). We will invest further in researching audience profiles and behaviour, identifying priorities and monitoring change.

We will build on our developing practice to ensure that we increase accessibility for those audiences who experience particular challenges or barriers in engaging with cultural venues, for example through our continuing work with those living with dementia and families who experience autism.

BALTIC will devise and deliver a digital programme of Skype tours and live streaming of artists' talks and BALTIC Live performances which will open up engagement to those who find it difficult to visit our venues.

BALTIC's Library will continue to offer audiences access to the library and archive for research. This unique resource has become invaluable for individuals and groups at all academic levels, including local schools, colleges and universities.

BALTIC will create high quality new films for online distribution, including short documentaries, artists' talks, campaign adverts, B.US events, seminars, symposia, learning and engagement events. Longer-term relationships with associate and resident artists will create opportunities to make films that explore the creative journey in more depth. Through these films we are able to enrich the visitor experience and create an internationally significant archive of BALTIC's work, as well as capturing the memory of BALTIC.

BALTIC will continue to develop its digital offer, working with leading technology partners, such as Google, YouTube and Canvas, to deliver innovative digital content, opportunities and extend audience reach.

BALTIC has activated a formal partnership with Google which will see the full gallery captured in Streetmap photography. Launching in July 2017, full 360 degree online visits to all floors including the galleries housing BALTIC Artist's Award will enable access for mobility-restricted and international audiences to engage with BALTIC's exhibition programme and see the work of 4 global emerging artists. The Streetmap photography will be refreshed annually enabling online re-visits and links over to additional online resources which add depth of engagement and online learning resources on contemporary art. We expect our Great Exhibition of the North and BALTIC Artist's Award 2019 to be accessible in this media-rich way.

Additional projects with Google will see BALTIC inducted to the Google Cultural Institute adding ongoing content to a presentation of BALTIC's rich commissioning past and present. This will see us take mutual advantage of the global brandpower and visitor traffic of Google to expose online audiences to BALTIC's exhibitions. Additional creative projects with Google are in discussion including a Googlelab and artists accessing Titlbrush.

In 2017 we will use these developments as the basis for developing our Digital Policy and Plan, using the recently published ACE/MTM/the space guidance as a framework for development. The plan will be implemented from 2018.

Goal 3

**Tell us how you plan to use our funding to contribute towards Goal three.
No more than 20,000 characters.**

The arts, museums and libraries are resilient and environmentally sustainable.

During the current funding cycle (2015 to 2018) BALTIC has made significant progress in changing the balance of income received from Stakeholder grants versus earned income from other sources thereby making the organisation more sustainable and resilient to fluctuations in public funding. In the first year of the current funding cycle (2015/16) the budget indicated the following:

Overall Turnover: £5,165,000
 Stakeholder Grants: £3,418,000 (66.2%)
 Earned Income: £1,747,000 (33.8%)

The draft budget currently being considered for the final year of the funding cycle (2017/18) shows the following analysis:

Overall Turnover: £5,527,000
 Stakeholder Grants: £3,367,000 (60.9%)
 Earned Income: £2,160,000 (39.1%)

In summary overall turnover has increased by c£360,000 (7%) and earned income has increased by £413,000 (24%). This step change has been achieved by a number of initiatives during the funding cycle:

- A review of retail staffing/operations in 2014 has contributed to sales through the onsite shop increasing from c£425,000 in 2014/15 to a projected level of £505,000 in 2017/18 (+19%).
- A review of online retailing, including a replatforming of the shop website, has seen sales through this avenue increase from c£17,000 in 2014/15 to a projected level of £91,000 in 2017/18 (+535%).
- A review of arrangements with Fresh Element, to maximise returns from catering and events within the building, has seen BALTIC's income from this partnership increase from c£526,000 in 2014/15 to a projected level of £573,000 in 2017/18 (+9%).
- A review of development/fundraising staffing and activity during 2015 has seen positive improvements in income achieved from all areas of activity – corporate, charitable trusts and donations – most notably the increases in the number of paying corporate members.
- A review of the partnership agreement with Northumbria University which sees income increase from c£122,000 to £185,000 (+51%) to more accurately reflect BALTIC's input into various activities of BxNU.
- Further extension to the 'BALTIC Experiences', using the building to generate income, which has grown from a minimal level of c£20,000 in 2014/15 to a projected level of £133,000 in 2017/18.

Improvements in all of these existing income streams have contributed to improving BALTIC's resilience during the current funding cycle. We have achieved these improvements through a thorough and consistent self-review process that involves our board, stakeholders and staff in an ongoing critical evaluation of performance and risk. This is referenced further below and explored in the section of this application that deals with how we lead and

manage our proposed programme of work.

These improvements have been necessary to counteract difficulties in the public funding environment, with NPO income from Arts Council England being at a 'standstill' level and income from Gateshead Council reducing from its historical peak of c£500,000 to £209,000 in 2017/18. The increase in earned income has absorbed these reductions whilst allowing BALTIC to maintain its current level of artistic and learning activity, generous opening hours and free admission policy.

The above represents historical changes implemented to make BALTIC more resilient to changes (reductions in public subsidy). Details of ongoing and new initiatives to continue this improvement in earned income are outlined in the 'How you will make sure your organisation is financially viable' section of this application.

At this point it is worth noting that in the 14 financial years completed since opening in 2002 BALTIC has filed accounts where in all but one year a surplus has been reported. In the year where this was not the case (2008/09) a planned deficit was reported, mitigated by existing reserves, as BALTIC worked with Stakeholders to restructure its business model. This demonstrates an organisational resilience to plan and respond to factors that may impact on the financial position of the organisation. This is initiated by robust budgeting and continual and effective monitoring of the financial position.

At the end of the last accounting period (March 2016) BALTIC had accumulated overall reserves of £2.209 million. The reserves position is discussed in more detail under Financial Viability, but it should be acknowledged that this ensures that the organisation has sufficient resources to respond to any given situation in a planned and controlled way.

BALTIC's existing management and governance arrangements contribute to this effective planning and monitoring. The Board, and the Board of BALTIC's trading subsidiary company, are regularly updated on the financial position through the production and presentation of Management Accounts. This is in addition to the work of the Finance and Administration Committee who have a remit to have a more in depth ownership and analysis of the financial position. To date these have proved effective in giving the Board an accurate projection of the financial position and allow it to react to any variances to ensure that, overall, a break-even position is achieved.

Any new initiatives, for example to introduce new activities or alter the approach to generating earned income, are presented to the Board and/or Trading Board accompanied by a clear rational and business case for the changes. The varied skillset of Board members ensures that all proposals are given appropriately qualified consideration and critique prior to being implemented. The regular cycle of meetings, with a logical order and timetable, ensures there are adequate opportunities throughout the year for the Board to monitor progress and for the Executive to introduce proposals in a timely way.

The recruitment of Board members to the Trust and Trading Company is preceded by a skills audit of existing personnel to ensure that any recruitment process can target particular skillsets which the Board consider to be absent or weak. The turnover of Board members, linked to the time limited term of office,

ensures there is a regular change in membership allowing a refreshing or addition of expertise.

At Executive level the staffing structure ensures that there is clear responsibility and accountability for each cost centre within the budget. This ensures that relevant expertise, close to the relevant areas of operation, is included in not only the projecting of levels of income and expenditure required by each function (to facilitate accurate monitoring) but also ensures that any new income generating initiative is given sufficient scrutiny and challenge prior to being presented to the Board for approval.

BALTIC's Financial Regulations and procedures, with a requirement to seek competitive quotes/tenders, alongside a prescribed level of delegation to relevant staff members is designed to ensure that value for money is achieved when procuring goods and services.

As well as the continual review of BALTIC's own activities, to improve its resilience and underlying financial position, it plays an active role in initiatives that seek to improve the outlook for the wider artistic sector. Recently BALTIC played a key role in the evaluation and lobbying that led to the introduction of the Exhibition Tax Relief. This is clearly a positive development that will assist BALTIC and the wider sector.

