

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: DANCE CITY,

Street: Temple Street

Locality:

Town / city: NEWCASTLE UPON TYNE

Postcode: NE1 4BR

Main contact number: Section 40 (2)

Email address: xxxx@xxxxxxxxx.xx.xx
(Organisation email address
if applicant is an organisation)

Website address: <http://www.dancecity.co.uk>

Fax number:

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? 2490618

Is your organisation a Museum? No

Your contact information

Contact type	Main contact	First name	Last name	Primary contact number	Email
Grant administrator	Yes	Anthony	Baker	Section 40 (2)	
Financial authority	No	Ian	McKeown		
Grant administrator	No	Alex	Anslow		

Contact details

Contact type: Grant administrator

Is this the main contact for the applicant? ☒

First name: Anthony

Middle name:

Last name: Baker

Position: Artistic 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: Ian

Middle name:

Last name: McKeown

Position: Financial Director

Primary contact number: Section 40 (2)

Alternate contact number:

Mobile phone number:

Email address:

Fax number:

Contact details

Contact type: Grant administrator

Is this the main contact for the applicant? ☐

First name: Alex

Middle name:

Last name: Anslow

Position: Executive Assistant

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.

The objects for which the Company is registered are to promote, maintain, improve and advance education particularly by the encouragement of the arts including the arts of dance, drama and music.

Our mission is to lead and support a thriving dance ecology in the North East of England, which embraces professional practice, education and community engagement activity.

We believe in the power of dance to reach many people and to have significant impact on their lives. We will underpin all of our work with strong and resourceful partnerships within the communities we work in; with schools, Higher and Further Education providers, Wellbeing Services, other cultural providers and wherever we find the potential for others to support our mission and our work. We put our users, artists, students and audiences at the heart of our work, ensuring we encourage, listen and respond to their feedback and suggestions.

We aim to support the sector to be bold, innovative, risk-taking and confident and to understand how it can and does engage with audiences now and in the future through a range of media, which will grow in both size and impact year on year.

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 (£):	£553,857	£553,857	£553,857	£553,857	£2,215,428

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 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 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.

Dance City believes in the power of dance to reach many people and to have a significant impact on their lives in a variety of ways including health, wellbeing, artistic achievement, creativity and learning.

We believe in providing excellent access and opportunities to dance in a welcoming and inclusive environment and manner, both in and out of our building. We do this through providing outstanding facilities, classes, performances, artist support, teachers and staff.

Dance City aims to support a thriving dance sector, one which is bold, innovative, risk-taking and confident. We support professional dance artists to realise their ambitions and contribute to the dance ecology of the North East region, England and internationally. The dance sector is growing in Newcastle and Gateshead and we will work on reaching further across the region as resources allow. Our new building in Sunderland, opening in late 2017 will support this. We will continue to generate the conditions where great art is presented, created, experienced, participated in and appreciated by all.

Dance City is the theatre and place for dance performance in the North East of England. We do, however, continue to encourage other venues to book dance work, particularly by North East dance makers, in addition to our own programme. The performances we bring to our theatre are increasing in number and scale, with some major international companies now presented alongside mid-scale work from the U.K. We also put as much work from the North East of England on to our stage as possible, providing opportunities for dance makers from the region to showcase their work in front of an audience and receive feedback.

Our varied dance performance programme is an integral part of a rich North East cultural offer.

The performance programme has grown significantly since 2012. It is now the largest dance performance programme outside London. Audiences have grown alongside this, becoming loyal and inquisitive. Our range of dance programme, whilst audience focused, is eclectic and provides multiple entry points for those new to dance and for those who are more experienced and/ or adventurous. We will explore how we can reach more people through our performance programme, through digital streaming, increased diversity within the programme and innovative marketing methodologies. Our programme already includes work from diverse makers and with diverse themes, such as the work of Flex integrated dance company, the Curious? LGBT festival, a partnership with Northern Pride and regular visits from companies such as Tavaziva Dance and Phoenix Dance Theatre. We will continue to offer a varied, accessible and eclectic programme of dance for the North East of England through 2018 to 2022.

Section 43 (2)

We will continue to work with a number of partners to develop dance opportunities; these include Juice Festival, Vamos! Festival, Gateshead International Festival of Theatre (GIFT), Curious? LGBT festival, The Late

Shows and with the North East Inclusive Dance Network. Alongside this we work to encourage more venues in the North East to present dance. We continue to search for new partners to achieve our aims and to support others with theirs. Our growth into Sunderland will further add to our reach.

Our two new large studios in Sunderland, part of the Fire Station development and larger cultural quarter will greatly enhance our presence in the Sunderland conurbation, which is the largest population centre in the North East of England. We will deliver a community classes and workshops programme there, based on the one at Dance City in Newcastle but tailored to fit the Sunderland user profile through gathering pre-opening feedback from potential users. In addition, we will locate our MA in Professional Practice in these new studios and also deliver some of our existing formal education activity there. We will also develop our wider community engagement activity to reach more people in the community, both in and out of our Sunderland building.

In 2016 we began a new commissioning scheme and process, which will continue throughout the 2018-2022 funding cycle. Each year we commission eight pieces of new dance work. We commission five new pieces which are short in length, where new ideas are tried out and presented at our Dance Edits platform. From these five we then select two to go on to the next stage of the process, which is the creation of a 20-30 minute piece of work, presented at our Northern Platforms event. From these two, one will be selected for a full commission, with an expected length of around 60 minutes, which will be presented in our theatre as part of our main performance programme. This provides for a more structured approach to commissioning and allows artists' work to grow more over time. Each part of the commissioning process happens annually, so that there are always eight new pieces of North East of England dance work in production. We encourage programmers and directors of other dance interested organisations to see these works to open up further development opportunities and possibly programme them.

We will continue to offer over eighty residency opportunities through each year for dance artists to research and develop their work. Dance artists come to Dance City from across the U.K., and we particularly support those from the North East of England. Together with this we will bring in four international residencies each year. The visiting residency dance artists will deliver professional dance class, speak as part of our BA Professional Dance Practice programme and host an open rehearsal for students and audiences to see their work, where they will also talk about their artistic practice. The intention is to deepen the knowledge and understanding of dance work and the process. Through our residency programme we will enable dance artists to become more confident, inspired, risk-taking and make higher quality work.

We will continue to provide a 90-minute free professional dance class each day of term time, alternating between contemporary dance and ballet. Each Friday we provide a class from a visiting company or other professional to add a richness to the programme. Daily class gives dance artists the opportunity to stay in peak condition, ready to be competitive at auditions, network with other dance artists and build new connections.

Dance City will continue to deliver three intensive workshops for professionals each year, one each term. These are delivered by professionals with unique specialisms to add texture to our professional classes programme. Themes are

chosen by the dance artist community.

We will hold three dance artist forum events each year, one of these is a formal session where we present Dance City's vision and delivery for the year and encourage feedback, the other two are less formal 'café' style events where feedback is via discussion. These events provide valuable feedback to Dance City about our current programmes of activity and give ideas for future actions. In addition, dance artists provide feedback through meetings with the Programme Manager, Artistic Director, social media and via questionnaires.

Over the past three years we have received much support and feedback from dance artists and companies we have worked with. Comments such as,

I just wanted to send a brief email to express my extreme thanks in Dance City's hospitality and friendliness for the whole of the last week. I couldn't have asked for a more positive experience to start of my creation process and I am really grateful for your support.

