

**Theatr
Clwyd**

Business Plan

2019 – 2021



Wladfa'r
Llywodraeth Cymru
Sponsored by
Welsh Government



Cyngor Celfyddydau Cymru
Arts Council of Wales



Story

Once upon a time a group of people stood on a hill and decided to make the world a happier place.

"But what makes people happy?" they thought.

So they travelled the world to try to find out. They saw majestic parks, inspirational churches and elegant galleries. They saw bustling cafes, moving festivals and moments of drama that made their souls tingle.

Then, when they'd seen it all, they returned to that same hill with an idea.

They would build a theatre, it would have great plays, magnificent music and stunning art, but more importantly, it would be a beacon, a meeting place, a home for their communities to come together, enjoy and call their own.

So they built that theatre on that hill so that people could meet, laugh and cry, so that new friends could be made, so that their community could have a voice, and that voice could shout about itself.

That place would be dedicated to just one goal: making the world a happier place.

Welcome to Theatr Clwyd.

Making the world a happier place, one moment at a time.

N.B – This is a story outlining a vision of what the current stakeholders and supporters of Theatr Clwyd can achieve together to ensure this theatre on a hill survives for future generations.



Index

Story 2

Index..... 3

Where are we now..... 4

The Team..... 9

Our Mission 11

Our Vision..... 12

Theatre Making & Programming 13

Strategic Priorities..... 14

Year One | 2019..... 15

Year One | 2019..... 16

Year Two | 2020..... 21

Year Two | 2020..... 22

Year Three | 2021 25

Year Three | 2021 26

Appendices List 29



Where are we now



The last 12 months have seen a continued dramatic pace of change within our organisation. This change is now, in the main, welcomed and embraced by our staff, our visitors and our communities. As a thriving arts organisation, we must never stand still in an ever-shifting world but the continued need for progress at Theatr Clwyd is particularly critical to the future resilience of our work and the building that houses it.

Our productions over the most recent period of business planning have allowed us to grow in confidence as we increase our prominence within the theatre sector in Wales and across the rest of the UK. This year we continue to develop our family Christmas offer with our first Welsh language Christmas production (a co-production with Pontio Arts) joining our established Rock 'n Roll Pantomime (written for the first time by a Welsh playwright) and our interactive adventure for the young at heart.



This spring, we landed a joyous production of *The Great Gatsby* in a disused pub on Mold High Street, filling the town with theatre goers dressed up and ready to join in, not just observe.



We have created wide debate in both the UK and the US about current societal behaviour with the world premiere of new musical *The Assassination of Katie Hopkins*, provoking a press publication in Canada to commission a digital van to tour the streets of London and north Wales on our press night in protest of the discussions raised within the production (as well as winning a UK theatre award for Best Musical Production). We have become the first theatre in the UK to take the role of 'lead' theatre makers in co-production with



The National Theatre of Great Britain, creating and producing the world premiere of *Home, I'm Darling* in north Wales before transferring to London's Dorfman theatre and then to the West End. For the first time in our history we have delivered a major co-production with the Sherman Theatre, with our female-led production of *The Lord of the Flies* gaining national coverage for the prominent Welsh partnership.

We have continued our relationship with UK new writing company Paines Plough to deliver three world premieres and have attached three Welsh playwrights to the process as part of our TYFU programme. The three new Welsh language plays they created were performed in the Roundabout Theatre on location in north Wales before being shared at the National Eisteddfod in Cardiff.

We will continue to deliver programming that can offer local, national and international impact and aim to build upon our position as one of the most respected and high-quality producing houses in the UK.



For Theatre Producing and Programming see [page 15 \(2019\)](#), [page 21 \(2020\)](#) & [page 25 \(2021\)](#)



During the last 12 months we have improved our approach to data driven decision making. With the implementation of a new EPOS system across all areas of trading we are now able to see what our visitors like to buy, when they like to buy it and how we can improve our offer, alongside increasing revenue in this key area of business growth.

