Logo

Description automatically generated

**Corali: A Vision for the Future**

**Business Plan 2023-26**

A document that outlines Corali’s vision and activities for the next 3 years, illustrating where we want to be by April 2026 and our firm ambitions for the future.

**Index**

**Contents Section**

Forward

**A picture containing floor, indoor, person

Description automatically generated**

Vision Mission and Values 1

Corali recent successes 1.1

Corali Annual Programme 1.2

Strategic Aims 2

SMART Objectives 3

Activity Calendar 4

Looking Ahead 5

Appendices 6

Corali Journeys 6A

Equality, Diversity and Inclusion Action Plan 6B

Fundraising Plan 6C

Environmental Action Plan 6D

***Amplify***

British Library April 2022

**Foreword**

The plan is formed around three key strategic aims that enable the company to build on the success of our past five years 2018 – 2023.

1. **Extend our artistic programme and sector leadership position to further our ambition, profile and impact**
2. **Strengthen our dancer development and refine our training offer and school programme**
3. **Maximise our high impact team and successful organisational development to promote further growth and build resilience**

These three aims are supported by smart objectives and an activity plan that set out how we will capitalise on the positive momentum of our recent achievements; and how we aim to continue to drive forward our vision.

As I write this in April 2023, Corali has begun its second term as an Arts Council England (ACE), National Portfolio Organisation (NPO), which is a grant of £370, 020 over three years. This plan covers this same time period 2023-26. Corali joined the portfolio for the first time in 2018 and our successful application for the next round is testimony to the quality and recognition of Corali’s work , providing further opportunity to build. We are really pleased that this grant includes an exciting new project, *Leadership in Action*, that has been set up to share and develop our proven models of leadership for artists with a learning disability. It will comprise leadership mentoring for our own dancers and rolling out a workshop programme to work with other groups across the UK.

*Leadership in Action*, and Corali’s current three-year Equality, Diversity and Inclusion (EDI) action plan underpin this document and demonstrate the company’s real commitment to forward and spearhead approaches to improving diversity within the arts. Alongside this, our EDI plan outlines how we will continue to ensure that our own activities are as inclusive and welcoming.

Central to the success of this plan is our expertise in working in partnership with others. We will continue to explore how this strengthens our own practice, and how it forwards new approaches to working with audiences, venues, collaborators and participants. Our planned work with dance duo Thick & Tight is a good example of this.

Whilst the situation of pandemic lockdowns and covid restrictions forced Corali to push forward our digital and film practice in new ways, it proved a successful method to reach new audiences and to extend our artistic methodologies and output. We are extremely proud of our award-winning film work and plan to capture recent learning to expand this area of work.

In 2022 we completed our office move to the new Brixton House theatre and it is great to be part of the building’s creative community. We continue to deliver our successful partnership project with them, Demonstrate!, a participatory arts programme for children and young people aged 8 to 14 years with disabilities. The move to this new fully accessible venue is also a great opportunity to extend our annual class programme and to strengthen links to our local Brixton community.

Corali continues to be in a solid financial position and our fundraising strategy which is featured as an appendix illustrates how we will develop from this point. We identify new prospects to fund our engagement programme which has been supported by a grant from the National Lottery for the last 10 years. It also outlines how we aim to build on our recent success in attracting new corporate donations and new ways to contribute to our healthy earned income stream.

This plan illustrates our commitment to establish more robust methods of data collection, analysis and interpretation over the next 3-years. This piece of work, alongside the company’s existing procedures, demonstrates our continued attention to organisational development and improvement. Our new environmental responsibility action plan (EAP) back this up, and this is featured as an appendix.

We are excited by our plans for the next three-years! Successfully realising our identified strategic aims will strengthen Corali’s position and enable it to further its expertise and impact. At the heart of the plan is to further enrich the skills, recognition and role of our dancers with a learning disability within the company and to showcase their achievement externally to the wider dance and disability sectors. We are looking forward to sharing our work with our audiences and participants and deepening the ways we work with others.

Text

Description automatically generated with medium confidence

Sarah Archdeacon, Artistic Director, April 2023

*The devising process they employ recognises the intrinsic beauty in their dancers' physicality - not trying to instruct them to conform to a normative idea of dance vocabulary but inventing a new vocabulary of movement. It's that touch of imagination that gives Corali its spark.*

Colin Hambrook, Disabiilty Arts Online 2023

**1. CORALI VISION MISSION AND VALUES:**

|  |
| --- |
| **Vision**  **Corali’s vision** is that people with a learning disability are recognised and valued for their equal place in the arts and society.  By raising our national and international profile as a leader in dance created by people with a learning disability, we want to extend our influence, inspire more people and change perceptions of disability. |
| **Mission**  **Corali’s mission** is to empower people with a learning disability using dance, creativity and performance.  Our aim is that everyone we work with will appreciate their potential and develop the skills to flourish as artists and individuals. We want to create new leadership models that enrich the organisation and inspire others.  Through our performance and film work we seek to profile the excellence of our artists with a learning disability and are committed to invest in their ongoing professional development. Through our engagement programme we seek to extend the reach and impact of our work for the wider community of children, young people and adults with a learning disability. |
| **Corali Values**   * **Integrity**: Our practice is guided by the talent and artistic input of our dancers with a learning disability and other collaborators.  This methodology runs through all our work. * **Ambition**: We strive for excellence in all our performance and engagement work and seek exciting contexts in which to produce it. We support our artists to fully develop their skills, creativity and leadership potential. * **Inclusion**: We create a positive, safe and welcoming experience. * **Collaboration**: We develop strong, exciting, and long-term partnerships and explore how dance can fit with other artforms, events and situations. |

**1.1 CORALI RECENT ACHIEVEMENTS:**

|  |
| --- |
| **May 2021 – April 2023** |
| * Joined Arts Council England’s, National Portfolio for the 2nd time, April 2023 * *Digital Artist Archive* launched, commissioned by Siobhan Davies Dance April 2023 * Specially commissioned film version of Amplify! Screened at British Library April 2023 * *Super Hot Hot Dog* Corali’s first family show, Imagine Festival, Southbank Centre, February 2023 * *Ode to Edith*, International Mime Festival Sadler’s Wells, London, in collaboration with dance duo Thick & Tight, January 2023 * *Under Curve Over Curve* extract and Digital Toolkit extract plus participatory workshop, Boom! festival, Sweden November 2022 * *Hot Hot Dog* Corali’s first family show, public work in progress, Unlimited Festival, Southbank Centre, September 2022 * *Everybody with Me, Always,* partnership with Freestylers, Liverpool Bluecoat*,* May 2022 * *Major Arcana,* in collaboration with Tom Marsham, Impermanence and Timberlina, MayFest, Bristol 2022 * *Amplify!,* a British Library commission in collaboration with artist Judith Brocklehurst, for Unlocking our Sound Heritage, April 2022 * *Dancing to Art* won Oska Bright film festival Best Dance Film, and Pick of the Fest, & screened at British Film Institute, March 2022 * *Ode to Edith*, International Mime Festival Sadler’s Wells, London, in collaboration with dance duo Thick & Tight, January 2022 * *Excellent Together,* partnership with Thick & Tight, Royal Opera House, London December 2021 * *Movement* Skelf Podcast Episode 9 with artist Mark Beldan interviews Corali about Bubbles together, October 2021 * *Everybody with Me, Always,* partnershipwith Freestylers, CCA London, Tramway Glasgow, Baltic Newcastle, Sept - Oct 2021 * *Excellent Together,* partnership with Thick & Tight, Posh Club, London July 2021 * *Bubbles Together* virtual exhibition, commissioned by Skelf July 2021 * *Digital Dance Toolkit*, British Council, Connections Through Culture in collaboration with G-Star Dance, Jakarta, May - June 2021 |
|  |