Everyone's generosity from staff to local dance artists made the week all the more enriching. The space was wonderful to have and I really enjoyed leading the professional classes. The students who attended the sharing gave some incredibly useful comments which will really help the duets development next week and beyond.

I can't stress enough how inspired I've been by Dance City and it's community and if there was any opportunity to continue a creative partnership with the organisation in the future, then I would really love to.

Richard Chappell – Dance Artist

Just a quick one to say a HUGE thank you for supporting my trip down to Juncture. It was a really good day - lots of interesting conversations and great work. VERY INSPIRING.

Lizze J. Klotz – Dance Artist

You have created so many opportunities for me, working with Lynn has been incredible too. I have no words for how fantastic Holly and Alice have been to work with. I love people to see just how disability confident Dance City are becoming.

Ashleigh Richie – Dance Artist and teacher

I just wanted to drop a line to thank you all for having us last week. The whole experience was just brilliant, from the Season Launch, to the professional classes to the post show talk. I was really pleased with the performance and the warm response from the audience. Special thanks to your amazing technical team, I haven't see our production manager so happy for a long time!

Joan Cleville – Dance Artist

Thanks so much for the opportunity to create the work, it was hugely exciting to perform last Thursday. Among many other things it was amazing to realise to a heightened degree what it is to perform a work of that ilk in a theatre space, I am now full of ideas for the development of the piece and am hugely excited for its future.

Charlie Dearnley - Artist

We will continue to deliver two platforms for dance artists to showcase their work each year. Northern Platforms is a shared platform where work from

Edinburgh, Liverpool, Manchester and Leeds is presented, this platform is replicated in each of the aforementioned cities too. Northern Platforms provides an opportunity for dance artists in the North East to see work from across the North and Scotland and also take their work out to other places, perform on different stages and receive feedback from different audiences; this is where we also show our Stage 2 commissioned works. All of these help dance artists in providing an insight into a wider world view of dance and the context which their work fits into this. Dance City's Dance Edits platform is the showcase for our 5 small commissions each year.

We will continue our support of the independent FRESH North East activity, an artist-led scratch platform for dance, enabling them to build their regional infrastructure and giving perhaps a different set of dance artists the opportunity to showcase their work at Dance City. There will be at least 2 of these each year.

Each summer we will provide free studio and theatre space for dance artists to research and develop their work, encouraging them to try out new ideas and take risks. This programme is called Creative Summer and we provide at least 16 dance artists with this opportunity each year. This is an invaluable opportunity for them to work in a non-pressurised environment where they can show their work at the end of the week and receive feedback from audiences and the dance artist community.

Dance City will continue with our Associate Artist scheme. Each year we will appoint at least two new Associates, of which at least one will be based in the North East of England. Being an Associate provides accelerated development, access to free studio and theatre space, mentoring, technical support and advocacy for their work. We expect that any appointed dance artists from outside of the North East will embed themselves in the region for the duration of their Associateship and bring their skills, knowledge and experience to the support of North East dance artists.

We provide substantial producing support for North East dance artists. This includes mentoring, fundraising advice, free or much reduced studio and theatre hire, technical and marketing support. We particularly support work which is audience focused and clear in its ambition. As an example in 2015-2016 we supported 103 different dance artists and companies with a total of 233 dancers in total; this totalled 3535 hours of studio usage.

All of our activity takes the form of interventions to support and develop the dance ecology of the North East of England.

Dance City's Expanding Horizons professional development programme, funded by the Esmée Fairbairn Foundation has supported 20 choreographers, producers, dance artists and teachers over a two-year period to develop their skills, knowledge and experience in leadership and business management. It was set up to support people in the dance sector who needed focus and direction in their career development, to look 5 to 10 years ahead and to explore their passion for dance and their work. Having completed this programme we now want to focus our Esmée Fairbairn funded work on support for choreographers in the region, exploring what interventions they can make to better understand and engage with existing and new audiences. We aim to provide a programme that deepens their understanding of the many ways to

engage with audiences, creating symbiotic relationships, considering the audience from the start of a creative process and building a long-term, almost evangelical, audience support to expand the distribution of their work, grow reputation and opportunities for national and international recognition in the future.

We are clear and transparent about how we make decisions affecting dance artists and the dance ecology of the North East of England. We have a thorough document, available on our website and widely distributed on social media, along with being made available at each decision-making point in the year. This document clearly sets out when decisions are made, who makes them and the context for those decisions.

Dance City is the major development organisation for dance in the North East of England and also plays a significant role in the North, in England and internationally. We are members of the National Dance Network (NDN), which provides connectivity for all of the dance development organisations in the U.K. and also the showcasing hub for British dance. Additionally, we are members of the European Dancehouse Network (EDN), which brings together all of the main dance houses and significant other dance organisations in Europe to support the growth of the dance sector and provide dance artists with additional opportunities.

Key targets

Commission 8 new North East artists/ companies pieces each year

Work with over 100 dance artists/ companies each year

Provide over 3000 hours of studio time each year

Programme at least 15 dance productions each year

Daily class for professionals (Mon-Fri)

Appoint at least 2 Associate Artists each year

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

Our artistic policy is to support a thriving dance sector in the region, a sector which is bold, innovative, risk-taking and confident and understands how it can and does engage with new and existing audiences in the North East of England. Approximately 15% of our audience identifies as non-white (British). According to ONS census data 2012, the non-white ethnic population of Newcastle is just under 10%. This suggests that we attract a proportionately high number of ethnically diverse audiences. But there is more work to do.

Our performance programme has grown significantly since 2012. It includes work from diverse makers tackling diverse themes. We support regionally based companies including Flex integrated dance company, Southpaw Dance Company and new and emerging artists through our platform events. We have been a key partner in establishing Curious? Festival as part of the regional LGBT offer, we have a partnership with Northern Pride and support regular visits from companies such as Tavaziva Dance and Phoenix Dance Theatre. The programme will continue to include work that targets younger audiences, people from diverse cultural backgrounds, lesbian, gay, bisexual and transgender communities and those with disabilities and additional needs. We want to encourage our audiences to take more risks and will seek to provide more opportunities for artists and audiences to interact either digitally or through participation and to explore and discuss contemporary Britain. We will encourage dance artists to make work that encourages audiences to see the world through a different lens, perhaps questioning us and our beliefs.

We have seen steady growth in the dance sector in the region, predominantly around our base in Newcastle, with dance artists returning to the region from Conservatoire training and from working professionally in other parts of the country or internationally. We have our own BA graduates choosing to remain in the region to work professionally. This is supporting an artistically richer and more diverse dance sector to develop and we will encourage them to better engage with communities and the issues faced by the region now and in the future. We will continue to offer opportunities for professional dance artists to meet and discuss their ideas and work, their professional needs and the changing landscape of the sector and the region, feeding into our plans through our termly open café discussions, annual artist's forum and professional artists' survey.

We will invest in the strategic development of a number of regional choreographers, offering a base from which they can develop their creative ideas, their companies, employing regional talent and bringing new talent to the region.

