

BUSINESS PLAN

2018 – 2022

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PENTABUS RURAL THEATRE COMPANY
2018 – 22 Business Plan

EXECUTIVE SUMMARY

Vision

Brilliant new theatre, made in the countryside.
Your local rural theatre company, wherever you are.

Mission

We are the nation's rural theatre company. We tour new plays to new audiences in village halls, fields, festivals and theatres - telling stories with local relevance and national impact.

Introduction

In 2015 we set out a bold 10 year vision 'to become the nation's rural theatre company, creating unforgettable theatre for audiences all over the UK'. From 2015-18 the company built the bedrock for this new vision, delivering an ambitious artistic programme, touring nationally, increasing audience reach by 40% and beginning to establish a national profile. The 2018-22 Business Plan sets out a framework for embedding this new national approach, building on these foundations to deepen engagement and diversify our audiences. This will be achieved through 4 core strands: Village Hall Touring, Theatre in Surprising Places, Pentabus Young Company and Pentabus Studio.

Over the next four years we will re-focus our vision and become:
Your local rural theatre company, wherever you are.

BUSINESS PLAN GOALS

Goal 1: Develop and produce exceptional theatre by, with and for rural audiences

We have an engaging and dynamic artistic programme planned. We will actively seek out the best writers, collaborators and designers, nurturing emerging talent and challenging established artists to respond to the rural world. We will commission and develop original theatre through engagement with rural communities. We will ensure that rural voices are heard.

Goal 2: Ensure diversity and inclusion across all of our activity

All of our artistic and organisational activity is planned and delivered through the prism of creative case for diversity. We employ gender and colour blind casting processes, and in appointing creative teams, staff and performers, ensure that at least 15% of all production teams are from diverse backgrounds. We will continue to create work for isolated rural communities of least engagement with the arts. We will champion the old, young, diverse and disabled rural voice.

Goal 3: Deepen engagement and diversify our audiences.

Our programme will engage rural audiences across the UK through projects developed in partnership with isolated rural communities. Specific audience engagement initiatives and a developed digital offer will ensure increased reach and greater accessibility. We will strategically tour to cities, ensuring that rural narratives are heard and understood.

Goal 4: Improve financial sustainability and diversify income

Over the last 5 years we have improved our financial sustainability, diversified our income streams and strengthened our business model. We will continue to improve our financial resilience through strong artistic forward planning and a strategic approach to fundraising. This will include; a targeted approach to trusts and foundations, a culture of partnership working to facilitate co-productions, a Friends Scheme and a developed approach to securing Business Partnerships. Regular financial reviews of all activity and robust governance will ensure a realistic financial case for all of our work.

Goal 5: Ensure robust and efficient use of all resources

Consistent self-evaluation will inform all of our decision making and ensure that our overheads and organisational spend are stream-lined and fit for purpose. Established systems will ensure that we are using funds as efficiently as possible, are working with the best people and using the resources available to us to best effect.

Goal 6: Create and maintain engagement with theatre for Young People.

We are committed to nurturing the next generation of rural theatre artists. Through our Pentabus Young Company we will create opportunities for young people from rural areas nationally to engage with the arts for the first time, learn how professional rural theatre is made, and develop their own individual creative response to the rural world.

Goal 1: Develop and produce exceptional theatre by, with and for rural audiences

Led by Artistic Director with support from Managing Director

We have four artistic aims:

1. To produce excellent new theatre about the contemporary rural world
2. To challenge established artists to respond to rural issues and communities
3. To discover and nurture artists from rural areas
4. To push the quality and form of small-scale touring
5. To be an ambassador for rural arts

We will deliver our aims via the following objectives:

1. To produce excellent new theatre about the contemporary rural world

- Commission and produce 5 new plays for village hall touring
- Re-tour 2 original Pentabus village hall productions
- Collaborate with 8 theatre makers to present original 'Theatre in Surprising Places'
- Employ high quality creative teams (working with 120 artists over 4 years)
- Deliver 2 digital projects which explore issues pertinent to the rural world

2. Challenge established artists to respond to rural issues and communities

- Develop and produce 4 projects, created through active engagement and collaboration between artists and rural communities
- Work with 8 emerging or established artists from rural backgrounds
- Maintain the Pentabus Studio, developing work and hosting 8 artists annually
- Introduce artists to rural communities at the first stage of development of work.