*“The experience, the knowledge, the importance, the value. What everyone has been saying here, we’re even more*.”

Housni (DJ) Hassan, Corali dancer, The Guardian, January 2022

**1.2 CORALI’S ANNUAL PROGRAMME OF PROFESSIONAL DEVELOPMENT AND ENGAGEMENT:**

|  |
| --- |
|  |
| * A weekly professional development class for experienced dancers with a learning disability aged 18 and over |
| * A weekly youth company session for young people with a learning disability aged 14 – 25 |
| * A weekly community class for adults aged 18 and over with a learning disability to meet socially and dance |
| * A Chance to Shine, a Special Educational Needs (SEN) school programme for children aged 8 - 14 |
| * A bi-annual accredited dance intensive for young people with a learning disability aged 14 – 25 |
| * Demonstrate, a holiday/weekend cross-art programme for children with learning, complex and profound disabilities aged 8 – 14, led in partnership with Brixton House theatre |

A group of people dancing

Description automatically generated

*‘Corali knows that people feel empowered when they are trusted, able to take risks and contribute fully, and when this support and challenge is sustained over time’*.

Flow Associates, 2019

Explore, Corali community class

March 2022

**2. CORALI STRATEGIC AIMS**

Our three strategic aims build on the success of the past five years and our distance travelled from our 2018/22 and 2022 /23 plans:

1. **Extend our artistic programme and sector leadership position to further our ambition, profile and impact**
2. **Strengthen our dancer development, and refine our training offer and school programme**
3. **Maximise our high impact team and successful organisational development to promote further growth and build resilience**

A picture containing person, indoor, curtain, standing

Description automatically generated

*‘ [Corali] has given my friends and family a sense of what my daughter can achieve’*.   
Parent of participant

Kick Up Youth Company Class

December 2021

**3. SMART OBJECTIVES 2023 - 2026**

Our SMART objectives for the next 3-years set out realistic and achievable plans to progress and deliver our three strategic aims.

STRATEGIC AIM i:

**EXTEND OUR ARTISTIC PROGRAMME AND SECTOR LEADERSHIP POSITION TO FURTHER OUR AMBITION, PROFILE AND IMPACT**

|  |
| --- |
| **1.1 ADVANCE OUR ARTISTIC POSITIONING AND PROFILE** |
| * Extend our sector leadership position by rolling out our new ‘Leadership in Action’ programme over the **3-years to April 2026** |
| * Deliver **at least one** new income generating CPD workshop as part of Super Hot Hot Dog tour **by April 2024** |
| * Grow our pool of press contacts and court press articles or reviews for all our major projects or at least **one article** **a year** |
| * Trial **one** external promotion relationship e.g Abstratk publicity or Mobius by **April 2024** |
| * Secure freelance Producer support **every year** and embed the role within the staff team including our annual staff team review |
| * Embed our artistic practice within Lambeth by gaining **at least one** commission or performance opportunity in the borough **per year** |
| * Improve our methods of capturing peer & audience feedback through research, consultancy, trial and target setting **by April 2024** |
| * Participate in **at least one** national network to extend disabled leadership/representation in dance i.e. inclusive dance focus group |

|  |
| --- |
| **1.2 CONSOLIDATE AND EXTEND OUR ARTISTIC PROGRAMME** |
| * Perform in at **least one** mainstream venue or festival **per year** i.e. Super Hot Hot Dog national tour |
| * Nurture partnership practice by engaging in new and existing partnership projects i.e. Thick & Tight Excellent Together |
| * Increase our dancers’ active role in the development of new work and devise a **up to 4** new trio, duet, and solo works **over the 3-years** |

|  |
| --- |
| **1. 3 EMBED AND EXTEND OUR DIGITAL PRACTICE** |
| * Premiere Kick Up film by April 2024 and court **at least one** high profile context to present the film from April 2024 – March 2026 |
| * Cultivate **at least one** new high-profile film commission during the 3-year period **April 2023 – March 2026** |
| * Research methods to extend our digital practice and trial **at least one** new way to digitally distribute our product |



*‘My favourite part was dancing the different ice-cream flavours, the bubble gun, the beach scene and meeting the dancers! I still don’t like seagulls’*

Finley aged 5

Audience member

Super Hot Hot Dog, Southbank Centre

Super Hot Hot Dog

Publicity Shot July 2022

STRATEGIC AIM ii:

**Smart Objectives 2023 – 2026**

**STRENGTHEN OUR DANCER DEVELOPMENT AND REFINE OUR TRAINING OFFER AND SCHOOL PROGRAMME**

|  |
| --- |
| **2.1 REFINE AND DEVELOP OUR ANNUAL PROGRAMME** **OF REGULAR CLASSES, TRAINING AND SCHOOL ENGAGEMENT** |
| * Continue to offer at least **30 weekly** in-houseprofessional development classes (PDC) **per year** that provide physical understanding, improvisation, devising and performance skills for adults aged 18 and over with a learning disability |
| * Continue to offer at least **30 weekly** in-house Kick Up, youth company classes **per year** that provide physical understanding, improvisation, devising and performance skills for young people aged 14 – 25 with a learning disability |
| * Invite external artists to facilitate **at least one** PDC and Kick Up class **per year** |
| * Ensure our community class Explore, is led **by 50%** tutors with a learning disability modelling leadership roles for participants of this class |
| * Build our new schools programme ‘A Chance to Shine’ into our annual programme and track young people’s routes into company activity as part of **6-monthly** project monitoring |
| * Deliver our Arts Award Intensive programme, Are You Ready? **every other year** |
| * Build our Arts Mark Partner status and review **annually** |

|  |
| --- |
| **2.2 ENCOURAGE AND MODEL THE LEADERSHIP ROLES OF OUR COMPANY DANCERS** |
| * Develop a programme ofbespoke in-house leadership and facilitator training for **by April 2025** |
| * Offer **4 dancers** (2 Company and 2 Kick Up) **an annual** programme of leadership roles and regular mentoring as part of the company’s new Leadership in Action programme |
| * Invite Corali alumni (dancers who have moved on to further training or professional work) to deliver **one** Corali class **per year** |

|  |
| --- |
| **2.3 STRENTHEN PROGRESSION PATHWAYS THROUGH OUR ACTIVITIES TO INTRODUCE NEW DANCERS TO THE COMPANY,** |
| * Create **an annual** opportunity for Kick Up and Corali main company to collaborate in shared training or performance |
| * Offer **an annual** opportunity for our individual classes (Kick Up, Explore and Professional Development Class) to share practice |
| * Trial Kick Up dancers taking up at least 2 understudy or actual roles in Corali’s Super Hot Hot Dog Tour **by Feb 2024** |

