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29 August 2025

Dear Councillor,

Responsible Council Scrutiny Committee

6:00pm, Monday 8 September 2025

Esperance Room, Civic Centre, Cannock

You are invited to attend this meeting for consideration of the matters itemised in the following Agenda.

Yours sincerely,

T. Clegg
Chief Executive

To: Councillors:

Aston, J. (Chair)
Hughes, G. (Vice-Chair)
Bishop, L. Johnson, J.
Bullock, L. Muckley, A.
Dunnett, M. Sutherland, M.
Gaye, D. Thornley, S.
Hill, J.O.

Agenda

Part 1

1. Apologies

2. Declarations of Interests of Members in Contracts and Other Matters and Restriction on Voting by Members

- (i) To declare any interests in accordance with the Code of Conduct and any possible contraventions under Section 106 of the Local Government Finance Act 1992.
- (ii) To receive any Party Whip declarations.

3. Minutes

To approve the Minutes of the meeting held on 12 June 2025 (enclosed).

4. Community Asset Transfer of Prince of Wales Theatre

Report of the Head of Wellbeing (Item 4.1 - 4.202).

The documents included are as considered by Cabinet on 4 September 2025.

5. Quarter 1 Performance Report 2025-26

Report of the Head of Transformation & Assurance (Item 5.1 - 5.10).

The documents included are as considered by Cabinet on 4 September 2025.

6. Local Government Reorganisation - Progress Update

Verbal update from the Head of Transformation & Assurance.

7. Responsible Council Scrutiny Committee Work Programme 2025-26 Update

Verbal update from the Head of Transformation & Assurance.

Cannock Chase Council
Minutes of the Meeting of the
Responsible Council Scrutiny Committee
Held on Thursday 12 June 2025 at 6:00pm
In the Esperance Room, Civic Centre, Cannock

Part 1

Present:

Councillors

Aston, J. (Chair)
Hughes, G. (Vice-Chair)
Bishop, L. Hill, J.O.
Dunnett, M. Muckley, A.
Gaye, D. Thornley, S.

1. Apologies

Apologies for absence had been received from Councillors J. Johnson and M. Sutherland.

2. Declarations of Interest of Members in Contracts and Other Matters and Restrictions on Voting by Members and Party Whip Declarations

No declarations of interests or party whip declarations were received.

3. Minutes

Members raised the following queries / comments in respect of the Minutes of the previous meeting held on 1 April 2025:

- **Page 23** - what was the current position with workload/capacity issues?

The Head of Transformation and Assurance advised that vacancy information had now been provided but needed overlaying with workload data.

- **Page 24** - given that a proposed date had now been published by the Government for the establishment of a new unitary authority, had resources now been diverted to focus on the local government reorganisation work?

The Deputy Chief Executive-Resources advised that the Government had provided feedback on the interim plan last week, but it was likely that only the most ambitious councils would be aiming to hold elections to a shadow authority in May 2027, ready for a go live date of April 2028. Costs for those councils involved in stage 1 were becoming astronomical.

Initial meetings had been held with KPMG to discuss finance data, the Housing Revenue Account and how to address matters related to Stoke-on-Trent as the Government's feedback had requested that final proposals be put forward for the whole area affected. The grant provided by the Government to support this work would only equate to a small amount when shared out between all the councils involved. No additional resource was available to deliver this work.

- **Page 24** - which scrutiny committee was responsible for scrutinising / receiving updates on the local government reorganisation work?

The Head of Transformation and Assurance advised that as per the report considered at the Extraordinary Council meeting in March, it would this committee and progress updates had been included on the 2025/26 work programme.

- **Page 24** - was an update available on the tennis courts income for Friends of Cannock Park?

The Deputy Chief Executive-Resources advised that this information should hopefully be available in the next few days as the outturn position for 2024/25 was currently being finalised.

- **Page 25** - As per decision (D) of the Executive-Scrutiny Protocol review, had an informal meeting been held for the Committee to discuss potential work programme items?

The Chair advised that a meeting had not taken place.

Resolved:

That the Minutes of the meeting held on 1 April 2025 be approved.

4. Annual Scrutiny Business Report 2024-25

Consideration was given to the report of the Head of Law and Governance (Item 4.1 - 4.4).

The Head of Law and Governance advised that it was considered good practice for annual reports to be produced by scrutiny each year. If Members were happy that the report presented a fair reflection of the Committee's work for 2024/25 then it would be submitted to the 23 July 2025 full Council meeting for consideration.

Resolved

That the annual report be noted.

5. End of Year Performance 2024-25

Consideration was given to the report of the Head of Transformation & Assurance (Item 5.1 - 5.13).

The Head of Transformation & Assurance advised that in respect of the Responsible Council PDP, 81% of actions had been completed or were on target for completion. For those actions where work was behind schedule, the reasons for why were set out in the report.

In response to a query from a Member as to whether it was correct that no actions were more than 3 months behind schedule, the Head of Transformation and Assurance confirmed that this was the case for the year end position.

The Head of Transformation and Assurance then advised that in respect of the key performance indicators 83% were on or above target for the year. Of the two below target, the reasons why were set out in the report.

In response to a query from a Member as to whether more ambitious KPIs should be set for 2025/26 given how many had achieved above target, the Head of Transformation and Assurance advised that the targets were currently being reviewed to see if any could be changed.

In response to a query from a Member as to what progress had been made with recruiting to the climate change officer posts, the Head of Transformation and Assurance advised that confirmation of job grades was being determined through job evaluation and whether the budget was available for the posts. It would be for the Head of Regulatory Services to determine when the posts would go out to advert.

In response to a query from a Member as to what the breakdown was of Council Tax and Business Rates not collected for 2024/25, the Deputy Chief Executive-Resources advised that the final figures would be available once the year-end outturn position was known, but overall, it would be a very small amount in the context of the total amount collected. Another Member noted that whilst an improvement had been made in collection rates, Members needed to know in simple terms what the gap was between collection and non-collection amounts.

Resolved

That the end of year 2024/25 performance update be noted.

6. Responsible Council Scrutiny Committee Work Programme 2025-26

Consideration was given to the report of the Head of Transformation & Assurance (Item 6.1 - 6.14).

The Head of Transformation & Assurance provided an overview of the report, advising that the key section for Members' consideration was the draft work programme included as appendix 4.

Review of Debt Collection Procedures - Revenues and Benefits Service

The Deputy Chief Executive-Resources advised that in respect of this proposed review, additional resource was being put into the service to focus on collecting historic debts and being more proactive with collection of modern debts. The issue of debt write-offs had been raised by different Members over the past couple of years. When collection of the historic debts started the Council would likely get pushback from those involved so Members needed to be fully on board with what was planned.

Members then raised the following queries / comments in respect of the proposed review:

- How far back was it planned to go to recover historic debts?

The Deputy Chief Executive-Resources advised that the team would seek to recover all debts still outstanding on the balance sheet, some of which were more than 10-15+ years old. Anything collected would have a positive impact on the General Fund and the work would take at least 12 months to do. If the service was in a self-funding position at the end of this period then it was likely this work would carry on for longer.

- Given there were many ways in which debt could be collected, such as payment plans and bailiffs, what approaches would the Council be taking?

The Deputy Chief Executive-Resources advised that existing internal processes would still be followed, but external resource brought in to focus on the historic debts.

The Head of Transformation and Assurance further advised that part of the reason for this being a suggested work programme item was so that Members could gain a better understanding of each stage of the existing processes used.

- Would the collection of historic debts be focused on just Council Tax or Business Rates, or both?

The Deputy Chief Executive-Resources advised that both would be covered.

- What input could the Committee have to support this process given a new approach was being proposed to start soon and so the Committee would have nothing to scrutinise.

The Deputy Chief Executive-Resources advised that Members could check performance against targets, whether collections were being done successfully, what was being collected and how, who was being targeted and whether the work was being done in the right way. Members would be vital in providing feedback from residents and businesses once the new process was operational.

- When would the new process start?

The Deputy Chief Executive-Resources advised it would take a couple of months for the process to get underway, but a review group could have an initial scene setting meeting before then. 6 staff members were planned to be hired for this work which would be funded by reserves.

- Whilst a lesser level of debt had occurred over the last year, could the same process be applied for collection of current debts, and would it be better to stop the debt at source rather than having to go through these processes?

The Deputy Chief Executive-Resources advised that whilst it was likely current collection rates were probably reaching their peak, the team wanted to work with more challenging payees to support them to make payments.

- Officers from the Housing and Benefits teams had previously attended coffee mornings held at Prospect Village Hall to talk with people about not getting into debt in the first place. It would therefore be good to see if Officers could recreate this approach going forward.

The Deputy Chief Executive-Resources advised he was happy to consider this approach if resource allowed.

- Were there any projections on how much income this new approach would bring in for the Council?

The Deputy Chief Executive-Resources advised that whilst a conservative approach was being taken, it was expected that at least £200,000 could be achieved. The historic debts had to be cleared in readiness for local government reorganisation and would also be a positive for the external auditors.

- For those struggling to make payments, would they be treated differently/more fairly compared to businesses who appeared to be avoiding wanting to pay?

The Deputy Chief Executive-Resources advised that for Business Rates debts, the Council would use the full extent of the law as able to do so, but had to be careful not to appear to be persecuting organisations.

For those in hardship, the Council would not be looking to put anyone out on the streets and would work with them to design payments plans etc. Schemes were already in place to provide help as long as those affected were willing to work and engage with the Council.

- Was this work planned to be done for 12 months initially?

The Deputy Chief Executive-Resources advised this was correct as a judgement could be made at that point as to whether the process had been a success or otherwise.

- If any reports were produced, it would be better to have the information presented in a numerical format to make it easier to understand what was happening.
- A presentation about this new process should be given to all Councillors rather than just the Committee, given that all Members would likely receive contact from residents and businesses about it.
- This review will provide a perfect opportunity for Members to be involved in the design of a process from scratch and help shape/define how it should be developed moving forward.

The Head of Transformation and Assurance advised that the first step would be developing the scoping document with the Revenues and Benefits Manager before the review could progress. The Deputy Chief Executive-Resources further advised that it would be aimed to do this as a priority and hold the initial briefing session in the coming weeks.

Other Comments from Members

- Not sure what scrutiny could be done on customer accessibility to services as Members already received information such as number of calls answered and call wait times. It was considered that the Committee would have more capacity to scrutinise the organisational capacity work and the implementation of the climate change strategy and action plan.

The Head of Transformation and Assurance advised that for the climate change strategy and action plan, there would be nothing meaningful for the Committee to scrutinise until delivery of the strategy and action plan was well underway.

- It felt like Members could drill down more into information provided to the Committee as it sometimes felt like an information sharing exercise rather than scrutinising the work of the Council.
- It would be interested to see how the HR aspect of the Council operated, particularly looking at how staff were utilised, supported, and encouraged in respect of career progression, training/development etc.

The Head of Transformation and Assurance advised that it was for each head of service to determine how such matters should operate within their own service areas, but it was accepted there had not been as much focus on this corporately.

- If a review of the climate change strategy and action plan was not to be selected, then it was requested the progress update be given at either the September or December committee meeting.

The Head of Transformation and Assurance suggested the 10 December meeting would be a better option as the strategy and action plan will have been in place for roughly 6 months by that point.

Resolved:

That the following be agreed for inclusion on the Committee's 2025/26 work programme:

- (A) Local Government Reorganisation: progress update.
- (B) Climate change - delivery of action plan: progress update (10 December 2025 meeting).
- (C) Organisational capacity review (carried over from 2024/25).
- (D) Revenues & Benefits Service debt collection procedures review.

The meeting closed at 7:12pm.

Chair

Community Asset Transfer of Prince of Wales Theatre

Committee:	Cabinet
Date of Meeting:	4 September 2025
Report of:	Head of Wellbeing
Portfolio:	Parks, Culture and Heritage

1 Purpose of Report

- 1.1 To update Cabinet on the outcome of the evaluation of a bid by Cannock Chase Theatre Trust (CCTT) to establish whether the Prince of Wales Theatre could be run sustainably, without subsidy from the local authority, for the benefit of the local community. For Cabinet to decide on whether to proceed with the Community Asset Transfer.

2 Recommendations

- 2.1 It is recommended that Cabinet note the outcome of the evaluation completed by the Council's appointed consultants on the submission received from CCTT.
- 2.2 In light of recommendations within the evaluation report, Cabinet make the decision not to proceed with a Community Asset Transfer of the Prince of Wales Theatre.

Reasons for Recommendations

- 2.3 The evaluation carried out by consultants has concluded that CCTT has not met the required thresholds in both the financial and quality method statements and therefore have recommended not to proceed with a Community Asset Transfer of the Prince of Wales Theatre.

3 Key Issues

- 3.1 In February 2025, due to its challenging financial position, Council made the extremely difficult decision to close the Prince of Wales Theatre. Understandably this was disappointing to residents, and approaches were made to the Council to consider transferring the theatre as a Community Asset Transfer.
- 3.2 This challenging financial position has largely been driven by reductions in central government support over the years. According to the National Audit Office (NAO), total spending power for local authorities fell by 26% between 2010/11 and 2020/21. Spending power funded by the government fell in real terms by more than 50% on a like-for-like basis between 2010/11 and 2020/21. As a result, councils have become more reliant on council tax. Typically, the spending power from council tax rose by 15% between 2010/11 and 2020/21. The mix of housing in Cannock Chase means that the council can raise less from council tax than more affluent places in England. This highlights the situation that the Council has had to manage year on year.

- 3.3 In more recent years the situation for 2024/25 is that core spending power remains around 11% below its 2010/11 level in real terms according to the House of Commons Library.
- 3.4 The Council is now largely funded from locally raised income, such as business rates and council tax, which have a high level of control from central government in terms of their levels and implementation further limiting the Council's ability to respond to the changing financial situation.
- 3.5 To be able to proceed with a Community Asset Transfer a suitable partner would be required who could develop a robust business plan and approach to running the theatre. The transfer could only proceed if the partner was able to demonstrate they could run a sustainable theatre, with no subsidy from the Council, which would benefit the local community.
- 3.6 Sector leading consultants, The Sport, Leisure and Culture Consultancy (SLC), were appointed to evaluate these proposals, and they designed a structured evaluation to assess whether the business plans and approach would achieve this objective.
- 3.7 The Council have now received that evaluation and the recommendation from SLC is unambiguous in ruling out the proposal being taken forward to the next stage of the Community Asset Transfer process.

4 Relationship to Corporate Priorities

- 4.1 This relates to all the Corporate Priorities of the Council, Economic Prosperity, Health and Wellbeing, The Community and Responsible Council.

5 Report Detail

- 5.1 Every year the Council is required to agree a balanced budget for the following three years. In autumn 2024 the council was faced with a substantial budget gap for the next three years and needed to identify savings. Savings had been found across the Council in previous years, however, Heritage and Cultural Services had been largely, though not completely, protected. A review of Heritage and Cultural Services was undertaken, and it was found that savings could be made in the running of the leisure centres, but that the theatre and Museum could not make the savings required to reduce the subsidy they received from the Council to make them sustainable. In November 2024 Cabinet discussed proposals to close the Prince of Wales Theatre as part of the anticipated savings needed to close the budget gap that the Council was facing.
- 5.2 A consultation exercise on the future culture and heritage provision in the District was undertaken during December with the results of this feeding into the Council's decision-making process.
- 5.3 In February 2025, the difficult decision was made by Council to close the Theatre at the end of April 2025, the timing of this being to allow for demolition works to take place in the town centre adjacent to the theatre.

- 5.4 Given the level of community interest in retaining the facilities and the reluctance to close them in the first place, the Council were keen to explore any opportunity to enable the Theatre to reopen and an initial meeting was held in January with a number of parties interested in the future of the Theatre and the Museum.
- 5.5 Shortly after the initial meeting, the Cannock Chase Theatre Trust Group submitted a draft business case proposal. Between January and early April, the group met senior officers (including the Chief Executive and the Deputy Chief Executive - Resources / s151 Officer) several times to discuss their proposals and ask questions. Initial feedback was provided to the Group on their proposal to assist in developing the financial model.
- 5.6 Two other parties expressed an interest in taking on the running of the theatre for the benefit of the community and were also given the opportunity to meet with senior officers. One of the parties withdrew early in the process.
- 5.7 As these meetings progressed, it was agreed that a Community Asset Transfer of the Theatre would be explored. A Community Asset Transfer is an established mechanism used to enable the community ownership and management of publicly owned land and buildings.
- 5.8 In order to allow any continued use of the building as a theatre, significant works would need to be carried out to the fabric of the building before a new operator could run it. A structural condition survey of the building, carried out by CBRE has identified £2.1m in works required over the next three years. There is no opportunity for a short-term lease of the asset to a community group to test viability of their plans, so the business case needs to be substantive. Due to the theatre being included in the proposals for the Levelling Up funded (LUF) redevelopment of Cannock town centre, there remained an opportunity to access capital funding of up to £6million for enhancements to the theatre, if a viable business plan could be produced. The Ministry of Housing, Communities and Local Government who would provide the grant would need assurance that the proposals were value for money and that the theatre would be viable over the long term prior to any investment of grant funding.
- 5.9 Information from the structural condition survey, including the estimated costs of work required were provided to the groups along with the draft designs and costs for re-modelling the theatre to assist them in coming up with their own proposals for improving the theatre and potential use of the LUF funding.
- 5.10 The Council also facilitated the introduction of a number of interested individuals to the groups, with CCTT taking up an offer from the Grand Theatre Wolverhampton.
- 5.11 In April 2025, the groups were introduced to the consultants at SLC. SLC had been appointed to evaluate the business cases of the groups to assess whether either group had a viable plan that would enable the theatre to be reopened.
- 5.12 In April 2025 SLC set out the process of the evaluation and requirements both groups would have to meet. This included the content and format of the information to be provided by the groups to ensure that all relevant details were provided to demonstrate that the theatre could be run as a viable venue. The process is similar to that used when undertaking a procurement (e.g. request for

specific information via method statements) and allows for an evaluation to be undertaken on an equitable basis.

- 5.13 Shortly after this first meeting, one group withdrew from the process as they did not think running the Prince of Wales Theatre independently of the council would be financially viable, leaving Cannock Chase Theatre Trust as the only group proceeding through the evaluation.
- 5.14 In July 2025, the Council were issued with the evaluation report from SLC. This report recommended that the proposal was not taken forward to the next stage of the Community Asset Transfer process. Unfortunately, the proposals were unable to provide the assurance required to both invest significant grant funding in the building and for the Council to have confidence that the theatre could be viable in the long term.
- 5.15 The evaluation report raised concerns around the resilience of the financial model and lack of contingency. The key concerns are:
- The model proposed by CCTT was built on unsecured and untested income assumptions and proposed income schemes were speculative.
 - There was no working capital reserve or contingency fund and no resilience if early targets were not met.
 - Catering income projections were overly ambitious and unsupported by evidence and a clear model of delivery.
 - The reopening strategy was ambitious but highlighted as a risk, with staff posts introduced too late to fully support the ambition. Financial assumptions and trading assumptions were optimistic.
 - Risk management was underdeveloped.
 - There wasn't demand analysis or competitor mapping to underpin some of the ambitious assumptions around programming, audience projections, or pricing.
- 5.16 The full evaluation report is included at Appendix A.
- 5.17 CCTT commissioned their own report on their proposals which is attached at Appendix B. Despite a disparity in scoring, this report reached many of the same conclusions as the SLC evaluation report including in relation to their financial projections, their lack of experience operating a theatre and their assumptions on income and costs.
- 5.18 The review, while professionally informed and aligned with sector experience, lacks the evidential rigour, scrutiny and objectivity expected in a public sector asset transfer process and cannot be considered a credible or independent basis for revisiting a concluded formal process. Her report lacks the scrutiny, transparency and evidential standard required for public decision-making and should not influence any reconsideration of the CAT outcome.
- 5.19 Appendix C is CCTT's full business plan which the group asked the Council to include as it may be of interest to Elected Members. This has been included despite being outside of the process of the evaluation and has been based on the same assumptions that were rigorously tested in the method statements.

6 Implications

6.1 Financial

The report from the Council's external advisors demonstrates a high level of uncertainty with regards to the ability of the CCTT to successfully run and manage the Prince of Wales Theatre should it be transferred to them.

If the theatre was transferred to the trust and then it failed, the theatre would return to the Council. This would create budget pressures for the Council as it would be required to add in appropriate maintenance budgets etc until a decision was taken on what to do with the theatre.

The capital investment needed in the theatre requires LUF funding to be allocated. MHCLG require the funding allocation to meet best value criteria - essentially, to be able to demonstrate that the council is making arrangements that are economic, efficient, and effective.

Based on the submission by CCTT and its evaluation by SLC it is very unlikely that the Council would be able to demonstrate best value in the allocation of the LUF monies to undertake the necessary capital works at the theatre.

6.2 Legal

A Community Asset Transfer is a discretionary process whereby the Council is entitled to consider the transfer of the management and / or ownership of publicly owned land or buildings to a community-based organisation at less than market value. There is no legal duty to agree to a community asset transfer.

A Local Authority may dispose of land held by them subject to statutory provisions. The Local Government Act 1972 General Disposal Consent (England) 2003 allows Local Authorities to depart from the overriding duty to obtain best value imposed by section 123 Local Government Act 1972 (LGA 1972) and so permits a disposal at an under-value where the Local Authority considers that the purpose for which the land is to be disposed is likely to contribute to the promotion or improvement of economic well-being, social well-being or environmental well-being provided that the under-value does not exceed £2m. If these conditions are not satisfied, specific consent under s.128(1) LGA 1972 is required should the Local Authority wish to proceed with a disposal at an under value.

6.3 Human Resources

None.

6.4 Risk Management

The independent evaluation of the business case put forward by CCTT was designed to give the Council assurance that the Prince of Wales could run sustainably, without subsidy from the Council. The evaluation has raised fundamental concerns about the financial viability of the business case and recommended not to proceed with the Community Asset Transfer. The risk of proceeding has been assessed as high. A risk at this level sits outside of the Council's risk appetite which is defined as moderate (as set out in the Council's risk management policy and strategy).

The policy states that “The Council’s preference is for safe delivery options, especially for those services required by statute and ideally all actions should be within this agreed risk appetite. This means that options should only be pursued if they can be managed as a yellow or lower risk.” The policy provides for exceptions to this e.g. where the opportunity generated outweighs the risk and is subject to additional controls/safeguards being put in place. It is not considered that sufficient controls can be put in place, and any mitigations would be outside the control of the Council.

6.5 Equalities and Diversity

None.

6.6 Health

Engagement in the arts and culture is beneficial to good health. There is a strong arts and culture offer within the district with a wide range of community groups actively involved in arts and culture and supported by numerous venues throughout the district. The Cultural Education Partnership supports arts development and interest among younger people. The council funds a Culture and Arts Development Officer employed by Inspiring Healthy Lifestyles who is developing a Cultural Compact for Cannock Chase in partnership with Arts Council England and a wide range of local partners. Unfortunately, a sustainable business plan hasn’t been received which would have enabled the transfer and subsequent reopening of the theatre.

6.7 Climate Change

None.

7 Appendices

Appendix A: Community Asset Transfer Evaluation Report, July 2025.

Appendix B Cannock Chase Theatre Trust Consultancy Review.

Appendix C Cannock Chase Theatre Trust Business Plan, August 2025.

8 Previous Consideration

None.

9 Background Papers

General Fund Revenue Budget and Capital Programme 2024-2028, Council, 12 February 2025

Contact Officer: Anna Nevin

Telephone Number: 01785 619 176

Ward Interest: All

Report Track: Cabinet: 04/09/25

Responsible Council Scrutiny Committee: 08/09/25

Key Decision: Yes

Community Asset Transfer Evaluation Report

Cannock Chase District Council

July 2025



Document control

Amendment History

Version	Date	File Reference	Author	Remarks/changes
2.0	31.07.25	CAT Evaluation Report	DWA/ WCD	Final Report

Sign Off List

Name	Position	Date	Remarks/changes
Duncan Wood-Allum	Managing Director	31.07.25	Approved

Distribution List

Name	Position	Date
Anna Nevin	Head of Wellbeing	31.07.25

1. Executive Summary

1.1 Introduction

- 1.1.1 This Executive Summary sets out the findings of an independent evaluation conducted by The Sport, Leisure and Culture Consultancy (SLC) on behalf of Cannock Chase District Council (CCDC).
- 1.1.2 The evaluation reviewed the revised proposal submitted by the Cannock Chase Theatre Trust (CCTT) for a Community Asset Transfer (CAT) of the Prince of Wales Theatre. SLC provided detailed verbal and written feedback to CCTT on areas within their proposal that required further consideration prior to them submitting their final proposal.
- 1.1.3 The aim of the independent evaluation was to determine whether the revised proposal met the Council's minimum requirements for financial sustainability, operational readiness, and strategic fit to enable the proposal to progress to Stage Three – Preferred Partner status for a Community Asset Transfer.
- 1.1.4 This proposal would also form the basis of further evidence to support the release of c£6m Levelling Up Capital funding.
- 1.1.5 **Due to the commercial sensitivity of this exercise all bidders were informed in writing that they were not to share any aspects of this process with third parties whilst the evaluation process was in operation.** This is standard practice. Failure to comply with this request would result in formal exclusion from the process.

1.2 Evaluation Summary

- 1.2.1 **Following detailed assessment from SLC, the final submission from CCTT did not meet the required thresholds in both the financial and quality (method statement) components.**
- 1.2.2 Additionally, CCTT contacted elected Members of Cannock Chase District Council in writing on 7 July 2025 criticising the evaluation process and seeking to influence the decisions under consideration by the Council during the evaluation process.
- 1.2.3 Following the Council's evaluation process, CCTT have failed to achieve minimum thresholds in both evaluated components (financial and quality) and have also contravened the process through lobbying activity, thus invalidating their bid.
- 1.2.4 **CCTT's proposal fell considerably short of the minimum threshold set by the Council for a credible robust and sustainable Community Asset Transfer.** CCTT scored **21.6%** against the minimum threshold of **59%** to progress to Stage 3.
- 1.2.5 **SLC recommends that the proposal is not taken forward to the next stage of the CAT process.**
- 1.2.6 The three key reasons are as follows:
- 1.2.7 The application's financial submission was not underwritten, wildly over optimistic and commercially naive. **The financial risk was exceptionally high.**
- 1.2.8 The application's method statements demonstrated a complete lack of understanding of the reality of commercial theatre operations in a challenging market. **The operational risks are exceptionally high.**
- 1.2.9 The applicant's lobbying activities have resulted in it invalidating its own bid.

1.3 Financial Submission

- 1.3.1 **The financial model presented is highly reliant on unsecured and untested income assumptions.** While mobilisation costs for Year 0 are estimated at £109,000, only £12,380 of this has been confirmed. It is recognised that there will be a period of time between now and when the theatre could reopen, however significant investment decisions on the theatre need to be made by the Council now. Proposed income streams—including a Friends scheme, seat sponsorship and corporate donations—remain speculative, with no pledges or supporting evidence.
- 1.3.2 **No working capital reserve or contingency fund is identified.** A bridging loan is mentioned but not substantiated. Overall, the plan offers no resilience if early targets are not met.
- 1.3.3 **The Trust's financial submission received a score of 1,** which results in automatic failure under the Council's published evaluation criteria, scoring methodology and guidelines.

1.4 Method Statement Submission

- 1.4.1 **The Trust's method statement responses achieved a total score of 21.2%,** significantly below the minimum threshold of 60% required. Five method statement responses received the lowest possible score of 1 (poor):
- ▶ **1a – Vision:** No critical path, delivery phasing, or alignment of ambition with resources. Vision presented more as advocacy than a structured plan.
 - ▶ **3a – Catering:** Income projections are overstated and unsupported by trading evidence. No delivery model, capital fit-out costs, or operational staffing plans are included.
 - ▶ **4a - Facilities and Building Management** - The capital plan exceeds the affordability cap, depends on unfunded works by CCDC, and lacks a credible implementation route.
 - ▶ **5a – Reopening Strategy:** Staff posts introduced too late; mobilisation year is underfunded; no details of handover or compliance plan provided.
 - ▶ **7b – Risk Management:** No risk register, mitigation plan, or sensitivity analysis provided. Key delivery risks (e.g. volunteer shortfall, income gaps) are unaddressed.
- 1.4.2 The submission was also weakened by the absence of several key components:
- ▶ **Lack of clarity on how capital costs for the redevelopment of the theatre would stay within affordable limits.**
 - ▶ **No demand analysis or competitor mapping was provided** to support audience projections, programming choices, or pricing assumptions.
 - ▶ **Audience development planning was underdeveloped,** with no defined target segments, key performance indicators, strategies to support re-engagement, loyalty building, or growth.
 - ▶ **Partnerships remained informal and unconfirmed,** with no delivery responsibilities, financial contributions, or formal agreements in place.
 - ▶ **Implementation sequencing was not costed or phased,** particularly in relation to early programming, marketing, and compliance mobilisation.
 - ▶ **Governance and statutory compliance** responses were incomplete, with key policies still in development (although recognising there is some time to complete these) and no assurance of operational readiness on transfer.
 - ▶ **No risk register was provided** highlighting the lack of a professional approach to this proposal.

1.5 Organisational Readiness – Governance and Delivery Capacity

- 1.5.1 The proposal sets out a multi-faceted operating model involving theatre management, café/bar operations, cultural programming, and community outreach. **However, the submission does not demonstrate that the necessary structures, personnel or plans are in place to deliver this breadth of activity.**
- 1.5.2 **Core operational functions—compliance, programming, technical oversight, audience engagement—are either unfunded or delayed.** Many functions are expected to be delivered by volunteers without evidence of recruitment pipelines, training, or management processes.
- 1.5.3 Governance arrangements are described in principle, but lack clear delegation frameworks, decision-making protocols, or onboarding and succession planning.
- 1.5.4 The financial model is further constrained by reliance on a £6.32 million capital programme, which it assumes will be delivered by the Council prior to handover. **This figure is above the Council's affordability ceiling of £6 million that had been suggested. No phasing, revised scope, or third-party funding options are provided.**
- 1.5.5 The risks associated with such a proposed approach are exceptionally high.

1.6 Conclusion

- 1.6.1 CCTT's proposal reflects commendable community ambition and intent. However, **the submission does not provide the level of financial assurance, operational planning, or delivery capability required for a responsible capital investment of public funds or sustainable Community Asset Transfer.** The evaluation identifies both critical shortcomings and evidence gaps that would need to be addressed before any future consideration.
- 1.6.2 **On this basis, SLC strongly advises that the Council does not proceed any further with CCTT's application.**

2. Introduction

An independent evaluation

2.1 The Sport, Leisure and Culture Consultancy

2.1.1 The Sport, Leisure and Culture Consultancy Ltd (SLC) has independently evaluated the proposal submitted by the Cannock Chase Theatre Trust for the Community Asset Transfer of the Prince of Wales Theatre on behalf of Cannock Chase District Council.

2.1.2 **SLC is regarded as a leading advisor to the public sector in services including leisure, active wellbeing and culture.**

2.1.3 SLC has a proud track record of supporting cultural service transformation. They bring a rigorous approach working with subject matter experts to deliver inspiring places and sustainable services.

2.1.4 **SLC has enabled over £600 million of delivered and committed investment in public assets since 2010.** This includes investments in cultural assets.

2.1.5 SLC also has a strong track record over the last 16 years of supporting significant cultural service transformations, facility developments and sustainable service models.

2.1.6 Most of this work has been working closely with **William Culver Dodds**, Associate. William is the lead evaluator supported by **Duncan Wood-Allum**, Managing Director.

2.1.7 Their profiles are below.

2.2 Lead evaluator: William Culver-Dodds

2.2.1 William is a strategic leader in Arts, Culture & Place-Making.

2.2.2 With over 35 years' experience in the arts and cultural sector, William has combined hands-on leadership of major cultural organisations with high-level consultancy to councils, development agencies, and venues across the UK and internationally. His core expertise lies in transforming underperforming cultural venues and initiatives into sustainable, accessible, and financially robust community assets.

2.2.3 **As Associate Consultant with SLC, William has led major cultural service transformations nationwide:**

- ▶ In North Kesteven, he reimagined the National Centre for Craft and Design, securing a £1.5m council investment and increasing engagement through a refreshed offer and financial model.
- ▶ In Gloucester, he developed a long-term, costed roadmap for the city's entire cultural portfolio, including The Guildhall.
- ▶ In South Kesteven, he shaped a sustainable operating model for Stamford Arts Centre and Grantham Town Hall, rooted in community use and realistic programming.



2.2.4 **Other project highlights include:**

- ▶ **Mole Valley District Council: Strategic review and operational advice for Dorking Halls.**
- ▶ **Ebbsfleet Development Corporation: Cultural input into Castle Hill's placemaking plans,** testing financial viability and delivery.
- ▶ **Derby's Silk Mill: Developed a business plan** balancing industrial heritage with commercial viability.