3. To discover and nurture artists from rural areas

- Maintain our Young Company Programme for young people from rural areas
- Host at least 1 Resident Emerging Artist per year
- Engage emerging artists as Pentabus Associates (at least 1 per year)
- Seed fund new ideas from rural theatre makers through our Studio
- Read and respond to 80 unsolicited scripts and ideas per year
- Ring-fence a studio budget for the development of new work and ideas

4. Push the quality and form of small scale rural touring

- Engage multi-disciplinary artists as collaborators
- Hold bi-monthly Artistic Planning meetings with visiting artists in attendance (24 meetings in total)
- Attend rural and urban theatre and festivals (See at least 30 productions, and attend 2 festivals or conferences per year)
- Maintain 3 working artists on the Board

5. Be an ambassador for rural arts

- Publish a legacy document for each production (i.e. playtext, film, publication)
- Live stream at least 1 production from a village hall per year
- Advocate for rural arts on a variety of platforms (3 industry events per year, 2 national press pieces per year)
- Present work in Studio Theatres, giving rural narratives an urban stage (2 Studio Tours in 4 years as well as 1 studio theatre performance per Village Hall tour)
- Hold 4 rural arts salons per year to build partnerships with, and support, local artists

By 2022 we'll have toured 5 high quality Village Hall commissions, 4 Theatre In Surprising Places productions, 2 Studio Productions, 2 Digital Projects, worked with 120 artists and read 320 unsolicited scripts and ideas.

Goal 2: Ensure diversity and inclusion across all of our activity

Led by Artistic Director and Managing Director

We have four aims for the Creative Case:

1. To engage isolated rural audiences in areas of least engagement
2. To become sector leaders in accessibility and small-scale touring
3. To inspire diverse people from areas of socioeconomic need
4. To nurture and develop a creative workforce representative of the diversity of contemporary Britain

Our aims will be delivered via the following objectives

1. To engage isolated rural audiences in areas of least engagement

- 15% of the halls on each Village Hall Tour will be new to the company and in areas of least engagement (identified via Audience Finder, ACRE and the Indices of Multiple Deprivation)
- Ring-fence audience development budget to subsidise shows in village halls in areas of least engagement and who have never before presented theatre
- Work in partnership with rural groups in areas of least engagement to create our 'Theatre in Surprising Places' projects (4 projects over 4 years)

2. To become sector leaders in accessibility and small-scale touring

- Deliver detailed research project to understand the barriers to rural touring for D/deaf, Blind, Partially Sighted and Disabled audiences (Year 1)
- Actively engaged the D/deaf, Blind and Partially Sighted and Disabled communities in seeing our work via accessible or relaxed performances (4 per year)
- Trial access tools and equipment at accessible performances (Year 2 & 3)
- Invest in equipment for accessibility, informed by our research and trials (Year 2/3)
- Commission 1 disabled artist to make a fully accessible tour (Year 2 or Year 3)
- Share and publish our findings and tools for accessibility in rural touring (Year 4)

3. To Inspire diverse people from areas of socioeconomic need

- Work with libraries & community networks to promote our script reading and open-door policy, to encourage older, more diverse communities to access our work
- Work with 16 young artists per year through our Young Company Writers' Group, widely promoting the opportunity and ring-fencing funds to pay for travel and access for young people of limited means
- Partner with touring schemes to run 1 Young Promoters Group, following our pilot RUFF group model
- Where appropriate to present work in Studio Theatres to engage urban audiences in rural issues.

4. To nurture and develop a creative workforce representative of the diversity of contemporary Britain

- We commit to equal opportunities in recruitment for all staff positions and operate a 'guaranteed interview policy' for disabled and BAME groups
- We will commission and produce at least one production by a disabled artist
- We will develop and present at least 1 new production with a disabled actor
- We will improve Board diversity (at least 1 disabled member and 1 BAME member)
- We will engage at least 1 Associate Artist per year, targeting artists with protected characteristic for these positions.
- We will maintain a commitment to gender and colour-blind casting

By 2022 we will have toured our first accessible show, presented 16 accessible Village Hall performances, 1 new play by a disabled artist and worked with 4 associate artists from protected characteristic groups.