A picture containing person, standing, posing, clothes

Description automatically generated

Ode to Edith   
*‘Corali Dance Company are alluring yet capricious in their performance, moving between fluid and sharp disruptive movements’*

Isaac Ouro-Gnao  
The Stage (5 star review)

STRATEGIC AIM iii:

**Ode to Edith**, London International Mime Festival January 2023

**MAXIMISE OUR HIGH IMPACT TEAM AND SUCCESSFUL ORGANISATIONAL DEVELOPMENT TO PROMOTE FURTHER GROWTH AND BUILD RESILIENCE**

**Smart Objectives 2023 – 2026**

|  |
| --- |
| **3.1 BUILD ON OUR SUCCESSFUL GOVERNANCE MODEL** |
| * Launch ‘Corali Voice’ as an advisory group to the board made up of artist/participant representatives from our core activities. Appoint an external facilitator to support them to participate in **at least one** trustee meeting **by April 2024** |
| * Equality, Diversity and Inclusion (EDI) committee continue to report progress towards our EDI action plan at **quarterly** trustee meetings |
| * Strengthen current methods of data collection, analysis and interpretation by developing a framework that includes metric targets for **review at quarterly board meetings** |
| * Review trustee succession plans **by May 2023,** referring to current trustee skill audit information |
| * Hold at **least one** trustee away day or similar development session **per year** |
| * Include Environmental Action Plan as a standing item on **quarterly** trustee meeting agenda’s and report progress against targets |
| * Continue to review our risk register **at least twice at year** |

|  |
| --- |
| **3.2 DEVELOP INTERNAL MECHANISMS TO SUPPORT STAFF AND ASSOCIATE DEVELOPMENT** |
| * Conduct an **annual** review of associate fees / staff salaries, including progress towards equal pay for associates with a learning disability |
| * Update mechanisms to track skills gaps and development needs within the staff and associate team **by April 2024** |
| * Review staff team and senior associate roles and supervision processes **every other year** and assess the need for any new positions |
| * Provide a meeting or internal newsletter to share news and progress between staff team and associates **every six months** |

|  |
| --- |
| **3.3 MAINTAIN CORALI’S ANNUAL BUDGETS IN LINE WITH COMPANY AMBITION, RECENT GROWTH AND POSITIONING** |
| * Maintain current level of income and reach a minimum annual income target of £200,000, in line with company ambition, and positioning |
| * Maintain a minimum of **3 months’** free reserves, excluding designated reserves**,** with a target of **3-5 months**’ free reserves |
| * Review reserves and designated reserves levels **six-monthly** attrustee meetings |
| * Update our fundraising strategy **annually,** including income generation targets, new prospects and key donor relationships |

**4. ACTIVITY CALENDAR**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **2023-4** | **Spring 2023**  **April – June** | **Summer 2023**  **July – September** | **Autumn 2023**  **October – December** | **Spring 2024**  **April – June** |
| **Artistic Programme** |  |  |  |  |
| **Performance programme/Touring** | Super Hot Hot Dog tour Theatre Royal, Bury St, Edmunds. | Super Hot Hot Dog – The Place, London family Dance Day | Super Hot Hot Dog: Pavilion Dance South West Bournemouth; the egg, Bath; Pegasus, Oxford | Super Hot Hot Dog – special rural tour Cornwall |
| **Special Partnership practice** | 2 x Adieu green screen sessions; 3 x half day Excellent Together (ET) workshops; 2 rehearsal days; 2 performance events at Breathe Arts and ROH; 1 partnership meeting |  | Adieu Launch; Adieu partnership meeting |  |
| **Digital** | Launch of Digital Artist Archive, Siobhan Davies Dance |  |  |  |
| **Film** | Amplify Film Launch at British Library | Adieu film launch |  | Kick Up film launch |
| **Professional Development** |  |  |  |  |
| **Leadership in Action** |  | Leadership in Action project design day with project lead and 4 dancers  1 x ½ hour mentor session for each of the 4 Corali dancers. | Create a detailed project plan; 1 x half day planning with 2 groups from different UK regions  1 x ½ hour mentor session for each of the 4 Corali dancers. | Create individual project plans for each partner group  1 x ½ hour mentor session for each of the 4 Corali dancers. |
| **Professional Development Class (PDC) for main company and others over 18 with experience** | 10 weekly classes per term. Informal performance/sharing | 10 weekly classes per term  1 social or theatre visit | 10 weekly classes per term. Full class evaluation session | 10 weekly classes per term. Informal performance/sharing |
| **Artistic Development (main company)** | LAB project theatre visits | Lab: dancer skill and R&D, includes working with The Place theatre as a venue partner. 2 x day supported planning and project plan created  LAB project theatre visits | Create & submit application to Choreodrome  LAB project theatre visits | 3 x day-long R&D sessions; 2 x half day partner meetings;  LAB project theatre visits |
| **Engagement** |  |  |  |  |
| **Kick Up Youth Company Class for 14 – 25 year olds** | 10 weekly classes per term. Informal performance/sharing | 10 weekly classes per term  1 social or theatre visit | 10 weekly classes per term. Full class evaluation session | 10 weekly classes per term. Informal performance/sharing |
| **Explore**  **Community Class for over 18 year olds** | 10 weekly classes per term. Informal performance/sharing | 10 weekly classes per term  1 social or theatre visit | 10 weekly classes per term. Full class evaluation session | 10 weekly classes per term. Informal performance/sharing |
| **Special Engagement partnerships** |  | 1 day workshop: Curating for Change Fellow  Hastings Museum & Art Gallery | I day workshop and performance Curating for Change Fellow  Hastings Museum & Art Gallery |  |
| **Outreach** |  |  |  |  |
| **A Chance to Shine – School Programme Special Educational Needs (SEN)** | 6 x 1-hour sessions with school A, 2 tutor planning, 1 tutor evaluation meeting |  | 6 x 1-hour sessions with school B, 2 tutor planning, 1 tutor evaluation meeting | 2 x 1 hour taster sessions to connect to new schools, 2 tutor planning, 1 tutor evaluation meeting |
| **Special Partnership Outreach** | 1 x tutor team visioning meeting, 1 x partner review meeting |  | Demonstrate! 10 day-long sessions including tutor de-brief, 2 x family sharings, 1 team training session | 5 day-long sessions including tutor de-brief, 1 x family sharings, 1 x partner review meeting |
| **Open sessions for networking and recruitment** | 4 half day session; 4 planning meetings, and 1 full day evaluation | 4 half day session; 4 planning meetings, and 1 full day evaluation  Open day for young people from Spa School as recruitment for Kick Up | 4 half day session; 4 planning meetings, and 1 full day evaluation | 4 half day session; 4 planning meetings, and 1 full day evaluation |