[See appendix page 44 for spend comparisons](#)

We have also introduced a number of new 'data tools' to aid our monitoring of audience booking patterns and reviewed all sales in our auditoria over the last 5 years to help implement a



new ticket pricing approach. This new approach has allowed us to increase revenue whilst also increasing the number of lower priced tickets available for our work (both the shows we produce and visiting companies). This work will continue alongside targeted ticket offers for members of our community who couldn't even consider a £5 or £10 ticket (our lowest prices for most Theatr Clwyd productions) within their financial capacity, enabling us to reach out to those who don't think our home is theirs.

[See appendix page 2 for box office and audience data](#)



Our TYFU programme has continued to develop with new apprentice positions created in the scenic workshop, creative engagement, the catering department and two within the lighting and sound team. We have offered placements via the *We Mind The Gap* scheme to 6 young women who come from disadvantaged backgrounds within Flintshire, partnered with National Youth Arts Wales and Theatr Genedlaethol to deliver the first National Youth Theatre training week, offered placements as part of the Arts Management course at Royal Welsh College of Music and Drama, and continued with our assistant director scheme on every Theatr Clwyd production. All of this alongside growing our Writer in Residence scheme this year to allow 6 writers an attachment at the theatre during one of our productions. We remain committed to help tyfu talent and skills to offer employability in our sector and beyond.

[See appendix pages 28, 36, 43, 55, 61 and 76 for more information](#)

Our other major growth during the year centres around the cross arts work with, by and for our communities. We have increased our reach with the number of people to whom we have offered quality creative engagement, as well as the geographical areas of the communities with whom we have worked. We have developed our 'open to all' theatre making groups (Cwmni 25 and 55)



and recently introduced Cwmni 35 - enabling people between the ages of 35 and 55 to access the same opportunities as the previously established groups.



We have continued to develop a strong working partnership with Betsi Cadwaladr University Health Board, not only through our shared projects (*Arts from the Armchair*, *Singing for the Soul* and *Singing for Lung Health*), but also on a wider strategic level in developing and launching the North Wales Arts, Health and Well-Being Concordat. We have brought the Arts Development team into Theatr Clywd (formerly directly managed by Flintshire County Council) and, perhaps more

importantly given the greater threats to its existence, we have also taken on the Music Service delivery across the county. Both services have been subsidised by our Theatre Tax Relief reserves to ensure their future as we develop new, more flexible models of delivery. This now offers us expertise within community arts engagement in theatre, music, visual arts and dance, taking us one step closer to becoming a truly all-encompassing cultural centre for our communities.

[See appendix page 15 for Creative Engagement Strategy](#)

During the last business planning phase we had a turnover of £5.2 million during the financial year. This year we have increased our projected turnover (currently in year but signed off by our Board and forecast for hitting target) to £6.4 million. This can be accounted for by improved secondary spend, introductions of new membership and regular giving schemes, an uplift in audience numbers, improved income at the box office, and increased turnover through fundraising and creative engagement project work. We also commissioned an Economic Impact Report delivered by Arad research which outlines that alongside our internal turnover we generate over £7m each year towards the economy in north east Wales. Alongside all these increases, we are reducing our environmental impact by becoming disposable plastics free in our front of house areas.

Appendix References: [Secondary Spend \(page 44\)](#) | [Membership \(page 6\)](#)
[Regular giving \(page 5\)](#) | [Box Office \(pages 2-12\)](#)
[Economic Impact \(page 192\)](#) | [Plastics \(page 47\)](#)



The key challenges that face us are clear...

We must continue to improve the efficiency of our business offer to maximise income and support our key strands of work.

We must review and update our operational and governance arrangements to ensure the organisation is in the best possible position for the future.

We deeply believe that our role as an organisation is to develop sustainable pathways for our communities, from all backgrounds, to be creatively engaged in the arts – whether for their general wellbeing or for specific health reasons, and we will look to be a leader in innovative change and delivery within this area.

