

# **THE GEORGIAN THEATRE ROYAL**

Built 1788

A member of the Association of Historic Theatres in Europe



## **STRATEGIC BUSINESS PLAN**

FOR THE FOUR YEARS 2004-2005 to 2007-2008

February 2004

The Georgian Theatre Royal (Richmond) Trust Limited

Georgian Theatre Productions Limited

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## **1. CONTACT INFORMATION**

### **The Georgian Theatre (Richmond) Trust Limited**

Registered in England and Wales No 00646151

Registered Charity No 247 005

### **Georgian Theatre Productions Limited**

Registered in England and Wales No 00840307

Registered Charity No 241 921

Registered Offices:

### **Georgian Theatre Royal**

Victoria Road, Richmond, North Yorkshire, DL10 4DW

Administration: 01748 823710

Fax: 0970 706 4494

Box Office: 01748 825252

[www.georgiantheatreroyal.co.uk](http://www.georgiantheatreroyal.co.uk)

[admin@georgiantheatreroyal.co.uk](mailto:admin@georgiantheatreroyal.co.uk)

## **2. VISION, MISSION AND GOALS**

### **A VISION OF DELIGHT**

The Georgian Theatre Royal, Richmond is one of Europe's *premier heritage theatres*:  
Our vision is of a society where everyone enjoys and values the performing arts

### **OUR MISSION**

**Our mission is to continue our historic success in conserving and maintaining the integrity of the Grade I Listed building as an irreplaceable living theatre museum, welcoming theatregoers by presenting an outstanding, creative programme mix of popular, approachable, thought-provoking and progressive small scale theatre: to be a top quality presenting theatre and community playhouse**

### **OUR GOALS ARE A COMBINATION OF IDEALISM AND REALITY**

1. To promote the art of the theatre through the programming of innovating and rousing drama, opera, ballet, dance, pantomime and music
2. To identify new long term partnerships with professional theatre-makers and promoters whose artistic vision we venerate
3. To host the productions of Richmond Amateur Dramatic Society, Richmond Operatic Society and other community hirers
4. To find and develop theatregoers for different art forms from all sectors of our population
5. Through a new education programme, to involve members of our communities of all ages as audiences and participants
6. To maintain a commitment to the support, motivation and progress of all paid and volunteer staff working at the Georgian Theatre Royal
7. To operate a policy of equal opportunity throughout the Georgian Theatre Royal
8. To maintain further relationships with our stakeholders: Arts Council England, Richmond Town Council, Richmondshire District Council, Arts in Richmondshire, North Yorkshire County Council, Heritage Lottery Fund, Yorkshire Forward, European Regional Development Fund, Foundation for Sport and the Arts, Esmée Fairbairn Foundation and others, whether investors for revenue or capital
9. To maintain and develop our affiliations with the Friends of the Georgian Theatre Royal; corporate business sponsors, philanthropic trusts and foundations, and all other encouragers of the theatre
10. To make available the Georgian Theatre Royal as a resource for all people of Richmond and our communities
11. To promote tourism, economic regeneration and social inclusion
12. To operate the Georgian Theatre Royal on commercial principles as an efficiently and well-managed business, optimising the net financial contributions from all income generating aspects of the theatre
13. To remain connected at all times to the workable realities of theatrical management

### 3. A SUMMARY DESCRIPTION OF THE THEATRE

The Georgian Theatre Royal is Britain's most complete Georgian playhouse. Built by the actor-manager Samuel Butler in 1788, the theatre was in regular use until 1830 when performances became less frequent. In 1848 it was let as an auction room. In 1960 a non-profit trust was incorporated, a public appeal launched and a restoration began. The theatre reopened in 1963. It has been Grade I Listed 'as a building of special architectural or historical interest'. Behind the stage, a small theatre museum was expanded in 1996. From 2002 a second, very extensive restoration was undertaken and the theatre reopened in September 2003 after this £1.6 million upgrade.

The Theatre Royal is a typical eighteenth-century country playhouse, and keeps alive an important period of English theatre architecture. No other playhouse can offer such authenticity, and few other theatres can offer such an intimacy. A capacity today of 214 places is arranged in rectangular form: sunken pit, boxes on three sides and small gallery above. The furthest seat is only 10.7m from the stage, whose proscenium width is 4.72m with a depth of 6.4m to the back wall. Performers and theatregoers are in the closest proximity in this enchanting 'courtyard' theatre, the proportions of which have been emulated many times worldwide in the late twentieth century.

The recent refurbishments included a new decorative colour scheme, reinstatement of original stage machinery and simulated candle lustres combined with twenty-first century stage technologies, a third dressing room, two newly constructed bars and meeting rooms and foyers with greatly improved ventilation and physical access, and new box office.

**The Georgian is a hive of activity as a professional touring house, community playhouse and living theatre museum.** It is leased to Georgian Theatre Trust (Richmond) Limited on a 99-year lease from Richmond Town Council. A second non-profit company, Georgian Theatre Productions Limited, is responsible for the presentation of the programme, which is now set to expand from eight to eleven months annually, offering over 120 performances across all performing art forms.

**THE GEORGIAN THEATRE ROYAL:  
WINNER OF *THE STAGE* AWARD FOR SPECIAL ACHIEVEMENT IN REGIONAL THEATRE, 2003**

*From the citation:* 'The refurbishment represents something more than mere preservation. That it could be achieved is thanks to the impressive grassroots support and interest this venue draws from a wide geographical radius and age range, in an area not amply provided with theatre. The level of commitment shown over many years by a large team of volunteers has enabled it to survive financially and develop artistically. Its existence and its growth are testament to its success as a theatre truly at the heart of its local community'.

## **4. INTRODUCTION**

**The previous Georgian Theatre Royal Business Plan prepared the organisation for a major capital project, the first stage of which was completed in September 2003. Now that the Georgian has reopened, this edition provides a plan for the years to March 2008.**

### **The purpose of the Georgian Theatre Royal Strategic Business Plan**

The Georgian Theatre Royal Board of Directors, management, staff and volunteers are dedicated to the process of planning and reviewing the Theatre's development over a five years period. We have identified six key reasons for producing a new plan:

- To ensure clarity of purpose and direction for all involved in the Georgian Theatre Royal
- To demonstrate the Georgian Theatre Royal priorities over the next four years
- To ensure appropriate development of all aspects of the Theatre's work
- To facilitate effective and prudent financial planning
- To assist in the external and internal assessment and evaluation of the Theatre's progress
- To demonstrate to Arts Council England, Yorkshire, Richmondshire District Council, Richmond Town Council, North Yorkshire County Council and other funding bodies the way in which the Georgian Theatre Royal is making effective use of public investment

### **Process**

The following process has been followed in preparing this plan:

- i) A questionnaire was sent to all Trust Directors; members contributed ideas to the process from November 2003.
- ii) After receipt of written suggestions, review and planning sessions were by a sub-group of the Board of Directors, the Theatre Manager and the theatre management consultant. First, the group considered sections of the previous plan, and then they drafted respectively sections A, B, C, D, E, F, G and H of this new plan. The sub-group discussed each of the sections in the context of the whole plan. Meetings were held during November and December 2003 and January 2004.
- iii) The Board of Georgian Theatre Productions Limited met to discuss the plan and the financial implications, before circulation to the Trust Board, members and funding partners in February 2004.

## **Evaluation**

The new Strategic Business Plan will be updated annually, and the implementation of the content will be reported upon using the following methods:

- i) Reports from the Theatre Manager to be submitted to the Board of Directors, and circulated to staff and the principal funding bodies and stakeholders, on a quarterly basis (in line with meetings of the Board of Directors), and discussed as appropriate
- ii) Reports on significant projects and developments to be presented by the Theatre Manager and circulated and discussed as appropriate
- iii) Monthly meetings of the Board of Georgian Theatre Productions Limited will discuss the theatre's plan
- iv) Monthly management accounts will be circulated to the Board of Georgian Theatre Productions Limited, and made available to the funding bodies as required
- v) Full evaluation of the Plan to be undertaken in the autumn of each year, with the Board of Directors and Theatre Manager, with content to be updated, and operational planning for subsequent years undertaken
- vi) Monitoring of progress will be conducted using a range of methods, box office data, market research, word of mouth etc.

## 5. EXECUTIVE SUMMARY

*The Georgian Theatre Royal plan provides a strategic map for the theatre for the period 1 April 2004 to 31 March 2008*

- The first season since reopening in September 2003 has been a success, artistically, financially and socially
- **Through the munificent investments of our stakeholders and donors, the refurbishment and building extension capital costs of £1.6 million are now fully paid**
- **The Georgian Theatre Royal can now play an important role as a focus for economic regeneration and renewal in its rural communities: we will now concentrate efforts on the future operation, to offer new opportunities for audiences and artists alike**

*The theme of this plan is the increased utilisation of the superbly upgraded facilities through a range of organisational development objectives:*

1. The main-stage programme will expand: the theatre will open 48 weeks, staging 122 performances
2. There will 70 performances annually by professional companies and 52 performances by amateurs
3. Programming partnerships: with Swaledale Festival, Northern BroadSides Theatre Company and others
4. Following the successful one week run of a pantomime in 2003, this attraction will be presented for two weeks in 2004, 2005 and 2006; and three weeks in 2007-2008 – when performances will total for 132 for the year

5. The Georgian will continue to host Richmond Amateur Dramatic Society and Richmond Operatic Society productions
6. Paid attendance at live shows will grow from 16,600 to 18,400 over the four years; and from 64% to 69% capacity
7. A new Education programme will begin in 2004
8. The Georgian Youth Theatre, recently re-formed, will continue at the heart of our Education programme
9. The next capital project is conversion of the Fryar's Wynd annexe to a studio space and offices, at a cost of £40,000
10. The Georgian will optimise the use of new front of house facilities by promoting conferences, catering and meetings
11. The introduction of adventurous year-round programming, the education programme and the potential for income generation from front of house, guided tours and from the Exhibition and shop will be professionally marketed for the first time in forty years. Targets have been specified for all areas
12. The Georgian will seek to organise a social inclusion partnership
13. The critical success factor for implementing these strategies is a new staff structure
14. To translate these creative and level-headed plans into fact, the Georgian needs an increase in public investment of £60,000 in 2004-05; £75,000 in 2005-06; £95,000 in 2006-07 and £125,000 in 2007-08
15. *The Georgian will exhort the arts funding system – primarily through the Arts Council and the three local authority stakeholder-partners – to increase their core revenue investment to this valuable community organisation*

## **A. THE PROGRAMME: NATIONAL TOURING THEATRE AND COMMUNITY PLAYHOUSE**

**Throughout the next four years, the key objective in programming the Georgian Theatre Royal will be to continue to strike a balance between approachable programming that maintains Box Office income, and a heightened engagement with innovating and thought-provoking productions across a range of performed art forms, to serve the public for whom the Georgian Theatre Royal is operated.**

The plan is to open the theatre for year-round performances, closing only in January after the pantomime for annual planned maintenance. We will build a new reputation as a leading small-scale touring house in Yorkshire and Great Britain. Having successfully prolonged the pantomime to one week in 2003-04, we will maintain the Theatre's dedication to family audiences whilst contributing the single most positive production return to the finances of the operation: the run will increase to two weeks in 2004-05 and 2006-07, and to three weeks in 2007-08.

**We will endeavour to develop other indispensable performing art forms through affiliations with important companies.** These will include the Richmond-based North Country Theatre, Northern Broadsides Theatre Company of Halifax, Hull Truck Theatre, Stephen Joseph Theatre of Scarborough, Northern Lights Theatre Company of Pickering, Border Crossings (drama), Independent Ballet Wales (formerly Ballet Gwent; ballet), Opera Della Luna (opera) and Richmond amateur companies: Richmond Amateur Dramatic Society (plays) and Richmond Operatic Society (musicals). There are other many companies to approach – scheduling will henceforward be more proactive and less reactive. We will discuss bespoke performances from Opera North (Leeds) and other UK national opera companies for chamber opera. In other cases, the dubiety of regular visits from a British dance contemporary company remains to be solved – we will seek the positive determination of the Arts Council England Yorkshire and Arts Council England Touring in this regard. Efforts to secure high quality companies will hinge on the credibility of our future marketing and staff restructure, as well as the Theatre Manager's convictions. Relationships with large subsidised theatres for small scale work emanating from production companies such as the National Theatre and Royal Shakespeare Company – will be pursued. We will also continue to maintain friendly intercourse with independent, profit-seeking production companies, whilst treating with others in the non-profit sphere according to similar rationale of what is available to book, assessing their potential show by show. The Georgian Annual One Act Play Festival will continue to be produced by the Georgian; we will also seek to host the biannual Shakespeare Schools Festival that welcomed five local secondary schools to this stage in 2003.

Other objectives will be at least one 'work' from the eighteenth and nineteenth centuries in each booking period, the hosting of Richmondshire Subscription Concerts, the programming of classical chamber music ensembles and piano recitals, the occasional presentation of productions from abroad – whether in spontaneous co-presentation with other British small scale touring houses – or through more formal consortia such as

affiliations to be struck with other small theatres working in partnership, professional children’s theatre, and Gala productions with star names from the classical theatre firmament.

**The Georgian Theatre Royal will continue to reflect the interests and needs of theatregoers, whilst endeavouring to introduce audiences to new theatre companies, new work and, occasionally, revolutionary art.** However, even when dealing with subsidised theatre companies, we operate in a competitive commercial world; there is inherent scope for wheeling and dealing and the Theatre Manager is delegated freedom to negotiate, so that we respond to programme opportunity with rapid decision-making, as well as to the imposition of occasionally large financial risks. Many programme ambitions are inevitably tranquilised by the financial arrangements demanded by commercial producers. The distribution of risk cannot be decreed more than six months ahead. We will continue to use the three main methods of contract: box office split, first call and guarantee (with permutations) – with their degrees of shared, much or full risk. Within these parameters, we set annual targets for each art form. The aim is to achieve a positive annual net contribution. For each contract negotiated, there are respective financial targets set to reflect the apportionment of receipts and estimated attendance. The Board of Directors has given clear guidance to the Theatre Manager on risk; they will continue to monitor exposure and outcomes on a regular basis.