- ▶ **Sandwell Council** (via JLL): Advised on civic building rationalisation including West Bromwich Town Hall and The Public, leading to the site's closure and reuse for education.
- ▶ **Gateshead Old Town Hall Quarter** (via Cushman & Wakefield): Shaped the cultural vision within a regeneration strategy, using market demand forecasting and commercial modelling.
- ▶ **Scarborough Borough Council - Business cases for Scarborough Spa complex and the redevelopment of Scarborough's 7,000 seat Open Air Theatre**
- ▶ **Tour de France Development Consultant** for the Grand Depart Cultural Festival for Welcome to Yorkshire.

- 2.2.5 For Barnsley MBC, William's review of The Civic arts centre led to a revised business model and more efficient use of space. He also delivered business plans for the expansion of Kendal Brewery Arts Centre and helped unlock the tourism and commercial potential of Oxford Town Hall.
- 2.2.6 He has supported rural initiatives such as Spilsby Sessions House, The Grand Clitheroe, and Ilkley's Manor House Art Gallery, enabling successful asset transfers and sustainable, community-led operations.
- 2.2.7 William has also advised on festival and event strategies for:
- ▶ Glasgow Life
 - ▶ Aberdeen City Council
 - ▶ North of Tyne Combined Authority
 - ▶ Causeway Coast and Glens Borough Council (Northern Ireland)
 - ▶ Brighton & Hove City Council
 - ▶ Birmingham and Derby City Councils
 - ▶ Fáilte Ireland

2.3 Cultural Management

- 2.3.1 William served for 15 years as Chief Executive of Harrogate International Festivals, transforming the organisation from a seasonal classical music event into a year-round cultural force. Under his leadership, turnover grew to over £1 million, and annual audiences exceeded 100,000.
- 2.3.2 He founded the internationally acclaimed Theakston Old Peculier Crime Writing Festival, now the world's leading celebration of crime fiction, and curated a bold programme of outdoor spectacles, international arts, and new commissions that broadened the Festival's reach and relevance.
- 2.3.3 Alongside this, William oversaw the North Yorkshire Youth Music Action Zone, leading a county-wide youth music agency that delivered inclusive and high-impact programmes for children and young people across urban and rural communities.

2.4 Academic and Sector Engagement

- 2.4.1 William served as Vice-Chair of the International Festivals and Events Association (IFEA) Europe, building interdisciplinary networks across the global cultural sector—relationships that continue to inform his international outlook and practice.
- 2.4.2 He was appointed:
- ▶ Visiting Research Associate, Centre for Tourism and Cultural Change, University of Birmingham (Ironbridge Institute)
 - ▶ Visiting Research Fellow, National Taipei University of Education, Taiwan
 - ▶ Visiting Lecturer, University of Sheffield – where he taught on the Creative and Cultural Industries MA programme for over five years, bridging academic theory and professional practice in cultural strategy and sector development.

2.5 Duncan Wood-Allum - evaluator

- 2.5.1 Duncan Wood-Allum founded SLC in 2009 and is regarded as one of the leading strategic advisors to the public sector and local government.
- 2.5.2 His 35-year career spans working in inner city sports facilities, schools, 10 years in local government, central government, specialist and FTSE 100 blue chip consultancies.
- 2.5.3 With an MBA from Henley Management College, he has unrivalled reputation for supporting over 300 organisations in transforming services, facilities and partnerships. He understands deeply and advocates for how the role leisure and culture can play in supporting wider strategic outcomes.
- 2.5.4 Duncan has developed SLC into a highly respected and influential B Corp™ and ISO 9001:2015 certified business and team.
- 2.5.5 Duncan has led a number of cultural transformation projects including;
- 2.5.6 **Cannock Chase District Council** – Strategic Advice on leisure and cultural services.
- 2.5.7 **North Kesteven** - the National Centre for Craft and Design, securing a £1.5m council investment and increasing engagement through a refreshed offer and financial model.
- 2.5.8 **Gloucester City Council** - a long-term, costed roadmap for the city's entire cultural portfolio, including The Guildhall.
- 2.5.9 **South Kesteven** - a sustainable operating model for Stamford Arts Centre and Grantham Town Hall, rooted in community use and realistic programming.
- 2.5.10 **Mole Valley District Council**: Strategic review and operational advice for Dorking Halls.
- 2.5.11 **Ebbsfleet Development Corporation**: Cultural input into Castle Hill's placemaking plans, testing financial viability and delivery.
- 2.5.12 **Derby's Silk Mill**: Developed a business plan balancing industrial heritage with commercial viability supporting the development of the Silk Mill as a leading national cultural asset.
- 2.5.13 **Redcar and Cleveland** – supported development of a Cultural Hub in Redcar as part of the Towns Fund.
- 2.5.14 **Sheffield City Council** – supported transformation of Sheffield's cultural and leisure portfolio.



2.6 Structure of this report

- ▶ **Section 3** sets out assessment criteria for scored questions.
- ▶ **Section 4** sets out the financial submission evaluation
- ▶ **Section 5** sets out the quality submission method statement evaluation
- ▶ **Section 6** sets out the summary outcome of the evaluation.

2.7 Bidder evaluation process and background

- 2.7.1 Cannock Chase District Council working with SLC developed a rigorous and fair evaluation process. The Prince of Wales Theatre – Community Asset Transfer Applicant Invitation was

provided to two bidders on 16 April 2025.

- 2.7.2 On 14 May 2025 SLC provided additional information to CCTT on the evaluation period which was 24 – 30 May 2025. **(See Appendix 1).**
- 2.7.3 On 16 May 2025 CCTT were provided with additional information from the Council's Economic and Regeneration team to support their proposals.
- ▶ PoW Extension Budget costs
 - ▶ PoW Concept Design Report
 - ▶ Further information on budget costs and the requirement for CCTT to set out its proposals for staying within available capital expenditure including fit out
 - ▶ Utilities: Electricity, gas, water and BT utilities assumptions
- 2.7.4 SLC also confirmed **"the documents attached are not to be discussed or shared with any third parties at this stage."**
- 2.7.5 Timeframes for the final submission were extended from 23 May 2025 to 5 June by CCDC following correspondence from CCTT.
- 2.7.6 This bidder evaluation report sets out the independent evaluation and feedback from the SLC evaluation team. Scores have been weighted and calculated as set out in the Community Asset Transfer Applicant Invitation document.
- 2.7.7 The Cannock Chase Theatre Trust submitted an initial response on 23 May 2025 to Cannock Chase District Council which was reviewed by SLC.
- 2.7.8 Feedback was provided by SLC to the Cannock Chase Theatre Trust in a Teams meeting on 2 June to support them with their final submission. **The written feedback provided to CCTT can be seen in Appendix 2.**
- 2.7.9 Following that meeting an additional written response was provided to Cannock Chase Theatre Trust by SLC in relation to planned preventative maintenance (PPM) allocations linked to the ability to append detailed PPM schedules outside of page limits.
- 2.7.10 Additionally, further details on capital investment and associated assumptions to support the Trust's response.
- 2.7.11 To support Cannock Chase Theatre Trust in its updated submission, Cannock Chase District Council extended the final submission deadline to 16 June 5pm.
- 2.7.1 **The evaluation sets out SLC's evidence of the bidder's failure to meet criteria and evidence gaps that could be addressed prior to any transfer.**

3. Assessment Criteria

3.1 Assessment criteria for scored questions

- 3.1.1 Table 1 overleaf provides the scoring criteria used to score the financial submission and method statements.

Table 1 Scoring Criteria – Financial submission and method statements

Score	Description of information received	% Equivalent for Method Statement
1	Poor submission – limited comments given and rejection of some fundamental principles. Significant omissions from the bid. Little or no understanding of the Council's Priority Outcome.	0% Will result in the application being rejected
2	Adequate submission – comments or information submitted is acceptable with an adequate understanding of the method statement requirement and the Council's Priority Outcome.	40%
3	Good submission – comments made demonstrate a sound and complete approach which have the potential to fully accord with the Council's values and expectations; good understanding of the method statement requirement and the Council's Priority Outcome; any method statement comments cause no appreciable concerns. Some innovative solutions are included.	70%
4	Excellent submission – exceeds expectations, thorough understanding of the method statement requirement and the Council's Priority Outcome. Several innovative solutions are included.	100%

4. Financial submission evaluation

4.1.1 Table 1 provides the scores and feedback on the financial submission.

Table 1: Financial submission evaluation

FINANCIAL SUBMISSION MARKING SHEET				
No.	Method Statement	Weighting	Mark (1-4)	Comments / rationale
0	Financially robust from day 1			
0a	Statement and evidence on how the organisation will be financially robust from day 1 of the handover of the asset. Any unidentified/unsecured revenue must be provided with supporting information.	N/A	1	<p>Summary: Financial viability claims are optimistic but underpinned by speculative income and no credible contingency. Unsecured income is expected to fund £109k of mobilisation costs, without pledges of grant agreements. The proposal includes just £12,380 in confirmed funding—insufficient against the required working capital. It is recognised there is time for fundraising prior to a reopening of the theatre. However, this funding gap poses a material risk to mobilisation and long-term financial stability.</p> <p>Notes:</p> <p>Failure to meet criteria:</p> <ul style="list-style-type: none"> Risk Assessment and Mitigation offers limited assurance. Key assumptions—covering shortfalls through forecast income, capital upgrades, or bridging loans—are unproven and speculative. The approach lacks depth and a credible plan for managing serious financial risk. Key income streams (seat sponsorships £5,500; Friends scheme £47,000; corporate sponsorship £42,000) are currently unsecured and speculative.

				<ul style="list-style-type: none"> • The Friends scheme targets over 700 donors in Year 1—an untested, extremely ambitious goal with no existing donor base, no confirmed commitments, and no evidence of market appetite at that scale. • Year 0 mobilisation costs of £109k have no contingency fund or identified funders; proposed bridging loans risk unsustainable debt • £12,380 in grant/community fundraising is noted—but it barely touches the required working capital. This poses a significant threat to day-one operations and long-term financial stability. • Year 1 trading income reliance of £105k is high and unsupported by concrete pledges or agreements. • CCTT proposes a hybrid model: professional theatre, community hub, café, and volunteer-driven operation. But there's little evidence the trustee team has the expertise to manage this complexity. <p>Evidence gaps:</p> <ul style="list-style-type: none"> • Comparisons to the fundraising performance of established benchmark theatres are misleading and irrelevant—CCTT operates in a start-up context with none of the brand equity, audience loyalty, or affluence found in those examples.
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4.1.2 **Failure to achieve minimum financial submission requirement.**

4.1.3 The bidder's financial submission scored 1 which results in the submission failing.

5. Method statement evaluation

5.1.1 Table 2 provides the scores and feedback on each of the method statements submitted.

Table 2: Method statement evaluation

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
1	Vision and Relevance to Place				
1a	Set out your vision for the operation and transformation of the Prince of Wales Theatre. How will it reflect the specific demographics and cultural identity of Cannock?	10%	1	0.00%	<p>Summary: The vision is broadly aspirational but critically lacks operational detail, audience focus, and financial realism, presenting narrative ambition without viable delivery mechanisms.</p> <p>Notes:</p> <ul style="list-style-type: none"> The submission is more advocacy than delivery plan; emotive phrases like 'cultural heartbeat' lack operational or resource backing. No critical path, milestones, or task ownership is identified to guide the transformation. There is no implementation sequencing or phasing. The ambition to cater for “toddlers to pensioners” is unprioritised. No primary audience segment is defined

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<p>to underpin programming, pricing, or marketing strategy.</p> <ul style="list-style-type: none"> • Consultation is referenced but not analysed. No demand segmentation, data on unmet need, or insight into competing provision is provided. • The “all-day civic living room” concept is presented without occupancy modelling, footfall forecasts, or any integration with ancillary income lines (e.g. café, vending). • Volunteer management, safeguarding, technical oversight, event coordination—all are high-risk areas. CCTT significantly overestimates what can be achieved with light staffing and voluntary input. • Proposed capital works (FOH, staging, café, accessibility upgrades) are entirely dependent on unconfirmed investment from CCDC. • The stated transition to a CIO model is framed as a strength, yet the proposed governance structure includes multiple tiers (trustees, advisory bodies, delivery team) with no clarity on accountability or decision-making speed.

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> Flagship initiatives (e.g. digital ticketing, day-time programming, skills development) are not costed in the financial plan and do not appear in the forecasted expenditure lines. A proposed partnership with The Grand Theatre Wolverhampton is referenced without any evidence of engagement, legal basis, or delivery scope.
1b	Please outline how your organisation will develop audiences and residents' participation by stimulating local appetite and demand for quality arts, cultural and entertainment experiences?	10%	2	4.00%	<p>Summary: The ambition is clear and inclusive, but the proposal lacks a structured delivery plan or costed infrastructure to achieve it. No target audience segments, measurement framework, or prioritisation of effort is shown, and resource assumptions are unrealistic. Without this, the strategy risks are aspirational but undeliverable.</p> <p>Notes:</p> <ul style="list-style-type: none"> A wide demographic is targeted, but no core audience is defined, and there is no prioritisation or sequencing to build loyalty or sustainable footfall. The proposal ignores competitive pressures from larger regional venues and does not assess risks of cultural leakage from Cannock's catchment.

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> Despite asserting “a range of confirmed partners,” no delivery partners are named, and no formal agreements or delivery roles are outlined. The financial model includes no provision for outreach or engagement staffing, programme costs, or any associated expenditure linked to the audience development programme. The proposal implies that work with low-income and youth audiences will be self-sustaining, but offers no evidence or logic to support this, nor any provision for subsidy or grant support. There are no KPIs, monitoring tools, or evaluation frameworks referenced. There is no plan for measuring progress or adjusting strategy in response to outcomes.
1c	How have you used local demand analysis and competitor mapping to shape your approach? How will your offer remain relevant to local priorities?	5%	2	2.00%	<p>Summary: The submission presents a generalised narrative of community interest but lacks quantified demand evidence, behavioural insight, or market analysis. Assumptions around recovery and future growth are not supported by data, and no competitor assessment or audience re-engagement strategy is offered.</p> <p>Notes:</p>

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> • Cites anecdotal support (e.g. petition numbers, consultation responses, MP) but presents no quantified evidence of ticket purchasing patterns, pricing sensitivity, or benchmarked data from comparator startups. • Assumes community interest equates to financial viability and sustained engagement—without behavioural or transactional data to support this claim. • The financial model projects immediate full recovery to pre-closure audience levels in Year 1, with no ramp-up period, marketing investment, or re-engagement activity accounted for. • No provision is made for audience drift during the two-year closure or changes in consumption habits. • Proposal includes plans for social cinema and film screenings, yet Cannock Chase already has a two-screen cinema. No analysis is provided of local demand, replication, or market positioning. • No competitor mapping or benchmarking is included. Nearby cultural venues (e.g. in Wolverhampton,

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					Stafford, Birmingham) are not referenced, and no insight is offered into pricing strategies, programme profiles, or audience crossover.
2	Partnership Working				
2a	Describe how you will work in partnership with local authorities, communities, education providers, and cultural organisations. How will you maximise opportunities for co-production, shared outcomes, and civic impact?	5%	2	2.00%	<p>Summary: The statement outlines the intention to develop a partnership-led operating model, but this remains speculative. No identified formal commitments, timelines, implementation mechanism or costed model. The model relies on external collaborators for core functions without securing agreements or evidencing delivery capacity.</p> <p>Notes:</p> <ul style="list-style-type: none"> The operating model assumes delivery of core programme and outreach functions via partners, yet none are confirmed. Without secured agreements, this creates major delivery risk. The referenced collaboration with Grand Theatre Wolverhampton is unsubstantiated—no operational detail, cost-sharing arrangements, or delivery responsibilities are defined. The submission implies significant service dependencies (e.g. programming, training, staffing), yet includes no risk register or fallback plan should partner support fail to materialise.

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> Describes a mixed programming model (in-house, bought-in, hired), but no split of activity is outlined and no sample programme is included to demonstrate deliverability. No programme calendar, lead-in time assumptions, or availability analysis are included to support claims of high occupancy and varied output. Statements around curating “quality” and “local relevance” are aspirational but not linked to any evaluation, or artistic assessment processes. The Artistic Director is described as central, but no information is provided on recruitment, budget control, or role specification. No evidence of current or planned engagement with Arts Council England, NLHF, or major cultural funders—strategic alignment is asserted but not evidenced. Programming forecasts in the financial model are not underpinned by delivery plans, contractual timelines, or contingency planning.
2b	Provide examples of your approach to partnership development, including any secured or intended partnerships that will enhance	5%	2	2.00%	The submission sets out a wide-ranging and imaginative partnership concept, but lacks formal agreements, defined responsibilities, and contingency planning. The model is underdeveloped, relying on untested assumptions around

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
	programming, engagement, and/or operations.				<p>cost-sharing and operational capacity. Key relationships remain informal, with no mechanisms in place to manage risk, coordinate activity, or ensure follow-through.</p> <p>Notes:</p> <ul style="list-style-type: none"> • Multiple proposed partners are listed (e.g. Grand Theatre Wolverhampton, Cannock College, Prince's Trust), but no letters of intent, MOUs, or written confirmations are included. • Descriptions of partnerships are aspirational; most are noted as "in discussion" with no evidence of finalised responsibilities, governance, or working frameworks. • Two partnership models with the Grand Theatre (syndicated programming and co-productions) are referenced, but no feasibility analysis or financial modelling is provided. There is no indication the Grand has formally agreed to participate. • Partner contributions are described in broad terms (e.g. outreach, training) without role clarity, staff resource, or budget implications. • No structure is proposed for partner coordination, reporting lines, or joint accountability, resulting in a loosely defined operating model.

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> No fallback or contingency planning is included should key partnerships fail to materialise. Concepts like the Cultural Exchange Bank and annual co-productions are creative but remain speculative— unsupported by costings, technical specifications, or planning detail. Projected savings from shared services (e.g. outsourced back office) are speculative. No baseline costs, scenarios, or alternatives are tested or evidenced.
3	Catering				
3a	What is your plan for food and beverage provision? How will it support visitor experience, drive income, and integrate with your wider business and audience development strategy?	5%	1	0.00%	<p>Summary: The strategic role of café/bars ancillary income projections contain material omissions, conflicting assumptions, and unclear delivery model —resulting in overstated surpluses. Despite no trading track record, no ground floor concept, and uncertainty of operator model.</p> <p>Notes:</p> <ul style="list-style-type: none"> Year 1 ancillary income totals £201,645, comprising café (£73,665) and vending (£127,980). No vending expenditure is included in the financial model—capital, stock, staffing, or maintenance— leading to an implausible 100% gross margin.

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> • Café direct costs are shown as £42,264, producing a margin far below the claimed 65%. The cost base omits staffing, utilities, licensing, consumables, insurance, and cleaning. • Assumes in-house café operation, yet the delivery model is deferred to future planning with CCDCF's Economic Development Team. No indication of decision-making criteria, timeline, or contractual implications. • Capital investment for café fit-out is not itemised, despite being critical to operation. No scenario planning if capital works are delayed or unfunded. • Spend per head (SPH) assumptions rise from £3 to £4.20 over 10 years, with patrons per event growing from 75 to 130. No evidence or benchmarking is provided to support these projections or link them to programming outputs. • No operating plan is included for hours of service, rota patterns, licensing, or staffing model (volunteers vs paid roles). • No breakeven analysis or mitigation strategy if ancillary income underperforms. Surpluses are treated as guaranteed. • The statement does not address key operational risks typically encountered in comparable cultural venues—

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<p>most notably, limited daytime footfall and high fixed costs associated with café operations.</p> <ul style="list-style-type: none"> There is no evidence that the CCTT trustee team possesses relevant hospitality experience, which raises significant concerns given the scale and ambition of the proposed café offer. Strategic uncertainty around vending and café undermines confidence in the revenue plan. Core delivery decisions are unresolved at submission stage.
4	Facilities and Building Management				
4a	Please provide Planned and Preventative Maintenance and Lifecycle replacement plans for the Prince of Wales Theatre	15%	1	0.00%	<p>Summary: The capital plan exceeds the affordability cap, depends on unfunded works by CCDC, and lacks a credible implementation route.</p> <p>Notes:</p> <ul style="list-style-type: none"> CCTT has assumed that circa £6.32 million is spent on a full upgrade of the Theatre building and equipment. The Council have provided high level budget costs for proposed works based on a theatre upgrade scheme produced by architects Page Park. The work done by Page Park is a feasibility study and is subject to detailed design. Intrusive surveys are yet to be undertaken (Site Investigation, Geotechnical Investigation). The finalising

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<p>of a price for the proposed works is dependent on a detailed design process through to RIBA stage 3 as a minimum.</p> <ul style="list-style-type: none"> • The budget cost has the potential to rise considerably. • Following detailed survey works there may be the requirement for structural improvement (underpinning). • There is also the challenge of upgrading/redirecting all services to and around the building. • CCDC will only be in a position to confirm the required capital spend when all technical work is complete. • Should the cost be greater than the high-level budget the upgrade would be at risk. • The delivery of the upgrade by CCDC is an assumption that underpins the financial model but is not supported by any agreement. • No alternative phasing, adjusted timelines, or soft-launch contingencies are explored. • Optional works are presented as essential, cost estimates remain unverified, and there is no procurement or lifecycle strategy. The £12k/year reserve is disconnected from the CBRE schedule and sector benchmarks and appears significantly under-provisioned.

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> The total projected capital (high level) budget of £6.32m requires substantial work to become an actual project cost. CCTT provide no alternative phasing, scope reduction, or revised costings in the event cost exceeds budget. The stated intention to “revisit scope with EDT” post-submission suggests deferral rather than planning flexibility. It further weakens confidence in delivery readiness and alignment with Council expectations. Post-transfer, CCTT commits to setting aside £12k annually into a Capital Reserve Fund to support lifecycle renewals. There is no sinking fund model, indexation, or costed renewal cycle. The Theatre building is 40 years old. Even after upgrade there will be works required on an annual basis to maintain the building and keep it operational The proposal assumes prior completion of the Market Hall conversion and café/box office fit-out, yet provides no capital allocation, delivery timeline, or accountable lead— this exposes a critical risk to operational readiness at the point of transfer. The Trust expects CCDC to deliver all PPM works (Immediate to Year 2), including major systems

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					replacement, without confirmation from funders—transferring all pre-handover risk back to the Council.
4b	How will you ensure compliance with legal and operational requirements including health and safety, GDPR, licensing, and safeguarding?	5%	2	2.00%	<p>Summary: The Trust acknowledges its statutory responsibilities and intends to comply with relevant frameworks and CCDC expectations. Despite a stated policy commitment, there's little evidence of operational readiness, although it is recognised there is time for this to be developed prior to any reopening. The submission lacks the rigor needed to demonstrate day-one compliance.</p> <p>Notes</p> <ul style="list-style-type: none"> • CCTT accepts full legal responsibility post-transfer for safeguarding, data protection, health & safety, and licensing – positive baseline statement. • CCTT reference sector standards (e.g. Charity Commission, safer recruitment), indicating policy alignment in principle. • States intent to align with CCDC licensing protocols and to co-develop policies with CCDC support. However, all policies are “in development” with no assurance of readiness before reopening.

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> • No named compliance leads or accountable roles are provided. • The lack of finalised H&S, safeguarding, GDPR and licensing policies presents a significant risk to day-one operational readiness. • Equality and diversity ambitions are mentioned but not supported by actions, KPIs or training plans. • Sustainability references (e.g. low carbon, PAS 2035, BREEAM) are general and not integrated into the capital or operational plan.
5	Business Transformation and Reopening Strategy				
5a	Set out your plan for reopening the venue and transforming its operations over an initial four-year period, including the mobilisation/preparatory year.	7%	1	0.00%	<p>Summary: The operational restart strategy is ambitious but underdeveloped. Key staff posts are introduced too late to support programming and mobilisation, and critical handover, compliance, and resourcing plans are missing. Financial assumptions are optimistic, relying on unsecured fundraising and overestimated trading income. The gap between stated ambition and practical delivery planning poses material risk to early-stage operations and financial viability.</p> <p>Notes</p>

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> Year 0 staff costs (£45k) are unfunded, relying on unsecured advance subscriptions and sponsorship. Key roles aren't in place until Q3—too late to support programming, systems, or soft launch—undermining confidence. No structured handover plan exists with CCDC. Statutory compliance tasks (e.g. fire, H&S, asbestos) are assumed complete but not evidenced. Marketing begins just 3 months prior to opening — this is insufficient to rebuild brand awareness, drive pre-sales, or secure community engagement. Volunteer recruitment is central to the operating model, yet no pipeline, rota, induction, or training plan is described. Assumes high take-up without evidence. A proposed trading subsidiary is referenced but no structure, governance model, or business case is provided. KPI targets (e.g. 77,000 attendance, £1m+ turnover, 265 performance days by Year 4) are unrealistic and not linked to programming volume or pricing data.

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> References to funding from Arts Council England (ACE) are made without evidence of engagement or eligibility. Civic and regional “flagship” claims are unsubstantiated and overstated when compared to well established regional competitors. Some early risk thinking is mentioned (variance tracking, phased contracting), but there is no formal risk register, cashflow strategy, or fallback plan. Financial reliance on fundraising, surplus generation, and volunteer contribution lacks contingency if targets are not met. Existing customer data has not been confirmed as being able to be transferred as yet by the Council; audience rebuilding must take this into account. There is no Customer Relationship Management model proposed, consent, or acquisition plan outlined.
5b	How will you rebuild confidence among past users and audiences while establishing a new, progressive identity that attracts new users and grows income?	5%	2	2.00%	<p>Summary: The statement outlines plans to rebuild audiences through a marketing campaign, loyalty incentives, and a mixed programming approach, underpinned by a £15,000 Year 0 mobilisation budget. However, it lacks strategic depth and fails to show how trust will be rebuilt or how a new, progressive identity will be meaningfully communicated. Re-</p>

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<p>engagement activity is generic, underdeveloped, and under-resourced. Audience development is treated as peripheral rather than central to re-opening. There is no defined target audience, delivery framework, or evidence of an insight-led Audience Development Strategy.</p> <p>Notes:</p> <ul style="list-style-type: none"> Assumes past hirers and audiences will return without testing demand, confirming intent, or addressing reputational recovery. No workaround is proposed for any GDPR restrictions on legacy box office data. The “70/30” programming blend appears arbitrary, with no rationale, audience insight, or phased plan. £15,000 Year 0 mobilisation budget is noted but spread across web, box office, print, and PR with no targeting or cost breakdown. No strategy is offered to articulate or launch a new identity; rebranding is uncoded and undeveloped. Loyalty incentives (e.g. priority booking) lack delivery detail, targeting criteria, or integration with CRM systems.

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> A three-month marketing window is too narrow to rebuild audience confidence following prolonged closure. No staff capacity is allocated for audience development; delivery is wholly reliant on volunteers. No plans for partnership marketing, co-commissioning, or data-sharing to extend reach or reduce risk.
6	Quality Assurance				
6a	How will you ensure high-quality delivery across all aspects of the operation – including programming, customer service, and visitor experience?	5%	2	2.00%	<p>Summary: The statement shows a positive intent to embed quality, citing KPIs, governance, and audience feedback. However, these are vague and lack implementation detail. No baselines, service-specific metrics, or audit mechanisms are provided. There is no clear structure to ensure ambitious standards are maintained across programming, operations, and customer service. Commitments are broadly aspirational, not yet operational.</p> <p>Notes</p> <ul style="list-style-type: none"> KPIs are listed but not linked to specific services or baseline targets. Feedback methods (surveys, comments, reviews) are proposed but lack timing, ownership, or escalation processes.

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> No internal audit, performance review, or quality assurance framework is outlined. No service-specific quality metrics are proposed for bar operations, customer care, or technical delivery. No structured training or induction plan is provided for paid staff or volunteers, despite FOH and bar services being central to audience experience. The Artistic Advisory Panel is referenced in MS 2A as a future ambition, intended to advise on artistic quality and audience needs. However, no structure, terms of reference, or integration with governance or quality assurance processes is provided.
7	Performance Management				
7a	What management structures and reporting processes will you put in place to monitor performance against key performance indicators and ensure effective management of the PoW Theatre?	5%	2	2.00%	<p>Summary: The performance management framework is comprehensive and well-written, structured with strategic tiers and a balanced scorecard. However, it's descriptive, lacking baselines, measurement tools, or role-based accountability for data analysis and reporting. Many mechanisms are aspirational or untested, with no evidence of operational readiness to implement the proposed structure.</p> <p>Notes</p>

QUALITY/TECHNICAL QUESTIONS MARKING SHEET					
No.	Method statement	Weighting	Mark (0-4)	Weighted Score %	Comments / rational
					<ul style="list-style-type: none"> • Strong narrative of governance and structured reporting, but no KPIs, baseline indicators, or performance targets are defined. • No individual roles are tasked with collecting, analysing, or responding to data. • Reporting frequency is described, but escalation, intervention triggers, and response actions are not. • No methodology or system is provided for how survey, CRM, or social sentiment data will inform decisions. • Advisory Panels referenced again but remain undefined and without terms of reference. • While CRM and dashboard tools are mentioned, there is no evidence these systems have been procured or budgeted for, nor who will manage or act on the data. • No public reporting or transparency mechanism is defined. • Compliance and benchmarking are mentioned generically with no documented process or funder-aligned Monitoring and Evaluation framework.

7b	How will you identify, manage, and mitigate risks including financial underperformance, audience shortfall, and operational failure?	10	1	0.00%	<p>Summary: The statement broadly outlines risk management and resilience intentions but lacks operational substance. There's no draft risk register, minimal stress testing, and key risks (e.g., volunteer shortfall, delayed handover) are uncoded and unmitigated. Governance mechanisms are asserted but unsubstantiated by tools or board oversight.</p> <p>Notes</p> <ul style="list-style-type: none"> • No draft risk register or RAG matrix is presented; mitigation is described narratively, not operationally. • There's abstract talk of individual funding, ACE & NLHF grants, and business sponsorship support—but no defined fundraising strategy, no pipeline, and no track record. This strips away any resilience in the financial model and increases pressure on earned income. • Risk thresholds, escalation procedures, and board committee oversight mechanisms are not evidenced. • Reserves policy is vague; Year 0 and 1 are tight and lack formal fallback if fundraising fails or income lags. • Audience risk mitigation relies on assumed loyalty and “agile marketing” but lacks funded plans or triggers. • Claims stress testing against 5–10% income drop, but only on Y1/Y3, with no multi-variable sensitivity analysis. • Programming failure, reputation damage, and partner withdrawal risks are omitted. • Governance responses (reporting lines, board risk review cycle) are described but not structured or scheduled. • Risk coverage is broad but lacks quantified severity ratings, likelihood scoring, or linked financial exposure.
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					<ul style="list-style-type: none"> External risks (e.g., delayed capital works, systems failure, legislative change) are noted but not modelled.
8	Governance and Accountability				
8a	Please provide a clear governance structure, including details of your Board, its subcommittees, and how financial and operational accountability will be maintained.	5%	2	2.00%	<p>Summary: The governance approach is described in broad terms, with positive intentions around independence and trustee contribution. However, decision-making structures are underdeveloped. Delegated authority, conflict resolution, and board-to-exec accountability mechanisms are not clearly defined. There is no formal plan for onboarding trustees or staff, and trustee recruitment lacks a targeted skills strategy. Governance risks during the transition period are unaddressed.</p> <p>Notes</p> <ul style="list-style-type: none"> The governance approach, while broadly described with positive intentions for independence and trustee contribution, has underdeveloped decision-making structures. It is recognised this can be developed further prior to any reopening of the theatre. Delegated authority, conflict resolution, and board-to-executive accountability mechanisms are not clearly defined. There is no formal plan for onboarding trustees or staff. Trustee recruitment lacks a targeted skills strategy. Governance risks during the transition period are unaddressed.

					<ul style="list-style-type: none"> Operational decision authorisation and the resolution of conflicting priorities between Trustees, staff, and advisors are not detailed. No training or onboarding plan is described for good governance, charity regulation, or policy compliance for trustees, staff, or volunteers.
8b	Has the organisation been formally registered with the Charity Commission? If not, what is the timeline for registration?	3%	2	1.20%	<p>Summary: CCTT has applied for Charitable Incorporated Organisation (CIO). However, the process remains incomplete. Legal standing and eligibility for charitable funding, tax exemptions, and contract delivery are all contingent on formal registration, which introduces material risk. Interim governance and financial controls are in place, but the organisation currently lacks legal corporate status.</p> <p>Notes:</p> <ul style="list-style-type: none"> CIO application submitted March 2025: still pending as of June 2025. No written guidance from funders or CCDC is referenced to confirm acceptability of operating as an unincorporated body beyond July 2025. Interim operation under unincorporated structure using Foundation Constitution. Trustees carry personal liability until registration completes. Gift Aid, VAT cultural exemption, and long-term contracts all delayed until status secured. £7k Theatres Trust grant accepted conditionally on pending registration.

					<ul style="list-style-type: none"> Governance policies referenced but legal standing and funding access not guaranteed until CIO status granted.
	Total Maximum Quality Points	100%		21.20	

5.1.2 Failure to achieve minimum quality scores

5.1.3 The bidder's submission in method statements 1a, 3a, 4a, 5a and 7b scored 1 which results in the application being rejected.

