



Coral Dance Company  
Business Plan  
2018 – 2022

# Contents

Vision, Mission and Values	page 4
Executive Summary	page 5
Background, Current Structure and Context	page 7
Strategic Aims, Objectives and Outputs	page 8 – 11
Creative Case	page 12
Annual Programme	page 13 – 16
Finance	page 17 - 19
Risk	page 20 – 21
Monitoring and Evaluation	page 22
Appendix	page 23
I. Organizational Structure	
II. Personal Journey Map	
III. Annual Activity Map	
IV. Four Year Activity Overview	
Contact Details	page 30



*Triple Bill: Latest Work, Ovalhouse, 1st February 2017*

## Vision

That people with a learning disability are recognised for their vital contribution to our society and are provided with the skills they need to flourish.

It is our ambition that artists with a learning disability are accepted as equals, and on a mainstream platform.

## Mission

Coral Dance Company changes the lives of people with a learning disability through dance, providing opportunities that empower them to gain confidence and independence.

We share our model widely and our dancers are essential role-models and ambassadors who inspire ambition and creative responsibility, and positively raise the awareness of disability.

## Values

### ❖ *Inclusion*

- Coral creates a positive, welcoming and inclusive experience.

### ❖ *Collaboration*

- Our artistic programme has a cross-art focus and we explore how dance can fit with other art-forms, events and situations. We develop strong, exciting and long-term partnerships.

### ❖ *Potential*

- We support artistic and skill development for people with a learning disability within an accessible, disability-led environment and our engagement work is an integral part of all our activity.

### ❖ *Innovation*

- We seek new contexts for our work and are committed to closing the gap between 'mainstream' arts and learning disability-led arts by encouraging discourse and facilitating responses to our work.

## EXECUTIVE SUMMARY

*"I love Corali's work, and know to expect innovative, high quality dance, and a style that exemplifies diversity: artistic quality is enhanced by the abilities of the dancers because the style and process is built by them"* Deborah Bestwick, Director, Ovalhouse 2017

### Key Achievements

Over the last two years, Corali has undergone an upward step-change in growth, output and success. This has been recognised in our success in securing core funding for the next four years; we are delighted to be joining the Arts Council National Portfolio for the first time in 2018. The strength of our artistic ambition and the quality of our practice is reflected in our recent milestone artistic achievements:

- A commission from the British Museum, performing as part of the launch season at the new Switch House, Tate Modern in 2016
- Being programmed for Ovalhouse First Bites season
- Creating two new film works with partners Bethlem Gallery and National Youth Dance Company in 2017

With thanks to all our donors and current funders, including inclusion in Arts Council England's, Elevate and Catalyst programmes, our recent success is matched by an increase in funds. Our annual income for 2016-17 was £170,000, having previously plateaued between £100,000 - £130,000 since 2011- 2012. This plan sets out how we aim to maintain this steady growth and reach a predicted £228,000 by 2021-2022.

*'I'm a big fan of Corali; one of my favourite companies'* Donald Hutera, Dance Critic, (The Times) 2017

### Strategic Priorities 2018 – 2022

We have identified the following key areas of strategic priority:

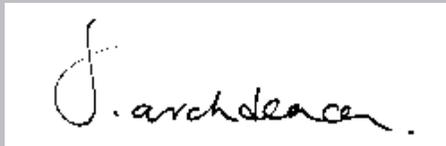
- **To raise our artistic profile and extend our platform and audiences, nationally and internationally; to increase our influence and impact, and step up our sector leadership position**
- **To advance our professional development offer and enable stronger pathways and better prepared dancers entering Corali**
- **To develop our infrastructure and resources to increase our capacity, and support future growth and long-term sustainability**

## Partnerships

Coral see its partnerships as key to its artistic and organisational development. We are excited to be delivering our programme alongside gallery spaces, venues and arts companies/agencies such as Attenborough Arts Centre (Leicester), Impermanence Dance Theatre [IDT] (Bristol), and in London Ovalhouse, Tate, Rambert, English National Ballet and The Southbank Centre. These partnerships demonstrate our achievement to date, and support us to raise the profile and positioning of our work.

*'We were so impressed with the quality of their work and inspired by the depth of experience and artistic vision of Coral'*  
Michaela Butter FRSA MBE, Director, Attenborough Arts Centre

Our future artistic plans build on our current success and reflect confidence in Coral as a thriving and valued arts organisation.

A handwritten signature in black ink on a white background. The signature reads "S. Archdeacon" in a cursive, flowing script.

**Sarah Archdeacon**  
**Artistic Director 2017**

## **Background**

Set up in 1989, Corali originated in a day centre in Southwark and was founded by one of the centre's social services workers; the name Corali is an anagram of the first letters of the original company members' names. The commitment to quality and engagement was established as a core value, and in 1991, Corali received an initial grant of £6,000 from Charity Projects and moved away from the day centre to set up independently, based in an office at a local community centre, before our move to our current base in Ovalhouse, Lambeth, South London.

## **Current Structure**

Coral is a registered charity and company limited by guarantee overseen by an 8-strong board of trustees. Corali currently has three part-time staff, an Artistic Director, a General Manager and a Participation Officer and two freelance Associate Directors. We have 5 core performers and 4 associate artists with a learning disability and our engagement work is always delivered by an integrated team made up of eight freelance artists, three of whom have a learning disability. Corali's activity programme is supported by volunteers and students on placement.

