



Moving Memory Dance Theatre Company Strategic Plan 2022 – 2025



www.movingmemorydance.com

Studio Z210, Creek Creative, 1 Abbey Street, Faversham, Kent, ME13 7BE I

Company Ltd by Guarantee No. 08567293

Registered Charity No. 1176493

info@movingmemorydance.com

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1. Executive summary

Moving Memory Dance Theatre is one of the country's leading arts organisations that improves quality of life and equality for older people and other marginalised communities.

Our work addresses the pernicious and ingrained ageism in individuals and across society which the UN Report on Ageism, March 2021, says "leads to poorer health, social isolation, earlier deaths and cost(s) economies billions".

Moving Memory produces performances, workshops and training, offers guidance to others and contributes to research so that people across the country perceive ageing differently. Our experience as older people, and the techniques we have developed, resonate with, and have proved valuable to, other marginalised communities.

Moving Memory is a company limited by guarantee (Registered Number: 08567293) with charitable status (Charity Number: 1176493). The company has an office base in Faversham and a relationship with University of Kent Canterbury (School of Arts).

After a period of consistent growth from 2014 to 2020, the global pandemic affected the activities of the company and during 2021/22, the company worked hard to restore its income. Thanks to the support of a number of funders, notably The Big Ask, turnover has resumed pre-pandemic levels.

The company is ambitious to further develop its work. This plan provides a roadmap for the company's growth for the next three years (July 2022 to June 2025) including priority activities, capacity requirements and income targets. Our goal is to increase our turnover from an average of £80,000 pre-pandemic to £187,500 in 2024-25 so that Moving Memory can effectively contribute to increasing society's understanding of the challenges faced by older people and other marginalised communities, and ensure an ever growing movement for changing things for the better.

2. About Moving Memory Dance Theatre

2.1 Vision, mission, values

Moving Memory's **vision** is for a society where older and other marginalised people are fully included in, and valued by, society.

Our **mission** is to use our experience as older people, to employ the arts, specifically dance and movement performances and workshops, to empower other people, release their creativity and offer them a voice - so that being older is valued as a creative, fulfilling and liberating stage of life.

Our **values** are based on generosity of spirit, humility, a sense of fun and including all participants as partners, collaborators and co-authors. Moving Memory is:

- Ambitious and professional: We strive for the highest quality artistic standards in practice and production, delivered with integrity and respect.
- Challenging: We challenge assumptions and expectations of age and ageing across the course of life.
- Older person-led and co-created: The organisation and its work is led by older people; the work we do engages with people as co-authors.
- Inclusive and personal: Everyone is respected as an unique, extraordinary individual and can explore the depth of personal experience to express their identity.
- Innovative: In the tools used to enhance the creative experience, especially the use of digital technology.
- Open and outward-looking: Wherever appropriate, work is publicly shared through performance, exhibition or installation, demonstrating the richness, value and importance of older people's lives and contributions to local communities.
- Mischievous: We bring a sense of humour, mischief and fun to everything we do.

2.2 Aims & objectives

Aim 1: To use the arts, particularly dance and movement, to improve quality of life.

Objectives:

- Provide the general public with opportunities to experience art in the everyday, specifically dance and movement led by older people.
- Empower older and other marginalised people to make improvements to their quality of life, well-being and services.

Aim 2: To support and empower organisations, regardless of sector or locality, in making step changes that reduce ageism throughout the life-course.

Objectives:

- Formalise our consultancy services.
- Build on our contribution towards academic research.
- Expand our reach and engagement nationally.

3. What we do

3.1 Performances, workshops, training, research and consultancy

The way the original members of the company came to this work later in life, and the way older women in audiences responded to public performances, gave the core ensemble a desire to share their positive experience with others. With guidance from the Creative Director, they devised Moving Well - a unique, collaborative, creative practice which uses movement, music, spoken word and bespoke digital technology as ways of revealing and presenting peoples' stories. Moving Well practice underpins all our work.