Equality Action Plan

We will update our Equality Action Plan for 2018-2022 at the start of the 2018 financial year. This will be led by our Board Member, Madeleine Bedford. Madeleine is a practitioner who specialises in accessible and inclusive performance, is a qualified interpreter, and a practicing stage manager with over 20 years' experience in the industry. Madeleine will work with the Senior Management Team, use the existing Equality Action Plan as a framework, integrate the aims that the company has set out in the Business Plan, consider 'best practice' and develop a new policy in-line with best practice standards and the company's aims for the next 4 years. This process will begin in early February 2018, will be circulated to the wider Board for input and a final policy signed off at the June 2018 Board Meeting.

Goal 3: Deepen engagement and diversify our audiences.

Led by Artistic Director with support from dedicated Audience Development post holder

We have four audience aims:

1. To continue to tour nationally, reaching those in isolated areas of least engagement
2. To deepen engagement and become local in specific geographic areas of the UK.
3. To tour to specific communities of place and interest
4. To diversify our audience

Our aims will be delivered by the following objectives:

1. Continue to tour nationally reaching those in isolated areas of least engagement

- Tour at least 3 productions a year, ensuring nationwide impact
- Take our work to 6 areas of multiple deprivation per year with our village hall tours
- Ensure that 15% of our audience will be seeing our work for the first time
- Partner with at least 1 studio theatre per village hall tour
- Partner with at least 2 non-theatre venues per TISP tour

2. To deepen engagement, your local theatre company – wherever you are

- Employ a dedicated Audience Development Officer responsible for the company's relationship with its audience and delivery of community engagement.
- Deliver wrap around events for each tour; talks or exhibitions to attract new audiences and encourage greater engagement in the issues explored
- Develop our 'home' audience, building our profile in the Midlands, through our Friends scheme and wider programming. Bench mark in year 1, building in yr 2 - 4
- Deliver our promoters' scheme and young writers project in 1 other geographic area per year, embedding our work and becoming their local rural theatre company
- Increase Twitter and Facebook follower by 25%
- Increase number of E-subscribers by 15%
- Increase website traffic by 25% with active changing content, at least 8 videos per yr

3. To tour to specific communities of place and interest

- Work with 2 communities per year to create our Theatre in Surprising Places with and for them, reaching 300 people per year (live) and 700 through digital output
- Create biennial Digital projects, a creative response to a current issue, reaching 1600 people
- Research, target and deliver tailored audience development and engagement programmes for every village hall tour

4. To diversify our audiences

- Present accessible performances for disabled audiences
- Use wrap around audience development activity to lower the average age of our audience (closer to the national average, 47 from a current average age of 60)
- Live stream our work from isolated rural communities to digital audiences (1 live stream, 200 audience members per year)
- Tour to Studio Theatres as part of every village hall tour, reaching a wider audience demographic and exposing urban audiences to rural narratives
- Work with 50 volunteers per year (village hall promoters and project volunteers)

By 2022 we will have toured our work to 24 areas of least engagement, lowered the average age of our audience, reaching a live audience of 40,000 and a digital audience of 5,500.

Goal 4: Improve financial sustainability and diversify income

Led by Managing Director with support from Artistic Director and Development Team

We have four financial aims:

1. To maintain a balanced financial model which is not reliant on any one source
2. To maintain and improve upon financial controls internally
3. To ensure a commitment to fair pay and ethical use of funds
4. To increase our fundraising capacity

Our aims will be delivered via following objectives:

1. A balanced financial model

- A targeted approach to multi-year Trust & Foundation funding (at least 2 multi-year core funders across the funding period)
- A targeted approach to project based Trusts & Foundation funding (at least 1 funder per production)
- A Friends Scheme, with annual subscriptions, benchmarked in Yr 1, developed in yrs 2-4
- Work with at least 1 producing partner per production
- A commitment to earned and partnership income, negotiating guarantees for productions whenever possible (target earnings £40k per year)
- An increased General Reserve (£90k - equivalent to 3-6 months operational costs plus wind down costs)

2. Maintain internal financial controls

- Quarterly Management Accounts scrutinised by the board
- Bi-monthly finance meetings for the full team to monitor progress, improve efficiency, planning and reporting
- Bookkeeper maintained in post
- Tender for Independent Examination every 3 years
- Annual renewals and overheads appraised for service delivery, cost effectiveness and policy compliance (annually)
- Long term artistic programming to ensure effective financial planning