6. Summary outcome of the evaluation

6.1 Introduction

- 6.1.1 The evaluation is designed to enable SLC to either pass or fail a submission based on evaluation of a detailed financial proposal and method statements.
- 6.1.2 Each statement will receive a score of 1-4, 1 being poor, 4 being excellent. If any elements of the method statement scores a 1 after feedback and resubmission from the Applicant, the submission will fail.

6.2 Financial submission element

- 6.2.1 To pass the financial element, Applicants are required to provide a submission that requires no subsidy from the Council and demonstrates sustainability. If the business plan does not demonstrate this, then the submission will fail.

6.3 SLC's summary evaluation was as follows:

- 6.3.1 Financial viability claims are optimistic but underpinned by speculative income and no credible contingency. Unsecured income is expected to fund £109k of mobilisation costs, without pledges of grant agreements.
- 6.3.2 The proposal includes just £12,380 in confirmed funding—insufficient against the required working capital. This funding gap poses a material risk to mobilisation and long-term financial stability.
- 6.3.3 **The Cannock Chase Theatre Trust scored 1 which results in the application being rejected and the submission failing.**

6.4 Method statement element

- 6.4.1 To pass the method statement element, Applicants are required to score 60% minimum. Any score of 59% or less will fail.
- 6.4.2 **Method statements 1a, 3a, 4a, 5a and 7b scored 1 which results in the application being rejected.**
- 6.4.3 **The Cannock Chase Theatre Trust scored 21.2% in total which fails to meet the minimum requirement of 60%.**

6.5 Conclusion

- 6.5.1 SLC's independent evaluation has clearly demonstrated that the proposal by Cannock Chase Theatre Trust does not provide the robust evidence, business case and confidence for the Council to invest further in the Prince of Wales Theatre and progress to Stage Three – Preferred Partner – Asset Transfer Exploration. **Their submission fails and is rejected.**

Appendix 1 Prince of Wales Theatre – Community Asset Transfer Applicant Invitation

1. Introduction

Background

- 1.1.1 Cannock Chase District Council is considering a Community Asset Transfer (CAT) of the Prince of Wales Theatre (PoW). **This is subject to finding a suitably qualified partner with a robust business plan and approach.**
- 1.1.2 A CAT will allow genuine community control and enable a community-based organisation to make decisions on the assets for community benefit.
- 1.1.3 Further details of the CAT are still to be developed but the Council will require:
- 1.1.4 The successful Community Group to deliver in line with their method statements and business plan
- 1.1.5 Reinstatement of the property to the condition at date of transfer if, for whatever reason the group are no longer able to sustain the theatre
- 1.1.6 An "asset lock" clause to prevent private profit
- 1.1.7 The asset transfer is dependent on the Community Group (the Applicant) demonstrating their proposals are robust, financially sustainable in the long term and do not require any Council revenue or capital subsidy.
- 1.1.8 The Sport, Leisure and Culture Consultancy Ltd (SLC) will evaluate the proposals submitted by the applicants and provide these to the Council who will use them to form recommendations on whether a CAT is likely to be successful and who the recommended provider would be. The Council will consider the viability of capital proposals that are being developed alongside this evaluation.
- 1.1.9 The submission requirements are outlined in this document.

1.2 Priority outcome

- 1.2.1 The Council's priority outcome is a sustainable theatre requiring no subsidy from the Council which is used for the benefit of the local community, promoting social, economic, and environmental well-being.

2. Asset Transfer Application Process

- 2.1.1 To support Applicants and their initial submissions, the three stage application and evaluation process is set out below.

Stage One – Invitation to meet with evaluation team

Stage Two – Application process

Stage Three – Preferred partner – Community Asset Transfer exploration

- 2.1.2 These stages are described below.

2.2 Stage One – Invitation to meet with the team

- 2.2.1 Potential Applicants are invited to meet with the specialist advisors at SLC who will be evaluating the proposals, and Council representatives.

- 2.2.2 Potential Applicants will be provided an overview of the process, the evaluation approach and scoring methodology.

- 2.2.3 The following information is being made available to Applicants to support development of their proposals:

- a. Condition surveys of the Prince of Wales Theatre
- b. Site plans

2.3 Stage Two – Application Process

- 2.3.1 Applicants should submit their response in accordance with the requirements in this document. The response must include:

- a. Financial submission
- b. Method statement responses;
- c. Statement and evidence on how the organisation will be financially robust from day 1 of the handover of the asset. Under usual circumstances we would ask for (your point c and d) however, we recognise the position the groups are currently in and don't want to exclude either on lack of financial history.

- 2.3.2 The Council will complete financial and economic standing checks in accordance with internal processes recognising the applicants are newly formed charitable organisations.

- 2.3.3 The weighting of the method statements reflects the Council's priorities and the scoring of the method statements is set out in Appendix 1.

- 2.3.4 To ensure fairness, applicants have been given page limits for each method statement. This is based on A4 pages with font size not smaller than 11pt. If infographics and tables are used, these need to be contained in the page count limits. Links to websites, YouTube, etc will not be reviewed.

Table 1: Method Statements

	Method Statement	% Points Weighting	A4 Page Limit
1	Vision and Relevance to Place		
1a	Set out your vision for the operation and transformation of the Prince of Wales Theatre. How will it reflect the specific demographics and cultural identity of Cannock?	10%	4
1b	Please outline how your organisation will develop audiences and residents' participation by stimulating local appetite and demand for quality arts, cultural and entertainment experiences?	10%	3
1c	How have you used local demand analysis and competitor mapping to shape your approach? How will your offer remain relevant to local priorities?	5%	2
2	Partnership Working		
2a	Describe how you will work in partnership with local authorities, communities, education providers, and cultural organisations. How will you maximise opportunities for co-production, shared outcomes, and civic impact?	5%	2
2b	Provide examples of your approach to partnership development, including any secured or intended partnerships that will enhance programming, engagement, and/or operations.	5%	2
3	Catering		
3a	What is your plan for food and beverage provision? How will it support visitor experience, drive income, and integrate with your wider business and audience development strategy?	5%	2
4	Facilities and Building Management		
4a	Please provide Planned and Preventative Maintenance and Lifecycle replacement plans for the Prince of Wales Theatre	15%	4
4b	How will you ensure compliance with legal and operational requirements including health and safety, GDPR, licensing, and safeguarding?	5%	2
5	Business Transformation and Reopening Strategy		
5a	Set out your plan for reopening the venue and transforming its operations over an initial four-year period, including the mobilisation/preparatory year.	7%	3
5b	How will you rebuild confidence among past users and audiences while establishing a new, progressive identity that attracts new users and grows income?	5%	2
6	Quality Assurance		
6a	How will you ensure high-quality delivery across all aspects of the operation – including programming, customer service, and visitor experience?	5%	2
7	Performance Management		
7a	What management structures and reporting processes will you put in place to monitor performance against key performance indicators and ensure effective management of the PoW Theatre?	5%	2

	Method Statement	% Points Weighting	A4 Page Limit
7b	How will you identify, manage, and mitigate risks including financial underperformance, audience shortfall, and operational failure?	10	2
8	Governance and Accountability		
8a	Please provide a clear governance structure, including details of your Board, its subcommittees, and how financial and operational accountability will be maintained.	5%	2
8b	Has the organisation been formally registered with the Charity Commission? If not, what is the timeline for registration?	3%	1
	Total Maximum Quality Points	100%	

2.4 Financial submissions

- 2.4.1 Applicants must provide the financial element (i.e., the financial model) of their submission using the template provided only.
- 2.4.2 The financial model must include the items below:
- ▶ Annual profit and loss account throughout the life of the operation based on a financial year April – March. The profit and loss account must separate out the individual items of income and expenditure including:
 - ▶ Detailed costs on an annual basis over the life of the operation for the service to be provided;
 - ▶ Detailed statements of maintenance costs for the PoW and any assumptions these are based on; and
 - ▶ All relevant assumptions in respect of VAT, including the liability of supplies and information on any irrecoverable VAT included in the model.
 - ▶ Any unidentified/unsecured revenue (pledges / fund raising) cannot be included with the actual profit and loss account, but must be provided separately with supporting information. (no more than 4 sides of A4 font size 11 or larger)
- 2.4.3 The Council will need to see robust evidence that the PoW can operate without the need for external Council subsidy.
- 2.4.4 Applicants must prepare financial statements based on the prices at year 1 of the operation and exclude inflation in their projections.
- 2.4.5 All outputs from the financial model used must be capable of sensitivity analysis to reflect variations in activity levels, demand for services and external sources of income.

2.5 Evaluation

- 2.5.1 The evaluation is designed to enable SLC to either **pass or fail** a submission based on evaluation of a detailed financial proposal and method statements.
- 2.5.2 Scoring for the method statements is based on the approach set out in Appendix 1. **Each statement will receive a score of 1-4, 1 being poor, 4 being excellent. If any elements of the method statement scores a 1 after feedback and resubmission from the Applicant, the submission will fail.**
- 2.5.3 **To pass the method statement element, Applicants are required to score 60% minimum. Any score of 59% or less will fail.**

- 2.5.4 To pass the financial element, Applicants are required to provide a submission that requires no subsidy from the Council and demonstrates sustainability. If the business plan does not demonstrate this, then the submission will fail.**
- 2.5.5 Feedback will be provided to all organisations throughout the process.
- 2.5.6 Following this process the results will be provided to the Council who will consider these alongside the capital development elements of the proposals.
- 2.5.7 Feedback on the evaluation will be provided, the timing of this will be determined by the Council.
- 2.5.8 Please note the evaluation is being carried out independently and there is no appeal process.

2.6 Timescales of application process

- 2.6.1 Table 2 sets out the core stages to be used in this process.

Table 2

Stage	Proposed timeline
Invitation to meeting with evaluation team	22 April 2025
Start of application process	April 2025
Period for clarification questions	9am, 22 April – 5pm, 9 May 2025
Submission of applications	5pm 23 May 2025
Evaluation period by SLC on behalf of CCDC	24 - 30 May 2025
Clarification meetings	W/C 2 June 2025
Recommendations from SLC to the Council	W/C 16 June 2025

2.7 Supporting information

- 2.7.1 As set out above, some supporting information will be provided. The information is provided in good faith but does not purport to be comprehensive or to have been independently verified. Applicants should not rely on the information provided and should carry out their own due diligence checks and verify the accuracy of such information.

2.8 Clarifications and communications

- 2.8.1 All clarification questions must be submitted via email only to info@slc.uk.com. All such questions should be received by the dates stated in the Table 2. For the avoidance of doubt, clarification questions received after the deadline will not be answered.

2.9 Stage Three – Preferred Partner - Asset Transfer Exploration

- 2.9.1 Subject to an Applicant passing the evaluation stage their application will be explored further with the Council.

- 2.9.2 The Council reserves the right at any point in Stage 3 to withdraw from the process, subject to further scrutiny of applications.

Appendix 2 –Community Asset Transfer Clarification Questions - 30 June 2025

1. Introduction

- 1.1.1 Following your submission, SLC has set out the following clarification questions which we would like to explore in more detail with CCTT in the clarification meeting.

2. Financial Submission

- 2.1.1 The proposal states that the Booking Fees (Restoration Levy) will be ringfenced to fund future capital works, supported by the following commitments:
1. An annual contribution of £10,000–£20,000 to a Capital Reserve Fund.
 2. Plans to use this reserve (and grant funding) for 2028–2030 works.
- 2.1.2 To better understand this element of the model:
- a. Can you confirm whether the Booking Fee income is fully allocated to this reserve in your financial forecast?
 - b. Is the Capital Reserve Fund shown as a separate line or identifiable balance within the financial schedule?
- 2.1.3 Please can you provide a detailed justification for the projected significant uplift of café revenue and increase in spend per head in year 2? Supporting this please reference any market research, benchmarks from similar venues, or detailed operational plans, given the lack of prior operating history?
- 2.1.4 Room hires, retail, and rental income all follow a steady upward trend. Have you tested any downside scenarios (e.g. under-utilisation or slower take-up), and if so, what adjustments would be made to manage income shortfalls?
- 2.1.5 Please can you clarify which income lines (if any) are dependent on assumed new services or capital works (e.g., café fit-out, space upgrades) that have not yet been secured or funded.
- 2.1.6 Do any income assumptions rely on significant increases in footfall or community engagement beyond historical levels? If so, how will this be driven and measured?
- 2.1.7 Please provide the basis for the forecast rapid rebound and 2.5% annual growth in ticket income, referencing local market data, pre-closure audience behaviour, comparable venue benchmarks, or specific marketing/programming initiatives.
- 2.1.8 Staffing costs increase year-on-year with new roles introduced in later years (e.g. marketing, technical). Could you confirm whether these new roles are fully costed in your financial model — and whether their recruitment is dependent on achieving specific income milestones?

3. **Method Statement 0a – Financial Viability from Day One**

- 3.1.1 Could you provide a detailed breakdown of Year 0 costs and a corresponding funding plan including secured funds?
- 3.1.2 Are there any specific approaches you can share (e.g., audience targets, pricing models, cost control measures) and underlying assumptions that will enable the revenue-neutral goal for Year 1?
- 3.1.3 Is there a financial profile for Year 0 setting out operational costs and revenue?
- 3.1.4 Could you clarify how Year 0 activities will be funded, and whether a contingency plan is in place should expected fundraising or sponsorship income not be realised?

4. **Method Statement 1a - Vision and relevance to place**

- 4.1.1 Your audience development plan in Method Statement 2 draws on strong data sources and community insights. Could you clarify whether similar consultation or engagement activities informed the broader vision and transformation strategy set out in 1a — for example, on governance, daytime use, or Cannock's civic and economic needs?
- 4.1.2 Could you summarise the key outcomes you aim to achieve by the end of Year 3, and the headline indicators you will use to track progress across audience, financial, and community impact areas?
- 4.1.3 Could you outline a phased delivery plan, clearly prioritising core activities in the first 12-24 months.
- 4.1.4 Could you explain how aspirational activities will be integrated as capacity grows?
- 4.1.5 Method Statement 1b – Audience Development and Participation
- 4.1.6 Can you provide a list of confirmed delivery partners for community programmes, clearly outlining their specific roles and contributions?

5. **Method Statement 1c – Using Local Demand analysis**

- 5.1.1 How have your projected attendance figures for Years 1–3 been modelled based on the demand evidence?
- 5.1.2 What assumptions underpin growth in attendance beyond historic levels (e.g. 70,000 visits)?
- 5.1.3 Can you share a summary of how local competitor pricing and programme mix informed your offer design?
- 5.1.4 Can you provide projected audience growth figures, ideally benchmarked against similar venues or historic performance?

6. **Method Statement 2a – Working in Partnership**

- 6.1.1 Could you outline your programming strategy in more detail — including the proposed balance between venue hires, bought-in shows, and in-house productions — and how this will differ from the existing IHL programme?
- 6.1.2 Can you define the criteria for artistic quality and the practical mechanisms for monitoring it?

- 6.1.3 Can you clarify the Artistic Director's authority and scope in shaping the programme in the early years.?
- 6.1.4 Can you confirm whether any discussions or expressions of interest have taken place with Arts Council England, the National Lottery Heritage Fund, or Theatres Trust — and state whether any funding commitments or indicative support has been received?
- 6.1.5 Can you set out the underlying production schedule supporting your Year 1 occupancy assumptions, and how has this been stress-tested against staffing, rehearsal, and marketing capacity?

7. Method Statement 2b – Secured or Intended Partnerships

- 7.1.1 Can you provide a list detailing each intended partnership, its current status (secured, in discussion, aspirational), and any formal agreements or MOUs in place?
- 7.1.2 Can you provide an update on the discussions with Grand Theatre Wolverhampton, including any assessment of operational and financial implications of the two proposed models?
- 7.1.3 For each key partner referenced, what role will they play in delivery (e.g. programming, outreach, fundraising, training), and what resources or capacity will they bring?
- 7.1.4 What are the implications if a key partnership does not materialise — and are contingency plans in place to maintain programme delivery?

8. Method Statement 3a – Catering

- 8.1.1 Could you provide a detailed timeline and plan for getting the café operational in Year 0, including how it will be resourced (staffing, setup costs)
- 8.1.2 Could you confirm the gross profit margin (as stated in your financial submission) is taking account of any upfront investment in Year 0?
- 8.1.3 Can you confirm if capital for the café fit-out is secured, its source, and any restrictions or conditions?
- 8.1.4 Have you explored alternative delivery models — such as running the café in-house versus partnering with a concession? If there's been an options appraisal, it would be useful to see how you weighed up cost, control, and risk.
- 8.1.5 What catering or hospitality experience exists within your team at this stage?
- 8.1.6 Can you provide a clear justification for the projected 56% rise in café income between Year 1 and Year 2, specifying the underlying factors (pricing, opening hours, visitor volumes, service levels).
- 8.1.7 Can you explain how the 58% gross profit margin was calculated and if this takes account of all costs?

9. Method Statement 4a – Planned and Preventative Maintenance

- 9.1.1 Replacement and upgrade of performance lighting and sounds systems is assumed to be budgeted for, whereas this has been flagged that there is a risk there will be insufficient funding. What plans do you have in place in event there is a funding gap as projected?

- 9.1.2 In your assumptions, you refer to a comprehensive Planned Preventative Maintenance (PPM) schedule and state that a full cost analysis is available upon request. To properly assess the realism of your £52k annual allocation and lifecycle assumptions, please can you provide the PPM cost analysis you refer to and link this to the CBRE Condition Survey figures.
- 9.1.3 Please state what years of lifecycle investment from CCDC have you assumed will be covered within the CBRE report? (E.g. years 1-2, years 1-3 etc)
- 9.1.4 Please confirm how your cleaning budget will be sufficient for this venue and usage levels and how has this been calculated?
- 9.1.5 In the event surpluses are not generated as projected, how will lifecycle investment be met?

10. Method Statement 4b – Legal Compliance

- 10.1.1 Please explain how you plan to operationalise EDI in recruitment, programming, outreach, and volunteer management?
- 10.1.2 Please confirm if Equality Impact Assessments be conducted as part of your compliance processes? If so, who will lead them and how frequently will they be reviewed?

11. Method Statement 5a – Reopening the Building

- 11.1.1 Can you expand on how financial risk will be actively managed during Years 0-2 before significant reserves are in place, including early warning indicators and mitigation strategies?
- 11.1.2 You mention a prudent cashflow plan — has a detailed monthly cashflow forecast been prepared for Years 0–3? If so, how does it account for lean trading periods or delays to capital works?
- 11.1.3 The Trust anticipates fundraising will support pre-opening activities. What is the fallback plan if this income is delayed or not secured at the expected level?

12. Method Statement 5b – Rebuilding Confidence Amongst Past and Future Users

- 12.1.1 Could you provide practical, actionable steps for reconnecting with lapsed users and community groups (e.g., personal outreach, open days, loyalty incentives, strategies for new audiences). Will there be any pilot activities or tested approaches and if so, please expand on your approach.
- 12.1.2 Can you detail how this confidence-building work will be resourced in Year 0 and beyond, including specific team members, volunteers, partners, allocated budget, and staff time for community liaison and audience development.

13. Method Statement 6a – Quality Assurance

- 13.1.1 Regarding your commitment to quality through KPIs and a continuous improvement cycle, please expand on who will lead on this day-to-day once operations begin. For example, will there be a staff role or trustee responsible for managing feedback, the Quality Register, and performance tracking?
- 13.1.2 You mention tools like dashboards, feedback and quality registers. Have you been able to factor in any time, staffing or budget to support these systems in the early years? We're keen to understand how this important work will be delivered practically once you're up and running.

14. Method Statement 7a – Governance & Reporting

- 14.1.1 You've described a broad and ambitious structure involving trustees, staff, working groups, volunteers, and external partners — which shows a strong commitment to shared responsibility.
- 14.1.2 Please explain how the broad governance structure will remain clear, streamlined, and effective, particularly in the early years.
- 14.1.3 Please define roles and reporting lines and describe mechanisms for ensuring working groups are focused and accountable.

15. Method Statement 7b – Risk Management

- 15.1.1 You highlight three key risks: financial underperformance, audience shortfall, and operational failure. Could you expand on how these risks will be actively managed in practice? For example, what early warning indicators or mitigation steps will you have in place?
- 15.1.2 Please could you share any financial scenarios or sensitivity testing you've done that show how income shortfalls in key areas (e.g. ticket sales, café, or room hire) would impact on your ability to operate sustainably — and what actions you would take in response?

16. Method Statement 8a – Governance Structure and Accountability

- 16.1.1 Please can you clearly define how decision-making authority will be delegated across the Board, executive team, and advisory groups, with specific focus on day-to-day operational decisions and accountability.
- 16.1.2 Can you describe what training or onboarding is planned for trustees, staff, and volunteers to ensure good governance and regulatory compliance during the transition and post-handover?
- 16.1.3 How will you ensure clear accountability between Trustees, advisory committees, and the delivery team — particularly in the case of disagreements or conflicting priorities?
- 16.1.4 Please describe the approach to trustee recruitment, ensuring a strong mix of skills, experience, and independence.

17. Method Statement 8b – Registered Charity

- 17.1.1 Please confirm the Trust's current legal structure and clarify whether it allows for entering into contracts or receiving funding before CIO status is confirmed.
- 17.1.2 Please expand on the contingency plan to maintain charitable best practice during any delay in CIO status, including how decisions will be legally authorised, what activities are dependent on CIO status, and any guidance received from funders/Council.
- 17.1.3 Has any written guidance been received from funders or the Council about acceptable interim arrangements if CIO confirmation is delayed beyond July 2025?

Introduction

I have been asked to review Cannock Chase Theatre Trust's response to these Method Statements and provide the perspective of an experienced theatre professional and consultant. I have a background in theatre management, and am now a freelance consultant specialising in supporting theatre and community groups especially around business planning and the early stages of capital projects.

CCTT have been asked to respond to these Method Statements to demonstrate their fitness to operate the Prince of Wales Theatre, and their response overall is very impressive. However, I do have concerns that the Method Statements do not necessarily and entirely ask the questions that a potential theatre operator should be asked, and therefore the process that CCTT have gone through to respond to these Method Statements is not entirely the same as the business planning process which I would expect a potential operator to go through. This is particularly obvious with the financial projections, which required information in a particular format which does not reflect the realities of theatre operation. It would have been far more useful to be able to see the detailed operational and financial modelling which lies behind the summary figures. It is also clear that in some cases the requirement to fit a response into a limited space has meant that useful supporting information has been omitted.

1. Method Statement Reviews

Method Statement: 1a. Set out your vision for the operation and transformation of the Prince of Wales Theatre. How will it reflect the specific demographics and cultural identity of Cannock?
Score 4
Notes A clear and well-laid out vision for the theatre, which emphasises how it aligns with the demographics and cultural identity of the area it serves. Only issue is that CCTT identify several “innovative solutions for local reference” and give these specific titles. However, these don't seem to appear elsewhere in the other Method Statements? The various operational, financial and governance changes do on the other hand seem to be followed through elsewhere in the document The list of engagement interactions are impressive, and the phased delivery plan makes total sense.
Method Statement: Method Statement 1b: Please outline how your organisation will develop audiences and residents' participation by stimulating local appetite and demand for quality arts, cultural and entertainment experiences?
Score 3
Notes

<p>The audience development strategy itself seems sensible and informed by demographic/audience data. There are a few points where it is quite hard to understand what the analysis actually means so it could use a bit more unpicking. Eg “the theatre currently engages only 11% high-engagement segments compared to 25% lower-engagement segments.”</p> <p>I’m also not clear about the point about 14,975 Cannock residents currently booking elsewhere? How do you know this? What period does this refer to? Can you be entirely confident that they’re not also bookers for P of W??</p> <p>Going through the audience segmentation and targeted approaches – it would be helpful if you could quantify the potential numbers of Young Adults in particular.</p> <p>The innovative participation models – it would be great if you could identify examples of venues who have already undertaken some of these initiatives if you are aware of these. I’d also suggest grouping them as the approach does appear quite scattergun and lacking in strategy.</p> <p>Delivery Partners. If they are confirmed, I’d really advocate naming them – and also explaining whether any of them have a pre-closure relationship with the venue?</p>
<p>Method Statement 1c: How have you used local demand analysis and competitor mapping to shape your approach? How will your offer remain relevant to local priorities?</p>
<p>Score 3</p>
<p>Notes</p> <p>It is made very clear in the introductory paragraphs that the P of W is the only theatre in Cannock Chase – and the role that it has played/could play is important. The research that has been done is very important in this respect.</p> <p>It would be a stronger response if you further emphasised the barrier that travel can be to attendances outside of the local community – eg explaining that poor public transport mean CC audiences can’t easily get back from theatres in places such as Lichfield after shows unless they drive.</p> <p>I’d suggest that the para which refers to mapping competitor venues would be stronger if you actually identify what Lichfield, Stafford and Wolverhampton actually do and what the differences are going to be between their offer and yours.</p> <p>The paras entitled “Ensuring Viability and Adaptability” don’t appear to fit in this section? Would it make more sense to refer to and expand the demographic data that you go through in the previous section?</p>
<p>Method Statement: 2a Describe how you will work in partnership with local authorities, communities, education providers, and cultural organisations. How will you maximise opportunities for co-production, shared outcomes, and civic impact?</p>
<p>Score 3</p>
<p>Notes</p>

Good to identify potential partners in Service Delivery. It would be helpful to do the same when talking about Local Arts and Community Partnerships – eg who are the amateur dramatic societies, dance schools etc?

Similarly if you've identified schools and FE/HE establishments name these – it gives this section more credibility?

I would be cautious with your ambitions in the area of cultural organisation partnerships: there may be less scope for artistic collaboration than you've envisaged – and once you've stated these you could be held to them? If, on the other hand, these partnerships are well underway, you should name the other partners.

Method Statement: 2.b. Provide examples of your approach to partnership development, including any secured or intended partnerships that will enhance programming, engagement, and/or operations.

Score 3

Notes

With the exception of the incredibly positive partnership with Grand Wolverhampton, there's a real need to add some names here to provide credibility. If you have strong links with amateur dramatic societies, groups and dance schools, you really need to cite some names. Similarly, if you've established links with local education organisations, you need to be able to say, "such as xxxx, xxxx and xxx"

I would question whether the ACE relationship counts as partnership at this stage?

With the volunteers – status -secured, formal agreements – does this mean you've drafted an agreement for volunteers or actually have some volunteers on board? If the latter, quantify even if the numbers are ballpark at this stage.

Method Statement: 3.a. What is your plan for food and beverage provision? How will it support visitor experience, drive income, and integrate with your wider business and audience development strategy?

Score 3

Notes

You have sensibly split the catering model into 2 sections – performance-related and Daytime, and started to map out what the offer could be. You have also identified a lack of catering expertise amongst trustees and flagged up that an options appraisal to determine whether the catering should be managed in house or outsourced will be considered. All of these are very sensible steps, and your budget assumptions are cautious and reasonable.

However your plan doesn't consider the wider context within which the Prince of Wales operates – are there other coffee shops nearby as daytime competition, and/or restaurants nearby to compete for evening trade? Are there offices and other workplaces nearby with staff who might welcome a venue for lunch? All of this might provide additional reassurance. You also don't cite examples of comparator venues which might be worth aspiring to/learning from. Are there theatres with a great daytime ambience which the café space really contributes to?

I would also flag up that catering within theatres – with the clear exception of drinks and ices/confectionary around performances which are relatively simple to get to work and

<p>which fairly reliably generate income in line with attendances – is an area with considerable risk involved. It quite often takes some time to develop an operating model that reliably generates income and reflects the values of the venue as a whole, and the management of catering can take up a lot of time and has an almost unique ability to take up Trustees' attention.</p>
<p>Method Statement: 4.a. Please provide Planned and Preventative Maintenance and Lifecycle replacement plans for the Prince of Wales Theatre</p>
<p>Score 4</p>
<p>Notes</p> <p>The PPM and Lifecycle replacement plans both rely on the planned capital investment before the theatre re-opens, which ensures that the theatre has improved fabric, together with systems and infrastructure.</p> <p>CCTT then plans a reasonable repairs and maintenance budget and also an investment in a reserve for capital renewal. The former is a 50% increase on the previous operator's maintenance budget (Y1) and 200% from Y2) so on paper should be adequate. It would obviously be helpful to have details of the previous budget to check whether this included all items, as it seems suspiciously cheap – were some items still being covered by the Council, for example?</p> <p>Building up a reserve seems very sensible and is certainly sound policy. However, experience shows that this is the budget which gets raided first when theatres have a shortfall in their annual accounts – if that wasn't the case then the great majority of theatres in the UK wouldn't have unmet capital needs.</p>
<p>Method Statement: 4.b How will you ensure compliance with legal and operational requirements including health and safety, GDPR, licensing, and safeguarding?</p>
<p>Score 3</p>
<p>Notes</p> <p>These are all very positive statements, which say exactly what you'd expect them to say at this stage. What would make them more credible would be more detail on <u>how</u> they are going to be achieved, especially with a small team and many volunteers. To support this, I would strongly recommend more research so that you can cite useful sources for some of this information/policies/strategies and identify potential training where that would be useful. For example, the NCVO website has templates on Safeguarding Policies (and does quite a lot of training for the voluntary sector), the Theatre Green Book can provide you with templates for various aspects of Environmental compliance, and all Theatre Specific Technical Compliance, together with a lot of Health & Safety and relevant licensing information can be found within the guide Technical Standards for Places of Entertainment (otherwise known as the Yellow Book), published by the ABTT. If there's support/info from the Council or from the local voluntary bureau then cite these here as well. Citing all of these will give confidence that you're not going to be starting from scratch on developing these policies all by yourselves! If that was the case, then I'd really doubt whether you have the capacity.</p>
<p>Method Statement: 5a. Set out your plan for reopening the venue and transforming its operations over an initial four-year period, including the mobilisation/preparatory year.</p>
<p>Score 4</p>

<p>Notes</p> <p>This is hard to read in this particular format, as it has a lot of detail in it, and no consistent headlines across each year.</p> <p>However, it does appear to make sense in terms of phasing activities for each year of the process and makes it clear that in some areas this process is iterative.</p> <p>I would urge caution with the KPIs at this stage of the planning process, especially the non-finance ones, as so much can change during this initial period.</p>
<p>Method Statement: 5.b. How will you rebuild confidence among past users and audiences while establishing a new, progressive identity that attracts new users and grows income?</p>
<p>Score 3</p>
<p>Notes</p> <p>It would be helpful if you could clarify if you'll be getting data on current bookers as part of the handover – as this would give your re-engagement programme more credibility.</p> <p>Would you be able to cite the names of some of the peer theatres you are using to identify best practice?</p> <p>The new passenger lift is presumably included in the renovation plans – I think it should be made clearer that it will be there right from the start if that is the case.</p> <p>I think a phased implementation plan with a 70% familiar 30% new content mix is a good idea except that it assumes that previous attendees only want familiar content and new attendees only want new content? Audiences tend to be more nuanced than that!</p> <p>The two “for example”s provided here are really good as they actually give a practical flavour of what the programme would be like. More please!</p>
<p>Method Statement: 6.a. How will you ensure high-quality delivery across all aspects of the operation – including programming, customer service, and visitor experience?</p>
<p>Score 2</p>
<p>Notes</p> <p>Programming & Artistic Quality. Artistic quality is really hard to define, and I am not sure whether it is sensible to have an ambition that “every event meets professional artistic standards”, given that part of the programme is going to include work from community/amateur companies.</p> <p>Realistically, you may need revise this section to include informal and formal partnerships with recognised touring companies and experienced promoters – there are only a finite number of touring companies out there at the moment, and one-nighters/comedy performers tend to be identified via promoters, who wouldn't want to be tied to any sort of formal partnership, but who you will inevitably need to build strong relationships with.</p> <p>Selection criteria – seems to be different from Selection Criteria in summary section?</p>

<p>Feedback and evaluation – I'd suggest it is unrealistic to collate feedback from every event. You could go for a more focussed and in depth approach across a range of events over the year?</p> <p>Customer Service etc – Feedback and Improvement. "Any concerns or suggestions will be logged and acted upon". Realistically they won't all be acted on – some will be impracticable/expensive or against CCTT's vision!</p> <p>Continuous Improvement and Governance – this is all very clear and ties in with other Method Statements.</p>
<p>Method Statement: 7a. What management structures and reporting processes will you put in place to monitor performance against key performance indicators and ensure effective management of the PoW Theatre?</p>
<p>Score 3</p>
<p>Notes</p> <p>Very clear description of strategic approach and how this fits with governance & management structure.</p> <p>The integrated performance framework and KPI framework all make sense as does the structured reporting & data collection – all of this is what a theatre should be doing anyway.</p> <p>The sentence under Continuous Improvement Process makes limited sense (and reads as if copied from another manual).</p>
<p>Method Statement: 7.b. How will you identify, manage, and mitigate risks including financial underperformance, audience shortfall, and operational failure?</p>
<p>Score 3</p>
<p>Notes</p> <p>They make the point that risk management is integrated into regular business processes, and I would agree that this is key in a small but busy organisation. Their strategic risk management framework is very good and demonstrates an real understanding of this area.</p> <p>Given that they have regular finance reviews/monthly budget monitoring and a rolling cashflow forecast, I'd suggest that they don't need to develop additional metrics in this area as they propose –this is an additional complication which may not be possible to deliver.</p> <p>The reference to "scaleable staffing model utilising bank staff" appears to be borrowed from another type of organisation – it's not a model that applies to theatre, and also doesn't seem to fit with what is known about CCTT's staffing plans.</p> <p>All other risks and their potential mitigation seem to align with their plans in those respective areas</p>

Method Statement: 8 a. Please provide a clear governance structure, including details of your Board, its subcommittees, and how financial and operational accountability will be maintained
Score 3
<p>There is a clear and well-thought out structure planned, with an impressive number of committees and working groups sitting under the Board to ensure that additional expertise is available to Trustees. There is clarity about decision-making and delegation.</p> <p>Two concerns at the moment. Firstly, only 5 trustees currently in place, and it may not be possible to recruit others to the timescale required – it isn't very easy to recruit trustees in the voluntary sector at present. Without further trustees there is a risk that the workload will be too much for existing trustees, so some of the work that is outlined here will not happen, especially in the initial setting-up period. Secondly, the proposed frequency of trustee meetings is such that fitting other meetings in between will be quite difficult – meaning that Trustees workload is either increased even more, or those meetings operate without trustee scrutiny. I'd recommend moving towards a structure where trustees meet bi-monthly, with other meetings sitting in between these. Less frequent Trustee meetings will make it much more possible to review and assess progress as there will be time for activity to actually happen in between meetings!</p>
Method Statement: 8.b. Has the organisation been formally registered with the Charity Commission? If not, what is the timeline for registration?
Score: 4
<p>Notes</p> <p>Although not yet registered, have clearly entered process in good time and are in communication with Ch Commission, and have reasonable timeline for registration. Have appropriate systems and structures in place so they can transition to CIO when approval comes through.</p>
Method Statement: Financial Schedule
Score 3
<p>Notes</p> <p>These projections show a significant year on year surplus, although I appreciate that the notes advise that a stress test has been done to calculate what impact a variance of 5 or 10% reduction to income would have. My expectation would be that a venue of this size with a small staffing team would break even, so it may be more realistic to expect the equivalent of a 5% reduction to income overall.</p> <p>The format provided for the financial schedule is not entirely helpful, but I understand from discussions that detailed spreadsheets sit behind these figures and, in particular, ticket sales are based on previous ticket sales and assume a sensible level of attendances overall. I also understand that the ticket sales figure actually relates to the element of ticket sales that CCTT would keep – as work toured into the theatre would usually come on the basis of a box office split. With rentals, the agreement is usually that all box office is passed onto the group, but that they pay a hire fee.</p> <p>The format is also not very helpful for the Café/vending lines, where it might be more helpful to include the Catering Manager's salary in Café costs. This would make it easier to get a more accurate idea of the overall contribution from this area. It might also be</p>

necessary to run catering activity through a separate trading company (which would then covenant its profits across to the CIO), in which case there would just be one line in the financial projections.

