



tangled feet

business plan





## Contents

Page 4	<b>Executive Summary</b>	
Page 5	<b>Introduction</b>	Who we are and purpose of the plan
Page 7	<b>Vision and Values</b>	What we believe and what we do
Page 9	<b>Current Activities</b>	Staffing structure and Factual summary
Page 11	<b>Assessment of Current Situation</b>	SWOT analysis: Tangled Feet's Strengths, Weaknesses, Opportunities & Threats
Page 15	<b>Development Objectives</b>	Headline objectives and principles
Page 16	<b>Specific Plans 2015-2018</b>	Aims, objectives and main proposals 2015-2018
Page 21	<b>Opportunities for Funders</b>	Projects/plans in which funders can invest
Page 22	<b>Budget</b>	Outline budgets for 2015-18

## The business plan contains

- 1 An assessment of the current state of the charity
- 2 Clarification about the charity's role and aims
- 3 An ambitious, co-ordinated programme of development for the next 3 years

## Purpose

The Business Plan aims to provide:

- 1 Agreed criteria and an overall direction for decision-making by the trustees and senior team
- 2 Guidance and objectives for everyone involved in developing Tangled Feet's reach, impact and sustainability
- 3 Information and opportunities for partner organisations and funders to engage with Tangled Feet

## Production

This Plan was agreed by the Board of Trustees' meeting of 20th April 2015. The document has been produced by Nathan Curry, Kat Joyce and Jonathan Ellicott in consultation with Tangled Feet's Board of Trustees. It has been produced with specialist support from Sam Baines (on marketing plans) Rosie Warin (on vision) and with the support of an independent adviser, provided by the Esmée Fairbairn Foundation.

# “One of the UK’s most exciting ensembles”

*The Stage*



## Executive Summary

Tangled Feet hold a unique place in the British cultural landscape: a physical theatre ensemble who are making ambitious performances both indoors and outdoors.

By 2018 Tangled Feet aim to be one of the UK’s leading arts organisations, delivering an innovative, inclusive and inspirational programme of work that meets diverse audiences in unique locations.

Our ensemble has already achieved much success since our formation in 2003, by nurturing valuable partnerships that have created exciting opportunities to make industry-leading theatre. Over 100,000 people have experienced a Tangled Feet event, with the vast majority being entirely free-to-access.

But there is still so much to achieve.

We have ambitious plans for growth over the next three years that will transform the sector in which we work by bridging the gap between indoor and outdoor arts, and giving young and emerging artists the opportunity to get involved and influence the path Tangled Feet follows.

Our vision for the future can only be made a reality through the continued hard work of everybody involved with the company: the ten artists that co-founded Tangled Feet; the wider ensemble of around 40 incredibly talented passionate and creative professionals that create and define our work; the young people we meet and learn from; our dedicated Board of Trustees, and; our supporters - those who generously donate their time or money to help Tangled Feet thrive.

We are at a pivotal and exciting moment in our history. To those who have helped us reach this position we offer our thanks. And to those joining us on our journey and helping us take the next step forwards – welcome.

Nathan Curry & Kat Joyce  
Co-Artistic Directors

“Tangled Feet have done something ‘game changing’ for outdoor theatre in Britain.”

*Bradley Hemmings, Artistic Director GDIF*

“Tangled Feet brought a level of experience and imagination to our event in Spalding that was perfect to inspire and fuel ambition.”

*Nick Jones, Programme Director, Transported*

“Tangled Feet have always shown immense sensitivity to, and knowledge of, the diverse groups of young people that we work with in Croydon.”

*Jessica Hodge Integrated Youth Service Manager, Croydon Council.*

“One of the most uplifting pieces of theatre I’ve seen in a long time. Simple, powerful, moving.”

*Audience Feedback*

“One of the UK’s most exciting ensembles”

*The Stage*

“Simply dazzling”

*The Scotsman*

“Tangled Feet offer a glimpse of magic”

*The Guardian*

“Tangled Feet have done something ‘game changing’ for outdoor theatre in Britain.”

*Bradley Hemmings, Artistic Director GDIF*

## Introduction



### What is Tangled Feet?

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Tangled Feet (TF) is one of the UK's most exciting physical theatre ensembles. We create original, visually stunning, politically resonant productions, sometimes inside theatres but often in other public spaces.

We make innovative, uniquely staged, story-driven theatre. We have developed a trademark style of experimental performance, which always begins from a process of physical improvisation and play. The performances we make come from our own experiences, the stories of the people we meet, and the tensions we feel in the world around us.

We believe that our performances are not finished until completed by the imagination of our audience.

We love sharing the creative process with new people, as an integral part of our production process and in workshops, residencies and participation projects. Every year we work with hundreds of people, young and old, some who call themselves artists and some who don't.

All of the passion, fun, pain, anger and life experience of the people we meet makes TF's work deeper and richer. In return, we hope to offer people life-affirming, fun creative experiences and to inspire and support emerging artists.

