

Plymouth Dance: perspectives and possibilities
10 March 2016
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Executive Summary

This report is the result of an external consultation with a variety of stakeholders, commissioned by June Gamble, Coordinating Producer for Plymouth Dance, on behalf of the Plymouth Dance Board. Views were sought through interviews and an online questionnaire. The aim of the work was to create a **qualitative snapshot of people's perspectives on dance in Plymouth and Plymouth Dance's role within that**, with a focus on developing dance as part of the city's flourishing cultural offer, in the wider context of social and economic development.

In terms of dance in Plymouth, respondents noted in particular:

- a growing wealth of dance activity, across performance and participatory work
- a desire to ensure dance is recognised and valued as much at a local level as it is regionally and nationally
- yet more opportunities to join up provision within a fully coherent offer

There was appreciation of Plymouth Dance as a connecting umbrella body:

- providing a central access point for information
- supporting audience, participant and professional development
- raising the profile of dance
- initiating cross sectoral work
- securing and delivering U.Dance 2015 as a significant achievement

In this context and a strong and agreed need for Plymouth Dance, there was discussion around Plymouth Dance's future purpose; strategic and delivery roles; perceived resource capacity; and partnership working. Alongside this, it was noticeable that respondents offered a range of understandings of the terms 'strategic' and 'partnership'.

Respondents were clear in wanting 'more, ambitious and better' for the future of dance in the city, including: effective working together, shaping a 'strategic not siloed' future and planning long term for a fully cohesive offer. They saw Plymouth Dance playing an active part in making a range of identified aspirations happen, with a will for it to be a strong strategic organisation enabling quality dance development.

Given these findings, the report suggests four follow-up actions for Plymouth Dance, designed to build on its strengths and successes:

- first, to host an externally facilitated day to revisit and further explore the vision and future priorities for dance in the city, considering roles, partnerships and delivery structures within that big picture
- second, to have a facilitated internal conversation (Board, Steering Group and executive team) about Plymouth Dance's existing business model, governance and staffing structure, to support 'form following function' in the organisation's future role
- third, the Board and executive team to review the Plymouth Dance Communications Plan (2010) to ensure that what Plymouth Dance does, why, how, with and for whom is conveyed clearly and appropriately to reduce any polarisation of perception and ensure maximum partnership buy-in

- fourth, and following the first three actions, to convene a strategic follow-up meeting with key stakeholders and funders to discuss how best to secure the necessary infrastructure for longer term dance development *in* the city and the contribution of dance to longer term development *of* the city

In 2017, Plymouth Dance will be 10 years old. That year also coincides with the start of a new business plan for the period 2017-2020.

The commissioning of this external consultation thus shows a positive desire for rigorous reflection at a key moment in Plymouth Dance's development, when much has been achieved and it is timely to consider any shifts that may be required to clarify and further articulate its strategic role for the future. The findings of this report are intended to inform those discussions and to help ensure that Plymouth Dance acts as effectively as possible as a powerful voice and catalytic, capacity building organisation for the sector in the city.

1. Introduction and context

In October 2015, and on behalf of Plymouth Dance Board, June Gamble, Coordinating Producer for Plymouth Dance, commissioned Sue Kay and Mary Schwarz to undertake an external consultation with stakeholders as part of a review of Plymouth Dance (PD) and its work.

The aim was to assess the perceived position of PD and what people wanted from the organisation in the future, in terms of developing dance as part of the city's flourishing cultural offer, in the wider context of social and economic development.

The work was not designed as an audit, 'fact'-finding exercise or to reach a representative sample of people, but rather to gather views from a variety of stakeholders (including opinion formers, partners, dance practitioners, participants, audience members, working colleagues and other contacts) and to create a qualitative snapshot of people's perspectives, which importantly, did not involve an appraisal of stakeholders' perspectives against any measure of 'accuracy', objective or otherwise. Where respondents' comments are quoted directly this report, their words appear in *italics*.

2. What we did (tasks and methodology)

The consultation comprised telephone conversations with selected stakeholders and a SurveyMonkey questionnaire sent to everyone on PD's database of 400 people plus other targeted stakeholders not covered by either the conversations or database mailing. In addition, PD publicised the questionnaire through social media.