Through our commissioning programme we will continue to support North East of England based choreographers to make work that is of high artistic quality and relevant content, presented alongside national and international touring productions. Through discussion with professional dance artists we review and refine our commissioning criteria and processes. We will encourage more diversity in ideas and practice in our commissioning programme being clear within our application process that we are seeking ideas that connect to a broader range of audiences, ensuring that the presentation of these ideas at our annual Dance Edits platform provides an insight into current practice and dialogue around dance and its role in the region. We will take forward some of these ideas into stages 2 and 3 of our commissioning programme and expect to see clear engagement with our policy to support bold, risk-taking work engaging

with regional audiences, with potential to go further nationally and internationally.

We continue to review and refine our Associate Artist scheme, exploring how we can work better with our Associates to engage with dance artists across the region. We want to work with our Associates to encourage critical dialogue and debate to stimulate ideas and to support our own learning, growth and development as a leader for the dance sector in the region. We will ensure that our Associate Artist brief will clearly articulate this and inform both our decision-making and subsequent delivery of the scheme.

Our building in Sunderland will provide additional support for regionally based and visiting dance artists and companies. We will prioritise residency space to choreographers and companies who want to contribute to the diversity of dance practice in the region. This will include diversity in styles, creative thinking and delivery inspiring more critical dialogue and learning in the sector.

In selecting companies for our Creative Summer free studio programme, we will consider their diversity of practice, their creative ideas and the input they can make to the dance sector in the region. The end of week sharings will be opportunities to see, discuss, gather feedback from professional artists, peers and audiences and reflect on practice for both dance artists and the public.

Over the past five years our public classes programme has grown and currently offers 75 classes per week in 28 styles with opportunities for people of all ages and with a range of abilities to dance. We intend to keep our public class programme fresh, responsive and relevant to current and future users. We regularly consult our users and respond to their suggestions. Our current programme is diverse in its variety of cultural styles, offering classes for babies, toddlers, children, teenagers and adults through to a wide range of classes for 55+ age group, a weekly class for people with additional needs, inclusive aerial workshops for families and classes specifically designed for people with Parkinson's. We can do more to support people with a physical disability to participate in dance both as a social interest and as a professional dancer, working with, and advised by, the North East Inclusive Dance Network.

We already deliver dance opportunities outside of our building and we are exploring more intense programmes of engagement from 2018. These will be delivered in partnership with local community agencies who can support and advise us on our dance delivery within their more extensive community development programmes. In Newcastle we will work with the West Education Trust to support the development and delivery of a designated Children's Community. The West End of Newcastle is located on Dance City's doorstep. Newcastle upon Tyne is the 35th most deprived local authority in the UK and the three wards which make up the West End of Newcastle are within the top five most deprived of the twenty six wards in Newcastle. Of these three, one has the highest levels of cultural diversity in the city. Working with the Trust we will develop opportunities for dance to support their over-arching agenda to improve lives and encourage tolerance.

Similarly, in Sunderland, we will contribute to the agenda to improve lives in the East Sunderland/ Hendon ward, working in partnership with the Churches Conservation Trust and their transformation of the Holy Trinity Church lying at the heart of this community. Sunderland is the 38th most deprived local

authority in the UK and Hendon is within the top 10% of most deprived wards in the country, with 51% of children living in poverty. We hope that young people taking part in dance activity will have new opportunities, understand a healthy lifestyle and have a chance to explore their creativity.

We will use our developing partnerships within these focused areas of Newcastle and Sunderland to support our organisational learning. Through a programme of research, evaluation and reflection we will broaden our own understanding of and improve our delivery of dance within different social contexts. In turn we will provide a pathway for dance artists to broaden their understanding of the world around them and to reflect this through their practice and creative ideas.

We are conscious that we want to offer high quality experiences within our public classes and community engagement programmes. It is necessary then to ensure that the teachers and dance artists that we employ within these programmes are suitably trained and supported to deliver on our behalf.

We will ensure that we have a diverse group of fully trained teachers who are conversant in the latest equality and diversity legislation and understand Dance City's additional actions and beliefs in opportunities for all across our work. We will do this by establishing an annual programme of training, learning and sharing for teachers and dance artists working with us or aspiring to work with us. We will develop their skills and support them in the contexts that we ask them to work in, as well as ensuring the Dance City brand is associated with quality and confidence.

In our training programmes we emphasise the importance of the need to be inquisitive and responsive to the needs of the widest communities across the region. Our teachers will inspire their class participants to improve, feel fitter, have fun and want to do more. They will understand better the environments they are working in, the issues facing the people they work with and have the ability to respond to that.

Ultimately we want the dance artists who deliver our community activities to be stimulated artistically in their class delivery and when they make work that it reflects, challenges and celebrates life in the North East of England.

Our aim is to encourage, support and influence the creative diversity of the dance sector in the region through taking a central role in stimulating risk, diversity of artistic practice and increased engagement in the art form.

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.

Engaging people in and through dance is at the heart of everything we do.

Each year we work with people of all ages and abilities in dance through our weekly public classes, as audiences at professional dance company performances, participants in workshops and projects, as students on Further and Higher education courses and at our Centre for Advanced Dance Training for the most gifted and talented young dancers in the North East of England.

Dance City's audience base includes a wide range of individuals with a range of motivations for interacting with Dance City. We attract people who are interested in wellness and health, curious about the art form and performances, dance creators, children, young people and families. We had 1956 first time attenders at our classes and workshop programmes in 2016 and 2260 attending a dance performance for the first time, this was 35% of all performance ticket sales. We aim to convert these first time attendees to loyal attenders. We continue to work to increase the numbers we reach and also to diversify the kinds of people who interact with us. We work hard to retain customers and generate increased return visits and cross-over within our public programmes. We have three main strands to our work; professional dance artist development and international performance programme, formal education delivery and our classes, workshops and community engagement programme. We aim to offer the highest quality experience for all of our users; currently 95% of customers rate their experience with us as good or very good; we aim to increase this in the years ahead. We average circa 70,000 user interactions each year and our ambition is to grow this. Numbers attending our classes programme, our performance programme and interacting with us outside of our building are increasing. Our new building in Sunderland will help us reach even more people.

We work very hard to demystify dance through our use of language, digital profile, open rehearsals and pre and post show performance talks. There is opportunity to grow the profile of dance in the North East of England and we will continue to rise to this challenge.

We will market our offer to the widest range of audience possible. For this period we will place an emphasis on engaging with the 14-21 age range through a new youth panel and developing the holistic offer for this group. We will further develop our work to sustain and grow our 55+ and family audiences.

We will focus more marketing resource to develop inclusivity and diversity among our audiences and users. We will actively seek to build stronger relationships with LGBT communities and be more targeted in our marketing to encourage greater inclusivity for people with physical and learning disabilities. We will deliver 2 relaxed performances in our annual performance programme opening up more performance opportunities to those with Autism Spectrum Condition, sensory and communication disorders and learning disabilities.

We will develop new relationships with audiences in Sunderland through the opening of our new Sunderland site at the Fire Station. We will offer the 'Dance City experience' of excellent high quality provision and great customer service to develop a new customer base with an interest in participatory dance classes and workshops.

Through specific engagement projects we will work with identified communities

in areas of between 1 to 5 on the Indices of Deprivation (LSOA measure) in Newcastle and Sunderland bringing positive interaction with dance to their lives.