*Corali leading in leadership as always. We will not really be able to talk about true progress and change in the dance sector until we have disabled leaders. Corali thank goodness have the wisdom to make space for it.*

Louise Katerega, People Dancing 2020

**5. LOOKING AHEAD**

As illustrated in the detailed one-year calendar above, our 3-year plan hits the ground running and kick starts with three exciting and important projects: a tour of our first family show Super Hot Hot Dog; setting up two new dancer development/leadership projects; and launching four film and digital projects. Successfully realising the strength and ambition of year one will raise our national and international presence and set in place a solid position from which to roll out years 2 and 3.

The national and international touring planned for years 1 and 2 is an exciting venture for the company. It will develop existing venue relationships, such as with The Place theatre, London, and develop news ones such as with Pavilion Dance South West (PDSW) in Bournemouth, and Horsens Festival in Denmark. Alongside strengthening our profile and positioning they set the foundation for future touring and the potential for joint projects.

The dancer development at the heart of our activity for the next 3 years will be explored through our LAB programme, which provides our dancers with a research and development opportunity to test new ideas for both live and film work. It is exciting for this to be the driving force of this plan developing the skills and talent of our dancers and providing the engine for developing new material for our performances.

Our vision for the next three years is to further develop our relationship with Brixton House with a view to create joint artistic and engagement projects, such as a new site-specific work in Brixton, featuring dancers from both our main company and Kick Up youth company.

Our artistic work will be backed up by our annual programme of outreach and regular termly classes. Going forward we aim for this activity to maintain a similar level of output and echo the rhythm set out in this plan.

The focus on continued organisational development and on further developing our governance model will create a strong foundation from which to grow, whilst also embedding our values throughout the organisation. At the end of the plan Corali Voice, our new board advisory group, will be fully established creating a model to share with the wider dance and disability sector. Over the next three-years the group will feed into plans and onward vision sessions playing an active part in our next chapter beyond the time frame of this plan.

Looking forward we are keen to build on the role our dancers have within the company, at governance, artistic and leadership levels, and steering the direction of everything Corali, within and beyond this plan.

6. Appendices

6A

****

**6B. EQUALITY, DIVERSITY AND INCLUSION ACTION PLAN 2023-26**

|  |  |
| --- | --- |
| **TARGET 1: POLICY** | |
| **OBJECTIVES:**   * **REFINE AND EXPAND THE PROCESSES WE USE TO REVIEW OUR POLICIES** * **CREATE POLICY REVIEW STRATEGY AND SCHEDULE** | |
| **SMART OBJECTIVES 2022/23:** | **LEAD** |
|
| * **By Spring 2024** create a schedule of policy review including which policies would benefit from wider review | General Manager  and Chair |
| * **By Spring 2024** identify who will review policies recommended for wider review (see point above) | General Manager  and Chair |
| * **By Spring 2024** have ongoing policy review schedule that includes expanded review information | General Manager  and Chair |
| * **By Spring 2024** identify which policies would benefit from easy read and accessible versions and identify a graphic designer to support that process | General Manager  and Chair |
| **WHAT SUCCESS LOOKS LIKE** | |
| * Policy reviews against schedule | |
| * Improved awareness of policy | |
| * We make informed changes and developments to our policies | |
| * People join because they feel we are an organisation fostering views that they identify with | |
| * We create accessible policies | |

|  |  |
| --- | --- |
| **TARGET 2: AUDIENCE**  **2.1 REACH – ANNUAL PROGRAMME** | |
| **OBJECTIVE:**   * + **IDENTIFY WHO WE ARE REACHING FROM OUR ANNUAL PROGRAMME AND OUTREACH**   + **IDENTIFY WHAT PEOPLE AND COMMUNITIES ARE MISSING FROM OUR ANNUAL PROGRAMME AND OUTREACH** | |
| **SMART OBJECTIVES 2022/23:** | **LEAD** |
|
| * **By spring 2023** add ‘how did you find out about Corali’ to our application forms | Staff team |
| * **By Spring 2024** review what existing data we have, and data collection methods we use for participants of our annual programme and outreach work | Staff team |
| * **By Spring 2024** analyse data from ongoing participant information to assess: * Which activities have the highest and lowest engagement and from which demographics and communities * Why is this the case? * What communities are missing? | Data consultant |
| **WHAT SUCCESS LOOKS LIKE** | |
| * A rolling understanding of who engages in the different strands of Corali’S annual programme and outreach | |
| * We have an awareness of the people and communities who are missing from our annual programme and outreach | |

|  |  |
| --- | --- |
| **TARGET 2: AUDIENCE**  **2.2 BARRIERS - ANNUAL PROGRAMME** | |
| **OBJECTIVE:**   * **WHAT ARE THE BARRIERS TO PARTICIPATE IN CORALI’S ANNUAL PROGRAMME AND OUTREACH** | |
| **SMART OBJECTIVES 2022/23:** | **LEAD** |
|
| * **By spring 2025** set up an EDI task and finish group to identify what data is needed to find out about and evidence participant barriers to take part in Corali’s annual programme and outreach | EDI committee |
| * **By summer 2025** work with Corali Voice and EDI task and finish group to test methods to capture evidence about barriers to take part in our annual programme and outreach - i.e. separate conversations with individuals, questionnaires, customer survey or similar for existing participants | EDI task and finish group  Corali Voice  Staff Team |
| * **By autumn 2025** analyse barriers to participate in Corali’s annual programme and outreach | EDI committee and staff team |
| * **By spring 2026** create a database/record of research around barriers to participate in Corali’s annual programme and outreach | EDI committee and staff team |
| * **By spring 2024** create strategy for identifying barriers | EDI committee |
| **WHAT SUCCESS LOOKS LIKE** | |
| * Start removing identified barriers people experience to participate in our annual programme | |
| * Participants feel comfortable to speak about barriers ‘I find it difficult to do this because of….’ so we can overcome that | |