3. Commitment to fair pay and ethical use of funds

- Publicise ITC Ethical manager status
- Ensure all staff and artists are paid at appropriate, ethical and living wage or better rates, utilising sector guidance and benchmarking salaries annually
- Ensure provision for volunteer training and expenses

4. Increase our fundraising capacity

- Maintain a part-time Development Manager in post with responsibility for T&Fs
- Develop and maintain a Friends Scheme via Catalyst Evolve Support
- Secure Commercial partnerships via Catalyst funding which will shift into Company budgets in year 3
- Maintain robust audience and community engagement data to inform case for support
- Establish a Fundraising Committee at Board level

By 2022 we will have reduced our reliance on ACE from 53% to 47% and built our General Reserve to £90K.

Goal 5: Ensure robust and efficient use of all resources

Led by Managing Director with support from Artistic Director

We have four organisational aims

1. To align our resource requirements to our long term artistic vision
2. To develop and manage staff and company capacity in line with the company's size and growth
3. To manage risk and fully evaluate all organisational activity and online presence
4. To have a diverse, committed and energised Board

Our aims will be delivered by the following objectives:

1. To align our resource requirements to our long term artistic vision

- To review our organisational base, assets and overheads in line with any changes to the artistic vision and audience development plan
- To deliver work in Co-Production where possible
- To work with Rural Touring Schemes to present all our village hall tours
- To work in partnership with community groups and local authorities (where possible) in the development of our work, particularly for our Theatre In Surprising Places projects
- To maintain a Green champion on the staff team and work against an Environmental Action Plan.

2. To develop and manage staff and company capacity in line with the company's size and growth

- Review and evaluate staffing annually, ensuring staff structure is fit for purpose and in-line with artistic programme and audience development plans
- Develop succession plans for all staff roles
- Carry out 12 month staff appraisals (with 6 month work plan meetings)
- Maintain membership of ITC and Citrus HR

3. To effectively manage and evaluate the organisational activity and online presence

- Consider artistic, audience, financial and organisational risk of each project at planning stage, to inform project development
- Carry out wide reaching annual (and show specific) surveys of our audience, promoters and collaborators
- Maintain our season statistics database, a record of audiences, participants and partners and collaborators
- Regularly review website and social media interaction, monitoring use and effectiveness of brand to reach new and existing audiences
- Business Plan targets monitored every 6 months
- Every show and project individually evaluated
- Monthly script meetings, and bi-monthly programming and artistic planning meetings.
- Commission and develop a new brand identity and website (years 1 and 2)

4. Governance

- To maintain three working artists on the board at all times
- Maintain quarterly Board meetings plus annual Away Day
- Introduce Fundraising sub-committee at Board level.
- Diversify the Board to include accessibility and community engagement expertise.
- Review Mem & Arts (Year 1)

By 2022 we'll be a strongly led, well governed and diverse organisation, forward planning in the long term both organisationally and financially.

Goal 6: Create and maintain engagement with the arts for Young People

Led by Artistic Director with support from the Audience Development post-holder

We have three aims for Young People

1. To provide high quality, in depth engagement opportunities for young people in rural areas
2. To encourage access to the arts, reducing geographic and socio-economic barriers
3. To lower the average age of our audience

Our aims will be delivered by the following objectives:

1. To provide high quality, in depth engagement opportunities for young people in rural areas

- Deliver 2 Young Writers/Artists courses per year (run by professional playwrights and creative teams), engaging 60 young people over 4 years
- Widely promote the opportunity through community, youth work, school and college networks
- Present 1 young writers/artists showcase per year

2. To encourage access to the arts, reducing geographic and socio-economic barriers

- Introduce a Pentabus Young Company, through which young people can access free tickets, use the Pentabus Studio and 'join' the company (20 young people per year)
- Widely promote our Young Company with literature on all tours and on-line
- Provide travel bursaries for our young writers/artists sessions, where required
- Host 3 young people per year on work experience (under 17s)
- Provide 3 shadowing/work experience opportunities per year (under 26s)