Our activities are designed to help people find joy, satisfaction, fulfilment and, consequently, improved well-being. The work offers older and other marginalised communities a voice, provides the general public with a chance to be entertained and shows that getting, and being older, is a creative, fulfilling and liberating experience.

We work with organisations (across all sectors) to help them make new connections with marginalised communities and increase their knowledge of the step changes needed in their own environments/localities.

Our work currently comprises:

- **Performances** made by the core performance ensemble for public audiences at theatres and in public spaces.
- **Participatory workshops** suitable for a wide range of people, invariably resulting in participants sharing what they have created - this may be a performance, film or installation.
- **Training** including "live" sessions and an online learning resource available on a subscription basis.

3.2 Developing our work

To achieve our **first aim** of using the arts, particularly dance and movement, to improve quality of life, we will:

- Increase the number of activities we deliver and people we reach:
 - Increase the number of performances (repertoire and new shows) by 5 every year, from our baseline 8 in 2021-2 to 23 in 2024-5.
 - Increasing the number of workshops by 30 each year, from our baseline 34 in 2021-2 to 124 in 2024-5 .
 - Increasing the number of people we reach (all activities) each year, from our baseline 600 in 2021-2 to 1500 in 2024-5.
- Develop our training programme, including achieving accreditation, through People Dancing, as an NVQ Level 4 qualification, and train more people (from 8 in 2021-2 to 20 in 2024-5).

To achieve our **second aim** of supporting and empowering organisations in making step changes that reduce ageism throughout the life-course, we will:

- Formalise our consultancy services
 - Develop a primary engagement 'product' that offers market research and evaluation services with marginalised communities.
 - Further develop our "train-the-trainer" offer.
- Build on our contribution towards academic research, especially by investigating the impact of our own work across communities, as well as for individuals
 - Re-purpose and relaunch our existing research and evidence.

- Undertake new research with a focus on the impact of the work on communities.
- Expand our reach and engagement nationally
 - Develop a network of partnerships, in line with our existing stakeholder groups.
 - Improve our storytelling and advocacy work.
 - Develop our digital output.



4. Our impact

4.1 Impact Summary

- The work the company produces – and the way it is produced – shows that getting older can be liberating and life enhancing. It demonstrates the richness, value and importance of older people’s lives and their contributions to local communities. There is evidence that the work changes peoples’ perceptions of what it means to be older
- The company’s unique Moving Well collaborative practice engages people of all ages, abilities and backgrounds with the creative process and enables participants to work together to tell the stories they want to tell, express their individual identity and have a voice in wider society.
- Moving Well has been shown to have a positive impact on all 5 recognised “Ways to Wellbeing” – Moving; Connecting; Learning; Noticing and Giving.

In the five years from 2016 to 2021, the company reached over 10,000 people as audiences and nearly 1000 as participants.

4.2 Impact Evidence

Academic research into our work has endorsed the high quality of our impact. Examples (available to download at www.movingmemorydance.com) include:

- 2019 – Intergen 31: Ian Farr (University of Kent). The report concludes “... *the intergeneration dance theatre project was a successful intervention to counter negative age stereotypes and negative self-stereotypes which may serve protective functions in terms of health and health behaviours.*”
- 2018 - Digital Doris: Ian Farr (University of Kent). The report concluded “*The Moving Memory dance workshops, using Digital Doris, offer an alternative to other forms of physical activity, which is non-prescriptive, creative, and auto-biographical. Ultimately the development of positive social identity, self-concept, and quality of life is evident.*”
- 2014 - Prosper: Out of the Storm - Moving Well: Sidney de Haan Research Centre for Arts and Health (Canterbury Christ Church University). The report connected the project to the Five Ways to Wellbeing and concluded “*The social impact outcomes of the project are far-reaching. They relate to the development and refining of a model of participatory performing arts that can contribute to: i) national targets for supporting older people’s health and wellbeing and consequential prolonged independence into older age in light of an increasingly ageing population; ii) breaking down stereotyping of older people as declining in health and productivity; and iii) supporting a sense of wellness for people living with dementia in the community and in residential care homes.*”

Our work crosses sectoral boundaries and we have strong relationships and partnerships within the performance, arts-in-health & care sectors. Our work has been featured by Social Care Institute for Excellence (SCIE), British Society of Gerontology's Creative Ageing SIG, The Baring Foundation & Age of Creativity.