|  |  |
| --- | --- |
| **TARGET 2: AUDIENCE**  **2.3 ACCESSIBLITY** | |
| **OBJECTIVE:**   * **ENSURE OUR ACTIVITIES ARE WELCOMING AND ACCESSIBILE** * **FIND WAYS OF CONTINUALLY REVIEWING WHAT WE DO AND TRACK IMPROVEMENTS NEEDED TO ENSURE OUR ACTIVITIES ARE WELCOMING AND ACCESSIBILE** * **CREATE OPPORTUNITIES FOR SAFE DIALOGUE AROUND THE ACCESSIBILTY OF OUR ACTIVITIES** | |
| **SMART OBJECTIVES:** | **LEAD** |
|
| * **By spring 2024** work with Corali Voice and EDI task and finish group to test and create accessible tools to gather evaluation around our accessibility (such as the NHS friends and family cards) | EDI task and finish group  Corali Voice  Staff Team |
| * **By summer 2024** create database of mechanisms used to record feedback i.e. partner evaluation, participant schedule of when and how to collect feedback | Staff team |
| * **By autumn 2024** create an annual schedule of when and how to collect feedback | Staff team |
| * **By spring 2025** set percentage target number of evaluations we need to collect about access and track annual measurement i.e. we’ve collected X number of questionnaires which have resulted in the following changes | Staff team |
| **WHAT SUCCESS LOOKS LIKE** | |
| * Established processes for continually reviewing the accessibility of our practice | |
| * Participants, staff and performers able to feedback on activities and practices openly and confidently | |
| * Our practice is improved through extended dialogue | |
| * Relationships with partners and peers are deepened | |

|  |  |
| --- | --- |
| **TARGET 2: AUDIENCE**  **2.4 GROW ANNUAL PROGRAMME AUDIENCE** | |
| **OBJECTIVE:**   * **SET BASELINE AND NEW TARGETS OF ENGAGEMENT FOR OUR ANNUAL PROGRAMME AND OUTREACH** | |
| **SMART OBJECTIVES:** | **LEAD** |
|  |  |
| * **By spring 2024** identify partners who could provide services that we can’t offer, for effective signposting | Staff team |
| * **By spring 2024** set baseline and establish GDPR compliant mechanism to track ongoing participant data with set dates to review and analyse data | EDI committee |
| * **By spring 2024** set new engagement targets for our annual programme and outreach | EDI committee and staff team |
| * **By spring 2024** review changes we need/want to make to our activities to extend reach | EDI committee and staff team |
| * **By summer 2024** review how we use waiting lists (i.e. if people are waiting too long they will go elsewhere) | Staff team |
| **WHAT SUCCESS LOOKS LIKE** | |
| * Our audience has measurably increased | |
| * Our activities are adapted to suit demand where appropriate: the quality and integrity of our work is not compromised | |

|  |  |
| --- | --- |
| **TARGET 2: AUDIENCE**  **2.6 PROGRESSION THROUGH OUR ANNUAL PROGRAMME** | |
| **OBJECTIVE:**   * **TRACK WHO IS PROGESSING THROUGH CORALI’S ANNUAL PROGRAMME AND WHY** * **TRACK WHO IS NOT PROGESSING THROUGH CORALI’S ANNUAL PROGRAMME AND WHY** * **TRACK WHO IS LEAVING AND WHY** | |
| **SMART OBJECTIVES:** | **LEAD** |
|
| * **By spring 2024** clarify our internal progression routes. Create an accessible graphic map to illustrate these to existing, new and potential dancers and participants, identify with who and how to share this map internally and externally | Staff team |
| * **By autumn 2024** formalise GDPR compliant mechanisms to track why people join and why they leave (they could leave for positive reasons like starting a new job) | Staff team |
| * **By spring 2025** create a system of analysing why people join and why they leave. Use this map to inform recruitment and target engagement numbers. It will also inform the narrative of Corali core company development and future planning. | Staff team |
| **WHAT SUCCESS LOOKS LIKE** | |
| * We maintain good internal mechanisms to keep track of our data | |
| * Participants understand the different options through our programmes and choices are clear | |
| * People experience progression in the individual strands of our work | |
| * We have a more nuanced understanding of the demand for our work | |
| * We have a better understanding of why people leave our work | |
| * It supports the growth of our audience | |

|  |  |
| --- | --- |
| **TARGET 2: AUDIENCE**  **2.7 GROW – LIVE PERFORMANCE AND FILM** | |
| **OBJECTIVE:**   * **IDENTIFY OUR LIVE PERFORMANCE AND FILM AUDIENCE TO ASSESS WHO WERE ARE REACHING** * **IDENTIFY WHAT PEOPLE AND COMMUNITIES ARE MISSING FROM OUR LIVE PERFORMANCE AND FILM AUDIENCE** * **ANALYSE BARRIERS TO OUR LIVE PERFORMANCE AND FILM** * **SET NEW AUDIENCE TARGETS** | |
| **SMART OBJECTIVES:** | **LEAD** |
|
| * **By Spring 2024** have researched mechanisms to track live audience demographic including geography, protected characteristics, and socio economic background to suit Corali’s model of working and consult with peer organisations | Artistic Director |
| * **By Autumn 2024** have implemented a suitable method of gathering live audience data (attendance figures and demographic) and targets ready to capture data for the SHHD tour | Staff team Associate Producer |
| * **By Spring 2025** analyse data from captured information from 2023/24 to assess who is coming from where and why | EDI committee and staff team |
| * **By Spring 2025** analyse data from captured information from 2023/24 to assess who is missing | EDI committee and staff team |
| * **By Spring 2025** analyse data from captured information from 2023/24 to assess potential barriers to attend and how to mitigate these | Staff team Associate Producer |
| **WHAT SUCCESS LOOKS LIKE** | |
| * Our audience has measurably increased | |
| * We have a rolling understanding of who engages in Corali’s live performances | |
| * We have an awareness of the people and communities who are not engaging with our live work, who is missing | |
| * Our work is adapted to grow our audience and remove barriers - the quality and integrity of our work is not compromised | |
| * We have opened up a dialogue with live audiences about their experience of attending our work | |