2. Overall Assessment

The most significant challenge facing CCTT in this situation is that they are a new group with no track record in theatre operation. This means that one of the main tools for assessment which SSL would usually use is not present – they can't assess them on their record in other venues. The experience of individual trustees is wide-ranging but there are currently only five of them, and – although their expertise does cover many areas – it doesn't currently cover the management of cultural venues or indeed much experience within the voluntary sector. However, they are deeply embedded in their community, have wide expertise in many areas and have a really strong commitment to their theatre. Amongst their skills is an ability to pull together a considerable mass of information into a coherent and detailed document which responds to the various headings in this Method Statement. This is likely to hold them in good stead when it comes to writing funding applications in particular.

I do believe that the collective method statements should be a robust enough plan for the council to consider progressing with the CAT of the theatre by itself, however I would flag up that there is quite a difference between writing a business plan and actually operating a theatre, and there will be a significant learning curve for all involved. I have some queries about the financial projections, which, possibly, demonstrate this.

3. Further Recommendations:

Prioritise the identification and recruitment of more Trustees, focussing on those with different skills and expertise – especially catering, and the creative industries.

Review the assumptions around income/costs for own productions/co-productions and promotions.

Consider an options appraisal for catering, possibly using specialist catering consultants with an understanding of theatre operations.

Consider joining ABTT and NCVO, to provide access to training/advice both for theatre and for the voluntary sector.

Consider workload for trustees – both in the short and longer term – and use this to develop a schedule for meetings and other activities which allows for longer between meetings.

**Rebecca Morland
Cannock Chase Theatre Trust – Consultancy Review**



Cannock Chase
Theatre Trust

v2.0, Revised: Aug 2025

Business Plan

Prince of Wales Theatre

Cannock Chase Theatre Trust CIC

REGISTERED COMPANY NUMBER: **16661259**

REGISTERED CHARITY NUMBER: **PENDING**

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1. Executive Summary

The Prince of Wales Theatre has been the cultural heart of Cannock Chase for generations, welcoming more than 70,000 visits each year and acting as a catalyst for community engagement, economic growth, and social wellbeing in our district. Local-authority cuts announced in February 2025 now threaten permanent closure, yet community appetite for live performance is emphatically evidenced by the petition opposing closure – almost *20,000 signatures were gathered in just two weeks* – confirming that latent demand spans all ages and backgrounds.

Cannock Chase Theatre Trust (CCTT) proposes to operate the venue from Q4 2027, following a 12-month mobilisation phase during which the Council-funded capital refurbishment works are completed. The inevitable closure period during the demolition of the adjacent multi-storey car park presents an opportunity to undertake these critical works efficiently. The theatre will therefore transfer in *turnkey* condition, with markedly lower maintenance risk for at least its first five years.

Our plan is underpinned by four strategic pillars:

1. **Robust commercial model** – balanced, multi-strand income totalling c. £680k in the first year of operation, divided initially as 46% box office, 17% non-box office, 9% café income, 13% venue hire, 13% recurring sponsorship and 2% other revenue.
2. **Best-in-class governance** – a Charitable Incorporated Organisation (CIO) with deep sector and community expertise already in place, with skill gaps identified and recruitment of further trustees in the pipeline to fill these gaps at the relevant period of growth.
3. **Strategic Audience Development** – a data-driven plan to *grow, diversify and retain* audiences, converting the 14,975 Cannock residents (representing 15% of accessible local market) who are able to book and attend venues elsewhere, while also increasing lower-engaging segment (U, F, K & S segments) attendance from current levels to match the local population demographics by Year 2.
4. **Partnership Excellence** - smart, mutually beneficial alliances with regional theatres, education partners, community groups and local businesses that unlock shared services, co-productions and wider community impact.

Preliminary discussions with the 1,200-seat Grand Theatre, Wolverhampton, have confirmed two viable routes of initial partnership:

- **Service Partnership Model** – the Grand supplies back-office support, such as ticketing, HR and finance under a fee-for-service agreement, trimming projected overheads and allowing CCTT to concentrate on programming and community work.
- **Integrated Partnership Model** – a deeper alliance of joint programming, co-productions, shared touring deals and pooled marketing networks, positioning Cannock as a complementary “studio house” within the wider Black Country circuit.

A Memorandum of Understanding (MoU) would be executed during the 2026 mobilisation phase so that whichever model is chosen is live on day one.

In parallel we already hold informal agreements with the local amateur dramatic societies, dance schools, local educational establishments and a volunteer cohort of 30+. These secured relationships guarantee community productions; student showcases and skilled volunteer capacity from the moment the theatre re-opens.

Zero-subsidy operation is challenging for 400-seat auditoria, yet our financial model (which has been reviewed by multiple professional entities) shows it is achievable when diversity of revenue, uncompromising governance and deep community ownership combine. CCTT's Board already brings senior expertise in finance, safeguarding, project controls, governance, digital marketing and amateur theatre production (bios in Appendix D).

With a planned mobilisation reserve of £109k, phased start-up staffing and new, energy-efficient plant, the theatre can sustain itself at 65% paid occupancy across 205 performances, break even in Year 1 and build unrestricted reserves equal to three months' operating costs by the end of Year 3.

The business plan incorporates a detailed Planned Preventative Maintenance (PPM) regime and a fully-costed Lifecycle Replacement Plan. Both are predicated on the Council completing all "Immediate", Year 1 and Year 2 works identified by the 2024 CBRE survey before transfer, so that the theatre re-opens in turnkey condition. From day one of community operation we will ring-fence £15k in Year 1, rising to £30k pa from Year 2, plus a £9k reactive-maintenance contingency, guaranteeing that the building is never allowed to fall back into disrepair. Any unspent balance feeds a Capital Reserve Fund dedicated to long-term renewals.

The proposed model of a CIO with wholly owned trading arm would provide:

- Greater operational flexibility and faster response to artistic opportunities.
- Enhanced ability to access charitable funding and support.
- Maintained community focus with professional management.
- Clear governance structures ensuring accountability.
- Sustainable financial model balancing commercial and community needs.
- Potential for shared resources and efficiencies through focused partnerships with other local venues, such as the core partnership with The Grand, Wolverhampton.

Central to our strategy is a deliberate, evidence-based plan to rebuild confidence among loyal patrons while signalling a bold new chapter to first-time visitors. Regular community forums, lapsed-user outreach and a volunteer *Ambassador* network will keep the conversation two-way during closure, and visible customer-experience upgrades, including refreshed foyer amenities, will greet audiences on day one. Coupled with a refreshed brand identity ("Your Theatre, Your Stage") and a 70 % familiar / 30 % new programme blend, these measures ensure that affection for the past and excitement for the future grow together.

CCTT's ambition goes beyond merely keeping the doors open. Our vision positions the theatre as an *all-day cultural hub* that punches above its weight, rooted in Cannock identity and powered by inclusive programming, participatory pathways and measurable social impact.

1.1 Vision

The Prince of Wales Theatre will be a *thriving, inclusive cultural heartbeat* for Cannock Chase – a place that celebrates our industrial heritage, champions local creativity and inspires pride, wellbeing and prosperity across the district.

1.2 Mission

Sitting neatly at 427 seats, the venue occupies a market sweet-spot: large enough to attract professional tours yet intimate enough to feel unmistakably local.

We will operate a sustainable, community-focused theatre that:

- ✓ Presents high quality, affordable entertainment.
- ✓ Offers opportunities to local performers and technical talent.
- ✓ Provides wide ranging opportunities for volunteering and skills development.
- ✓ Increases attendance for arts and cultural performances in the local area.
- ✓ Champions inclusivity, wellbeing and environmental stewardship.

2. Glossary of Acronyms & Terms

2.1 Governance & Legal

- **CIO (Charitable Incorporated Organisation):** A charity legal form in England & Wales with its own legal personality and limited liability, regulated by the Charity Commission.
- **Community Asset Transfer (CAT):** Transfer of a public asset to a community organisation, typically by long lease at a peppercorn rent to deliver social value.
- **FRI (Full Repairing & Insuring) lease:** Lease where the tenant assumes repairing and insurance responsibilities as defined in the lease (often internal/non-structural for CATs).
- **GDPR / Data Protection Act:** UK laws governing personal data. Define roles of **Data Controller** (decides purposes) and **Data Processor** (acts on instructions).
- **Heads of Terms (HoTs):** Non-binding summary of principal lease/transfer terms agreed before drafting final legal documents.
- **MoU (Memorandum of Understanding):** Non-binding framework that sets intentions, scope and principles for partnership working.
- **Peppercorn rent:** Nominal rent charged to acknowledge community benefit rather than market value.
- **Premises Licence / TEN:** Licence for regulated entertainment and alcohol sales; **TEN** (Temporary Event Notice) covers one-off or additional events.
- **Safeguarding:** Policies, training and procedures to protect children and vulnerable adults, including safer recruitment and reporting.
- **SLA (Service Level Agreement):** Contracted performance standards and remedies for outsourced services.
- **Trading subsidiary:** Wholly-owned company that runs taxable trading (bar/café, retail, sponsorship with benefits) to ring-fence risk and manage VAT.
- **TUPE:** Transfer of Undertakings (Protection of Employment) Regulations - protects employees' terms when services transfer between operators.

2.2 Finance, VAT & Charity

- **Breakeven occupancy:** The percentage of seats sold required to cover all costs at assumed prices, margins and programme mix.
- **Capex / Opex:** Capital expenditure on long-term assets vs day-to-day operating costs.
- **Contingency:** Budget held back for unforeseen costs or risks.
- **Contribution margin:** Revenue minus variable costs per show/attendee; contributes to fixed costs and surplus.
- **Designated vs Restricted reserves:** Board-earmarked funds for a purpose vs donor-restricted funds that must be used as specified.
- **Fixed vs variable costs:** Costs that do not change with activity (e.g., core salaries) vs costs that vary per show or attendee.
- **Gift Aid:** HMRC scheme allowing charities to claim 25p per £1 on eligible donations from UK taxpayers (subject to valid declarations and benefits rules).
- **Input tax / Output tax:** VAT paid on purchases vs VAT charged on sales.
- **Management accounts / YTD:** Monthly financial reports showing performance and the year-to-date position against budget.
- **NNDR (Business Rates):** Non-Domestic Rates payable on non-residential property; charities receive 80% mandatory relief and may get 20% discretionary relief.
- **On-costs:** Employer's National Insurance, pension and other payroll overheads in addition to gross pay.
- **Operating surplus before depreciation (OSBD):** Charity-friendly equivalent to EBITDA; surplus from operations before non-cash charges.
- **Partial exemption / de minimis:** VAT rules allowing recovery of some input VAT when making exempt supplies, subject to a threshold test.
- **PPM (Planned Preventative Maintenance):** Scheduled maintenance regime to keep assets safe, compliant and reliable.
- **VAT cultural exemption:** VAT exemption for admissions supplied by eligible cultural bodies (e.g., CIOs), subject to conditions.
- **Working capital / Cash runway:** Liquidity available to fund operations and the number of months it covers at the current net burn rate.

2.3 Programming & Commercial Deals

- **Amateur rights:** Licences permitting community/amateur groups to stage copyrighted works.
- **Co-production:** Joint creation and financing of a production, sharing risk, costs and potential returns.
- **Dark day/week:** Dates with no performances or public activity scheduled.

- **Gross vs Net Box Office (GBO/NBO):** Gross ticket income before fees/levies/discounts vs net income after agreed deductions.
- **Guarantee:** Minimum payment promised to a producer regardless of ticket sales, sometimes combined with a box-office split.
- **Pencilled date / Option:** Provisional hold on a date and/or temporary exclusive right to confirm by a deadline.
- **PRS for Music / PPL / MCPS:** UK organisations for music rights: performance rights (live/public), recorded music playback, and mechanical reproduction.
- **Restoration levy:** Per-ticket charge ring-fenced to fund building upkeep and capital renewals.
- **Split deal:** Agreement to share net box-office receipts between venue and producer after agreed expenses.

2.4 Ticketing, CRM & Marketing

- **Access list / Companion ticket:** Register of customers with access needs and the policy granting a free/discounted carer ticket.
- **Average ticket yield (ATY):** Average realised ticket price after discounts and promotions.
- **Booking fee / Merchant fee:** Per-ticket customer charge and the card-processing fee charged by the acquirer.
- **Comps / Holds / House seats:** Complimentary tickets; seats withheld from sale; the venue's own reserve for operational needs.
- **CPA / AOV / CLV:** Cost per acquisition; average order value; customer lifetime value used to measure marketing efficiency.
- **CRM (Customer Relationship Management):** System that stores customer data, transactions and engagement to drive targeted marketing and service.
- **Dynamic pricing:** Algorithmic/manual price changes based on demand within pre-set bands.
- **Friends / Membership:** Paid supporter scheme offering benefits; any donation element may be eligible for Gift Aid.
- **No-show rate:** Proportion of sold tickets not scanned at entry.
- **NPS / CSAT:** Net Promoter Score and Customer Satisfaction Score used to track loyalty and experience.
- **Occupancy / Paid occupancy:** Seats taken as a percentage of capacity / seats sold excluding comps and holds.
- **SCV (Single Customer View):** Unified profile combining data from ticketing, EPOS and other systems.
- **UTM tracking / Pixel:** URL parameters and tracking scripts used to attribute digital marketing performance.

2.5 Theatre Operations & Technical

- **BMS / HVAC / AHU / FCU / M&E / LV:** Building systems acronyms - management, heating/ventilation/air-con, air-handling/fan-coil units, mechanical & electrical, low-voltage power.
- **CDM 2015:** Construction (Design & Management) Regulations for construction/fit-out; set client, designer and contractor duties.
- **Fire RA:** Fire risk assessment identifying hazards, controls and emergency measures.
- **FOH / BOH:** Front-of-house (public areas) vs back-of-house (stage, dock, dressing rooms).
- **Get-in / Get-out:** Load-in and strike of sets and equipment for a show.
- **Grid / Flys / Wings / Proscenium / Rake / Pit:** Key stage architecture features (over-stage rigging, offstage areas, stage opening, slope, and orchestra pit).
- **LX / Sound / AV:** Lighting, audio and video/projection technical disciplines.
- **Masking:** Drapes/flats used to hide offstage areas and rigging, improving sightlines.
- **Patch / DMX / Tie-lines:** Routing of lighting and audio signals and control protocols.
- **RAMS:** Risk Assessment and Method Statement for planning safe working on tasks.
- **SM / DSM / ASM:** Stage Manager / Deputy / Assistant - roles coordinating rehearsals and performances.
- **SWL / LOLER / PUWER / PAT:** Safe Working Load; lifting operations regs; work equipment regs; portable appliance testing.
- **Tech / Dress rehearsal:** Technical run focusing on cues/changes; full run with costumes before opening.

2.6 Catering, Retail & Trading

- **EPOS:** Electronic point-of-sale system integrating tills, stock and (ideally) CRM.
- **HACCP / Allergen matrix / Natasha's Law:** Food-safety system; allergen control documentation; UK labelling rules for pre-packed-for-direct-sale foods.
- **Pre-orders / Interval service:** Advance bar orders and express collection to reduce queues.
- **SPH / GP% / GP per head:** Secondary spend per attendee; gross profit margin; GP divided by attendance.
- **Stock turn / Wastage / Shrinkage:** Inventory turnover; spoilage; unexplained loss/theft.
- **Wet vs Dry sales:** Alcoholic drinks vs non-alcoholic drinks and food.

2.7 Access, Community & Inclusion

- **BSL-interpreted / Captioned / Audio-described:** Access formats for d/Deaf and blind/low-vision audiences.
- **Concession:** Discounted ticket for defined groups (e.g., students, over-65s, low-income).

- **Pay-What-You-Can (PWYC):** Pricing model where audiences choose what to pay within guidance.
- **Relaxed performance:** Adapted environment for neurodivergent audiences (adjusted sound/light, relaxed house rules).
- **Touch tour:** Pre-show tactile exploration of set/props/costumes for blind/low-vision audiences.

2.8 Sustainability & Estates

- **Condition survey / PPM schedule:** Report on building condition and the planned maintenance timetable.
- **EPC rating:** The building's Energy Performance Certificate grade.
- **kWh per seat:** Energy use normalised by attendance for benchmarking.
- **LED retrofit / PIR sensors:** Energy-efficient lighting and occupancy-sensing controls.
- **Waste diversion rate:** Percentage of waste diverted from landfill or incineration.

2.9 KPIs & Controls

- **Attendance / Scans:** Tickets issued vs tickets scanned at entry; basis for no-show calculations.
- **Board dashboard:** Regular KPI pack to trustees for oversight.
- **Incident / Near-miss rate:** Health & safety measures of accidents and avoided incidents.
- **Payroll-to-turnover %:** Staff cost as a percentage of income; used as a guardrail.
- **Season grid:** Forward calendar of programmed shows, holds and options.

3. Market Context & Demand Analysis

3.1 Local Demographics & Cultural Appetite

Cannock Chase is home to c. 100,500 people with a strong industrial heritage and tight-knit community identity. Primary research (300+ questionnaires, open forums and social-media polls) and the 20,000-signature e-petition confirm pent-up demand for local cultural provision. Secondary insight from The Theatres Trust describes the venue as “valued cultural infrastructure with no comparable alternative in-district”.

3.2 Competitor Mapping

A 15-mile travel-time catchment reveals *no other mid-sized receiving house* within Cannock itself. The nearest equivalents are:

- Lichfield Garrick – 562 seats (12 miles)
- Stafford Gatehouse – 545 seats (15 miles)
- Wolverhampton Grand – 1,200 seats (15 miles)

Travel cost and journey-time therefore act as barriers, particularly for lower-income households and families with caring responsibilities. With performances typically concluding around 10 PM, reduced evening bus frequencies and limited late-night services create practical obstacles for non-drivers, whilst concerns around personal safety during evening travel - particularly for elderly patrons and lone travellers - can deter attendance regardless of transport availability.

3.3 Gaps & Opportunities

- **Live performing arts close to home** – residents currently commute or forgo attendance.
- **A professional stage for community makers** – dance schools, amateur dramatics and inclusive theatre groups have limited local platforms.
- **Daytime learning & wellbeing space** – there is no town-centre venue for lifelong arts learning, creative health and technical training.

3.4 Alignment with District Priorities

Priority (Cannock Chase DC)	Theatre Response	Key Metric
Social wellbeing & health – highest self-reported ‘bad health’ rate in Staffordshire (6.4 %) and 20.3 % long-term illness	Relaxed performances, seniors’ film-club, arts-for-health partnership with Primary Care Networks	1,200 health-programme attendances / yr
Community cohesion & identity	Annual Cannock Arts Festival, heritage commissions, multi-generational volunteer scheme	≥85% audiences agree theatre “reflects local identity”
Economic regeneration & night-time economy	Pre/post-show dining deals, town-centre marketing consortium	£0.9m of local spend retained p.a.
Environmental sustainability	Refurbish not rebuild; LED & Building Management System (BMS) upgrades; promote “walk-to-culture”	Reduction in kWh/seat from re-opening baseline

3.5 Staying Relevant – Feedback & Innovation Loop

- **Governance voice** – two elected community trustees plus quarterly Public Forum.
- **Annual Priorities Review** aligning programme with updated district data.
- **Responsive programming** – quarterly slots ring-fenced for community-led ideas.
- **Partnership strategy** – formal MoUs with education, health and business partners reviewed each year.
- **Innovation fund** – surplus from Year 2 onwards seeds new participatory projects.

4. Legal Structure and Governance

4.1 Legal Entity

Cannock Chase Theatre Trust will be established as a Charitable Incorporated Organisation (CIO), enabling:

- Asset-locking through Community Asset Transfer (CAT) process to protect the theatre and future assets for community benefit, preventing private profit or disposal should the charity wind-up.
- Regulated by the Charity Commission ensuring community focus.
- Flexibility to trade and reinvest surpluses via a wholly owned trading arm (Cannock Chase Theatre Enterprises Ltd). All profits are gift-aided back to the CIO, ensuring tax efficiency and total reinvestment in the venue.
- Ability to receive grants, sponsorships, donations and Gift Aid.

4.2 Charitable Objects & Public Benefit Objective

The Charitable Objects of Cannock Chase Theatre Trust are:

- The advancement of the arts for the benefit of the public, in particular through the operation of a theatre in Cannock; and
- The advancement of education in relation to the arts for the benefit of the public.

The Public Benefit Objective of Cannock Chase Theatre Trust is:

- Promote the performing arts and make the magic of theatre more accessible.

4.3 Board Structure

Board of Trustees (9-12 members) comprising:

Founding Trustees (appointed Feb 2025)

- Peter Sidgwick – Independent Chair; local arts group leader and former head teacher.
- Jamie Norgrove – Vice-Chair; senior NHS manager, qualified nurse and amateur theatre director.
- Coleen Worrall – Secretary; education, safeguarding and governance specialist.
- Benjamin Farbrother – Treasurer; corporate finance, marketing and technology professional.
- Andrew Moseley – Property & Facilities Strategy; civic-infrastructure project controls manager and amateur theatre group chairperson.

Planned skills-expansion (Board may grow to 12)

- Legal Trustee (charity / property law) – recruitment under way.
- Two Community Representatives.

- Local Business Representative.
- Education Sector Representative.
- Youth Representative.

Non-voting attendees: a Cannock Chase DC observer and the Theatre Manager/Artistic Director.

Full founding trustee biographies are provided in **Appendix D** for due-diligence purposes.

4.3.1 Trustee Recruitment & Induction

An annually updated skills-gap matrix will guide open recruitment via multiple channels. Short-listed candidates are scored against objective criteria (finance, legal, property, fundraising, lived-experience) and serve a six-month probation before confirmation by special resolution. All trustees, staff and long-term volunteers will complete an online induction covering Charity Commission CC3, GDPR, Safeguarding and Equality, followed by an in-person *Governance in Action* workshop and annual CPD refreshers.

4.4 Board Committees

To accelerate decision-making while safeguarding oversight the Board will have multiple committees, each chaired by a trustee and free to co-opt external advisers:

- **Finance & Audit** – detailed financial scrutiny, budget approval, audit liaison, investment oversight and risk management.
- **Safety, Building & Facilities** – statutory compliance, PPM monitoring, capital-project planning, sustainability and accessibility.
- **Programming & Artistic Advisory Panel** – artistic quality assurance, programming advice, community relevance, education alignment and audience-development input.
- **Community Engagement** – volunteer programme, diversity & inclusion initiatives, stakeholder liaison, educational partnerships and impact assessment.
- **Fundraising & Development** – grants strategy, major-donor stewardship, corporate partnerships, legacy giving and membership-scheme growth.

Committees meet at least quarterly and report to the full Board, ensuring specialist expertise feeds strategic decisions without slowing operational momentum.

4.5 Staffing Delivery & Phasing

We will operate a lean core team supplemented by trained casuals and volunteers, while delivering back-office functions via shared or contracted services for HR, payroll, finance processing and ticketing to reduce fixed cost and execution risk.

As audience volume and revenues scale, we will internalise selected functions against objective triggers, and only add aspirational posts when the theatre demonstrates sustained performance and surplus. Payroll will remain within a $\leq 45\%$ of turnover guardrail, with an automatic vacancy freeze and overtime cap if breached.

The technical team is multi-skilled (lighting/sound/stage) with a flexible casual bench to meet rider demands. Front-of-house is delivered via a mixed volunteer and casual model, supervised by the Operations team.

This hybrid model has proven successful at similar community-managed venues, providing both operational stability and community engagement opportunities.

The purpose of phasing staffing delivery is to show clearly:

1. Which roles exist from the start;
2. Which functions are initially outsourced and only brought in-house when triggers are met, and;
3. Which roles are aspirational, dependent on long-term performance.

This section aligns to the final phasing in section 4.8:

- Mobilisation (Apr 2026–Mar 2027);
- Year 1 Go-Live (Apr 2027–Mar 2028) with soft-launch from Jun 2027 and full reopen Sep 2027;
- Year 2 (Apr 2028–Mar 2029).

4.5.1 Mobilisation Core Roles

These posts are budgeted for the mobilisation phase, where key roles need to be in place before go-live, to ensure the theatre has the best chance possible at being successful during its re-launch.

Role	FTE during Mobilisation (Apr 2026 – Mar 2027)	Notes / Rationale
Theatre Manager / Artistic Director	0.6	Working with the board to develop the programme slate and re-opening schedule.
Operations Manager	0.5	Ramp up of operationalising theatre vision/plan, training initial volunteers, etc.
Technical Manager	0.5	Ensuring technical scope of theatre aligns with newly developed programmes.
Marketing Manager	0.4	Build hype for re-opening, co-ordinate initial key marketing touchpoints (printed programme, email marketing and socials, etc) – potentially outsourced until Y2.
Admin Assistant(s)	0.6	1-2 Volunteer positions to support theatre and ops managers with general projects towards re-opening.
Community Outreach Assistant(s)	0.4	1-2 Volunteer positions to assist trustees with keeping connections with local groups.

Housekeeping	0.2	Mix of outsourced contract and volunteer(s) to keep the building clean from handover to re-opening.
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4.5.2 Day-One Core Roles (from Go-Live)

These posts are budgeted for Go-Live (ramping through soft-launch to the full Sept reopen). They ensure licensing, compliance, audience service and revenue generation from Day-1.

Role	FTE at Go-Live (Apr 2027)	Notes / Rationale / Example Responsibilities
Theatre Manager / Artistic Director	1.0	Overall leadership, programme slate, fundraising, reporting to the Board, risk mitigation.
Operations Manager	1.0	Licensing, FOH, volunteers, H&S, staffing, SOPs, incident management.
Technical Manager	1.0	Compliance, show advances, production plans, asset register, contractor oversight.
Multi-Skilled Technicians	0.5	LX/Sound/Stage coverage, builds casual bench; specialist freelancers per rider.
Marketing Manager (Outsourced contract)	0.8	Brand, campaigns, CRM, pricing, sales dashboards, press.
Catering Manager	1.0	Bars & café P&L, stock/rota, GP%, allergen/HACCP, queue-time KPIs.
Admin Assistant	0.6	Office systems, ticketing support, supplier onboarding, minute-taking.
Community Outreach Assistant (Volunteer)	0.4	Amateur societies, schools/FE, youth theatre, access liaison.
Housekeeping (mix of contract & volunteer)	1.0	Cleaning standards, turnarounds, backstage/FOH.

FOH Delivery Model:

Volunteer roster (~20 trained) plus casual paid FOH pool (6–10 per performance) supervised by the Operations Manager.

4.5.3 Initially Outsourced → In-House (Triggers & Timeline)

The following functions start via shared services/contractors to reduce cost and execution risk in Year 1. They are only internalised when objective triggers are met. Until then, service levels are governed by SLAs and overseen by the Theatre Manager.

Function	Launch delivery	Trigger to internalise	Earliest target	In-house destination role(s)	Why this approach
Finance processing & management accounts	Shared service (AP/AR, payroll interface, monthly MI, VAT filings)	≥ £1.3m annualised turnover and stable cash runway ≥ 3 months; Board confidence in sustained volume	Y3	Finance Manager (0.6–1.0 FTE) + Admin (0.2 FTE)	Controls from Day-1 without a full FTE; scale when volume justifies.
HR advisory & payroll	Shared service	Headcount > 14.0 FTE or > 30 active casuals on rota or > 3 complex ER cases in 12 months	Y2	HR & Compliance Manager (0.6–1.0 FTE)	Keeps fixed cost low; brings in-house once complexity rises.
Ticketing platform / CRM administration	Partner venue or SaaS vendor support	Database > 50,000 marketable contacts and > 205 performances/year	Y4	Ticketing & Data Exec (0.6 FTE) under Marketing	Stand-up quickly on proven stack; add internal specialist when scale warrants.
Maintenance & PPM	Approved contractors under Tech Manager	Reactive call-outs > 5/month (avg 3 months) or PPM backlog > 20% tasks overdue	Y2	Caretaker/Facilities (0.4–0.6 FTE)	Avoids a fixed cost until the real workload is clear.

Note: Shared-service FTEs are “service time equivalents”; they are not payroll headcount.

Change control: Any move to internalise a function or create an aspirational role requires a paper to the Board setting: (a) trigger evidence, (b) cost/benefit, (c) impact on the **≤45% payroll-to-turnover** guardrail, and (d) risk mitigation if performance dips (i.e., reverse or freeze).

4.5.4 Staffing Roles & Rationale

Function	Establishment (Sep 2025 – Mar 2026)	Mobilisation (Apr 2026 – Mar 2027)	Y1 Q1 (Apr – Jun 2027)	Y1 Q2–Q4 (Jul 2027 – Mar 2028)	Y2 (Apr 2028 – Mar 2029)
Theatre Manager / Artistic Director	0.0	0.6	1.0	1.0	1.0
Operations Manager	0.0	0.5	1.0	1.0	1.0
Technical Manager	0.0	0.5	1.0	1.0	1.0
Multi-Skilled Technicians	0.0	0.0	0.5	2.0	3.0
Marketing Manager	0.0	0.4 (from Oct '26)	0.8	1.0	1.0
Catering Manager	0.0	0.0	1.0	1.0	1.0
Café Assistants	0.0	0.0	0.0	0.6–1.0 (triggered)	1.6–2.0
Finance (shared service equiv.)	—	0.1	0.2	0.2	0.2
HR/Compliance (shared service equiv.)	—	0.1	0.1	0.1	0.1
Admin Assistant	0.0	0.6	0.6	0.6	0.6
Community Outreach Assistant	0.0	0.4	0.4	0.4	0.6
Housekeeping (mix paid/volunteer)	0.0	0.2	1.0	1.0	1.0

Total Core FTE (excl. casual FOH)	0.0	3.4	7.6	9.9–10.3	12.1–13.5
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Notes

- Shared-service FTEs reflect “service time equivalent”, not payroll headcount.
- Maintenance/PPM delivered via contractors under the Technical Manager with volunteer days; no separate full-time maintenance post in Y1.
- Payroll guardrail ≤45% of turnover with automatic vacancy freeze + OT cap if breached for 2 consecutive months.
- Finance & HR via shared services (Grand Theatre or equivalent) providing payroll, AP/AR, monthly management accounts, HR advisory and compliance registers from Apr 2026; in-house posts considered only if Y2 triggers are met.
- Multi-Skilled Technicians (2.0 FTE in Y1 → 3.0 FTE in Y2) covering LX/Sound/Stage, supported by a casual bench; specialist freelancers engaged against rider where justified.
- Volunteer FOH roster of ~20 trained stewards; casual FOH pool 6–10 per performance.
- Casual tech bench of 6–8 freelancers (LX/Sound/Stage) called per show profile.
- Safeguarding & licensing cover baked into every event (DPS always on duty).