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
Overall Programme	<b>To programme the Georgian Theatre Royal for not less than 48 weeks with 70 professional performances and 52 amateur performances (total 122) ; with a mix across all art forms; making a portfolio of terms with producing companies and selling</b>	<b>To programme the Georgian Theatre Royal for not less than 48 weeks with 70 professional performances and 52 amateur performances (total 122); with a mix across all art forms; making a portfolio of terms with producing companies and selling attractions that result in an annualised retention by the Theatre of not less than 17</b>	<b>To programme the Georgian Theatre Royal for not less than 48 weeks with 70 professional performances and 52 amateur performances (total 122); with a mix across all art forms; making a portfolio of terms with producing companies and selling attractions that</b>	<b>To programme the Georgian Theatre Royal for not less than 49 weeks with 80 professional performances and 52 amateur performances (total 132); with a mix across all art forms; making a portfolio of terms with producing companies and selling</b>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<b>attractions that result in an annualised retention by the Theatre of not less than 16 per cent of box office receipts and paid attendances of 16,600</b>	<b>per cent of box office receipts and paid attendances of 16,750</b>	<b>result in an annualised retention by the Theatre of not less than 17 per cent of box office receipts and paid attendances of 16,750</b>	<b>attractions that result in an annualised retention by the Theatre of not less than 20 per cent of box office receipts paid attendances of 18,400</b>
Ballet	<p><b>A.1.1.</b> To stage three performances of classical ballet and sell 540 tickets, retaining 3 per cent of box office receipts</p> <p>To exhort Arts Council England to filiate a British ballet company with the Georgian Theatre Royal on a guaranteed fee underwritten by the funding body</p>	<p><b>A.2.1.</b> To stage three performances of classical ballet and sell 540 tickets, retaining 3 per cent of box office receipts</p> <p>Review Year One progress and modify accordingly; seek to explore renewed affinity with Northern Ballet for small performances in light of their new artistic direction</p>	<p><b>A.3.1.</b> To stage three performances of classical ballet and sell 540 tickets, retaining 3 per cent of box office receipts</p> <p>Review Year Two progress and modify accordingly</p>	<p><b>A.4.1.</b> To stage four performances of classical ballet and sell 800 tickets, retaining 4 per cent of box office receipts</p> <p>Review Year Three progress and modify accordingly</p>
Dance	<p><b>A.1.2.</b> To stage three performances of contemporary dance and sell 450 tickets</p> <p>To collaborate with Dance City (Newcastle), Phoenix</p>	<p><b>A.2.2.</b> To stage three performances of contemporary dance and sell 450 tickets</p> <p>Review Year One progress and modify accordingly</p>	<p><b>A.3.2.</b> To stage three performances of contemporary dance and sell 475 tickets</p> <p>Review Year Two progress and modify accordingly</p>	<p><b>A.4.2.</b> To stage four performances of contemporary dance and sell 600 tickets</p> <p>Review Year Three progress and modify accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	Dance (Leeds), X Factor (Edinburgh) and Northern Contemporary School of Dance or other UK dance companies and professional schools			
Amateurs	<p><b>A.1.3.</b> To stage at least seven productions, fostering partnerships with Richmond Amateur Dramatic Society, Richmond Operatic Society and others</p> <p>To produce the Georgian One Act Drama Festival</p> <p>Review Year One collaborations and modify accordingly</p>	<p><b>A.2.3.</b> To stage at least seven productions, fostering partnerships with Richmond Amateur Dramatic Society, Richmond Operatic Society and others</p> <p>To produce the Georgian One Act Drama Festival</p> <p>To investigate other rounds of all-England one act drama festival at the Georgian</p> <p>Review Year One collaborations and modify accordingly</p>	<p><b>A.3.3.</b> To stage at least seven productions, fostering partnerships with Richmond Amateur Dramatic Society, Richmond Operatic Society and others</p> <p>To produce the Georgian One Act Drama Festival</p> <p>Review Year Two collaborations and modify accordingly</p>	<p><b>A.3.3.</b> To stage at least seven productions, fostering partnerships with Richmond Amateur Dramatic Society, Richmond Operatic Society and others</p> <p>To produce the Georgian One Act Drama Festival</p> <p>Review Year Three collaborations and modify accordingly</p>
Pantomime	<p><b>A.1.4.</b> To review arrangements for pantomime procurement and increase the run to two weeks; selling</p>	<p><b>A.2.4.</b> To run the pantomime for two weeks on a retention of 27 per cent, and sell 3,500 seats</p>	<p><b>A.3.4.</b> To run the pantomime for two weeks on a retention of 27 per cent, and sell 3,500 seats</p>	<p><b>A.4.4.</b> To run the pantomime for three weeks on a retention of 27 per cent, and sell 5,250 tickets</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>at least 3,500 tickets on a retention of 27 per cent</p> <p>To investigate procurement by tender for two or three years</p>	<p>Review Year One collaboration and modify accordingly</p>	<p>Review Year Two collaboration and modify accordingly</p>	<p>Review Year Three collaboration and modify accordingly</p>
<p>Other Children's Shows</p>	<p><b>A.1.5.</b> To stage not less than six performances but, because of low ticket yields, remain impartial to other opportunities according to availability of productions</p> <p>To exhort Arts Council Touring to favour the Georgian Theatre Royal with possible new productions from Unicorn and Polka</p>	<p><b>A.2.5.</b> To stage not less than six performances but, because of low ticket yields, remain impartial to other opportunities according to availability of productions</p> <p>To present a biannual Shakespeare Schools Festival, and investigate a Yorkshire schools Shakespeare Festival</p> <p>To seek collaboration with Scottish Children's International Festival for 'buy-on' of small children's overseas' company</p> <p>Review Year One collaborations and modify accordingly</p>	<p><b>A.3.5.</b> To stage not less than six performances but, because of low ticket yields, remain impartial to other opportunities according to availability of productions</p> <p>Review Year Two collaborations and modify accordingly</p>	<p><b>A.4.5.</b> To stage not less than six performances but, because of low ticket yields, remain impartial to other opportunities according to availability of productions</p> <p>To present a biannual Shakespeare Schools Festival</p> <p>Review Year Three collaborations and modify accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
Drama	<p><b>A.1.6.</b> To stage not less than 25 performances but, because of imprecision of impending productions, be impartial to other opportunities according to availability of productions To remain responsive to a range of commercial and subsidised promoters and keep unbiased but tough attitude to deal-making on a show by show basis</p> <p>To begin the long-term affiliation with Northern Broadsides by presenting <i>The Merchant of Venice</i> and <i>The Bells</i> (1 full-week each)</p> <p>To continue to host the productions of North Country Theatre (Richmond), Northern Lights Theatre Company</p>	<p><b>A.2.6.</b> To stage not less than 25 performances but, because of imprecision of impending productions, be impartial to other opportunities according to availability of productions To remain responsive to a range of commercial and subsidised promoters and keep unbiased but tough attitude to deal-making on a show by show basis</p> <p>To continue partnership with Northern Broadsides</p> <p>To continue to host the productions of North Country Theatre (Richmond), Northern Lights Theatre Company</p> <p>To monitor the availability of more companies such as NTC Alnwick, small-scale Scottish companies (possible return of <i>Vanishing Point</i> or the new National Theatre of Scotland),</p>	<p><b>A.3.6.</b> To stage not less than 25 performances but, because of imprecision of impending productions, be impartial to other opportunities according to availability of productions To remain responsive to a range of commercial and subsidised promoters and keep unbiased but tough attitude to deal-making on a show by show basis</p> <p>To continue partnership with Northern Broadsides</p> <p>To continue to host the productions of North Country Theatre (Richmond), Northern Lights Theatre Company</p> <p>To premiere one new tour at the Georgian Theatre Royal</p> <p>To secure one drama</p>	<p><b>A.4.6.</b> To stage not less than 25 performances but, because of imprecision of impending productions, be impartial to other opportunities according to availability of productions To remain responsive to a range of commercial and subsidised promoters and keep unbiased but tough attitude to deal-making on a show by show basis</p> <p>To continue partnership with Northern Broadsides</p> <p>To continue to host the productions of North Country Theatre (Richmond), Northern Lights Theatre Company</p> <p>To premiere one new tour at the Georgian Theatre Royal</p> <p>To secure one drama</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>To negotiate with managements of quality non-profit drama theatres: Stephen Joseph Theatre, Scarborough, Watermill Theatre, West Yorkshire Playhouse, National Theatre, RSC for small-scale productions</p> <p>Associate Director to advocate the Georgian to vocational acting schools with artistic credentials, for future productions, especially 'period' eighteenth and nineteenth century drama, occasionally using the stage as a tool for the reconstruction of historic theatrical production techniques</p> <p>To achieve box office retention at annualised 15 per cent</p>	<p>Red Shift, ATC and to contract more ambitious drama if merited by new subsidy, box office potential and theatrical aspiration</p> <p>To seek to premiere one new tour at the Georgian Theatre Royal</p> <p>For North East produced drama, to investigate disposition of new writing company Live Theatre of Newcastle for occasional performances</p> <p>To secure one drama production from the eighteenth and nineteenth-century canon, in each booking period</p> <p>To secure one professional vocational acting school production annually (RADA, RSAMD, QMUC, Central, Birmingham etc)</p>	<p>production from eighteenth and nineteenth-century canon, in each booking period</p> <p>To secure one professional acting school production</p> <p>To maintain box office retention at annualised 15 per cent</p> <p>Review Year Two drama programme and modify accordingly</p>	<p>production from eighteenth and nineteenth-century canon, in each booking period</p> <p>To maintain box office retention at annualised 15 per cent</p> <p>Review Year Three drama programme and modify accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
		<p>To maintain box office retention at annualised 15 per cent</p> <p>Review Year One drama programme and modify accordingly</p>		
Light Entertainment	<p><b>A.1.7.</b> To programme 6 performances of light entertainment and one-night stands</p> <p>To investigate New Year's Concert on 31 December 2004, subject to pantomime schedule</p> <p>To achieve a margin retained of 12 per cent</p>	<p><b>A.2.7.</b> To programme 6 performances of light entertainment and one-night stands</p> <p>To achieve a margin retained of 12 per cent</p> <p>Review Year One programme and modify accordingly</p>	<p><b>A.3.7.</b> To programme 6 performances of light entertainment and one-night stands</p> <p>To achieve a margin retained of 12 per cent</p> <p>Review Year Two programme and modify accordingly</p>	<p><b>A.4.7.</b> To programme 6 performances of light entertainment and one-night stands</p> <p>To achieve a margin retained of 12 per cent</p> <p>Review Year Three programme and modify accordingly</p>
Musicals	<p><b>A.1.8.</b> Recognising the inherent difficulty of staging professional musicals at the Georgian, investigate possibilities with Bridewell Theatre, London; Watermill</p>	<p><b>A.2.8.</b> Review Year One progress arrangements and plan accordingly</p>	<p><b>A.3.8</b> To stage one professional musical for one week</p> <p>Review progress arrangements and plan</p>	<p><b>A.4.8.</b> To stage one professional musical for one week</p> <p>Review progress arrangements and plan</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>Theatre, Newbury and other small-scale producing venues for transfers to Richmond</p> <p>Theatre Manager and Associate Director to advance liaisons with other 'independent' small houses for musicals; consider advisability of longer-term security of musical attractions through small Georgian production investment programme – or pool with other theatres to establish a designated fund for musicals</p> <p>For musicals investment and contacts, Theatre Manager to attend Theatre Investment Fund seminar on investment analysis</p>		accordingly	accordingly

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
Opera	<p><b>A.1.9.</b> To programme three opera productions</p> <p>To collaborate with Swaledale Festival for chamber opera nominated by their artistic director</p> <p>To investigate small-scale performances or concert opera performances from the national opera companies: ENO, Opera North, Scottish Opera etc</p> <p>To investigate the revival and relocation of Travelling Opera (Peter Knapp) at the Georgian, as a possible 'resident' company</p> <p>To maintain contact with Opera Della Luna, Opera Box, Opera Nova, Pimlico Opera, Music Theatre Wales and other small opera</p>	<p><b>A.2.9.</b> To programme three opera productions</p> <p>To collaborate with Swaledale Festival for chamber opera nominated by their artistic director</p> <p>Review Year One research and progress arrangements and plan accordingly</p> <p>To achieve a margin of 2 per cent on opera performances</p>	<p><b>A.3.9.</b> To programme three opera productions</p> <p>To collaborate with Swaledale Festival for chamber opera nominated by their artistic director</p> <p>Review Year Two research and progress arrangements and plan accordingly</p> <p>To achieve a margin of 2 per cent on opera performances</p>	<p><b>A.4.9.</b> To programme three opera productions</p> <p>To collaborate with Swaledale Festival for chamber opera nominated by their artistic director</p> <p>Review Year Three research and progress arrangements and plan accordingly</p> <p>To achieve a margin of 2 per cent on opera performances</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>companies</p> <p>Theatre Manager to contact other festivals for sell-offs of appropriate opera performances (e.g., Buxton Festival)</p> <p>To achieve a margin of 2 per cent on opera performances</p>			
Gala	<p><b>A.1.10.</b> To stage one fundraising Gala with star names (from drama, opera or concert oeuvre)</p>	<p><b>A.2.10.</b> To consider staging one fundraising Gala with star names (from drama, opera or concert oeuvre)</p>	<p><b>A.3.10.</b> To consider staging one fundraising Gala with star names (from drama, opera or concert oeuvre)</p>	<p><b>A.4.10.</b> To consider staging one fundraising Gala with star names (from drama, opera or concert oeuvre)</p>
Music and Concerts	<p><b>A.1.11.</b> To ensure that the Richmond shire Concert Season schedule at least two subscription concerts at the Georgian</p> <p>To strengthen links with York Early Music Centre</p>	<p><b>A.2.11.</b> To ensure that the Richmondshire Concert Season schedule at least two subscription concerts at the Georgian</p> <p>To maintain links with York Early Music Centre</p>	<p><b>A.3.11.</b> To ensure that the Richmondshire Concert Season schedule at least two subscription concerts at the Georgian</p> <p>To maintain links with York Early Music Centre</p>	<p><b>A.4.11.</b> To ensure that the Richmondshire Concert Season schedule at least two subscription concerts at the Georgian</p> <p>To maintain links with York Early Music Centre</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>To programme three concerts of chamber music and recitals from the Georgian or early 'period'</p> <p>To utilise the replica of 'The Woodland Scene' in 'period' performances</p> <p>To programme three piano recitals</p> <p>To programme three folk concerts</p> <p>To programme two jazz concerts</p>	<p>To programme three concerts of chamber music and recitals from the Georgian or early 'period'</p> <p>To investigate the feasibility of a Richmond Georgian festival of architecture, literature, etc.</p> <p>To utilise the replica of 'The Woodland Scene' in 'period' performances</p> <p>To programme three piano recitals</p> <p>To programme three folk concerts</p> <p>To programme two jazz concerts</p> <p>Review Year One and plan accordingly</p>	<p>To programme three concerts of chamber music and recitals from the Georgian or early 'period'</p> <p>To utilise the replica of 'The Woodland Scene' in 'period' performances</p> <p>To programme three piano recitals</p> <p>To programme three folk concerts</p> <p>To programme two jazz concerts</p> <p>Review Year Two and plan accordingly</p>	<p>To programme three concerts of chamber music and recitals from the Georgian or early 'period'</p> <p>To utilise the replica of 'The Woodland Scene' in 'period' performances</p> <p>To programme three piano recitals</p> <p>To book three folk concerts</p> <p>To programme two jazz concerts</p> <p>Review Year Three and plan accordingly</p>
Sundry Hires	<p><b>A.1.12.</b> To review (and advertise on website) terms and conditions for three-tier daily and hourly hire rate for Georgian Theatre Royal (commercial, non-profit and amateur), as benchmark for other performance and conference use</p>	<p><b>A.2.12.</b> To review arrangements and revise accordingly</p>	<p><b>A.3.12.</b> To review arrangements and revise accordingly</p>	<p><b>A.4.12.</b> To review arrangements and revise accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
Theatre Conferences	<p><b>A.1.13.</b> To secure one theatre-related conference at the Georgian Theatre Royal; e.g., The Theatres Trust/ Matcham Society, ABTT or technology gathering; Standing Conference of University Drama Departments, ‘Audience for Regional Theatre’, Association of Theatre Critics, TMA, AMA, Society for Theatre Research, etc; contribute to discourse and publish proceedings to reflect credit</p>	<p><b>A.2.13.</b> To secure one theatre-related conference</p>	<p><b>A.3.13.</b> To secure one theatre-related conference</p>	<p><b>A.4.13.</b> To secure one theatre-related conference</p>

## B. GEORGIAN THEATRE ROYAL EDUCATION

The new Georgian Theatre Royal Education policy invests in the community to develop partnerships in order to build a dedicated and informed audience for the future. For instance, **we aim to enable all children in Swaledale and neighbouring localities to come through the doors of the Georgian by the time they are sixteen.** We will provide them with a range of projects and events to enhance the experience of theatre attendance and to offer insights into the working life of this historic theatre. **The Georgian Youth Theatre has been revived.** The Georgian is dedicated to working in all communities and across all age groups and socio-economic backgrounds, offering activities for individuals, families, schools, further and higher education students, senior citizens and other groups. We see education as a life-long process. Projects will be planned to correspond with as much of the main-stage programme as possible, involving theatregoers who come to see a show: we will schedule workshops led by visiting professional companies. The image and profile of the Georgian Education activities will be fully integrated into our strategic direction. The aim is to mirror and contextualise the quality and diversity of the programme on-stage, to contribute to an understanding of the *mise-en-scène*. **A cornerstone of the policy is our partnership with Richmond School, now a designated Performing Arts College.**

**Education activities will be staffed by one full-time Education Officer.** This post will be augmented by occasional freelance engagement of tutors, lecturers and workshop leaders. The tasks will include fostering relationships with corresponding education departments in visiting subsidised companies and, further, collaborating with other theatres, arts and education agencies and theatre-makers in Swaledale and North Yorkshire to ensure a balanced and comprehensive range of education and outreach work. **Much of the Georgian's own education work will centre upon the Theatre Museum, now called the Exhibition, and its complementary archive.** These will be refreshed. A part-time Associate Director will assist the Theatre Manager in developing the Georgian as an academic and historical resource: for the organising of a lecture series, developing links with universities, and the creation of a heritage trail for the former Samuel Butler circuit theatres at Beverley, Harrogate, Kendal, Northallerton, Ulverston and Whitby. The theatre will continue to support and rely upon the Regional Museums Officer for assistance towards the development of the Exhibition space. In the next three years, resources will also focus on the development of imaginative projects with sections of the annual programme not covered by education programmes in the subsidised companies. These weeks predominantly comprise the annual pantomime, musicals and on-off events; thus, we will target commercial producers and our intended programming of more regular children's theatre, to organise teachers' seminars and produce resource packs.