|  |  |
| --- | --- |
| **TARGET 3: COMMUNICATIONS**  **3.1 ANALYSE AND GROW WHO WE ARE REACHING THROUGH OUR COMMUNICATIONS** | |
| **OBJECTIVE:**   * **ANALYSE WHO WE ARE REACHING AND WHO IS MISSING FROM OUR COMMUNICATIONS** * **DEVELOP OUR COMMUNICATION TOOLS (ELECTRONIC AND HARD COPY) TO ENSURE THEY ARE ACCESSIBLE TO A WIDE AUDIENCE** * **TRACK AND GROW OUR COMMUNICATIONS AUDIENCE** | |
| **SMART OBJECTIVES:** | **LEAD** |
|
| * **By spring 2023** create a company wide communication (comms) strategy that includes digital, electronic and hard copy promotional materials | Staff team and associate comms role |
| * **By summer 2024** involve Corali Voice and identify a consultation process to ensure the outline comms strategy features accessible tools | Staff team and Corali Voice |
| * **By spring 2023** review our website action plan to ensure it is accessible | Staff team and associate comms role |
| * **By summer 2023** research digital analytic tools to begin to analyse audience | Associate comms role |
| * **By summer 2023** analyse data from captured information from 2022/23 to assess who we are reaching through our communications | EDI committee and staff team |
| * **By autumn 2023** analyse data from captured information from 2022/23 to assess who is missing from our communications | EDI committee and staff team |
| **WHAT SUCCESS LOOKS LIKE** | |
| * Analysis of comms/digital audience to assess gaps | |
| * New comms/digital audience targets set | |
| * Annual schedule of comms copy review involving Corali Voice to ensure it remains accessible is set | |

|  |  |
| --- | --- |
| **TARGET 4: EXTERNAL RELATIONSHIPS**  **4.1 PROJECT PARTNERS AND VENUES** | |
| **OBJECTIVE:**   * **ENSURE EQUALITY DIVERSITY AND INCLUSION RUN THROUGH OUR PARTNER AND VENUE RELATIONSHIPS** * **MAP OUT WHAT WE EXPECT FROM VENUE AND PARTNER RELATIONSHIPS IN TERMS OF EDI COMMITMENT** | |
| **SMART OBJECTIVES:** | **LEAD** |
|
| * **By spring 2024** work with project partners to identify how our work together can forward EDI and set up appropriate platforms to deliver this i.e. accessible discussion groups | Artistic Director |
| * **Annually** participate in at least **two** relevant networks such as Creative Minds or 11 Million Reasons to Dance, to ensure we are part of dialogues about access, inclusion, equality and disability arts discourse | Staff team |
| * **By spring 2023** create our own EDI rider that lists dancers access needs | Associate Producer and Artistic Director |
| * **By autumn 2023** ensure pre and post planning and evaluation meetings with tour venues for SHHD | As above |
| * **By summer 2023** create partner agreements that include: * an Equality Diversity and Inclusion statement of intent * access to audience data * agree how we are credited * onward rights and artistic ownership of product * commitment to access * map out pre and post planning and evaluation meetings with partner/tour venues * outline any necessary upskilling for either partner to support successful delivery of project objectives | Associate Producer and Artistic Director |
| **WHAT SUCCESS LOOKS LIKE** | |
| * The status of our practice and accessibility expertise is recognised | |
| * Deepened relationships with partners | |
| * Raised profile and positioning | |

|  |  |
| --- | --- |
| **TARGET 4: WORKFORCE**  **4.1 DIVERSITY** | |
| **OBJECTIVE:** | |
| **SMART OBJECTIVES:** | **LEAD** |
|
| * Conduct **an annual** diversity review of the workforce and leadership of the company | General Manager |
| * **Annually** identify workforce diversity targets | EDI committee |
| * **By spring 2024** evolve a fully integrated team (a team that includes facilitators with a learning disability) to deliver **60%** of all internal and external activities | Staff team |
| * Conduct an **annual** review of associate fees and staff salaries, including progress towards equal pay for associates with a learning disability | Staff team |
| * Engage **at least one** collaborating artist or associate who is new to the company and be mindful of developing workforce diversity | Artistic Director Engagement and Outreach Manager |
| **WHAT SUCCESS LOOKS LIKE** | |
| * Measurably improved learning-disabled representation in our workforce | |
| * Equality, Diversity and Inclusion is embedded in Corali both internally and externally | |
| * We are confident to deliver and build on this EDI action plan | |
| * We build on our ‘outstanding’ Creative Case rating | |

|  |  |
| --- | --- |
| **TARGET 4: WORKFORCE**  **4.2 TRAINING** | |
| **OBJECTIVE:**   * **COMMITMENT TO EQUALITY, DIVERSITY AND INCLUSION IS EMBEDDED BY THE CORALI TEAM** * **ENSURE STAFF CORALI’S ARTISTS, ASSOCIATES, AND STAFF HAVE THE NECESSARY SKILL TO DELIVER OUR COMMITMENT TO EDI WHICH UNDERPINS SUCCESS OF THIS ACTION PLAN** | |
| **SMART OBJECTIVES:** | **LEAD** |
|
| * **By summer 2023** research what training Corali’s artists, associates and staff needed to deliver to ensure we are compliant and forwarding our EDI commitment | Staff team |
| * **By spring 2024** create an annual schedule of EDI artists, associates and staff training | Staff team |
| **WHAT SUCCESS LOOKS LIKE** | |
| * Equality, Diversity and Inclusion in embedded in Corali both internally and externally | |
| * We are confident to deliver and build on this EDI action plan | |
| * We build on our ‘outstanding’ Creative Case rating | |

|  |  |
| --- | --- |
| **TARGET: GOVERNANCE** | |
| **OBJECTIVE:** | |
| **SMART OBJECTIVES:** | **LEAD** |
|
| * **By spring 2023** evolve Corali’s Equality Diversity and Inclusion (EDI) task and finish group into an EDI trustee subcommittee that meets **at least quarterly** to oversee the delivery of Corali’s EDI action plan | EDI task and finish group |
| * **By summer 2023** launch ‘Corali Voice’ as an advisory group to the board made up of dancer and participant representatives from our core activities. | General Manager |
| * **By summer 2023** appoint an external ‘Corali Voice’ facilitator to help set up the group and to participate in **at least one** trustee meeting | General Manager |
| * Conduct **an annual** diversity review of Corali trustees and identify diversity targets in succession plans | General Manager |
| * **By summer 2023** research what training Corali trustees needed to deliver to ensure we are compliant and forwarding our EDI commitment | General Manager |
| **WHAT SUCCESS LOOKS LIKE** | |
| * Meaningful learning-disabled representation at trustee level | |
| * Equality, Diversity and Inclusion is embedded in Corali both internally and externally | |
| * We are confident to deliver and build on this EDI action plan | |
| * We build on our ‘outstanding’ Creative Case rating | |

**6 C FUNDRAISING PLAN 2023-26**

**Looking back – 2017-23**

Over the six years since 2017, Corali’s financial position has been solid, thanks largely to being in receipt of both Arts Council England (ACE) and lottery grant funding throughout that period. A key milestone was joining the ACE National Portfolio in 2018. This was significant in both financial and reputational terms, providing a strong foundation for our work and from which to fundraise from other sources. Over that time, ACE funding has made up about 60% of our total income.