We continually gather written and oral feedback and undertake our own analysis, tracking responses over time and in relation to our aims. We have used a variety of analysis techniques including word-counts and the “Most Significant Change” process. We design evaluation frameworks for individual projects.

Examples of the type of feedback we consistently gather include:

Comments on performances:

- *Glorious and life affirming*
- *It's not the sort of thing you expect older women to be doing, you expect them to be knitting!*

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- *It was great, unexpected, funny, different*

Comments on workshops:

- *I've become a different person... it was like a liberation – I've got my body back!*
- *I am more confident and self-assured of my status in society now. That is a big statement which is entirely true and due to the people I worked with and to the wider MM Company.*
- *It has rekindled my creativity, made me more active generally and reminded me of my love of dance and movement. I don't want to lose this again. I feel comfortable with people in my own age group - it is a warm and generous environment*

Participant responses from our Online Moving Well sessions during the Covid-19 restrictions -

- 100% said they felt "More connected to people"
- 100% said they felt "Challenged in a positive way"
- 80% felt " more positive overall"
- 60% felt "more active"

Comments on training:

- *I will be trying not to make assumptions about people's abilities and will look for ways to translate movements for different bodies*
- *I will be using the techniques to work more physically with participants...*
- *A fantastic resource! beautifully explained, demonstrated and explored by the company and their participants using real life, in action examples. This work will develop, inspire and refresh the practise of dance facilitators at any stage of their career. Moving Well Online Learning Resource*



5. Market

5.1 Market analysis and research

Marketing consultancy, Flying Geese, undertook market research for Moving Memory in May and June 2022, including interviewing a selection of key stakeholders. Examples of stakeholder comments included:

- *Moving Memory are very valuable, and we are lucky to have them in Kent. I can't help but think how the rest of the country would benefit from them too.*
- *I don't know any other organisations who do quite what they do.*
- *I literally saw the joy that it brings people. That is just lovely to see.*

From stakeholder feedback and other research, strengths, weaknesses, opportunities and threats were identified. Please see Appendix 2 – SWOT.

We have placed this analysis in the context of political, economic, social and technical external factors currently affecting our work. Please see Appendix 3 – PEST

Moving Memory's work sits within a movement which proposes that older people should be co-producers in developing strategies and services which address the wide-ranging issues around our ageing population. Within that sector, we are committed to the use of developing personal creativity and artistic production as the tools to bring about positive change in communities and wider society. Currently, there is an enormous gap between the need for ways of engaging with and empowering older people and provision of opportunities. Moving Memory can play a vital part in bridging that gap.

5.2 Marketing strategy

As a micro-organisation, Moving Memory primarily presents itself as a deliverer of services which fulfil the aims of other organisations e.g. providing relevant and exciting programme content for arts venues; helping local authorities engage with marginalised groups; responding to the government's need to encourage Healthy Ageing. In marketing terms, we frame ourselves primarily as B-2-B (business to business). Our key stakeholders have been identified as arts organisations and venues; local authorities; health, social and care service providers and charities; commercial and private organisations; other parties interested in empowerment of older and marginalised people, and funders.

We also have a strong thread of engaging directly with the public through our performances and workshops in public places. The quality of our engagement with public audiences strongly influences the nature of our offer to, and relationship with, other stakeholders.

Our marketing strategy for the next three years will aim to develop relationships with new stakeholders and audiences by instilling confidence about who we are, the quality of our work and the impact that we have.