Work with community groups offers tremendous potential for growth and development. This will be achieved by identifying areas of need and potential and by extensive consultation with community leaders, including those involved with groups of people with disabilities. **The Georgian will research and implement a pilot social inclusion partnership.**

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
<p>Working with Young People: Schools and Colleges, and the Georgian Youth Theatre</p>	<p><b>B.1.1.</b> To affiliate with Richmond School as education partner; Theatre Manager to negotiate a service level agreement</p> <p>To continue the recent revival of the Georgian Youth Theatre</p> <p>To include ticket offers for schools at performances of all productions where the budget allows</p> <p>To organise free workshops with all subsidised visiting companies</p> <p>To co-present INSET days and workshops with visiting companies</p> <p>To align the programme to National Curriculum</p>	<p><b>B.2.1.</b> To affiliate with Richmond School as education partner</p> <p>To continue the Georgian Youth Theatre</p> <p>To include ticket offers for schools at performances of all productions where the budget allows</p> <p>To organise free workshops with all subsidised visiting companies</p> <p>To co-present INSET days and workshops with visiting companies</p> <p>To align the programme to National Curriculum</p> <p>To involve 50 students in a pantomime project</p>	<p><b>B.3.1.</b> To affiliate with Richmond School as education partner</p> <p>To continue the Georgian Youth Theatre</p> <p>To include ticket offers for schools at performances of all productions where the budget allows</p> <p>To organise free workshops with all subsidised visiting companies</p> <p>To co-present INSET days and workshops with visiting companies</p> <p>To align the programme to National Curriculum</p> <p>To involve 50 students in a pantomime project</p>	<p><b>B.4.1.</b> To affiliate with Richmond School as education partner</p> <p>To continue the Georgian Youth Theatre</p> <p>To include ticket offers for schools at performances of all productions where the budget allows</p> <p>To organise free workshops with all subsidised visiting companies</p> <p>To co-present INSET days and workshops with visiting companies</p> <p>To align the programme to National Curriculum</p> <p>To involve 50 students in a pantomime project</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	To involve 50 students in a pantomime project with the new production company	Review Year One activities and modify accordingly	Review Year Two activities and modify accordingly	Review Year Three activities and modify accordingly
Working with Young People and Families: Out of School Time and Holiday Projects	<b>B.1.2.</b> To present 6 special events and open workshops (additional to workshops above) at the Georgian Theatre Royal; priced project by project and linked to duration, ticket purchase or other expenditure	<b>B.2.2.</b> To present 18 special events and open workshops (additional to workshops above) at the Georgian Theatre Royal; priced project by project and linked to duration, ticket purchase or other expenditure	<b>B.3.2.</b> To present 18 special events and open workshops (additional to workshops above) at the Georgian Theatre Royal; priced project by project and linked to duration, ticket purchase or other expenditure	<b>B.4.2.</b> To present 18 special events and open workshops (additional to workshops above) at the Georgian Theatre Royal; priced project by project and linked to duration, ticket purchase or other expenditure
High-Profile Youth Theatre events	<b>B.1.3.</b> To present one major Georgian Youth Theatre production  To investigate the National Youth Theatre for a production at the Georgian  To investigate the National Student Drama Festival	<b>B.2.3.</b> To present one major Georgian Youth Theatre production  To programme the National Youth Theatre for one production at the Georgian  To investigate the booking of International	<b>B.3.3.</b> To present one major Georgian Youth Theatre production  To programme one or more performances from National Student Drama Festival (Scarborough)  To review Year Two	<b>B.4.3.</b> To present one major Georgian Youth Theatre production  To review Year Three presentations and proceed accordingly

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	(Scarborough) using the Georgian as a 'fringe' venue	Connections (NT) at the Georgian  To review Year One activity and proceed accordingly	presentations and proceed accordingly	
National Association of Youth Theatre	<b>B.1.4.</b> Georgian Theatre Royal (Youth Theatre) to become member of umbrella body (Darlington based) To facilitate regional member youth theatres in shared 1 event	<b>B.2.5.</b> To maintain Georgian Theatre Royal membership of umbrella body To review Year One activities and revise accordingly	<b>B.3.4.</b> To maintain Georgian Theatre Royal membership of umbrella body To review Year Two activities and revise accordingly	<b>B.4.4.</b> To maintain Georgian Theatre Royal membership of umbrella body To review Year Three activities and revise accordingly
Educational Theatre Tours and Exhibition Space, including Tourism	<b>B.1.5.</b> To offer 6 Friday afternoon tours for 40 people To offer Special Needs Support organisations for free tours To offer community group theatre tours at negotiated times for negotiated prices and donations  To earn £6,750 from	<b>B.2.5.</b> To offer 6 Friday afternoon tours for 40 people To offer Special Needs Support organisations for free tours To offer community group theatre tours at negotiated times for negotiated prices and donations  To earn £7,500 from	<b>B.3.5.</b> To offer 6 Friday afternoon tours for 40 people To offer Special Needs Support organisations for free tours To offer community group theatre tours at negotiated times for negotiated prices and donations  To earn £8,000 from guided	<b>B.4.5.</b> To offer 6 Friday afternoon tours for 40 people To offer Special Needs Support organisations for free tours To offer community group theatre tours at negotiated times for negotiated prices and donations  To earn £8,500 from guided

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	guided tours for 2,700 members of the general public	guided tours for 3,000 members of the general public	tours for 3,200 members of the general public	tours for 3,400 members of the general public
Working with Over 55s theatregoers and the Friends of the Georgian Theatre Royal	<b>B.1.6.</b> To research framework and subscription for a 'senior' theatre education group	<b>B.2.6.</b> If senior group begins, to organise a programme of 15 talks on Thursday mornings; organise workshops and visits to another theatre	<b>B.3.6.</b> To review Year Two activities and revise accordingly	<b>B.4.6.</b> To review Year Three activities and revise accordingly
Work Experience	<b>B.1.7.</b> To offer 1 weeks' work placement opportunities for 15 young people (Year 10/11) to explore theatre careers	<b>B.2.7.</b> To offer 1 weeks' work placement opportunities for 15 young people (Year 10/11) to explore theatre careers	<b>B.3.7.</b> To offer 1 weeks' work placement opportunities for 15 young people (Year 10/11) to explore theatre careers	<b>B.4.7.</b> To offer 1 weeks' work placement opportunities for 15 young people (Year 10/11) to explore theatre careers
Higher Education and Academic activities	<b>B.1.8</b> To present one academic lecture  To enrol two Universities as corporate members for a subscription of £500 each To engage a part-time Associate Director and complete a detailed plan for academic development	<b>B.2.8.</b> To present three academic lectures  To enrol ten Universities as corporate members for a total annual subscription income of £5000  To develop links with North American universities and academics To review Year One	<b>B.3.8.</b> To present three academic lectures  To enrol ten Universities as corporate members for a total annual subscription income of £5000  To review Year Two activity and proceed accordingly	<b>B.4.8.</b> To present three academic lectures  To enrol ten Universities as corporate members for a total annual subscription of £5000  To review Year Two activity and proceed accordingly

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
		activity and proceed accordingly		
Conferences	<b>B.1.9.</b> To organise one educational-theatre conference, initiated by the Georgian, and publish proceedings on website	<b>B.2.9.</b> To organise one educational-theatre conference, initiated by the Georgian, and publish proceedings on website	<b>B.3.9.</b> To organise one educational-theatre conference, initiated by the Georgian, and publish proceedings on website	<b>B.4.9.</b> To organise one educational-theatre conference, initiated by the Georgian, and publish proceedings on website
Archive and Website Development	<p><b>B.1.10.</b> To enhance the Georgian by digitalised resources: create archive on website</p> <p>To digitalise archive of Georgian Theatre Royal posters</p> <p>To post Theatre Projects Consultants design rationale on website</p> <p>To seek copyright permissions from Society for Theatre Research to transpose Sybil Rosenfeld <i>Georgian Theatre Richmond</i> to website</p> <p>To post Conservation Plan on website</p> <p>To rewrite Ivor Brown and</p>	<p><b>B.2.10.</b> To continue enhancement of Georgian by website resources</p> <p>To write acquisitions policy for historical theatre artefacts</p> <p>To inaugurate theatre and architecture discussion board on website</p>	<b>B.3.10.</b> To continue enhancement of Georgian by website resources	<b>B.4.10.</b> To continue enhancement of Georgian by website resources

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>Richard Southern 1963 essays on Georgian Theatre Royal, for website To promote Butler Heritage Trail on website, with 'multi-map' links</p>			
<p>Schools Resource Packs</p>	<p><b>B.1.11.</b> To create 3 resource packs for distribution to all schools in catchment; for productions identified as key to Georgian programme and encouragement of building this theatre into curriculum To produce a resource pack about the history of the Georgian Theatre Royal, its architectural status and artistic policy</p>	<p><b>B.2.11.</b> To create 3 resource packs for distribution to all schools in Georgian Theatre Royal catchment  To review Year One activities and revise accordingly</p>	<p><b>B.3.11.</b> To create 3 resource packs for distribution to all schools in Georgian Theatre Royal catchment  To review Year Two activities and revise accordingly</p>	<p><b>B.4.11.</b> To create 3 resource packs for distribution to all schools in Georgian Theatre Royal catchment  To review Year Three activities and revise accordingly</p>
<p>Teachers Group and Seminars</p>	<p><b>B.1.12.</b> To arrange 3 teachers seminars, 10 teachers attending; aligned to launch of resource packs To develop relations with teachers through new</p>	<p><b>B.2.12.</b> To arrange 3 teachers seminars, 10 teachers attending; aligned to launch of new resource packs To review Year One</p>	<p><b>B.3.12.</b> To arrange 3 teachers seminars, 10 teachers attending; aligned to launch of new resource packs  To review Year Two activities</p>	<p><b>B.4.12.</b> To arrange 3 teachers seminars, 10 teachers attending; aligned to launch of new resource packs  To review Year Three</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	Georgian Theatre Royal Teachers Group To send all relevant teachers 4 letters annually; 3 consultation meetings	activities and revise accordingly	and revise accordingly	activities and revise accordingly
Newsletter	<b>B.1.13.</b> To produce 3 issues of new Georgian Theatre Royal Education newsletter To consider options for editorial content	<b>B.2.13.</b> To produce 3 issues of Georgian Theatre Royal Education newsletter To consider options for editorial content	<b>B.3.13.</b> To produce 3 issues of Georgian Theatre Royal Education newsletter To consider options for editorial content	<b>B.4.13.</b> To produce 3 issues of Georgian Theatre Royal Education newsletter To consider options for editorial content
Pre- or post-performance talks	<b>B.1.14.</b> To schedule 6 free talks for all-comers To attract 30 theatregoers at each talk	<b>B.2.14.</b> To schedule 6 free talks for all-comers To attract 30 theatregoers at each talk	<b>B.3.14.</b> To schedule 6 free talks for all-comers To attract 30 theatregoers at each talk	<b>B.4.14.</b> To schedule 6 free talks for all-comers To attract 30 theatregoers at each talk
Support for Local Organisations	<b>B.1.15.</b> To run one arts programme day for Common Purpose To offer 5 other education, social inclusion and mentoring initiatives and reduced price tickets to selected welfare, underprivileged and business organisations	<b>B.2.15.</b> To run one arts programme day for Common Purpose To offer 5 other education, social inclusion and mentoring initiatives and reduced price tickets to selected welfare, underprivileged and business organisations	<b>B.3.15.</b> To run one arts programme day for Common Purpose To offer 5 other education, social inclusion and mentoring initiatives and reduced price tickets to selected welfare, underprivileged and business organisations	<b>B.4.15.</b> To run one arts programme day for Common Purpose To offer 5 other education, social inclusion and mentoring initiatives and reduced price tickets to selected welfare, underprivileged and business organisations

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
Heritage Trail Development	<b>B.1.16.</b> To work with the Regional Museums Officer to develop the Butler heritage theatre trail	<b>B.2.16.</b> To launch the Butler heritage theatre trail with plaques	<b>B.3.16.</b> To review Year Two activities and proceed accordingly	<b>B.4.16.</b> To review Year Three activities and proceed accordingly
Technical Theatre Training Scheme	<b>B.1.17.</b> New theatre technician to prepare training scheme for volunteer stage management and investigate day courses in stage technology	<b>B.2.17.</b> To review Year One activities and proceed accordingly	<b>B.3.17.</b> To review Year Two activities and proceed accordingly	<b>B.4.17.</b> To review Year Three activities and proceed accordingly
Museum and Exhibition Development	<p><b>B.1.18.</b> To continue financial support to the Museums Development Officer</p> <p>To investigate partnership with The Theatre Museum, London for touring exhibitions</p> <p>To continue membership of Association of Historic Theatres in Europe</p> <p>To curate three successive</p>	<p><b>B.2.18.</b> To continue financial support to the Museums Development Officer</p> <p>To begin partnership with The Theatre Museum, London for touring exhibitions</p> <p>To continue membership of Association of Historic Theatres in Europe</p> <p>To curate three successive</p>	<p><b>B.3.18.</b> To continue financial support to the Museums Development Officer</p> <p>To continue partnership with The Theatre Museum, London for touring exhibitions</p> <p>To continue membership of Association of Historic Theatres in Europe</p> <p>To curate three successive exhibitions in the front of house spaces</p>	<p><b>B.4.18.</b> To continue financial support to the Museums Development Officer</p> <p>To continue partnership with The Theatre Museum, London for touring exhibitions</p> <p>To continue membership of Association of Historic Theatres in Europe</p> <p>To curate three successive exhibitions in the front of house spaces</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	exhibitions in the new front of house spaces	<p>exhibitions in the front of house spaces</p> <p>To investigate education partnership with relocated, new National Army Museum at Catterick Garrison, including 'military drama' education activities</p> <p>To review Year One activities and proceed accordingly</p>	To review Year Two activities and proceed accordingly	To review Year Three activities and proceed accordingly
Social Inclusion Partnerships	Theatre Manager to research a social inclusion partnership	<p>To run one pilot social inclusion project</p> <p>To review the Georgian Theatre Royal Social Inclusion Policy (Appendix C)</p>	To review Year Two activities and proceed accordingly	To review Year Three activities and proceed accordingly
Economic Impact, Regeneration and Tourism	To evaluate the contribution of Georgian Theatre to the Dales economy by seeking funds from a foundation to	To evaluate the contribution of Georgian Theatre Royal to regeneration by seeking funds from a foundation to	To review Year Two activities and proceed accordingly	To review Year Three activities and proceed accordingly

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	commission critical University report using new methodologies	commission critical University report using new methodologies  To review Year One activities and proceed accordingly		

## C. GEORGIAN THEATRE ROYAL MARKETING

**The Georgian Theatre Royal marketing strategy is to align this activity with our clarified and broader new vision, mission and aims.** Our main objectives in this four-year period arise as a result of the refurbished buildings, programming and education developments, and the need and desire for audience development and social inclusion work to support increased theatregoing for dance, drama, children's shows, drama and opera, as well as to exploit the potential for guided tours, meetings, small conferences, tourism and corporate hospitality.