Coral operates a line management structure for its staff team and offers quarterly supervision and annual appraisal. Our trustees are elected for up to two terms of 3-years and succession planning, skills and diversity audits are built into our board annual schedule. Corali meets new associates in a variety of ways, including as performers, volunteers and placement students. Corali offers support, guidance and mentoring to ensure that everyone working with Corali has the opportunity to progress within the company. (Please also see Appendix i. Organisation Structure diagram)

## **Context**

Coral's pioneering methods to empower our dancers with a learning disability and forward their place in local, national and international cultural activities strengthens Arts Council England's Creative Case for Diversity, which recognises 'by championing diversity, we strengthen our cultural ecology', (please see page 11 for more detail on how Corali is contributing to this). This is further backed up by other national research such as The Warwick Report 2015, which revealed that disabled people's access 'to creative self-expression is currently socially stratified and restricted' and notes that 'this is bad for business as well as for society'.

Our plans also chime locally with Lambeth borough-wide thinking, such as the Lambeth First 2020 Vision document that identifies the need to enable people with disabilities to be 'empowered and have the confidence to play active roles in their communities' alongside the Lambeth Council document, Cultural Services by 2020, that identifies the need to support the performing arts 'that offer not just entertainment and inspiration but help local businesses and provide jobs' and 'secure Lambeth as a major cultural player'. This document also highlights the significance of Ovalhouse theatre's planned move to Brixton, where Corali will be based, and which is a key focus of our current strategic planning.

## Strategic Aims

### 1. To raise our artistic profile and extend our platform and audiences, nationally and internationally; to increase our influence and impact, and step up our sector leadership position

This plan is driven by Coralí's ambition for our performers to be recognised at equal level in the mainstream performance sector, by extending our annual programme, receiving more bookings, building audiences and achieving more critical attention.

#### 1.1 *Increase the number of UK-wide live and digital professional presentation opportunities*

- Create **one full-length** (20 minute) ensemble performance work and at least **three 5-15 minute** solo and duet works, **every other year**
- Increase our capacity for tour booking by employing a **freelance producer** on a project basis for at least **20 days per year**
- Perform at least **one site specific performance** or **Pop Up** event, or within **one festival per year**
- Coralí core performers and associates to deliver specific areas of our annual programme and **promote their roles as artists at national conferences at least once per year**
- Showcase at least **two national screenings of existing film and digital work** at dance, art and film contexts **per year**, and actively secure **at least one new film commission by 2020**

#### 1.2 *Embed live and digital work with national venue partners*

- Present live or digital work in at **least 2 venue** partners per year
- Deliver a **special engagement programme** with at least one key venue partner **every other year**

### 1.3. *Maintain and incrementally grow the UK-wide audience for our work*

(Please also see Coralí's Audience Development Plan)

- Evolve **Coralí's Audience Development Plan** with the support of focus groups made up of internal and external representatives **by 2019**
- Deliver **at least one element** of Coralí's bespoke **engagement offer** with **each performance booking**, from a menu that includes – participatory workshops, panel discussion, and pre- and post-show talks
- Enhance systems of gathering, tracking and analysing audience data by engaging in **6-monthly data sharing with project partners**

### 1.4. *Initiate international contacts*

- Research potential international partners and explore funding options
- Attend **one international festival** as delegate or contributor **by 2020** and establish contact with **one international arts partner** with a view for future practice exchange

### 1.5. *Evolve brand and identity*

- Develop **promotional material** and **publicity campaigns**
- **Extend social media** reach with **specific targets** to be identified as part of new audience development plan (see 1.3)

## 2. **To advance our professional development offer and enable stronger pathways and better prepared dancers entering Coralí**

(Please also see Appendix ii. Personal Journey Map)

### 2.1. *Extend the skills and input of our dancer performers within all areas of our practice*

- Set up a new **annual** artistic development programme for Coralí's current core performers and associates, **LAB** (an intensive research and development programme for our artists) **by 2018**

- Continue to offer Corali's existing annual professional development programme, that includes **30 weekly technical professional development classes** and **1:1 mentor sessions**

2.2 *Increase training opportunities for artists with a learning disability*

- Start a **new youth engagement project, Are You Ready**, to be run **every other year** and as an **Arts Award project**

2.3 *Formalise our internal programme and define progression routes through our activity*

- Create at least **one performance per year by Kick Up** Corali's youth company and facilitate at least **one exchange/joint opportunities between Kick Up and Corali core performers**

2.4 *Set up external talent development activity and continue to work collaboratively and in partnership*

- Offer at least **one project for young people as part of formal partnerships**, for example, Demonstrate! with Ovalhouse.

### **3. To develop our infrastructure and resources to increase our capacity, and support future growth and long-term sustainability**

3.1 *To establish a formal agreement with Ovalhouse in relation to Corali needs within the new theatre building*

- Work closely with Ovalhouse in relation to their capital planning, to establish fit-for-purpose rehearsal space and office premises in the new Ovalhouse theatre building
- To ensure funding is in place for new lease terms and increase of space/quality of space

3.2 *To create a sustainable company and governance infrastructure*

- Conduct an **annual Board skill audit** and **recruit a senior arts representative to the Board by mid 2018**

- Create a sustainable company infrastructure by researching the potential **to extend the hours of our current staff team and/or create new posts**
- Work towards equal pay rates for our artists with a learning disability in line with their non-disabled peers

*3.3. Extend workforce diversity and further embed the role of our artists with a learning disability in our organisation*

- Conduct **an annual workforce diversity audit** that includes staff, board, freelance artists and volunteers, and formalise the company's **annual workforce training and professional development offer**

*3.4 Increase funding to support organisational and artistic targets*

- Develop a **fundraising strategy** by **mid 2018** which enables us to focus on **key targets** and **make the most of our current capacity**
- Maintain Corali's income over the next four years and reach a target of **£227,000 by 2022**
- **Develop** a new income generating SEN school and CPD training offer **A Chance to Shine**
- Meet or exceed current reserves policy
- Increase funding and capacity for marketing and promotional material (eg tour packs) and to increase assets to raise production values (costume, creative input on design, lighting etc)

## Creative Case for Diversity

Coral occupies a unique position within the arts world. Our practice blurs the artificial boundaries between art forms and genres, between professional and participatory artwork, and between performers with and without a learning disability.