Similarly BALTIC is expected to play a leading role in the push for arts organisations to be granted Section 33a status, relating to the recovery of VAT. Loss of VAT is a sector wide issue with financial consequences of varying degrees for arts organisations, primarily those that seek to offer free admission. BALTIC individually, and in its role as Chair and co-ordinator of the Contemporary Visual Arts Network (CVAN) is well placed to contribute to making the case and lobbying for this change to be granted. In BALTIC's case c£130,000 is lost each year due to its free admission policy resulting in non-recoverable VAT.

On a regional level BALTIC's involvement with the Newcastle Gateshead Cultural Venues (NGCV) group ensures that it is able to research and evaluate the potential benefits of collective working and collaboration to increase efficiency and resilience. A recent extensive exercise carried out by NGCV involved the retendering of maintenance contracts across the 10 member organisations, a contract with a combined value of c£1.6 million. The results of this tendering exercise found that entering into a collective contract (as opposed to individual organisational contracts) would not produce financial savings but gives an example of the kind of research the group can undertake to ensure value for money is being achieved and whether collective procurement can be successful. It remains a useful forum for sharing intelligence and information.

BALTIC's staffing structure includes personnel and expertise to ensure the successful operation of the organisation. A number of staff currently use their skills and expertise to support others in our sector by taking up appointments on Boards of other cultural organisations. There remains scope for this to be extended, subject to it being required/requested by peer organisations, and this is something that BALTIC will actively promote going forward.

BALTIC has a proven track record, demonstrated by the narrative above and elsewhere in this application, of being able to react to the ever changing context

in which it is placed. It has a strong underlying financial position and outlook with some areas of potential future growth possible to increase its resilience even further. Nevertheless its current business model is reliant on significant investment from Arts Council England and any significant change in the level of investment would require a review of existing activities and programmes.

In 2015 BALTIC's Board approved an Environmental Policy and Action Plan.

Whilst this policy acknowledged that BALTIC's day to day activities undoubtedly have an impact on the environment, whether this is by its use of energy, the waste it produces or its carbon footprint as a result of its varied activities, it also gives a commitment to the following:

- Understanding the impacts we have on the environment
- Measuring these impacts
- Striving to improve and reduce these impacts

The policy was accompanied by a plan of activities that BALTIC would undertake to complete to assist with achieving these stated commitments. Some of the key developments since the introduction of this policy include:

- BALTIC's participation in Gateshead Council's District Energy Network which sees all energy requirements delivered from a new CHP plant on East Gateshead Industrial Estate – greener and cheaper.
- Additional recycling of waste including wood, metal, paper/cardboard and food – significantly reducing the amount of waste going to landfill.
- Review of all heating/lighting schedules in building, including use of climate control in Level 3 gallery to reduce energy usage.
- Trialling of the use of LED lights, including gallery lighting, to reduce energy usage.

Work is ongoing to implement the proposals outlined in the plan as is the continual work to ensure that BALTIC is as environmentally friendly as possible.

Each year BALTIC submits information for assessment through Julia's Bicycle Industry Green tool to assess the level of CO2 emissions generated by BALTIC's activities.

Goal 4

**Tell us how you plan to use our funding to contribute towards Goal four.
No more than 20,000 characters.**

The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled.

BALTIC will develop and deliver a greatly enhanced role in both workforce development and sectoral leadership over the period 2018-2022 through a strategic approach that aims to affirm BALTIC's reputation as a leader not only in exhibition presentation and talent development but further in initiating and delivering impactful programmes supporting diversity in both workforce and engagement.

We review staff skills and development on an individual, team and whole organisation basis as part of our self-assessment process (see Leadership and Management section of this application), and facilitate opportunities for staff to develop their skills and knowledge through our annual Professional Development Review process. We encourage staff to support the sector through board membership (2 members of the Senior Management Team are currently trustees of 4 boards) and contributing to strategic steering groups (eg Culture Forum North).

We recognise the strengths of staff across many major areas of our work including programme, learning, communications, audience development and engagement, finance, and management. We have assessed our organisational expertise in relation to our ambition to diversify and deepen audience engagement and strengthen strategic partnerships, and will undertake a recruitment process in 2017 that further enhances our knowledge and capacity at a senior level.

As described in the section of this application that deals with the leadership and management of BALTIC, our Equality Action Plan is a key tool for staff recruitment and development to ensure a diverse workforce. This section of the application also describes how this is implemented in recruitment and selection processes, driving action that will more effectively reach potential applicants with protected characteristics and those experiencing socio-economic disadvantage.

B.Here: A Volunteering, Training and Apprenticeship model to diversifying entry routes and leadership development in the cultural sector

BALTIC is deeply committed to encouraging and promoting a diverse professional workforce in the arts. If we are to successfully tackle diversity in the cultural workforce at the most senior level, we must take a long term view and start by creating entry level skills, leadership development, and job opportunities. Through taking strategic action we aim to create a more diverse workforce that impacts across our thinking, recognising that 'difference fuels the dialogue of constructive change. It gives us new ideas, new ways of thinking' (Darren Henley, 2016).

We will develop a bold, ambitious, interconnected approach to improving entry and progression routes to BALTIC that aims, over 5 years, to create measurable impact on workforce diversity. We will prioritise people who experience socio-economic deprivation, particularly young people, disabled people, and those from BAME backgrounds. This will focus our action on those who face exclusion from participation and employment yet hold the key to developing diverse leadership and dynamic 21st century organisations accessible to all.

Our B.Here programme is a new tiered strategic response to diversifying the

cultural workforce. It creates new opportunities for cultural volunteering, training and apprenticeships which will impact on the diversity of BALTIC's workforce and, through collaboration and partnerships, more widely across the sector.

Cultural Volunteering: We believe that volunteering is the largest, most untapped tool in deepening engagement, increasing participation and building capacity for workforce diversity. We aim to take the significant opportunity afforded by GEON in 2018 to springboard the aspirations of both Gateshead and Newcastle City Councils' Cultural Strategies to increase the number of volunteer opportunities. We will work closely with partners Newcastle Gateshead Initiative, SAGE Gateshead, Princes Trust and NCVO to ensure a best practice cultural volunteering programme based on diversifying access.

We recognise the need to plan for legacy, and will involve volunteers in shaping a core foundation from which to sustain activity post-exhibition. Well-defined legacy will enable volunteers to continue involvement in cultural volunteering, deepening engagement and responding to needs, skills and aspirations across a wider range of cultural events in the region. BALTIC will work in collaboration with CVAN and others to ensure engagement of volunteers in the planning of the delivery of the proposed new Visual Arts Festival in 2019 (see below, Sector Leadership, NECVAN).

BALTIC Cultural Traineeships: We will take the knowledge and expertise gained through embedding our successful Crew model to a wider and more diverse demographic by developing of a new training course focusing on diversifying the workforce.

BALTIC will develop a new training course targeted at people from socio-economically disadvantaged backgrounds where there is little/no history of engaging with further and higher education. Our internal research has revealed that entering the cultural workforce through visitor engagement as a member of Crew can act as a springboard for cultural career development. At BALTIC, over 30% of current BALTIC office staff originate from Crew, working across programme, finan

Section 40 (2)

and beyond. nisations in the region

BALTIC employs around 45 Crew members in any one year, with the majority coming to us with degrees in Fine Art, Art History, Arts Education. We want to diversify our Crew, in order to bring fresh perspectives from diverse backgrounds that can inspire change in our practice, and to better reflect the communities we serve. We believe that gaining access to a job as a member of Crew will hold the key to further career or learning opportunities for those from disadvantaged backgrounds, and we will work with our FE and HE partners to establish a training programme that not only develops skills and knowledge but provides clear 'next step' cultural career pathways into the Crew Apprenticeship Programme (see below), work in the wider cultural sector, and pursuing further FE/HE options.