**We must be strenuous in our efforts to increase attendances across all art forms.** We have set overall goals by genre, but precise targets are set for individual productions when the deal is negotiated with the producer. The Theatre Manager is responsible for agreeing the detailed marketing expenditure and ticket pricing on a show-by-show basis with producers and a new full-time post of Marketing Officer will collaborate with her/his counterpart in the visiting company to agree precise critical success factors for bespoke marketing campaigns. These will include discounts and ticket offers, identify sales strengths of individual shows and agree media campaigns. In large part, therefore, this four-year marketing plan descends from the artform and education portfolio objectives. (See Sections A and B).

**The programme will be sold primarily through the publication and wide-distribution of three annual brochures. Much attention will be given to selling the pantomime, which must double and then triple its audience over four years. The percentage of seats sold for professional productions will rise from 64% in 2002-2004, to 67% in Year One, 68% in Years Two and Three, and 69% in Year Four.** (See Section 8).

Core marketing, box office, media relations and website activities will support all visiting companies equitably. **Marketing will also promote education and outreach activities. The Georgian Theatre Royal will continue to concentrate marketing activities on its diverse catchments.** The audience 'reach' varies according to the attraction and its exclusivity to Richmond and the region; within this fluctuating boundary, we will target different areas according to competition and population beyond the town. **Efforts will be made to increase the frequency of attendance from occasional Theatre Royal supporters, and to convert casual theatregoers to membership of The Friends of the Georgian Theatre Royal.** An important part of the marketing plan over this period will be the monitoring aspect, and efforts will be made to use evaluation techniques and improve the efficiency of the marketing function. Marketing planning will also consider competition from (and cooperation with) our competitors, such as the Arts Centre in Darlington. Marketing will play a crucial role in attracting users for the new front of house amenities, and the new box-office system will be used to interpret customer information on a more systematic basis.

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
Marketing Relationships with Visiting Companies and Producers	<p><b>C.1.1.</b> To review and monitor the quantities of posters and flyers ordered from visiting companies in the light of distribution and uplift. To seek an improved contracted financial contribution to Georgian Theatre Royal marketing expenditure on all attractions irrespective of main deal, of not less than 5 per cent of the budgeted share of visiting company receipts. To brainstorm sales ideas with all producing companies.</p>	<p><b>C.2.1.</b> To review and monitor the quantities of posters and flyers ordered from visiting companies in the light of distribution and uplift. To seek a contracted financial contribution to Georgian Theatre Royal marketing expenditure on all attractions irrespective of main deal, of not less than 5 per cent of the budgeted share of visiting company receipts. To brainstorm sales ideas with all producing companies</p>	<p><b>C.3.1.</b> To review and monitor the quantities of posters and flyers ordered from visiting companies in the light of distribution and uplift. To seek a contracted financial contribution to Georgian Theatre Royal marketing expenditure on all attractions irrespective of main deal, of not less than 5 per cent of the budgeted share of visiting company receipts. To brainstorm sales ideas with all producing companies</p>	<p><b>C.4.1.</b> To review and monitor the quantities of posters and flyers ordered from visiting companies in the light of distribution and uplift. To seek a contracted financial contribution to Georgian Theatre Royal marketing expenditure on all attractions irrespective of main deal, of not less than 5 per cent of the budgeted share of visiting company receipts. To brainstorm sales ideas with all producing companies</p>
Artform audience development – Ballet	<p><b>C.1.2.</b> To develop the audience for ballet performances (see A.1.1.) Direct mail to previous ballet attendees Organise photograph stock of ‘generic ballet’ poses with</p>	<p><b>C.2.2.</b> To develop the audience for ballet performances (see A.2.1.) To review Year One sales and marketing and revise accordingly</p>	<p><b>C.3.2.</b> To develop the audience for ballet performances (see A.3.1.) To review Year Two sales and marketing and revise accordingly</p>	<p><b>C.3.4.</b> To develop the audience for ballet performances (see A.4.1.) To review Year Two sales and marketing and revise accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>dancers in different Georgian Theatre Royal, for future print use                      To develop relationships with Dance Agency, catchment area dance schools/leaders/retail outlets, arts funding system dance officers</p>			
<p>Artform audience development – Dance</p>	<p><b>C.1.3.</b> To develop the audience for contemporary dance performances (see A.1.2.)                      To develop relationships with Dance Agency, catchment area dance schools/leaders/retail outlets, arts funding system dance officers                      Direct mail to convert drama attendees to dance etc                      Encourage cross-over from music to dance                      Share best-dance marketing practices with other marketing officers</p>	<p><b>C.2.3.</b> To develop the audience for contemporary dance performances (see A.2.2.)                      To review Year One sales and marketing and revise accordingly</p>	<p><b>C.3.3.</b> To develop the audience for contemporary dance performances (see A.3.2.)                      To review Year Two sales and marketing and revise accordingly</p>	<p><b>C.4.3.</b> To develop the audience for contemporary dance performances (see A.4.2.)                      To review Year Two sales and marketing and revise accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
Artform audience development – Amateurs	<b>C.1.4.</b> RADS and ROS to continue to market themselves, but Georgian Theatre Royal to collaborate with societies to enhance sales copy in brochures and make suggestions for their poster imaging; despite theatre rental, for sake of bars and ancillary income, target 80% attendance	<b>C.2.4.</b> RADS and ROS to continue to market themselves, but Georgian Theatre Royal to collaborate with societies to enhance sales copy in brochures and make suggestions for their poster imaging; despite theatre rental, for sake of bars and ancillary income, target 80% attendance	<b>C.3.4.</b> RADS and ROS to continue to market themselves, but Georgian Theatre Royal to collaborate with societies to enhance sales copy in brochures and make suggestions for their poster imaging; despite theatre rental, for sake of bars and ancillary income, target 80% attendance	<b>C.4.4.</b> RADS and ROS to continue to market themselves, but Georgian Theatre Royal to collaborate with societies to enhance sales copy in brochures and make suggestions for their poster imaging; despite theatre rental, for sake of bars and ancillary income, target 80% attendance
Artform audience development – Pantomime	<b>C.1.5.</b> To develop the audience for the pantomime performances (see A.1.4.) To reach 75% capacity attendance for two week run To enhance children’s audiences by production of fully illustrated teacher’s pack on history of pantomime with reference to Georgian and Richmond cultural history; circulate accordingly and post on website/links To run a competition to	<b>C.2.5.</b> To develop the audience for the pantomime performances (see A.2.4.)  To reach 77% capacity attendance for two week run  To undertake in-depth ticket-pricing analysis of Year One results  To review Year One sales and marketing and revise accordingly	<b>C.3.5.</b> To develop the audience for the pantomime performances (see A.3.4.)  To reach 80% capacity attendance for two week run  To undertake in-depth ticket-pricing analysis of Year Two results  To review Year Two sales and marketing and revise accordingly	To develop the audience for the pantomime performances (see A.4.4.)  To reach 75% capacity attendance for three week run  To undertake in-depth ticket-pricing analysis of Year Three results  To review Year Three sales and marketing and revise accordingly

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	design front-cover of pantomime in-house programme			
Artform audience development – Other Children’s Shows	<p><b>C.1.6.</b> To develop the audience for children’s theatre performances (see A.1.5.) To reach 70% capacity attendance Direct mail to group pantomime attendees to appropriate children’s shows</p>	<p><b>C.2.6.</b> To develop the audience for children’s theatre performances (see A.2.5.) To reach 72% capacity attendance To review Year One sales and marketing and revise accordingly</p>	<p><b>C.3.6.</b> To develop the audience for children’s theatre performances (see A.3.5.) To reach 75% capacity attendance To review Year Two sales and marketing and revise accordingly</p>	<p><b>C.4.6.</b> To develop the audience for children’s theatre performances (see A.3.5.) To reach 77% capacity attendance To review Year Two sales and marketing and revise accordingly</p>
Artform audience development – Drama	<p><b>C.1.7.</b> To develop the audience for drama performances as the pre-eminent British small-scale theatre (see A.1.6.)  To reach 55% attendance Increase frequency of attendance through limited ticket offers Increase attendance through mini-subscription for themed drama and recurrent visiting</p>	<p><b>C.2.7.</b> To develop the audience for drama performances as the pre-eminent British small-scale theatre (see A.2.6.)  To reach 60% attendance  Further develop group bookings Review Year One activities and develop accordingly</p>	<p><b>C.3.7.</b> To develop the audience for drama performances as the pre-eminent British small-scale theatre (see A.3.6.)  To reach 65% attendance  Review Year Two activities and develop accordingly</p>	<p><b>C.4.7.</b> To develop the audience for drama performances as the pre-eminent British small-scale theatre (see A.3.6.)  To reach 67% attendance  Review Year Three activities and develop accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	companies Develop strategies for marketing Georgian Youth Theatre production as applicable			
Artform audience development – Light Entertainment Musicals	<b>C.1.8.</b> To reach 65% attendance (see A.1.8.)	<b>C.2.8.</b> To reach 67% attendance (see A.2.8.)  To review Year One sales and marketing and revise accordingly	<b>C.3.8.</b> To reach 70% attendance (see A.3.8.)  To review Year Two sales and marketing and revise accordingly	<b>C.4.8.</b> To reach 75% attendance (see A.4.8.)  To review Year Three sales and marketing and revise accordingly
Artform audience development – Opera	<b>C.1.9.</b> To develop the audience for opera performances (see A.1.9.) To reach 67% attendance To encourage crossover attendees from classical music by joint offers with Richmondshire Subscription Concerts subscribers Direct mail to Swaledale Festival attendees	<b>C.2.10.</b> To develop the audience for opera performances (see A.2.9.) To reach 70% attendance To review Year One sales and marketing activities and revise accordingly	<b>C.3.10.</b> To develop the audience for opera performances (see A.3.9.) To reach 75% attendance To review Year Two sales and marketing and revise accordingly	<b>C.4.10.</b> To develop the audience for opera performances (see A.4.9.) To reach 77% attendance To review Year Two sales and marketing and revise accordingly
General theatregoer development	<b>C.1.11.</b> To publish 3 Season brochures x 15,000 print-run (core audience)	<b>C.2.11.</b> To publish 3 Season brochures and consider increased print-run and wider	<b>C.3.11.</b> To publish 3 Season brochures	<b>C.4.11.</b> To publish 3 Season brochures