3. To lower the average age of our audience

- Work with Young Promoters' Schemes biennially, in collaboration with rural touring schemes and village halls.
- Develop partnerships with 8 schools and/or colleges (over 4 years) promoting the opportunities we provide and encouraging intergenerational audiences
- Deliver wrap around events, targeted at younger audiences and connected to the issues explored through our tours, as a gateway into our wider artistic programme

By 2022 60 young people will have taken part in our young writers/artists scheme, 80 young people will have accessed our work via the young company, 24 young people will have taken up work experience or shadowing opportunities with the company

ARTISTIC PROGRAMME

YEAR ONE - 2018/19

Focus Area: The Marches and Herefordshire

Village Hall Tour: Here I Belong by Matt Hartley

When: Second half of Spring Tour

Theme A celebration of community, exploring ageing and isolation in the countryside

Where: Village Halls / Studio theatres.

Audience - LIVE 1000 DIGITAL 250

Audience Development Priority – Intergenerational audiences, risk averse village halls and schemes.

Co-Producers: None, as the show is a retour.

Brief Description: Here I Belong was received particularly well on the village hall circuit. It is our first experiment in retouring, and the tour is designed to engage with risk averse halls. Here I Belong follows Elsie over three generations in one village, from the Queen's Coronation in 1953 to the present day as she interacts with different people. Here I Belong nurtures a sense of community and recognition in its audience and is all set in a village hall.

Pentabus Young Company: Young Writers

When: Summer 2018

Theme: TBC depending on the group

Where: Hereford and Ludlow

Audience: LIVE 200 DIGITAL 50

Audience Development Priority: Young People in Shropshire and Herefordshire, Blind and Partially Sighted People

Co-Producers: Hereford College of Arts, Courtyard Theatre Hereford, Royal College of the Blind.

Brief Description: Our Young Writers' group will culminate in the professional production of their work at Hereford Courtyard Theatre and Ludlow Fringe Festival. It form part of our annual focus on the Marches area.

Theatre In Surprising Places: Coast to Coast Part 1

When: Summer 2018

Theme: Brexit, Dwindling Services, dwindling of the fishing community and coastal erosion.

Where: Pubs and community spaces in West Cumbria, East Yorkshire and Newlyn, Cornwall

Audience: LIVE 300 DIGITAL 800

Audience Development: Younger people (under 45) and those who don't use their village halls.

Co-Producers: i.e. Hull Truck Theatre, Coastal Communities Network

Brief Description: A collaboration between composers Dom Coyote and Jennifer Bell, with Sophie as dramaturg and a writer to be brought on board towards the end of the engagement process. Taking continued engagement with three coastal communities, this project creates a communication line between each community, a sharing of local cultural heritage and will end with musical performances in local pubs and community spaces.

Village Hall Tour: Legion of the Lost Ones by Deidre Kinahan

When: Autumn 2018

Theme: Rural Communities and the ends of wars. Cross Dressing in rural communities. Displacement post war. Demobbing in village halls.

Where: Village Halls Nationally

Audience: LIVE 3000 DIGITAL 750

Audience Development Priority: Older People. Cross Dressing members of rural communities. People who like live music. Younger people in villages.

Co-Producers: i.e. Birmingham REP, New Perspectives

Brief Description: Taking the form of post-WW1 cabaret and vaudeville, two performers in drag begin a revue in a village hall. One worked entertaining the troops during WW1, another disguised her gender to escape from a contemporary war. Both characters are from rural communities. Both have cross-dressed as a response to war. This story of post-war displacement uses village hall pianos and wartime songs.

YEAR TWO - 2019 / 20
– Focus Area – Norfolk

Digital Project: Brexit Response

When: April 2019

Theme: Rural communities and Brexit. Local politics. Farming and agriculture.

Where: Online

Audience: DIGITAL 1200

Audience Development Priority: younger members of rural communities, farmers

Co-Producers: i.e. NFU, CLA, Radio Production Company i.e. Falling Tree

Brief Description: We will commission theatre artists who understand rural communities to make a rural theatrical response to Brexit. These will be in the form of short videos or podcasts.