We will develop a partnership approach that brings together BALTIC, Gateshead College and Northumbria University to develop a course that will focus on visitor engagement and front of house skills, giving trainees an

opportunity to develop the skills that they will need in public facing roles that drive public engagement. We will explore the potential for accreditation and Arts Award for the traineeship programme, and will develop a dialogue with Creative & Cultural Skills to support the process of adding value to the wider context of national skills development. We expect to launch the training programme in 2018, and aim to offer 12-15 places per year to trainees.

BxNU Crew Apprenticeship Programme: The BxNU Crew Apprenticeship Programme will act as a pathway from the Traineeship, and will in addition target recruitment directed at those from disadvantaged backgrounds who want to deepen their visitor engagement knowledge and skills in the cultural sector. The programme will provide access for those from disadvantaged backgrounds who have not engaged with HE to gain this understanding through both work and theory based learning.

We will create 3-5 Apprenticeship opportunities each year from 2018, supporting peer-to-peer learning in community of practice with a focus on self-organisational skills that enable change. Apprentices will be mentored by existing Crew (who will receive professional development to support their mentoring and coaching skills), and gain wider theoretical and contextual understanding from BALTIC staff and Northumbria University. Crew Apprenticeships will offer opportunities to gain insight and experience across the full range of skills at BALTIC, including programme, events, communication, learning and finance.

We will work with our FE and HE partners and consult with Creative & Cultural Skills to devise an apprenticeship model that is of exceptional quality, and adds value to existing courses and professional development opportunities (eg the Clore Foundation, and existing Creative & Cultural Industries Management opportunities at UG and PG levels). Our programme will be both distinct in content from existing offers, and diverse in the apprentices we recruit.

B. Here will support smaller contemporary arts organisations to achieve better workforce diversity by developing opportunities for collaborative hosting and co-mentorship. We have started a dialogue with Workplace Foundation to identify how this can add value to Workplace's aspirations, and extend the skills, experience, and networks of volunteers, trainees and apprentices. As apprentices leave the programme, we will work closely with them to identify suitable opportunities for employment at BALTIC and elsewhere in the cultural sector.

Our work with FE and HE partners to develop content and explore funding opportunities will take place between February and October 2017, with a view to establishing the first cohorts in September 2018 following on from the Great Exhibition of the North.

Partnerships and Sector Leadership

BxNU Institute with Northumbria University

BALTIC's award winning partnership with Northumbria University was established in 2011 and we have recently agreed an extension to 2022. Our partnership aims to develop an internationally ambitious postgraduate institute, providing a unique environment through which Northumbria University and BALTIC can embrace contemporary art, critical thinking, rigorous investigation and creativity to collectively respond to global issues. Our strategic aims are to:

1. Raise the profile of BALTIC and Northumbria University internationally through ambitious collaborative activity delivered by the BxNU institute.
2. Develop and grow visionary postgraduate courses within BxNU that attract, nurture and retain the talent of tomorrow for the NE cultural sector.
3. Secure funding to enable ambitious and innovative research projects across all Northumbria University faculties, which raise critical discourse, create new knowledge and have considerable impact.

The BxNU Institute will sit as a separate entity from BALTIC and Northumbria University governed by a Board of representatives from both institutions. The Institute will be led by the BALTIC Professor, who will be jointly appointed by the organisations in 2017 with a 3-5 year tenure. The BALTIC Professor will curate a narrative around contemporary art within the global context.

BxNU will be a platform through which Northumbria University and BALTIC can work together in partnership to meet their organisations' strategic objectives, supporting the economic, social and cultural development of the region; strengthening arts practice and research; and sharing outputs through collaborative public engagement. We will collaborate to enrich a range of PG opportunities, including the MFA, MA in Contemporary Art and Education, MA in Art and Exhibition Services, doctoral and post-doctoral research.

The partnership with Northumbria has enhanced BALTIC's research environment, and provides a secure foundation from which we will innovate to develop rich research relationships with the HE sector and others that enable BxNU to build its national and global reputation and impact.

Contemporary Visual Arts Network (CVAN)

BALTIC will take a national role in leading and coordinating CVAN to strengthen and develop visual arts across England through collaboration, creating a sustainable, supportive sector and ensuring its development. The BALTIC Director has taken up the role of Chair and will work closely with the CVAN Board to ensure a powerful voice and impact for the sector from the CVAN investment. The recruitment of a National Director will take place during March 2017.

The BALTIC Director took up the role of Chair of the Scottish Contemporary Art Network in December 2016, this provides an unparalleled opportunity for joined up and partnership working on key issues across the UK at a time of unprecedented change.

North East Contemporary Visual Arts Network (NECVAN)

BALTIC will lead and support the co-ordination of NECVAN through acting as Chair of NECVAN on the implementation of key recommendations of 'Untitled: A Visual Arts Strategy for the North East of England', aiming to strengthen the sector's voice, create impact and value for the region, and create opportunities for professional development. Key priorities for supporting NECVAN 2018-2022 include developing a major Visual Arts Festival in 2019 and developing an improved infrastructure for Sculpture Production facilities in the region.

Newbridge Project Bookshop @B39

We are exploring a new partnership with the Newbridge Project (NBP) in the delivery of exhibitions, bookshop and artist led culture within B39. In April 2017

NCC withdrew investment of £150,000 to B39. This has resulted in a new operational and delivery plan. We have used this as an opportunity to open up discussions that create greater inclusion for an artist led vision at B39. As part of this process we worked closely with Newbridge at a time they were under threat of closure of premises to find new and innovative solutions to shared issues. This has led to an in-principle agreement for the relocation of the Bookshop into the building and an aspiration to enable Newbridge to deliver 1 exhibition each year in the galleries.

BALTIC and mima

From 2018/19 Baltic and mima will collaborate through their work with CVAN to initiate a development programme for artists and institutions in the North East. This will be specifically aimed at creating agency and leadership for arts professionals, beyond the gallery, to have social impact in the political, cultural and economic issues of the region and ensure cultural diversity in the wake of the Referendum. The context is pertinent: The North East had the lowest voter turnout of the English regions in both the 2015 General Election and the 2016 Referendum. Research has evidenced that this is an issue deeply rooted in inequality: electoral participation is falling fastest among the young and the least affluent (Divided Democracy, IPPR, 2013). We want to collaborate to use the skills and leadership of the cultural sector in developing engagement that promotes active citizenship in our region.

As two key contemporary visual art institutions affiliated with Universities, BALTIC and mima will also work together on a strategic approach to co-ordinate their artistic and educational programmes and share international networks, for mutual benefit and to increase the national and international visibility of the North East.

Plus Tate

We are a member of Plus Tate, a network of 35 leading visual arts organisations in the UK who, in partnership with Tate, meet to exchange ideas, information, expertise and resources. We collaborate share skills in resilience, leadership and audience engagement, leading to increasing excellence for visual arts organisations, practitioners and audiences.

Gateshead Cultural Forum

Together with SAGE Gateshead and Tyne & Wear Archives and Museums, we run Gateshead Cultural Forum which networks arts organisation and artists in Gateshead, sharing knowledge, and using the resources of the larger organisations to support need. We also aim to use the forum as a means to maximise capacity for collaborative working that creatively tackles local issues.

Gateshead Council

Our partnership agreement with Gateshead Council predates the opening of BALTIC. Our dialogue with Gateshead has developed and deepened as each of our organisations has faced challenges to public sector funding and we have collaborated to find sustainable solutions that build BALTIC's resilience and contribute to a developing and healthy cultural ecology across Gateshead.

NGCV

We work with our NGCV partners to share learning, data and information; maximise sustainability; and explore our collaborative social, cultural and economic impact. We are currently in a planning and development process that

will set out an ambitious, year-round, decade-long cultural programme that will enhance the lives of children and young people in Newcastle and Gateshead, providing cultural experiences that will reach each of the 165,000 people aged under 25 living in the cities.