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>To evaluate the publication of brochure.</p> <p>To promote awareness of attractiveness of Georgian Theatre Royal and programme through New Audiences at <a href="http://www.theatreforfamilies.net">www.theatreforfamilies.net</a></p> <p>To convert 2 per cent of lapsed attendees (e.g., those who have not purchased tickets since reopening or Zetland season) to semi-frequent attendees</p> <p>Consider direct mail campaign with small discount offers, where applicable</p> <p>To continually 'clean' mailing list</p> <p>To join Audiences Yorkshire</p> <p>To continue contacts with Catterick Garrison, marketing the Georgian Theatre Royal to 7,500 regular soldiers, 1,900 recruits and 2,000 civilian workers</p> <p>To instigate marketing sorties</p>	<p>circulation</p> <p>To review Year One sales and marketing activities and revise accordingly</p>	<p>To review Year Two sales and marketing activities and revise accordingly</p>	<p>To review Year Three sales and marketing activities and revise accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	to Royal Air Force station Leeming and Royal Air Force station Lynton on Ouse			
Geographical audience penetration	<p><b>C.1.12.</b> To produce in-house patron data analysis attendance by postcode districts and in to increase attendance accordingly To improve brochure distribution through volunteers Local newspapers targeted with very occasional press advertising</p>	<p><b>C.2.12.</b> To produce in-house patron data analysis attendance by postcode districts and in to increase attendance accordingly  To continue to advertise in local press only on occasional basis  To review Year One activities and revise accordingly</p>	<p><b>C.3.12.</b> To produce in-house patron data analysis attendance by postcode districts and in to increase attendance accordingly  To continue to advertise in local press only on occasional basis  To review Year Two activities and revise accordingly</p>	<p><b>C.4.12.</b> To produce in-house patron data analysis attendance by postcode districts and in to increase attendance accordingly  To continue to advertise in local press only on occasional basis  To review Year Three activities and revise accordingly</p>
Demographical audience development	<p><b>C.1.13.</b> To increase the Youth audience (15–19 years) Increase attendance of youth theatre participants through price promotions Direct mail and schools notice boards campaign to promote the availability of discounted tickets where</p>	<p><b>C.2.13.</b> To increase the Youth audience (15–19 years)  To encourage the family audience to cross artform barriers and further attend children’s shows Review Year One activities and</p>	<p><b>C.3.14.</b> To increase the Youth audience (15–19 years)  To encourage the family audience to cross artform barriers and further attend children’s shows Review Year Two activities</p>	<p><b>C.4.14.</b> To increase the Youth audience (15–19 years)  To encourage the family audience to cross artform barriers and further attend children’s shows Review Year Two activities</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>appropriate To encourage the family audience to cross artform barriers and further attend children's shows Direct mail campaign to convert pantomime attendees to suitable attractions To encourage the schools' audience to cross the artform barriers Develop a schools section on the Georgian Theatre Royal website</p>	<p>develop accordingly  To encourage the schools' audience to cross the artform barriers  Review Year One activities and develop accordingly</p>	<p>and develop accordingly  To encourage the schools' audience to cross the artform barriers  Review Year Two activities and develop accordingly</p>	<p>and develop accordingly  To encourage the schools' audience to cross the artform barriers  Review Year Two activities and develop accordingly</p>
<p>Generic Identity Development</p>	<p><b>C.1.14.</b> To develop the image of the Georgian Theatre Royal within the catchments and beyond Continue to develop quality and content of print, including postcards and higher-quality shop merchandise Mail coach companies and package holiday organisers about tours of the Georgian</p>	<p><b>C.2.14.</b> To develop the image of the Georgian Theatre Royal within the catchments and beyond  To review Year One activities and revise accordingly</p>	<p><b>C.3.14.</b> To develop the image of the Georgian Theatre Royal within the catchments and beyond  To review Year Two activities and revise accordingly</p>	<p><b>C.4.14.</b> To develop the image of the Georgian Theatre Royal within the catchments and beyond  To review Year Three activities and revise accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>Use email list for instant offers and promotion                      To ensure that Guided Tours of the Georgian Theatre Royal are promoted in each season booking brochure                      Education Officer to be responsible for tour guiding and commentary training                      To work in partnership with the Town, District and County Councils' tourism agencies to promote 'cultural tourism' to Richmond at the Georgian Theatre Royal</p>			
<p>Friends of the Georgian Theatre Royal development</p>	<p><b>C.1.16.</b> To encourage an increase in the total membership of Friends from 250 to 350</p> <p>To schedule Open Day hosted by Friends</p> <p>To consider new marketing officer function for Friends</p>	<p><b>C.2.16.</b> To encourage conversion of 10 per cent of frequent attendees (4 or more times annually) to be Friends of the Georgian Theatre Royal</p> <p>To encourage conversion 2 per cent of frequent attendees (4 or more times annually) to be members of The Friends of the Georgian Theatre Royal</p>	<p><b>C.3.17.</b> To encourage increase in the total membership of Friends from 400 to 450</p> <p>To encourage review of membership fees and revise accordingly</p>	<p><b>C.4.17.</b> To encourage increase in the total membership of Friends from 450 to 500</p> <p>To encourage review of membership fees and revise accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>To consider encouraging editorial improvement to Friends newsletters, with customary editorial from Theatre Manager</p> <p>To promote one attraction in each booking brochure as sponsored by The Friends of the Georgian Theatre Royal</p>	<p>Direct mail campaign to appropriate selections of Georgian Theatre Royal mailing list with offers, to be signed by Chairman of the Friends To thereby encourage increase the total membership of Friends from 350 to 400</p> <p>To encourage review of membership fees and revise accordingly</p>		
Box Office development	<p><b>C.1.17.</b> To maintain a wide-range of ticket prices and concessions for all attractions To offer training in management skills to the volunteer sales staff including visits to exemplary box offices in other northern theatres</p> <p>To institute invulnerable checks on auditorium capacity vis-à-vis removals by visiting companies</p>	<p><b>C.2.17.</b> To maintain a wide-range of ticket prices and concessions for all attractions</p> <p>To review Year One activities and revise accordingly</p>	<p><b>C.3.17.</b> To maintain a wide-range of ticket prices and concessions for all attractions</p> <p>To review Year Two activities and revise accordingly</p>	<p><b>C.4.17.</b> To maintain a wide-range of ticket prices and concessions for all attractions</p> <p>To review Year Three activities and revise accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>To offer direct sales via the website from January 2005                      To monitor the cost- benefit of new Box Office opening hours                      To ensure that all box-office staff are cognisant with Data Protection Act</p>			
Other Website Development	<p><b>C.1.18.</b> To include technical specifications and information for visiting companies, on the website                      To develop e-mail lists for artform promotions and discount offers                      To create an archive of presentations, releases and publications in 'pd' format                      To add 'live' web-links to visiting companies, sponsors, other heritage theatres and other arts organisations                      To offer recurrent training to marketing officer as webmaster</p>	<p><b>C.2.18.</b> To review Year One activities and revise accordingly</p>	<p><b>C.3.18.</b> To review Year Two activities and revise accordingly</p>	<p><b>C.4.18.</b> To review Year Three activities and revise accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
Georgian Theatre Royal Education	<p><b>C.1.19.</b> To develop the profile of, and attendance for, all education events To develop the identities for all aspects of education activities including Georgian Youth Theatre and build specific mailing list To run campaigns for specific Education activities</p>	<p><b>C.2.19.</b> To develop the profile of, and attendance for, all education events  Review Year One activities and develop accordingly</p>	<p><b>C.3.19.</b> To develop the profile of, and attendance for, all education events  Review Year Two activities and develop accordingly</p>	<p><b>C.4.19.</b> To develop the profile of, and attendance for, all education events  Review Year Three activities and develop accordingly</p>
Monitoring	<p><b>C.1.20.</b> To monitor and evaluate all marketing activity via a selection of methods  To include analysis of sales reports, computer tracking of mailings, theatregoer responses when booking, press cuttings etc Market research to be commissioned as required  To cooperate with marketing managers of visiting companies in supply of</p>	<p><b>C.2.20.</b> To monitor and evaluate all marketing activity  Review Year One activities and develop accordingly</p>	<p><b>C.3.20.</b> To monitor and evaluate all marketing activity  Review Year Two activities and develop accordingly</p>	<p><b>C.4.20.</b> To monitor and evaluate all marketing activity  Review Year Two activities and develop accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>information</p> <p>To consider join Arts Marketing Association</p>			
Customer Satisfaction and Retention	<p><b>C.1.21.</b> To continually improve customer satisfaction</p> <p>To increase on-the-spot problem solving; consider greater power to front-line staff and volunteers to refund or compensate</p> <p>To reduce written or verbal complaints</p> <p>To encourage re-attendance by written complainants by direct mail from Theatre Manager</p>	<p><b>C.2.21.</b> To continually improve customer satisfaction</p> <p>Review Year One activities and develop accordingly</p>	<p><b>C.3.21.</b> To continually improve customer satisfaction</p> <p>Review Year Two activities and develop accordingly</p>	<p><b>C.4.21.</b> To continually improve customer satisfaction</p> <p>Review Year Two activities and develop accordingly</p>
Media Relations	<p><b>C.1.22.</b> To update media release circulation list</p> <p>To increase media coverage on an event and non-event specific basis; including particular seasonal themes</p>	<p><b>C.2.22.</b> To update media release circulation list</p> <p>To host annual press reception</p> <p>Review Year One activities and develop accordingly</p>	<p><b>C.3.22.</b> To update media release circulation list</p> <p>To host annual press reception</p> <p>Review Year Two activities and develop accordingly</p>	<p><b>C.4.23.</b> To update media release circulation list</p> <p>To host annual press reception</p> <p>Review Year Three activities and develop</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>To consider temporary retention of London press representative for future national campaigns allied to capital appeals.</p> <p>To seek generic coverage for The Georgian Theatre Royal in all Richmond and Yorkshire tourist board publications; prepare press packs and photographs of the Theatre</p> <p>To host annual press reception</p> <p>To seek increased national coverage through feature articles</p>			<p>accordingly</p>

## **D. RESOURCES: BOARD, STAFFING, BUILDING AND TRADING ACTIVITIES**

This section of the four-year plan sets out a number of objectives that seek to support the effective operation of the Georgian Theatre Royal, and allow sufficient growth for further developments as outlined in Sections A, B and C. **The refurbishment and extensions have propelled the organisation towards being a more professional undertaking. Accordingly, the Board of Directors considered their future role to continue as a governing body, albeit with a more advisory function.** The respective roles of the two charitable non-profit companies were also discussed: henceforward there will be greater clarity. The Trust company will principally deal with the building and its husbandry, and the Productions company with operating the theatre; income and expenditure will be apportioned as per the Estimates (Section 7). **An experienced new Theatre Manager, Vaughn Curtis, was appointed in September 2003.**

**New professional staff must now support the programming, education and marketing developments: this is the key to unlocking the theatre's undoubted potential.** It is impossible to increase output and meet customer expectations without a new staff structure. Henceforward, the organisation requires one full-time Education Officer, one full-time Marketing Officer one full-time Box Office Manager/Book Keeper, one part-time Office Junior, one part-time Associate Director (higher education) and one part-time Duty Manager. We have received financial assistance from the European Regional Development Fund, Esmée Fairbairn Foundation and the Regional Arts Lottery Programme towards the engagement of the new Theatre Manager and the new marketing and education posts, and from the St James Charitable Trust towards a part-time position of Associate Director. At February 2004, financial input from other external sources is still required to fund the post of Box Office Manager/Book Keeper and to sustain the other positions beyond 2006. **We will continue to apply to trusts and foundations for more 'project grants' but, at root, the core funding from the Arts Council England and local authorities must be increased.** Otherwise, a readjustment of the Georgian's expenditure and income – and therefore objectives – must be made in all areas. The Board of Directors is fully committed to the staff development plan. **The Georgian Theatre Royal will continue to rely heavily on the generous and dedicated volunteers** who work front of house, as tour guides, backstage and in the bars and shop.

The theatre leases **the two-storey studio-annexe in Fryar's Wynd, which will be converted to relocate and expand the offices, and offer the Georgian Youth Theatre a rehearsal space corresponding to the dimensions of the main stage.** This capital project is estimated to cost £40,000. Future capital projects been supported by the Foundation for Sport and the Arts. In Year Two, we will investigate the possible acquisition of neighbouring District Council offices for use as study and research centre; this capital project is not expected to begin until 2009.

**Efforts will be made to increase daytime utilisation through small conferences and meetings.**

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
Governance	<p><b>D.1.1.</b> Board to receive short annual review of the Articles of Association in light of legislation under Companies Act and monitoring of any changes to obligations as charity trustees                      To consider skills requirements of the Board vis-à-vis project management for the Fryar’s Wynd studio project                      To monitor relationship of Trust to Productions company in light of Charity Commission advice to other non-profit charitable theatres</p>	<p><b>D.2.1.</b> Board to receive short annual review of the Articles of Association in light of legislation under Companies Act and monitoring of any changes to obligations as charity trustees</p>	<p><b>D.3.1.</b> Board to receive short annual review of the Articles of Association in light of legislation under Companies Act and monitoring of any changes to obligations as charity trustees</p>	<p><b>D.4.1.</b> Board to receive short annual review of the Articles of Association in light of legislation under Companies Act and monitoring of any changes to obligations as charity trustees</p>
Staffing – Structure	<p><b>D.1.2.</b> To recruit full-time posts Marketing Officer, Education Officer, Stage Technician, Box Office Manager/Book Keeper, from 1 April 2004                      To engage part-time Associate Director                      To review the Theatre</p>	<p><b>D.2.2.</b> To continue new staff structure and maintain current levels, subject to undertaking efficiency and effectiveness review.</p>	<p><b>D.3.2.</b> To continue new staff structure and maintain current levels, subject to undertaking efficiency and effectiveness review.</p>	<p><b>D.4.3.</b> To continue new staff structure and maintain current levels, subject to undertaking efficiency and effectiveness review.</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
	<p>Manager's engagement at the end of his probationary period</p>			
<p>Staffing – Development</p>	<p><b>D.1.3.</b> To recognise the importance of paid and volunteer staff as a tool for enhancing the skills of individuals to the benefit of the Georgian Theatre Royal, and ensuring high levels of motivation; explore possible accreditation by 'Investors in People' programme; review staff appraisal procedures</p> <p>Seek additional funding from external sources to fund programme of staff development and external advice where appropriate (e.g., Arts &amp; Business Yorkshire, Learning and Skills Council); hold quarterly meetings between</p>	<p><b>D.2.3.</b> To recognise the importance of staff development as a tool for enhancing the skills of individuals to the benefit of the Georgian Theatre Royal, and ensuring improved levels of motivation.</p> <p>Review Year One activities and develop accordingly</p>	<p><b>D.3.3.</b> To recognise the importance of staff development as a tool for enhancing the skills of individuals to the benefit of the Georgian Theatre Royal, and ensuring improved levels of motivation.</p> <p>Review Year Two activities and develop accordingly</p>	<p><b>D.4.3.</b> To recognise the importance of staff development as a tool for enhancing the skills of individuals to the benefit of the Georgian Theatre Royal, and ensuring improved levels of motivation.</p> <p>Review Year Two activities and develop accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
	<p>Theatre Manager and all staff in open forum; review job descriptions after new staff have been in post for four months; conduct training needs analysis and produce employee and volunteer development plans.</p> <p>To consider staff training and awareness for frontline volunteers and Duty Manager in child and family friendliness - in light of pantomime and children's attractions</p> <p>To develop a small pool of stand-ins for volunteer stage labour</p> <p>To implement a staff appraisal programme for all staffs – incorporating measurement against key activities and Georgian</p>			

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
	<p>Theatre Royal objectives</p> <p>To implement a volunteer staff induction programme designed to promote Georgian Theatre Royal mission and objectives</p>			
<p>Staffing – Health &amp; Safety</p>	<p><b>D.1.4.</b> To refine and develop an appropriate set of policies and procedures for ensuring the health and safety of staff, companies and public</p> <p>Maintain and develop the role of a Health &amp; Safety working party</p> <p>Complete annual risk assessment review</p> <p>Update H&amp;S policy (see Appendix A)</p> <p>Instigate training programmes in accordance with employee development plans, including stage rigging for crew</p> <p>Conduct annual PAT testing</p>	<p><b>D.2.4.</b> To refine and develop an appropriate set of policies and procedures for ensuring the health and safety of staff, companies and public</p> <p>Review Year One activities and develop accordingly</p>	<p><b>D.3.4.</b> To refine and develop an appropriate set of policies and procedures for ensuring the health and safety of staff, companies and public</p> <p>Review Year Two activities and develop accordingly</p>	<p><b>D.4.4.</b> To refine and develop an appropriate set of policies and procedures for ensuring the health and safety of staff, companies and public</p> <p>Review Year Three activities and develop accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
	of equipment Liaise with Richmondshire District Council for licensing and similar functions			
Equipment	<p><b>D.1.5.</b> To ensure that the Georgian Theatre Royal is adequately equipped and maintained in order to facilitate the programme of activities, and effectiveness of staff</p> <p>Review maintenance contracts, and re-tender where necessary</p>	<p><b>D.2.5.</b> To ensure that the Georgian Theatre Royal is adequately equipped and maintained in order to facilitate the programme of activities, and effectiveness of staff</p> <p>Review capital equipment ‘wish’ list and re-prioritise accordingly</p> <p>Review maintenance contracts, and re-tender where necessary</p>	<p><b>D.3.5.</b> To ensure that the Georgian Theatre Royal is adequately equipped and maintained in order to facilitate the programme of activities, and effectiveness of staff</p> <p>Review capital equipment ‘wish’ list and re-prioritise accordingly</p> <p>Review maintenance contracts, and re-tender where necessary</p>	<p><b>D.4.5.</b> To ensure that the Georgian Theatre Royal is adequately equipped and maintained in order to facilitate the programme of activities, and effectiveness of staff</p> <p>Review capital equipment ‘wish’ list and re-prioritise accordingly</p> <p>Review maintenance contracts, and re-tender where necessary</p>
The Fryar’s Wynd Studio project	<p><b>D.1.6.</b> To commission a detailed study and cost plan, timetable and options for conversion of The Meet Hall premises to a budget of £40,000; to resolve priorities</p>	<p><b>D.2.6.</b> To open the Fryar’s Wynd annexe as the new Georgian Theatre Studio</p> <p>To discuss the possible availability of the District Council</p>	<p><b>D.3.6.</b> To consider commissioning a feasibility study for the theatre’s use of the District Council Fryar’s Wynd offices</p>	<p><b>D.4.6.</b> To review Year Three activities and proceed accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
	<p>for distinct elements (the offices/ the Youth Theatre space/studio/education room/archive relocation). Investigate capital fund-raising requirements, funding from arts funding system, corporate giving, trusts and public appeal.</p> <p>To secure <i>all</i> funds for conversion of the Fryar's Wynd Annexe by 1 October 2004 against cost plan and begin work for completion by 31 March 2005</p>	<p>offices in Fryar's Wynd as a future study centre and theatre archive</p>		
Catering	<p><b>D.1.8.</b> To make a net profit of £5,400 from catering, including ice creams and confectionery</p> <p>To make a net profit of £2,000 from Weddings</p>	<p><b>D.2.8.</b> To make a net profit of £5,950 from catering, including ice creams and confectionery</p> <p>To make a net profit of £4,000 from Weddings</p> <p>Review Year One activities and revise accordingly</p>	<p><b>D.3.8.</b> To make a net profit of £6,500 from catering, including ice creams and confectionery</p> <p>To make a net profit of £4,500 from Weddings</p> <p>Review Year Two activities and revise accordingly</p>	<p><b>D.4.8.</b> To make a net profit of £7,050 from catering, including ice creams etc</p> <p>To make a net profit of £4,500 from Weddings</p> <p>Review Year Three activities and revise accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
Assets	<p><b>D.1.9.</b> To maintain a fixed assets register To review insurance policies in light of premium increases</p>	<p><b>D.2.9.</b> To update the fixed assets register</p>	<p><b>D.3.9.</b> To update the fixed assets register</p>	<p><b>D.4.9.</b> To update the fixed assets register</p>

## E. EQUAL OPPORTUNITIES

A copy of the Georgian Theatre Royal Equal Opportunities Policy is included in this Plan in Appendix B. The Theatre Manager will meet twice a year to review the policy and activities with the staff, particularly in light of changes to legislation and to keep abreast of similar policies and best practice in other non-profit seeking theatres. Other objectives relate to developing the application of equal opportunities in the areas of programming, recruitment, staff development, physical access to the Georgian Theatre Royal and ticket pricing.