Appendix 1 provides a full breakdown of our income streams over 2017-23. We had notably strong fundraising years in 2018-20, when we were in receipt of several major grants: NPO funding, ACE Catalyst and Elevate strategic funds and a grant from the National Lottery Community Fund. 2019 was also our 30th anniversary, which gave our profile an additional boost and there was a higher level of fee-earning activity.

Since 2017 we have also made progress in establishing a more diverse fundraising base, encouraged by a 3-year grant from the ACE Catalyst scheme, which match-funded private donations. Since 2019 we have raised around £2.5k per year in individual donations and established two corporate fundraising relationships.

Covid 19 of course changed the fundraising landscape considerably and continues to do so. Corali was fortunate to be in receipt of ACE and lottery funding over the pandemic period itself, allowing us to weather the storm, despite negligible earned income in 2020-21, and no trusts income in 2020-22.

**Plan for the next three years: 2023-26**

Moving forward, we are fundraising in an extremely challenging climate, both for the arts sector and generally. The country as a whole is feeling the effects of the Cost of Living crisis and still resurfacing from the pandemic. Running costs are greater, there is a high competition for funds and some funders have changed their grant-making criteria.

Our ACE funding continues to give us a strong base, making up around half of our budgeted income for the next three years, and two thirds of our income in 2023-24 (due to the project grant to tour *Super Hot Hot Dog*).

July 2023 marks the end of a decade of lottery funding, and whilst we will continue to look for further lottery funding opportunities, our attention now needs to focus on other funding streams: trusts and foundations, private giving (corporate, individuals and events) and earned income, in order to meet our income targets.

**Fundraising priorities**

1. **Trusts and foundations:**

Corali has over 30 years of successfully securing grants from trusts and foundations and this is the priority fundraising area for the next three years. Trusts and foundations make up 24% of our income target in 2023-24, and around 30% from 2024-26.

This area has lots of potential and there is plenty of trusts expertise and experience within the staff team. At the same time, it’s important to recognise that trusts fundraising is very time-consuming and a stretch to accommodate within the staff team’s existing hours. Key to success in this area will be:

1. a realistic approach to what the staff team can deliver and openness to bringing in freelance support where needed. Costs are likely to be front-loaded and reap rewards in the longer-term.
2. careful research, to make sure we match the current criteria of any grant-maker we approach and prioritise funders where we have the greatest chance of success
3. applying for multi-year grants where possible, which is a much better use of time and provides greater stability for the organisation. Multi-year grants also allow us to plan ahead with confidence, as has been the case with ACE and lottery grants. Most of our trusts grants in recent years have been small (under £10k) and for 1 year only.
4. a clearly articulated case for support, including our track record, recent achievements and evidence of impact (our specially commissioned 2019 impact report and recently submitted fundraising bids will help with this).

A table of current trusts targets can be found at the end of this document.

1. **Earned income:**

Corali has always generated a degree of earned income through fees and commissions. For many years we had a relationship with Greenside School, which provided a guaranteed earned income stream, but since then fees and commissions have varied each year. Income often depends on the artistic and engagement opportunities which emerge over the year, rather than being known at the point of the annual budget being set. Nonetheless, since 2019, this income stream has made up between 10 and 15% of our overall income, with the exception of 2020-21, when it fell to 1% due to the pandemic.

Going forward, we feel that earned income has significant potential for Corali and that it’s time to adopt a more strategic approach. We want to be more proactive in identifying where funds can be generated, including the artistic programme, engagement programme (especially schools work) and through fee-paying training like CPD for teachers. This more strategic approach is already happening in 2023-24, as we have planned earned income built into the *Super Hot Hot Dog tour*, with around half our earned income target already secured.

1. **Private giving**

As described on page 1, the ACE Catalyst scheme encouraged us to diversify our fundraising base and build up our income from individuals and companies, as well as trusts. This is definitely something which funders are looking for, to ensure that we are not overly reliant on one particular income stream e.g. ACE. Recognising once again our limited staff team capacity, we need to make smart choices about the best ways to sustain and build up these income streams. Our plan is to:

1. Build up our existing Friends scheme to attract more Friends, which provides Corali with regular income year on year. Friends may also offer other fundraising potential e.g. a network of contacts, a corporate connection, a willingness to do a sponsored event
2. Further develop our corporate fundraising, focusing on one key relationship each year. This could be a Charity of the Year partnership, sponsorship (e.g. of a show or tour) or corporate donation
3. Encourage third party fundraising e.g. sponsored events, especially via our social media platforms.

**Fundraising tools**

Alongside our track record and our work itself, our greatest fundraising asset is our people. Key to success will be maximising the potential of the Corali community to help with fundraising – trustees, staff, artists and friends. We also need to review our fundraising tools, to ensure that they are fit for purpose: our website, promotional materials, fundraising platform (Just Giving), research tools and database. We don’t use any fundraising software at present and this is an area to research.

**Fundraising targets 2023-26**

We currently have a 2023-24 organisational budget in place and indicative budgets for 2024-26.

**Table 1 - Breakdown of funds secured and still to be raised**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Year** | **Budgeted income**  **(in £)** | **Income secured @ 27.04.23 (in £)** | **From**  **(in £)** | **% of income secured** | **Income still to raise (in £)** | **Notes** |
| **2023-24** | 286,053 | 200,246 | ACE NPO 123,340  ACE project grant 64,088  Earned income 10,943  1500 individual donations  375 Gift Aid | 70 | 85,807 | Secure income includes NPO uplift of 21,500  Designated reserves and restricted funds carried over from 2022-23 will contribute £63,162  towards funds for 2023-24. |
| **2024-25** | 249,275 | 123,340 | ACE NPO 123,340  1500 individual donations  375 Gift Aid | 49 | 114,060 | As above |
| **2025-26** | 248,590 | 123,340 | ACE NPO 123,340  1500 individual donations  375 Gift Aid | 50 | 123,375 | As above |

**Table 2 - Breakdown of how we plan to raise funds, by income stream**

*(based on our 2023-24 budget and indicative 2024-25 and 2025-26 budgets)*

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Year** | **ACE funds** | **Other public funds**  **(including lottery)** | **Trusts & Foundations** | **Individual donations** | **Events** | **Corporate** | **Gift Aid** | **Earned** | **TOTAL** |
| **2023-24**  **agreed budget** | 187,428 | 0 | 70,000 | 3,500 | 1,000 | 3,000 | 1,125 | 20,000 | **286,053** |
| **2024-25 indicative budget**  **(includes NPO uplift)** | 123,340 | 20,000  (10k lottery,  10k British Council) | 75,000 | 3,750 | 1,000 | 4,000 | 1,185 | 21,000 | **249,275** |
| **2025-26 indicative budget**  **(includes NPO uplift)** | 123,340 | 10,000 | 80,000 | 4,000 | 3,000 | 5,000 | 1,250 | 22,000 | **248,590** |