To achieve the development goals we have set ourselves (Section 3.2) we need to:

- a) Break into new stakeholder markets
- b) Raise brand awareness of the company
- c) Grow audiences for performances

	Year 1 (2022-23)	Year 2 (2023-24)	Year 3 (2024-25)	Outcomes
Breaking into new stakeholder markets	<p>Develop a comprehensive offer to local authorities, arts venues, and other organisations, which will include community engagement work, participatory workshops, training and performances in one locality</p> <p>Increase our network of partnerships, in line with our existing stakeholder groups</p> <p>Proactively market our services, focusing on Arts Council Priority Place areas and areas that have Creative People and Places funding</p>	<p>Reach new local authorities, arts venues, and other organisations</p> <p>Develop a primary engagement 'product' that offers market research and evaluation services with marginalised communities</p> <p>Develop and promote a structured 'Train the Trainer' product</p>	<p>Reach new local authorities, arts venues, and other organisations</p> <p>Consider development of a social prescription service</p>	<p>General public given opportunities to experience art in the everyday (specifically dance and movement in older people)</p> <p>Improved financial sustainability</p> <p>A growing network of practitioners are upskilled</p> <p>Older people and other marginalised communities have a voice, sense of community and improved wellbeing</p> <p>Organisations are better able to connect with marginalised communities</p> <p>Organisations are empowered and more knowledgeable in make step changes in their own practice</p>
<i>Targets:</i>	<p><i>One commission from one stakeholder for multiple activities in one locality, to include at least one theatre-based performance by core ensemble</i></p>	<p><i>Year 1 commission renewed plus additional commission for multiple activities in one locality (including performance)</i></p> <p><i>Training programme established and participants recruited</i></p> <p><i>Consultancy commissioned from 2 stakeholders</i></p>	<p><i>Year 1 commission locality self-running (past)</i></p> <p><i>Year 2 commission renewed plus additional commission for multiple activities in one locality (including performance)</i></p> <p><i>Training accredited and regionally recognised</i></p> <p><i>Consultancy commissioned from 2 stakeholders</i></p> <p><i>Interest in our social prescribing offer from commissioners</i></p>	

Raising brand awareness of the company	Build on our contribution towards academic research: - share 3 rd party research and evidence - re-purpose and relaunch our existing research and evidence Promote evaluation report on DiDi	Build on our contribution towards academic research: - commission research into our impact on communities Increase public speaking opportunities	Build on our contribution towards academic research: develop knowledge exchange workshops to which we invite delegates	Increased brand awareness as programmes develop Establish our reputation as sector experts Ever growing library of evidence to lobby for social change
<i>Targets:</i>	<i>DiDi evaluation report seen by at least 30 stakeholders</i> <i>Use social media to share research achieving engagement of at least 3%</i> <i>Introduce use of LinkedIn to promote research</i>	<i>MM research featured in 5 professional journals</i> <i>Creative Director invited to speak at at least one professional conference / event</i>	<i>MM-led training and professional exchange event attracts at least 20 delegates</i>	
Growing audiences for performances	Establish MM-led Moving Well workshops Present pop-up performances in public spaces Improve our storytelling and advocacy work	Continue MM-led Moving Well workshops Present pop-up performances in public spaces Continue to improve our storytelling and advocacy work Develop our digital output	Continue MM-led Grooving Well workshops Present pop-up performances in public spaces Continue to improve our storytelling and advocacy work	Public perception of ageing is changed Elongated legacy of performance pieces
<i>Targets:</i>	<i>10 Moving Well workshops in 3 localities</i> <i>At least 5 performances in public spaces (separate to commissioned work)</i> <i>Promote participants' stories</i>	<i>Renew 10 Moving Well workshops in 3 localities, and participants invited to other events</i> <i>At least 5 performances in public spaces (separate to commissioned work)</i> <i>Promote participants' stories</i>	<i>Renew 10 Grooving Well workshops in 3 localities and participants invited to other events</i> <i>At least 5 performances in public spaces (separate to commissioned work)</i> <i>Past participants offered volunteering opportunities</i> <i>Promote participants' stories</i>	

6. People, management and governance

6.1 Board & current team

The company is governed by a board which has nine directors / trustees who work together to direct and oversee the activities of the company, ensure proper financial records are maintained and that legal requirements are fulfilled.