Using Morris Hargreaves McIntyre's 'Culture Segments' audience segmentation model, we will build deeper relations with existing audiences and develop new audiences. In addition, along with nine NGCV organisations, we are part of a regional data sharing and marketing initiative The Insider, using the Culture Segments model, 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 to persuade them to engage with culture, try art forms and visit venues for the first time. There are currently 13,000 of The Insider subscribers with a re-launch in 2017 which aims to significantly grow the subscriber base. It is funded until July 2018 by the Esmée Fairbairn Foundation.

We are aiming to increase the frequency of visits to Dance City activities, instigating a number of incentives to do this, including a generous discount for booking multiple class and performance tickets and a high value placed upon excellent customer service. We offer a 'no quibbles' refund policy on everything we sell, enabling audiences and users to feel confident in trying dance classes and performances. Our communications with audiences and users are now more bespoke, utilising our customer relationship management and ticketing system, so we can send out highly targeted emails to our specific markets. We provide numerous teasers to encourage interest in our work, from digital trailers to personal stories, so that audiences and users can make the most informed decision about the work they choose to be a part of. This has engendered greater value for our marketing time and expenditure with tangible results.

We believe that the depth of engagement in our work can be measured through frequency of visits and breadth of activities interacted with. In our class programme people can start as a beginner and work through intermediate to advanced, and with our performance programme they can develop their interest and take more risks within our broad programme of dance performance. We know that we have many loyal class and theatre attendees and we will work to increase this number so that more people have a deeper engagement with us.

Our performance programme has developed significantly since 2012 and is continuing to grow. We are programming more work, now the largest theatre-based dance programme outside London, of higher quality from more well-known companies with bigger productions. We intend to continue this trend, attracting new audiences and also deepening audience engagement with dance through other mechanisms such as digital, open rehearsals and pre and post show talks. Increasing the number of experiential activities supporting the performance programme will deepen the understanding and engagement in dance, providing a closer relationship with that dance company and with Dance City.

Our Digital Engagement Policy and Plan 2018-2022 details our vision for use of digital technologies. The plan is centred on four objectives. The first is to increase digital engagement with our audiences, enabling and encouraging them to move up the ladder of digital engagement from passive activities such as browsing and reading information, towards more active engagements including sharing, advocating and creating. We will achieve this through adopting a transmedia approach to visitor experience, extending the influence of Dance City beyond its location and into everyday lives. The second objective

is to increase digital creativity and experimentation among artists and audiences which we will do by actively commissioning and programming work with digital elements. Our third objective is to increase digital reach and access, particularly to take the Dance City experience to those that otherwise would not be able to access it. We will capture cultural learning content for and by children and young people using digital, and experiment with new and emerging broadcast technologies so that schools can access it remotely. The fourth objective of our digital plan is to increase digital resilience and sustainability through continual improvements to our website conversion rates and the development of new and inventive digital income streams.

We will programme work which uses technology on stage to enhance the work and also uses digital, such as social media to connect with audiences, to provide more depth and opportunity to engage with the work. We will encourage those who we commission to think digital, both in their stage work and also in their supporting activities. We will look at, where possible, the live streaming and/ or recording of performances, workshops and other activity. Our own digital work includes a fully interactive and mobile first website, which utilises image and video to add texture to the online experience. We provide specific places on the website for the various areas of our work we deliver, where users can find out more information, watch videos, read and leave comments and feel better prepared if they are visiting Dance City for the first time. We are active on Twitter, Facebook and Instagram, increasing our users dramatically over the past three years. Dance City has built a Twitter following in excess of 6,000, a Facebook fan base of 5,000 and have over 1,000 Instagram followers.

Since launching a new, fully optimised and responsive e-commerce website linked to the Spektrix CRM system in 2014, Dance City's web audience has doubled in size, from 7,000 to 14,000 unique users per month. Online booking is straightforward and optimised for mobile devices. Dance City is able to segment and target audiences based on behaviour, preferences and geodemographic data.

We will continue to gather feedback about our work from audiences and users. We solicit feedback via Survey Monkey after every performance. We have an audience panel which meets bi-annually and a newly developed young people's panel. These are independently facilitated and provide a rich and varied selection of information which is incredibly useful to help Dance City develop faster with more of a user focus. Each year we also undertake an all user e-survey which gives us a snapshot of what we are doing well, what people are enjoying and what we could improve on. We act upon this feedback and tell our audience and users when we have done this. We are also part of the Audience Finder programme utilising the analysis and insights tools it provides.

Outstanding customer service is paramount to our community profile and customer retention. Excellent customer service supports new audiences and users, builds love and loyalty to the brand and retains customers. We aim for the highest standards and by 2020 we endeavour to win regional and national awards for this. The whole staff team will be dedicated to making this happen.

To support our delivery in the community we work with a number of partners such as Age Concern, The Prince's Trust, Tyne and Wear Sport, Juice Festival, Family Arts Festival and the NGCV-led Family Explorers and The Insider projects. We will continue to train all of our staff to make sure that we can meet

the needs of our users.

People choose to dance with us for many reasons: for enjoyment, to be sociable, for fitness, to develop skills and potential career pathways, to express themselves and to be creative. We have captured that shared sense of wellbeing through our customer surveys, user group consultation and regular feedback. Over the next five years our community engagement programme will focus on the wellness agenda delivering more opportunities to improve lives, for people to connect with society and each other, to learn and to be creative. We will do this in our buildings, through our community engagement work, with our partners and with a commitment to our own organisational learning and improvement. We will target those who are least advantaged.

Our community engagement activity has increased dramatically since the appointment of an Engagement Coordinator in 2012. This has enabled us to make new partnerships, raise additional funds through buy-in of our work and fundraising, and to build deeper connections with other organisations delivering community engagement work in the North East of England and beyond. The Engagement Coordinator is responsible for the strategic development of this work and to lead and train a growing number of dance artists who deliver dance in the community, providing employment opportunities for dance artists as well as the benefits this brings to participants.

We believe that we can reach more children, young people and families through working more connectively and collaboratively with schools. Over the next four years we will accelerate our relationship building with schools, offering specific programmes of activity which are aligned with the National Curriculum, delivered in school settings. We encourage schools to visit our building for workshops and to see performances, to inspire young people, to demystify dance and encourage a life-long interest in arts and culture.

To deliver our community learning agenda we will provide packages of dance delivery from one-off workshops to longer-term curriculum delivery to support the physical and emotional wellbeing priorities of individual schools and community groups across the region. As part of this we will support children and young people to achieve Arts Awards and schools to achieve Arts Mark. We will provide professional development for teachers through our school's offer and links to Culture Bridge. We will create the opportunity for schools and community groups to get involved in dance platforms and in major projects or events which come to the region.

Our community engagement activity provides numerous routes into the core work of Dance City. We will add a further two new delivery partners to deliver this community engagement over the next four years. We provide opportunities to be a part of major national events such as enrichment activities for major sporting events, national dance platforms and other activities, reaching large numbers of people in the North East of England as participants and audiences. We will look to work over the next four years supporting those who have difficulty accessing dance activity, such as those from geographically and socially isolated areas and those with different cognitive and mobility abilities. This is complemented by our ongoing programme of work across communities in many parts of the North East of England. We are expecting rapid growth of our engagement activity in Sunderland from 2018 with the opening of our new studios and engagement activity there.