### How we got here

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The company formed in 2003 as a group of ten like-minded artists and friends with a shared vision, and commitment to a collaborative, physical working methodology. Like many companies, we began our journey making work and touring it to theatre auditoriums. However, over a number of years, inspired by a desire to meet a broader audience with accessible work, and by the exciting potentials of creating performance in public spaces, we have created shows designed to involve and interact with the public in shopping centres, parks, nightclubs, school playing fields, empty buildings and high streets.

Today, the ensemble has grown to encompass a larger group of 40+ artists as well as a broad family of participants, many of who have worked with us over a number of years.

We challenge ourselves to make work that is appealing to many, but that doesn't rely on escapism, fantasy or spectacle to please crowds. We are committed to offering inspirational and inclusive work that is often free of charge, doesn't require booking and, essentially, can reach audiences who rarely, if ever, visit the theatre, as well as those who regularly engage.

We now have significant expertise in creating work outdoors and are one of only a few British companies with the capacity to create festival-finale sized shows for audiences of 5000+. Concurrently, we have renewed our commitment to making excellent theatre performance which can tour traditional theatre spaces but which appeal to new audiences and find new ways to engage with the public.

We are well on the way to our aspiration of a year-round programme of work, working both inside auditoriums and in public spaces according to the idea and the way it needs to meet its audience.

“We create original, visually stunning, politically resonant productions, sometimes inside theatres but often in other public spaces.”



## **Participation is an essential part of what we do.**

Inspired by the next generation, we work with young people to share stories and re-imagine our environments as a continuation of the transformative experiences we offer audiences. These activities enable anyone with an interest to take a creative stake.

Our work inspires participants to explore their creativity and pursue a career in the arts, and we have created an evolving and inclusive Participation Programme that intertwines with our performance work to achieve this. We forge local partnerships to reach disadvantaged young people and provide worthwhile opportunities including internships, placements and volunteer positions working with and alongside our professional teams on our creative projects.

We have specialist knowledge of working with some of the most disadvantaged groups of young people, with the aim of removing the complex barriers that prevent access.

**“...share stories and re-imagine our environments as a continuation of the transformative experiences we offer audiences.”**

## **Our ambitions**

In 2015, Tangled Feet is setting out on a course to cement the reputation of the company as one of the UK's most exciting ensembles. We plan to:

- Inspire a revolution in theatre in public space to create better quality and more frequent outdoor theatre productions across the UK
- Inspire change in the hierarchies of UK theatre to celebrate the ensemble model of work, long term partnerships and a celebration of outdoor and site specific theatre
- Inspire everyone to be a creative thinker and to work with the broadest spectrum of participants
- Inspire inventive use of traditional theatre auditoriums and challenge theatre buildings to make work in outdoor spaces
- Long-term, secure a building to act as a creative hub for aspiring ensembles / devised theatre practice and outreach work

# Vision



- We believe that art has the power and potential to change lives
- We believe art succeeds most effectively when people are put before profit
- We believe art must be available and accessible as broadly as possible
- We believe that collective creativity can achieve things that a single artist working alone cannot
- We believe in shared decision making, in equal creative stake, in fair and equal pay
- We believe in the creative power of long-term relationships, in which individual artists are supported and challenged to be excellent
- We believe in young people's potential to change the world and their right to be seen as a significant part of that world
- We believe in a world in which we feel empathetic connection with each other; sharing stories and narratives in public spaces to bring us closer together

# Why we do it

- We want to innovate the ways the public experience theatre - not just in buildings or festivals but as part of their everyday lives; not just as observers but as participants; not just with words but with all theatrical tools available
- We want to inspire people to see the world in new ways from new perspectives
- We think theatre should speak about the tensions in the world around us
- We want to have a lasting impact on those we work with
- We want to entertain, to challenge and to delight; to create lasting memories and to inspire other artistic journeys





## What we do

- We are a long established ensemble of artists (one of only a handful of true ensembles in UK)
- We create theatre experiences that can happen anywhere – from a canteen to a cliff top
- We invest in long term working relationships and training opportunities
- We are a democratic group that operate shared decision-making. We co-create performance as a group and do not rely on one sole creative maestro.
- We make different scales of theatre, from one-on-one interactive experiences to large scale ceremony type performances
- We work with groups of people who may not be able to normally access theatre/drama workshops or performances (for example, those at risk of social or economic exclusion, those with complex mental, physical or emotional needs)

## To do it

- Make theatre anywhere
- Approachable and actively go out to engage
- Surprise audiences
- Tell stories that are important
- Work hard and have fun
- Recognise and celebrate people's personal skills and unique experiences and attributes
- Always take risks
- Be explorers
- Take all the responsibility but none of the authority



# “In 2014 our participation programme worked with over 600 young people”



## Performances

We devise original shows with an ensemble of performers, designers and technical team. We share ideas and innovate together. Work is often researched and developed over long periods of time and we find it useful to begin to develop a number of ideas at the same time until each find the right moment/partner to develop fully. We develop, plan, fundraise and deliver projects concurrently.

If we are working on a large-scale project in public space the team scales up to deliver the work and we will often employ 20-30 people for the project duration.

The form of our performances is driven by the theme/content. Sometimes we make intimate work for small audiences, sometimes large-scale work in public space. A number of our shows have featured aerial performance and circus skills, some of our work has been inside specially made structures (greenhouses and confessional booths), some of our work has been site specific (rivers, warehouses and prison cells) and some work has happened inside traditional theatres. All of our work recognises the audience is there and responds to them.