As illustrated in the above strategic aims, diversity is laced through everything we do, absolutely and with integrity in order for us to achieve our ambition as a company.

Through the objectives of our integral professional development and engagement offer, we aim to increase training opportunities for people with a learning disability and ensure clear progression pathways.

- **LAB** (an intensive research and development programme for our artists)
- **30 weekly technical professional development classes** and **1:1 mentor sessions**
- Kick Up youth company performance work and **joint sessions between Kick Up and Coral core performers**
- **Youth** engagement Arts Award project, **Are You Ready**
- Two **projects for young people as part of formal partnerships**, for example, Demonstrate! with Ovalhouse

Our ambition to increase the profile and range of presentation opportunities for our live and digital work, moves towards a more diverse creative industry:

- Coral core performers and associates to deliver our activities and **promote their roles as artists at three national conferences per year**
- Present live or digital work in at **least 2 venue** partners per year and within **three festivals** plus **site specific Pop Up** events
- Deliver integral engagement programme based on Coral's performance model, including a bespoke workshop offer, panel discussions, and pre, and post show events, all designed to extend opportunities to engage in our work and encourage dialogue.

Our aim to conduct **an annual workforce diversity audit** and **workforce training and professional development** ensures that the inherent focus of forwarding the Creative Case in our artistic practice is also reflected in our staff recruitment and training.

Finally, our collaborative and partnership practice encourages further awareness of, and attention to forwarding the creative case, and we have carefully aligned ourselves with organisations for whom diversity is also a key focus.

Raising the profile and value of artists with a learning disability is completely aligned to our overall ambition as a company and Coral is excited to forward the Creative Case as part of this business plan.

## Planned Annual Programme 2018 - 19

Coral's planned programme for 2018-19 falls into our five main strands of work - Performance, Professional Development, Engagement, Training and Outreach, and our activities are designed to encourage connectivity between these different strands.

Coral is a current recipient of Elevate, a project that runs until October 2019. It is delivered in partnership with Impermanence Dance Theatre (IDT) and alongside named venues partners – Tate Modern, London; Attenborough Arts Centre (AAC), Leicester; CGPLondon – London; Ovalhouse - London; and Pavilion Dance South West (PDSW), Bournemouth. It also includes two Elevate Associate Artists, Daniel Hay-Gordon and Patricia Langa. Our Elevate project is delivered as part of our main programme and features performance, professional development and engagement strands.

Table of Artistic Programme, Professional Development, Training, Engagement and Outreach plans 2018-19 – 2020-21

Description	Funding	Notes
<b>2018/19</b>		
<b>Artistic Programme</b>		
<b>9 Windows Reimagined</b> Corali will present a new performance work made with Corali core company in collaboration with Kick Up (youth group). This new live work will be presented alongside a curated exhibition for the festival that will include archive material of past partner projects between Corali and the Southbank.	Earned Fees	Pick up conversations with curating team.
<b>Technicolour Everyday</b> Final development and rehearsal for premier Summer 2018.	NPO Core and The Vandervell Foundation	Talk to Attenborough Arts Centre
<b>Find Your Way – Film and site specific work</b> To promote	Fee paying contexts will be sought.	Venues/Festival
<b>Escape the Nowhere – film Corali / NYDC collaboration</b> To promote	Fee paying contexts will be sought.	Venues/Festival
<b>Latest Work – menu of work for promoters/festivals</b> <b>Includes:</b> Technicolour Everyday – integrated cast of six dancers Dreams of Flying – solo Over Curve, Under Curve – solo	NPO Core plus Rural Touring Fee	The Place plus Rural Touring Dance Initiative (RTDI) – discussions already taking place

New Solos and Duets		
<b>Highest Card</b> A new site-specific performance created by Corali and IDT	Commissions will be sought	Elevate - IDT lead (PDSW) available for festivals i.e. Unlimited and Edinburgh Festival.
<b>Flux box</b> A fluxus inspired engagement toolkit. The concept of a toolkit enables other people to gain access to Corali's ways of working, as well as instigating their own artistic explorations. We are imagining this toolkit as an object, an online resource and an activity.	Pending application with Rix-Thompson Rothenberg Foundation	Part of Elevate In conversation with Tate Corali lead
<b>Development of new work</b> <b>Solos and Duets</b> Integrated duet exploring similarities of learning a language and learning dance – Patricia Langa and Paul Davidson DJ movement-based piece R&D with Russell Maliphant (idea to share movement with his mother as a potential duet) Extended Judy Garland exploration – Daniel Hay-Gordon and Veneshia Bailey – could also be a promenade performance  <b>Can Jelly Fish Go Mad</b> Work inspired by Dr. Simon Jarret's research on consciousness.	NPO Core           Commissions / funding will be sought. Ideas include The Wellcome Foundation.	R&D 2018 with potential Autumn 2018 premiere           Early stage development.
<b>2019/20</b>		
<b>Brixton City Festival</b> Corali is in discussion with Ovalhouse to create a site-specific performance to coincide with the move to Brixton.	Commissions will be sought.	Joint production discussions with Ovalhouse and The Place
<b>The Object of Gesture</b> Extension of work with Bethlem Gallery, developing collaborative relationship with Bethlem Artist Jan Arden.	Commissions will be sought – early ideas Kings College	Early stage development.
Professional Development – Annual Programme (reviewed on an annual basis)		