Between 2018 and 2022 we will engage 10,000 people each year in our community programmes across the region from a diversity of age, abilities, cultures and social backgrounds in our dance provision. Our key areas of work will be centred on improving lives, creativity and learning.

To deliver our improving lives agenda we will continue to expand our regular weekly community engagement programmes in Newcastle and Sunderland to more than 90 dance classes providing opportunities for everyone, from the very young through to our 55+ sessions in a wide range of styles and for people of all abilities.

We will deliver dance as a key partner with the West Educational Trust in the West End of Newcastle supporting their bid to be a 'Children's Community'. This is part of Save the Children's Children's Communities programme focused on some of the most deprived areas of the country. Through this area specific and intensive initiative we will concentrate our dance engagement resources to a diverse community with multiple challenges, close to our Newcastle building, who are not currently engaging with us. We will challenge ourselves to learn and to establish best practice in our delivery and seek to establish a reputation as a partner of choice in other regional place making initiatives in the future. We will develop a similar relationship between Dance City Sunderland at the Fire Station from 2020 with the Churches Conservation Trust around the transformation of Holy Trinity Church in the East of Sunderland as a centre point for engagement within one of the most disadvantaged communities in Sunderland.

To deliver our creativity agenda we will develop opportunities for more communities across the region to create dance and to perform, showcasing their work. This will include Pulse youth dance celebration, part of the national U.Dance framework, Freedom Moving, a celebration of inclusive dance, Boyz Moves and a platform for older dancers.

We will be the central learning environment for dance practitioners to network, share practice, train, extend their knowledge and experience in community engagement activity. We will deliver an annual training programme for professional dancers to extend their skills across the wellbeing and engagement spectrum. Through this we will support growth in the supply and demand for professional dance engagement practitioners and encourage quality provision of dance opportunities across the region.

We will continue to deliver pathways to a career in dance and the cultural sector through our Centre for Advanced Dance Training, Further Education, Higher Education and Masters programmes. Our BA in Professional Dance Practice trains dancers to be leaders and entrepreneurs and provides them with a thorough grounding in fundraising, networking, dance in schools and dance in the community, alongside their training in dance technique and performance. The students are achieving successful employment outcomes on graduation from the degree and we will work hard to maintain this high level of achievement. Our BTEC provides a Level 3 step into the dance profession and often leads to students going to conservatoire training and to Dance City's BA course.

From 2018 we will be delivering two MA programmes. The first is for those who

have over 5 years' experience of the dance sector and are looking to reflect on their practice and plan for the next stage in their careers. The second MA is in Dance Performance and is aimed at those who are very recently graduated in dance. It is predominantly vocationally based and provides for deepening dance technique and working with highly regarded choreographers to make three new pieces of dance work which then tour.

As a founder member of the North East Inclusive Dance Network we work to support inclusive dance opportunities both in and out of our building. These opportunities take the form of professional performances, community performances, workshops, classes and other activities, which will include two 'relaxed performances' each year. This is an area we believe we can grow further and do better in. We will do this through further training, ongoing discussions with others who are more expert in this area of work and through our own evaluation processes.

Our bases in Newcastle and Sunderland will give us solid foundations to develop the dance ecology in the North East of England. From these locations we reach out across the region, with the aim of reaching as many people as possible through our engagement, performance and education programmes. The aim is that we can engender a life-long engagement in dance.

We will be seeking new partners and new opportunities to enhance our existing work, deepen engagement and also to reach new people. We will also identify where we need to change our programmes of activity to meet the changing needs of society and the region. Our feedback mechanisms and self-evaluation will inform this reflective practice.

Key targets

Attract 33% new attenders to our performance programme each year

Deliver 2 'relaxed performances' each year

Develop the Sunderland programme

Reach circa 10,000 people through our community engagement programme (out of building)

Programme at least 20 professional performances each year

Increase digital engagement by 10% each year

Increase attendances at our classes programme by 10% each year

Work with 2 new partners to engage deeply with communities

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.

We are passionate about delivering a wide ranging and high quality programme of work for children, young people and families. We believe that children's and young people's curiosity and creativity can be fuelled through their relationship with dance; as a class attendee, as a creator, as a spectator and as a student. Having creative and curious young people in the North East of England is the key to long-term economic and social development. Throughout all of our children and young people's delivery we work within the Quality Principles framework for children and young people. We use the Principles in all of our children, young people and families' decision making.

We are committed to reaching those who are harder to reach or who may not already be reaching our services. We will utilise our current knowledge, data and stakeholder relationships, such as those with TINArts, Liberdade and others to build better and stronger relationships. We endeavour to make Dance City a welcoming and inclusive environment particularly for those from one of the protected characteristics or from an area between 1 to 5 in the Indices of Deprivation (LSOA measure). Our work for the under five's has grown over the past 3 years. The performance programme now regularly includes work for this audience, often with added enrichment activity supporting it. We also deliver 6 community classes each week specifically aimed at those under 6 years of age, which is 7.5% of our total class users.

Our extensive formal education delivery adds unique opportunities in the North East of England for progression in the professional dance world. These are essential progression routes for learners, they retain existing talent in the region and attract new talent to it. This is imperative to grow the dance sector. Our extensive formal education programme offers a variety of routes for aspiring dancers, with much of the delivery taking place at the Dance City building. This places the learner at the heart of the dance ecology in the North East of England, providing holistic and accelerated development and knowledge of the sector as their skills and knowledge base is wider.

Our BTEC provision, delivered in partnership with Gateshead College, provides young students with the opportunity to take their first advanced steps in formal dance learning in a high quality environment with outstanding teachers. Many of those on the BTEC provision go on to higher level and conservatoire training.

The Degree (BA Hons) Dance and Professional practice course began in 2013 and is also delivered in partnership with Gateshead College. This degree is focused on providing a rounded education with an extended range of skills from dance in education and the community and fundraising to networking and producing. Our first year of graduates in 2016 all found employment in the dance sector or went on to further dance training. We expect that those graduating from this degree in the years to come will be in a strong position to find work within the sector.

Our MA in Professional Practice runs every 2 years. Over its sixty-six weeks students explore their own practice and reflect on what knowledge and skills they have and explore how to put it to use to enable their future and further careers. This MA adds texture to the provision of further learning in the North East of England, attracting new dancers and retaining existing talent.

The new MA in Performance starts in September 2018. It is a totally vocational course over forty-four weeks. The course is for those who have recently

graduated and want to further enhance their performance and technique through concentrated studio-based learning and on tour in the North of England.

We are currently looking for a new Higher Education delivery partner for these two MA courses.

We run one of the U.K.'s nine national Centres for Advanced Dance Training schemes. We are one of the largest at on average 110 young people aged 10-18 on the scheme. We teach both ballet and contemporary dance. The scheme is directly funded per pupil by the Department for Education, for those eligible for a grant. We have had unprecedented success with 100% of our final year students going on to conservatoire and further dance training in the past 5 years. The scheme is for the most gifted and talented young people in the North East of England to accelerate their dance training, targeting those who wouldn't normally have access to this level of training, who will receive a full or partial grant from the Department for Education. We target these groups by focusing our recruitment activity in areas between 1 to 5 on the Indices of Deprivation (LSOA measure).

We believe in providing young people with a high quality dance experience when and wherever we come into contact with them. One of the main areas of this contact is in schools. We work with schools to support their dance delivery at all Key Stages. We have a series of new programmes which we offer, which are coherent and aligned to the curriculum.