We often work alongside partners (commissioners, community groups, festivals, venues and cultural projects) to deliver a set of aims unique to that organisation. This may be making work on a particular theme, to engage a specific audience or to inhabit a certain space. We are often approached to help solve problems of how to celebrate spaces and events through one off theatrical activity.

## Participation

Our industry-leading Participation Programme provides a clear pathway of creative development, enabling access points to all young people. We have four strands of participatory work:

### 1 Mentoring & talent development for young artists

TF creative projects always feature paid internships and volunteer placements where emerging artists can shadow and learn from TF's staff expertise.

### 2 Participatory projects linked to TF productions

We work with young people from the areas our creative projects are commissioned, and design bespoke projects that meet local needs.

### 3 Specialist projects for harder to reach groups

We build relationships with partners that help us identify and engage with isolated and disengaged groups, such as young people at risk of exclusion from school, looked after children, and siblings of people with autism.

### 4 Workshops for schools & colleges

We offer tailor-made workshop packages to educational establishments that meet individual needs – a standard, 'off the shelf' model does not exist, but in its place is a team of experienced and expert workshop leaders that work with partners to create worthwhile activities that can supplement the National Curriculum.

## Snapshot of 2014

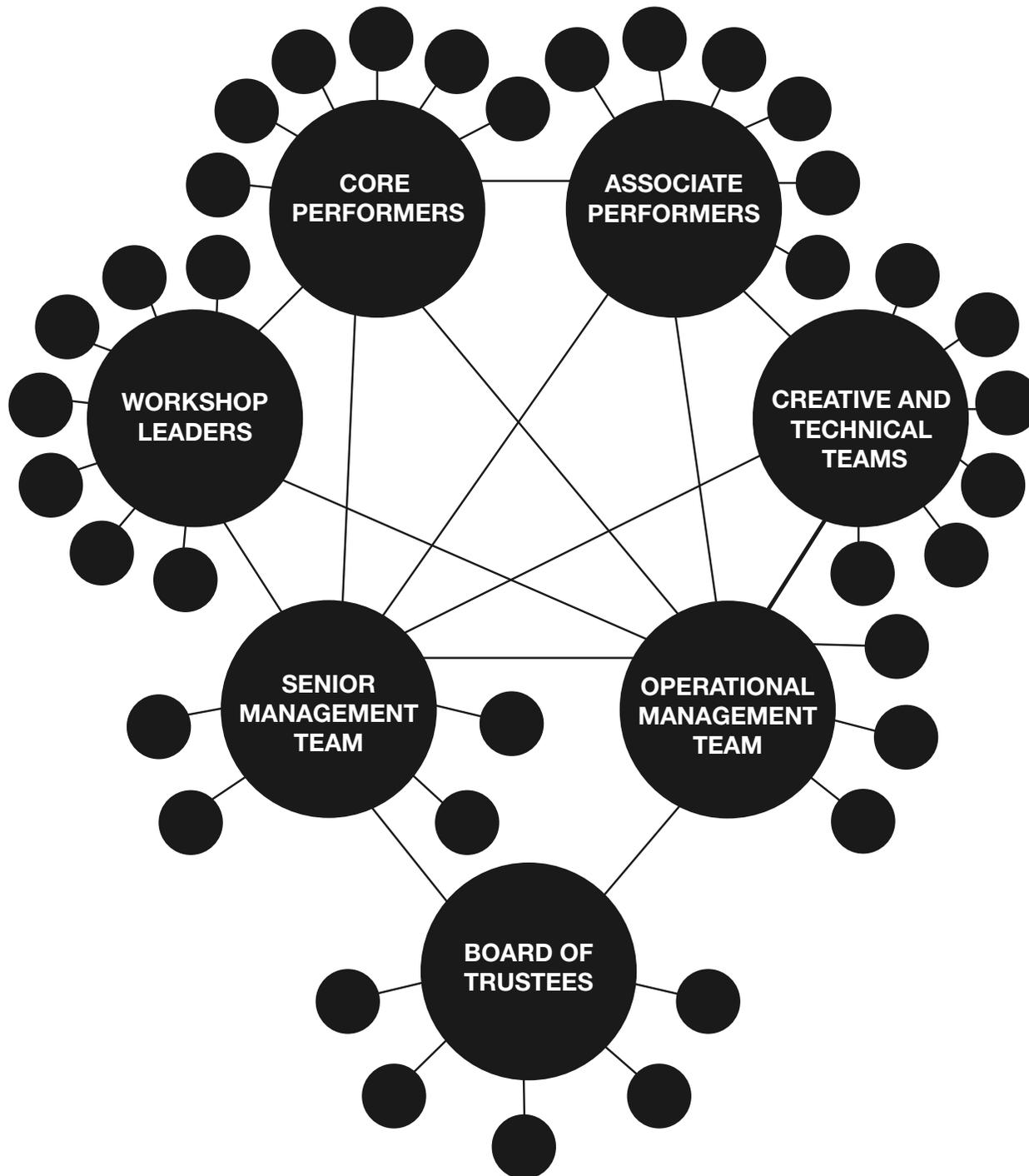
### Performances:

- **One Million**, the story of youth unemployment performed in Brighton reaching 8000 people and featuring over 90 local young people
- **The Crossing**, a story inspired by borders and blockades performed in Watford reaching 1800 people
- **Burntwater**, a story inspired by the local area performed in Spalding, Lincolnshire to 2000 people
- **Push**, the story of motherhood toured across the UK reaching 1500 people
- We also developed two new auditorium shows, '**Care**' (about the NHS) and '**Need a Little Help**' (about Young Carers) which are being made into full productions in 2015

### Participation:

In 2014 we reached over 600 young people running the following participation projects:

- SIBS (a group of children from families affected by autism)
- Resident company at Willowdene School (a SEN specialist school)
- Dramatherapy services in Croydon for care leavers and school refusers
- Residential participation project with Birmingham Museum
- Many school and college theatre workshops across the UK
- Training workshop facilitators in Stockton



## Structure

Tangled Feet is structured to reflect the ensemble nature of the company, its history as a group of artists and friends, and to maintain flexibility and low overheads. Tangled Feet is a registered charity governed by a Board of Trustees that meets quarterly. The core ensemble of artists meet monthly at Monthly General Meetings (MGM's) to discuss the work, the organisation and upcoming opportunities.

The Board of Trustees are Annabel Turpin, Chair (Chief Executive, ARC) Pete Stephens (Financial Director, Coin Street Community Builders) Beccy Allen (Producer, Half Moon Young Peoples Theatre) Emily Eversden (Deputy Head of Drama, Beaumont School, Mohammed Choukeir (Chief Investment Officer, Kleinwort Benson Bank) Catherine Boyd (Events Manager, Queen Elizabeth Olympic Park).

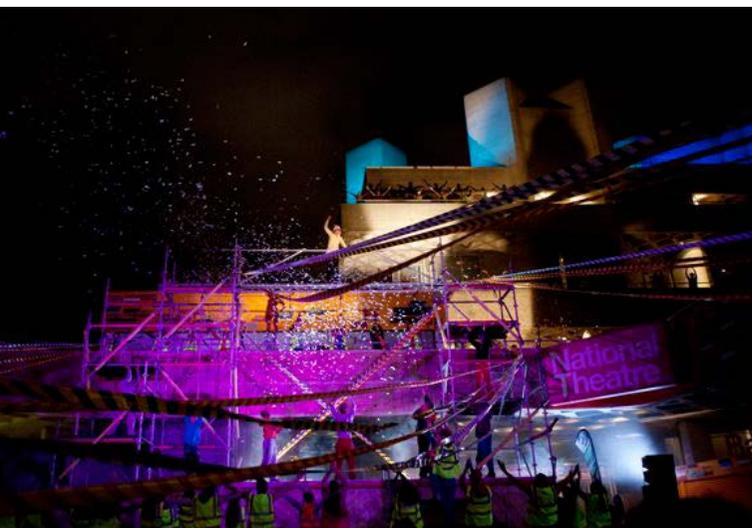
The Board delegates day-to-day management to a Senior Management Team; Co-Artistic Directors Nathan Curry and Kat Joyce, Participation Manager Alexis Ramsden, Development Manager Jonathan Ellicott, Production Manager Luke Gledsdale, General Manager Alyson Jones, Finance Officer Mario Christofides.

This Senior Management Team work as freelance staff, subject to funding. In the last two years this has meant short periods of full time employment, but ad hoc for most of the year. Currently the SMT work part remotely and from our in-kind office in Canary Wharf.

Nathan and Kat lead the company in planning, producing and directing shows as well liaising with partners, gaining commissions, and being figureheads for the organisation. Alexis designs, delivers and evaluates all TF Participation projects. Jonathan leads on philanthropic income, applications to Trusts and Foundations and building relationships with potential funders. Luke leads technical management of TF shows, budgeting, partner liaison, contracts and health and safety. Alyson is the General Manager and leads on staff contracting, budgeting and administration. Mario, as Finance Officer runs the day-to-day finances of the company.

Tangled Feet fundraise to employ the SMT as follows (outside of project time):

Kat and Nathan: 3 days a week  
 Alex, Jonathan, Alyson and Luke: 1 day a week  
 Mario: 3 days a month



# Strengths

## Quality

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- We are viewed as achieving artistic excellence by our peers
- We are in demand
- We benefit from strong and visionary leadership, supported by a skilled, enthusiastic and experienced Board of Trustees
- We have highly skilled performers and technical teams

## Our ensemble approach

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- TF's ensemble structure (a cohort of diverse artists) is the company's key asset, affording us a creative shorthand and level of trust to make work of increasing scale and ambition
- Flexible, long-term, engaged creative relationships fuel creativity, enthusiasm and loyalty to our charity
- Our ensemble has a wide range of skills to deliver exciting work, and we share our expertise throughout the charity

- Long rehearsal and performance history means we have a large repertoire of shared experience and ideas to draw on together
- Deeply-felt commitment and sense of family amongst core artists facilitates risk-taking, often inspiring our bravest creative ideas