We will strive to continue to play a leading role in the theatre producing sector and cement our place as a major player in the UK theatre scene. We must ensure that all our staff are supported in their work and given opportunities to develop their practice, allowing them ever greater ownership of the key elements of this business plan, whilst always monitoring their work/life balance and seeking to alleviate the pressures that working in this industry can bring.

We will continue to develop our TYFU programme and work hard to nurture both existing and new Welsh talent for future generations, developing the arts leaders and theatre makers who will follow us.

All of these are key challenges – but all of these challenges must be managed alongside the delivery of a major capital redevelopment. It is now quite clear that if we cannot deliver a successful capital project, Theatr Clwyd will have no home for its work, no home for our communities, no home for talent development, no home for the biggest and most influential producing theatre in Wales.

We will work tirelessly to ensure the future prosperity of this organisation and the growing communities it serves – and this document and supporting appendices outline the beliefs, actions and indicators of how we will go about that work.

Liam Evans-Ford and Tamara Harvey
Executive Director and Artistic Director



The Team

This past year has continued to see changes and growth within Our Company at Theatr Clwyd. Our Creative Engagement team has grown from 3 to 8 with new roles created as part of taking in the Flintshire County Council Arts Development team. We have continued towards growing provision within our production departments, creating two scenic art positions and increasing the core staff in the Lighting and Sound department. The other major addition to our team relates to our work towards ensuring the future of the Music Service in Flintshire – with all staff now managed by Theatr Clwyd.

The Strategy Team includes a mix of newly appointed and established staff and is an increasingly dynamic and important group in terms of our decision making and planning. It is led by Liam Evans-Ford (Executive Director) and Tamara Harvey (Artistic Director) and consists of (in alphabetical order):

- Jim Davis, Director of Production (Making)
- Sam Freeman, Director of Marketing and Communications
- William James, Associate Producer
- Gwennan Mair Jones, Director of Creative Engagement
- Hannah Lobb, Director of Production (Technical)
- Aled Marshman, Director of Music
- Pat Nelder, Capital Development Associate
- Daniel Porter-Jones, Director of Development
- Andrew Roberts, Director of Operations
- Emma Sullivan, Finance Director

To fulfil our operational activity, we employ 85 full time equivalent core staff (made up of 138 individuals) and in the last 12 months have employed over 115 casual/relief staff. We also employ freelance actors, stage management and creatives (over 300 during '17-'18) and run a volunteer programme which has seen an uplift of 45 new faces over the last 3 months taking us to over 150 volunteers.



We are supported by 11 board members, including 7 local councillors, 6 co-opted members and the Chief Executive of Flintshire County Council. We have now taken on our fifth apprentice in the Lighting and Sound team; with the previous four still working for us in various capacities. Our first apprenticeship in the scenic workshop has concluded, and we are looking to our next for 2019. We have our first apprentice in the kitchen who has started at the same time as a long-term work placement in our Creative Engagement team, building on her placement through the 'We Mind The Gap' programme.

See pages 19, 23 and 28 and appendix pages 27, 35, 42, 54, 60, 66 and 75 for 'Our Company' strategy



Our Mission

To make the world a happier place, one moment at a time.



Our Vision

We will be a **place to dream** – inspiring, unencumbered, light

We will be a **space to play** – messy, invigorating, free

We will be a **training ground** – rigorous, challenging, supportive

We will be a **healing space** – encompassing, understanding, safe

We will be a **home** – for our company, for our communities, for our theatre makers, dancers, musicians and artists, for our facilitators and practitioners, and for the wider world



World Class Theatre Making & Programming



Theatre making and programming is our core, at the very heart of what we do, and so has no mention in our Strategic Priorities. We will never stop making theatre, whereas our Strategic Priorities are those things that might otherwise get lost in the constant cycle and pressure to build, rehearse and open the next show.

The important and continual tension in our theatre making and programming is to create seasons that audiences want to see but that also push at the boundaries of what theatre can do, creating shows that ask the big questions – who we are, what our world is or is becoming, how we choose to live our lives. These questions can be asked through drama but they can equally be asked through comedy, though serious ‘art’ but also through seemingly pure ‘entertainment’. Different strands of our audience want different things from a night in their theatre – our task is to ensure that all these varying (and sometimes contradictory) needs are met, and that we continue to stretch our audiences’ ideas of what they might want to see.