Core Professional Staff & Responsibilities:

- Theatre Manager / Artistic Director (Full-time from Go-Live)
 - Overall responsibility for venue operations
 - Safeguarding Lead - including but not limited to Maintaining the Safeguarding Policy, oversees DBS checks and is first point-of-contact for any concern, making effective referrals where appropriate and developing a safeguarding culture
 - Strategic planning, stakeholder management and risk mitigation
 - Programming oversight
 - Income generation leadership
- Operations Manager (Full-time from Go-Live)
 - Oversight of day-to-day venue operations and developing SOP's
 - Designated Premises Supervisor
 - Health & Safety
 - Incident Management
 - Holds the Premises Licence, monitoring alcohol sales, capacity and public-safety conditions
 - Box office and front of house supervision
 - Customer service management
 - Volunteer coordination and training
- Technical Manager (Full-time from Go-Live)
 - Technical operations management

- Show advances
- Production plans and support
- Compliance
- Maintenance of technical asset register
- Marketing Manager (Outsourced contract 0.4 FTE to Full time)
 - Development and implementation of marketing strategy
 - Event management and co-ordination
 - Public relations management
 - Social media management
- Catering Manager (Full-time from Year 1)
 - Leads both daytime café and performance-related food and beverage services
 - Manages stock-control, pricing, volunteer rota and local-supplier relationships
 - Line-manages up to two Café Assistants recruited once Year 1 revenue thresholds are reached
 - Responsible for growth of key secondary revenue stream
- Multi-Skilled Technicians (0.4 FTE to 3 FTE)
 - Senior Lighting Technician
 - Senior Stage Technician
 - Senior Sound Technician
 - Theatre Technician
- Administration Assistant (Part-time - 0.6 FTE)
 - Assisting Finance Manager
 - HR administration
- Community Outreach Assistant (Part-time - 0.4 FTE to 0.6 FTE)
 - Community engagement
- Housekeeping Assistants (Part-time - 0.2 to Full time)

Supported by structured volunteer teams for:

- Box office operations
- Front of house duties
- Technical support
- Marketing and promotion
- Building maintenance
- Housekeeping and cleaning
- Administration support

Future In-house

The following roles would be internal once key triggers had been reached:

- Finance Manager (Full-time)

- Financial management and reporting
- Contract administration
- Grant management support
- HR & Compliance Manager (Full-time)
 - Maintains compliance registers, safeguarding records, wellbeing programmes and all HR administration
 - Acts as Designated H&S Officer
 - Acts as Data Protection Officer
- Maintenance (Full-time)
 - Building maintenance coordination
- Cafe Assistants (0.6 FTE - 2 FTE)

4.5.5 Triggers to Scale Staffing

1. **Performance volume** >4 performances/week (rolling 8 weeks) → add **0.5 FTE** Multi-Skilled Tech (max 3.0 FTE).
2. **Secondary GP/head** > **£1.40** and café daily covers >50 (rolling 12 weeks) → add **0.5–1.0 FTE** Café Assistants.
3. **Volunteer fill** <85% (4 weeks) → introduce **paid FOH Supervisors (0.4–0.6 FTE combined)**.
4. **Payroll/turnover** >45% (2 months) → *hiring freeze* & OT cap until ratio normalises; reversal requires Board approval and a return to target.

Executive Team cadence – The Theatre Manager, Finance Manager/Contractor, Operations Manager, Marketing Manager/Contractor and Technical Manager form an Executive Team that meets weekly to interrogate the performance dashboard, re-allocate resources and escalate variances. Leaders of Front of House, Community, HR, Facilities and Ticketing (once these roles are filled) join the first meeting of each month so that operational decisions remain fully cross-departmental.

4.6 Accountability Framework

During the mobilisation phase the Board will meet fortnightly, switching to a monthly cycle once operations stabilise; papers are circulated five working days in advance and minutes (with confidential items redacted) will be published on the Trust website.

It is recognised that maintaining robust accountability is crucial for building and maintaining stakeholder confidence. Our accountability framework has been designed to ensure transparency, effectiveness, and responsible stewardship of vital community assets.

The Trust will implement a comprehensive reporting structure that provides regular insights into all aspects of operations. Independent external auditors will be appointed to review financial statements and internal controls annually, providing additional assurance to stakeholders about the Trust's financial management and governance.

An annual public meeting will also be held, providing an opportunity for community members to hear directly about the theatre's performance, future plans, and impact on the local area. This meeting will include presentation of the annual report and accounts, alongside updates on artistic programming,

community initiatives, and building developments. Community members will have the opportunity to ask questions and provide feedback directly to the board and management team.

We will develop a robust set of metrics covering areas such as audience engagement, community participation, educational impact, and economic contribution to the town centre. Regular stakeholder updates will be provided, ensuring all interested parties remain informed about the theatre's activities and performance.

Reporting rhythm

- **Daily auto-snapshot:** box-office sales, audience head-count, staffing levels.
- **Weekly management digest:** marketing reach, booking curves, volunteer rota status.
- **Monthly Executive Report:** traffic-light Key Performance Indicator (KPI) dashboard, cash variance, risk-register movements – issued to trustees five working days before the Board meeting.
- **Quarterly:** Board deep-dive aligns trends with strategic milestones; actions are logged on the Continuous Improvement Register and tracked to closure.
- **Annual Impact Report** benchmarks against Arts Council/sector comparators and is presented at the public AGM.

Performance & Quality Monitoring:

- **Monthly KPI dashboard** tracking finance, audience numbers, satisfaction scores, community reach and carbon footprint – circulated to trustees with narrative commentary from the Theatre Manager.
- **Risk & Quality Registers** – live registers covering financial, safety and operational risks plus any below-par events or customer complaints; each item has an owner, mitigation and review date.
- **Quarterly trustee review** of KPI trends, ongoing fundraising activities, risk-register status and Continuous Improvement actions, with decisions minuted and assigned.
- **Annual public report & meeting** sharing achievements, audited accounts and lessons learned – reinforcing transparency and trust.

Technology Integration – A cloud-based Integrated Management System (IMS) pulls data from the chosen Customer Relation Management (CRM), finance and Electronic Point of Sale (EPOS) systems. Live dashboards display in the admin office; automated alerts trigger when KPIs drop outside tolerance and trustees have remote read-only access.

Continuous Improvement Loop – Any red-flag KPI instigates a root-cause analysis workshop led by the Theatre Manager. Fixes are piloted, evaluated and, if effective, embedded in SOPs; lessons learnt feed staff-training plans and are summarised in the next Board pack.

Scheme of Delegation – Capital commitments, changes to charitable objects and the appointment or removal of the Theatre Manager remain reserved matters for the Board. The Theatre Manager holds day-to-day authority within the approved budget and reports monthly. Contracts above £20k let by

the trading subsidiary require sign-off from its three-person board (one trustee and two independent non-executive directors) to preserve arm's-length compliance.

4.6.1 Integrated Performance Management Framework

Cannock Chase Theatre Trust operates a four-tier hierarchy that links day-to-day activity to strategic purpose:

1. **Strategic Objectives** – long-term goals derived from the CIO's charitable objects and District priorities.
2. **Annual Business Plan** – finance and impact targets set each March and approved by the Board.
3. **Departmental Plans** – functional KPIs owned by budget holders (e.g. digital-reach, technical uptime, volunteer hours).
4. **Individual Objectives** – SMART goals and development metrics agreed through annual appraisal.

The Board acts as a *critical friend* – supporting and challenging the Executive Team, commissioning thematic deep-dives when thresholds are breached. A structured trustee-induction and refresher programme keeps governance fully compliant with Charity Commission CC3 and evolving sector guidance.

4.7 Operational Risk Management

Effective risk management is integral to every decision the Trust makes. We will operate a four-step cycle:

- Identification → Assessment → Response Planning → Monitoring & Reporting

Embedded in regular executive team meetings and quarterly Board reviews. A live, cloud-based register flags each risk's owner, likelihood, impact and mitigation; automated alerts warn trustees when tolerances are breached or high-risk items are added to the system. A full breakdown of all currently identified and assessed risks can be found in Section 10 – Risk Management and Appendix C – Risk Register.

The Trust will maintain comprehensive insurance coverage appropriate to theatrical operations, including public liability, employers' liability, buildings and contents insurance, and trustee indemnity coverage. Regular review of coverage levels will ensure they remain appropriate to our operations.

Summary of Key Risk Areas:

- Financial sustainability
- Building maintenance
- Community engagement
- Programming quality
- Stakeholder relationships

Suggested Controls:

- Maintaining risk register

- Regular reviews of risk register and adjusting where needed
- Clear policies covering all aspects of theatre operations
- Leveraging expert advice where needed
- Maintaining appropriate insurance coverage at all times

Dispute-Resolution Protocol – Where differences arise between trustees, committees or staff, the Chair and Secretary convene a conciliatory meeting within 72 hours and a minuted mediation session within seven days; unresolved matters proceed to binding external mediation, guaranteeing prompt, transparent resolution and uninterrupted service delivery.

4.8 Transition Arrangements

The transition from local authority operation to independent status requires careful planning and phased implementation to ensure the protection of the valuable community assets.

Pre-Establishment Phase: In Progress

Focuses on creating the fundamental structures and systems needed for independent operation. This includes filing paperwork for CIO registration, development of governing documents and business plan, and recruitment of the initial board of trustees. During this phase, we will work closely with legal and financial advisors to ensure all necessary policies and procedures are in place. Initial funding applications will be submitted, and community consultation will begin to shape future programming and activities.

Transfer Phase:

Our transfer plan spans 18 months with two distinct phases, each with clear objectives and key outputs:

Phase	Dates	Key outputs
Establishment	Sep 2025 – Mar 2026	CIO & trading arm constituted; initial Board seated; early fundraising launches (seat sponsorships & founding Friends).
Mobilisation	Apr 2026 – Mar 2027	<p>Council construction & fit-out; CCTT hires theatre manager and operations manager 0.5 FTE (Apr 2026) and phased support roles to meet demand as mobilisation picks up pace; website & box-office migration; volunteer cohort recruited & trained; pop-up fund-raisers maintain audience engagement during closure; 10+ volunteers recruited and trained; initial marketing launch and opening-season announced; membership & pre-sales campaigns live.</p> <p>KPIs: Handover building compliant; £109k mobilisation fund secured; ≥7,500 advance tickets; ≥75 Friends Memberships.</p>

This phase centres on the practical aspects of assuming operational responsibility for the theatre (and other assets if needed). This includes negotiating and finalising any potential asset transfer agreements with the local authority, establishing operational systems such as box office and accounting software, and recruiting key staff members. A formal community launch event will be held to build awareness and support for the new operating model.

Go Live Phase: Apr 2027 Onwards

Focuses on implementing improvements and building for the future.

Phase	Dates	Key outputs
Go-Live (Year 1)	Apr 2027 – Mar 2028	<p>Turnkey hand-over; soft-launch community events from Jun 2027; theatre re-opens at 65% target occupancy in Sep 2027; trustee & staff development continues; 48-week programme; audience re-engagement incentives.</p> <p>KPIs: 190 performance days; 56k attendance; 85% satisfaction; break-even £680k turnover.</p>
Growth (Year 2)	Apr 2028 – Mar 2029	<p>Example activities: Launch Cannock Arts Festival; educational workshops and youth-theatre strand.</p> <p>KPIs: 240 performance days; 70k attendance; £900k turnover; 5% surplus; secondary income hits 35%; 30 volunteers.</p>
Innovation (Year 3)	Apr 2029 – Mar 2030	<p>Example Activities: Premiere one new local work; open foyer gallery; schools-matinée programme.</p> <p>KPIs: 250 performance days; 74k attendance; 90% satisfaction; reserve fund ≥3-months' costs.</p>
Sustain (Year 4)	Apr 2030 Onwards	<p>Rolling five-year plan; full PPM funded; annual impact report.</p> <p>KPIs: ≥77k attendance; ≥10% surplus; £250k reserve by Year 5.</p>

Throughout the transition period, regular communication will be maintained with all stakeholders, including staff, volunteers, local authority representatives, and community members. Clear milestone reporting will ensure the process remains on track and that any issues are identified and addressed promptly.

4.9 Compliance & Regulatory Framework

Cannock Chase Theatre Trust (CCTT) will operate to a proactive compliance culture that meets UK theatre standards:

- **Health & Safety** – comprehensive H&S policy led by a competent Health-and-Safety Officer; venue-wide risk assessments; monthly inspections; mandatory fire-safety & first-aid training.

- **Licensing** – Premises Licence, PRS/PPL music licences, food-hygiene registration and insurances all secured and reviewed yearly; a Designated Premises Supervisor enforces hours, capacity and public-safety conditions.
- **Safeguarding** – robust policy, trained Designated Safeguarding Lead and Board-level champion; all child/vulnerable-adult workers hold Enhanced DBS checks.
- **Equality, Diversity & Inclusion (EDI)** – blind recruitment, diverse interview panels, anti-bias training and accessible programming ensure genuine inclusion.
- **Equality Impact Assessments** – EIAs undertaken for any significant policy or procedural change, fulfilling the Public Sector Equality Duty.
- **Data Protection (GDPR)** – Data Protection Policy, named officer and staff training cover personal data, CCTV and event photography.
- **Environmental Compliance** – energy, water, waste and carbon footprints tracked; recycling, sustainable procurement and eco-transport initiatives drive improvement.

5. Financial Model

Our financial model (Appendix A) acknowledges the Theatres Trust guidance that while zero-subsidy operation remains rare for venues of our size, specialised theatre operators can achieve greater efficiency than direct local authority management / oversight. We have developed a sustainable model that removes reliance on public funding while maintaining high-quality programming and community access. The model has been carefully reviewed by Rebecca Morland, an industry expert with extensive theatre management experience, to ensure it stands up against scrutiny.

5.1 Income Streams and Financial Sustainability

5.1.1 Core Theatre Activities (Target: 60% of income)

- Professional programming revenue (touring productions and co-productions).
- Community and amateur group venue hire.
- Technical services and equipment hire.
- Educational workshops and rehearsal space rental.

A key focus will be maximising earned income through:

- Strategic programming balancing commercial viability with artistic merit.
- Efficient scheduling to maximise venue utilisation.
- Development of daytime and non-performance revenue streams.
- Implementation of effective pricing strategies.
- Creation of premium experiences and VIP packages.

5.1.2 Catering and Secondary Revenue (Target: 25% of income)

Our catering enterprise will be built around a Multi-Tiered Catering Service Model that drives both daytime footfall and performance-linked spend, lifting the income target from 25% of total turnover in Year 1 to 40% within ten years.

Performance-Related Services

Pre-show – express “light-bite” menu, optional themed dishes aligned with productions, and a premium “Dinner & Show” package delivered with local restaurants.

Interval – pre-ordered drinks collection points plus roving seat-service for confectionery.

Post-show – extended bar hours, meet-and-greet events and occasional themed after-parties to deepen engagement and raise ancillary spend.

Daytime Café Operation

Opening pattern: 10:00-16:00 (later on show days) with 40 covers.

Offer: Barista coffee, teas, cold drinks, fresh seasonal items and signature baked goods. All food is bought-in or pre-prepared and finished on electric re-heat equipment, avoiding costly gas installation.

Target audiences: town-centre workers, remote professionals, shoppers, older residents and informal business meetings.

Loyalty & programming: stamp-card scheme, micro pop-up exhibitions and occasional community workshops to drive repeat visits.

Financial and Operational Metrics

Blended gross margin: 55% (café 65%, bar / confectionery 50%).

Success KPIs:

- ≥ 30% of venue income in Year 3
- 85% visitor-satisfaction
- ≥ 40% repeat-visit rate for the café
- stock wastage < 3%
- supplier reliability ≥ 98%

Implementation Timetable (Year 0 Mobilisation)

Q1 - Finalise café layout, equipment list and budget; complete options appraisal on in-house v. concession (baseline plan assumes in-house).

Q2 - Undertake fit-out; procure equipment, furnishings and initial stock.

Q3 - Recruit and train Catering Manager plus volunteer team; soft-launch with community partners.

Q4 - Full opening aligned to first season; marketing push across digital and in-venue channels.

Operating Model and Staffing

Catering will be run in-house for quality control and mission-fit. A full-time Catering Manager leads day-to-day service, supported initially by volunteers, with up to two café assistants recruited once trading triggers are met. Responsible sourcing from Staffordshire suppliers minimises food-miles and strengthens local ties.

Risk and Resilience

A 56% year-on-year income uplift between Year 1 and Year 2 is modelled, driven by growing public awareness, extended opening hours, streamlined service and targeted seasonal and tactical promotions to increase average transactional value (ATV).

The main downside risk is slower visitor growth; this is mitigated by:

- Conservative base-case modelling that still balances the budget without café turnover;
- Early-start loyalty scheme to lock in repeat custom;
- Ability to scale staffing up or down monthly because food production is outsourced.

If footfall lags considerably behind targets, a more restrictive ‘Plan B’ can be considered with limited hours for the first 90 days, fixed shifts converted to event-led casuals and targeting increasing pre-ordering (e.g., 35% interval pre-orders by Month 3) with weekly tracking.

Other Secondary Revenue

Projected to rise from 3% of turnover in Year 1 to 5% by Year 3 and to 7% within ten years, complementing the café/bar offer and widening the income base.

Corporate hospitality packages - Premium “Meet-&-Mingle” receptions for sponsors and local businesses layered onto major touring titles and gala nights. Packages bundle private foyer space, arrival drinks, interval canapé service and VIP seating. Initial capacity: 20 covers per event; target gross margin 65%. Bookable via the Box-Office CRM.

Function and event catering - The ground-floor café is designed to flip to an events lounge outside public hours. This allows birthday parties, award dinners and small conferences of up to 40 guests, serviced by either the in-house catering team or outsourced and generating incremental revenue on otherwise dark days. A fixed-price day-delegate rate keeps administration light while safeguarding margin. The kitchen’s “reheat” model means no additional capital equipment is required, aligning with the cost-efficient staffing and equipment strategy.

Merchandise and programme sales - A pop-up retail pod in the foyer displays show-branded merchandise (mugs, T-shirts, cast albums, etc) and an evergreen Cannock-themed range designed with local makers. Programmes move to a hybrid print-plus-QR model, trimming print waste while adding upsell space for sponsors. Baseline spend-per-head assumption: £0.60 in Year 1, rising to £0.90 by Year 3.

Programme advertising - Full-colour A5 house programmes shift from cost-recovery to profit centre: eight ad slots sold on bi-annual cycle initially, bundled with digital screen time in the foyer and shout-outs in pre-show emails. Rate-card opens at £200 per slot (inside page) and £350 (back cover), reviewed annually.

Success KPIs:

- Merchandise Gross Profit ≥ 50%

- 80% repeat hire rate for private events
- Advertising inventory sold-through ≥ 70% each edition

5.1.3 Recurring Revenue (Target: 10-13% of income)

Stream	Basis & precedent	Annual value
Seat sponsorship (naming)	220 seats × £250 over 10 yrs (Garrick model)	£5,500
Friends memberships (4 tiers)	~715 members, weighted avg £55	£39,500
Platinum corporate partner	1 local anchor business	£30,000
Other corporate sponsors	8 – 10 firms @ c.£1.2 k	£12,000
Grants (conservative)	local trusts → NLHF / ACE	£12,000
Community crowdfunding	GoFundMe	£6,000
TOTAL		£105,000

5.1.4 Additional Revenue Streams (Target: 2-5% of income)

- Loyalty programmes.
- Space hire for non-theatrical events.
- Educational programme income.

5.2 Cost Management

Effective cost management will be crucial to achieving financial sustainability. The Trust will implement a comprehensive cost management strategy that balances operational efficiency with maintenance of high-quality service delivery and community engagement.

5.2.1 Operating Costs Reduction Strategies

The Trust will implement comprehensive cost reduction strategies across all operational areas:

- ❖ Energy efficiency improvements (when funding allows):
 - Installation of LED theatre lighting
 - Solar panel installation funded through grant programmes
 - Smart building management systems
 - Improved insulation, draught proofing and heat management systems
 - Energy consumption monitoring and targeting
 - Staff and volunteer energy awareness training
- ❖ Volunteer support programme:
 - Structured recruitment and training programme
 - Clear role descriptions and responsibilities

- Recognition and reward scheme
 - Skills development pathways
 - Regular social events and team building
 - Professional supervision and support
- ❖ Bulk purchasing arrangements (potentially in partnership with other venues for added scale benefits) for:
- Bar and catering supplies
 - Cleaning materials
 - Office supplies
 - Technical consumables
 - Marketing materials
 - Building maintenance supplies
- ❖ Community maintenance programmes:
- Regular maintenance days
 - Skills sharing workshops
 - Local contractor partnerships
 - Community cleanup events
 - Community decoration projects
- ❖ Digital systems implementation:
- Online ticketing system
 - Automated marketing tools
 - Development of social media presence
 - Cloud-based accounting
- ❖ Procurement optimisation:
- Preferred supplier agreements
 - Regular contract review
 - Local supplier partnerships
 - Stock management systems
 - Waste reduction initiatives

5.2.2 Cost Control Measures

The Trust will implement robust cost control measures including:

- ❖ Budget Management:
- Detailed annual budgeting
 - Monthly variance analysis
 - Regular forecasting

- Performance monitoring

❖ Operational Efficiencies:

- Regular review of processes
- Staff and volunteer training
- Technology utilisation
- Resource optimisation
- Waste reduction
- Energy management
- Operational Partnerships with other venues:
 - CCTT is already in active discussions with The Grand Theatre, Wolverhampton, about a core partnership that could see the pooling of back-office resources and co-operative programmes of operation.
 - It is understood that the Freedom Leisure contract (Stafford Gatehouse) is due to expire in 2027, which may also present opportunities for operational efficiencies through co-operative programmes of operation.

❖ Maintenance Planning:

- A dedicated PPM budget of £15k in Year 1 and £30k pa thereafter (indexed) is allocated for scheduled servicing, minor repairs and consumables.
- An additional £9k pa contingency covers unforeseen reactive works; any unused balance transfers to the Capital Reserve.
- All plant will be placed on manufacturer-recommended service contracts (e.g. HVAC bi-annually; lifts every six months; fire-alarm quarterly).
- Daily visual checks, weekly fire tests and monthly emergency-lighting tests are logged in a digital maintenance tracker to ensure statutory compliance.
- Volunteer “Friends of the Theatre” teams will support low-skill tasks such as painting and deep-cleaning, delivering c. £20k of in-kind labour across the first five years.
- Competitive tendering, framework agreements and in-kind partnerships with local contractors underpin value-for-money.

These cost management strategies will be regularly reviewed and updated based on operational experience and changing circumstances. The Trust will maintain a balance between cost control and maintenance of service quality, ensuring the theatre continues to serve its community effectively while building long-term financial sustainability.

5.3 Five-Year Financial Projections

Our five-year projections are the output of a detailed, bottom-up revenue model built by the Trust’s finance sub-group, then independently reviewed and stress-tested by both the Council’s appointed consultancy firm and our own independent expert appointed through the Theatres Trust. Every input, from ticket yield to ancillary spend, has been benchmarked against comparable regional theatres and verified against realistic assumptions. For full workings, sensitivities and source data, see Appendix A: Proposed Financial Model.

Core assumptions of the projections:

- Baseline of 65% paid occupancy (278 seats) across 205 performances in year.
- Median ticket yields of £24 (professional) and £16.50 (community).
- Secondary-spend of £2.25/head - half the current Gatehouse Theatre figure, giving upside head-room.
- Payroll capped at 45% of turnover via a volunteer-supported FOH model.
- No major capital liabilities in Years 1-4 because the refurbishment completes pre-handover.

With the unsecured-income lines in section 5.1.3, Year 1 reaches cash positive and begins building unrestricted reserves. Years 2-3 focus on audience growth and sponsor renewals; Years 4-5 see focus on secondary-spend optimisation and income diversification / expansion.

Year 0 – Mobilisation budget

	Months	Cost £	Funding source
<i>Staff (phased)</i>	M1–M12	45,000	Friends advance subscriptions and corporate sponsor
<i>Volunteer programme</i>	M3–M12	5,000	Arts Council NLPG bid
<i>Marketing & pre-sales</i>	M6–M12	15,000	Platinum sponsor draw-down
<i>Licences & insurances</i>	M6–M12	10,000	Friends advance subscriptions
<i>Utilities (stand-by)</i>	M9–M12	12,000	Platinum sponsor
<i>Pilot events</i>	M9–M12	2,000	Confirmed community giving
<i>Equipment & start-up stock</i>	M10–M12	20,000	Seat sponsors and corporate sponsor
Total Year 0 Cashflow		109,000	

Year 0 – Year 4 Top Line Key Figures

Year	Attendance	Performance Days	Turnover	Surplus/Deficit	Volunteers
0	N/A	N/A	N/A	0	10+
1	56,000	190	£680k	+£46k	20
2	70,000	240	£900k	+£107k	30
3	74,000	250	£960k	+£96k	40
4	77,000	265	£1.02m	+£127k	50

5.3.1 Unit-Economics Snapshot

Baseline Unit-Economics Snapshot (Y1 2027/28)

Capacity **427**; paid occupancy **65%** → **278** paid seats.

Blended yield (pro £24 / community £16.50) ≈ **£21.0** per ticket.

Ticket income per performance ≈ **£5,838** (278×£21).

Secondary spend **£2.25/head** with **55%** blended GP → **£1.24** GP/head; GP per performance ≈ **£345**

Pre-deal contribution ≈ **£6,183** per performance (ticket + secondary GP), before producer deal/hire model and show-variable costs.

Professional tour (guarantee + split): post-deal contribution = ticket gross – producer share/guarantee – show-variable costs (tech crew, PRS where applicable, cleaning/consumables).

Community hire: post-deal contribution = hire fee + commission on box office (if any) + secondary GP – show-variable costs.

We will programme a suitable mix to protect a minimum average contribution per performance across the season.

Guardrails:

- Average show-variable cost per performance (tech cover, FOH overtime, cleaning, PRS baseline) to be budget-capped and reviewed monthly.
- Season-level target: average net contribution per performance sufficient to hold payroll ≤45% and deliver a small Y1 surplus.

5.3.2 Sensitivity Testing

Stress-testing shows the model can absorb up to a 5% income shortfall in any year (10% from Year 2) before reserves are drawn, thanks to flexible staffing, discretionary spend controls and an emergency fund-raising trigger.

Sensitivity table (headline impact on Y1)

Case	Assumption	Approx. impact	Immediate levers
A. –5% total income	On £680k Y1, ≈ –£34k	Absorbed within flexible staffing & discretionary spend in Y1	Freeze non-essential hires; convert fixed shifts to casuals; trim dark-day utilities; rebalance season towards higher-margin titles
B. –10% total income	≈ –£68k	Requires cost plan + use of contingency/reserve	All of A + defer non-critical capex; accelerate Friends & sponsors drive; price-mix uplift on top bands where appropriate
C. Secondary spend – £0.25/head	On 56k attendances → –£14k revenue / –£7.7k GP	Manageable	Introduce interval pre-orders; bundle offers; optimise staffing to cut wastage
D. Café opens 3 months late	25% of Y1 café turnover deferred	Cashflow dip; neutral to negative GP depending on model	Run pop-up bars & partner concessions; scale café staffing to demand; push pre-order/interval upsell
E. 55% paid occupancy	≈ –10pp vs base	See Case B	Add one-nighters (comedy/music) to fill grid;

increase community hires;
targeted promotions to lapsed
users

Triggers & responses

- **Occupancy <58%** (two quarters): enact cost-recovery plan; monthly reporting.
- **Payroll/turnover >45%**: vacancy freeze + overtime controls.
- **Secondary GP <£1.20/head**: pricing and speed-of-service interventions; waste cap.

5.4 Business Rates & VAT

Business Rates (NNDR)

- **Entity:** CIO (Prince of Wales Theatre) qualifies for 80% mandatory charitable relief.
- **Ask:** 20% discretionary top-up from CCDC for cultural/social value; model assumes 80% as base and treats any discretionary award as upside.
- **Process:** Apply on transfer completion; provide governance, charitable-purpose and KPI pack in support.

VAT structure

- CIO supplies admissions to performances under the Cultural Exemption (eligible-body conditions), so ticket sales are VAT-exempt.
- Trading subsidiary supplies standard-rated activities: bar/café, retail/merch, programme advertising and sponsorship with advertising benefits. Pure donations and seat-naming are outside scope; Friends income split between a donation element (Gift Aid eligible) and any benefits (VATable if more than insubstantial).
- **Partial exemption:** Because the CIO makes exempt supplies, it can only reclaim input VAT to the extent it relates to taxable activities/overheads under a partial-exemption method (standard method with annual adjustment). Monitor the de-minimis test; if met, recover all input tax.
- **Systems:** Configure ticketing/CRM and EPOS with correct VAT product codes; separate legal entities, bank accounts and VAT registrations; monthly MI to track exempt/taxable ratios.
- **Capital works:** Pre-handover capital is Council-funded/owned; post-handover capex VAT recovery follows the above rules (seek project-by-project advice where mixed use applies).
- **Governance:** Annual VAT health-check by external adviser; Board sign-off of the partial-exemption calculation and Gift Aid policy.

This note is an operational summary, not tax advice; detailed treatment will be confirmed with professional advisers and the Council's finance team prior to transfer.

6. Programming and Operations

The Prince of Wales Theatre will maintain a diverse and balanced programme that serves the community's cultural needs while supporting financial sustainability. Our programming strategy will focus on building audience loyalty, attracting new demographics, and maintaining the venue's position as a cultural hub for Cannock.

6.1 Programme Mix

The annual programme will be carefully curated to balance artistic merit, community engagement, and commercial viability. Initial programming splits will be maintained as follows, with regular reviews to adjust for community feedback and financial viability:

- Professional touring productions (50%)
- Community & educational programming (amateur groups, youth theatre, schools) (25%)
- Live music events (15%)
- Corporate/private hires & other events (10%)

Programming Refresh Strategy

To maintain broad appeal while cultivating new audiences, our opening three seasons will follow a 70 % familiar / 30 % new content ratio. This blend keeps core community favourites on stage while introducing innovative and inclusive work that speaks to younger and currently under-represented segments. The mix will be reviewed annually against sales data and feedback.

Programming KPIs across the initial four-year opening plan include satisfaction $\geq 85\%$ in Year 1 and $\geq 90\%$ from Year 2, with $>50\%$ repeat-attendance by Year 3.

Artistic Decision & Quality Assurance Framework

Every proposed production is assessed through a criteria matrix overseen by the Artistic Advisory Panel (five arts/culture professionals plus two community representatives), who meet quarterly to critique proposals and completed shows.

Each title is scored against four weighted criteria – artistic merit, diversity, community relevance and financial viability – and must hit the agreed threshold before a contract is issued. Panel meetings minute any conflict-of-interest declarations, and recommendations are ratified at the next Board meeting, ensuring transparent governance and a clear audit trail.

Partnership Network – Formal Memoranda of Understanding with recognised touring companies and regional arts organisations secure a dependable pipeline of high-calibre work while opening mentoring routes for local amateur groups. These agreements are reviewed annually by the Board alongside programme KPIs so that artistic ambition, community benefit and financial discipline remain in balance.

Evaluation Loop – Weekly automated de-briefing reports will cover technical notes, digital audience-survey analysis and a financial reconciliation. Headline learning points are logged on the Continuous Improvement Register, with progress reported to the Board quarterly; this closed-loop system guarantees that audience feedback and hard data directly influence future programming choices.

Role of the Theatre Manager / Artistic Director

The dual-role post-holder has delegated authority (within the approved budget) to contract work, shape the 48-week programme and negotiate co-productions. They are accountable to the Board for meeting income targets, audience-development KPIs and stakeholder satisfaction.

Innovation & Cannock Identity

Cannock Chase never lacked ideas; what has been missing is the structure and resource to turn them into realities that resonate with local character. The initiatives below translate our principles into tangible programme strands – each one deliberately designed to showcase Cannock DNA while filling gaps in the district’s cultural offer.

- **Resident Youth Theatre & Production Company** – a rolling ensemble who create original work rooted in local stories, potentially mentored by The Grand Theatre, Wolverhampton.
- **Town-Centre Animation** – outdoor pop-ups, foyer micro-gigs and summer events designed to lift footfall.
- **Cannock Community Arts Festival (annual, co-produced)** – a week-long celebration co-created with local arts groups, education partners and business sponsors. The festival will animate the theatre, town square and pop-up stages, showcasing amateur productions, college showcases and new commissions brokered through the Cultural Exchange Bank.
- **Creative Futures Pathway** – paid placements for 16-24s across stagecraft, digital content and event management, delivered with South Staffordshire College and other local education establishments.
- **Cultural Health Partnership** – daytime arts-for-wellbeing sessions co-developed with NHS Primary Care Networks.
- **“Theatre Makers” Programme** – structured progression from taster workshops to community productions, tackling skills gaps among the 22 % with no qualifications.
- **Open-Mic & Fringe Platforms** – monthly open-mic nights and an annual mini-fringe give emerging local artists low-cost performance opportunities, seeding new talent and younger audiences.