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
Policy	<p><b>E.1.1.</b> To review and update the Equal Opportunities Policy as required</p> <p>Instigate Equal Opportunities working party, consisting of Theatre Manager, and staff, with Board representative as required.</p> <p>To consider recommendations No 3, 8, 9, 10, 12, 14, 16, 20, of the 'Eclipse Report' for developing a strategy to combat racism in theatre and to develop a</p>	<p><b>E.2.1.</b> To review and update the Equal Opportunities Policy as required</p> <p>Review Year One activities and develop accordingly</p>	<p><b>E.3.1.</b> To review and update the Equal Opportunities Policy as required</p> <p>Review Year Two activities and develop accordingly</p>	<p><b>E.4.1.</b> To review and update the Equal Opportunities Policy as required</p> <p>Review Year Three activities and develop accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>comprehensive positive action strategy, starting with Board and management consideration of Amendment to Race Relations Act 2000, the setting of targets for African Caribbean and Asian staff, visiting companies and marketing initiatives, and other culturally diverse imperatives as recommended by Arts Council England Yorkshire/TMA etc</p> <p>Make available policy to staff and funding bodies, as required</p>			
Legislation	<p><b>E.1.2.</b> To be aware of the implications of changes in the law re. Equal Opportunities</p> <p>Theatre Manager to ensure he is fully briefed in the</p>	<p><b>E.2.2.</b> To be aware of the implications of changes in the law re. Equal Opportunities</p>	<p><b>E.3.2.</b> To be aware of the implications of changes in the law re. Equal Opportunities</p>	<p><b>E.4.2.</b> To be aware of the implications of changes in the law re. Equal Opportunities</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>content of new legislation</p> <p>Focus on effective implementation of Disability Discrimination Act 1995</p>			
Recruitment	<p><b>E.1.3.</b> To maintain the Georgian Theatre Royal position as an equal opportunities employer, and to consider the issue when recruiting</p> <p>Theatre Manager (and others) will discuss and implement equal opportunities with reference to making new appointments</p>	<p><b>E.2.3.</b> To maintain the Georgian Theatre Royal position as an equal opportunities employer, and to consider the issue when recruiting</p> <p>Review Year One activities and develop accordingly</p>	<p><b>E.3.3.</b> To maintain the Georgian Theatre Royal position as an equal opportunities employer, and to consider the issue when recruiting</p> <p>Review Year Two activities and develop accordingly</p>	<p><b>E.4.3.</b> To maintain the Georgian Theatre Royal position as an equal opportunities employer, and to consider the issue when recruiting</p> <p>Review Year Three activities and develop accordingly</p>
Staff Development	<p><b>E.1.4.</b> To feature equal opportunities as an essential element of staff development</p> <p>Consider staff needs regarding equal</p>	<p><b>E.2.4.</b> To feature equal opportunities as an essential element of staff development</p>	<p><b>E.3.4.</b> To feature equal opportunities as an essential element of staff development</p>	<p><b>E.4.4.</b> To feature equal opportunities as an essential element of staff development</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>opportunities practice as part of staff development</p> <p>Run courses (or send staff externally) on Disability Equality Training and Deaf Awareness</p>			
Programming	<p><b>E.1.5.</b> Theatre Manager to consider inclusion of culturally diverse companies and attractions within the programme e.g., dance – annual visit by British African, Caribbean and Asian companies</p>	<p><b>E.2.5.</b> Theatre Manager to consider inclusion of culturally diverse companies and attractions within the programme e.g., dance – annual visit by British African, Caribbean and Asian companies</p>	<p><b>E.3.5.</b> Theatre Manager to consider inclusion of culturally diverse companies and attractions within the programme e.g., dance – annual visit by British African, Caribbean and Asian companies</p>	<p><b>E.4.5.</b> Theatre Manager to consider inclusion of culturally diverse companies and attractions within the programme e.g., dance – annual visit by British African, Caribbean and Asian companies</p>
The Building	<p><b>E.1.6.</b> Ensure adequate physical access to the Georgian Theatre Royal Monitor physical access to The Georgian Theatre Royal and consider all comments from users Where needed, include equipment that will improve access on the capital ‘wish list’</p>	<p><b>E.2.6.</b> Ensure adequate physical access to the Georgian Theatre Royal</p> <p>Review Year One activities and develop accordingly</p>	<p><b>E.3.6.</b> Ensure adequate physical access to the Georgian Theatre Royal</p> <p>Review Year Two activities and develop accordingly</p>	<p><b>E.4.6.</b> Ensure adequate physical access to the Georgian Theatre Royal</p> <p>Review Year Two activities and develop accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	Ensure access issues considered in planning for conversion of the Meet Hall Street to Georgian usage			
Education & Community	<b>E.1.7</b> To make the Education & Community programme accessible to all e.g., work with groups in our communities who have special needs	<b>E.2.7.</b> To make the Education & Community programme accessible to all e.g., work with groups in our communities who have special needs	<b>E.3.7.</b> To make the Education & Community programme accessible to all e.g., work with groups in our communities who have special needs	<b>E.4.7.</b> To make the Education & Community programme accessible to all e.g., work with groups in our communities who have special needs
Marketing	<p><b>E.1.8.</b> To promote and encourage accessibility to the Georgian Theatre Royal and its activities</p> <p>Review brochure's coverage of access arrangements Offer large scale print and taped versions of season brochures Form user group to examine use of audio-described performances Instigate two signed-performances of pantomime</p>	<p><b>E.2.8.</b> To promote and encourage accessibility to the Georgian Theatre Royal and its activities</p> <p>Review Year One activities and develop accordingly</p>	<p><b>E.3.8.</b> To promote and encourage accessibility to the Georgian Theatre Royal and its activities</p> <p>Review Year Two activities and develop accordingly</p>	<p><b>E.4.8.</b> To promote and encourage accessibility to the Georgian Theatre Royal and its activities</p> <p>Review Year Three activities and develop accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Four (2007-2008)
	<p>and encourage all visiting companies to offer occasional signed performance where possible</p> <p>To offer appropriate discounts for disadvantaged groups, and ensure discounts are appropriately publicised</p>			
Monitoring	<b>E.1.9.</b> To review progress in this area as an essential element of the Board's annual review process	<b>E.2.9.</b> To review progress in this area as an essential element of the Board's annual review process	<b>E.3.9.</b> To review progress in this area as an essential element of the Board's annual review process	<b>E.4.9.</b> To review progress in this area as an essential element of the Board's annual review process

## F. FUNDING, DEVELOPMENT AND PARTNERSHIPS

The objectives of this section relate to optimising the net financial contributions from other income generating work of the Georgian Theatre Royal. We do this by developing the Georgian Theatre Royal relationships with our revenue funders: Arts Council England, our three local authorities – Richmond Town Council, Richmondshire District Council and North Yorkshire County Council – Heritage Lottery Fund, Yorkshire Forward, European Regional Development Fund and others. We seek to widen the network of trusts, foundations, companies, organisations and individuals that donate to the capital giving campaigns and programme sponsorships. We will find new avenues from business sector support. We also work in partnership with the Georgian’s support organisation, the Friends of the Georgian Theatre Royal. All of these objectives will contribute towards financially underpinning the exciting developments outlined in the previous sections to ensure that, provided we receive increases to core funding, we will be able to operate the theatre on an even keel. **The Georgian Theatre Royal requires additional public and private sector core investments of £60,000 in Year One; £75,000 in Year Two; £95,000 in Year Three and £125,000 in Year Four.** (See Page 79 for financial analysis of opportunities).

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
Arts Council England, Yorkshire	<p><b>F.1.1.</b> To maintain relationships with Arts Council England, Yorkshire</p> <p>In light of post-reopening development plans, to seek a new three year funding contract, with uplift from 1 March 2004 (see Section 7 )</p> <p>To seek the assistance of the Arts Council for project grant to employ a Stage Technician/Instructor</p>	<p><b>F.2.1.</b> To maintain relationships with the Arts Council</p> <p>To seek training opportunities for staff through travel grants</p> <p>To advocate new grants for presentation of occasional foreign companies</p>	<p><b>F.3.1.</b> To maintain relationships with the Arts Council</p> <p>Review Year Two activities and develop accordingly</p>	<p><b>F.4.1.</b> To maintain relationships with the Arts Council</p> <p>Review Year Three activities and develop accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
	<p>To monitor other project funding opportunities To seek the assistance of the Arts Council in leading a round-table meeting of the three local authorities and themselves, to discuss the Georgian Theatre Royal investment requirements</p> <p>Chairman and Theatre Manager to network in the arts funding system strategically</p> <p>To support the Arts Council's objectives in bringing all theatre closer to our communities; contribute to regional performing arts forums and seek to keep the Georgian Theatre Royal in the foreground of their attentions</p> <p>To invite the Executive Director of Arts Council</p>	<p>Review Year One activities and develop accordingly</p>		

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
	<p>England Yorkshire to address the Board of Directors at one meeting</p> <p>To establish a clear mutual understanding of expectations of the relationship with Arts Council England, Yorkshire</p>			
Annual Report	<b>F.1.2.</b> To enhance our profile and relations with all stakeholders through publication of an annual report and abbreviated accounts, also to be available on the website	<b>F.2.2.</b> To enhance our profile and relations with all stakeholders through publication of an annual report and abbreviated accounts, also to be available on the website	<b>F.3.2.</b> To enhance our profile and relations with all stakeholders through publication of an annual report and abbreviated accounts, also to be available on the website	<b>F.4.2.</b> To enhance our profile and relations with all stakeholders through publication of an annual report and abbreviated accounts, also to be available on the website
Richmond Town Council, Richmondshire District Council, North Yorkshire County Council	<p><b>F.1.3.</b> To seek new three-year funding agreements with the three local authorities</p> <p>To seek clarification of the Georgian's relationship with Arts in Richmondshire vis-à-vis the Richmondshire District Council</p>	<p><b>F.2.3.</b> To maintain relationships with the three local authorities</p> <p>To pursue Social Inclusion Partnership with a local authority</p> <p>Review Year One activities and develop accordingly</p>	<p><b>F.3.3.</b> To maintain relationships with the three local authorities</p> <p>Review Year Three activities and develop accordingly</p>	<p><b>F.4.3.</b> To maintain relationships with the three local authorities</p> <p>Review Year Three activities and develop accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
Corporate Membership, Hospitality and Sponsorship Packages	<p><b>F.1.4.</b> To launch new show sponsorship packages To earn £2,000 net from corporate sponsorship To tailor sponsorship packages individually to backers To keep the corporate database up to date To promote sponsorship via the website</p>	<p><b>F.2.4.</b> To earn £2,500 net from sponsorship packages</p> <p>Review Year One activities and develop accordingly</p>	<p><b>F.3.4.</b> To earn £3,000 net from sponsorship packages</p> <p>Review Year Two activities and develop accordingly</p>	<p><b>F.4.4.</b> To earn £3,500 net from sponsorship packages</p> <p>Review Year Three activities and develop accordingly</p>
Individual Giving	<p><b>F.1.5.</b> To continue to promote the use of bequests in wills To investigate using the Phone Room for individual giving telephone campaigns To conduct an on-stage raffle at most performances</p>	<p><b>F.2.5.</b> To continue to promote the use of bequests in wills</p> <p>Review Year One activities and develop accordingly</p>	<p><b>F.3.5.</b> To continue to promote the use of bequests in wills</p> <p>Review Year One activities and develop accordingly</p>	<p><b>F.4.5.</b> To continue to promote the use of bequests in wills</p> <p>Review Year One activities and develop accordingly</p>
Friends of the Georgian Theatre Royal	<p><b>F.1.6.</b> To service the Friends of the Georgian Theatre Royal through quasi-autonomous committee To publish three issues of Friends Newsletter and to find sponsor for the</p>	<p><b>F.2.6.</b> To service the Friends of the Georgian Theatre Royal through quasi-autonomous committee To publish three issues of Friends Newsletter and to find sponsor for the</p>	<p><b>F.3.6.</b> To service the Friends of the Georgian Theatre Royal through quasi-autonomous committee To publish three issues of Friends Newsletter and to find sponsor for the</p>	<p><b>F.4.6.</b> To service the Friends of the Georgian Theatre Royal through quasi-autonomous committee To publish three issues of Friends Newsletter and to find sponsor for the Newsletter</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
	<p>Newsletter                      To review editorial policy and content                      To seek capital donations from the Friends for specific equipment                      To receive three annual show sponsorships from the Friends</p>	<p>Newsletter                      To review editorial policy and content                      To seek capital donations from the Friends for specific equipment                      To receive three annual show sponsorships from the Friends</p>	<p>Newsletter                      To review editorial policy and content                      To seek capital donations from the Friends for specific equipment                      To receive three annual show sponsorships from the Friends</p>	<p>To review editorial policy and content                      To seek capital donations from the Friends for specific equipment                      To receive three annual show sponsorships from the Friends</p>
<p>Trusts, Foundations and other public agencies</p>	<p><b>F.1.7.</b> To repay the capital development loan from the Nancy Crathorne Memorial Trust</p> <p>Chairman to maintain links with trusts and foundations who supported the 2002-2003 capital appeal</p> <p>To arouse the interest of these trusts and foundations in supporting the operational costs of the Georgian</p> <p>To make project applications to the Heritage Lottery</p>	<p><b>F.2.7.</b> Review Year One activities and develop accordingly</p>	<p><b>F.3.7.</b> Review Year Two activities and develop accordingly</p>	<p><b>F.4.7.</b> Review Year Three activities and develop accordingly</p>

Activity/Year	Year One (2004-2005)	Year Two (2005-2006)	Year Three (2006-2007)	Year Three (2007-2008)
	Fund, TSB Foundation and the Mackintosh Foundation, and others, for support of the Education programme			
Other Strategic Alliances	<p><b>F.1.8.</b> To conduct a benchmarking exercise with Theatre at Rosehill, Eastgate Theatre Peebles, Little Theatre, Blackburn; against suite of Georgian Theatre Royal performance indicators</p> <p>To affiliate with these and other small-scale theatres for programming alliances and exchange of best-practice knowledge</p> <p>To maintain relations with The Theatres Trust and become corporate member</p> <p>To investigate ‘sister-theatre’ deal with small UK and foreign heritage theatres</p>	<p><b>F.2.8.</b> To review Year One activities and proceed accordingly</p>	<p><b>F.3.8.</b> To review Year Two activities and proceed accordingly</p>	<p><b>F.4.8.</b> To review Year Three activities and proceed accordingly</p>