<p><b>Company Class</b> 10 weekly sessions per term for Corali's core company and associates to extend physical skill and understanding</p>	<p>BLF secured 2018 Long term funds sought for 2019 and beyond</p>	<p>Long-term funds sought for 2019 and beyond.</p>
<p><b>LAB</b> A new project, that comprises 24 annual research and development sessions for our core company and associates, exploring and enabling new skills in the development of artistic ideas and leadership roles. It includes artistic exchange with other artists and art-forms, and creates the environment for the starting point and research of new work.</p>	<p>NPO Core</p>	<p>Long-term funds sought for 2020 and beyond.</p>
<p><b>Practice exchange workshops between Corali and IDT</b> This will provide the opportunity to research new activity in response to the CGPLondon's gallery's exhibition programme and archive, and to test out learning and trial symposium ideas.</p>	<p>Art Council Elevate</p>	<p>Part of Elevate Co-led by both companies</p>
<p><b>1:1 Mentor Sessions</b> 1:1 mentor sessions that include business skill development (such as CV and invoice creation), and signposting to further opportunity (such as Access All Areas diploma course, National Youth Dance Company)</p>	<p>NPO Core</p>	<p>Long-term funds sought for 2019 and beyond.</p>
<p><b>Engagement - Annual Programme (reviewed on an annual basis)</b></p>		
<p><b>Kick Up Corali Youth Bowled Over</b> Studio based piece</p>	<p>Funding Secured from BBC Children in Need and BLF for 2018</p>	<p>Apply for Postive Push, Unlimited and Dance West Ignition Apply for UDance 2019</p>
<p><b>Corali Explore</b> Corali will be starting a new open class for performers with a learning disability particularly interested in improvisation. This new class also provides the framework to extend leadership opportunity for our core company performers and associates.</p>	<p>BLF secured for 2018.</p>	<p>Long-term funds sought for 2019 and beyond.</p>
<p><b>Demonstrate</b> A dance led partnership with Ovalhouse - for children 8-14 with complex needs</p>	<p>Commissioned By Lambeth Council until March 2019</p>	<p>New Ovalhouse Participation and Learning Head presents new opportunities.</p>

<p><b>1:1 Mentor Sessions</b> People taking part in Corali’s engagement work are also offered 1:1 sessions to help identify personal progression pathways.</p>	<p>BLF secured for 2018.</p>	<p>Long-term funds sought for 2019 and beyond.</p>
<p><b>Training Programmes - Annual Programme (reviewed on an annual basis)</b></p>		
<p><b>Are You Ready?</b> A new training programme, aimed at teaching Corali’s dance and performance methodology to young people 14-26. This includes school and youth engagement alongside opportunities to take part in our youth group Kick Up</p>	<p>NPO Core</p>	<p>Long-term funds sought for 2020 and beyond.</p>
<p><b>Dance and Performance Workshop</b> A term long dance and performance course led in partnership with Morley College</p>	<p>BLF secured for 2018</p>	<p>Long-term funds sought for 2019 and beyond.</p>
<p><b>Outreach</b></p>		
<p><b>A Chance to Shine</b> Corali will be piloting a new nationwide school engagement project with a view to establishing long-term links with schools and to developing a CPD offer for teachers.</p>	<p>Funding Secured – The Funding Network David Solomon</p>	<p>Tie in with Elevate Attenborough Arts Centre activity around their SEN project, <a href="#">Unlocking the World through Art.</a></p>
<p><b>Open Classes</b> Corali is working with two mainstream companies, Rambert and English National Ballet, to extend their own inclusive offer by supplying a Corali tutor who has a learning disability to co-lead joint outreach and open sessions.</p>	<p>Fee Paying</p>	<p>Early discussions happening with both. This encourages the model of inclusive and integrated teacher teams and extends Corali’s own networks.</p>
<p><b>Further activities -</b></p>		
<p>Corali’s ambition is to maintain the level of activity and outputs as set for years 2018-19 and 2019-20. Corali predicts that much of its Professional Development and Engagement offer will maintain the structure as set out in this document, alongside planned moments of reflection and review to ensure it is dynamic and relevant and remains value for money and funded. In this way the rhythm of our annual activity will align closely with year 1 and 2 of this plan and detail will be added as plans evolve. Corali’s new project LAB supports talent development and the development of new ideas and this work will feed directly into the future planning. Corali is also committed to follow up ideas for future work that include: A collaborative Kick-Up/School Engagement site-specific performance; Stans Café collaboration; A family show.</p>		

Please also see **Appendix iii, 2-year Activity Overview** and **Appendix iv, Annual Activity Map**

**Finance**

Since January 2015, Corali has secured its second multi-year grant of £368,884 from Big Lottery Reaching Communities and built its relationship with Arts Council England, including two successful strategic funds, Catalyst and Elevate (grants of £208,720 and £100,000 respectively).

During 2017-18 as a result of our successful Catalyst bid and the start of our new General Manager post, we have begun event fundraising for the first time, securing £2,500 in this first year. We continue to develop our mechanisms for attracting individual donations including setting up our first Friends Scheme, and will be exploring the potential of corporate sponsorship.