Dance City is the instigator and convener of the region-wide yearly dance celebration in schools and with community groups, called Pulse, which is part of the national U.Dance framework. We expect this to continue between 2018 and 2022. We work across the region, predominately through our hubs in Stockton-On-Tees, Hexham, South Shields, Newcastle and Durham to deliver a series of dance platforms, where young people perform in front of their peers and an audience. A number of groups are chosen from each of these sub-regional events to perform at the regional finals event at Dance City. From these a further number are chosen to perform at the national U.Dance event.

Dance City is fully signed up to the Family Arts standards. We target specific marketing to families, children and young people to articulate our offer and be an attractive option for those looking for a healthy and social activity. We distribute this to family friendly venues, retail outlets and through appropriate digital platforms. We strive for our building to be welcoming and fit for purpose. All staff have undertaken training so that they are understanding of and are able to meet the needs of families, children and young people. Our classes are an excellent opportunity to meet new people from a variety of backgrounds, build trust and friendships whilst also learning a new skill.

We have robust data collection, including all classes and performances at Dance City requiring a ticket, which includes the setting up of a data record for each one purchased. We also measure users of all our community activity outside of our building. We use this information to develop our work, identify trends, gaps and to support new project developments.

We will continue to work extensively with the Juice Festival, based in Newcastle and Gateshead, for children, young people and families, planning with them throughout each year. We programme a number of performances and activities

as part of the Festival in the October half-term each year. Juice Festival is a key partner in our development of work for and by children, young people and families.

We have more than doubled our performances provision for children, young people and families over the past 3 years. We expect to keep increasing the number of performances as they have proved popular and fit it coherently with the rest of our programme for this group at Dance City. We see most crossover between classes and performances from this group.

We work closely with Culture Bridge North East to support the delivery of our work for children and young people. We attend their workshops, training and briefing sessions and are plugged-in to the Culture Education Partnership through this mechanism.

We are part of the Family Explorers North East project, which was founded by NGCV, and is a partnership of 16 North East of England cultural venues. It aims to encourage families in the region to become more culturally confident and try new things. The project was the result of a robust action research pilot in 2013-2014, which applied MHM's Culture Segments to understand what motivates families to take more risks and try new cultural experiences. It involves families in word of mouth recommendation and discussion with 'one off treaters', 'creatures of habit' and 'cautious gamblers'. Family Explorers NE was launched in October 2014. It uses a Facebook group, e-newsletter and website to stimulate peer to peer recommendation between families, providing the practical information they need to make successful visits to cultural venues/ events and curates suggested activities for them. Evidence from the Facebook interactions demonstrates that peer to peer recommendation is leading to greater participation and first time visits for the families involved. The project has been held up by the Family Arts Campaign nationally as a best practice example for digitally engaging families with culture, and Family Explorers NE is the region's recognised family arts network. The project will be evaluated in more depth over the next four years to prove how effectively it is in enabling families to try new things and find out more about the profile and behaviour of the those involved in the project. There were 120 Family Explorers when the project was started in 2014, now there are currently over 5,000 families subscribed. Based on current speed of expansion, this is expect to grow to 15,000 by December 2020.

We have an extensive programme of community engagement classes of which 24 of 75 are aimed specifically at those under 16 years of age. We have 35% regular attenders at our classes under the age of 25. This is an important area of our work and we make sure we always have a mix of appropriate content for this age group. In the Easter and Summer holidays we deliver Holiday Schools with different themes each time. These schools usually sell out with extremely positive feedback. We will continue to deliver these between 2018 and 2022. We listen to the users via a variety of feedback mechanisms such as our Young People's panel, regular questionnaires and via their dance teacher. We deliver work which is authentic and responds to need. We employ teachers from a variety of social and cultural backgrounds to deliver our work.

Our Young People's panel provides invaluable information on how those aged under 25 years of age see and use our building, what they think of Dance City, what they love about their experience and what they would like improved. This information is fed straight in to Board level.

Our café offers a wide range of foods and drinks for children, young people and families and is becoming busier, particularly on weekends. We will be working to further enhance our café offering in the four years ahead, alter the environment to be even more welcoming, add a healthier menu, making it a great place to hang out for those who use our building and external customers.

We will continue to work closely and strategically with a number of partners in the North East to deliver our work for children, young people and families. Juice Festival and Stockton International Riverside Festival are our main partners for this work. We see Theatre Hullabaloo as a likely additional partner, and will look to broker that relationship from 2018 onwards.

Dance City is an Arts Award welcome centre and a number of our staff are Arts Award assessor trained, in particular the Engagement Coordinator whose role is most aligned to this work. We encourage the young people we work with directly and also through schools' projects to use their dance experiences to gain their Arts Award. We will mentor and support this. We already have 2 trained Arts Award deliverers and will increase the numbers we support directly to attain their Arts Award to at least 50 Discover/ Explore and 20 Bronze/ Silver each year, which we will look to increase year on year, particularly when we open our operations in Sunderland. We will look to increase our Arts Awards trained core staff to at least 4 over the period of this NPO funding. Alongside this we will continue to support and encourage schools in their obtaining Arts Mark status. We have a five-year plan to develop our Arts Award and Arts Mark involvement and delivery.

Much of our programme for children and young people and families is discussed in Goal 1 and Goal 2; therefore it is not repeated in this section.

Key targets

Fill student cohorts each year (BTEC, BA, MA & CAT)

Deliver new MA Performance programme

Deliver 35% of our community classes for under 16 years of age

Secure additional deliver partner for children, young people and families work

Deliver 50 Discover/ Explore Arts Awards each year

Deliver 20 Bronze/ Silver Arts Awards each year

Organisation profile

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

(Please use no more than 14,000 characters)

Dance City's staff team is knowledgeable and passionate about the art form of dance and the lead it can make in personal and social development, in community engagement, in education and for professional dance artists. Staff training and development is ongoing, and we encourage all staff to diversify their interests and seek out training that will be relevant for their professional development. We provide regular training for our staff coupled with a training bursary which they can spend in negotiation with their line manager on suitable training.

The small staff team are consulted and engaged in decision making across the organisation. Our monthly team meetings provide an opportunity to look ahead at forthcoming activity, reflect on past work, celebrate success and communicate across our staff team.

Our large team of freelance dance teachers meet termly with the Classes Coordinator for updates and receive ongoing training. All of our class teaching team are DBS checked, as are all staff who come into contact with or have access to the records of those aged under 16 years and vulnerable adults.

The education team, our Learning Academy, meet regularly and also feed in to team meetings.

We look for examples of best practise and implement this learning into our projects and share this with our partners and the sector. We also review our own practise to identify what we could do better to enable future improvements.

We are always seeking ways to recruit into the Dance City team from a more representative mix of society. We do this by actively advertising our positions in places where those from different parts of society would see them. We are passionate about being a future-facing and progressive organisation and having a diverse workforce will also benefit our business through diversity of thought and ideas.

We believe that Dance City should be a place where all feel welcome and accepted for who they are. We celebrate the individual and their own particular abilities. We will always strive to provide the conditions where equality, diversity and opportunity flourish and will find no excuse not to do so. Our Equality Action Plan and response to Arts Council England's Creative Case have helped us to develop our equality and diversity actions, this will be ongoing and central to our belief in what we stand for in as an organisation.