## Participation

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- Headed by a qualified Dramatherapist, we have the specialist skills to respond to participants with a range of complex social, emotional, mental and physical needs
- Our ensemble are regularly trained in workshop delivery
- TF's long history of delivering participation projects together means we can be responsive and ambitious
- We continue to receive excellent feedback and testimonies about the quality of our work
- Tangled Feet's Participation Programme has an ethos of facilitating meaningful, bespoke creative experiences, and valuing the contribution of our participants. We don't 'deliver' workshop packages

## Strong partnerships and a range of funders

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- TF have a wide range of partners who support our work. We work with theatres, festivals, councils, public services, educational

**“We are viewed as achieving artistic excellence...”**

organisations, museums and charitable organisations

- We have currently have on-going commissioning relationships with Greenwich+Docklands International Festival, Watford Palace Theatre, Appetite Festival, Dep Arts, ARC, Croydon Council and Birmingham Museums Trust
- We have established working relationships with traditional theatre companies and buildings (Watford Palace Theatre, Lyric Hammersmith, National Theatre Studio)
- Current funding partners include: Arts Council England, Esmée Fairbairn Foundation, Foyle Foundation, Andrew Lloyd Webber Foundation, Bailey Thomas Trust, Odin Trust, Children In Need, Awards for All. Past funders include The Mercers Charity, The Coutts Charitable Trust and The Foyle Foundation

## Digital reach

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- We are on the cusp of making significant impact with our pioneering digital strategy
- We are launching a new website in 2015, and are using our social networking platforms to good effect with strong communities on Facebook and Twitter



# Weaknesses

## Constraints on capacity to develop

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- Core cost funding can't keep pace with company expansion, leading to the choice of saying no to work or having to volunteer time to Tangled Feet (in roles that would be paid in different organisations).

## Managing an ensemble approach without core resources

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- Core acting ensemble may get other jobs and be less creatively engaged on projects unless we offer them regular opportunities.
- Without specific core costs income our budgets are being juggled, impacting on the effectiveness of our project grants.
- Lack of time means we can't focus on researching new markets, e.g. possible commercial opportunities which could be lucrative.

## Limited scope for income generation from performances

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- Outdoor work requires subsidy as it is free-to-access and income generation from indoor touring is challenging.

## Lack of permanent office/rehearsal space and limited storage space

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- We have to dispose of old sets as we make new work, meaning we lose the potential to remount back-catalogue.
- No permanent base means we can't offer a sense of 'home'.

“...we don't have the resources to commit the time required to take advantage of the opportunities presented to us”



“...demand for art that can happen anywhere is popular and expanding...”

## Opportunities

### New audiences and commissioners

We have been building partnerships with venues that are looking for new ways to engage their audiences, exploring collaborations that will close the gap between indoor and outdoor performance.

The demand for art that can happen anywhere is popular and expanding, with increasing interest from audiences, artists and producers. Venues are starting to look outside the theatre's front door for audiences and local government and regeneration schemes can see the social power of outdoor arts. We are well placed, at the head of the curve, and with investment could secure a place amongst the influential leaders of our developing sector.

We have a broad range of partners and are regularly approached by new commissioners.

We believe there is a huge market for our work in Europe, which could provide a potent income stream.

### Regions

There is significant ACE funding allocated to areas of the country with low cultural engagement in 'Creative People and Places' hotspots. TF have already delivered one bespoke project for Lincolnshire CPP (Burntwater) and are actively working to establish relationships with other CPP commissioners.

### Commercial opportunities

TF have entered into several creative relationships with commercial companies, most notably with Scholtes, for a live product launch of a kitchen range in London, and with advertising production company HSI to create a nationwide TV/cinema advert for Royal Caribbean Cruises.

We are occasionally approached by private companies to discuss similar projects. Tangled Feet have a unique and valuable skill-set which we could better exploit in carefully-selected commercial partnerships, and there is opportunity to better promote our potential to this market.

### A Tangled Feet building?

We have the vision for a TF creative hub, a building that will provide us with valuable rehearsal space and be a place where we can nurture emerging artists, and generate income through hires.

### Other opportunities:

Follow examples set by non-NPO, full time arts organisations e.g.: New Diorama, Filter Theatre and London Bubble.

Business Improvement Districts and regeneration schemes will provide commissioning opportunities.

Large-scale sporting events and related cultural festivals/celebrations have created new markets.

Expand learning in corporate sponsorships and corporate philanthropy.

Continue to work with the next generation of festival programmers.

Explore new performance contexts opening up with Museums and Art Galleries.

“We risk being undercut by companies who don’t pay themselves or their staff properly.”



# Threats

## Poor understanding of outdoor arts across the sector

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Outdoor arts is incorrectly perceived by many as lower quality, ‘community’ or amateur.

Underestimating of costs by commissioners and partners because of lack of experience and knowledge.

Trusts and Foundations have little history of supporting outdoor arts and its potential impact making it very hard to raise significant funds.

Outdoor arts are rarely reviewed so excellence isn’t widely celebrated or recognised.

## Arts Council funding

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In the present Arts Council funding climate it will be almost impossible for a company of our size to enter the ACE National Portfolio, and Grants for the Arts funding in London is increasingly competitive.