Pentabus Young Company: Young Writers

When: Summer 2019

Theme: TBC depending on the group

Where: Bromfield and Norfolk

Audience: LIVE 200 DIGITAL 50

Audience Development Priority: Young People

Co-Producers: Creative Arts East, Norwich Writers Centre

Brief Description: We will run our Young Artists Programme in Norfolk as part of our focus on Norfolk.

Village Hall & Community Centre Tour: Don't Throw Out Your Fat Pants by Roise Goan

When: Autumn 2019

Theme: Body Positivity, Fat Acceptance, Weight Loss clinics in village halls and community spaces.

Where: Village Halls and Community Centres Nationally.

Audience: LIVE 2000 DIGITAL 500

Audience Development Priority: People who are 'fattist'. People who use weight loss clinics in village halls. People who struggle with their weight. People who identify as fat.

CO-PRODUCERS: Creative Arts East, Norfolk. I.e. Norwich & Norfolk Festival. A Studio Theatre TBC. Festivals – Latitude, WOW Southbank, Dublin Theatre Festival

Brief Description: This piece is a joyful and candid response to the body positivity movement and weight issues in rural communities. It celebrates size, questions the multi-million pound industry which is weight loss clinics, and glorifies the weigh in. It challenges the 'fat to thin, happy to sad' narrative of weight loss groups, encouraging its audience to celebrate themselves and not to be 'fattist'.

Village Hall Tour: Coast To Coast Part 2

When: Spring 2020

Theme: Coastal Rural Communities, fishing, cod wars, Brexit. Isolation of coastal communities,

Where: Nationwide in pubs and Village Halls.

Audience: LIVE 2000 DIGITAL 500

Audience Development Priority: People living on eroding coastlines. People who don't usually go to their village hall.

Co-Producers: i.e. Hull Truck, CAMRA, Theatre By The Lake,

Brief Description: Using material collected, collated and written as a response to the 2018 engagement with three coastal communities, this show shares stories, cultural heritage, and musical heritage between each community. Aimed at audiences in both pubs and village halls, centred around bars, this musical piece challenges the form of rural touring and engages with both pubs and village halls.

YEAR THREE - 2020 / 21

– Focus Area – Yorkshire and Cumbria

Spring Tour – Coast to Coast

When: Spring 2020

Theme: As above – This is the hangover from the previous financial year of the Spring Tour.

Theatre In Surprising Places Tour – Carers Part 1

When: Summer 2020

Theme: Caring in rural communities, the role of the carer, older people who care for each other, Palliative Home Care teams.

Where: Care homes, at home carers' organisations in Shropshire and one other county.

Audience: LIVE 300 DIGITAL 800

Audience Development Priority: isolated older people and carers in areas of least engagement with the arts and IMD focus areas.

Co-Producers: TBC

Brief Description: This is the first stage of development whereby we will engage with rural carers in rural communities and present work in progress in care home and home settings.

Pentabus Young Company: Young Writers

When: Summer 2020

Theme: TBC depending on the group

Where: Bromfield and XXX

Audience: LIVE 200 DIGITAL 50

Audience Development Priority: Young People

Co-Producers: TBC

Brief Description: We will run our Young Artists Programme in XXX as part of our geographic focus.

EITHER – Village Hall Tour – Resettled by Shamsar Sinha

When: Autumn 2020

Theme: Migration, Resettlement, Refugees

Where: Village Hall Tour nationally (and rural Studio Theatres)

Audience: LIVE 2000 UK DIGITAL 500

Audience Development Priority: Economic migrants, UASC Young People, Refugees, Older people in rural communities

Co-Producers: TBC – Studio co-pro

Brief Description: A commission from Shamsar, a BAME writer who has worked extensively with refugees and unaccompanied young people. This play will explore home, ties to the land and rural people resettled in urban areas, versus those from urban areas resettled in rural areas. We'll work with two actors who have been refugees.

OR – Village Hall / Studio Tour – Mental Health Project

When: Autumn 2020

Theme: Mental Health in rural communities. Suicide, guns, the performance of gender in rural communities.

Where: Village Hall Tour Nationally

Audience: LIVE 2000 UK DIGITAL 500

Audience Development Priority: Young men, farmers, people with mental health problems in rural areas.

Brief Description: This play will be a commission from a quality writer or collaboration of artists. We will engage with rural communities and mental health organisations

SPRING TOUR – one of Options 1, 2 and 3 below:

OPTION 1 - Studio Tour – Right To Roam by Tom Wentworth

When: Spring 2021

Theme: Disability, Access and the Countryside. The right to roam.