Corali is currently also investigating new methods of generating its own income, which is particularly pertinent at this time, given the economic climate and a decrease in Corali's own earned income as a result of the end of an eight-year fee-paying school partnership.

Corali has proven expertise at delivering multi-faceted projects with complex budgets that include income from a variety of sources. We understand the importance of establishing an open and clear dialogue with funders and have hands-on experience of adapting projects and project budgets in-line with real costs and eventualities.

Corali's increased management resource and skill will enable us to build on our strong fundraising track record in order to confidently deliver our planned programme of activities in line with Corali's overall ambition and mission. Importantly, we will firm up a fundraising approach whereby our dancers head up our campaigns and 'make the ask' themselves as artists, empowering their voices as advocates for the quality and importance of their own work.

#### **Our 4-year budget prediction**

Corali's predicted budget demonstrates a leap in growth in 2018-19 because of two ACE strategic funds, alongside new core funding from ACE's National Portfolio programme, and our final year of core funding from the Big Lottery, (ending December 2018). Rather than a year on year annual increase, this plan sets out to maintain Corali's level of funds in line with the company's recent growth, and over the next four years predicts an annual budget of between £220,000 and £228,000. The budget features annual fluctuations calculated in response to our planned activities - for example if it is a year of development as opposed to a year of production. The planned budget also considers current partnership projects due to end in 2019-20, as well as income that is restricted between financial years or that which has been requested to be carried forward. This will support sustainability and balance an increase in current funding with the necessary costs to navigate our planned transitions, including the move to Brixton.

This will be achieved by:

### **Maintaining an effective working relationship with existing public funders**

Coral has existing relationships with the following public funders that we aim to develop and extend during the next 4 years.

- Arts Council England
- BBC Children In Need
- Big Lottery Fund

### **Nurturing existing and new relationships with private trusts and foundations**

Coral understands the importance of maintaining a healthy ratio of large funders (i.e. whose criteria is over £10k) to small funders (under £10k). Our predicted budget also features one-off and multi-year grants that dovetail with our other earned, public and private investment.

### **Extending our income from Event Fundraising, Private donations and Corporate Sponsorship**

Coral intends to be raising a percentage of annual income through individual donations and fundraising events including our new Friends scheme, and events led by Coral Champions (fundraising roles taken up by our performers and associates with a learning disability)

### **Exploring the potential of developing further services we can charge for**

Such as a workshop offer to businesses; ticketed courses run with current venue partners (such as Tate and Royal Academy); CPD for practitioners and teachers

### **Financial Controls**

To sustain and manage our predicted growth over the planned 4-year period, we have recently conducted a review of our finance systems and responsibilities. This has led us to update our finance function in the following ways:

- Upgraded our financial software to allow us to more carefully monitor spend against particular income streams/funders
- Successfully recruited a new treasurer who is an accountant with charity specific expertise
- Appointed a new firm to conduct our annual accounts
- Employed a new trained book-keeper for our data entry and reconciliation

Alongside the software and internal mechanisms Coral has the following financial controls in place:

- A Finance sub-committee made up of the Artistic Director, General Manager and Treasurer that meet between board meetings to look at specific financial tasks and reporting
- Management Accounts presented to quarterly board meetings
- Cash-flow regularly updated against reconciled bank statements and quarterly management accounts and monitored by trustees
- Regularly updated project budgets with adequate contingencies
- Annual independent examination and presentation of accounts to Companies House and the Charity Commission

### **Paying artists with a learning disability**

Coralí was part of the focus group Pay Me, set up by Heart 'n Soul for companies that work with artists with a learning disability. This involved reviewing up-to-date information on disability benefits and government legislation to flag up any obvious discrimination in paying people with a learning disability and to discuss possible actions to rectify this. This group continues to share information and learning, and can act as a body to forward workable models of paying artists with a learning disability e.g. advocating for the model of self-employment.

Coralí currently regularly provides paid employment for four of our nine artists with a learning disability on a freelance basis. Our budget features payments for our dancers calculated on a weekly basis (12 weeks per year by 2022), in-line with government-permitted earnings legislation. We are currently in discussion with City Bridge Trust to fund the annual self-employed earnings of our engagement facilitators with learning disabilities, up to the maximum 'permitted earnings' level.

### **Reserves Position**

The Trustees believe it is important to hold the funds necessary in financial reserves that equate to 3-months running costs, that will cover core activity in the event of a period of unforeseen difficulty, or needing to wind up the company in an ordered and proper fashion, this is referred to as Coralí's emergency cash reserve. In 2016-17 this was £24,999 rising to £28,230 in 2017-18 due to an increased staff resource.

In light of the annual increase of Coralí's minimum reserves fund (3 months' running costs) and any unforeseen costs caused by relocation in 2019, plus the uncertainties of the current economic climate, the trustees recognise there is a need to grow our reserves in the event of a period of unforeseen financial difficulty. This predicted 4-year budget includes a contingency fund and where this is not used, it will be allocated to our reserve fund. Our increase in reserves is built through our earned and private giving income streams.

Our reserves policy is reviewed and updated annually by the Finance Committee and approved by the Board.

## Risk Management

Coral's risk management strategy identifies internal and external risks that may undermine the level and/or quality of our work, and aims to eliminate and reduce these risks, and identify ways of coping with them. We are also aware that proper risk management can improve our internal strategic, financial and operational management, and support a positive external image. The board carries out an annual risk review and a full assessment at a specified board meeting each year. We review the measures that have already been taken to mitigate risks and consider what further measures are needed.