## Loss of capacity in partners/ potential partners

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Public space is becoming privatised.

Funding cuts mean key partners lose their funding for services we are co-delivering, leaving TF with the burden of 100% fundraising to keep vital services running.

## Working in geographical areas where we are ‘breaking new ground’ is challenging

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It can be time-consuming and costly helping partners lay the groundwork where there is no infrastructure.

Our resources go towards upskilling others – this needs to be taken into account and increases the strain on our budgets.

## Financial risks

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Without core funding, our highly-skilled team are at risk of being poached by other organisations.

Becoming the victim of funding distribution politics (regional re-balance).

Mostly rely on Tangled Feet generating funding as opposed to venues/festivals/collaborators fundraising on our behalf.

The UK market can’t sustain works of scale with large groups of people involved.

We risk being undercut by companies who don’t pay themselves or their staff at industry standard rates.

Project funding makes it hard to allow for future forecasting.



“...making brave, bold, challenging political work that transforms places with lasting impact...”

## Our Ambitions 2015- 2018

### Performance and reaching new audiences

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Create theatre productions, performance events and participation programmes that are meaningful, innovative and have lasting impact on their audience and people who make them.

Capitalise on our ability to work at considerable scale: making brave, bold, challenging political work that transforms places with lasting impact.

Bridge the divide between outdoor and indoor theatre, bringing resonant storytelling to new audiences in new places.

Continue to expand regionally and collaborate with more regional commissioners.

Create performance that can happen in hard to reach places and communities.

Engage with inspirational European outdoor arts industry.

Continue to imaginatively employ digital technology to connect our audiences in to the creative process and build a community.

### Young people's participation and new voices

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Inspire and mentor younger theatre makers, building our participation activity to offer long-term structured support for emerging artists as part of our broader programme of activities.

Create inclusive participation programmes for young people on the margins of society.

Be a model of excellence: participants are valued for their creativity and are genuinely intrinsic to the work we make – it is not a 'bolt on' extra or 'one size fits all' package.

### Reputation and influencing the sector

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Becoming a leading example of British ensemble working, modelling an alternative to mainstream theatre practice.

Explore feasibility of procuring and running a building as the creative hub for aspiring ensembles / devised theatre practice and outreach work that is busy, vibrant and accessible to all.

Become provocateurs and spokespeople within our industry for the power of outdoor theatre and of challenging traditional hierarchical methodologies.

Redefine expectations: making work both indoors and out, how we meet the audience is interrogated afresh for each new performance.

Challenging a trend of declining theatre attendance with the heartfelt belief that theatre is relevant, radical and accessible to all BUT that we have to rethink all assumptions about how people traditionally attend in order to reach those who think theatre is 'not for me'.

Contribute to making the case for arts subsidy by inspiring, evidencing, provoking, networking and demonstrating the transformative power of art.

### Organisational development and sustainability

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Raise our profile and significantly develop our branding and marketing abilities.

Maintain energised creative engagement with our cohort of artists, keeping ensemble ethos alive and supporting extended making periods.

Create a sustainable, robust and flexible business model with mixed income that suits the way we work.

Achieve enough core funding to support the level of year-round employment that maximises our potential.

“...collaboration  
with artist  
Alex Chinneck...”

## Three-Year Plan 2015/16

### Overview:

**Three new shows, including Rugby  
World Cup Spectacular  
Four touring shows  
Seven participation projects  
Turnover of £467,000**

### Production

Create Care, an indoor aerial/immersive show about the NHS, in collaboration with Watford Palace Theatre

Begin to develop a new large-scale outdoor work (working title Fissure) in collaboration with artist Alex Chinneck to be mounted at to Greenwich + Docklands International Festival, Brighton Festival, Norfolk and Norwich Festival in Summer 2016 (approx total audience 50,000)

Tour Need A Little Help around UK in conjunction with Half Moon Theatre

Tour Kicking and Screaming around UK including a London run

Create new large-scale participative show, Collective Endeavour, in Leeds in celebration of the Rugby World Cup (collaboration with Dep Arts/Leeds City Council)

Remount One Million in Sunderland in collaboration with Cultural Spring, a programme to increase arts provision in one of the UK's most deprived regions

Remount Burntwater in conjunction with Sightlines Festival in Reading.

2-3 small-scale creative projects with specific partners in response to opportunities that arise

### Participation

Extend emerging company mentoring scheme to three new companies with support from Andrew Lloyd Webber Foundation or similar funder.

Place increasing numbers of paid interns on all productions with support from a Trust or Foundation.

Continue and expand Dramatherapy provision in Croydon working with young carers, school refusers and looked after children,



funded by Children in Need, and replicate this partnership in a 2nd region.

Continue and expand work for siblings of children with autism, funded by Awards for All or similar funder.

Expand Participation Manager & Assistant roles to take on more responsibilities for securing commissions, reporting to funders, and monitoring progress of participants on projects.

Build an ambitious participation programme around One Million in Sunderland working with 150-200 local young people.

Design and deliver tie-in workshops around Need and Little Help and Kicking and Screaming tours.