Where: Studio Theatres Nationally and Digital Project

Audience: **LIVE – 2000 DIGITAL - 500**

Audience Development Priority: Younger, BAME audience members. People with access needs.

Co-Producers: i.e. Graeae, Arts & Disability Ireland, DASH, Sherman Cymru, National Theatre Wales.

Brief Description: This piece will be developed over a long period of research in the Studio with Tom Wentworth, one of our former Young Writers. It will be fully accessible, and explores how people with different disabilities experience the countryside, what their right to roam is, and uses 360 degree video technology to recreate access to rural areas both digitally and in studio theatres.

OPTION 2 – Village Hall / Studio Tour – Food Security

When: Spring 2021

Theme: Farming, food security, the food chain, international rural politics and relationships

Where: UK and International

Audience: **LIVE 2000 UK DIGITAL 500**

Audience Development Priority: Farmers, people from rural areas living in the city,

Co-Producers: i.e. Wellcome Trust, Food For The Future Depts at Universities, Science Foundations. Creative Europe

Brief Description: There are only 100 harvests left before the soil goes to mush and is not useable any more. We only have until 2050 until there is not enough grain in the world to feed the world. This project looks at those final harvests as a challenge. A challenge to make us consider the future. To consider climate change, over farming, over use of plastics. We are now living in the plastic era. What will the archaeologists of the future discover when they find the remains of our market towns?

OPTION 3 – Theatre In Surprising Places Tour – Trains & Transport

When: Spring 2021

Theme: Access to Transport, music, small rural train lines

Where: Small train lines nationally

Audience: **LIVE: 2000 DIGITAL 500**

Audience Development Priority: People who don't go to their village hall. Public Transport users. Families. People who sing in community choirs.

Co-Producers: Agri-businesses. Train companies. Studio Theatres near train stations. Meadow Arts. Local community choirs.

Brief Description: Many different people who would not use their village halls use rural train lines. Travelling by train is an exciting journey. People are so busy looking at their phones that sometimes they don't notice what is outside the window. Looking at the colourful characters on many rural train lines, this musical will turn passengers into audience members and performers themselves.

YEAR FOUR - 2021 – 2022
Focus Area: To Be Decided

Spring Tour –Options 1, 2 or 3

When: Spring 2021

Theme: As above – This is the hangover from the previous financial year of the Spring Tour.

Village Hall / Theatre in Surprising Places Tour CARERS – Part 2 -

When: Summer 2021

Theme: Caring in rural communities, the role of the carer, older people who care for each other, Palliative Home Care teams.

Where: Care homes, village halls, digital, nationwide

Audience: **LIVE 2000 UK DIGITAL 500**

Audience Development Priority: isolated older people, ageing rural communities, rural carers.

Brief Description: Using material collated and written as a response to engaging with carers and communities in Part 1 the previous year, we will commission a full length piece to be presented both in care settings and village halls / community spaces.

Pentabus Young Company: Young Artists

When: Summer 2021

Theme: TBC depending on the group

Where: Bromfield and XXX

Audience: **LIVE 200 DIGITAL 50**

Audience Development Priority: Young People

Co-Producers: tbc

Brief Description: We will run our Young Artists Programme in a new geographic area as part of our 2020-21 focus.

Autumn Village Hall Tour: either option 1, 2, 3 or

Village Hall Tour i.e. Craven Arms by Enda Walsh

When: Autumn 2021

Theme: Market towns, deprivation, rural communities.

Where: Village Halls nationally.

Audience: **LIVE 2000 UK DIGITAL 500**

Audience Development Priority: people of all ages and generations in market towns. Potentially twin towns in European market towns.

Brief Description: A new commission by a high quality playwright specifically for rural audiences, and aimed at both market towns and village halls.