**Current grant funders and target prospects**

**Current grant funders**

Arts Council England (to March 2026)

National Lottery Community Fund (to July 2023)

**Target prospects (previous funders)**

City Bridge Trust (application pending)

CriSeren Foundation (successful)

Drapers Charitable Fund

Henry Smith Charity

Baily Thomas Charitable Fund (from April 2024)

Brian Murtagh Charitable Trust

London Community Foundation (when suitable grants available)

Rix-Thompson-Rothenburg Foundation

**Target prospects (new funders)**

Paul Hamlyn Foundation

Garfield Weston Foundation (from January 2024)

John Ellerman Foundation

Postcode Society Trust

True Colours Trust

Victoria Wood Foundation

D’Oyly Carte Charitable Trust

Awards for All (National Lottery)

**6 D ENVIRONMENTAL ACTION PLAN 2023-24**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **Objective** | **Improvement actions** | **Indicators towards progress** | **Timescale** | **Who to action** |
|  |  |  |  |  |  |
| **STRATEGY** |  |  |  |  |  |
|  | Ensure environmental responsibility is considered in all strategic planning | Embed environmental objectives and targets into all forthcoming business plans  Include environmental objectives and targets in all applications for strategic funding | Environmental objectives and targets included in 2023-24 NPO business plan  Environmental objectives and targets included in any bids submitted 2023-24 | September 2023  Ongoing | Artistic Director/General Manager  Artistic Director/General Manager |
| **ARTISTIC AND VENUE PARTNERSHIPS** |  |  |  |  |  |
|  | Promote environmental responsibility and ensure high green standards in artistic and venue partnerships | Ensure all partnership agreements include at least one environmental action  Attend new Brixton House Sustainability Group meetings (group starts July 2023) alongside other tenants, to discuss environmental responsibility and identify shared green actions. | See left  See left | Throughout 2023-24  Autumn 2023 | Artistic Director/General Manger/ Lead staff member on partnership  General Manager |
| **OFFICE AND CENTRAL OPERATIONS** |  |  |  |  |  |
|  | Reduce energy use | Ensure all lights and IT switched off when not needed/leaving office. Same applies when home working.  Use rechargeable batteries for office equipment | 100% of batteries used are recyclable | Ongoing  Ongoing | Office team |
|  | Reduce waste  Increase recycling | Minimise paper waste e.g. re-use paper wherever possible  Avoid disposable crockery and cutlery in meetings  Dispose of food waste in food waste bin  Recycle used toner and ink cartridges  Recycle all possible mixed recyclables (paper/plastic/foil etc) | Continuing to re-use paper wherever possible  Using own non-disposable crockery and shared crockery from office kitchen  Using food waste bin provided by landlord in office kitchen  100% of cartridges recycled  Using mixed recyclables bin provided by landlord in office kitchen  Staff recycling as much as possible whilst working from home (ink/mixed recyclables) | Ongoing  Ongoing  Ongoing  Ongoing  Ongoing  Ongoing | Office team  Office team  Office team  General Manager  Office team  Office team |
|  | Choose suppliers with high green standards | Create green checklist for new suppliers and existing suppliers (including suppliers of office equipment, printing services, bank, pension provider) | Existing suppliers assessed against checklist  New suppliers assessed against checklist  At least one change made to a more environmentally-friendly supplier | By August 2023  From August 2023  By December 2023 | General Manager  General Manager  General Manager |
|  | Reduce carbon footprint in printing | Only print when absolutely necessary  When printing is required, print double-sided | Sharing function on Zoom used to display documents at meetings, reducing need for printing  Activities are mainly promoted digitally: through website, social media, e-newsletter (to mailing list), e-fliers | Ongoing  Ongoing  Ongoing | Staff team/associate team/  Trustees  Staff team  Staff team |
| **TRAVEL** |  |  |  |  |  |
| Staff travel | Reduce carbon emissions | Encourage staff team to consider environment in travel to/from work and within working day i.e. use public transport, cycle or walk  Use Zoom or other cloud-based video conferencing for meetings where appropriate | Staff contributing data around business travel (not commuter journeys) for Julie’s Bicycle CG Tools  More meetings happening via Zoom across the organisation (staff, associate, artist, trustee, external) | Ongoing  Ongoing | Office team  General Manager uploads to CG Tools  Staff team/ associate team/trustees /partners |
| Freelance artists and facilitators travel | Reduce carbon emissions | Encourage company/freelance team to consider environment in travel to/from work i.e. use public transport, cycle or walk, or share taxis if a car is only option | Freelance team signs annual freelance agreement which includes wording about Corali’s commitment to environmental sustainability and greener travel  Environmental sustainability and greener travel addressed in company meeting? | Ongoing  Spring 2024? | General Manager  Staff team |
| Participant travel | Reduce carbon emissions | Encourage participants and their families/carers to consider the environment in travel to/from workshops and classes e.g. use public transport.  *NB A few of our participants and artists need support with travel. Where possible and practical, we arrange for staff to accompany participants on public transport, as travel buddies .*  Use green travel options when organising participant trips, including shared taxis if a car is only option | Line about green travel included in termly information letter? | From Sept 2023? | Staff team |
| Audience travel | Reduce carbon emissions | Encourage audiences to consider environment in travel to/from performances | Inform audience of public transport routes to venues/bike storage | Ongoing, in collaboration with venues where we are working | Staff team |
| **PRODUCTION** |  |  |  |  |  |
|  | Consider environmental impact of performance production | Engage associate freelance producers to provide capacity to research and source green suppliers and materials  Keep props, costumes, sets and equipment to a minimum  Recycle/donate unwanted props/costumes/equipment |  | From Aug 23  Ongoing  Ongoing | Staff team/producer  Staff/associate team/producer  Staff team |
|  | Reduce energy use in rehearsal and performance | Make sure all lights and equipment switched off in rehearsal and meeting spaces when not needed | Associate team signs annual freelance agreement which includes wording about Corali’s commitment to environmental sustainability and reducing energy use | Ongoing | Staff and associate team |
| **FUNDERS** |  |  |  |  |  |
|  | Uphold environmental responsibility in funding partnerships | Create due diligence checklist to assess green credentials of potential funders | Checklist created (see left) | From September 2023 | General Manager |
| **DISCOURSE** |  |  |  |  |  |
|  | Increase understanding of best practice and cultural leadership in environmental responsibility | Engage in discourse around environmental responsibility of cultural organisations | 1-2 members of staff team attending at least one event per year that furthers discourse around environmental responsibility e.g. through Julie’s Bicycle | Ongoing | Staff team (General Manager to prompt) |