North East Cultural Partnership

Following on from engagement in developing the Case for Culture strategy we will continue to engage with the NECP network to support ambitions for growing the region's strengths and capacity to deliver a world class offer, particularly in relation to promoting the region's offer more widely, developing a regional strategy for children and young people, and deepening understanding of the region's international work with artists.

Culture Forum North

BALTIC was a founding member of Culture Forum North, played an active role in designing and delivering a high profile launch event, and continues to sit on the steering group. We chair the Creative & Cultural careers group, which aims to develop strategy and actions that better equips graduates for careers in the sector. The BxNU partnership forms a case study that underpins this work.

Section 43 (2)

B.Enquire Research Partnerships

Through the B.Enquire programme (Goal 1) BALTIC aims to develop a network of partners including academics across the 5 NE universities (exploring links with Creative Fuse NE), as well as national and global research institutions; emerging and more experienced artists; individuals with lived experience of the thematic content of our enquiries; and professionals from outside the sector who can extend and develop our discourse (eg scientists, environmentalists, journalists, policy makers). This will open up sector practice to a wider demographic, influencing sector thinking and impacting on future practice.

Over 2017-22 we will develop 3 research enquiry fields:

Future Leadership: the role of our cultural institutions in the 21st Century

Future Care: the role of art in understanding and responding to social care

Future Artist: the role of artists in society and the practice needs and aspirations that inhabit this role.

Each of these themes will position diversity as a critical element of the Enquiry and we will ensure that diversity is represented through those contributing to our Enquiry themes (see Creative Case).

In 2017 we will launch our first Enquiry into Future Artists. We are at an early stage of planning with partners Siobhan Davies Dance and Tramway; together we will create a networked partnership as outlined above. Although each Enquiry will have a bespoke programme, anticipated outputs for all Enquiries are:

- Making, presentation and critical discussion
- Public facing cultural programme (which may include exhibitions,

performances) that will be path-finding and of international quality

- A public programme of publications, talks, events and symposia
- Research outputs available through open access

At a time of unprecedented global uncertainty and fiscal austerity the possibilities for art and its creation have never been so vast, so open and so vital. BALTIC aims to rise to the challenge ahead by strengthening the leadership and management of the organisation and contributing to development across the sector, creating a workforce that drives inquisitive and cultural thinking and a curious, creative citizenry.

Goal 5

**Tell us how you plan to use our funding to contribute towards Goal five.
No more than 20,000 characters.**

Every child and young person has the opportunity to experience the richness of the arts, museums and libraries.

Our learning and engagement goal is that the children and young people we work with will be better able to actively engage with and affect their world. Through our recent Theory of Change process, we have developed clear outcomes for children and young people that align with our organisational mission, support us to embed the Quality Principles throughout our work, and will help us to shape and focus our activity for children and young people during 2018-22:

- Children and young people have enhanced knowledge, understanding and experience of contemporary art
- Children and young people are able to use new experiences of engaging with contemporary art to explore the world, both creatively and critically
- Children and young people are able to discover and develop their artistic talent
- Children and young people develop their social and cultural capital through new social bonds and greater independent action
- Children and young people are able to use experiences of engagement with contemporary art to develop self-confidence, self-worth and greater understanding of their place in the world

We will offer children and young people from diverse backgrounds - and from the youngest children through to college students - a vibrant programme that supports learning, enhances access to and engagement in contemporary art, and helps children and young people to develop their creative voice and talent. Through engagement in BALTIC and BALTIC B.US programmes, children and young people will have increased access to engagement through more diverse routes.

We have developed a programme of inclusive and inspiring opportunities for children and young people to engage with BALTIC through our embedded Learning and Engagement Programme, which aims to promote contemporary art as a catalyst for discussion and discovery, exploration and questioning, creativity and collaboration, debate and ideas, and personal progression. We use the Quality Principles to assist us in designing a programme that is relevant, creates impact, and is of the highest quality. Going forward we will explore how best to use the Participatory Quality Metrics to ensure that our evaluation of activities is robust and enables us to meaningfully reflect on children and young people's experience of the programmes.

Children and young people engage with BALTIC through talks, tours, artist-led and enquiry-led workshops, library opportunities and events. These activities take place at BALTIC and through our outreach work off-site. Through BALTIC B.US we will extend our reach during 2018-22, developing this programme with children and young people located in areas of socio-economic disadvantage and rural isolation.

In 2015-16, 20,251 children and their families engaged in family learning events and activities; 20,278 children and young people aged 4-19 in schools participated in talks, tours, artist-led workshops, longer-term projects, and residencies; and 2,784 young people aged 14-19 took part in our Young People's Programme which takes place in contexts outside formal education outside school. Going forward, our strategic objectives, aligned with BALTIC's organisational mission and our outcomes for children and young people are:

1. To strengthen our offer to those most at need, focussing on young people

- with disabilities, those facing significant socio-economic challenge, under 7s
2. To support schools and colleges to develop, enhance and embed arts and cultural learning for children and young people, including through advocacy and support for Artsmark
 3. To diversify pathways for children and young people to develop their talent and creative potential, and to have this recognised through gaining Arts Award accreditation
 4. To create more opportunities for children and young people to engage creatively and critically with outstanding contemporary art and artists

Our Learning and Engagement Programme will deeply connect artistic practice to enquiry based learning and meaning making. Our programme creates opportunities for children and young people to connect with artists and each other to explore ideas and possibilities about the world through the lens and stimulation provided by our exhibitions, workshops and events. The Learning and Engagement Programme exists as a meeting place for communities of children and young people to explore art and culture as a vehicle for positive personal and social change, and for individuals to deepen their knowledge and pursue their creative journeys through direct engagement with art and artists.

The programme is underpinned by research, reflective practice and innovation, and responds to the challenges of our time. We work proactively with schools and colleges to embed contemporary art into practice and pedagogy, to support professional development, and to enhance opportunities for children and young people to engage with contemporary art in and beyond the curriculum.

During 2015-16 we evaluated our programmes for young people aged 14-19, and developed a more coherent offer by aligning Blah Blah Blah with ART MIX. This has simplified our communication with young people, enabled us to engage with more young people, and has resulted in improved attendance at ART MIX weekly sessions. During 2016 over 2000 young people have engaged with ART MIX, and over 200 have become members of ART MIX. This has been achieved through outreach activities, pop-up events in schools, and regular communication with teachers who have helped to raise awareness with young people.

Our outreach and pop-up events have demonstrated the power of taking our learning and engagement activities to the doorstep of communities of young people in order to drive sustained deeper engagement. This provides a firm basis from which we will develop our B.US learning and engagement programme.

Going forward, we will sharpen our focus on outreach activities through BALTIC B.US tours, targeting engagement for those communities who experience significant cultural and social exclusion and disadvantage. B.US will embody an innovative collaborative approach to programming and engagement working with communities to develop a contemporary programme together. As opportunities in both formal and informal education for children and young people to engage with the arts continue to narrow, B.US will act as a democratising force, engaging directly with communities who are excluded and feel they have been politically, economically, culturally and socially 'left behind'.

Working collaboratively across the organisation, we will develop and extend our relationships with schools who we will visit during our B.US tours. Our learning

programme will offer schools a range of activities and ways to engage, including facilitated tours; artist and curators talks, workshops for children and young people, opportunities for children and young people to learn about careers in the cultural sector, and opportunities for teachers to engage in activities that support their professional development. We will work with schools pre-visit and post-visit to ensure that the learning programme meets local need and interest, and will support schools to use the B.US visit to contribute to Arts Award for their students and Artsmark accreditation for their schools.

Our ART MIX programme is young person-led, and actively engages young people in making and influencing decisions at BALTIC. ART MIX members designed the ART MIX project space (Art Mix Hub). Members are involved in the recruitment of staff who work with them, and they lead and shape the development of the programme. The ART MIX programme is now embedded at BALTIC and young people have a stronger voice in the organisation, valued as contributors and empowered to create, develop and show their own work, whilst commissioning others and producing their own events. This will be developed further as part of our action research project Our BALTIC (see Goal 2).