Coral's trustees outline that our current headline risks include:

### Risk to Activity

i) Coral will be managing its Elevate programme, together with project partner IDT, up to and including 2019. Whilst the Elevate programme is likely to position Coral well in terms of building further partnerships with venues and raising its profile nationally, there is some risk to Coral's capacity to capitalise on growing opportunities in order to deliver its proposed activity.

Mitigation: Additional management capacity from the newly appointed General Manager is likely to support Coral's aims to grow its partnerships and reach and further mitigate risk to delivery of its proposed programme of activity. Furthermore, our model of working with two freelance Associate Directors provides further artistic capacity to support the Artistic Director as the programme expands.

ii) Coral's capacity to fully harness potential to build audiences, grow distribution, and reach more people with its proposed artistic work.

Mitigation: Further development of distribution plans alongside capitalising on venue relationships and on partner work. The freelance producer roles will help mitigate this further.

iii) The importance of Coral having a strong and equal voice in all its partnership work, and to make sure we are recognised for the quality of our work and depth of our experience

Mitigation: Setting up annual review and updated partnership agreements, setting up robust communication channels.

iv) The importance of maintaining our integrity as we grow

Mitigation: To meet regularly with the whole company and put in place an annual schedule of meetings between the Artistic Director and the Associate Directors.

#### Risk to Finance

Whilst Coral has experienced financial growth and success in securing earned and contributed income in the past two years, there is risk around the sustainability of a model that is relatively reliant on grant income.

Mitigation: Coral demonstrates that trust income to date has been secured on a multi-year basis, showing good relationships with trusts and the company's ability to articulate its long term ambition and its programme to stakeholders. Growing confidence in its financial function following a financial review supported by CriSeren Foundation mitigates risk to financial sustainability. Coral's Catalyst project is likely to mitigate risk to financial resilience by supporting Coral to develop its approach to private giving, providing a more stable financial model across more areas of income. Coral's ambition to build its current reserve levels also mitigates this financial risk.

#### Risk to Governance and management

i) Coral has a board of eight trustees that includes three new trustees elected in 2017. As the company grows Coral needs to annually assess board skills and diversity to ensure it can support Coral's planned development.

Mitigation: Coral has awareness of the need to review its governance in line with ambitions for growth.

ii) The importance of asserting our resident company position in the planned move to a new venue in Brixton when Ovalhouse relocates.

Mitigation: Coral will attend all consultation and meetings that surround the proposed move, including new tenant terms and the status of Coral within the theatre's activities.

We are developing a full risk register that will be signed off by trustees at our February 2018 meeting.

## Monitoring and Evaluation

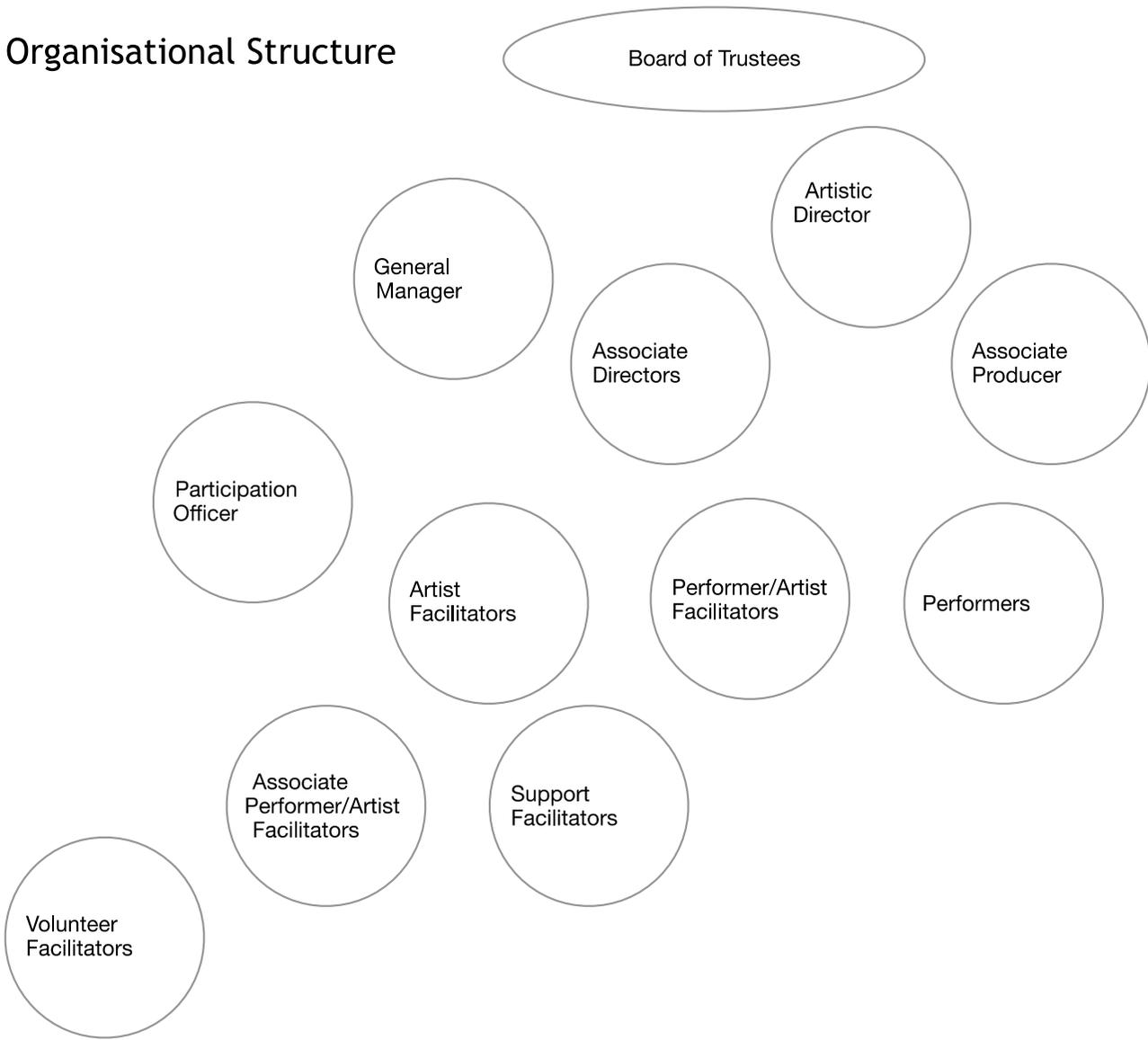
Coral has recently developed its monitoring and evaluation mechanisms to ensure we are capturing quantitative and qualitative data via the best and most appropriate methods to internally assess and externally communicate our work on an ongoing and meaningful basis. This review has involved the board, staff, freelance artists and volunteers to ensure that our M&E processes are fully embedded within the organisation and that the whole team are involved and understand their individual roles to deliver it. These roles include:

- The General Manager and Artistic Director to make sure SMART project objectives are set and understood at the outset of all activity
- The freelance delivery team to complete an evaluation form after each session, and end of each project, that is immediately uploaded onto a password protected google drive
- The General Manager to oversee all M&E activity and compile reports for analysis and team reflection
- The General Manager, Artistic Director and Board analyse reports to assess progress towards our targets, effective use of resources and the value for money of our activities
- A named trustee with M&E expertise will oversee the smooth running of the systems and act as a point of contact for all M&E activity

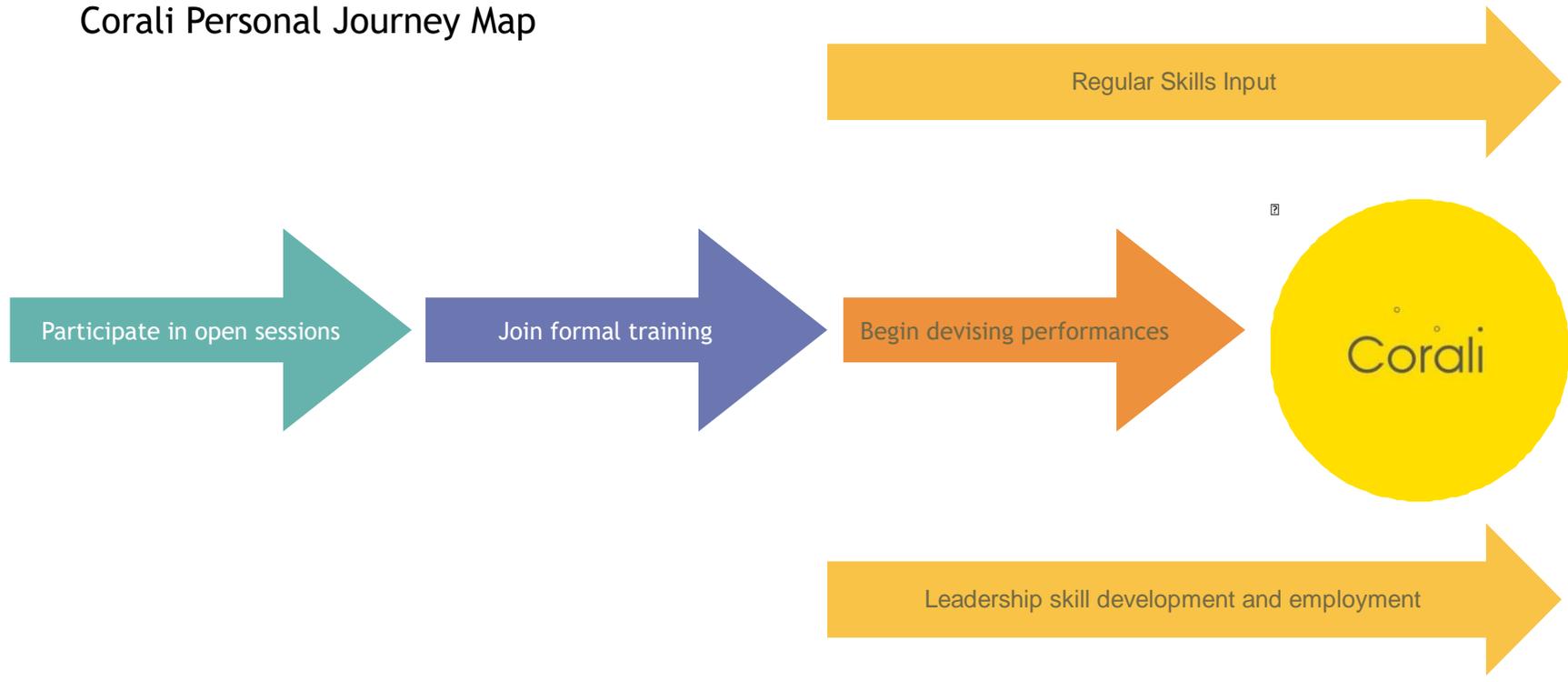
We will also work closely with our partners and other stakeholders to capture the experiences of our artists, audiences and partners and Coral will join Audience Finder to enable us to comprehensively share our data and take part in national evaluation discourse.