Dance City is managed by the joint CEOs, the Artistic Director and Finance Director. Their complementary skills sets provide stability for the organisation. The Strategic Management Team (SMT) consists of the two CEOs, the Programme Manager and Communications Manager. The staff team is regularly part of the decision making process and is part of regular discourse each day, along with monthly staff meetings.

Management is devolved across the organisation, with the Programme Manager and Communications Managers each leading their own small teams. The Classes Coordinator leads the dance teachers, with the education team led by the Artistic Director but with devolved responsibilities in each of the delivery areas, BTEC, BA, MA and CAT.

We are a financially stable organisation, regularly delivering a small surplus on our budget. We have met our Board agreed amount of reserves. The SMT are fully committed to the development and growth of the organisation and work closely together to achieve this. Dance City is a lean and efficient business operation. The Chief Executives meet with the Chair on a monthly basis to provide updates and with the Board quarterly for more formal updates. Our Board meetings have been realigned to provide half 'business' updates and half for discourse around ideas, pressing issues and advice. This will make for more dynamic meetings, better Board understanding of the organisation and allow each Board member to contribute with their skills. In addition to this each Board member is 'buddied up' with a staff member, so that they can share their knowledge and expertise more directly, and support that staff member where necessary. This does not replace the management role for staff members.

The Dance City Board oversees all of our finances, strategy and policies; monitors and reviews performance and provides leadership when and where required. The Board has grown over the past three years and is made up of committed and knowledgeable people who readily support the staff team. Our ongoing Board recruitment includes a skills analysis of current Board members so we can identify any gaps and recruit specifically to fill these. Each Board member is given an area of the business to specialise in and focus on and is 'buddied up', through our Board Buddy scheme, with a staff member in the appropriate area to support this. This gives each Board member a better and deeper understanding of the daily workings of Dance City. This growth has also focused on delivering a gender balance, which it has done, and the beginnings of a more diverse group of people on our Board. We are continuing to develop our Board and are always looking for diverse individuals with useful skills and a passion to join us. Board development is reviewed at each Board meeting. The Board sub-committees meet when required. The current 'new degree building' sub-committee meets quarterly.

We are aware of our need to address succession planning within the organisation. Dance City has a small core staff team, with a senior staff team of four. We support our staff through mentoring and training to develop their skills and expertise and encourage them to expand their areas of interest and knowledge. This can help staff members to grow in their abilities. Being a small organisation most of our roles are quite unique and the teams are very small, usually one or two people. This makes internal promotion problematic, but where possible we have done this. As part of our succession planning we are well networked across the North East of England, particularly with our NGCV partners and expect that some recruitment can come from within that network, as there are many equivalent skill-sets across those other nine organisations. That said, we are passionate about diversifying our workforce and looking beyond ourselves and our usual partners and reach out into other communities. We do this through the posting of our recruitment opportunities in places where a more diverse section of the population may see them and through utilising our digital reach.

Dance City is a part of the National Dance Network (NDN), a strategic organisation of those most committed to the development of dance in the UK. Within NDN there is a high level of discourse about the future of dance and how we can work strategically together to deliver this. Dance City is also a member of the national and international showcasing strategy group, which formed out of some of the NDN members. This group will take ownership of the development

and distribution of high quality dance performance in the UK and internationally through a series of interventions which will be ongoing. Dance City will be leading the delivery of the main showcase of this strategy in 2021.

Dance City joined the European Dancehouse Network (EDN) in 2015. This pan-European network brings together all of the major dance houses and others who are key in supporting the creation and distribution of contemporary dance across Europe. Being part of this group raises Dance City's profile, level of discourse and opportunity for dance artists to develop their work more rapidly and be a part of an international dance scene.

We are a founder member of Newcastle Gateshead Cultural Venues (NGCV). This is the major strategic group of organisations delivering culture in Newcastle and Gateshead. Being members of this group adds to Dance City's ability to deliver in our conurbation and regionally, brings a high level of discourse to the organisation and supports the work of dance artists through the enhanced knowledge of partner activities and opportunities available across us all.

How will you ensure financial viability?

(Please use no more than 14,000 characters)

Dance City derives its income from a number of different sources, each which are quite separate, therefore providing financial resilience. Each area has its own budget lines, and if one area were to perform less well it would be quickly evaluated and wound down if necessary to protect the expenditure.

Having a business with such distinctive areas of work means that we are not over reliant on one area of income, making us more flexible, resilient and able to take calculated risks to try out new ideas. We commit only the finances we have available to deliver and operate within tight financial guidelines.

Income is derived from the general public buying our services (classes, workshops, hires), formal education delivery, (including the licencing of the Dance City brand), trusts and foundations, local authorities, tenders and Arts Council England. These fall across many areas of our work; our classes and workshops programme, public performances in our theatre and beyond, professional dance artist development, formal education delivery in our building, community engagement work and donations and gifts.

We began an Arts Council England Catalyst Evolve programme in 2016, which culminates in 2018. We expect that through this programme the staff team will have learnt and understood how each of them plays a role in the fundraising ask of the organisation, how each must be an advocate and how they can help support a sustainable financial future for the organisation. The fundraising will all be carried out by Dance City staff; we will be supported by fundraising expertise which will help and advise. We expect that through this programme we will raise additional income from trusts and foundations, businesses and individuals. The learning will be embedded within the organisation, allowing us to continue our additional fundraising efforts beyond the Catalyst Evolve programme. Any income we receive from fundraising is classed as additional and will be utilised for specific projects when it becomes available.

We are always looking to diversify our income streams to further enhance our business, seeking new opportunities in new markets. Our two new studios in Sunderland are a part of our development; we expect them to make a modest surplus each year whilst opening new opportunities for further income working in the communities of Sunderland.

We have a strong track record of financial stability stretching back over 20 years. We are well managed by the joint Chief Executives and the Board.

Our education income has grown significantly over the past four years. We make a surplus on our BTEC, BA and MA courses. Our CAT programme also contributes to our core income. Each of these budget lines is self-contained within our Learning Academy, where expenditure can be moderated to fit the income. Whilst the education sector is undergoing significant change, we expect that at least until 2022 we can maintain a surplus across our education provision.

We have seen our community dance class attendance at our building increase. We regularly monitor our class numbers and discontinue classes which do not make a surplus, unless they are strategically important initiatives. Our classes have a fixed level of expenditure per class, so increasing participant numbers in each class increases the surplus generated. We have achieved steady growth in this area for each of the last three years and expect this to continue.

Our theatre performance programme has grown in size and also in scale of production presented. We always aim to break even financially on our programme. Having only 250 seats in our theatre provides a challenge, but over the past three years we have come close to this and also expect to do so between 2018 and 2022.

Two years ago we took over the running of the café at Dance City. The café is an essential part of our service for students and class users, alongside professional dance artists. The café has to deal with a number of specific user groups throughout each day. We anticipate a modest surplus each year in the café, but understand that it provides a much needed social hub for those in the building and therefore generates income and support for Dance City in other ways.

We have eight offices in our building which we rent out on fairly long-term leases to other cultural organisations. These provide a very modest income but add a rich cultural texture to the building. Whilst there is some turnover of those renting offices, we have found that there is always a waiting list of those who would like to be based at Dance City. This has been the case for the past ten years and we do not expect this to change significantly over the next four.