'I just wanted to say a huge thank you and congratulations to ART MIX and BALTIC team for producing ArtLife at Juice festival. I thought it was a really unusual, entertaining and high quality event, with a clear stamp of young people's leadership and involvement throughout.' Chris Batstone, Juice Artistic Director

'I really enjoy the sessions and it is a fantastic experience being able to work with other young people on art projects in such an amazing place. I've learnt a lot of new filming techniques, how to work with others on an art project and how events are organised in the creative industries.' ARTMIX member

ARTMIX pop-ups aligned to the B.US programme will energise and diversify our engagement, and will develop a more diverse ART MIX membership. ART MIX provides multiple entry points for engaging with BALTIC, enabling young people to connect with curators, artists, the technical team and the public. This has given young people direct experience that contributes to their knowledge and understanding of routes to careers in the arts and cultural sector, and valuable experience to take their learning forward into further and higher education.

We now want to develop and extend ART MIX in two key areas: REMIX and Creative Change Collective (CCC), and are currently involved in development activity that will contribute to further funding of these programmes.

During 2018-22, we aim to strengthen our offer to young disabled people by developing REMIX. The REMIX programme aims to improve access and strengthen engagement with disabled young people aged 13-18. The programme will raise the profile and ambition of young disabled artists; embed best-practice across BALTIC; and share learning across the sector. REMIX is inspired by the social model of disability, and responds to audience research showing that while 21% of people in the North East identify as disabled only 8.4% of visitors to BALTIC identify as disabled.

REMI will achieve a step-change for BALTIC whereby work with disabled young people becomes part of our core activity, and becomes embedded into our ART MIX programme. REMIX activities will be modelled around a

foundation style programme, to include creative sessions, celebrations and events, leadership and life skills, and mentoring. REMIX members will be supported to achieve Arts Award.

REMIX supports our action plan for fully integrating the Creative Case into our artistic and learning programme and throughout BALTIC, with disability as a key area of focus. It will build on and provide legacy from our successful STARS programme, which has worked with Special Educational Needs and Disability (SEND) schools in disadvantaged communities over the past 5 years through Children in Need funded activity. This has enabled us to build strong relationships with a network of SEND providers. REMIX reflects BALTIC's exhibition programming plans to reflect diverse practice, experience and audiences including the work of disabled artists (including BALTIC Live, see Goal 1). We are seeking funding to support further development of this work, enabling us to collaborate with DaDaFest and Unlimited as project consultation partners, contributing their experience of working collaboratively with disabled young people, and supporting BALTIC to grow new skills in this area.

Creative Change Collective

Creative Change Collective is aimed at young people aged 19-25 who want to explore their art practice in the context of critical engagement with contemporary societal challenges. As routes to further and higher education become more challenging for many young people – and especially for those who face disadvantage - Creative Change Collective will provide alternative, personalised progression routes that nurture young people's talent and ambition. Creative Change Collective will also provide progression for ART MIX and REMIX members.

Young people involved in Creative Change Collective will engage with artists, exhibitions and events, and be offered artist mentoring to develop their artistic practice. Young People will engage in a creative and critical dialogue that explores art as a methodology for creating change supported by partnerships with (for example) Amnesty International and Youth Focus North East. The programme we design will recognise and respond to the differing preferences and aspirations of a diverse 19-25 demographic, ensuring that young people's personal progression is addressed through artist mentoring that meets individual need.

Culture Bridge North East and Local Cultural Education Partnerships

We will continue to support a strong education offer in the region through our engagement with Culture Bridge North East and the developing Local Cultural Education Partnerships. BALTIC has taken a central role in the Gateshead Cultural Education Partnership, and is actively involved in consultation across the cultural and education sectors locally to establish a framework for delivery 2018-22 which will respond to local challenge, need and aspiration. We will continue to contribute to the Gateshead LCEP as it develops, and aim to share learning and improve access by engaging more broadly in LCEPs across the North East as they develop and grow.

Arts Award

BALTIC is an Arts Award Supporter organisation, supporting young people to achieve the Arts Award (Bronze, Silver and Gold). At Bronze level, we regularly offer focused Arts Award weekends (3 per year). This enables 14-19 year olds to achieve their Bronze Arts Awards in a single weekend, by taking part in a

variety of art workshops based in and around BALTIC's exhibitions supported by a member of BALTIC's artist team. We also support young people undertaking work experience at BALTIC to achieve their Bronze Arts Award as part of their engagement with us. We will explore the potential for Arts Award accreditation through our B.Here programme.

Through our collaborations with communities in the BALTIC B.US programme, we will advocate directly to encourage a more diverse range of young people to achieve Arts Award, and will explore how we can support them to do this. We will continue to develop our support for Arts Award through ART MIX, REMIX and the Creative Change Collective, including exploring the potential for developing an Arts Award Silver Summer School and bespoke support for Gold Award.

Artsmark

We use our engagement with schools as an opportunity to advocate for Artsmark, highlighting the range of opportunities that exist in developing Artsmark accreditation through engagement in our Learning and Engagement Programme, both at BALTIC and off-site. We will extend our reach of schools through the B.US programme.

We also work with Culture Bridge North East and The Forge to host Artsmark training, and a member of our Learning team has undertaken Artsmark training. This deep knowledge enables us to respond to school enquiries on an individual level, and to support them towards successful Artsmark accreditation.

Cultural Career Pathways

We will support young people to explore their future pathways in arts and cultural learning, targeting young people aged 13-19. Through a programme of Creative Careers Days, Portfolio Advice, and Creative Careers masterclasses led by artists, industry professionals and FE/HE educators we aim to raise young people's awareness of the options available to them, and the routes and pathways that they can navigate. Sessions will include creative workshops, talks, tours, and seminars that offer advice, encouragement and inspiration to young people. This programme will be available through sessions at BALTIC, BALTIC B.US and as part of our outreach activity in schools and colleges in the region, and will highlight the opportunities available through the new B.Here programme (see Goal 4) which opens up opportunities to young people who may have been traditionally excluded from the cultural workforce.

Family Engagement

We will continue to develop our family offer at BALTIC, offering facilitated engagement through tours and events, and self-led learning supported by resources and staff engagement that builds confidence. We will sharpen our focus on ensuring that families with specific and sometimes complex needs have exceptional access to our exhibitions and programmes. We will work closely with North East Autism to become an Autism accessible venue through staff training, communications, learning and programme development, and will offer autism friendly sessions to families to increase access and engagement. We will continue to offer both self-led and artist-led creative learning for young children and their families at BALTIC, as well as tours and resources that meet the needs of young children and families, and encourage deeper engagement in exhibitions and activities.

Early Years and Foundation Stage

We want to grow our engagement with early years and foundation stage provision, building on the relationships that we have developed through our hosting of the Gateshead Early Years Foundation Stage (EYFS) network. During 2018-22 we aim to develop this further, engaging more deeply with communities that have the greatest need and creating a lasting impact on local communities in Gateshead. We aim to develop opportunities for artists to work with these communities, supporting children's creative and social engagement, raising aspiration, and locating practice as tool to tackle issues that are relevant to developing the full potential of the youngest children.

We recognise that collaboration between artists and educators strengthens the cultural education of children and young people, and raises the quality of engagement. A key challenge for providing high quality cultural education for all children and young people is to ensure that teachers are able to form strong relationships with cultural organisations that support their practice, strengthen their resilience, and develop their creative networks. We will continue to provide a range of CPD opportunities for teachers to address these issues and support the arts teaching community in the region. These opportunities will include termly networks, practical workshops, critical debate, and peer-to-peer sharing. Through BALTIC B.US we will develop opportunities to extend the range of teacher communities we engage with and provide high quality, innovative CPD offers inspired by the B.US exhibitions, and the practices and methodologies of the artists. Through our collaboration with Northumbria University we are able to further support the development of a strong cultural education community through the delivery of MA programmes for teachers in Contemporary Arts and Education, and Professional Practice.