Increasingly, we are learning to answer these differing needs across all our programming – recognising that our audiences make little distinction between what we produce and what we present and so embracing the opportunity to find visiting shows that fulfil a need we may not answer in a particular season of produced work. This approach allows us to be braver about what we make – knowing that we had *The Play That Goes Wrong* in the Anthony Hopkins Theatre was partly what gave us the courage to produce *The Assassination of Katie Hopkins* in the Emlyn Williams Theatre.

As we move towards capital redevelopment (which is still an ‘if’ but which we must keep believing is a ‘when’), we will have to become even more holistic in our programming and even more imaginative about how, when and where we make shows. This will mean looking at different possible spaces within our building and looking at places around our neighbouring towns and villages – ensuring that we keep people coming up our hill and, at the same time, using the redevelopment as an opportunity to reach further into our communities. Day by day and year on year, we must keep doing everything we can to ensure that our theatre making and arts programming is making the world a happier place, one moment at a time.

Tamara Harvey | Artistic Director

Programming: See page 15 (2019), page 21 (2020) & page 25 (2021)



Strategic Priorities

Our strategic priorities are the areas in which we will seek to enact substantial change to fulfil our mission and vision over the next 3 years.

1 | Our Building

To deliver a major capital scheme which reimagines and reshapes our building to secure Theatr Clwyd for future generations.

2 | Our Community

To reach out to those in our communities who are might need us most, finding new and creative ways to listen to and engage their creativity

3 | Our Business

To make our governance and operational models nimble and effective, maximising income and ensuring the future of the organisation

4 | Our Company

To empower our staff, freelancers, volunteers and apprentices to have creative ownership as an essential part of the whole, whilst working towards a balance between work and wider interests.

5 | Our Theatre Makers and Artists

To develop, nurture and grow Welsh, UK and international artists, makers, facilitators and practitioners in both the Welsh and English Languages

Year One | 2019

World Class Theatre Making & Programming

We will produce the following:

- A major revival of *Orpheus Descending* by Tennessee Williams in co-production with the Menier Chocolate Factory
- *Wave Me Goodbye* – the world premiere of an adaptation of Jacqueline Wilson’s popular children’s novel by Emma Reeves, renowned Welsh adaptor and playwright, directed by prominent Welsh theatre maker, Christian Patterson
- Our third Roundabout season in co-production with Paines Plough – two world premieres (one by a Welsh playwright) and one revival of a play for young people
- *Mold Riots* – a large scale, site specific production in Mold, telling the story of the Mold Riots in a new script by Welsh writer, Bethan Marlow, with an integrated cast of professionals and community actors
- The world premiere of a play by a Welsh writer (her first to be produced) in the Anthony Hopkins Theatre and at least one other venue in Wales
- The world premiere of a new play by a Welsh writer in co-production with a major UK regional theatre
- A new rock ‘n’ roll panto by Welsh theatre maker, Christian Patterson
- A Christmas adventure in various spaces around our building
- A Welsh language Christmas show for young people

We currently have on commission:

- A play by Welsh playwright Dafydd James (co-commission with the Sherman and the Royal Court Theatre)
- A version of a classic text by Wales-based playwright, Kate O’Reilly
- A bilingual play by Welsh playwright Alan Saunders (co-commission with Theatr Genedlathol)
- A play by Welsh playwright Matthew Bulgo (co-commission with Papertrail), with additional scenes by Welsh playwright Manon Jones and Japanese playwright, Yasuro Ito
- An adaptation of a classic children’s story by Elinor Cook

We will commission the following:

- An adaptation of a popular Welsh novel
- A Welsh language adaptation of an English language play
- A new comedy by an established Welsh playwright
- A new musical

Year One | 2019

Strategic Priorities

1 | Our Building

To deliver a major capital scheme which reshapes, rebuilds and reimagines our building to ensure Theatr Clwyd offers a home for future generations