6.2 Operating Schedule

The theatre will operate on a 48-week calendar, with strategic dark periods used for maintenance and refurbishment. The regular weekly pattern has been designed to maximise resource efficiency while meeting community needs.

Regular weekly pattern:

- ❖ Tuesday-Saturday evenings: Professional and community performances
 - Evening shows starting at 7:30pm
 - Doors open 90 minutes before curtain up
 - Bar service pre-show and during interval
- ❖ Wednesday and Saturday matinees: Family and senior programming
 - Matinee performances at 2:30pm
 - Special pricing structures

- Enhanced accessibility support
- ❖ Sunday/Monday: Rehearsals and private hires
 - Technical rehearsals
 - Get-ins and get-outs
 - Maintenance works
 - Private events
- ❖ Daytime use: Education and community activities
 - Youth theatre sessions
 - School workshops
 - Community group meetings
 - Senior citizen activities
 - Technical training

Annual Calendar Structure:

- ❖ Main seasons: *September-December, January-April, May-July*
- ❖ Summer programme: *Festival and community focus*
- ❖ Dark periods: *Early January, August*
- ❖ Holiday programming: *Christmas shows, half-term activities*

6.3 Technical Operations

The technical operations of the Prince of Wales Theatre are fundamental to delivering high-quality productions and ensuring efficient resource utilisation. Our approach combines professional expertise with community involvement, creating opportunities for skills development while maintaining professional standards.

The technical team will be led by an experienced Technical Manager, supported by multi-skilled technicians in lighting, sound, and stage management. This core professional team will be complemented by trained volunteers, creating a sustainable model that balances operational requirements with community engagement.

Equipment maintenance and replacement will follow a structured programme, with regular inspections and servicing scheduled during dark periods. Priority will be given to safety-critical systems and equipment that directly impacts production quality. The technical team will maintain detailed equipment inventories and maintenance records, enabling effective planning of upgrades and replacements.

Production support will be tailored to accommodate both professional touring companies and community groups, with technical specifications and support levels clearly defined for different types of productions. The technical team will work closely with visiting companies during pre-production planning to ensure smooth delivery of performances.

Training and development will be a key focus, with structured programmes for volunteers and staff. This will include:

- Regular safety training and updates
- Technical skills development workshops

- Production planning and management training
- Equipment operation and maintenance training
- Emergency procedure training

The technical team will also support the development of youth theatre and educational programmes, providing opportunities for young people to learn about technical theatre operations. This investment in skills development will help build a sustainable pool of technical expertise within the community.

6.3.1 Technical Upgrade Programme

We will implement a phased technical upgrade programme, prioritising:

- Safety systems and equipment
- Core production infrastructure
- Energy-efficient solutions
- Digital control systems
- Audio-visual capabilities

This comprehensive approach to technical operations will ensure the theatre maintains high production standards while developing local skills and creating pathways into technical theatre careers.

6.4 Safety & Regulatory Assurance

All stage machinery, rigging, lighting and sound equipment will be inspected, tested and certified to industry best practice. Annual rigging checks, quarterly PAT batches and six-monthly LOLER examinations are scheduled in the digital maintenance system. Visiting companies receive a safety induction and must supply risk assessments in advance. Front-of-house crowd-management and evacuation plans comply with the forthcoming Protect Duty (“Martin’s Law”), and quarterly drills run in liaison with emergency services.

6.5 Stress-Testing & Resilience of Operations

The operating model has been stress-tested across three pinch-points:

- **Staffing** – lean core team plus volunteer cover (ratio 1:3) protects front-of-house during sickness and holiday peaks.
- **Rehearsal Capacity** – Sunday/Monday get-in/out window yields a guaranteed 14-hour technical slot for every incoming production.
- **Marketing Lead-in** – membership drive and ticket pre-sales start 12 weeks pre-opening; progress tracked weekly against break-even curves.

A live KPI dashboard (box-office, attendance by segment, digital reach) is reviewed monthly so corrective action can be taken within a single programming cycle.

6.6 Catering Service Operations

The food-and-beverage offer is treated as a front-line artistic-quality touchpoint rather than a bolt-on concession. All menus, service styles and opening hours are planned in tandem with the programming grid so that audiences encounter a joined-up experience from foyer to curtain-call.

Key integration measures:

- “Chef’s cameo” dishes themed to headline shows, promoted in pre-show mailers.
- Café space doubles as an informal “creative hub” for weekday workshops and remote-worker drop-ins, animating the building on non-performance days.
- Interval-drinks pre-ordering is hard-wired into the online checkout to cut queue time and lift per-cap spend.
- Sustainability: reusable cup scheme, recyclable packaging only, local produce wherever viable.

The Catering Manager sits on the Programme Planning Group to ensure operational alignment, and monthly cross-referencing of box-office and till data informs menu tweaks and staffing levels.

6.7 Customer Service & Visitor Experience

The front-of-house team will deliver a warm, professional welcome at every touch-point. All staff and volunteers – from ticket desk to auditorium stewards – receive structured training in customer care, health & safety procedures and disability awareness so that every visitor feels both safe and valued.

Service Standards & Monitoring – Clear standards (spanning ticketing response times, seating assistance, bar queuing and complaint handling) are published internally and tested through rolling customer-satisfaction surveys and periodic independent “mystery-visitor” audits. Findings are summarised in the KPI dashboard and reviewed by management each month.

Accessible, Welcoming Facilities – Ramps, hearing-loop points, clearly-contrasted signage and accessible WCs ensure full compliance with the Equality Act. Daily checks by trained duty managers keep cleanliness, comfort and safety consistently high.

Visitor Amenities – A friendly foyer-lounge, intuitive online ticketing and prompt, courteous enquiry handling underpin the visitor journey. Preventative maintenance schedules and a dedicated Facilities Manager keep sound, lighting and seating in excellent condition, reinforcing perceptions of quality.

Feedback & Continuous Improvement – Comment cards, QR-code surveys and frontline conversations feed a Visitor Feedback Log that is reviewed weekly; corrective actions are tracked until closed so that common pain-points are removed and emerging opportunities seized.

7. Community Engagement

The Prince of Wales Theatre's role as a cultural hub for Cannock is central to its identity and future success. Our community engagement strategy will build on existing relationships while developing new connections to ensure the theatre truly serves all sectors of our community.

7.1 Strategic Audience Development Framework

Our approach is built on four pillars: **Understanding, Engagement, Relevance and Excellence**. Using Creative Chase and Audience Spectrum data, we have identified priority segments and devised targeted pathways:

Segment	Local Pop. Share	Current Theatre Share	Key Interventions
Trips & Treats	36 %	31 %	Family packages, <i>Pay-It-Forward</i> tickets, Family Arts Festival.
Dormitory Dependables	17 %	21 %	Heritage matinees, theatre club, dining packages.
Lower-Engaging (Up Our Street, etc.)	34 %	<10 %	Subsidised community events, “Arts Champions” network, relaxed performances.
Young Adults (16-30)	13 %	7 % est.	Young Producers, late-night mixed-artform events, last-minute ticket offers.

Growth Targets

- Annual audience growth **5%** from Year 3.
- Lower-engaging segment attendance to **15%** by Year 2.
- Capture **10%** of Cannock residents currently booking elsewhere.
- 35% of attendance from beyond Cannock Chase district by Year 3 whilst maintaining **85%+ satisfaction**.
- Convert **25%** of first-timers to regular bookers.

A full copy and in-depth analysis of our Strategic Audience Development Framework is included for reference in Appendix G.

7.1.1 Re-engaging and Reassuring Existing Audiences

Loyal patrons and long-standing hirers are the foundation of the Prince of Wales. Throughout the closure period we will preserve their historic slots, run quarterly *User Forums* to explain the transformation process and invite feedback, and issue pulse-surveys so that priorities stay audience-led.

A targeted Re-engagement Programme will launch twelve months pre-opening:

- **Direct outreach** – management personally contacts every former hirer with a tailored invitation to tour the site and reserve dates.
- **Reconnection Open Days** – pop-up exhibitions at markets, fetes and colleges preview the refurbishment and gather ideas.
- **Loyalty incentives** – priority booking windows, “Bring-a-Friend” previews, youth ticket bundles and flexible hire packages reward returning users.
- **Volunteer Ambassador Network** – trusted advocates (ushers, Am-Dram leaders, dance-school principals) cascade accurate information through their networks.

- **Public endorsements** – statements of support from Theatres Trust, Arts Council-funded organisations, local MPs and councillors underline civic confidence.

A volunteer *Community Outreach Assistant* co-ordinates delivery, mentored by the Theatre Manager and Operations Manager in Years 1–2 and by the Marketing Manager thereafter.

7.2 Volunteer Programme

The volunteer programme represents a cornerstone of our community engagement strategy and operational model. More than simply a way to supplement staffing, the programme will create meaningful opportunities for personal development, social connection, and community ownership of the theatre.

Our structured approach recognises that volunteers bring diverse skills, experiences, and motivations to their roles. We will develop clear pathways for engagement that match individual interests with organisational needs, supported by comprehensive training and recognition programmes. The volunteer programme will be professionally managed to ensure both volunteer satisfaction and operational effectiveness.

Research from successful community-managed venues demonstrates that effective volunteer programmes can significantly enhance operational capacity while building strong community connections. Our programme will draw on these best practices while being tailored to our specific context and community needs.

The structured programme would include:

- Recruitment and selection process
- Training and development
- Recognition and rewards
- Clear roles and responsibilities
- Progression opportunities
- Social activities and team building

Ambassador Pathway – a distinct track within the volunteer scheme trains 25 long-term supporters as *Audience Ambassadors*, equipping them with briefing packs, referral codes and exclusive content so they can champion the theatre inside their own networks.

7.3 Demographic-Responsive Programming

Cannock Chase is a district of around 100,500 residents (Census 2021) with a proud industrial heritage and strong community spirit. We recognise the socio-demographic profile – an aging population (65+ expected to rise by ~23% in coming years) alongside many young families, and pockets of deprivation (21.7% of children in relatively low-income families). Our programming and services will explicitly reflect these characteristics by:

- Carefully considered pricing structures that will attempt to prioritise accessibility while maintaining financial viability, ensure affordability to meet the needs of the local demographic.
- Family-focused programming that targets the 17.9% of residents under 15 (see below).
- Daytime activities for the 19.5% of residents aged 65+ (see below).

- Providing a venue that is local, ensuring that it's accessible for the local community who are unable to travel to other venues out of the Cannock district.
- Skills development initiatives addressing the 22% of residents with no qualifications. We will do this by offering apprenticeships, working with colleges and other education settings and offering a venue for events such as careers and education fairs.
- Targeted outreach to the 20.3% of residents whose daily activities are limited by health conditions. Potential examples can include: groups that address loneliness, dementia cafes, working with groups that have additional needs and other support groups within the community.

Serving All Age Groups: We will strive to offer, where possible, daytime activities for older residents (e.g. nostalgic matinee shows, social clubs, reminiscence arts programmes) to tackle isolation and cater to those 60+ (15.3% of whom live in income-deprived households). Equally, we'll expand family-friendly programming (children's theatre, school holiday workshops, pantomimes, dance shows and a venue for school performances) so young people in Cannock have accessible cultural experiences locally. For teens and young adults, we plan to offer a resident youth theatre, modern music gigs and creative technology events to engage a cohort that is currently under-served. By tailoring content to Cannock's population mix, the theatre will feel relevant to everyone of all ages - from toddlers to pensioners.

Community Engagement and Needs-Lead Programming: According to the 2021 Census, 94.5% of Cannock residents identify as White British. Our programming will celebrate local cultural traditions while also introducing diverse cultural experiences that broaden perspectives, promote community cohesion, and remain relevant to local audiences. To achieve this, we will build strong connections with education settings, local charities, support groups, community networks, performers and the general public.

The venue will champion local talent and encourage community use of the theatre - giving a platform to Cannock-based performers, bands, drama societies, schools, dance groups and many others - so that the cultural identity of Cannock is represented on stage. We'll continue beloved traditions (such as the annual beer festival and wrestling events the theatre has hosted previously) while considering the introduction of new signature events that reflect local pride. We want to promote a wide range of artistic and performance-based programming. In doing so, the Prince of Wales will not only be an arts venue, but unmistakably Cannock's theatre, rooted in local identity.

Above all, we are committed to ensuring that the Theatre and its associated spaces are inclusive, welcoming, and reflective of the community we serve.

To ensure continuous improvement in accessibility and affordability, we will implement mechanisms for example:

- Provide multiple options for feedback, including surveys in accessible formats and stations at the theatre with staff available to assist visitors in completing surveys
- Partner with community organisations and local charities to collect indirect feedback from harder-to-reach audiences
- Real-time opportunities by introducing digital tools for immediate post-event input, such as QR codes on tickets that link to brief surveys or polls.

7.4 Friends Scheme

The Friends scheme will be developed as a cornerstone of our fundraising strategy. Our approach recognises that Friends can be powerful advocates for the theatre, contributing not just financially but through their networks, skills, and community connections.

Experience from successful theatre Friendship schemes shows that members value being part of the theatre's story and having opportunities to contribute to its development. Our scheme will create multiple ways for members to engage with the theatre's work, from attending special events to contributing ideas for future development.

The tiered membership structure reflects different levels of engagement and support, while ensuring the scheme remains accessible to all sections of our community. Benefits have been carefully designed to be both attractive to members and sustainable for the theatre to deliver. The scheme will build a committed support base while providing sustainable additional income.

Membership Tiers:

Basic Friend (£30/year)

- ✓ Priority booking
- ✓ Regular newsletter
- ✓ Invitation to season launches

Silver Friend (£50/year)

- ✓ Priority booking
- ✓ Regular newsletter
- ✓ Ticket discounts (10%)
- ✓ Programme credits
- ✓ Invitation to season launches

Gold Friend (£100/year)

- ✓ Priority booking
- ✓ Regular newsletter
- ✓ Ticket discounts (10%)
- ✓ Bar discount (10%)
- ✓ Programme credits
- ✓ Behind-the-scenes tours
- ✓ Invitation to season launches

Diamond Friend (£250/year)

- ✓ Priority booking
- ✓ Regular newsletter
- ✓ Enhanced ticket discounts (15%)
- ✓ Bar discount (10%)
- ✓ Behind-the-scenes tours
- ✓ Annual reception
- ✓ Named seat plaque
- ✓ Invitation to season launches

Corporate Friend (£500/year)

- ✓ Priority corporate hire
 - ✓ Advertising opportunities
 - ✓ VIP tickets allocation
 - ✓ Networking events
 - ✓ Corporate hospitality
 - ✓ Brand association
- **Uptake target:** 715 members in Year 1 (≈1.3% of total footfall) delivering £39.5k gross.
 - **Pricing parity:** Mirrors Lichfield Garrick's entry price point (£30) with scaled benefits.
 - **Growth path:** Marketing goal 10% net growth p.a.; retention > 80 %.

7.5 Strategic Partnership Framework

The theatre's civic impact will be amplified through a four-pillar model: Community Alignment, Embedded Integration, Sustainable Growth, Innovative Impact.

Local Authorities – regular portfolio meetings with Cannock Chase DC and Staffordshire CC align the artistic plan with economic-development, health-and-wellbeing and youth strategies; venue access offered in-kind for council-led initiatives.

Local Arts & Community Groups – a *Community Arts Partnership Group* (with Cannock Chase Arts Council) co-produces work, shares technical resources and delivers joint marketing. Preferential hire rates and pre-booked 'community weeks' guarantee stage time for amateur societies, dance schools and inclusive groups.

Education Sector – Schools Liaison and Student Ambassador schemes embed curriculum-linked learning; joint FE/HE programmes create work-experience and apprenticeship pathways, supported by Arts Award delivery.

Funding & Cultural Bodies – active relationship management with Arts Council England, NLHF and Theatres Trust (who have already granted £7,000 planning support) positions the venue for project grants and potential NPO status.

Business Community – in partnership with Cannock Chase Chamber of Commerce, a sponsor ladder (lead partner £30k; mid-tier £10k; in-kind supporters) and a Business Advisory Panel harness local CSR budgets and expertise.

7.6 Partnership Portfolio 2025-30

Secured

- Local arts & community groups (8 drama societies, multiple dance schools) – programming & volunteer base.
- South Staffordshire College – showcases, placements, Arts Award.
- Theatres Trust – funding advice & national visibility.
- 30-strong Volunteer Network – Fundraising and back-office organisation.

In-progress / aspirational

- Grand Theatre Wolverhampton – service-share or integrated model (see Executive Summary).
- Lichfield Garrick & Stafford Gatehouse – coordinated tour routing & technical pool.
- Local business sponsors – tiered packages targeting £42k cash + £18k in-kind by Year 2.
- NHS PCN, Mind, Age UK – drama-therapy, dementia-friendly screenings, social prescribing.
- Arts Council England – funding and national visibility.
- 60-strong Volunteer Network – FOH, marketing, set-building, etc.

Innovation vehicles

- **Cultural Exchange Bank** – online time-bank exchanging volunteer hours or in-kind services for theatre credits.
- **Partnership Advisory Board** – quarterly forum (Council, business, community) that reviews KPIs, surfaces new collaborations and resolves issues.

7.7 Delivery Partners

Active partnerships will be developed and maintained with a wide range of local organisations to maximise community benefit and support.

The Trust will initially seek out active partnerships with:

- Grand Theatre Wolverhampton, Lichfield Garrick, Stafford Gatehouse
- Amateur dramatic societies
- Dance schools
- Music groups
- Youth organisations
- Local schools and colleges (potential opportunities for apprenticeships)
- Local businesses (potential opportunities for apprenticeships)
- Cannock Chase Chamber of Commerce & anchor employers
- Cannock Chase Arts Council
- NHS Primary Care Networks, Age UK, Mind
- Arts Council England, National Lottery Heritage Fund, Theatres Trust

8. Building Management

The effective management and maintenance of the Prince of Wales Theatre building is crucial to its sustainable operation and future viability. Our approach combines professional expertise with community involvement to ensure the building remains a safe, welcoming, and efficient venue for generations to come.

The planned preventative maintenance and lifecycle renewal plan has been based on analysis of information contained in the October 2024 CBRE PPM report and the August 2024 Page/Park Concept Design Report and an initial discussion with the council's Economic Development team. This comprehensive programme will address both immediate issues and long-term preservation needs.

8.1 Maintenance Programme

A high-level summary of the maintenance regime is set out below. A more detailed PPM schedule is available in Appendix B which outlines specific activities, responsibilities and recommended cadence for maintenance activities. Further details on budgetary targets are set out in the revenue cost model.

Our philosophy to building health is prevention over cure. Key features in our approach are:

Planned Maintenance Schedule:

- Daily checks and cleaning
- Weekly equipment testing
- Monthly systems inspection
- Quarterly condition reviews
- Annual compliance checks
- Five-year condition surveys

Scheduled servicing & inspections – All critical systems (HVAC, lifts, fire-alarm, emergency lighting, gas, electrical) are on fixed-term service contracts; statutory tests are diarised a year ahead; annual rigging and stage-engineering inspections, six-monthly LOLER examinations, quarterly PAT testing and triennial theatre-electrical load tests, all logged in a cloud-based compliance register.

Daily-weekly routines – Operations staff carry out daily walk-rounds and weekly recorded fire-alarm tests; issues are escalated immediately.

Immediate customer-experience upgrades – installation of a new larger passenger lift, level step-free main entrances, clearer bi-lingual signage, refurbished seating and upgraded foyer amenities will be completed during the car-park-closure window to demonstrate tangible improvement to returning patrons.

Digital tracking – A cloud-based logbook flags due dates, records remedial actions and auto-generates Board reports.

Rapid response – Framework agreements with local electricians, plumbers and roofers guarantee call-outs inside four hours; minor faults (e.g. roof leaks) are repaired before escalation.

Volunteer contribution – Supervised volunteers undertake painting, front-of-house repairs and seasonal deep cleans.

Budget discipline – £15k (Y1) / £30k (Y2 +) ring-fenced for planned works plus £9k reactive contingency gives a worst-case maintenance headroom of £39k pa. Unspent annual allocation for planned works will contribute to the capital reserve fund to support future life-cycle replacements. Unspent contingency will be allocated by Theatre management and the Trust Board based on regular reviews of the PPM and Lifecycle replacement schedule.

Governance – Quarterly Facilities Sub-committee reviews spend and asset condition, adjusting budgets where evidence shows higher-than-trend costs.

8.2 Lifecycle Replacement & Capital Renewal Plan

A forward view to 2045 ensures that today's refurbishment does not become tomorrow's backlog.

Funding mechanism – Minimum £12k pa (from Year 1 surpluses) transfers to a Capital Reserve; the fund may be bolstered by restoration levies and targeted grant bids.

Years 1–5 – Only c. £51k of lifecycle works expected (primarily décor and emergency-lighting batteries); these are fully covered by planned budgets and could be reduced further based on levels of refurbishment and volunteer support (i.e. painting days).

Years 6–10 – Allowance of c. £236k in CBRE schedule now falls to c. £20k because roof and envelope are renewed pre-handover; a new condition survey in Year 7 will reset projections.

Years 11–20 – Modular upgrades of stage lighting, sound and HVAC components scheduled around years 11–15, funded via Capital Reserve plus external grants (ACE, NLHF).

Long view – Major items (roof, lifts, boilers) reach end-of-life c. 2040–45; annual reserve contributions and early fund-raising campaigns will smooth these spikes.

The Lifecycle Plan is reviewed annually alongside the budget and refreshed every five years by a professional condition survey.

8.3 Capital Investment

Based on analysis of the building condition survey and concept design report, and considering future operational requirements, we have identified necessary capital investment requirements to achieve the best offering to the community. We have had initial positive discussions with the Economic Development team around these concepts and look forward to fully developing this plan with them. A breakdown of the works and outline associated costs can be found in Appendix B.

Broadly, the major capital works involve:

- Extending what is currently the rear (car park side) of the theatre out towards the new town square (and in the process replacing the roof)
 - Re-establishment of complaint emergency exits following removal of existing egress points during car park demolition
 - Adopting the marketplace ground floor as a multi-purpose area operating as box office, catering area and providing a multi-functional space for rehearsals and other activities (see section xxxx for further detail)
 - Installing an external loading bay at the forum end of the building.
 - Improvements to the public, backstage and administrative areas of the building.
- Installation of energy efficient and sustainable technologies.

Potential funding sources include:

- Remaining Levelling Up Fund allocations
- Available Section 106 funds
- Other council capital resources

8.4 Pre-Transfer Requirements

The Trust's proposal assumes Cannock Chase District Council (or its external funding partners) will complete all "Immediate", Year 1 and Year 2 priority works plus replacement/upgrade of performance lighting and sound systems identified in the 2024 CBRE survey during the closure period 2025–26.

This ensures the building is safe, compliant and fit for purpose at hand-over, enabling the community model to start without inherited backlog risk.

This investment would help secure the long-term sustainability of the theatre by:

- Reduce ongoing maintenance costs
- Improve operational efficiency
- Enhance the wider town centre redevelopment
- Encourage footfall into the town centre
- Enhance visitor experience
- Support environmental sustainability
- Provide a solid foundation for future development

Our capital plan sets the theatre up as a long-term asset for the district and community which will benefit both well into the future in a financially and environmentally sustainable way.

9. Marketing and Communications

The Prince of Wales Theatre requires a comprehensive marketing and communications strategy that reflects both its heritage as a cornerstone of Cannock's cultural landscape and its future as a community-led venue. Our approach combines modern digital marketing techniques with traditional community engagement methods to build and maintain diverse audiences while supporting the theatre's financial sustainability.

9.1 Marketing Strategy

Brand Development:

The theatre's brand identity will be carefully evolved to honour its historic role while positioning it as a dynamic, forward-looking cultural hub. We will develop comprehensive brand guidelines that capture the venue's unique character and community focus, ensuring consistency across all communications channels. This includes establishing a clear visual identity, defining our tone of voice, and articulating key messages that resonate with both existing and potential audiences.

- A revised clear brand identity will include:
 - Visual identity guidelines
 - Tone of voice
 - Key messages
 - Brand values
 - Heritage elements
 - Community focus
 - Progressive strap-lines (“Your Theatre, Your Stage”; “Five minutes from home, miles from ordinary”) carried across print, web and foyer screens

A pre-opening “Welcome-Back” campaign will run 3 months leading up to the grand re-opening, aiming to secure 7,500 ticket pre-sales and 500 Friends memberships before the doors reopen. Activity could span local radio, high-street pop-ups and micro-targeted social ads focused on dormant patrons identified via the legacy CRM.

Strategic Objectives:

Our marketing strategy aims to build sustainable audience growth while strengthening the theatre's position as a cultural anchor for the community. We will focus on increasing attendance through targeted campaigns, enhancing repeat visits through improved customer engagement, and developing new audience segments through innovative programming and outreach initiatives.

Our broad marketing objectives include:

- Increase audience numbers annually
- Build repeat attendance
- Enhance community engagement
- Develop new audience segments
- Generate additional income
- Support fundraising initiatives
- Build brand awareness
- Strengthen community ties

Initial targets have been set at:

- Achieve average paid occupancy of 65% in Year 1.
- Secure a 25% repeat-booking rate among first-time attenders by the end of Year 2.
- Lift brand awareness locally to 85% prompted recall (baseline 58%).

Competitor Positioning:

With the nearest comparable theatres 12–15 miles away, our brand narrative emphasises “*world-class nights out five minutes from home*”. This localisation message will be threaded through PPC keywords, social creative and outdoor media within a 10-mile geofence around Cannock town centre.

Audience Segmentation:

Segment	Primary Channels	Typical Offer	Example CTA
Trips & Treats	Facebook, Instagram, school newsletters, supermarket displays	Family ticket bundles + free ice-cream vouchers	“Treat the kids to magic this half-term”
Dormitory Dependables	Local press, door-drop postcards, theatre-club e-mails	Heritage matinées + meal-and-show combos	“Your mid-week escape close to home”
Lower-Engaging	Community radio, WhatsApp groups, on-street pop-ups	£10 first-timer tickets, relaxed performances	“Give it a go - for a tenner”
Young Adults	TikTok, Snapchat, last-minute rush list, Student Unions	£10 rush tickets, backstage meet-ups	“Plans tonight? Grab a rush ticket”

Channel Strategy:

- **Digital First** – mobile-optimised website, automated segmentation in CRM, fortnightly e-news with A/B-tested subject lines.
- **Social Storytelling** – behind-the-scenes reels; fortnightly creator take-overs; live-streamed Q&As via Digital Stage.
- **Community Touchpoints** – pop-up box office at markets; “Arts Champions” distributing flyers in priority wards.
- **PR & Media** – quarterly arts-desk press nights; local-radio “Backstage Diaries”; regional TV coverage for pantomime launch.

9.2 Digital Marketing

Our digital presence will be transformed to meet the expectations of modern audiences while maintaining accessibility for all user groups. A new website will serve as the primary hub for information, ticketing, and community engagement, supported by strategic use of social media platforms and digital advertising.

Website Development:

The theatre's online presence will be rebuilt around a user-friendly, mobile-responsive website that serves as both a practical booking platform and a dynamic community resource. The site will feature intuitive navigation, secure online booking, comprehensive event information, and engaging content that showcases the venue's activities and impact.

Core website features will include:

- Mobile-responsive design
- Online booking system
- Event calendar
- News and updates
- Community section
- Resource hub
- Virtual tours
- Gallery space

Social Media Strategy:

Each social media platform will be utilised according to its strengths and audience characteristics, creating a coordinated but platform-appropriate presence across all channels. Content will be carefully curated to build engagement and showcase the theatre's role in community life.

- Platform-specific focus areas:
 - Facebook: Community engagement and event promotion
 - Instagram: Visual storytelling and behind-the-scenes content
 - Twitter / X: News, updates, and real-time engagement
 - YouTube: Performance highlights and educational content
 - LinkedIn: Business networking and corporate partnerships
- Content themes:

- Behind the scenes
- Artist spotlights
- Community stories
- Heritage features
- Event promotion
- Educational content
- *Loyalty spotlight* posts promoting Bring-a-Friend previews and youth bundles to encourage early uptake among returning users

Digital Advertising:

Our digital advertising strategy will employ sophisticated targeting and retargeting techniques to reach potential audiences effectively. This will include social media advertising, email marketing campaigns, and strategic online partnerships with local organisations and businesses.

9.3 Traditional Marketing

While embracing digital innovation, we recognise the continued importance of traditional marketing methods in reaching our diverse audience base. Print materials, local media relations, and physical presence in the community remain vital components of our marketing mix.

Print Materials and Distribution:

High-quality print materials will continue to play a crucial role in our marketing strategy, particularly in reaching older audiences and providing tangible marketing collateral. These materials will maintain consistent branding while showcasing the theatre's programming and community value.

Essential print materials:

- Season brochures
- Show programmes
- Posters and flyers
- Direct mail
- Local press
- Community noticeboards

Media Relations:

Strong relationships with local media outlets will be cultivated to ensure regular coverage of theatre activities and maintain the venue's profile in the community. This will include regular press releases, feature articles, and opportunities for media coverage of significant events and developments.

Focus areas:

- Press release programme
- Media partnerships
- Feature articles
- Review coverage
- Interview opportunities
- Community news

Key milestones will be amplified with coordinated public statements of support from Theatres Trust, local MPs and anchor partners, reinforcing credibility during the re-opening journey.

9.4 Corporate Marketing

Corporate partnerships will be developed through targeted marketing initiatives that highlight the theatre's value as a venue for business events and corporate entertainment. This will include the development of tailored sponsorship packages and corporate membership schemes.

Business Partnership Opportunities:

- Sponsorship packages
- Corporate entertainment
- Venue hire promotion
- Network building
- Joint marketing initiatives

9.5 Partnerships & Advocacy

- **Influencer micro-network** – 15 local creators (1–5 k followers) contracted for authentic content.
- **Place Marketing Consortium** – joint campaigns with town-centre BID and District-Council tourism desk.
- **Business Ambassadors** – corporate sponsors receive ticket allocations and CSR storytelling assets.
- **Regional Media Partners** – Express & Star and Chronicle provide contra advertising and features.

9.6 Monitoring & Evaluation

Regular monitoring and evaluation of marketing activities will ensure effective resource allocation and enable rapid response to changing market conditions. A comprehensive set of metrics will be tracked and analysed to measure the success of marketing initiatives and inform future strategy development.

Performance Metrics:

- Ticket sales and revenue
- Website analytics
- Social media engagement
- Email marketing performance
- Media coverage
- Customer feedback
- Brand awareness
- Community impact

Evaluation Methods:

- Regular reporting
- Audience surveys
- Focus groups
- Digital analytics
- Media monitoring
- Impact assessment

9.7 Marketing Budget Allocation

Marketing resources will be allocated strategically across various channels and activities to maximise impact and return on investment. The budget will be reviewed regularly and adjusted based on performance data and changing market conditions.

Initial budget allocation:

- Digital marketing (45%)
- Print materials (15%)
- Advertising (15%)
- Events and promotions (10%)
- PR and communications (5%)
- Research and development (5%)
- Contingency (5%)

10. Risk Management

The successful transition and ongoing operation of the Prince of Wales Theatre requires comprehensive risk management strategies. This section outlines our approach to identifying, assessing, and mitigating key risks to ensure the theatre's sustainable future.

10.1 Financial Sustainability

Financial sustainability represents the primary risk to the theatre's long-term viability. The transition from local authority support to independent operation requires careful management of both income and expenditure. Our approach focuses on developing diverse revenue streams while maintaining tight cost control.

Key mitigation strategies include maintaining adequate cash reserves equivalent to at least three months' operating costs, implementing robust financial monitoring systems, and developing multiple income streams to reduce reliance on any single source. Regular review of pricing strategies, careful programme selection, and active pursuit of grant funding will help manage financial risk. The appointment of experienced financial trustees and professional staff will ensure appropriate expertise in financial management.

Early-Warning Indicators (Mobilisation Year)

- Weekly cash-inflow vs forecast (flag ≥ 10 % variance)
- Sponsor pledges converted by agreed milestone dates
- Capital-works schedule slippage > 2 weeks

Mitigations – phased contracting; flexible staffing; marketing spend throttled when cash reserve are low vs. operating costs.