The following tasks were undertaken:

- devising and agreeing the introductory wording to be used for the consultation
- agreeing a list of consultees for the conversations and additional targeted stakeholders for the SurveyMonkey questionnaire (including the Board and Steering Committee)
- devising and agreeing a list of questions for the conversations and the SurveyMonkey (which was set up via the consultants but issued by PD in respect of data protection and offered a free prize draw for those happy to give their name and email address)
- undertaking and writing up the conversations
- analysing all the material
- writing and submitting this report
- presenting the report for consideration and approval by the PD Board

In developing the introductory wording and questions, we changed the terminology from 'perceptions' to 'perspectives' to support an open response and entitled the work **Plymouth Dance: Perspectives and Possibilities**.

A total of 23 people were approached for a conversation, with 17 conversations held within the timescale. The SurveyMonkey was completed by 18 people.

See **Appendix (i)** for the questions and respondents in respect of the conversations and **Appendix (ii)** in respect of the SurveyMonkey, which also gives the quantitative results from the question about the position of dance overall in the city.

Responses have been kept confidential at PD's request and the following section draws together the key findings from across the conversations and SurveyMonkey contributions.

3. What we found out

This section builds on a SWOT analysis derived from the feedback from interviewees and those who participated in the SurveyMonkey.

The survey questions focused on four main areas: first, current perceptions of dance in Plymouth; second, perspectives on PD's role, profile and work within that context; third, aspirations for the future of dance in Plymouth; and fourth, the part PD could play in making those things real. What follows mirrors this structure, and leads on to thoughts and considerations for PD to take forward as part of its review of what/where next.

3.1 Current perceptions of dance in Plymouth

The majority of respondents felt that there was a lot happening dance-wise in Plymouth, particularly given the city's size.

There's dance all over the place!

Plymouth is where it's at in terms of [dance in] the region

Bristol would eat our hand off for this ecology and profile

I'm aware now of how diverse it [dance activity] is here...

The position of dance [here] is incredibly strong...there's lots happening, lots of good people

Dance is now an integral part of Plymouth

Plymouth punches above its weight dance-wise...it does a lot for a provincial city

There was also an accompanying bewilderment/irritation that this significance was more readily recognised outside the city (regionally and nationally) than within it, and that dance was seen as a lower profile 'poor relation' when compared to other art forms or priority cultural initiatives.

It feels like an immense thing has happened and it seems like nothing has happened

Half the questionnaire respondents felt that dance in the city was 'realising its potential' but that it was 'undervalued'.

I feel constantly frustrated with the lack of respect [for dance] within the city

I don't think dance is fully valued at all

I feel that not many people in Plymouth appreciate dance as much as others do

I think Plymouth is generally not very good at promoting what goes on in the city...

There was a strong desire on the part of many for the value of dance to be recognised and supported, in particular, by decision-makers in the city.

Several of those questioned referred to territorialism within the dance sector itself, with ongoing issues of status, power and control, with one respondent adding:

...but it's important to note that this happens everywhere and is not an issue that is specific to Plymouth...

In terms of significant achievements, 'ground-breaking' developments in youth dance, community dance and disability dance were singled out for particular mention:

The inclusivity side of things is a real strength in Plymouth

Visits, co-productions and residencies (at TR2) by companies of national and international renown were also seen as a vitally important part of the dance ecology. A range of artists and managers (local and national) spoke of their enjoyment of working in Plymouth.

I like it when the company goes to Plymouth...being away from the centre takes us back to the core of what we do and we can focus on the work...

I found it very easy to work with Theatre Royal...the staff, catering and marketing people were very supportive

My preferred option is to embed the company more in Plymouth

There was a strongly expressed view that the city's hosting of U.Dance 2015 had been a great opportunity for putting both dance and Plymouth on the map and engaging more young people as performers, audience members and volunteers.

The presence in Plymouth of places for creating, participating in, performing and seeing dance at a variety of scales (e.g. Theatre Royal and TR2, The House, Barbican Theatre) was regarded as a significant plus, as was the availability of outdoor spaces

Theatre Royal and Barbican Theatre are seen as good locations for performances...and it's great also to have outdoor performances and dance for film

Outdoor performances are good because people get used to seeing dance and are therefore more comfortable with it

The predominant feeling, though, was that the venues were not as joined up as they might be in terms of programming, appropriate usage of space, education work and marketing.