We have also budgeted to employ external evaluation at key points in our annual programme. This enables us to engage in dynamic project progress and allows for any internal project challenges to be voiced. This expertise also helps us to find the best way of presenting our data and findings and compile written reports that include key findings, analysis, conclusions, recommendations and lessons learnt. These are disseminated widely to participants, funders and potential funders, as well as those working at a strategic policy level.

# Coral Organisations Structure



# Coral Personal Journey Map



# Coral Annual Activity Map



CORALI ACTIVITY PLAN 2018-22		Artistic Programme				
		Spring 18	Summer 18	Autumn 18	Spring 19	Summer 19
Artistic Programme	Special performances <i>This may become work we will further develop</i>	QEH performance (late April) Main company and Kick Up		Early development of Can Belly Fish So Mad. Early development of Object Gesture (working title) extension of Bethlem work		Development of performance for Brixton City Festival
Artistic Programme	Core programme/Touring work	Re-work of Technicolour Everyday	Rework of Technicolour Everyday. Possible debut in London premiere		"Coral Curates" (London premiere of Technicolour Everyday) Rural tour	
Artistic Programme	Core programme/Touring work		Duets and Solo devising	Duets and Solo devising and possible performances		
Artistic Programme	Film work <i>(at least 2 screenings per year)</i>	Possible film screenings of existing work	Possible film screenings of existing work	Possible film screenings of existing work	Possible film screenings of existing work	Possible film screenings of existing work
Artistic Programme	Elevate	Ballet of the Nations film work with Coral role	Trump Suit possible performances (two company members for short periods)			
Artistic Programme	Elevate	Development of Fluxbox	Development of Fluxbox	Fluxbox launch		
Artistic Programme	Elevate		Possible joint Coral/IDT workshops at CGP in new bothy	Possible joint Coral/IDT workshops at CGP in new bothy		Coral/IDT residency at CGP in new bothy

CORALI ACTIVITY PLAN 2018-22		Training, Professional Development, Engagement and Outreach				
		Spring 18	Summer 18	Autumn 18	Spring 19	Summer 19
Professional Development	Company Class	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes
Professional Development	Main company artistic development		LAB	LAB		LAB
Professional Development	Main company, associates and KickUp personal/professional development	1:1 mentor sessions	1:1 mentor sessions	1:1 mentor sessions	1:1 mentor sessions	1:1 mentor sessions
Professional Development	Main company	Facilitator CPD (main company)			Facilitator CPD (main company)	
Engagement	KickUp	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes (include exchange opportunity with main company)	Ongoing classes
Engagement	KickUp		Performance (bowling) and Involvement in ENB youth programme			Performance
Engagement	Corali Explore	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes
Engagement	Demonstrate	Demonstrate	Demonstrate	Demonstrate	Demonstrate	Demonstrate
Training	Morley	Morley	Morley (til July)		Morley bc	Morley (til July bc)
Training	Are You Ready? (intensive with two schools)		Are You Ready? Arts Award project			
Outreach	A Chance to Shine	Pack prep and making links with schools	Delivery	Delivery		
Outreach	One-off sessions and Open Day	One-off sessions and Open Days for activity recruitment		One-off sessions and Open Days for activity recruitment	One-off sessions and Open Days for activity recruitment	

CORALI ACTIVITY PLAN 2018-22		Artistic Programme					
Autumn19	Spring20	Summer20	Autumn20	Spring21	Summer21	Autumn21	Spring22
Brixton City Festival performance							
			Ensemble work potentially created through R&D in 18-19				Ensemble work potentially created through R&D in 19-20
		Duets and Solo devising	Duets and Solo devising and possible performances				
Possible film screenings of existing work	Possible film screenings of existing work	SHOOT NEW FILM	Possible film screenings of existing work	Possible film screenings of existing work	Possible film screenings of existing work	Possible film screenings of existing work	Possible film screenings of existing work
Final project showcase							
		Venue partner special engagement project around new film/performance work?	Venue partner special engagement project around new film/performance work?				

CORALI ACTIVITY PLAN 2018-22		Training, Professional Development, Engagement and Outreach					
Autumn 19	Spring 20	Summer 20	Autumn 20	Spring 21	Summer 21	Autumn 21	Spring 22
Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes
LAB		LAB	LAB		LAB	LAB	
1:1 Mentor Sessions	1:1 Mentor Sessions	1:1 Mentor Sessions	1:1 Mentor Sessions	1:1 Mentor Sessions	1:1 Mentor Sessions	1:1 Mentor Sessions	1:1 Mentor Sessions
	Facilitator CPD (main company)			Facilitator CPD (main company)			Facilitator CPD (main company)
Ongoing classes	Ongoing classes (include exchange opportunity with main company)	Ongoing classes	Ongoing classes	Ongoing classes (include exchange opportunity with main company)	Ongoing classes	Ongoing classes	Ongoing classes (include exchange opportunity with main company)
		Performance			Performance		
Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes	Ongoing classes
	Morley abc	Morley (til July abc)		Morley abc	Morley (til July abc)		Morley abc
		Are You Ready? As Arts Award project					
One-off sessions and Open Days for activity recruitment	One-off sessions and Open Days for activity recruitment		One-off sessions and Open Days for activity recruitment	One-off sessions and Open Days for activity recruitment		One-off sessions and Open Days for activity recruitment	



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