We will:

- Build a skilled and dedicated team of experienced professionals to support the in-house team.
- Undertake full stakeholder consultation about ideas for redevelopment
- Deliver RIBA Stage 3 design and development including planning approval
- Secure full Arts Council of Wales financial commitment towards the project
- Secure full Flintshire County Council financial commitment towards the project
- Secure full Welsh Government financial commitment towards the project
- Secure first major individual gift towards the project
- Secure first major trust donation towards the project
- Develop detailed planning on phased work to ensure operations can continue around building works
- Develop a detailed communications strategy for the full project
- Deliver detailed revenue budgets across full financial years of the capital programme and ensure all risks are highlighted and where possible negated

For detail see appendix pages 17, 31, 38, 51, 57, 63 and 70

2 | Our Community

To reach out to those in our communities who are disadvantaged, finding new and creative ways to listen to and engage their creativity

We will:

- Identify a key partner or community group to work with to offer tickets to those with little or no means of seeing theatre
- Identify opportunities to work directly with communities in Flint on a major theatre piece. Continue working across other areas of our County.
- Create and deliver a strategy for using the Theatr Clwyd caravan to work within local communities
- Identify partners and work together to find practical transport solutions that enable our communities to travel to and from the theatre
- Work with Betsi Cadwalader University Health Board to create a new project within our Arts and Health strand
- Progress the delivery of the Arts, Health and Well-being Concordat
- Work towards broadening our creative reach within our communities through dance, visual arts and music as well as theatre

For detail see appendix pages 18-25, 32, 39, 52, 58, 64 and 71

3 | Our Business

To make our governance and operational models nimble and effective, maximising income and ensuring the future of the organisation

We will:

- Agree the best governance and operational model for the future of Theatr Clwyd with all key stakeholders
- Negotiate staff pay awards to ensure future business resilience for any alternative governance model
- Identify all key areas of negotiation around alternative governance and operational model
- Deliver detailed plan for the move from current governance into any agreed new model
- Develop clear narrative about our future resilience in any new governance model
- Agree an in principle final delivery date for new model
- Agree detailed business model for Music Services

For detail see appendix pages 26, 33, 40, 53, 59, 65, and 74

4 | Our Company

To empower our staff, freelancers, volunteers and apprentices to have creative ownership as an essential part of the whole, whilst working towards a balance between work and wider interests.

We will:

- Implement new 'Company Engagement Group' involving staff from across the organisation to meet regularly with a senior manager to share thoughts, information and ideas for improvement – in both directions
- Implement staff 'Creative Pathway' for staff to apply for a time bank scheme to allow individuals to develop a creative project within working hours for the benefit of both individuals and the organisation
- Negotiate terms for all Music Staff
- Introduce new holiday year
- Ensure we hold regular capital redevelopment workshops with staff
- Deliver the annual staff picnic and Christmas lunch
- Deliver an 'away trip' for all staff
- Introduce monthly staff brunch
- Deliver two dedicated 'Volunteer events' to thank and share information
- Increase budgets for staff training and development

For detail see appendix pages 27, 35, 42, 54, 60, 66 and 75

5 | Our Theatre Makers and Artists

To develop, nurture and grow Welsh, UK and international artists, makers, facilitators and practitioners

We will:

- Deliver 2 Traineeships for Welsh Directors
- Work in partnership with Powis Castle to deliver a 2-year immersive theatre experience, written by Welsh playwright Lucy Gough, directed by Welsh director Hannah Noone
- Take a Welsh language theatre piece to the Eisteddfod
- Work with 6 Writers in Residence (2 Welsh language, 2 Welsh or Wales-based, 2 other)
- Continue to build relationships with and commission Welsh, Wales-based and other UK writers
- Support 6 Companies in Residence
- Deliver 1 Apprenticeship in LX and Sound
- Ensure employability growth for the current apprenticeships
- Identify 1 other apprenticeship opportunity across the organisation
- Work with Wardrobe, Scenic Artists and Workshop to develop apprenticeship plans for 2020
- Partner with National Youth Arts Wales to deliver the National Youth Theatre of Wales Summer Residency
- Finalise plans for in-house facilitator training, to be delivered in association with a learning institution
- Continue to develop working partnership with Royal Welsh College of Music and Drama