The venues should network and communicate more effectively to create a sense of Plymouth as a real hub for dance

As far as individual venues (and visiting companies) were concerned, however, audience development was seen as good and the figures creditable:

Audiences [for our work] are around 70% capacity in Plymouth, whereas they're around 50-60% elsewhere

Over the past ten years or so there's been a fantastic degree of audience development

There are always lots of people to let know that the company is coming to town!

Particular concern was raised about the future of dance in education (despite examples of continuing good practice). Several respondents spoke of an impending crisis, particularly in schools-based activity, which they feared would have a significant impact on dance development in the long term.

How schools relate to dance is a challenging part of the picture...

Emerging practitioners and companies expressed a real appetite for high quality training and professional development activities, the provision of which they felt had encouraged them to stay in Plymouth after further or higher education, or to return after time away.

Some of those interviewed were concerned that if dance was viewed in isolation then it could become vulnerable and marginalised and that embedding and delivering dance within other agendas (e.g. health) or large scale city-wide initiatives (e.g. Mayflower 400) was an essential element in ensuring investment, profile and a more secure future. As one respondent put it:

Dance is a really good way of breaking down barriers and increasing engagement with [museum and gallery] collections...another way of unlocking creative potential and engaging practitioners in that.

Overall, respondents conveyed a high level of enthusiasm for and commitment to dance in Plymouth, together with the impression that while there was lots of good stuff going on and significant progress had been made over recent years there are still opportunities to pursue in clarifying and articulating the overall dance offer in the city.

At the moment, it's all a bit fragmented and ad hoc

The potential for a cohesive offer never seems to be realised

Lots of things could be amalgamated more

The infrastructure is here...it just needs joining up

There seems to be a lack of shared vision for the city, despite this 'shared vision' being talked about often.

In other words, the whole (in dance and perhaps more broadly) was not yet perceived as greater than the sum of its parts.

3.2 Perspectives on the role, profile and work of Plymouth Dance

Here the results are set out under two sub-headings: those things which are clearly valued about PD within the context of 3.1 and those things it would be interesting and useful to think and talk further about.

- **Things which are valued**

Respondents of all kinds clearly supported the presence of PD as a single portal/access point for dance and appreciated the benefits provided by an umbrella organisation:

PD centralises and focuses dance activity...it provides a lens for local dancers to view dance opportunities through

PD is fundamental to keeping people working together

PD is an umbrella organisation that promotes and celebrates dance within the city. It links the public with dance events, classes, centres, performances, PD commissions, new work and projects, at both professional and community level. PD supports local dancers and teachers and encourages many different genres, schools and companies to connect and work together

PD offers a connection between the city's cultural organisations through which opportunities for the city's communities to engage with dance can be identified, developed and delivered

PD brings people together which is very useful because otherwise the voices are very disparate and it's difficult to get a sense of a consensus view

I think PD has created a platform/portal for a lot of dance companies etc all over Plymouth. I would be lost without them

PD is the main portal for me to get a sense of issues, agendas and performances in dance...

PD is a web-builder, connecting different strands in the city and occupying a central point, particularly in youth dance

PD is a vital hub for dance

PD is a very good bridge, enabler and connector

PD is an important regional partner

PD provide a strong strategic vehicle to bring in significant funding and opportunities

PD has an important role in joining up the dance offer and being a point of access to specialist knowledge, support and advice for practitioners and PCC.

It's essential to have one informed umbrella contact point for dance development and profile-raising...

Interviewees and those surveyed were clear that PD has played a significant part in raising the profile of dance in Plymouth, and June in particular was regarded as a strong knowledgeable and passionate advocate.

June is really well connected in the sector, well regarded and bright

They're doing an excellent job in raising the visibility of dance in the city

PD has turbo-charged the profile of dance in the city

Dance needs a strong and unified voice...

Both words 'Plymouth' and 'Dance' are equally weighted [in their work]

June is a very strong ambassador...a great advocate for dance and for dancers

There was the impression that this advocacy role was particularly well developed in respect of community dance, disability dance and youth dance.

PD is vital in terms of developing new dance opportunities within a variety of social sectors, invaluable in terms of profiling the value and potential that dance can provide our communities

PD's outreach and community projects are very important in broadening awareness of dance and its value in everyday life...shifting people's focus when they are in a hard place

PD has a very good enabling approach to motivating and galvanising young people...very impressive volunteer involvement...not seen in other art from areas...other domains can learn from this

PD helps turn young people onto dance

PD has a very good focus and understanding in around diversity and disability dance

In addition, PD's location in Plymouth School of Creative Arts was seen as a real plus.