Our studio space available to hire is reduced due to the number of community classes, professional classes and education work we deliver in our building, therefore this budget line has been reduced. Income for the use of this space now comes in within those other budget lines, namely education and community classes. Where we do have space available we often provide it free of charge or for minimal rental to professional dance artists. We have continued to work with increasing numbers of dance artists over the past three years through careful planning and better utilisation of our available space.

We work hard to be as environmentally sensitive as possible. We encourage the use of the stairs rather than the lift where possible, turning off of all electric equipment when not in use, and we carefully monitor the use of our theatre lighting and other equipment to reduce energy usage. We recycle all of our waste products, including electrical items, monitor water, electric and gas use, have a new control system to regulate our heating and have installed three new boilers which are more energy efficient. We aim to reduce our water, electric and gas usage per user each year, which will also in turn reduce our per user carbon emissions.

We have an effective cloud-based ticketing and customer management system, Spektrix. It is flexible to use and allows us to manage our customer relationships effectively; whilst also proving to be cost efficient, as payment for its use is made based on a percentage of each transaction. Our website has improved considerably over the past three years and now drives a lot of business to the organisation, whilst booking tickets for classes and performances is now much simpler, but we know this can be improved further and we are working on doing this. Our social media presence has dramatically increased over the past three years and we will continue to work to increase it over the coming four years. It is an essential contact point for all of our users and also drives a lot of business to our website and Ticket Office.

The marketing function will continue to support Dance City's financial viability.

We will increase income and sales by improving and expanding our digital offer, increasing e-data to boost sales from e-comms and we will develop new audiences from specific target groups (teen/ youth, 55+, family, schools).

Our strong audience-focused approach will continue to influence and improve our business. Our 'continuous improvement' forum, a cross-organisational group, will draw on regular audience feedback enabling us to be extremely responsive to the needs of our customers, retaining them, engendering their loyalty and advocacy and promoting word of mouth marketing through the highest quality customer service and responsiveness. We will endeavor to win awards for our excellent customer service.

The Communications team will work hard to raise Dance City's profile and increase awareness of the wide and varied offer to new audiences, through positive PR generating news stories about Dance City's successes and on and offline marketing channels, traditional and new media channels. Further development of advocacy tools will increase awareness of key achievements among key partners and stakeholders, funders and local businesses via bi-annual stakeholders e-news and Dance City annual review.

We will continue to raise the profile of the Dance City Theatre to attract new audiences to dance and to Dance City. We will work hard to improve Dance City as a venue and to make sure the customer experience is excellent. We will run regular salon style events designed to demystify dance to those who are new to the artform allowing them to feel comfortable and able to experience dance for the first time. These will often take the form of a pre-show talk/ event. Our marketing efforts will be broad and inclusive across our programmes to engage the broadest possible range of audiences to enjoy and experience dance, contributing to the continued financial stability of Dance City.

Our highest fixed expenditure is our building and staff costs; these costs have been appraised from over 10 years of working in our new building. We are confident that these are reliable and that we are operating as efficiently but also as effectively as possible. We have achieved further efficiencies in our contracted services such as cleaning and waste collection over the past three years and hope to be able to achieve more in other areas in the years ahead, although we appreciate that inflationary pressures may mean that standstill costs would be an achievement in some areas of our expenditure. We pride ourselves on our high levels of customer service and expect to be recognised for this in the next four years, therefore we will not compromise on our staffing quality. Working as part of NGCV we are sharing information on the best deals and jointly procuring provision.

We ensure that we pay all of our employees and the artists we engage with appropriately. We use the Equity guidelines when setting fees for the payment of artists.

Our direct funding from Newcastle City Council came to an end in 2015-2016, and since then we have been funded at a much reduced level through the Community Foundation managed Culture Fund. We will make a further application to the Culture Fund from 2017 to 2020. We anticipate some level of success with that application which is reflected in the budget. This funding is predominantly used towards our core, health and wellbeing delivery.

We have used current and historical patterns of 30 years of business operation and 10 years of time in our new building on which to base our costs and predictions. We have identified a number of areas of potential risk and will continue to monitor income and expenditure in these areas closely. Our education delivery is diverse but we are constrained by the Further and Higher education sector, which we know is going through a time of difficulty and rapid change. Whilst we work across many levels of education from BTEC, through BA to MA, we expect that there will be some changes over the next four years, but as yet we cannot predict how any changes will impact on our budget. We will adjust income and expenditure accordingly when required. We have delivered our community classes programme for 30 years and are fully understanding of its operation. We adjust expenditure on this based on numbers of people attending each class. As we increase class attendances, our surplus increases, once beyond the initial fixed salary cost to deliver the class. We have continued to increase the surplus from our community classes. We will review the cost of classes to the user on a yearly basis. Our professional performance programme has increased dramatically over the past three years, with expenditure on the programme matched to expected income as closely as possible. This has been achieved. Income from studio and theatre hires and office space has been budgeted for in a conservative manner. We expect our office spaces to be full as this has been the trend over the past 10 years. The amount of studio and theatre space available for regular hire has reduced, so therefore our budgeted income of this kind of work has reduced, but through utilising this space in other ways we gain the income in other budget lines, namely community classes and education activity. What space we do have available is usually given to dance artists for free or at a much reduced rate. We expect our new venture in Sunderland to return a modest but increasing surplus over the years ahead. We will budget our expenditure according to our income. We expect the majority of our programmes of work to contribute to our core costs.

We are confident that our budget predications of future income and expenditure are broadly accurate. We have robust financial controls in place linked to our monitoring and reporting. There is minimal risk of any expenditure line coming in over forecast, with all costs monitored by the joint CEOs regularly. Our Board receive a full financial report every quarter.

Our reserves have been increased to the amount agreed by the Board in 2015. We are comfortable with this amount and it provides a suitable level of working capital for our cash flow. Our reserves policy is monitored on a yearly basis.

We are a resilient organisation, one that is able to adapt to change quickly and can flex its income and expenditure accordingly. We take opportunities where they are sensible to and have the capacity to take risks to further our business development.

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
Dance City	Newcastle upon Tyne	Confirmed

Activity location details

Name of the venue or place (e.g. Oneplace Arts Centre): Dance City

Enter postcode: NE1 4BR

No postcode available: ☐

Local authority: Newcastle upon Tyne

Status of booking: Confirmed

Attachment details

Description: Dance City Budget 2018 - 2023

Financial attachment type: Budget for the funding period

Attachment details

Description: Dance City's Financial Statements

Financial attachment type: Most recent financial statements

Attachment details

Description: Dance City's Management Accounts Sept 2016

Financial attachment type: Most recent management accounts

Attachment details

Description: Dance City's Budget 2018 - 2019

Financial attachment type: Detailed budget for next financial year

Attachment details

Document description: Memorandum and 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: Anthony Baker

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.

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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	20/12/2016
Contact information	09/11/2016
Basic details	16/01/2017
Contributing to our goals	09/01/2017
Goal 1	16/01/2017
Goal 2	16/01/2017
Goal 5	16/01/2017
Organisation profile	16/01/2017
Beneficiaries	No Input Required
Activity location	16/01/2017
Financial attachments	17/01/2017
Other attachments	09/11/2016
Declaration	17/01/2017
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	09/10/2017