Begin to explore possible partnership with Middlesex University to provide training and performance opportunities.

Collaborate with 3 new participation partners (schools, colleges, regional charities)

Participation team core salaries are funded by Participation project costs and trust and foundation support

Continue to offer workshop leader training to ensemble

Review safeguarding and child protection policies annually



# “...projects can be added or removed without affecting core stability of the company...”

## Reputation and sector influence

Attend No Boundaries conference and ISAN conference. Network with new partners and increase TF exposure

Achieve press reviews with Care and Kicking and Screaming in Watford and London, building indoor profile. Raised press profile through media presence, interviews and previews

Re-launch new website along re-evaluated TF brand values and vision

Press, PR and marketing strategy is created and embedded into yearly calendar. PR manager on retainer at 2 days per month

Aim to re-position TF in the sector imagination as a company delivering strong work indoors as well as outdoors.

Funded visits to two/three major European festivals to see work and represent the company to European producers

Visit 4-5 leading regional venues to introduce the work of Tangled Feet to them

## Organisational development and sustainability

Strong business model implemented whereby individual projects can be added or removed without affecting core stability of the company, with quarterly cash flow and yearly projected turnover easily monitored. Any excess generated can be used for increased core time to deal with increased project activity.

Creative Continuity weekend to explore new performance ideas with whole ensemble at New Greenham Arts Space, in collaboration with the Newbury Corn Exchange

Build new links with independent producers in order to increase reach of our touring shows

Commission feasibility study on having a Tangled Feet building

Analyse the pros and cons of being based outside of London

First trial of corporate workshops (aligned to Care)

Begin partnership with Ernst and Young (in-kind time) to produce one-pager for future corporate fundraising

Begin building corporate advocates for TF

Add two new Board members with expertise in marketing and building procurement and public affairs experience to increase board scope and influence.

Invest time in refining Tangled Feet's commercial 'offer'; meet with agencies and events companies to build awareness of our services with aim of 1 new profit-making commission in 2016

Achieve circa £85,000 support from Trusts and Foundations

Achieve circa £3,500 profit from commercial work

Commit £3,500 towards £15,000 reserves target

Achieve annual turnover of circa £467,000, with majority of projects generating a 10% contribution to operating costs.

Write and implement new Finance, Reserves and payment policies

Find new, larger storage facilities

“...building coverage and demonstrating impact of outdoor arts...”



## 2016/17

### Overview:

**Four new shows including new work for younger audiences**  
**Three touring shows**  
**Six participation projects**  
**Turnover of £495,000**

### Production

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Begin research and development on new large-scale project for Hull's City of Culture celebration

Create a participatory event in collaboration with First Art Creative People and Places Project in Derbyshire

Produce 'Fissure' in summer 2016 at four UK Festivals/Locations

Remount 'Care' in London

Create a new roaming piece of theatre for the public spaces of Reading in collaboration with South Street Arts Centre and local Business Improvement District

Produce a new children's show alongside a participation programme for 8-12 year olds on theme of childhood depression and loss

### Participation

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Launch training/research module in collaboration with university

Extend our work with young carers regionally with partners in Birmingham and Southampton

Continue to mentor new emerging theatre companies and with a focus on ensemble methodologies

Find corporate partners to fund elements of participation programme

Collaboration with Young Vic on special needs festival

Become resident theatre company at a special needs school

Continue internships and talent development programme, employing previous interns in fully-paid roles on productions.

### Reputation and Sector Influence

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Achieve widespread national coverage of Fissure, capitalising off Alex Chinneck's existing press profile and building coverage and demonstrating impact of outdoor arts.

Speak at two conferences to highlight work of Tangled Feet

Share Tangled Feet's ensemble methodology and ethos through articles and interviews highlighting the journey of the company and Kat and Nathan's leadership

Secure partnership with a European festival, company or venue

### Organisational development and sustainability

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Increase marketing and audience development support with the addition of core team member who leads on brand values, audience messaging and marketing

Add new Board members with public affairs and commercial advertising experience to increase board scope and influence

Conduct a feasibility study into Arts Council National Portfolio application

Add £7,600 to reserves making a total of £11,100 (towards £15,000 target)

Achieve £71,000 support from Trusts and Foundations

Achieve turnover of £495,000, with most projects generating 10% towards operating costs

Depending on feasibility study, begin work on brokering partnerships with either housing development corporation or local landlord for a Tangled Feet building

Begin developing new alternative business model which includes running a building

Staffing: All core team now secured on year round part time contracts.

Have built strong relationships with several new regional and international producers, indoors and outdoors



# 2017/18

## Overview:

- Five new shows, including large-scale project to celebrate Hull City of Culture 2017**
- Two touring shows**
- Five participation projects**
- Turnover of £447,000**

## Production

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Large-scale mass participation project to celebrate Hull City of Culture 2017

Re-mount Fissure in two European cities

Tour new children's show around the UK, including being part of British Council Showcase in Edinburgh Festival

Tour Need A Little Help to a European Children's Festival

Make new work looking at migration and asylum in conjunction with an integrated participation programme

Partner on with a leading regional venue on a new programme of outdoor work which Tangled Feet help curate



Work with Creative People Places projects in Northumberland, Doncaster and Blackpool.