10.1.1 Fundraising Risk Assessment & Mitigation

Relying on pledges and fundraising always carries uncertainty. We have built significant buffers and fallbacks to protect against shortfalls:

- **Seat Sponsorships:**

- Risk: slower uptake of seat sponsors.
- *Mitigation:* We will begin marketing early (through social channels, press, and other digital platforms), targeting loyal community members first. Even partial sales boost cashflow; unsold seats generate room for prize campaigns or re-packaging (e.g. “half-shares” of a seat). In the worst case, other revenue (ticket sales, merch sales) covers the £5.5k shortfall, which is a small fraction of overall turnover.
- **Friends Membership:**
 - Risk: fewer members than projected.
 - *Mitigation:* We have set a conservative £50k target (about 5–6% take-up of our core audience, or 1-2% of total footfall). If actual sign-ups lag, we will increase donor engagement efforts: launch events, targeted mailings by volunteer distribution, partnering with local societies, and improving membership perks. Because Friends dues recur annually, any gap in Year 1 can be recovered in subsequent years as awareness grows. If needed, we could also incrementally raise membership tiers or add higher “patron” levels with exclusive benefits.
- **Corporate Sponsorship:**
 - Risk: inability to secure the £30k lead sponsor quickly.
 - *Mitigation:* We will leverage early commitment by seeking multi-year pledges (providing security to sponsor for planning). If no single sponsor covers £30k, we could split the package among two mid-tier partners. We have not counted in-kind support (e.g. pro bono advertising) here, which would further reduce net costs. For the £12k of smaller sponsors, the diversification is itself a hedge: if one sponsor drops, others can often be found. The local business community is generally supportive of civic projects (as evidenced by Lichfield Garrick’s, Stafford Gatehouse’s and The Grand Wolverhampton’s corporate lists). We will actively swap benefits for value to make sponsorship attractive (e.g. bundling theatre advertising with charity marketing).
- **Grants:**
 - Risk: failing to hit targets.
 - *Mitigation:* We have deliberately under-estimated grant income. We will apply broadly (Arts Council grants, heritage/lottery grants for community projects, charitable foundations). Additionally, the Trust’s successful award of £7k demonstrates that funders are willing to invest; future applications (especially once CCTT is fully registered as a charity) have a good chance.
- **Overall Shortfall Risk:** If *all* unsecured targets fell short, our forecasted income and reserves built into our core revenue model can cover modest gaps. Importantly, the capital refurbishment ahead of opening: new heating, lighting, accessible facilities and seating will minimise emergency costs and make the venue more attractive to audiences and renters. If an unmitigated shortfall arises, it can be offset by applying for bridging loans until a grant decision arrives or reserve funds are built up.

By splitting funding across many small streams, we do not rely on any single source. The assumptions above have been stress-tested against conservative scenarios. We also intend to build a modest working-capital reserve from early fundraising, providing a cushion for the first 6–12 months.

10.1.2 Catering Income Risk & Mitigation

Because 30%+ of turnover will arise from food-and-beverage sales from Year 1, any dip in visitor numbers or café uptake could affect liquidity. The risk is cushioned by:

- (a) a flexible cost base – staffing scales monthly and no gas-line catering plant locks us into fixed overheads;
- (b) early adoption of a loyalty scheme to stabilise weekday trade; and
- (c) conservative scenario planning that keeps the core theatre operation cash-positive even if café revenue under-performs by up to 40%.

10.2 Building Condition

Initial capital works before handover will address many of the short-term issues facing the building condition (i.e. repairing the roof). However, there is risk that the available capital funds may not cover all required works.

Mitigation centres initially on working in partnership with the council Economic Development team to ensure the building is handed over in the best possible condition, making the most efficient use of available funds. The planned, funded PPM regime (see section 8.1) and the long-range Lifecycle Plan (see section 8.2) along with dedicated annual maintenance and reserve allocations, quarterly Board scrutiny and five-yearly professional surveys collectively ensure that latent defects are caught early and that capital renewals are cost-smoothed rather than crisis-driven.

10.3 Operational Delivery

The transition to independent operation brings risks around service delivery and quality maintenance. The theatre must maintain high standards while developing new operational systems and procedures. Staff and volunteer recruitment and training, and establishment of new management systems all present potential risks to smooth operation.

Additional controls now built into the Operational Plan:

- Community rehearsal slots and private hires are stress-tested against the 48-week calendar to avoid understaffing or technical clashes.
- Volunteer recruitment lead-time extended to 16 weeks with rolling induction so that FOH capacity remains above a 1:100 patron ratio even at peak season.
- A live risk dashboard (shared with Trustees monthly) flags any slippage in programme delivery or marketing milestones.

Our mitigation strategy includes careful transition planning, comprehensive staff and volunteer training programmes, and development of clear operational procedures. Professional expertise will be retained in key positions, while building volunteer capacity in appropriate roles. Regular performance monitoring and customer feedback systems will help maintain service quality. Contingency plans will be developed for key operational systems and staff roles.

A stand-alone Quality Register, sitting alongside the main Risk Register, captures customer-service issues or sub-standard events and tracks corrective actions to closure, ensuring that operational learning is both systematic and visible to the Board.

10.4 Partnership Dependency

Failure of a key partnership (e.g. the Grand Theatre service-share) could raise operating costs and narrow programming scope.

To mitigate any over-reliance on a single partner, the Trust will secure at least one back-up provider for every critical service and keep its own documented processes and core capability “warm” for rapid activation. Programming will flex to match the resources available at a given moment, while a deliberately diversified mix of grants and sponsorship shields finances from sudden shortfalls. Crucially, community groups will be enabled to co-produce events, embedding resilience at grassroots level so that activity continues even if a major partner withdraws.

10.5 Community Engagement

Maintaining strong community support is crucial for the theatre's success. There are risks around community perception of the transition, potential changes to programming or pricing, and maintenance of accessibility. The theatre must balance commercial viability with community benefit, while building sustainable engagement.

We will address these risks through active community consultation, clear communication about changes, and maintenance of accessible pricing policies. The community engagement strategy includes development of strong local partnerships, volunteer opportunities, and educational programmes. Regular feedback mechanisms will help ensure community needs continue to be met, while the Friends scheme will build a committed support base.

Audience-confidence risk – prolonged closure could erode habitual attendance. Our mitigation will include continuous two-way communication via forums and ambassador network; visible building improvements; staged loyalty offers and previews that restore positive word-of-mouth before full opening.

10.6 External Environment

External factors such as economic conditions, changing leisure patterns, and competition from other venues can impact the theatre's success. The post-pandemic environment presents particular challenges around audience confidence and changing entertainment preferences. Population demographics and local economic conditions also influence potential audience base.

Mitigation strategies include regular market analysis, flexible programming to respond to changing demands, and the possibility of developing digital engagement options. Strong marketing and communication will help maintain audience engagement, while partnership working will help maximise local opportunities. Regular review of the external environment will inform strategic planning and risk management.

10.7 Governance and Compliance

Effective governance is essential for managing organisational risk. The transition to independent status brings new responsibilities around regulatory and legal compliance (licensing, safeguarding, GDPR, health and safety, etc) and organisational management. The board must maintain effective oversight while allowing operational flexibility.

Our approach includes recruitment of experienced trustees, establishment of clear governance structures, and development of comprehensive policies and procedures. Professional advice will be secured for key compliance areas, while regular training will ensure awareness of responsibilities.

The board structure includes specific expertise in key areas such as finance, property management, safeguarding and arts administration.

The Trust will appoint a dedicated Health & Safety Officer, Data Protection Officer, Designated Premises Supervisor and Safeguarding Lead, and will maintain a live compliance register that tracks licence renewals, staff-training completion and the timetable for Equality Impact Assessments.

10.8 Risk Monitoring and Review

Risk management will be an ongoing process with regular review and updating of risk assessments. The board will maintain a comprehensive risk register with clear assessment of likelihood and impact for identified risks. Regular review will ensure mitigation strategies remain effective and new risks are identified early.

10.9 Transition Period Management

The closure period necessitated by the demolition of the adjacent car park presents a unique set of risks and opportunities that must be carefully managed to ensure the theatre's successful reopening. The primary risks during this period include the potential loss of audience momentum, challenges in staff retention, interruption of revenue streams, maintaining community engagement, and possible project delays that could extend the closure period.

To mitigate these risks, we will implement a comprehensive transition strategy. This includes organising pop-up events in alternative venues to maintain audience engagement and developing the digital marketing strategy to keep our community connected. Regular community updates and clear project milestones will ensure transparency and maintain stakeholder confidence throughout the closure period.

However, this closure also presents significant opportunities for improvement and development. The period will be used to complete essential building works, conduct staff training and development programs, upgrade operational systems, and implement environmental improvements. This time will also be valuable for deep community consultation and partnership development, ensuring the theatre emerges stronger and better equipped to serve its community.

To address these challenges, we will establish clear governance frameworks and detailed operational agreements from the outset. A phased integration approach will allow for careful management of the transition, with regular stakeholder engagement ensuring all parties' needs are met. Comprehensive performance monitoring systems and risk-sharing agreements will provide early warning of any issues and clear protocols for their resolution. This structured approach to risk management will help protect the interests of the theatre.

Key elements of the Trust's risk management strategy will include:

Monthly Management Review:

- Operational risk monitoring
- Financial performance review
- Building condition updates
- Health and safety compliance
- Performance metrics
- Incident reporting

Quarterly Board Review:

- Strategic risk assessment
- Financial risk review
- Governance compliance
- External environment scan
- Mitigation strategy review
- Resource allocation

Annual Comprehensive Review:

- Full risk register update
- Strategy effectiveness assessment
- External audit review
- Stakeholder consultation
- Policy updates
- Resource planning

The risk management strategy will be regularly updated to reflect changing circumstances and emerging risks. Clear responsibility for risk management will be assigned at both board and operational levels, with regular reporting and review processes. This comprehensive approach will help ensure the theatre's sustainable operation while protecting this valuable community asset.

11. Funding Requirements

Initial funding requirements have been identified across several key areas:

	Amount	Source / note
Year 0 mobilisation (Apr 2026 – Mar 2027)	£109 k	Phased staff start-up, licences, marketing, utilities, volunteer training, pilot events.
Working-capital buffer	Included above	Raised from advance Friends subs, corporate draw-downs and local businessman underwriting.
Negotiated capital works (pre-transfer)	Up to £6.5m	Roof, HVAC, life-safety, accessibility. To be funded via remaining LUF & reserve allocations before hand-over.

Funding Strategy:

All public-sector capital asks are one-off and front-loaded; post-launch operating revenue will cover all ongoing costs and replenish a “rainy-day” reserve equal to 3 months’ expenditure.

Immediate Priorities:

- Secure mobilisation funding through combination of community fundraising and charitable grants.
- Convert the secured £7,000 Theatres at Risk Planning Support grant into match-funding leverage and target £12,000 further project-grant income in Year 1, rising to £20,000 p.a. from Year 2 onwards through ACE and NLHF bids.
- Submit major capital funding applications to local authority for usage of LUF allocation and reserve funds.

- Develop corporate sponsorship programme.
- Establish Friends scheme and regular giving programmes.

Medium-term Development:

- Develop legacy giving programme.
- Establish sustainable commercial income streams.
- Create reserve fund for future capital needs.

The funding requirements reflect the need to:

- Ensure sustainable transition to independent operation.
- Address essential building maintenance needs.
- Create capacity for programme development.
- Build financial resilience.
- Support community engagement.
- Enable professional operations.
- Create sustainable operating model.

12. List of Appendices

- A. Proposed Financial Model
- B. PPM & Capital Works Schedule
- C. Risk Register
- D. Founding Trustee Biographies
- E. Unsecured-Income Forecast & Mobilisation Budget Calculations
- F. Vision & Transformation Plan
- G. Strategic Audience Development Framework
- H. Market Context Analysis
- I. Strategic Partnership Framework
- J. Pre-Transfer Capital Refurbishment Plan
- K. 4-Year Transformation Strategy
- L. Confidence-Rebuild Action Plan
- M. Risk Management Framework

Appendices in progress or for future development:

- *Partnership Development Plan - full process map, KPIs, MOU templates and annual review cycle, etc.*
- *Compliance Policies & Audit Schedule – policy register (H&S, safeguarding, data protection, environmental, etc), licences and certification tracker with renewal dates, emergency-drill log and audit findings summary.*
- *Environmental Impact Assessment*
- *Community Engagement Strategy*
- *Marketing Plan*
- *Board Structure and Governance*
- *Volunteer Program*
- *Funding Sources*
- *Letters of Support*
- *List of informal agreements with local societies, clubs and schools mentioned in exec summary*

This business plan is intended to be a living document and will be refined through consultation with stakeholders and professional advisors as the project of re-opening the theatre progresses. It demonstrates the potential for a sustainable community-managed theatre that preserves this vital cultural asset while removing the financial burden from the local authority.

Prince of Wales Theatre

Cannock Chase Theatre Trust

Theatre Operator Applicant Submission

	Year										Total
	1	2	3	4	5	6	7	8	9	10	
Total Income	£679,846.40	£903,522.60	£958,213.28	£1,056,748.35	£1,130,674.35	£1,207,649.15	£1,272,020.10	£1,303,810.40	£1,337,073.11	£1,339,837.65	£11,189,395.39
Total Expenditure / Costs	£633,848.59	£796,662.24	£862,126.76	£929,179.76	£961,309.23	£994,975.15	£1,027,586.08	£1,044,760.96	£1,056,504.73	£1,057,385.34	£9,364,338.86
Net Surplus / (Deficit)	£45,997.81	£106,860.36	£96,086.52	£127,568.59	£169,365.12	£212,674.00	£244,434.02	£259,049.44	£280,568.38	£282,452.31	£1,825,056.53

Theatre Operator Applicant Signature/s

I/we confirm that the financials above represent our financial submission for the Prince of Wales Theatre.

Signature/sDate16-Jun-25

Position/sTreasurer & Trustee

Theatre Operator Applicant:Cannock Chase Theatre Trust

	Year											
	1	2	3	4	5	6	7	8	9	10	Total	Average
Ticket sales	£303,957.00	£390,296.25	£393,896.25	£417,939.75	£432,027.00	£446,106.00	£460,193.25	£473,513.25	£487,603.80	£488,359.50	£4,293,892.05	£429,389.21
Booking Fees	£56,880.00	£80,107.50	£88,110.00	£101,029.50	£112,560.00	£124,620.00	£128,647.50	£131,977.50	£136,008.00	£136,695.00	£1,096,635.00	£109,663.50
Retail (incl. programmes & merchandise)	£4,550.40	£5,826.00	£5,874.00	£6,217.20	£6,432.00	£6,646.40	£6,861.20	£7,038.80	£7,253.76	£7,290.40	£63,990.16	£6,399.02
Café	£73,665.00	£101,481.60	£118,238.40	£140,891.40	£160,158.60	£180,630.00	£195,161.40	£199,376.10	£203,590.80	£204,876.00	£1,578,069.30	£157,806.93
Vending	£127,980.00	£200,268.75	£220,275.00	£252,573.75	£281,400.00	£311,550.00	£343,060.00	£353,808.00	£364,520.00	£364,520.00	£2,819,955.50	£281,995.55
Events											£0.00	£0.00
Room hire	£50,982.40	£63,728.00	£66,914.40	£70,100.80	£70,100.80	£70,100.80	£70,100.80	£70,100.80	£70,100.80	£70,100.80	£672,330.40	£67,233.04
Rental / Licences	£49,451.60	£61,814.50	£64,905.23	£67,995.95	£67,995.95	£67,995.95	£67,995.95	£67,995.95	£67,995.95	£67,995.95	£652,142.98	£65,214.30
Other*	£12,380.00										£12,380.00	£1,238.00
* Description of what is included in "Other" must be provided in the notes												
Total Income	£679,846.40	£903,522.60	£958,213.28	£1,056,748.35	£1,130,674.35	£1,207,649.15	£1,272,020.10	£1,303,810.40	£1,337,073.11	£1,339,837.65	£11,189,395.39	£1,118,939.54
Staffing - Direct	£241,779.86	£333,242.86	£383,642.86	£407,155.86	£407,155.86	£407,155.86	£407,155.86	£407,155.86	£407,155.86	£407,155.86	£3,808,756.60	£380,875.66
Staffing - Other	£5,700.00	£6,270.00	£6,897.00	£7,586.70	£8,345.37	£9,179.91	£10,000.00	£10,000.00	£10,000.00	£10,000.00	£83,978.98	£8,397.90
Electricity	£48,500.00	£48,500.00	£50,925.00	£53,471.25	£56,144.81	£58,952.05	£61,899.66	£65,000.00	£65,000.00	£65,000.00	£573,392.77	£57,339.28
Gas											£0.00	£0.00
Water	£6,000.00	£6,000.00	£6,000.00	£6,000.00	£6,000.00	£6,000.00	£6,000.00	£6,000.00	£6,000.00	£6,000.00	£60,000.00	£6,000.00
Repairs and Maintenance - Planned Preventative Maintenance / Service Contracts	£15,000.00	£30,000.00	£30,000.00	£30,000.00	£30,000.00	£30,000.00	£30,000.00	£30,000.00	£30,000.00	£30,000.00	£285,000.00	£28,500.00
Repairs and Maintenance - Reactive	£10,000.00	£10,000.00	£10,000.00	£10,000.00	£10,000.00	£10,000.00	£10,000.00	£10,000.00	£10,000.00	£10,000.00	£100,000.00	£10,000.00
Repairs and Maintenance - Lifecycle Replacement	£12,000.00	£12,000.00	£12,000.00	£12,000.00	£12,000.00	£12,000.00	£12,000.00	£12,000.00	£12,000.00	£12,000.00	£120,000.00	£12,000.00
Equipment	£10,000.00										£10,000.00	£1,000.00
Cleaning	£17,500.00	£17,500.00	£17,500.00	£17,500.00	£17,500.00	£17,500.00	£17,500.00	£17,500.00	£17,500.00	£17,500.00	£175,000.00	£17,500.00
Café	£89,772.75	£135,652.94	£151,520.94	£175,598.87	£196,755.51	£218,995.50	£239,836.49	£246,685.64	£253,516.78	£253,966.60	£1,962,302.02	£196,230.20
Retail	£42,263.55	£54,140.44	£54,596.44	£57,812.96	£59,801.25	£61,786.30	£63,774.59	£65,461.79	£67,451.37	£67,747.93	£594,836.62	£59,483.66
Marketing	£53,000.00	£60,950.00	£70,092.50	£80,606.38	£84,636.69	£88,868.53	£93,311.95	£97,977.55	£100,000.00	£100,000.00	£829,443.60	£82,944.36
IT	£1,764.00	£1,764.00	£1,764.00	£1,764.00	£1,764.00	£1,764.00	£1,764.00	£1,764.00	£1,764.00	£1,764.00	£17,640.00	£1,764.00
Administration	£4,350.00	£4,350.00	£4,350.00	£4,350.00	£4,350.00	£4,350.00	£4,350.00	£4,350.00	£4,350.00	£4,350.00	£43,500.00	£4,350.00
Insurance	£15,000.00	£15,000.00	£15,000.00	£15,000.00	£15,000.00	£15,000.00	£15,000.00	£15,000.00	£15,000.00	£15,000.00	£150,000.00	£15,000.00
Legal / Professional	£7,000.00										£7,000.00	£700.00
Capital											£0.00	£0.00
Finance costs	£13,895.70	£18,169.03	£18,589.13	£19,931.61	£20,901.00	£21,889.25	£22,898.90	£23,476.10	£24,174.72	£24,293.80	£208,219.24	£20,821.92
Depreciation											£0.00	£0.00
Licenses	£100.00	£100.00	£100.00	£100.00	£100.00	£100.00	£100.00	£100.00	£100.00	£100.00	£1,000.00	£100.00
Rates	£1,214.04	£1,214.04	£1,214.04	£1,214.04	£1,214.04	£1,214.04	£1,214.04	£1,214.04	£1,214.04	£1,214.04	£12,140.40	£1,214.04
Irrecoverable VAT	£10,901.57	£13,701.81	£14,827.73	£15,980.98	£16,533.57	£17,112.59	£17,673.47	£17,968.86	£18,170.84	£18,185.99	£161,057.43	£16,105.74
Central Support Services	£25,674.00	£25,674.00	£10,674.00	£10,674.00	£10,674.00	£10,674.00	£10,674.00	£10,674.00	£10,674.00	£10,674.00	£136,740.00	£13,674.00
Other*	£2,433.12	£2,433.12	£2,433.12	£2,433.12	£2,433.12	£2,433.12	£2,433.12	£2,433.12	£2,433.12	£2,433.12	£24,331.20	£2,433.12
* Description of what is included in "Other" must be provided in the notes												
Total Expenditure	£633,848.59	£796,662.24	£862,126.76	£929,179.76	£961,309.23	£994,975.15	£1,027,586.08	£1,044,760.96	£1,056,504.73	£1,057,385.34	£9,364,338.86	£936,433.89
Net Surplus / (Deficit)	£45,997.81	£106,860.36	£96,086.52	£127,568.59	£169,365.12	£212,674.00	£244,434.02	£259,049.44	£280,568.38	£282,452.31	£1,825,056.53	£182,505.65

Notes and Assumptions	Theatre Operator Applicants should provide relevant income and expenditure commentary. Row numbers should be used to reference against commentary.	Item No. 4.127
<p>General Notes: We have used the methodology of 'assume the worst, hope for the best' for all assumptions that have been fed into the financial model, meaning we've taken 'realistic but pessimistic' numbers wherever possible, thus the lowest end of any research, calculations and general guidance given to us was used throughout. Beyond this, the model has also been variance tested to -5% and -10% of projected income lines. At -5% all years remain with a net surplus. At -10% only Y1 falls into a small deficit (circa. £15k), which we are actively seeking to mitigate via proactive fundraising initiatives over the summer. None of the income assumptions rely on significant increases in footfall or community engagement beyond historical levels - footfall increases have been capped at 10% above pre-closure (2024/25) levels, which was already a year impacted by multiple closure notices, causing a lighter than usual programming calendar. This cap is only reached from Y4 onwards within the model. Y1 baseline assumptions have been based around 80% of pre-closure footfall (similar to post-covid bounceback numbers after a similar time of closure), matching the rebound curve of footfall from 2021-23. Standard marketing attribution models will be used to determine the effectiveness of any new strategy put in place to drive net-new footfall. As all bookings will be processed through the new theatre box office systems, attendance numbers will be very easy to track compared to the previous systems in use.</p> <p>[Line 6] - Y1 through Y4 optimising annual programme to maximise building usage, starting with target of 80% of pre-closure capacity in Y1, 100% in Y2 and +5% per year in Y3/4. Y5 onwards, move focus to individual show capacity optimisation, as annual programme should be maximised by this point - Y1 through Y4 sales targets set at 300 seats for professional shows, and 200 seats for AmDram bookings. Y5+ will set target of +2.5% on these targets until reaching 350 for professional and 235 for AmDram.</p> <p>[Line 7] - Booking Fees (Restoration Levy) set initially at £1 per ticket and rising by 10p per year until Y6 (held at £1.50 through to Y10). The income generated by this line is intended to cover the expenses in [Lines 25-27]. Surpluses above and beyond the requirements of those expense lines will be contributed to the Capital Reserve Fund.</p> <p>[Line 8] - Retail estimates kept at a conservative level, due to minimal merchandise availability in the past, so no historic data to analyse. Based on 25% of shows having merch for sale at avg. price of £8 (avg. cost of professionally printed programme) and 20% of ticket holders making a purchase. Theatre commission set at 20%. The potential for extra income via this line item is relatively large and will be explored appropriately after launch date.</p> <p>[Line 9] - Represents income from new cafe on ground level next to box office. Key Assumptions: Open 10am - 4pm Mon - Sat as standard. Show days, hours extended to serve pre-show and interval crowds. During weeks with scheduled Sunday performances operates 7 days. This schedule maximises sales on high-demand days while avoiding staff costs on quiet days. Daytime operation hours covered by Catering Manager and Cafe Assistants (volunteers in Y1/2, on payroll from Y3). Evening operation for show hours covered by theatre vending team. Café will serve general public daytime trade (shoppers, local/remote workers, etc.) which is expected to be modest in volume (circa. 30 per day in Y1, growing to 65 per day across the horizon), and theatre audiences on event days, which bring significant spikes in footfall (circa. 75 per show in Y1, growing to 130 across the horizon). Average SPH set at £3 in Y1 and progressing to £4.20 across the 10-year horizon, driven by ATV promotional campaigns. Cafe margin to be assumed 65%. This income line is dependant on assumed capital works to renovate the ground floor to be used as a new box office and cafe area. The financial plan has been stress-tested to ensure it still balances without inclusion of the cafe elements (both income and expense lines), ensuring the overall plan is independent of this element, as it is yet to be finalised with the EDT at CCDC. An alternative operation model of leasing the cafe space as a concession is also being considered by CCTT, which would result in an approx. fixed income of £18k per year and reduce catering COGS by approx. 30%. It would also negate the need to hire extra staff internally, such as a Catering Manager from the outset. Variance analysis shows that in-house vs. concession is on par in terms of profitability in Y1 (circa. £18k net surplus), while in-house operations once fine-tuned and scaled would be more profitable across the horizon (circa. £60k net surplus in Y10 vs £18k fixed concession income). The decision between in-house vs. concession will be discussed further with the EDT during the capital and strategic planning phases of the project.</p> <p>[Line 10] - Y1 'vending' income (defined as bar and confectionary sales outside of the cafe facilities) represents a small increase in prices of 5% and Spend Per Head (SPH) of £2.25 (other local theatres achieve £5+, confirmed by their theatre/operations managers). Y2 moves SPH to £2.75 through menu adjustments and proactive marketing campaigns for services, such as pre-ordering interval drinks and snacks. Uplift seen between Y1 and Y2 figures is a combination of factors - increased audience attendance (56k - 70k) as theatre operations reach pre-closure capacity; a push to increase ATV; fine-tuning of profitability of the vending menu. Y3+ SPH increases by £0.25 per year until stabilising at a target of £4 - still below the current SPH achieved by other local theatres. Vending margin of 50% assumed, which has been confirmed as sensible by catering manager of another local theatre.</p> <p>[Line 12] - Accounts for conservative estimate of hiring by current dance groups once per week. Plan would be to expand hiring to other non-theatrical uses during non-show timings (eg, daytime cinema, community meeting groups etc). Includes a small (circa. 5%) increase on hiring fees.</p> <p>[Line 13] - Rental of space by AmDram groups. Adjusted rental fee structure, removed Arts Council discounts, all tickets to be processed through PoW box office. The proposed changes to AmDram's hiring and pricing structure have been reviewed, with groups confirming no impact on future hiring.</p> <p>[Line 14] - Y1 includes £7,000 grant awarded by the Theatres Trust and £5,380 already raised through community efforts. Both of these amounts represent cash in the bank and are readily available for CCTT to use against other costs identified in this P&L breakdown. The remaining years are left intentionally blank, but would otherwise include income from innovation ideas, such as running daytime cinema screenings and workshop sessions, and ongoing fundraising efforts. This income has not been included at this stage, due to the level of capital investment being currently unknown and being specifically requested to not include unidentified/unsecured revenue, which these ideas rely on. This line item could provide a potentially lucrative incremental income for the venue.</p> <p>[Line 20] - Staffing Y1 assumes hiring an Artistic Director, Operations Manager, Catering Manager, Technical Manager, Maintenance (Part Time), Box Office (Part Time) and full roster of bar/cafe staff during 'start-up phase'. Y2 onwards also adds in Senior Lighting & Sound Technicians (rather than ad-hoc hiring via freelance routes) and one cafe assistant. Y3 onwards moves maintenance to full time and adds in-house Marketing Manager. Y4 onwards adds a second cafe assistant. HR, Finance and cleaning services outsourced, with Marketing also outsourced for first 18 months - 2 years. All salaries benchmarked against Glassdoor medians and recent adverts seen in sector specific publications, such as 'The Stage' and The Garrick's Facebook page. All other roles, such as front-of-house, will be volunteer roles. The progression of extra payrolld staff will be dependent on achieving sufficient income levels to cover their salaries. The speed at which new payroll staff are employed is completely flexible and can match the speed of growth of the operations.</p> <p>[Line 21] - Staffing Other includes any other costs related to staffing requirements, such as training, staff rewards scheme, uniform costs, etc. Increases by 10% YoY from Y2 through Y7 to allow for innovation in staff incentive schemes during key growth phases.</p> <p>[Lines 22-24] - Utilities - We would seek grant funding from Y6 onwards to implement further efficiencies to improve electricity consumption, with the aim of saving 20% on costs, providing a potential uplift to profitability. This has not been accounted for in this model, as it's not guaranteed. A 5% per annum increase in electricity costs has been factored in from Y3 to account for increased utilisation of cafe services YoY. Costs for gas have been purposely left blank, as we have had it confirmed that there is no gas supply into the building and we don't intend on installing one.</p> <p>[Lines 25 - 27] - Maintenance - Lower PPM costs in Y1 due to planned initial capital investment into renovation of building - the quoted figure has been aligned with data and information provided during this process. Details of the PPM activity schedule and capaital spend assumptions can be found in method statement 4A and Appendix 4A. Standard overall maintenance buget of £52k set per annum from Y2 which is forecasted to be more than doubled than actually required, but is available in case unforeseen PPM/Reactive requirements are uncovered. Reactive maintenance is kept relatively low across the horizon due to implementation of a comprehensive PPM schedule. If all planned capital investments are completed, the forecasted PPM budget requirement for the 10Y horizon would be £137k, we have budgeted for £495k in case opportunities for further lifecycle replacement investments arise (eg, a new fly tower). The booking fees line item [Line 7] will be implemented as a 'restoration levy', meaning any income from this line above and beyond maintenance budgets will be ring fenced into an investment fund for larger scale development projects.</p> <p>[Line 28] - Start-up fund of £10k to purchase initial office related equipment, such as laptops, POS terminals etc. More than half of which is already covered by our initial community fundraising efforts.</p> <p>[Line 29] - Based on 4 hours per day x 6 days per week at current living wage +9.5% OH&P. There is potential for efficiencies to be gained here through partnership with the Grand, but this has not been assumed in the model.</p> <p>[Line 30] - Includes both vending and cafe COGS</p> <p>[Line 31] - Represents ticket processing fees. Based on pre-purchased processing credits from TicketTailor (averages 30p per ticket). TicketTailor are B Corp Certified, carbon neutral and donate 1p from every ticket sold to climate causes. Assuming ticket sales are processed through Stripe online at base rate of 1.5% + 20p per transaction.</p> <p>[Line 32] - Marketing - Y1 funds focused on grassroots marketing efforts, such as restarting door-drop campaigns of physical programme brochures to local housing estates and core paid social media campaigns. Y2-4 budgets increased by 15% per annum to allow heavier campaigns to drive growth metrics. Y5 onwards budgets increased by 5% to enable incremental innovation opportunities.</p> <p>Accounts for 2x programmes to be printed and distributed per year. Based on distribution of 15k copies initially.</p> <p>[Line 33] - IT - Covers broadband and phone lines, etc. Replacement equipment (eg, laptops, new POS terminals, etc) are bundled into lifecycle replacement costs.</p> <p>[Line 34] - Administration - Stationary costs, first aid kits, postage, transport expenses, etc.</p> <p>[Line 36] - Represents professional fees for advice on things such as business planning, audience research and developing fundraising strategies. Y1 costs have already been covered by a grant awarded to CCTT by the Theatres Trust.</p> <p>[Line 38] - Represents payment processing and accountant fees. MetroBank (our currently banking provider) do not charge for charity accounts. Minimal fees may be introduced if we need to move to a business account in the future (determined by turnover).</p> <p>[Line 40] - Represents alcohol license based on current rateable value of the venue, which currently falls into Band A.</p> <p>[Line 41] - Confirmed as accurate by Chris Forrester.</p> <p>[Line 42] - Irrecoverable VAT rate set at 1.75% of total expenses - matches the level of irrecoverable VAT under IHL contract. We would proactively manage this cost to reduce it wherever possible.</p> <p>[Line 43] - Central Support Services are taken to be outsourced services in our model, eg) HR, Finance and Marketing (for Y1/2). Based on quote from The Accountancy Partnership, including allocated accountant, upto £1.2m turnover audit, payroll and pension processed for all staff, quarterly VAT submissions completed and up to 100 ledger transactions recorded on our behalf.</p> <p>[Line 44] - Refuse collection services. Based on quote from Biffa for 5 streams of waste removal. 2 streams collected fortnightly, 3 streams collected weekly.</p> <p>Note on fundraising - all unsecured revenue is excluded, but will form a significant part of overall funding throughout the planned horizon. Initial fundraising will be used to cover negative cashflow 'runway' costs of covering staffing etc before opening day - we are currently actively seeking a corporate sponsor to these means.</p>		

Proposed Financial Model



Business Plan – Prince of Wales Theatre

Appendix B – PPM & Capital Works Schedule

The following pages are in support of the PPM regime laid out in Method Statement 4a and have been prepared as a draft schedule detailing Preventive Planned Maintenance (PPM) activities, categorised by responsibility and frequency. This document is considered a 'living' document, subject to review and refinement during the operational phase of the building, as well as regular review under the theatre management regime. The document assumes market hall conversion has taken place with catering facilities operating electrical equipment only.

This is followed by a summary of what we believe to be achievable within the capital budget envelope based on a breakdown of our comparative analysis between the CBRE PPM and Lifecycle report and the Concept Design costings as provided. The analysis indicates where there is cross-over between the two sets of numbers and what we understand will remain from the CBRE report. This is included to provide context only.