There are two **salaried members of staff**:

- Creative Director (currently part-time)
- Development Director (currently part-time)

The **core performance ensemble** is a group of seven older women who came to Moving Memory with no adult performance experience. Five of this group have been in the company from its inception. They are paid on a project basis to co-create the performance work. The company is refreshed through an Apprentice Scheme which supports successful candidates through six months of working with the company prior to a decision on joining permanently.

The company often works with other professional creatives, including some on a regular basis as **Associate Artists**.

Moving Well participatory work is delivered by specially **trained facilitators**. Our pool of facilitators currently comprises two members of the core performance ensemble and three professional dance/theatre facilitators (who are older women).

We currently have a pool of about 12 **volunteers** who support us in a variety of ways.

As a micro-organisation, we work in a co-operative way. The Creative Director is responsible for the creation and delivery of all creative services and products, including management of the core performance ensemble, any other artists, facilitators and volunteers. The Development Director is responsible for all the necessary support structure – governance, financial control, fundraising and personnel.

6.2 Increasing our capacity

The planned increase in our activities will require an increase in the capacity and management of our team. Over the next three years we will:

- Make the Creative Director a full-time post (year 1)
- Increase the Development Director's hours (year 2)
- Increase the pool of trained facilitators from 4 to 12 (by end year 3)
- Offer 2 core company apprentice roles annually (year 1)
- Create a new P/T Assistant Producer role (year 2)
- Create a new P/T Volunteer Co-ordinator role (year 3)
- Embed an Access & Participation role into all project plans

7. Operations

Moving Memory is a highly flexible organisation with high quality intangible assets, few tangible assets and low overheads. We anticipate that this will remain largely the case for the next three years, however, the increase in capacity and work programmes will require some additional resources and administrative support.

Premises

Moving Memory requires:

- A small office space (staff primarily work remotely)
- Storage (for props, costumes materials etc)
- Rehearsal space

Public activities are hosted by other organisations. We do not anticipate a significant change in our requirements.

Equipment

Moving Memory requires:

- Laptops and phones for staff with secure digital management systems
- Specific costumes, props etc for each performance and project
- Portable PA system(s)
- High quality digital camera, video and projection screen
- High spec laptop with Resolume software for “Doris” kit

As we expand our capacity, there will be increased need for additional equipment, for new members of staff and to enable multiple work-streams to be delivered concurrently.

Transport

Moving Memory currently pays travel expenses to staff and volunteers on a set mileage rate. Staff (including freelance) are expected to have insurance which covers work use. Mini-buses are occasionally hired when it is more cost-effective and easier than multiple cars. We do not anticipate a significant change in this way of working.

Financial, insurance and legal

- Moving Memory uses the QuickBooks financial system and employs an accountant for monthly payroll and reporting annual accounts.
- The organisation is not registered for VAT because our VAT taxable income does not meet the threshold for VAT – the majority of its income comes from grants and donations, which is outside the scope of VAT.
- Annual Employers and Public Liability Insurance is maintained. The company undertakes an annual review of insurance requirements.
- A range of policies are in place, monitored by Trustees, covering the legal requirements and responsibilities of the organisation as a charity and small limited company.

As the company grows, it is anticipated that additional administrative demands will require staff capacity and resources.

8. Cost and income structure

8.1 Costs

The costs for maintaining the organisation include:

- Office rental and storage
- Insurances and accounting costs
- Salaries and pension contributions
- Web hosting charges
- Equipment maintenance and renewal
- Software and other subscriptions
- Rehearsal room rental

Project costs are proportionate to the amount and type of work being undertaken and include:

- Freelance staff
- Costumes, props and other materials
- Travel
- Subsistence & accommodation

8.2 Income

In the last five years, over 90% of our income has come from grants, with the rest coming primarily from individual donations and fees for our services. Ticket sales income from public audiences is negligible because performances are invariably provided for free in public spaces.