## G. SWOT ANALYSIS

In order to inform the business planning process, the Board of Directors conducted a summary of the strengths, weaknesses, opportunities and threats of the Georgian Theatre Royal, from the perspective of the theatre and its publics. The following table emphasises views on how the Theatre is currently good and bad. This informs the Georgian how to build on the unique strengths so that future strategy reflects what the organisation does particularly well and, foremost, seizes the excellent opportunities for continuous improvement that exceed any threats:

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• Refurbished and equipped Grade I Listed heritage theatre; intimate, ‘courtyard’ auditorium excellent for most performing art forms</li> <li>• Good town centre location, with adequate evening free parking</li> <li>• New first class front of house facilities</li> <li>• Building now fully accessible</li> <li>• One of the best theatre buildings in England</li> <li>• Increasing profile within theatre industry</li> <li>• A well-known name and good image; unique ‘brand essence’</li> <li>• Long term commitment of Richmond Town Council and 99-year lease on peppercorn rent</li> <li>• Good relationship with Richmondshire District Council</li> <li>• Modest three-year funding agreement from Arts Council England Yorkshire</li> <li>• Excellent relationships with capital donors, including trusts and foundations</li> <li>• Hard-working Board of Directors with strong leadership from Chairman</li> <li>• Experienced volunteer staff with low turnover</li> <li>• High status of the theatre with Richmond amateur societies</li> <li>• Availability of excellent space for conversion to in-house studio</li> <li>• Supportive Friends of the Georgian Theatre Royal</li> </ul>	<ul style="list-style-type: none"> <li>• Untested status with desirable professional touring theatre promoters</li> <li>• No sustained collaborative professional production partnerships</li> <li>• Limited seating capacity and few comfortable seats</li> <li>• Ticket price sensitivity</li> <li>• Low margins on deals and outcomes in a small theatre</li> <li>• Until restructure, inadequate number of staff: a critical development constraint</li> <li>• Until restructure, inadequate marketing</li> <li>• Until restructure, lacks accurate, fast and reliable financial reporting</li> <li>• Located on geographical periphery of Arts Council England, Yorkshire territory</li> <li>• Poor night-time public transport in Dales confines theatregoers to car users</li> <li>• New programming and operation highly dependent on big increases in public investment</li> <li>• Poor hotel and restaurant infrastructure in Richmond</li> <li>• Very low core funding base relative to other small theatres in UK</li> </ul>

OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>• New vision framed; ready to develop operationally</li> <li>• Large number of artistic and education strands available</li> <li>• New year-round programming potential</li> <li>• Creating a distinctive identity through programme and marketing</li> <li>• New partners: Northern Broadside, Swaledale Festival, vocational acting school student productions etc</li> <li>• Creating strategic alliances for other programming strands; including co-presentations with other small-scale theatres</li> <li>• Identifying new pantomime producer and expanding Christmas season</li> <li>• New education programme</li> <li>• Revival of Georgian Youth Theatre</li> <li>• Partnership with Richmond School</li> <li>• Develop of packages with coach operators</li> <li>• Living theatre museum development, including exhibition, acquisitions, Butler theatre circuit trail</li> <li>• University partnerships and academic programme</li> <li>• High potential for small conferences</li> <li>• High potential to increase guided tours visitors</li> <li>• Atmospheric locale for civil weddings</li> <li>• Potential use for film-location hires</li> <li>• Invigorating the relationship with Nth Yorks County Council</li> <li>• Framing positive relationship with Arts in Richmondshire</li> <li>• New Theatre Manager brings ideas and energy</li> <li>• High level of local media interest</li> <li>• Building organisational capacity to manage these opportunities</li> <li>• Theatre is open to change and willing to question itself</li> </ul>	<ul style="list-style-type: none"> <li>• A number of competitors who respond to the market</li> <li>• Potential resurgence of competing Teesside theatres</li> <li>• Pressure from producers to force high-risk guaranteed fees</li> <li>• Shortage of good small-scale productions for opera and ballet</li> <li>• Vagaries and insecurities of short-term, 'restricted' project grants</li> <li>• Failure to establish a clear mutual understanding of expectations of the relationship with Arts Council England, Yorkshire – and increased funding – would frustrate development plans</li> <li>• Funding bodies becoming more and more demanding</li> <li>• Vulnerable to lack of success in volunteer succession planning</li> <li>• Failure to recruit new staffs for modest wages</li> <li>• Over-dependent upon revival of Dales tourism</li> </ul>

## H. RISK MANAGEMENT STRATEGY 2004-2005 TO 2007-2008

The risks to achieving our outcomes, together with how we propose to manage these, are set out below. These can be summarised as Buildings, Governance and Management, Finance and Administration, Human Resources and Operations. We plan to enhance our risk management capability during the year and ensure that this incorporated into the way we work.

### H.1. BUILDINGS

Risk Area	Impact	Likelihood	Responsibility	Existing Controls	Further Action Required
<b>Physical Disasters (fire, flood etc)</b>	High	Low	Board	Insurance Cover Annual Licensing and Fire Inspections	
<b>Other incidents, including structural and equipment failures and closure of Georgian Theatre Royal at short notice</b>	High	Low	Board	Insurance Cover Risk Assessments (Insurance company)	
<b>Buildings Security</b>	Medium	Low	Board	Insurance Cover New security system in refurbished Georgian	Named key holders

**H.2. GOVERNANCE AND MANAGEMENT**

<b>Risk Area</b>	<b>Impact</b>	<b>Likelihood</b>	<b>Responsibility</b>	<b>Existing Controls</b>	<b>Further Action Required</b>
<b>Company lacks strategy and forward planning</b>	High	Low	Board	New Business Plan	Regular monthly reports on financial performance
<b>Conflicts of interest by Board members</b>	Medium	Medium	Chairman and Board	Input from Theatre Manager and Council nominee directors	Devise protocol for disclosure Understanding of corporate governance Board away days
<b>No policy on reserves</b>	High	Low	Board	Regular review Annual review Annual audit	
<b>Major building project management control for Fryar's Wynd studio</b>	Very High	High	Board Theatre Manager	Regular reports District Council officer/member input	Re-convene project management committee for Fryar's Wynd annexe project
<b>Competition from other providers</b>	High	Medium	Board	Business Plan	Regular market reviews and liaison with Arts Council England Yorkshire and Arts in Richmondshire Development Agency

**H.3. FINANCE AND ADMINISTRATION**

<b>Risk Area</b>	<b>Impact</b>	<b>Likelihood</b>	<b>Responsibility</b>	<b>Existing Controls</b>	<b>Further Action Required</b>
<b>Security of resources from principal funding bodies</b>	Very High	High	Board Theatre Manager	Report to Board	Longer term funding guarantee and increase from local authorities Increase and liaison with Arts Council
<b>Show contracts with guarantee</b>	Medium	High	Chairman Theatre Manager	Reports from Theatre Manager and Treasurer	Reduction in number of guarantee contracts
<b>Failure of Visiting Companies to meet obligations</b>	High	Medium	Theatre Manager	Contract in place Insurance	
<b>Failure to comply with Data Protection Act</b>	High	Low	Theatre Manager New marketing officer	Box Office software compliant	
<b>Occurrence of Fraud</b>	Medium	Low	Board	Internal and external audit Internal controls	
<b>Misappropriation of funds</b>	Medium	Low	Board	Reports from Treasurer	
<b>Absence of budgetary controls</b>	Medium	Low	Board	Reports from Treasurer and Theatre Manager	
<b>Unreliable accounting methods</b>	Medium	Low	Board	Internal and external audit	Appoint audit committee

#### H.4. HUMAN RESOURCES

<b>Risk Area</b>	<b>Impact</b>	<b>Likelihood</b>	<b>Responsibility</b>	<b>Existing Controls</b>	<b>Further Action Required</b>
<b>Loss of key staff/volunteers/succession</b>	Medium	Medium	Board Theatre Manager	Annual appraisal re Theatre Manager Organisation reviews	Develop volunteer recruitment plan
<b>Inappropriate staff contracts</b>	Low	Low	Board Theatre Manager	Advice from company solicitors	Consideration of working time directive for new staff
<b>Poor recruitment</b>	High	Medium	Board Theatre Manager	Board representative at interview Open competition	Annual remuneration reviews
<b>Violence in the Georgian Theatre Royal (except in stage performance)</b>	Medium	Low	Theatre Manager	Security System	Staff and volunteer training Security screens
<b>High sickness absence levels/</b>	Medium	Medium	Theatre Manager	Formal procedures Advice from company solicitors	
<b>Grievance/Disciplinary Incidents</b>	Medium	Medium	Theatre Manager	Formal procedures Advice from company solicitors	Review disciplinary procedure before recruitment
<b>Health &amp; Safety at the Georgian Theatre Royal</b>	Medium	Low	Theatre Manager	Insurance cover Advice from company solicitors	
<b>Negligence by staff and volunteers</b>	Medium	Low	Board	Public Liability cover	

**H.5. OPERATIONS**

<b>Risk Area</b>	<b>Impact</b>	<b>Likelihood</b>	<b>Responsibility</b>	<b>Existing Controls</b>	<b>Further Action Required</b>
<b>Loss of regular hirers</b>	Medium	Medium	Theatre Manager	Board involvement	
<b>Loss or failure to contract pantomime producer</b>	High	Medium	Theatre Manager	Board involvement	
<b>Theatregoer satisfaction</b>	Medium	Low	Board	Media Releases Complaints procedure	Produce statistics on complaints for annual report
<b>Catering Failure</b>	Medium	Medium	Board	In house	Review arrangements for new bars after one year
<b>Disaster and Recovery Planning</b>	Medium	Low	Theatre Manager	Computer systems backed up daily, espec. box office Insurance re property perils	Theatre Manager to write disaster plan
<b>Prolongations to resolution of snagging after refurbishments</b>	Medium	Medium	Board Theatre Manager	Project group	

## 7. MAKING IT HAPPEN –THE GEORGIAN THEATRE ROYAL BUDGET IN SUMMARY

**Georgian Theatre Productions Limited and Georgian Theatre (Richmond) Trust Limited (Consolidated)**  
**Estimated Income & Expenditure for the Financial Years 2003-4; 2004-5; 2005-6; 2006-7; 2007-8**

<b>2003-04</b>	<b>INCOME</b>	<b>2004-05</b>	<b>2005-06</b>	<b>2006-07</b>	<b>2007-08</b>
42,279	Professional Productions Box Office Receipts NET of VAT	75,375	78,435	80,371	95,447
35,828	Less share to Visiting Companies NET of VAT	63,518	65,015	66,575	76,575
<b>6,451</b>	<b>Productions Balance, retained by Theatre Royal</b>	<b>11,857</b>	<b>13,420</b>	<b>13,796</b>	<b>18,872</b>
	<b>Add Other Earned Income</b>				
6,510	Theatre Rentals	18,283	18,740	19,209	19,689
0	Annual Gala NET Surplus	2,000	2,050	2,101	2,154
0	Education (University Memberships Year One)	1,000	5,000	5,000	5,000
0	Youth Theatre	3,000	3,075	3,152	3,231
850	Weddings & Small Receptions	2,000	4,000	4,500	4,500
500	Conference Hires	6,000	6,500	7,000	7,000
100	Education Hires (Richmond School etc.)	750	769	788	808
0	Corporate Sponsorship of Visiting Productions	2,000	2,500	3,000	3,500
3,250	Bars and Catering Net Surplus	5,000	5,500	6,000	6,500
200	Ice Creams and Confectionery	400	450	500	550
500	Programmes and Show Merchandise Commission	1,000	1,200	1,400	1,600
4,500	Exhibition Admissions/Tours	6,750	7,500	8,000	8,500
500	Shop: Souvenirs Net Surplus	1,000	1,100	1,200	1,300
300	Sundry Donations and Net Raffle Receipts	400	410	420	431
5,000	Dividends and Stock Interest	5,000	5,000	5,000	5,000
0	Bank Interest	100	125	150	175
0	Exhibition Commissions	200	250	300	300
<b>22,210</b>	<b>Total Other Earned Income</b>	<b>54,883</b>	<b>64,169</b>	<b>67,720</b>	<b>70,237</b>
<b>£28,661</b>	<b>Total Earned Income (Productions + Other Income)</b>	<b>£66,740</b>	<b>£77,589</b>	<b>£81,516</b>	<b>£89,109</b>

2003-04	LESS EXPENDITURE	2004-05	2005-06	2006-07	2007-08
<b>53,520</b>	<b>Wages and Salaries</b>	<b>128,069</b>	<b>131,270</b>	<b>134,552</b>	<b>138,128</b>
	<b>Occupancy and Building</b>				
550	Rates	800	820	841	862
4,500	Rent: for studio and offices (Fryer's Wynd annexe)	4,613	4,728	4,846	4,967
100	Rent: Richmond Town Council (former Quaker Meeting House)	103	105	108	110
2,000	Heat and Light	5,500	5,638	5,778	5,923
3,000	Electricity Arrears	0	0	0	0
7,914	Insurance	11,750	12,044	12,345	12,653
300	Window Cleaning	400	410	420	420
1,900	Cleaning Materials	3,500	3,588	3,677	3,769
1,400	Security/Fire alarm maintenance	1,435	1,471	1,508	1,545
700	Maintenance Costs (Sanitary Waste Removal)	718	735	754	773
1,800	Repairs and Renewals	3,000	3,075	3,152	3,231
<b>24,164</b>	<b>Total Occupancy and Building</b>	<b>31,818</b>	<b>32,613</b>	<b>33,428</b>	<b>34,253</b>
	<b>Administration and General Costs</b>				
1,000	Computer consumables	1,000	1,025	1,051	1,077
1,000	Postage and printing	1,500	1,538	1,576	1,615
1,000	Staff recruitment	1,000	500	500	1,000
1,092	Telephone	1,456	1,492	1,530	1,568
3,000	Bank charges	3,200	3,400	3,600	3,800
75	Entertaining	100	125	150	175
700	Office supplies	1,300	1,333	1,366	1,400
500	Travel and subsistence	1,000	1,200	1,500	1,800
20,000	Depreciation	20,000	20,000	20,000	20,000
1,250	Legal	1,000	1,025	1,051	1,077
850	Licences and subscriptions	871	893	915	938
100	Performing Rights Society	110	120	130	140
3,000	Audit and Accountancy	2,500	2,563	2,627	2,692
<b>33,567</b>	<b>Total Administration and General Costs</b>	<b>35,037</b>	<b>35,213</b>	<b>35,995</b>	<b>37,282</b>

2003-04		2004-05	2005-06	2006-07	2007-08
<b>Marketing</b>					
5,000	Season brochures	7,500	7,688	7,880	8,077
250	Marketing Campaigns for non-performance income	2,000	1,000	1,000	1,000
956	Press advertising	4,250	4,356	4,465	4,577
1,000	Postage and distribution	1,500	2,000	2,500	3,000
1,500	Box Office & IT Licensing	1,538	1,576	1,615	1,656
1,500	Website Development	2,000	2,500	3,000	2,500
0	Photography	300	308	315	323
1,000	Other promotion costs: (Re-launch in 2003-04)	500	550	600	650
<b>11,206</b>	<b>Total Marketing</b>	<b>19,588</b>	<b>19,977</b>	<b>21,375</b>	<b>21,782</b>
<b>Education</b>					
1,010	Amateur Drama Festival Expenses	1,395	1,430	1,466	1,502
0	Workshops (including Pantomime Project)	800	820	841	862
0	Master classes - Leaders' Fees	0	1,500	1,538	1,576
0	Youth Theatre	1,000	1,025	1,051	1,077
0	Academic Seminars	500	513	525	538
0	Schools In-Service Training	750	769	788	808
0	Half Term Projects	500	513	525	538
0	Lecture Series	1,500	1,538	1,576	1,615
0	Heritage Trail Development	0	0	1,000	500
0	Distance Learning Development	0	0	1,000	1,500
0	Technical Theatre Training Scheme	1,000	500	513	525
0	Exhibition Development	2,000	4,000	6,000	1,000
500	Contribution to Regional Museums Officer	515	528	541	555
<b>1,510</b>	<b>Total Education</b>	<b>9,960</b>	<b>13,134</b>	<b>17,362</b>	<b>12,596</b>
<b>Stage</b>					
1,000	Stage Sound and Lighting Supplies (Main House)	2,000	2,050	2,101	2,154
0	Studio Expenses	500	1,000	1,100	1,200
<b>1,000</b>	<b>Total Stage</b>	<b>2,500</b>	<b>3,050</b>	<b>3,201</b>	<b>3,354</b>