Our knowledge and experience of the school environment is rich and deep, and we consistently find ways to ensure that our expertise is current and relevant. A member of our Learning team has previously acted as a school governor at a school in Middlesbrough. That term of office has now come to an end; the individual concerned is keen to identify an appropriate governor role going forward and BALTIC will fully support that process.

As we move forward, we want to extend our strategic influence by more effectively sharing learning, and by playing a leading role in developing new thinking in arts pedagogy through our established networks including NSEAD, engage, Tate Plus, Culture Bridge NE and the Local Cultural Education partnerships.

Organisation profile

How will you effectively lead and manage the programme of work that you propose?

(Please use no more than 14,000 characters)

As a company (limited by guarantee) and a registered charity, BALTIC is governed by a Board of non-executive Directors (known as Trustees). It is the Board's responsibility to determine policy, approve budgets, consider major developmental issues, monitor performance and manage risks.

The Board is comprised of (up to) 16 individuals with the necessary mix of skills to fulfil this remit. Currently the Board has 13 members and skills evident amongst this group include – business management, artistic, legal, communications, new technologies, educational. The time limited appointment of Trustees, normally a maximum of 6 years ensures that this mix of skills is regularly refreshed and renewed.

Any appointment to the Board is made through public advertisement and recruitment exercises. In early 2016 five new Trustees were appointed to the Board. For this recruitment exercise the Board were keen to ensure that the opportunity was advertised more extensively than it has been historically and new networks were used to canvass interest. The main motivation for this was to attempt to increase the diversity of the Board in line with our Equality Plan and the Creative Case for Diversity, alongside ensuring the recruitment of appropriately skilled people, and following the appointment of these 5 individuals diversity of the Board has improved significantly in a number of key areas including gender, age, and ethnicity.

It is expected that a further recruitment exercise will be undertaken during 2017, to replace Trustees who will reach the end of their 6 year term. This recruitment will be preceded by a self assessed skills audit to ensure that any potential appointments to the Board are targeted towards filling or strengthening skills areas identified by the Board as a result of the skills audit.

Also during 2016 the Board approved the extension of the current Chair's term of office through to March 2018. This will allow the Board to consider the appointment/recruitment of a replacement Chair during the exercise to be carried out during 2017 through an open recruitment process. This also allows a period of continuity and stability whilst new Trustees are introduced to the Board and whilst the important task of developing an updated business plan for the funding cycle 2018 to 2022 is being considered.

In addition to the main Board, BALTIC also has a Board of Directors for its wholly owned trading subsidiary company which oversees BALTIC's trading activities, currently retail, catering, development and fundraising and car park. This Board is independent from the main Board and comprises Trustees and other Directors appointed for their expertise in the key trading areas. The main focus of this Board is to enhance and extend BALTIC's ability to generate earned income. This Board was also strengthened during the 2016 recruitment exercise mentioned above.

Both Boards are supported by the Finance and Administration Committee and Audit Committee. The latter (whose membership is comprised of a majority of individuals independent from other areas of the governance structure) has the authority to scrutinise all areas of BALTIC's operations as it sees fit including finances, risk management and potential conflicts of interests on Board matters.

The board is also supported by the Equality Group made up trustees and staff from across the organisation. This group is guided by the Creative Case for

Diversity and our Equality Action Plan to ensure that our processes are fair, open and inclusive across the leadership and management of our organisation. We see the Creative Case as integral to resilience in our organisational thinking. By developing a diverse workforce and governance group, we will benefit from a wider range of experiences, perspectives, networks and approaches which will enable us to become more adaptive and able to avoid 'monoculture' thinking from the 'same old sources' that limits options and responses (The Role of Diversity in Building Adaptive Resilience, Nwachuku and Robinson, ACE, 2011). Our plans for how we will drive diversity forward in our workforce through the B.Here programme are described in Goal 4.

The Equality Group is chaired by our Equality Ambassador from an external organisation (Gem Arts) with expert knowledge and experience in diversity. All of our staff policies and procedures encourage equality and diversity, and have been independently assessed as part of our audit for achievement of Equality Gold Standard.

Our Equality Action Plan 2015-18 establishes high-level commitment to Creative Case, and through this we are able to set ambition, monitor activity and report progress. Two trustees and one staff member currently act as Equality Champions; the Creative Case and Equality Plan form part of trustee and staff induction; and training on Creative Case and equality is provided for all trustees and staff members on an ongoing basis. An equality and diversity progress report is published in BALTIC's annual report.

The key aim of our Equality Action Plan in relation to staff recruitment and development is to develop diversity in BALTIC's workforce. We carry out an annual review of recruitment and selection processes to monitor our effectiveness in diversifying applicants to our workforce, and use this to reflect and take action that will more effectively reach potential applicants with protected characteristics and those experiencing socio-economic disadvantage. We will benchmark and monitor the diversity of BALTIC staff, including casual and freelance staff, on an annual basis and will work collaboratively across the organisation to improve understanding of the rationale that informs data collection, in order to continually improve response rates.

A comprehensive meeting cycle throughout the year ensures that the work of all Boards and Committees feeds into and from one another and allows issues to be considered and dealt with in a logical and efficient way.

Representatives of BALTIC's key stakeholders – Arts Council England and Gateshead Council – are invited to attend all meetings of Boards and Committees.

A number of matters are considered at each and every Board meeting to ensure that the Board remains focused on the key issues affecting BALTIC, these include updates on:

- The financial position
- The future programme of activity
- Progress on the delivery of the agreed Business Plan
- Progress on the implementation of the Equality Action Plan
- Any health and safety matters
- Risk Management, including monitoring the risk register

The consistent approach to self-review of BALTIC's Business Plan is a key feature of our approach to resilience, not only in ensuring monitoring of current activity against objectives, but in aligning the current picture with our long term vision realistically; and in ensuring that through regular review and reflection we are better able to anticipate and be prepared for external change in the environment, and respond with a shared vision that is grounded in core objectives.

All Board and Committee meetings have formal agendas with written reports being circulated in advance for consideration by the membership. Similarly all meetings result in written minutes to ensure that discussions and decisions are correctly recorded for future reference.

At executive level a comprehensive meeting structure exists to ensure that all key issues are considered and addressed in a cross-organisational way. The key components of this structure is as follows:

- Strategic Group – bringing together senior managers, representing all areas of BALTIC's activities, to focus on the strategic issues affecting BALTIC.

- Extended Management Team – all departmental managers meet to discuss the outputs from the Strategic Group and ensure issues and initiatives are communicated, considered and implemented across all areas of BALTIC's activity.

These general meeting frameworks are supported by four specific meeting structures, bringing together staff members to consider specific areas of BALTIC's activities:

- Content Group

- Audience Group

- Sector Support

- Efficiencies and Income Generation

These groups are drawn from across BALTIC's staff team to progress work and activity in these areas. There is crossover in membership to ensure that the groups work collectively and in co-ordination with each other, and take ownership and devolved leadership across key areas of activity. This revised meeting framework has been developed by the new Director, is in the early stages of implementation, and will become fully operational during 2017-18.

The final meeting forming part of BALTIC's structure is the Staff Forum where BALTIC as the employer meets with staff representatives to consider all issues relating to employment at BALTIC. This meeting ensures there is a forum for discussions and consultation on matters such as pay and conditions of service and employment policies but also a forum that allows BALTIC to keep the full staff team aware of issues affecting the organisation and an opportunity for staff to raise issues that may, for example, affect staff welfare with a view to ensuring BALTIC is a good place to work. Issues arising from the Staff Forum are reported to the Finance and Administration Committee as and when

appropriate.