We expect that grants will remain the source of the majority of our income, but this plan anticipates an increase in fees for services, especially in the form of commissions from local authorities, arts organisations and other organisations and consultancy services.



9. Financial forecasts

Year 1: 2022 - 23

Expenditure	
Creative Director	33,000
Development Director	19,250
Core ensemble performances of repertoire	12,600
Core ensemble apprentices	1,500
Marketing consultancy	4,500
DamnIt!Dancelt! project costs	16,208
The Wave project costs	3,980
The Devil's Doorbell project costs	15,900
Moving Well project costs (30 sessions)	13,500
Training project costs (10 sessions)	4,500
Administration:	
Non-project materials costs	500
Non-project travel costs	250
Access costs	680
Office rent	1,710
Phone, stationery/postage/misc	280
Accountancy, PAYE, & pensions	3,176
Insurance	1,000
Web maintenance	1,000
Subscriptions	1,500
Contingencies	3,603
Equipment purchases	1,000
	139,637
Income	
Carried forward from 21-22	17,078
Current funding in place	36,379
Fundraising plan:	
Donations	1,680
Earned income (consultancy, Moving Well)	1,000
ACE (Doorbell – applied for)	21,500
Organisational commission for Moving Well, training & performances	15,000
Trusts and foundations over £5000	35,000
Other applications £5000 and under	12,000
	139.637

Year 2: 2023_24

Expenditure	
Creative Director	44,000
Development Director	30,800
Core ensemble performances of repertoire	12,600
Core ensemble apprentices	1,500
Assistant Producer	13,200
Project commission costs (x 2)	30,000
Moving Well delivery costs	13,500
Training project costs (x 2)	4,500
Non-project materials costs	550
Non-project travel costs	300
Access costs	1,000
Administration	
Office rent	1,800
Phones, stationery/postage/misc	180
Accountancy, PAYE and pensions	150
Insurance	1,750
Web maintenance	1,200
Subscriptions	1,200
Contingencies	1,670
Equipment purchases	1,000
	162,500
Income	
Donations	2,500
Earned income (consultancy, Moving Well)	10,000
Training programme income	5,000
Commissions x 2	60,000
Trusts and foundations over £5000	75,000
Other applications £5000 and under	10,000
	162,500

Year 3: 2024-25

Expenditure	
Creative Director	45,320
Development Director	31,724
Core ensemble performances of repertoire	13,440
Core ensemble apprentices	1,600
Assistant Producer	13,596
Volunteer Co-ordinator	13,596
Project commission costs	35,000
Moving Well delivery costs	13,500
Training project costs	4,500
Non-project materials costs	550
Non-project travel costs	300
Access costs	1,000
Cyber security audit	2,000
Administration	
Office rent	1,800
Phones	180
Stationery/postage/misc	150
Accountancy	1,750
Insurance	1,200
Web maintenance	1,200
Subscriptions	1,600
Contingencies	2,494
Equipment purchases	1,000
	187,500
Income	
Donations	2,500
Earned income (consultancy, Moving Well)	15,000
Training programme income	5,000
Commissions	80,000
Trusts and foundations over £5000	75,000
Other applications £5000 and under	10,000
	187,500

10. Risk assessment

10.1 Operational risks

Covid-19 still represents a significant risk, especially high levels of short-term staff absences or Long Covid. Our stakeholders and audiences are also likely to be affected which will have an impact on forward planning. This level of insecurity over a prolonged period places stress on the staff team which may lead to “burnout”.

Mitigations

- Constant vigilance on Covid precautions
- Systems for remote working in place

10.2 Income risks

Income generation has historically been a significant risk to Moving Memory. The current “cost of living crisis” means that our stakeholders, audiences, participants and donors are likely to have much less disposable income. Rising inflation is likely to squeeze potential donors’ budgets. The breakdown of public services means that there is much more competition amongst charities for funding from trusts and foundations.