It's great they're in the same building and I hope to facilitate and sustain this for a long time to come, and as a school, engage with their expertise and experience

PD's role in marketing and audience-building was highlighted by several respondents as a significant contribution.

PD is where to go to find out about dance in the city

PD has been great for raising the profile of disabled dance activity

PD is always my first phone call when I know we're coming to Plymouth...June is very important for audience building

PD is excellent at getting audiences for our work

I see PD as the go-to organisation to develop audiences and to address engagement issues

Respondents made specific mention of their use of social media for prompt and useful communication:

PD is very good at giving information and raising awareness through social media.

I keep up to date by following PD on Twitter

Practitioners were particularly appreciative of PD's role in providing formal and informal artists' training, mentoring and support.

PD has supported me in the two years since I left education...helped with my training to become a practitioner...[things like] first aid, starting up a company, helping with my first funding application

June provides me with advice on progressing the company, touring, creating work, giving feedback

June and Claire provide me with vital support, particularly around my development as a practitioner, teacher and trainer

It's great for the dance community to feel supported and not alone

PD achieves a kind of mutual respect with artists, that is hard to find elsewhere...

PD's incursions into cross-sectoral projects were seen as a valuable way of contributing the overall cultural offer of the city.

PD was instrumental in getting dance into museums...bringing different domains of the cultural sector together

I see PD as an important partner body to add value to arts and heritage programmes in the city

Finally, PD's work in securing and delivering UDance.2015 was seen as a significant achievement.

The impact of UDance was phenomenal...huge series of events...lovely to feel connected to a bigger thing and it seemed like a really strong national event

UDance is an example of how well PD is established...it was a much better event than in other cities previously...with a larger sense of scale...the evening of work by excluded groups from Plymouth was a massive undertaking with a great audience response

PD made a huge difference to UDance...volunteers, projects, schools tour...really helped enhance the lead-up and delivery...gave opportunities to lots of young dancers in Plymouth

Overall there was very clear recognition of the value and work of PD and support for what it has achieved, particularly over the last six years. Significantly no-one questioned whether there was a *need* for PD since that was almost taken for granted. Where there were perceived to be issues of concern, the focus was on how best to *address* them, with a future orientation firmly in mind.

- **Things to think about**

Many respondents placed great emphasis on PD's delivery work (as set out above), while others felt there was a confusion or tension between this and its more strategic development role, possibly as a by-product of its project-based business model.

There's a tension between coordination, promotion and delivery and then having sufficient time for advocacy and strategy development

I feel confused about PD's role in the city

PD should be a strategic organisation but they seem to be reactive to funding, changing direction frequently

PD's role is to champion, not organise

If PD was solely a strategic organisation it could better act as a conduit, but my feeling is that the water is muddied by it also being a delivery organisation.

There's a role to join up and see the bigger picture...take a more strategic approach

Perhaps related to this, there was a perception and supportive concern that the team (whilst creditably lean and deliberately 'fleet of foot') was at its limit capacity-wise, which could compromise the quality of the work.

PD is over-stretched in matching ambitions with being able to do everything to the same high standard...Leanness is good, but how then to staff and deliver the full range of activity?

PD is under-resourced, moving from project to project

In addition, several respondents found it difficult to separate PD as an organisation from June as a passionate and assertive individual; which some felt had the effect of skewing perspectives around who 'owns' what; who is delivering what and for whom; and where 'credit' lies.

I see PD and June as one and the same...she is a force to be reckoned with in putting dance on the agenda

It's difficult to separate PD from June

PD's role and profile is down to June

Some expressed a lack of awareness of PD's longer term ambitions and needs, which made it difficult for them to calibrate their current and possible future relationship with the organisation and its work.

What is missing is a clear idea of where PD wants to take itself over the next five years and how it will sustain its work in to the future...what is the big ask for dance...what is the proposition that will build on the good basis for sharing and embedding that PD has established?

PD needs to communicate its offer as well as supporting it – locally, regionally, nationally and internationally

The message seems to be 'we are important and you should be working more pro-actively with us' but to be more effective, we need to know what they need [based on a clear strategic vision]

What are their plans and strategies for the future?