Digital Project – Geolocation Gaming

When: Spring 2022

Theme: Young people, rural areas, boredom, gaming and isolation

Where: Online worldwide

Audience: **DIGITAL 1500**

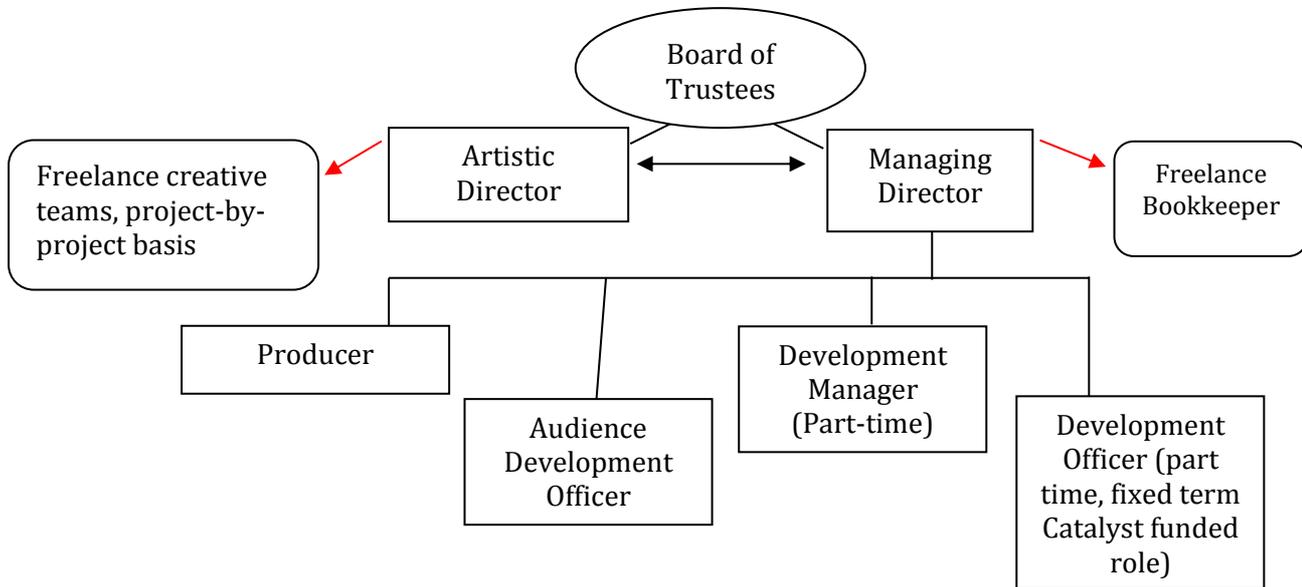
Audience Development Priority: Gamers. Young people. People who don't attend village halls or theatre.

Brief Description: This is a digital geocache-gaming project which creates a game in rural areas. Connected to a rural narrative, written by playwrights who write regularly for gaming, it is an inclusive and exciting digital experience.

STAFFING, FINANCIAL MONITORING AND GOVERNANCE

Staffing

We are a small company, employing 4 full time and 2 part time staff members, and a freelance Bookkeeper. We engage writers, creative teams, stage managers and other artists on a project-by-project basis. Our staff structure is below. The Managing Director and Artistic Director work as co-chief executives reporting to the Board. Red arrows indicate freelance contracts.



Governance

Pentabus has a committed Board of Directors, led by Ros Robins as Chair. The Board meet quarterly and aim to have a board away day once a year. The board occasionally calls extraordinary board meetings or small task groups to deal with important strategic matters. Current Board Members are:

Ros Robins (Chair), Diane Lennan, Richard Burbidge, Joanna Hughes, Sue McCormick, Maria Aberg, Sean Holmes, Madeleine Bedford, Vivian Ezugha and Tilly Branson.

Board expertise and experience includes: artistic direction, fundraising, business management, marketing, programming and industry networks.

Target skills for further board recruitment include: national rural policy, diversity and accessibility.

The Board has a finance sub-committee which meets quarterly to scrutinise the quarterly management accounts.

Financial monitoring

The finances of the company are overseen by the Managing Director and our Bookkeeper. Together they ensure the company is financially robust and fit for purpose, with all reporting requirements with the Charities Commission, Companies House and HMRC fulfilled. The company has necessary checks and balances in place to ensure fraud protection, including multiple signatories for our bank account.

We have a reserves policy in place. Its core aim is to ensure protection of reserves to support our artistic ambitions and ring-fence necessary funds in the case of orderly wind-up.

Our active goal in this plan is to extend our reserves to £90,000 by 2022.