For detail see appendix pages 28, 36, 43, 55, 61, 68 and 76

Year Two | 2020

World Class Theatre Making & Programming

We will produce the following:

- The world premiere of a new musical adaptation of a much-loved children's series of books
- The world premiere of a new play by a Welsh writer, in co-production
- The world premiere of a new version of the classic play
- The world premiere of a Welsh language version of an English language play
- A large scale, site specific co-production of a local story with a mixed cast of professionals and community actors
- 2 plays in the EWT directed by our Welsh director trainees
- A new rock 'n' roll panto
- A Christmas adventure in various spaces in our building
- A Welsh language Christmas show for young people

We will commission the following:

- A Welsh language adaptation of an English language play
- A new play by a Welsh playwright
- A new play by a Welsh, Wales-based or other UK playwright

Year Two | 2020

Strategic Priorities

1 | Our Building

To deliver a major capital scheme which reimagines and reshapes our building to secure Theatr Clwyd for future generations.

We will:

- Deliver RIBA Stage 4
- Decant 'phase one' area of the building
- Start work on site

For detail see appendix pages 17, 31, 38, 51, 57, 63 and 70

2 | Our Community

To reach out to those in our communities who are disadvantaged, finding new and creative ways to listen to and engage their creativity

We will:

- Begin to remodel Music Services and identify new areas of community engagement that can support the provision for schools
- Evaluate our ticketing offer and identify one additional partner or community group to work with to offer tickets
- Find opportunities to work directly with communities in Buckley on a major theatre piece. Continue working across other areas of our County.
- Develop creative use of the Theatr Clwyd caravan for creative engagement with our community
- Further develop and deliver the strategy for community engagement

For detail see appendix pages 18-25, 32, 39, 52, 58, 64 and 71

3 | Our Business

To make our governance and operational models nimble and effective, maximising income and ensuring the future of the organisation

We will:

- Evaluate work undertaken during year one
- Begin detailed negotiations with Flintshire County Council towards levels of funding, staffing terms and conditions and requirement for future service support as part of agreed governance model
- Begin implementation of new business model for Music Services

For detail see appendix pages 26, 33, 40, 53, 59, 65, and 74

4 | Our Company

To empower our staff, freelancers, volunteers and apprentices to have creative ownership as an essential part of the whole, whilst working towards a balance between work and wider interests.

We will:

- Evaluate progress of both the 'Company Engagement Group' and the 'Creative Pathway' programme
- Deliver the annual staff picnic and Christmas lunch
- Deliver an 'away trip' for all staff
- Deliver two dedicated 'Volunteer events' to thank and share information
- Ensure communication with all staff towards proposed governance changes
- Instigate changes with Music Service staff

For detail see appendix pages 27, 35, 42, 54, 60, 66 and 75

5 | Our Theatre Makers and Artists

To develop, nurture and grow Welsh, UK and international artists, makers, facilitators and practitioners

We will:

- Evaluate the 2 Traineeships for Welsh Directors and implement second round of Traineeships
- Work with the original 2 trainees to find future opportunities for employment
- Continue to work in partnership with Powis Castle to deliver a 2-year immersive theatre experience, written by Welsh playwright Lucy Gough, directed by Welsh director Hannah Noone
- Commission 2 Welsh writers
- Work with 6 Writers in Residence (2 Welsh language, 2 Welsh or Wales-based, 2 other)
- Support 6 Companies in Residence
- Commission 1 writer from elsewhere in the UK or the world
- 1 Apprenticeship in LX and Sound
- 1 Apprenticeship in either Wardrobe, Scenic Art or Workshop
- Ensure employability growth for the current apprenticeships
- Identify 1 additional apprenticeship opportunity across the organisation
- Work with Wardrobe, Scenic Artists and Workshop to develop further apprenticeship plans for 2021
- Deliver our in-house Facilitator training in association with a learning institution