The most prominent issue for several respondents was around PD as a partnership organisation with varying notions of partnership being expressed. While many felt that PD's approach to partnership was exemplary (as detailed earlier), some held different perspectives.

PD is not delivering the aspirations of core partners... [It] is perceived to be a partnership organisation by funders...but it's not accountable to partners and not working through partners

There is a perception that [PD] does not necessarily have the most open approach to partnership and that PD's objectives are always uppermost...possibly because it is a small and lean organisation and has had to fight hard...

There have been times when re-alignment has been necessary when PD has been delivering...not its job; rather to be strategic...if you're running classes you're doing other people's jobs

The words 'partnership' and 'consortium' were used interchangeably in several responses, adding to the impression of a lack of consensus around how those concepts then play out in respect of PD. Some felt that PD acted *on behalf of* a partnership, while others saw PD as a partnership, or as an organisation in its own right that partnered *with* others. There were also respondents who felt that PD should be bringing together a consortium of individuals and organisations, and helping to support or facilitate *their* resultant initiatives.

There were thus (sometimes very) varied understandings of the organisation's role, boundaries, responsibilities and business model, which – despite all the positive feedback – could run the risk of compromising PD's 'mandate' fully to exercise the 'strategic' role that all parties recognise it has and – importantly – *want* it to have. That said there was an equally strong impetus to get round the table, take a good look at the tablecloth and not only iron out the creases, but see where it could be embroidered, *together*.

3.3 Aspirations for the future of dance in Plymouth

In terms of creases and embroidery, respondents were very clear about wanting 'more, ambitious and better' for the future of dance in Plymouth.

More...

- *effective working together between venues to achieve 'more bang for your buck'*
- *dance in unusual settings...the Aquarium, the Barracks, the History Centre*
- *collaborative projects and collaborations with other art forms and sectors*
- *intercultural dance work and international exchanges*
- *and longer residencies by international artists*
- *quality professional classes and workshops*
- *dance development people on the ground to lead, teach and project manage...more dance amateurs to coordinate and develop things strategically*

Ambitious...

- *The dance sector assertively shaping its own ambitions and future in a way that is 'strategic not siloed'...*
- *Dance projects that relate ambitiously to the future of Plymouth as a waterfront city of international renown*
- *Realising the potential for a consortium approach to programming and shared marketing for dance*
- *Working across the cultural sector and with other sectors e.g. health, sport...*
- *A dedicated dance space...a place for sharing and exchange across the dance sector in the city*
- *An imaginative and socially entrepreneurial dance sector...with more advanced business models*
- *Plymouth to lead the way in partnership working in, for, and through dance in the city...becoming an exemplar for others to sit up and take notice of*
- *Plymouth to be a centre of excellence, renowned in the South West...getting it right across the piece*

Better...

- *To plan for dance in Plymouth in the longer term... focussing together on what a high quality and cohesive dance offer for Plymouth might be*
- *To devise creative and more effective ways of getting dance into schools to raise the profile and make it more important*
- *To push for an extended TR2 to allow for artists' accommodation and more space for making dance*
- *Less gossip, rivalry and tension across the dance sector... more harmonious working and mutual respect...*
- *Get rid of 'control anxiety' [identified as a 'Plymouth' issue] in favour of balance and movement in a more 'choreographed' way*
- *Cornish and Devon dancers being involved in the Plymouth Dance scene*
- *For everybody to have the opportunity to do the form of dance they can engage with...for young people to engage with dance they're confident with, at the right cost, without needing special clothes*

Not only were respondents passionate about the developments they wanted to see in and for dance in Plymouth, they also recognised the vital role that PD – as a centrally placed and strategic umbrella organisation – had to play in driving forward and securing that future.

4. What does this suggest for the future role and work of Plymouth Dance?

When asked what role they saw for PD in light of these aspirations, respondents of all kinds were decisive in their views

I see PD's role to campaign, raise funds, broker partnerships...