Through our governance and programme of staff meetings we review the delivery of our partnerships against key objectives, and consider how we can best develop and manage our network of partnerships. We have a strong history of successful partnership collaboration, and have now successfully developed and managed ongoing partnerships with both Gateshead Council and Northumbria University which extend beyond a decade. Our partnerships both within and beyond the cultural sector are described further in Goal 4.

BALTIC has recently implemented a new Risk Management Framework. The development of this new framework was initiated by the Audit Committee and responded to expert advice provided by the Risk Manager for Northumbria University. The key change in the Risk Register is that its focus has been narrowed to concentrate on the key strategic risks at BALTIC. All risks are measured based on 'likelihood' and potential 'impact' and based on the combination of these factors each risk is giving a rating which is then traffic lighted to highlight the most significant risks and issues.

The Risk Register is reported to the Board at every meeting and outlines the key risks, the influencing factors, the adequacy of control measures, the risk rating and where in the organisation ownership of the risk lies. The Audit Committee also review the Risk Register annually.

In addition to the ongoing self-review process against our business objectives that is outlined above, our Chair meets annually with the sub-committee Chairs to reflect on the board's own performance and how it can become more effective.

We also have individual, team and whole organisation processes for self-review. On an individual level, staff develop professional development reviews annually, an opportunity to reflect on their achievements, challenges and needs. Through this, and in consultation with their line managers, staff are able to identify individual training and development needs, and explore how they contribute to organisational objectives. Where overarching development needs are identified, we respond by making training opportunities available across the organisation: a recent example is our work with Amnesty International who have delivered training that deepens knowledge in relation both to a specific exhibition (Disappearance at Sea) and to our organisational drive to embed Creative Case.

Staff also come together to assess progress collaboratively, both through the meeting structures outlined above and in relation to specific projects and programmes. We hold a learning forum at the end of each season to enable open discussion from across the organisation that highlights strengths and challenges, enabling us to consistently refine and improve our offer.

During 2016-17 we have engaged staff in Theory of Change planning led by BOP Consulting that has facilitated collaborative reflection on our outcomes across key areas including outcomes for children and young people; and outcomes for more diverse and harder to reach audiences. We involved staff from across the organisation in reflecting on our mission, vision and values to feed into our emerging Manifesto, which captures and articulates the central vision for change at BALTIC. This process is ongoing and will enable staff to

review how they can come together across teams to work in new ways, embedding a reflective, evaluative, learning culture across the organisation. This will ensure the development of a shared vision, creating a collegiate and collaborative inter-departmental framework.

How will you ensure financial viability?

(Please use no more than 14,000 characters)

Previously in this application it has been articulated how, during the current NPO funding cycle, BALTIC has grown earned income from 33.8% of overall funding requirements to 39.1%.

It is expected that during the funding cycle to which this application relates (2018 to 2022) this can be improved even further with earned income accounting for 43.0% of funding requirements, on a turnover that has increased to £5.902 million.

At the end of the last completed financial year (2015/16) BALTIC has accumulated reserves of £2.210 million. The key elements of these reserves can be analysed as follows:

General Reserves (£1.151 million)

This level of general reserve equates to approximately 20% of current levels of turnover. This is considered to now be at an appropriate level that would allow, in very extreme and unlikely circumstances, allow the company to cease trading in a controlled way and pay all outstanding liabilities (e.g. outstanding contracts, redundancy payments etc).

On a more realistic level this reserve does ensure that:

- BALTIC has the ability to react to any variances from planned income targets in a controlled way
- BALTIC has the necessary financial resources to facilitate investment in any initiatives that it considers could improve its potential to generate additional income and/or enhance its offer to visitors through additional activity.
- BALTIC has sufficient financial resources to cover any potential short term cashflow requirements

Capital Replacement Reserve (c£973,000)

The lease in place with the landlord, Gateshead Council, determines that the Trust is obliged to fully repair and maintain the BALTIC building. The current lease was signed in 2013 and runs through to 2038. During this timeframe, and as the building ages, it is expected that the majority of the plant and equipment will have required renewal.

Since opening the Board at BALTIC have taken a prudent approach to this obligation by establishing a Capital Reserve to ensure that as and when key elements of the building require renewal, that financial resources are available to carry out the necessary work without placing additional and undue pressure on the budget.

Current plans include provision for a continued contribution of £100,00 per annum to this reserve (less any capital investment undertaken in any specific period). This contribution was determined by a life cycle costing exercise that estimated future resources required over a 30 year period based on current condition, life expectancy and replacement cost.

There is confidence that at its current level of £973,000 there is sufficient accumulated in this reserve to resolve any potential replacements that are necessary, avoiding the risk of unforeseen pressure on budgets.

BALTIC enters the 2018 to 2022 funding cycle with a proven track record of increasing its resilience, delivering positive financial results and effectively producing, managing, monitoring and delivering annual budgets.

Our budget planning processes reflect our commitment to ensuring that artists and practitioners are appropriately and fairly paid for the research, planning and delivery of exhibitions, B.Live events, residencies and programme-related activity including symposia, talks and tours and BALTIC education projects.

BALTIC will pay artists' fees, travel costs, subsistence and per diems for this activity, reflecting standards of pay that have been recognised through organisations such as a-n The Artists Information Company. Artists will be supported with production costs when new work has been commissioned. BALTIC's commitment provides artists with security and confidence to develop and present their work and is an affirmation of their value as creative contributors. Fr [redacted] sion fees paid to artists will rise by 100%, and will range from [redacted] Section 43 (2), Section 40 (2) depending on the scale of the exhibition. Fees and salaries fo [redacted] sual staff employed for specific projects will be above National Living Wage and will take guidance from the a-n guidelines.

Our resilience planning has identified a number of initiatives that have been developed and implemented already (e.g. review of retail and development, extended use of the building as an asset, review of Northumbria University Partnership agreement etc.) and a number of further ideas are currently being investigated and developed for consideration during the next funding cycle. Some of these potential initiatives are as follows:

Potential for BALTIC 39/Wards Building

Discussions are ongoing with Newcastle City Council regarding the long term future of BALTIC 39. Clearly at this stage the funding position at BALTIC 39 is challenging. There is however the opportunity that if a suitable use can be found for the Wards Building, there is potential for this site to contribute to BALTIC's overall financial sustainability.

Potential Refurbishment of Riverside Building

Discussions are ongoing with regard to a major re-vamp of the Riverside Building, where a major part of visitor driven income is achieved. The focus of these discussions are to determine if and how investment can make this space more welcoming for visitors and increase earned income. Current suggestions include:

- Refurbishment of toilets blocks
- Refurbishment of River Terrace event space
- Creating a new entrance to the shop to potentially increase footfall
- Improved lighting in this area
- Alternative use of the current Shop 2 space (located opposite the Shop)
- Relocation of information desk closer to main doors to make visitor welcome less imposing/daunting
- Use of the space in the glass link as an area for visitors to linger and as an informal meeting point

Potential Change of Operating Arrangement with Fresh Element

Discussions have started as to whether operating the catering and events business at BALTIC as a joint venture could have benefits to both parties. If this

is to progress it would be on the basis that BALTIC would achieve a greater level of income than is already achieved through the licence agreement. BALTIC would also have to accept an element of the risk of operating these functions. Fresh Element could potentially benefit from a greater security of tenure than the current licence agreement offers them and therefore a model that sees both parties benefit from a joint venture may be attractive.

Potential Re-purposing of Areas of Building

There are a small number of areas within the building that could be potentially put to other uses (eg. patrons room/suite) and/or be let to tenants, subject to landlord approval, similar to the arrangements in place with NFM.

Potential Review of Opening Hours

A review is ongoing as to whether a review of opening hours could have positive impacts in terms of overall visitor attendance and subsequently visitor driven income. At this stage the intention is not to reduce the number of hours/days BALTIC is open but possibly realign these to be open longer when BALTIC attracts most of its visitors (i.e. Summer) as opposed to periods when visitor numbers are lower (Winter), effectively introducing seasonal opening hours.