For detail see appendix pages 28, 36, 43, 55, 61, 68 and 76

Year Three | 2021

World Class Theatre Making & Programming

We will produce the following:

- 8-10 productions, in our building and site-specific, to include:
 - 1 large scale, site specific production with a mixed cast of professionals and community actors
 - A new rock 'n' roll panto
 - A Christmas adventure in various spaces in our building
 - A Welsh language Christmas show for young people
 - A show suitable for KS2

We will commission the following:

- A new play by a Welsh playwright
- A new play by a Welsh or other playwright

Year Three | 2021

Strategic Priorities

1 | Our Building

To deliver a major capital scheme which reimagines and reshapes our building to secure Theatr Clwyd for future generations.

We will:

- Decant 'phase two' area of the building
- Start work on 'phase 2' of the build
- Resume operational responsibility for 'phase 1' area of the building

For detail see appendix pages 17, 31, 38, 51, 57, 63 and 70

2 | Our Community

To reach out to those in our communities who are disadvantaged, finding new and creative ways to listen to and engage their creativity

We will:

- Evaluate our ticketing offer and identify one additional community group to work with to offer tickets
- Find opportunities to work directly with communities in Connah's Quay on a major theatre piece. Continue working across other areas of our County.
- Further develop and deliver the community engagement strategy for the Theatr Clwyd caravan

For detail see appendix pages 18-25, 32, 39, 52, 58, 64 and 71

3 | Our Business

To make our governance and operational models nimble and effective, maximising income and ensuring the future of the organisation

We will:

- Begin implementation of phased governance change
- Finalise implementation of operational changes

For detail see appendix pages 26, 33, 40, 53, 59, 65, and 74

4 | Our Company

To empower our staff, freelancers, volunteers and apprentices to have creative ownership as an essential part of the whole, whilst working towards a balance between work and wider interests.

We will:

- Evaluate initiatives delivered in 2019 and 2020 and respond accordingly
- Deliver the annual staff picnic and Christmas lunch
- Deliver an 'away trip' for all staff
- Deliver two dedicated 'Volunteer events' to thank and inform
- Increase staff training budgets

For detail see appendix pages 27, 35, 42, 54, 60, 66 and 75

5 | Our Theatre Makers and Artists

To develop, nurture and grow Welsh, UK and international artists, makers, facilitators and practitioners

We will:

- Continue to deliver the Traineeships for Welsh Directors
- Evaluate the partnership with Powis Castle
- Commission 2 Welsh writers
- Work with 6 Writers in Residence (2 Welsh language, 2 Welsh or Wales-based, 2 other)
- Support 6 Companies in Residence
- Commission 1 writer from elsewhere in the UK or the world
- 1 Apprenticeship in LX and Sound
- 1 Apprenticeship in either Wardrobe, Scenic Art or Workshop
- Ensure employability growth for the current apprenticeships
- Identify 1 additional apprenticeship opportunity across the organisation
- Work with Wardrobe, Scenic Artists and Workshop to develop further apprenticeship plans
- Continue to deliver our in-house Facilitator training in association with a learning institution

For detail see appendix pages 28, 36, 43, 55, 61, 68 and 76

Appendices List

1. State of the Nation, a review of quarter one and two from booking data.....	Page 2
2. Creative Engagement Strategy.....	Page 15
3. Marketing and Communications Strategy.....	Page 29
4. Operations Strategy.....	Page 37
4.1 – Review of Secondary spend.....	Page 44
4.2 – Project Plastics.....	Page 47
4.3 – Customer Surveys.....	Page 49
5. Finance Strategy.....	Page 50
6. Development Strategy.....	Page 56
7. Production Strategy.....	Page 62
8. Producing and Administration Strategy.....	Page 69
9. Equality Strategy.....	Page 78
10. Welsh Language Strategy.....	Page 126
11. Current Governance Structure/Terms of reference.....	Page 188
12. Economic Impact Report.....	Page 192