2003-04		2004-05	2005-06	2006-07	2007-08
<b>£124,968</b>	<b>TOTAL EXPENDITURE</b>	<b>£226,971</b>	<b>£235,257</b>	<b>£245,914</b>	<b>£247,396</b>
<b>£28,661</b>	<b>LESS Total Earned Income (Productions Net/Retained + Other Income) b/d</b>	<b>£66,740</b>	<b>£77,589</b>	<b>£81,516</b>	<b>£89,109</b>
<b>-£96,307</b>	<b>OPERATING LOSS</b>	<b>-£160,231</b>	<b>-£157,668</b>	<b>-£164,398</b>	<b>-£158,287</b>
<b>ADD GRANT &amp; INVESTMENT INCOME</b>					
10,000	Arts Council England, Yorkshire – Revenue (existing 3 year funding pledged to 2005-06)	15,000	20,000	20,500	21,013
5,000	Richmond Town Council (Reopening project grant)	0	0	0	0
8,110	Richmondshire District Council (pledged until 2003-04; via AiR)	8,500	9,500	10,000	10,000
4,200	North Yorkshire County Council (pledged until 2003-04)	5,000	7,000	7,500	8,000
3,090	Richmond Town Council (pledged until 2003-04)	3,500	4,000	4,500	5,000
0	ERDF Staffing Grants (pledged until 2006-07 )	18,333	18,333	18,333	0
17,500	Arts Council England, Yorkshire – RALP project grant (offer:18 months; pledged until 2004-05)	17,500	0	0	0
26,800	Esmée Fairbairn Foundation: operating project grant (pledged until 2005-06)	20,000	15,000	0	0
0	St James Charitable Trust: 'higher education' (pledged until 2006-07)	5,000	5,000	5,000	0
0	<b>New core funding required from Arts Council England and other stakeholders</b>	<b>60,000</b>	<b>75,000</b>	<b>95,000</b>	<b>125,000</b>
<b>£74,700</b>	<b>TOTAL GRANT &amp; INVESTMENT INCOME REQUIRED TO REALISE NEW MISSION OF THE GEORGIAN THEATRE ROYAL</b>	<b>£152,833</b>	<b>£153,833</b>	<b>£160,833</b>	<b>£169,013</b>
<b>-£21,607</b>	<b>NET DEFICIT/SURPLUS</b>	<b>-£7,398</b>	<b>-£3,835</b>	<b>-£3,565</b>	<b>£10,725</b>

- Detailed Supporting Schedules for Box Office Receipts, Attendances, Rental Income, Ticket-pricing, Concessions, Risk Analysis, Wages and further assumptions and rationale are available from the Theatre Manager

## **8. DIRECTORS, MANAGEMENT AND PROFESSIONAL ADVISERS**

### **THE GEORGIAN THEATRE (RICHMOND) TRUST LIMITED**

President Dame Judi Dench

#### **Directors:**

Lady Crathorne (Chairman)

Mr William Baker Baker

Mr Mac Bryant

Mrs Katherine Carr

Mr Anthony Chisenhale-Marsh (Treasurer)

Miss Barbara Deans

Viscount Eccles

Mr Fane Gaffney

Mr Bev Joicey

Mr Warnock Kerr

Mrs Jane Ramsden

Mrs Joyce Stevenson

Mr Douglas Waugh

With nominees from:

Richmondshire District Council, North Yorkshire County Council,  
University of Durham, University of Leeds and University of York

The Town Mayor of Richmond

The Town Clerk of Richmond

The Lord Lieutenant of North Yorkshire

### **GEORGIAN THEATRE PRODUCTIONS LIMITED**

#### **Directors:**

Lady Crathorne (Chairman)

Mr Anthony Chisenhale-Marsh

Lord Crathorne

Mr Bev Joicey

Mr Warnock Kerr

#### **MANAGEMENT**

Vaughn Curtis, Theatre Manager

#### **CONSULTANT**

Paul Iles

#### **AUDITORS**

Needham Chipchase Manners & Co, Richmond

#### **SOLICITORS**

Jacksons, Stockton on Tees

#### **BANKERS**

HSBC, Richmond

## **APPENDIX A**

### **Georgian Theatre Royal**

#### **HEALTH AND SAFETY POLICY**

*It is the policy of the Georgian Theatre Royal to comply with the terms of the Health and Safety at Work Act 1974 and subsequent legislation; and to provide a healthy and safe working environment. All employees and volunteers will be provided with such equipment, information, training and supervision as needed for this purpose. The Georgian Theatre Royal also accepts responsibility for the Health and Safety of other people who may be affected by its activities, including temporary workers and members of the public.*

This policy is regularly monitored and updated, with particular regard to any changes at the Georgian Theatre Royal. The Board will reissue the policy annually. The specific arrangements for the implementation of the policy and the personnel responsible are detailed below.

#### **Safety Personnel**

Overall and final responsibility for health and safety is that of the Theatre Manager. The following designated personnel are responsible for the supervision of health and safety in particular areas of the Theatre:

The Theatre Manager and the paid full-time staff now form the Health and Safety Working Party, which will meet between two and four times annually, to discuss issues, share information, agree actions and monitor policy.

Whilst the management of the Georgian Theatre Royal does all that is within its powers to ensure the health and safety of employees and volunteers, it is recognised that health and safety at work is the responsibility of every individual associated with the Theatre. Whenever an individual notices a health and safety problem which they are unable to correct, they must inform the appropriate person listed above. These people should also be informed of any problems which the individual has been able to rectify.

### **Staff Training**

The identification of safety training needs forms a key part of the Georgian Theatre Royal staff development programme led by the Theatre Manager. Individuals are trained in safe working practices and procedures, before being allocated to any new role. Other training issues and initiatives are discussed and set up by the Health and Safety Working Party.

### **Workplace Inspections**

It is the policy of the Georgian Theatre Royal (Richmond) Trust Limited to comply with the Workplace (Health, Safety and Welfare) Regulations 1992. The Theatre Manager and the relevant designated personnel conduct regular inspections of the workplace.

### **Work Equipment**

It is the policy of the Georgian Theatre Royal (Richmond) Trust Limited to comply with the law as set out in the Provision and Use of Work Equipment Regulations 1992, the Provision and Use of Work Equipment Regulations 1998 (PUWER98) and the Lifting Equipment Regulations 1998 (LOER). Designated personnel provide individuals with adequate information and training to enable them to use equipment safely, and equipment is clearly marked with health and safety warnings where appropriate. All equipment is maintained in good working order and portable appliance testing is carried out on an annual basis.

### **Personal Protective Equipment**

It is the policy of the Georgian Theatre Royal (Richmond) Trust Limited to comply with the law as set out in the Personal Protective Equipment at Work Regulations 1992. All workers and volunteers who may be exposed to a risk to their health and safety while at work are provided with suitable and effective protective equipment.

### **Manual Handling Operations**

It is the policy of the Georgian Theatre Royal (Richmond) Trust Limited to comply with the law as set out in the Manual Handling Regulations 1992. Manual handling operations are avoided as far as is reasonably practical where there is a risk of injury. Where it is impossible to avoid

such operations, an assessment is made taking into account the task, the load, the working environment and the capability of the individual concerned. Some manual handling operations are contracted to outside agencies.

### **Display Screen Equipment**

It is the policy of the Georgian Theatre Royal (Richmond) Trust Limited to comply with the law as set out in the Health and Safety (Display Screen Equipment) Regulations 1992. The Theatre conducts risk assessments for all workstations staffed by employees who use VDU screens as part of their normal work. VDU screen users are allowed periodic breaks in their work. Eyesight tests are provided for VDU users on request and, where necessary, VDU screen users are provided with the basic necessary corrective equipment such as glasses or contact lenses.

### **Control of Hazardous Substances**

It is the policy of the Georgian Theatre Royal (Richmond) Trust Limited to comply with the law as set out in the Control of Substances Hazardous to Health Regulations 1989. All such substances are stored in lockable flame-retardant cupboards. Risk assessments are conducted for all work involving exposure to hazardous substances and health and safety guidance from the manufacturers and suppliers is sought and made available.

### **Fire Safety**

The Georgian Theatre Royal has an extensive fire and evacuation procedures document and procedure sessions for all staff and volunteers are carried out twice a year and, for front of house, bar and catering staff and volunteers, at least four times a year. There are weekly fire drills for front of house staff and volunteers. The designated assembly points for the Georgian Theatre Royal are the pavement in front of the Theatre in Victoria Road. The Theatre Manager is responsible for ensuring the provision, maintenance and testing of fire equipment, which is serviced annually by an outside contractor. Individuals are trained in the use of fire fighting equipment as necessary. The Theatre Manager is responsible for weekly tests of the fire alarms, which are regularly maintained by an independent contractor. Details of these tests are maintained in Fire Logbook kept in the General Office. The Theatre Manager is responsible for the provision of fire detection equipment, which is regularly maintained by an independent contractor. The Georgian Theatre Royal is legally compliant in terms of fire detection equipment, fire fighting equipment, fire doors, fire exits and emergency lighting.

## **Smoking**

Smoking is forbidden in all areas of the Georgian Theatre Royal.

## **Accident Investigation and Reporting**

It is the policy of the Georgian Theatre Royal (Richmond) Trust Limited to comply with the Reporting of Injuries, Diseases and Dangerous Occurrences Regulations 1995 (RIDDOR 95). All accidents must be recorded in the Accident Book, which is kept in the Stage Door office. Where serious, they must be reported to the Theatre Manager who investigates and takes actions to avoid a recurrence. The Theatre Manager is responsible for reporting cases of accident and disease to the enforcing authority: Richmondshire District Council, under RIDDOR 95.

## **First Aid**

First Aid boxes are located in the General Office, Exhibition Shop, and Box Office they are clearly marked and easily accessible to all employees and volunteers. First aid blankets are located in under stage. The Theatre Manager is responsible for the proper use and maintenance of all first aid equipment and checks it on a weekly basis. A list of emergency telephone numbers is posted at each first aid station. The Theatre Manager and the Assistant Manager are qualified first aiders; all other staffs and volunteers receive basic training in emergency life support. In addition to the fire and evacuation procedures, the Georgian Theatre Royal has a serious illness procedure for incidents occurring during performances, which is implemented when required.

## **January 2004**

## **APPENDIX B**

### **Georgian Theatre Royal**

#### **EQUAL OPPORTUNITIES POLICY**

*It is the policy of Georgian Theatre Royal Trust and Georgian Theatre Productions Limited to comply with the terms of the Sex Discrimination Act 1975, the Race Relations Act 1976 (and Amendment 2000), the Disabled Persons (Employment) Acts 1944 and 1958, the Disability Discrimination Act 1997 and subsequent legislation. As a registered charity in receipt of public subsidy, the Georgian Theatre Royal has a responsibility to operate in a principled way in accordance with the practices of our local authorities and the Arts Council England.*

#### **Equal Opportunities: Personnel**

Overall and final responsibility for equal opportunities is that of the Board of Directors, which aims to be representative of all sections of the community. That responsibility is delegated on a day-by-day basis to the Theatre Manager.

All full-time paid staff will form the personnel for the Equal Opportunities Working Party, which meets twice a year to discuss issues, share information, agree actions and monitor policy:

#### **Equal Opportunities: Training**

The identification of equal opportunities training needs forms a key part of the Georgian Theatre Royal staff and volunteer development programme, led by the Theatre Manager. Other training issues and initiatives are discussed and set up by the Equal Opportunities Working Party.

#### **Employment and Recruitment**

Georgian Theatre Royal Trust Limited and Georgian Theatre Productions Limited strive to be equal opportunities employers. All full-time posts are advertised as widely as possible and no applicant or employee receives less favourable treatment on the grounds of gender, race, ethnic or

national origins, age, disability, religion or sexual orientation. All applicants are made aware of the Georgian Theatre Royal equal opportunities policy.

### **Marketing**

Publicity material issued by the Georgian Theatre Royal and its visiting companies reflects the commitment to equal opportunities and does not contain negative or discriminatory images or text. Positive efforts are made to attract theatregoers and participants from all sections of the community that are under-represented as current attendees.

### **Physical Access**

Full consideration was and will continue to be given to access whenever plans for refurbishment are undertaken; the Georgian Theatre Royal encourages people with disabilities to use the new facilities.

### **Monitoring**

This policy is regularly monitored and updated, with particular regard to any changes at the Georgian Theatre Royal and the arts funding system. The policy is reissued at least annually.

### **January 2004**

## **APPENDIX C**

### **Georgian Theatre Royal**

#### **SOCIAL INCLUSION POLICY**

##### **“Henceforward, a theatre for all the people”**

The Georgian Theatre Royal is committed to ensuring that its activities are accessible for all sectors of the Richmond and Dales community; to be a microcosm of our society. In so doing, we recognise that some people may be excluded from taking part in the Georgian Theatre Royal. People can feel excluded if they have no direct access to our activities, or are unable to have a say in the way that the theatre is run or have special needs for visiting the Georgian, such as people who have problems associated with age, disability or health. Exclusion can have many causes. Examples are discrimination and prejudice, unsafe communities, geographical isolation or caring responsibility and disability.

‘Social Inclusion’ is concerned with identifying where and how exclusion is happening and, for the Georgian, helping to overcome barriers to inclusion. To promote social inclusion the Georgian Theatre Royal will ensure that citizens’ rights and responsibilities are central to all of the Georgian’s activities and those of its visiting companies and partners.

**As witnessed by the Georgian’s VISION STATEMENT, we want everyone to enjoy and value the performing arts.** This implies an inclusive society. The theatre aims to assist people’s influence over decisions affecting them, in order that they are able to take responsibility for their communities. Accordingly, the people of Richmond and the Dales should have right of access to appropriate information and support from the Georgian, sharing equal access to the theatre’s services and facilities.

The Board of the Georgian Theatre Royal believes that its social inclusion policy should cover the following objectives:

1. To increase participation in the Richmond and Dales labour market through the professionalism of the staff structure and the engagement of local theatre-makers
2. To ensure that every child at school in Richmond and the Dales visits the Georgian Theatre Royal before the age of sixteen

3. To offer wide participation in, and enhance the demand for, lifelong learning by promoting appropriate Education programmes
4. To work in partnership with our local authorities to tackle specific barriers to participation individuals may face, including ill health, low self esteem and homelessness
5. To work to eliminate discrimination and inequality on the grounds of gender, race, disability, age and sexual orientation
6. To endeavour to offer affordable ticket prices
7. To contribute to tackling inequalities between communities by empowering and regenerating disadvantaged communities in Richmond and the Dales
8. To support and encourage the contribution of business to the Georgian Theatre Royal for the well-being of our communities
9. To assist our three local authorities to promote a culture of active citizenship in which self-development, participation in community and civic life and caring of disadvantaged neighbours are key features
10. To improve access to our programmes from people in the Dales by working with Arts in Richmondshire

**January 2004**