Potential Further Extension of Drive for Visitor Donations

A number of new initiatives (e.g. infographic on Level 5, different ways to donate – by text, contactless etc.) have been implemented and introduced which are starting to have a positive impact on the level of donations received from visitors. Consideration will be given as to whether there are further opportunities to 'make the ask' and increase donations further.

Review of Strategy for Individual Giving

A review of how best to secure fundraising income from individuals will be undertaken. Despite two attempts BALTIC has not been able to make a low level membership scheme financially viable. Similarly the existing Patrons scheme has had limited impact on overall development income. This review will seek to outline how BALTIC maximises income from high net worth individuals, most likely in the formation of a Directors Circle, with enhanced benefits for donors and a higher membership fee (£5,000). If successful this will increase income from individual sources from existing resources.

In addition to the initiatives above we will continue to explore new ways to generate income, including collaborations with the private sector that strengthen our resilience. All of the initiatives outlined above are currently under investigation and will only be implemented if they are proven to add value to BALTIC's current business model and opportunity to increase levels of earned income. BALTIC's existing level of reserves could realistically be used to achieve and realise these initiatives if they are found to be commercially viable.

One further idea of significant scale is currently being considered and is at a very early stage of development/investigation. This centres around whether a physical extension to the existing BALTIC building, significantly increasing the available floor area, could allow BALTIC to introduce different opportunities to generate earned income – potentially making a step change in the current business model. Whether this is feasible, possible, fundable and commercially viable will take a significant amount of consultation, research and relevant expertise, and is considered to be a proposal that may be developed during the

next funding cycle although a realistic timeline will need to be identified.

At this stage the income projections included in the draft budgets for 2018 to 2022 included with this application are not reliant on the above initiatives being progressed.

In addition to processes to identify potential methods of increasing earned income BALTIC also has a cross organisation group of staff (approximately 12 individuals) to focus on identifying how efficiencies might be achieved. The Efficiencies and Income Generation Group are responsible for:

- Identifying measures to achieve efficiencies and/or generate additional income
- Researching the feasibility/impact of potential efficiency measures
- Implementing ideas where considered appropriate

Currently 130 potential ideas have been collected from across the organisation for the group to investigate and potential implement. During the 2016/17 financial year c£80,000 of savings has been made as a result of the work of this group. These savings range from changes to the front of house staffing model (saving £28,000 per annum) through to a review of the number of telephone lines (saving £1,500 per annum). The work of this group will continue for the foreseeable future until all ideas have been considered and implemented or discounted, building cross-organisation engagement in securing our future financial viability.

Beneficiaries

On this screen we ask you to give us some more details about the beneficiaries your activity is aimed at, if any.

By 'beneficiaries' we mean people who are actively involved in your activity (other than the artists or others leading the activity) by devising, creating, making, presenting or performing.

Tick here if your activity is specifically aimed at any particular age group of beneficiaries.

☐

Tick here if your activity is specifically aimed at any identified ethnic groups as beneficiaries.

☐

Tick here if your activity is specifically aimed at disabled people as beneficiaries.

☐

Tick here if your activity is specifically aimed at individuals or groups with a particular sexual orientation identity as beneficiary.

☐

Tick here if your activity is specifically aimed at either male, female or 'trans* beneficiaries.

☐

Activity location

Location details

Please tell us where your work during the period 2018-22 will mainly take place.

- If your work happens mostly within the area local to your organisation, please enter your organisation's own location details here.
- If your work happens mostly in a specific place that is not local to your organisation, please enter the details of the space or venue here.
- If you work in a consortium with another organisation(s), please enter your organisation's own location details and those of the consortium members.
- If your work has a national remit (for example, digital work or publishing), please enter your organisation's own location details.
- If your work involves touring, please enter your organisation's own location details and the details of any venues for tour dates that are confirmed or pencilled during the period 2018-22.

Using the tool below, please enter the location(s) where your activity is happening. To add a location, click the 'Add new item' icon on the left of the screen. To add more than one location, use the 'Save and Add another' button.

Name of the venue	Local authority	Booking status
Baltic Centre for Contemporary Art	Gateshead	Confirmed
BALTIC 39	Newcastle upon Tyne	Confirmed

Activity location details

Name of the venue or place (e.g. Oneplace Arts Centre): Baltic Centre for Contemporary Art

Enter postcode: NE8 3BA

No postcode available: ☐

Local authority: Gateshead

Status of booking: Confirmed

Activity location details

Name of the venue or place (e.g. Oneplace Arts Centre): BALTIC 39

Enter postcode: NE1 1EW

No postcode available: ☐

Local authority: Newcastle upon Tyne

Status of booking: Confirmed

Attachment details

Description: Latest Audited Accounts

Financial attachment type: Most recent financial statements

Attachment details

Description: Management Accounts 2016-17

Financial attachment type: Most recent management accounts

Attachment details

Description: Draft Budget 2017-18

Financial attachment type: Detailed budget for next financial year

Attachment details

Description: Draft Budgets 2018 - 2022

Financial attachment type: Budget for the funding period

Attachment details

Document description: Articles of Association

Other attachment type: Governance document

Declaration

Data Protection and Freedom of Information

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on National portfolio organisations and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you, including our assessment of your application.

We comply with all aspects of the Data Protection Act 1998 – to find out more about how we use your information please read our data protection policy which is available from our website.

As a public organisation we also have to follow the Freedom of Information Act 2000. We also have an information sheet about freedom of information. You must read the 'How we treat your application under the Freedom of Information Act' section of 'How to apply' before you sign your application. This information is also available from our website.

By signing this application form, you agree to the following:

1. We will use this application form and the other information you give us, including any personal information, for the following purposes.

- a) To decide whether to give you a grant.
- b) To provide copies to other individuals or organisations who are helping us assess and monitor grants, including local authorities, other lottery distributors and organisations that award grants. After we reach a decision, we may also tell them the outcome of your application and, if appropriate, why we did not offer you a grant.
- c) To hold in our database and use for statistical purposes.
- d) If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us.
- e) If we offer you a grant, you will support our work to campaign for the arts, contributing (when asked) to important publicity activities during the period we provide funding for. You will also give us, when asked, case studies, images and audio-visual materials that we can use to celebrate artistic excellence.

I confirm that, as far as I know, the information in this application is true and correct.

X

Name: Stephen Cleland

2. You have read and understood the section 'How we treat your application under the Freedom of Information Act'. You accept how we generally plan to treat your application and other related information if someone asks to see it under the Freedom of Information Act 2000. You accept that the information sheet does not cover all cases, as we have to consider each request for information based on the situation when we get the request.

Tick this box if you consider your application or any supporting documentation to be confidential information and would expect us to treat as such on receipt of a request for information under the Freedom of Information Act.

☐

Please be aware that if we do receive a request for information we will contact you in the first instance to obtain your views on disclosing the information relating to your application and whilst we will take on board your response above, we cannot guarantee that information will not be provided in response to a request as we are required to approach each case individually and ultimately meet our legal obligations.

3. Tick this box to confirm you meet our bank account requirements as set out in our Bank Details guidance.

☒

4. Tick this box if you or any individual involved in the delivery of this activity- has worked for Arts Council England in the last three years- is an Arts Council (area or National) council member- is related to a current member of staff or council member

☐

Submission summary

Page	Last Updated
Introduction	No Input Required
Organisation details	21/11/2016
Contact information	21/11/2016
Basic details	30/01/2017
Contributing to our goals	21/11/2016
Goal 1	30/01/2017
Goal 2	30/01/2017
Goal 3	30/01/2017
Goal 4	30/01/2017
Goal 5	30/01/2017
Organisation profile	30/01/2017
Beneficiaries	No Input Required
Activity location	27/01/2017

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Financial attachments	27/01/2017
Other attachments	21/11/2016
Declaration	30/01/2017