Mitigations

- Use this business plan for future fundraising, including identifying how we can deliver on our stakeholders’ priorities
- Diversify fundraising to include commissions, product sales and individual giving as well as grants

We are flexible in response to income generation, and have very low fixed overheads.

10.3 Cyber security risks

Cyber criminals are increasing their activity including using computer viruses and making phishing attacks. This is a particular problem when confidential personal information is compromised. The Information Commissioner’s Office (ICO) has made it clear that it can and will fine charities in certain cases when confidential information is leaked during a cyber security breach.

Mitigations

- Be “cyber aware” and keep stored personal information to a minimum
- Commission a specialist to undertake a cyber-security audit and implement their recommendations.

10.4 Compliance risks

As a charity we have legal responsibilities including compliance with the UK GDPR, the Code of Fundraising Practice, the Charity Governance Code and a focus on integrity, equality, diversity, and inclusion. These require robust governance including effective oversight by trustees.

Mitigations

- Recognise good governance as central to delivering our values
- Embed good governance into ongoing operations

APPENDICES

Appendix 1: Moving Memory Dance Theatre Company: History

A participatory project in **2010** led by Sian Stevenson, resulted in the formation of a group of older women performers and the presentation of a double bill, *Moving on Moving / More Please!* in Canterbury and Margate in **2013**. The core performance ensemble emerged from this project and has remained the “beating heart” of the organisation ever since.

June 2013	Incorporated as a company limited by guarantee (under the name “StevensonThompson”). The Memorandum and Articles state that the object of the company is “To advance the arts for the public benefit by the promotion in particular, but not exclusively, of the art of drama” and that “The income and property of the Company shall be applied solely towards the promotion of the Objects.”
November 2013	<i>Moving Well: A Prosper Adventure Project Report</i> published the Sidney De Haan Research Centre for Arts and Health, Canterbury Christ Church University. The report noted the impact of the work on the “Five Ways to Wellbeing” and concluded that: “The social impact outcomes of the project are far-reaching... “
2014	<i>Cracking the Crinoline</i> was devised as a short, pop-up show, enabling the company to perform to the widest range of people. It has been presented dozens of times, in high streets, shopping centres, festivals, demonstrations and public spaces across the country and beyond.
December 2015	Change of company name to Moving Memory Dance Theatre.
2016	<i>Beyond the Marigolds</i> was the company’s first full-length theatre piece, incorporating their trademark combination of movement, digital projection, music and spoken word. It was awarded the 2017 Kent Creative Award for Performing Arts.
2017-2018	The <i>Digital Doris</i> project researched rolling-out the company’s digital creation kit and explored the potential for a virtual reality -style product, to provide a more interactive experience for participants.
October 2017	Company present at <i>People Dancing international conference</i> , Glasgow
January 2018	Moving Memory Dance Theatre registered as a charity.
April 2018	<i>Digital Doris - Dance-theatre Workshop Evaluation</i> by Ian Farr, University of Kent was published, concluding that workshops had “Positive effects... on physical self-perception and age-based stereotype threat...” And “provided benefits to group identity and self-esteem.”
2018-20	<i>Still Stomping</i> , a project in partnership with Gulbenkian and funded by Arts Council England and The Baring Foundation’s Celebrating Age programme, involved extensive participatory and performance work across Kent, including developing an intergenerational, community performance company of 25 people, workshops in schools and community settings and two new, outdoor shows, <i>Start Stomping</i> and <i>Love Grows</i> .
January 2019	More research by Ian Farr at the University of Kent resulted in <i>The Intergen31 Intergenerational report</i> which concluded: “the intergeneration dance theatre project was a successful intervention to counter negative age stereotypes and