PD needs more time to link with all the domains and avenues for development within the city

PD needs to 'play itself in' more to place making and other agendas more centrally

PD needs to articulate what dance in Plymouth could look like in 2025 from grass roots to internationally

PD's role is to broker and develop the voice (of dance in Plymouth) locally and nationally

PD should... facilitate discussions and a creative agenda for dance in the city to enable partners [particularly venues] to work for the greater good

PD should be the one powerful voice to represent the sector with key decision makers and funders within the city and regionally

PD could get more people on the ground to think more strategically about a plan for dance in Plymouth...need for more long term thinking

PD should be central to greater cohesion in strategic planning and delivery to capitalise on potential and have a leadership role.

National [and regional] organisations can't work at local level...there is a need for organisations like PD...umbrella organisations with single access points are essential

Taking respondents' comments together, there is a clear will for PD to be a strong, strategic, catalytic, capacity-building and enabling organisation for dance in Plymouth, which ensures that quality provision happens and is sustained through effective collaboration, distributed leadership, and the development of a secure and entrepreneurial resource base.

While there is manifest support for the many things that PD has achieved to date – as detailed above – it would seem that there are some attendant challenges to address (particularly around perception), if PD is to reach its full potential for dance in Plymouth.

At present, PD is rather reminiscent of Dr Doolittle's pushmi-pullyu, the gazelle-unicorn cross with a head at opposite ends of its body. It has established itself and galvanised dance in Plymouth by making significant things happen and yet in the course of these successes, for some respondents, partnerships have become strained, boundaries blurred, and respective roles confused.

An emphasis on delivering or producing projects has been seen in some quarters to overshadow PD's role as 'honest broker' and 'guardian' of the strategic vision and overview, with the resultant perception of 'strategy' and 'delivery' as a two-headed dualism and an organisation pulling in two directions at once. The laudable decision to have a small and lean executive team has helped keep core costs down and yet is perceived to risk over-stretching the team with a possible impact on quality in the longer term.

Finally, the conflation of June with PD is also both a strength and a source of potential difficulty further down the line, if/when such an experienced producer and passionate advocate decides to move on to other things.

These are not insurmountable challenges and PD's decision to commission this study is testimony to a sincere desire to review, retune – and re-group (literally as well as metaphorically) – at this time.

Perhaps the most significant words to have emerged in this review are 'strategic' and 'partnership', which is where attention might now most usefully be focused, starting with the development of a shared understanding of what these terms mean in respect of PD and its work.

5. Thoughts and suggestions for consideration

There are four follow-up actions that the authors of this report offer for consideration by the PD Board. They are all designed to help PD build on its considerable strengths and achievements and – with others – to build a firm foundation for its next phase of development in the city.

First, as a follow-up to its consultation and review of 2013, PD to host an externally facilitated Plymouth Dance Day or Big Conversation with and for the city's dance community, to revisit and work together on the vision and future priorities for dance in Plymouth to 2025;

consider roles, partnerships and delivery structures within the bigger picture; and map out next steps.

Second, PD to have a facilitated internal conversation (involving the Board, Steering Group and executive team) about governance and staffing structures in light of this bigger picture, future priorities and the changing dance ecology in the city, to ensure that form follows function as closely as possible.

Third, the Board and executive team to review the Plymouth Dance Communications Plan (2010) to ensure maximum outward-facing clarity around what PD does, why, how, with and for whom (now and in the future) and the closest possible match between PD's 'walk' and 'talk' in the hope of a better alignment of perception.

Fourth, and following the first three actions, PD executive staff and Board representatives to convene a strategic follow-up meeting with key stakeholders and funders within the city and beyond (to include Plymouth City Council, Plymouth Culture Board, Arts Council England, Pavilion Dance South West) to discuss the best ways – over time and in light of the refreshed vision and future priorities – of securing both the necessary infrastructure for longer term dance development *in* the city and the contribution of dance to longer term development *of* the city.

6. Conclusion

As Plymouth Dance nears its 10th anniversary in 2017, and work towards a new business plan (2017-2020) begins, the commissioning of this external consultation shows a positive desire for rigorous reflection at a key moment in the organisation's development, when much has been achieved and it is timely to consider changes that may be required to clarify and strengthen its much needed strategic role.

The four follow-up actions above are offered for consideration to enable Plymouth Dance to build on significant successes and address where polarities in perspectives have been noted, combining a shared, clear organisational push with a shared, clear partnership pull – so everyone moves forward together in the same direction. In this way, Plymouth Dance will be able act as effectively as possible as a powerful voice and catalytic, capacity building organisation for the sector in the city, in the years to come.