## Participation

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In addition to ongoing work as per previous year:

Develop work with targeted adult population (homelessness, long-term unemployed, young parents) around CPP projects

Broker relationship with another London borough to provide Dramatherapy service

Participation Assistant developed in Deputy Participation Manager role

Delivering training to other organisations in specialist targeted participation work.

## Reputation and sector influence

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Tangled Feet feature at the 2017 No Boundaries conference and ISAN conference

Tangled Feet partner with regional venues on a range of audience development projects

Tangled Feet offer specialist outdoor producing advice service

Tangled Feet act as curators of outdoor work at third party festivals/venues

Raise profile of outdoor arts through an event that attracts MP support, negotiated through our new Public Affairs Board Member.

Exploit networking possibilities with international producers at British Council Showcase.

Raised profile in sector and press through Edinburgh Festival presence.

## Organisational development and sustainability

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Marketing and Audience Development team is integrated into all artistic work

Potential fundraising campaign to cover building capital costs

If feasibility study indicates, structure transition of business model to new building-based model

Following the previous year feasibility study Tangled Feet will be either on the cusp of joining the Arts Council portfolio of regularly funded organisations or will have decided to continue on a model that doesn't rely on this funding stream

Add to reserves with £5000 making a total of £18500

Achieve £48000 support from Trusts and Foundations towards core costs

Achieve a profit from commercial activities of £7000

Achieve turnover of £447,000 with 10% of most projects going towards operating costs



## 2018 and beyond

By the end of the 2018 Tangled Feet will be recognised as one of the leading theatre ensembles working in the UK. We will make high quality, innovative and challenging theatre in a variety of contexts; indoors, outdoors and site specifically. We work with a range of internationally renowned, high-profile partners and are known and respected in the UK and with significant profile in Europe.

We have inspired new ways of thinking around the ways that large-scale theatre occupying public spaces, and raised the profile of outdoor arts significantly. We are working with a huge range of young people and are inspiring their journey creative thinkers and makers.

We have created solid business model with mixed income streams that is flexible, risk-resilient, which makes considered use of corporate and commercial opportunities, and which, importantly, is moving towards decreased dependence on public funds.

We are on the cusp of moving into a building which is a creation centre and acts as a creative hub for ensembles and devised theatre practice. Our core team is funded on permanent part-time contracts.

“...Tangled Feet will be recognised as one of the leading theatre ensembles working in the UK....”





# Proposed packages for support for funders and sponsors:

## 1) Senior Management Team support

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Tangled Feet's senior management team is a group of passionate, highly-skilled, experienced and well trained individuals, with excellence in their respective fields. Investment in our core costs represents investment in excellence, giving TF the opportunity to expand, transform outdoor arts in the UK, and reach more people than ever before.

£70,000 will cover the Senior Management team salaries for one year, and cover our annual overheads (e.g. utilities and insurance).

## 2) Creative Continuity support

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A package of support to give Tangled Feet time to explore new ideas in creative weeks/weekends where our artists and creative teams can meet to take ambitious creative risks, investigate ideas and share skills without the pressure of public performance. This creative work is the germinating seed from which our commissions and productions grow.

£15,000 will cover five Creative Continuity sessions in a 12 month period.

## 3) Participation Programme support

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£6,000 per year will allow us to place unemployed young people on valuable, paid internships on TF creative projects.

£12,000 per year give us the chance to mentor three emerging theatre companies, sharing our expertise and experience in the difficult early years.

Projects for hard to reach groups cost approximately £400 per activity day, or around £1,500 per week (for a full time, Monday-Friday project).

£6000 would enable us to become Theatre Company in Residence in a special needs school, with a team of highly-skilled, trained artists working intensively with children with a range of physical and learning needs.

## 4) Artistic Programme support

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Tangled Feet spend around 90% of our income on creative projects, which by 2018 should be £400,000 per year. Our work will always require subsidy to make sure it is affordable for commissioners who want their local communities to engage with outdoor arts.

£50,000 per year will contribute towards our entire artistic programme, giving us the opportunity to reduce project fees in areas where our work could have the most impact (but there is little resource to pay for the work).

£20,000 will sponsor a tour of a Tangled Feet production to at least 5 venues throughout the UK.

£10,000 will sponsor a single Tangled Feet creative project.

## 5) Support a Tangled Feet building

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We require significant investment to purchase/rent, transform and maintain a new creative space that will serve the next generation of artists, and be the new home for Tangled Feet.

We know that a Tangled Feet building could become a vibrant artistic hub at the centre of a community.

We welcome any discussions around this area of development, with the priority being to find organisations/individuals with the capacity to offer reduced or free rent, or to otherwise contribute to the capital costs of a new building.

## 6) Corporate Partnerships

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Tangled Feet are looking to build stronger relationships with corporate partners to mutual benefit.

Tangled Feet's creative passion and expertise could contribute to staff development and training, inspire creativity in the workplace, or help to deliver extraordinary in-house hospitality events.

In return, we would value investment in our vision, in the form of volunteered time from skilled professionals to assist our core team, mentorship, potential Board membership and/or financial investment.