	negative self-stereotypes which may serve protective functions in terms of health and health behaviours.”
October 2019	Company presents at the national <i>Ageless</i> festival at Yorkshire Dance
2020-21	The global pandemic had a significant impact on the company. A work-in-progress, <i>Beside Me</i> , was presented at POW Thanet on 13th March 2020 – just days before the first “lockdown” was announced. As the consequences of the pandemic became more permanent the company had to put <i>Beside Me</i> on hold and, instead, discovered new ways of working online. The company ran a series of online workshops and completed the build and launch of <i>Moving Well</i> , the online learning resource. <i>Busting Trifles</i> - a short pop-up piece encapsulating the resilience of older people – was created and presented on the streets of Margate and Canterbury in May 2021 (as soon as public performance was possible).
2022	A project in partnership with Ideas Test (the Creative People & Places organisation for Swale and Medway) involved training people from different sectors to deliver <i>Moving Well</i> practice. The company brought together a cohort of volunteers who have been trained to assist delivery of participatory work. <i>Busting Trifles</i> remains in the repertoire and continues to be performed in various locations.



Appendix 2: SWOT

<p>STRENGTHS</p> <p>Specialists in working with older people, women and other marginalised communities. Embody “Art in the everyday” High quality and professional. Co-creative approach. Create pathways and opportunities for people. Invented Doris Technology. Proven - contribute to research and can prove value. Intergenerational. Personality and values.</p>	<p>OPPORTUNITIES</p> <p>Improve financial stability through cross service funding opportunities and research budgets. Development of Train-the-Trainer programme Expand nationally. Offer primary engagement services such as alternative market research and evaluation solutions. Expand digitally. Grow consultancy and academic research. Improve brand awareness. Increase performance opportunities. Break into the social prescription market.</p>
<p>WEAKNESSES / CHALLENGES</p> <p>Our brand awareness Limited resources and lack of ongoing funding We miss opportunities due to our size Operations, logistics and processes</p>	<p>THREATS</p> <p>Lack of capacity to prioritise / pursue opportunities. Profile not high enough to attract new stakeholders</p>

Appendix 3: PEST

	Detail	Implications
Political: how is govt action affecting our work?	Little progress in improving health & social care	Question over whether the much-predicted increase in life expectancy is still likely
	Govt has an interest in Healthy Ageing and Social Prescribing	There are small pockets of activity to increase physical and social activity in older people
	National and local govt infrastructure is weakened	Traditional routes for arts touring, or between arts and other services no longer exist
Economic: how are our existing and potential audiences / stakeholders managing financially?	Over 10 years of “austerity” has had a significant effect on public services, exacerbated by the global pandemic and the economic repercussions of Brexit. Health, social care and culture have been particularly affected.	Many individual arts organisations / venues are under significant financial pressure Local govt’s ability to support economic regeneration and / or arts / cultural activity hugely diminished Arts Council England’s resources reduced Greater competition for grants from trusts and foundations
	“Cost of Living” crisis / inflation	People are worrying about the cost of fuel, food and other basics
Social: societal & cultural changes that affect how people perceive or respond to our work?	Covid-19 worldwide pandemic – arts and cultural sector	Existing inequalities and longer-term trends have been aggravated and accelerated and long-term impact yet to be properly understood
	Covid-19 worldwide pandemic – broader effects	Ongoing political and economic repercussions, but also led to a positive perception of charities and volunteering as part of social fabric
	Value of arts and creativity widely acknowledged	Relationship to health system still to be formalised
	Ageist perceptions & media coverage persists	There is a growing international movement to combat ageism, in which we can play a key part
	Increasing focus on Equality, Diversity and Inclusion (EDI) in terms of funder aims	Our work offers an effective way to reach out to socially excluded groups
	Increasing social activism, including strikes etc	Our work can give voice to marginalised people
Technological: technological changes that affect the demand for and delivery of our work	Increased use of technological “solutions” to healthy ageing	Investment in tech aims to reduce cost of caring, and mitigate the shortage of carers
	Society increasingly works and lives online	People are becoming increasingly familiar with digital tools - potential opportunities to develop our digital offer