It has been made clear that this assessment exercise by SLC is not looking in detail at the viability or detail of capital plans, but at the operational viability and robustness of the Trusts business plan for the operation of the theatre as a community service, and maintenance of the building as a community asset. The initial analysis laid out here is purely to provide the context for the scenario under which the PPM and Lifecycle replacement plans have been developed. Whilst based on analysis of data provided by SLC and CCDC during this process, the capital spend details quoted should not be read as a fully costed and finalised capital proposal, the details of which will be worked through with the EDT should the Trust progress beyond the current assessment stage. However, it should be noted that the broad concept plan for the theatre refurbishment has been received positively in initial discussions with the EDT.

PPM Schedule of Activities – General Staff

	Daily	Weekly	Monthly
General Staff Tasks	<ul style="list-style-type: none"> • Visual inspections of public areas • Essential safety checks: <ul style="list-style-type: none"> ○ Fire extinguishers in place and not blocked ○ Emergency Exits unobstructed and operational • Cleaning of public areas • Basic maintenance tasks: <ul style="list-style-type: none"> ○ Confirm HVAC functional ○ Test house and stage lighting for flickers or faults ○ In house ad-hoc repairs as required • Lifts: Visual inspection of cars, check doors operate and emergency comms operational. • Check fridge temperatures in catering and bar areas. • Visually check for expired dates on food and drink 	<ul style="list-style-type: none"> • Full building visual inspection • Minor repairs and adjustments as appropriate • Inspect all stage equipment for wear (ropes, pulleys, rigging, cloths) • Clean air vents and filters in visible areas - replace as appropriate • Check sound system (speakers, PA systems) • Check seating for broken armrests, loose fittings • Restock first aid kits • Audible fire alarm test • Restock consumables • Lifts: Visual inspection of lift shafts for debris, obstruction, oil leaks. Check emergency stop operating correctly • Deep clean bars/serving counters • Stock rotation check • Clean dishwashing / glass washing equipment • Check pest control stations where installed 	<ul style="list-style-type: none"> • Emergency Lighting Flick test • Fire extinguisher visual check for in date / damage

PPM Schedule of Activities – 'Competent' Person

	Monthly	Quarterly	Biannual (6 Monthly)	Annual
Tasks by 'Competent' Person	<ul style="list-style-type: none"> ● Deep clean of accessible HVAC filters and ducts. ● Electrical systems check - inspect panels and wiring for visible damage. ● Safety equipment inspections ● Lubricate mechanical components of stage rigging and fly systems. ● Fridges/Freezers full empty and clean (defrost if needed) ● Inspect bar fixtures for safety and hygiene ● Lifts: Test full operation cycle. Clear debris, water etc from guide rails, platform and pit. Inspect door safety edges. Check limit switches. 	<ul style="list-style-type: none"> ● Inspection of roof and drainage systems for damage or blockage. ● General preventative replacements as required ● Clean of lighting and rigging 	<ul style="list-style-type: none"> ● Full inspection of fly systems, stage rigging, hoists and trusses ● Thorough seating inspection and repair ● Test and calibrate sound and AV systems. ● Inspect stage curtain tracks and pulleys ● Inspect stage flooring for warping, slippage and structural integrity 	<ul style="list-style-type: none"> ● PAT (against register of high use items) ● Audit and update asset register and maintenance logs ● Stage machinery inspection including fly tower, counterweights etc. ● Roof and gutter clearing ● Long term PPM planning review

PPM Schedule of Activities – Certified Specialists

	Monthly	Quarterly	Biannual (6 Monthly)	Annual	Other
Certified Specialist Tasks	<ul style="list-style-type: none"> • Pest control treatments as necessary 	<ul style="list-style-type: none"> • Full fire alarm system test • Test of Smoke Alarms, CO Detectors and emergency lighting. • Full HVAC system check • Water system inspection: <ul style="list-style-type: none"> ○ leaks, pressure, water heaters. ○ Includes test of catering ice-making/coffee machines and hot water taps. • Lifts: <ul style="list-style-type: none"> ○ Lubricate moving parts and inspect 	<ul style="list-style-type: none"> • Test electrical grounding and earthing systems. • Full mandatory LOLER examination, engineer service and structural inspection. 	<ul style="list-style-type: none"> • Emergency Lighting 3 hour discharge test • Fire extinguishers • Comprehensive fire safety inspection • Comprehensive building condition survey including structural inspection of walls, floors, ceilings and support beams • Recertify rigging and lifting gear • Ice machine servicing. • Food Hygiene Audit/Review • Deep clean and reseal auditorium flooring 	<ul style="list-style-type: none"> • EICR (3 years) • Major HVAC servicing (5yr service) • Modular upgrades to lighting / sound system (10-15 years) • Review seating condition and consider replacement (10 years)

		<ul style="list-style-type: none">hydraulic levels.○ Check control panel for wear, water ingress, corrosion.○ Test back up power system.			
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Below is a summary of the capital items we anticipate being included in the CCDC delivered refurbishment. Currently, we recognise that this total exceeds the advised budget. However, we believe there are opportunities to reduce costs through a more detailed review and planning in collaboration with the EDT.

Additionally, within the figures below, we have accounted for a 15% contingency, which is 5% (£275k) above what was estimated in the Concept Design. We have also applied a 3% annual inflation rate over two years to account for price increases since the report was prepared.

Key List of Requirements	Amount	Comments
Replace/ Upgrade existing plant	£1,183,700	
Conversion of Ground floor as per concept plan	£1,104,215	Includes tower refurb, lift removal and replacement, glass fronting etc. Tower refurb £300k including glazing and linkage to main building. Repair and refresh of existing tower cladding would be a significantly cheaper, quicker alternative. Investigate viability of adding access ramp to rear to remove need for lift and plant internally / de-risks lift failure
Extension to rear	£876,500	
Replace stage lighting and audio systems	£350,000	
Replacement auditorium seating	£230,000	Add solar panels / wind turbines? - Is any 'Green' funding available?
Replacement of roof covering and plant equipment	£131,200	
Internal re-wiring / panel replacements	£130,000	
Replacement of all internal lighting with LED	£110,000	- Including CCTV / Alarms systems / Fire Safety
Replace stage	£30,000	
Internal public space mods	£20,000	
Dressing Room / Green Room new & upgrade	£15,000	- Upstairs Bar / WCs etc
Internal Display screen installation	£12,000	
Subtotal	£4,192,615	
Prelims (15%)	£628,892.25	A : TOTAL x 15%
OH&P (7.5%)	£361,613.04	B : (TOTAL + A) x 7.5%
Contingency (15%)	£777,468.04	C : (TOTAL +A+B) x 15%
Estimated Interest to 2026 (3% pa)	£362,999.83	D: (Subtotal + A + B + C) x (1 + 0.03) ²
	£6,323,588.17	

Concept Design Costs as per Page\Park Architects' Concept Design Report (Aug 2024):

Ref	Parent	Group	Item	Quantity	Unit	Rate (£)	Estimated Costs	Comments
1	PoW THEATRE							
1A	PoW THEATRE	Extension (Service Spine) 3 floors x 167m2						
1A1	PoW THEATRE	Extension (Service Spine) 3 floors x 167m2	Substructure	501	m2	£125.00	£62,625.00	
1A2	PoW THEATRE	Extension (Service Spine) 3 floors x 167m2	Superstructure	501	m2	£650.00	£325,650.00	
1A3	PoW THEATRE	Extension (Service Spine) 3 floors x 167m2	Finishes	501	m2	£125.00	£62,625.00	
1A4	PoW THEATRE	Extension (Service Spine) 3 floors x 167m2	Fittings (Changing Rooms / Staff Offices)	501	m2	£100.00	£50,100.00	
1A5	PoW THEATRE	Extension (Service Spine) 3 floors x 167m2	M&E	501	m2	£500.00	£250,500.00	Assume Nat Vent

Ref	Parent	Group	Item	Quantity	Unit	Rate (£)	Estimated Costs	Comments
1A6	PoW THEATRE	Extension (Service Spine) 3 floors x 167m2	Lift		Item		£125,000.00	
1B	PoW THEATRE	Demolitions & Alterations						
1B1	PoW THEATRE	Demolitions & Alterations	Remove cladding to existing entrance tower / Glazing to link bridges	406	m2	£100.00	£40,600.00	
1B2	PoW THEATRE	Demolitions & Alterations	Remove lift to existing entrance tower		Item		£5,000.00	
1B3	PoW THEATRE	Demolitions & Alterations	Allowance for structural / layout mods to existing Entrance Tower (GF/1st/2nd)		Item		£20,000.00	Stairs maintained
1B4	PoW THEATRE	Demolitions & Alterations	Remove existing roof covering (roof structure & fly tower maintained)	606	m2	£125.00	£75,750.00	Incl crash deck etc
1B5	PoW THEATRE	Demolitions & Alterations	Remove existing roller shutter doors	19	nr	£250.00	£4,750.00	
1B6	PoW THEATRE	Demolitions & Alterations	Remove existing windows	33	m2	£50.00	£1,650.00	
1B7	PoW THEATRE	Demolitions & Alterations	Allowance for opening up existing windows to 1st floor (Church St)	17	m2	£250.00	£4,250.00	

Ref	Parent	Group	Item	Quantity	Unit	Rate (£)	Estimated Costs	Comments
1B8	PoW THEATRE	Demolitions & Alterations	Remove existing fixtures & fittings (Bars / Dressing Rooms / WC's etc)		Item		£25,000.00	
1B9	PoW THEATRE	Demolitions & Alterations	Remove existing theatre seating		Item		£5,000.00	
1B10	PoW THEATRE	Demolitions & Alterations	Remove existing M&E installations	1691	m2	£25.00	£42,275.00	
1B11	PoW THEATRE	Demolitions & Alterations	Remove existing M&E plant to roof		item		£10,000.00	
1C	PoW THEATRE	Roof						
1C1	PoW THEATRE	Roof	Lightweight Roof (single ply / insulation / VCL / metal deck)	606	m2	£200.00	£121,200.00	
1D	PoW THEATRE	External Walls						
1D1	PoW THEATRE	External Walls	Cladding / Curtain Walling to form new Entrance Tower / Link Bridges	406	m2	£700.00	£284,200.00	mods
1D2	PoW THEATRE	External Walls	Extra Over Allowance for feature elevation, including signage	70	m2	£500.00	£35,000.00	
1E	PoW THEATRE	Windows & External Doors						
1E1	PoW THEATRE	Windows & External Doors	PPC Aluminium window to Arches (GF)	96	m2	£600.00	£57,600.00	

Ref	Parent	Group	Item	Quantity	Unit	Rate (£)	Estimated Costs	Comments
1E2	PoW THEATRE	Windows & External Doors	PPC Aluminium windows to replace to existing	33	m2	£500.00	£16,500.00	
1E3	PoW THEATRE	Windows & External Doors	Entrance Pod, incl automated doors		item		£25,000.00	
1F	PoW THEATRE	Internal Walls & Partitioning						
1F1	PoW THEATRE	Internal Walls & Partitioning	Internal Walls to GF	699	m2	£150.00	£104,850.00	
1G	PoW THEATRE	Internal Doors						
1G1	PoW THEATRE	Internal Doors	Doors to GF	699	m2	£50.00	£34,950.00	
1H	PoW THEATRE	Wall Finishes						
1H1	PoW THEATRE	Wall Finishes	Wall finishes to GF	699	m2	£40.00	£27,960.00	
1J	PoW THEATRE	Floor Finishes						
1J1	PoW THEATRE	Floor Finishes	Floor finishes to GF	699	m2	£80.00	£55,920.00	
1K	PoW THEATRE	Ceiling Finishes						
1K1	PoW THEATRE	Ceiling Finishes	Ceiling finishes to GF	699	m2	£40.00	£27,960.00	

Ref	Parent	Group	Item	Quantity	Unit	Rate (£)	Estimated Costs	Comments
1L	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)						
1L1	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for Reception / Servery Counter (GF)		Item		£25,000.00	
1L2	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for Kitchen (GF)		Item		£50,000.00	Re-Heat Style
1L3	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for Multi Purpose Room (GF)		Item		£10,000.00	
1L4	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for vanity units to 2 x WC's (GF)		Item		£10,000.00	
1L5	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for Changing Places facility (GF)		Item		£20,000.00	
1L6	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for Booth Seating to Foyer (GF)		Item		£20,000.00	Excl Loose

Ref	Parent	Group	Item	Quantity	Unit	Rate (£)	Estimated Costs	Comments
1L7	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for lockers / storage etc (GF)		Item		£5,000.00	
1L8	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for fixed tiered seating, incl structure (Theatre)		Item		£225,000.00	
1L9	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for re-dec / improvements to theatre box / control area (Theatre)				£50,000.00	
1L10	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for new stage (Theatre)		Item		£20,000.00	
1L11	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for raising exsting floors to suit new stage level (Theatre)		Item		£10,000.00	
1L12	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for Green Room (Theatre 2nd)		Item		£5,000.00	Incl layout mods
1L13	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for 2 x Changing Rooms (Theatre 1st)		Item		£10,000.00	Incl layout mods

Ref	Parent	Group	Item	Quantity	Unit	Rate (£)	Estimated Costs	Comments
1L14	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for 2 x WC's (Theatre 1st/2nd)		Item		£10,000.00	Incl layout mods
1L15	PoW THEATRE	Fixtures & Fittings (incl adaptations to existing areas)	Allowance for Bar / Lobby Area (Theatre 1st/2nd)		Item		£10,000.00	Incl layout mods
1M	PoW THEATRE	M&E						
1M1	PoW THEATRE	M&E	M&E Installations (excluding Specialist Stage Installations)	1691	m2	£700.00	£1,183,700.00	Incl BWIC etc
1M2	PoW THEATRE	M&E	Lift Installation		Item		£75,000.00	
1N	PoW THEATRE	Drainage						
1N1	PoW THEATRE	Drainage	Drainage adaptations to suit new GF layout	699	m2	£15.00	£10,485.00	
1O	PoW THEATRE	Incoming Services						
1O1	PoW THEATRE	Incoming Services	Assumed no works		Item		Excluded	
							£3,651,100.00	

The table below is taken from the CBRE PPM and Lifecycle survey. The final column indicates where we believe items either form part of the concept design work, or a superseded by it (i.e. remedial works to rear elevation etc). The reference codes refer to the codes in the first column in the concept design costs table above.

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
1.1.1	EXTERNALLY	Main Roof	Roof	Built-up felt roofing dressed to upstands and perimeter dished gutter inside a tall parapet, all areas with a paint-on coating. Numerous patch repairs. Lifted coverings with trapped moisture under covering. Detached protective walkway matting.	C	Renew flat roof coverings complete, relay protective walkway matting. (inc.access).	£171,800.00	1B4, 1C1
1.1.2	EXTERNALLY	Main Roof	Plant Rooms	Profiled metal clad vertical sheeting with curved eaves and corners. Deteriorated/flaking coating to exposed elevations, Corrosion in isolated areas.	C	Thoroughly prepare and apply new protective coating to all elevations. (inc. access).	£34,200.00	1B11, 1M1
1.2.3	EXTERNALLY	Front Elevation	Walls to Entrance, Lift & Stair block	Full-height feature textured glassfibre cladding panels. Impact damage to panel corners with exposed fibres, and faded coating generally.	C	Repair impact damage and re-coat cladding panels. (inc. access)	£74,900.00	1B1, 1D1

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
1.2.4	EXTERNALLY	Front Elevation	Windows	Double-glazed casement windows to upper floors. Single-glazed full-height screens to entrance reception & bridge. Single-glazed ribbon windows to car park bridge. Isolated 'misted' panes, isolated defective ironmongery, faded coating to frames.	C	Replace 'misted' units, replace defective ironmongery and recoat all frames.	£33,400.00	1B6, 1B7, 1E2
1.2.5	EXTERNALLY	Front Elevation	Doors	Murals painted direct onto 'Mercian' insulated sectional overhead loading doors. Glazed entrance screen at ground floor to Lift/Stair block inc double entrance doors. Flaking mural paint, and faded coating to entrance frames.	B	Redecorate murals, and recoat entrance screen frames. (inc. access)	£12,000.00	1B5, 1E1
1.3.3	EXTERNALLY	Right-hand Side Elevation	Windows	Double-glazed casement windows to upper floors. Isolated 'misted' panes, isolated defective ironmongery,	C	Replace 'misted' units, replace defective ironmongery and recoat all frames. (inc. access)	£32,900.00	1B6, 1B7, 1E2

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
				faded coating to frames.				
1.3.4	EXTERNALLY	Right-hand Side Elevation	Doors	Painted 'Mercian' insulated sectional overhead loading doors. Flaking paint.	B	Redecorate doors.	£8,000.00	1B5, 1E1
1.4.1	EXTERNALLY	Rear Elevation	Walls	Fairfaced brickwork with soldier course to semi-circular window and loading door heads. Isolated areas of eroded pointing at high level, and staining from parapet.	B	Clean down staining and repoint brickwork in isolated areas.	£2,000.00	1A1, 1A2, 1A3, 1A4, 1A5, 1A6
1.4.2	EXTERNALLY	Rear Elevation	Walls	Feature moulded heads to brickwork. Weed growth to heads with eroded features.	C	Remove weed growth and reinstate lost features to heads. (inc. access)	£3,000.00	1A1, 1A2, 1A3, 1A4, 1A5, 1A6
1.4.3	EXTERNALLY	Rear Elevation	Walls to Car Park Bridge	Full-height profiled metal cladding sheets with faded coating generally.	C	Re-coat cladding panels. (inc. access)	£15,800.00	1A1, 1A2, 1A3, 1A4, 1A5, 1A6

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
1.4.4	EXTERNALLY	Rear Elevation	Windows	Double-glazed casement windows to upper floors. Single-glazed ribbon windows to car park bridge. Isolated 'misted' panes, isolated defective ironmongery, faded coating to frames.	C	Replace 'misted' units, replace defective ironmongery and recoat all frames.	£28,150.00	1A1, 1A2, 1A3, 1A4, 1A5, 1A6
1.4.5	EXTERNALLY	Rear Elevation	Doors	Painted 'Mercian' insulated sectional overhead loading doors. Flaking paint.	B	Redecorate loading doors. (inc. access)	£9,000.00	1A1, 1A2, 1A3, 1A4, 1A5, 1A6
2.3.1	INTERNALLY	Stairwell/Lift Entrance Block inc. Bridge Link	Redecoration.	Mineral fibre tile suspended ceiling, painted plastered walls, veneer faced doors, skirtings and window cills.	B	Redecorate all decorated elements.	£16,500.00	1B2, 1B3, 1M2
2.3.2	INTERNALLY	Stairwell/Lift Entrance Block inc. Bridge Link	Flooring.	Carpet and vinyl flooring.	B	Replace carpet and vinyl flooring.	£6,000.00	1B2, 1B3, 1M2

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
2.4.1	INTERNALLY	Level 2 inc. Car Park Bridge Link	Redecoration.	Mineral fibre tile suspended ceiling, painted plastered walls, veneer faced doors, skirtings and window cills	B	Redecorate all decorated elements.	£19,800.00	1L9, 1L15
2.4.2	INTERNALLY	Level 2 inc. Car Park Bridge Link	Flooring.	Carpet and vinyl flooring.	B	Replace carpet and vinyl flooring.	£800.00	1L9, 1L15
2.6.1	INTERNALLY	Stage & Seating Area	Redecoration.	Painted soffit, painted walls, veneer faced doors, skirtings and window cills	A	Redecorate all decorated elements.	£18,000.00	1B9, 1L8, 1L10, 1L11
2.6.2	INTERNALLY	Stage & Seating Area	Flooring.	Carpet and vinyl flooring.	A	Replace carpet and vinyl flooring.	£21,000.00	1B9, 1L8, 1L10, 1L11
2.11.1	INTERNALLY	Stage & Seating Area	Redecoration.	Mineral fibre tile suspended ceiling, painted plastered walls, veneer faced doors, skirtings and window cills	A	Redecorate all decorated elements.	£13,500.00	1B9, 1L8, 1L10, 1L11

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
2.11.2	INTERNALLY	Stage & Seating Area	Flooring.	Carpet and vinyl flooring.	A	Replace carpet and vinyl flooring.	£3,500.00	1B9, 1L8, 1L10, 1L11
2.22.1	INTERNALLY	Stage & Seating Area	Redecoration.	Painted soffit, painted walls, veneer faced doors, skirtings and window cills	B	Redecorate all decorated elements.	£6,000.00	1B9, 1L8, 1L10, 1L11
3.1.1	MECHANICAL AND ELECTRICAL SERVICES	Mechanical Services	Mech Ventilation	Extract fans across all areas are of varying manufactures. Circa 1990. Operational and generally in poor condition.	C	The application and utilization of extract fans is critical to the operation of the building and consider replacement in Year 1.	£6,000.00	1B10, 1M1
3.1.2	MECHANICAL AND ELECTRICAL SERVICES	Mechanical Services	Mech Ventilation	Air Handling Units (AHUs) serving the BoH and FoH. Located at roof level. Circa 1970. Operating beyond their economic design life.	C	The AHUs serving the BoH and FoH are critical to the operation of the theatre space and these should be considered for replacement along with associated ductworks in the short to	£350,000.00	1B11, 1M1

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
						medium term to comply with operational requirements of the Theatre. Year 2 to allow for design development and procurement.		
3.1.3	MECHANICAL AND ELECTRICAL SERVICES	Mechanical Services	Mech Heating/Cooling	AHUs serving the BoH and FoH are equipped with electric heating coils and standalone chiller plant. Circa 1970. Operating beyond their economic design life.	C	The AHUs serving the BoH and FoH are critical to the operation of the theatre space. The installation requires heating and cooling solutions via air sourced heat pumps in the short to medium term to comply with operational requirements of the Theatre. Year 2 to allow for design development and procurement.	£200,000.00	1B11, 1M1

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
3.1.4	MECHANICAL AND ELECTRICAL SERVICES	Mechanical Services	Mech Cooling	Direct Expansion (DX) units serving dressing rooms and lounge. Roof mounted. 2005. Poor condition.	C	The DX installation provides cooling solutions to the dressing rooms and lounge areas. The installations are operating towards the end of service life and should be considered for replacement in Year 1.	£25,000.00	1B10, 1M1
3.1.6	MECHANICAL AND ELECTRICAL SERVICES	Mechanical Services	Public Health	Domestic hot water services 700 litre electric water heater/storage cylinder. BoH stage area. 2021. Operational and in good condition.	B	Continue planned maintenance as scheduled by the plant manufacturer and consider replacement wall mounted condensing boiler in Year 10.	£5,000.00	1B10, 1M1
3.1.7	MECHANICAL AND ELECTRICAL SERVICES	Mechanical Services	Public Health	Domestic hot water system pumps and controls. BoH stage area. 2021. Fair condition.	B	Continue planned maintenance as scheduled by the plant manufacturer and consider replacement pump and controls in Year 5.	£2,000.00	1B10, 1M1

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
3.1.8	MECHANICAL AND ELECTRICAL SERVICES	Mechanical Services	Public Health	GRP Cold water storage. Roof level. Circa 1970. Poor condition.	C	Continue planned maintenance as scheduled by the plant manufacturer and consider replacement tank installation in Year 2 for compliance with Water Regulations.	£10,000.00	1B10, 1M1
3.1.9	MECHANICAL AND ELECTRICAL SERVICES	Mechanical Services	Public Health	Domestic hot and cold water services valves and TRV's. Various locations. Circa 1970 and earlier. In service and in fair condition.	B	Continue planned maintenance as scheduled by the plant manufacturer and consider valve and TRV replacement during water heater replacement works in Year 5.	£4,000.00	1B10, 1M1
3.1.10	MECHANICAL AND ELECTRICAL SERVICES	Mechanical Services	Public Health	Domestic hot and cold water services taps. Various locations. Circa 1970 and earlier. In service and in fair condition.	B	Continue planned maintenance as scheduled by the plant manufacturer and consider replacement solutions for water conservation in Year 3.	£4,000.00	1B10, 1M1

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
3.1.1 1	MECHANICAL LAND ELECTRICAL SERVICES	Mechanical Services	Public Health	Showers are generally of the fixed type to changing rooms with hand held shower heads to disabled facilities. Various locations. Circa 1970 and earlier. Fair condition.	B	Continue planned maintenance as scheduled by the plant manufacturer and consider flushing and replacement units in Year 3.	£15,000.00	1L13, 1L14
3.1.1 3	MECHANICAL LAND ELECTRICAL SERVICES	Mechanical Services	Building Energy Management System	BEMS controls the heating and cooling systems for the Auditorium. Roof mounted plant room. Circa 1995 and earlier.	B	Continue planned maintenance as scheduled by the plant manufacturer and consider replacement in Year 3 as part of the AHU packaged works.	£45,000.00	1B11, 1M1
3.2.1	MECHANICAL LAND ELECTRICAL SERVICES	Electrical Services	Main	Main electrical switch panel with fuses and carriers integral to the main switch panel. Ground floor. Circa 1970 with modifications. Generally in fair condition and operating beyond their economic life.	B	Continue planned maintenance as scheduled and undertake a full periodic inspection and testing in Years 3 and 7 action all remedial works. Provisional Sum included for replacement switch panel and submains wiring in the Year 7. Note,	£110,000.00	1B10, 1M1

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
						the switch panel has been modified to include serviceable parts and also has asbestos containing materials.		
3.2.2	MECHANICAL AND ELECTRICAL SERVICES	Electrical Services	Main	Earlier MCB distribution boards. Various locations. Circa 1970. Poor condition and operating with obsolete components.	C	Continue planned maintenance as scheduled and undertake a full periodic inspection and testing in Year 3 and 7 action all remedial works. Provisional Sum included for the replacement of obsolete MCB distribution boards in Year 1 including an allowance for rewiring circuits.	£70,000.00	1B10, 1M1

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
3.2.3	MECHANICAL AND ELECTRICAL SERVICES	Electrical Services	Main	Earlier MCB type distribution boards replaced for modern MCB distribution boards. Various locations. Circa 2000. Fair condition.	B	Continue planned maintenance as scheduled and undertake a full periodic inspection and testing in Years 3 and 7 action all remedial works. Provisional Sum included for remedial works.	£20,000.00	1B10, 1M1
3.2.4	MECHANICAL AND ELECTRICAL SERVICES	Electrical Services	Main	Sub main and final circuits are a mixture of wiring types. Various locations. Circa 1970 and 2000. Fair condition.	B	Continue planned maintenance as scheduled and undertake a full periodic inspection and testing. The Electrical Installation Condition Report from 2022 is Satisfactory and next test is due 2027 (Year 3) and Year 2032 (Year 8) where there may be remedial works required to replace the wiring. WE HAVE NOT INCLUDED	£25,000.00	1B10, 1M1

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
						FOR FULL WIRING OF LV OR PERFORMANCE SYSTEMS.		
3.2.6	MECHANICAL AND ELECTRICAL SERVICES	Electrical Services	Heating	Electric panel or convectors heaters of various manufacturers. All areas. Circa 2000 and earlier units. Fair to poor condition.	C	Continue planned maintenance as scheduled by the plant manufacturer and consider replacement in Years 1 and 2. The application of standard electric heaters in public spaces have the potential to cause fatal skin burns to young and the elderly. Consider replacement heaters with low surface temperature and secure controllers or Air Sourced Heat Pump	£100,000.00	1B10, 1M1

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total	Concept Refs
						solutions for greater efficiency and control.		
3.2.1 8	MECHANICAL LAND ELECTRICAL SERVICES	Electrical Services	Roller Shutter	Standard roller units to the ground floor retail area are electrically operated with manual override. Ground floor retail. Circa 2000. Fair condition and operational.	C	Continue planned maintenance as scheduled and undertake a full periodic inspection and testing. Provisional sum for replacement units in Year 5.	£60,000.00	1M1
3.3.1	VERTICAL TRANSPORT ATION	Passenger Lift	Passenger Lift	Hydraulic passenger lift designed for 8 persons 630Kg installation. Main entrance lobby. 2021. Good condition.	A	Continue planned maintenance as scheduled and undertake LOLER inspection. No major works proposed during the reporting period.		1A6, 1M2?

The table below, again from the CBRE PPM and Lifecycle survey, indicates additional items that we believe are essential to the refurbishment and future operation of the theatre that are not covered by the concept design costs.

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total
3.2.5	MECHANICAL AND ELECTRICAL SERVICES	Electrical Services	Electrical Services	Electrical Installation Condition Report (EICR) inspection and testing. 2022. Recorded the installation as 'Unsatisfactory'.	C	Review remedial works and undertake works for statutory compliance.	£10,000.00
3.2.7	MECHANICAL AND ELECTRICAL SERVICES	Electrical Services	Lighting	General internal lighting installations. All areas. Circa 1990 with recent LED conversions. Poor condition.	C	The general lighting installation comprises of fluorescent luminaires converted for LED solutions. The installations should be considered for replacement/upgraded to LED solutions in Year 1 and in compliance with Building Regulations with lighting controls.	£100,000.00
3.2.8	MECHANICAL AND ELECTRICAL SERVICES	Electrical Services	Lighting	External LED lighting. Building mounted. Circa 2005. Poor condition and damaged in parts.	C	The building mounted external lighting should be considered for LED solutions in Year 1.	£10,000.00
3.2.13	MECHANICAL AND ELECTRICAL SERVICES	Electrical Services	Security	Intruder Alarm System with door contacts and PIRs. Ground and First floor areas. Circa 2005. Fair condition.	B	Continue planned maintenance as scheduled and undertake a full periodic inspection and testing. Consider system component replacement in Year 3.	£5,000.00

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Item Total
3.2.1 4	MECHANICAL AND ELECTRICAL SERVICES	Electrical Services	Security	CCTV System with internal and external coverage to a DVR recorder on site. Coverage to strategic locations. Circa 2005. Poor condition with a large number of the CCTV cameras in fault.	C	Continue planned maintenance as scheduled and undertake a full periodic inspection and testing. Consider system component replacement in Year 1 and further replacement in Year 10.	£27,000.00
3.2.1 6	MECHANICAL AND ELECTRICAL SERVICES	Electrical Services	Life Safety	Protec 6300 Fire Alarm System coverage with call points and automatic detection devices with sounders. Coverage to all areas. Circa 1995 and considered obsolete. Operational and in poor condition with no evidence of system faults.	C	Continue planned maintenance as scheduled and undertake a full periodic inspection and testing. Provisional Sum allowance for the replacement of obsolete fire alarm system control panel and devices, these works are required in Year 2.	£30,000.00

The final table from the CBRE report below shows the remaining elements of Y1-2 work we have included as being delivered as part of the CCDC refurb prior to handover.

ID	Area	Section	Element	Description/Condition and Defect Analysis	Con. Cat.	Defect Solution/Planned Maintenance Requirement	Y1-2
1.2. 2	EXTERNALLY	Front Elevation	Walls	Feature moulded heads to brickwork. Weed growth to heads with eroded features.	C	Remove weed growth and reinstate lost features to heads. (inc. access)	£2,400
1.3. 2	EXTERNALLY	Right-hand Side Elevation	Walls	Feature moulded heads to brickwork. Additional heads over electricity sub-station doors. Weed growth to heads with eroded features.	C	Remove weed growth and reinstate lost features to heads. (inc. access)	£3,000

Risk ID	Risk Category	Risk Description	Impact Description	Likelihood Score	Impact Score	Risk Score	High Impact Risk Score	Estimated Financial Impact (as appropriate)	Heat Map	High Impact Heat Map	Status
1	Operational risks	Demolition works will removes the current accessibility and turning area for touring stage trucks up to size of articulated HGV	Will severely restrict the types of professional touring acts that can be booked for future programmes	5	5	30	35		Red	Red	Open
2	Operational risks	Demolition works will remove access to the existing stage doors for loading and unloading of equipment.	Stage door unusable. Unable to load sets, staging and equipment. No separate performers entrance.	5	5	30	35		Red	Red	Open
3	Operational risks	Use of external lift to access stage doors as suggested presents single point of failure putting productions at risk.	Performances may need to be cancelled. Reputational risks with performers. Risks return bookings.	3	5	20	25		Red	Red	Open
4	Operational risks	Use of external lift to access stage doors as suggested prone to vandalism	Performances may need to be cancelled. Reputational risks with performers. Risks return bookings.	2	3	9	12		Blue	Blue	Open
5	Financial risks	Additional maintenance / repair costs of external stage door access lift	Increased budgetary pressure on theatre operational finances	2	3	9	12		Blue	Blue	Open
6	External risks	Local elections could lead to change in council leadership that may impact on working relationship and current funding availability.	Could delay or terminate CIO objectives in taking over operations.	2	2	6	8		Blue	Orange	Open
7	Financial risks	Loss of equipment which may disappear as part of close down of current operation	Loss of potential income through re-sale or hire fees.	2	1	3	4		Green	Blue	Closed
8	External risks	Vandalism and damage to closed building post April 2025	Cost of repairs / replacement due to valdalism	2	2	6	8		Blue	Orange	Open
9	External risks	Risk of arson to closed building	Potential loss of building content and structural damage resulting in loss of building.	1	5	10	15		Blue	Red	Open
10	Financial risks	Risk of financial instability due to reliance on diverse income streams including ticket sales, sponsorships and grants	A shortfall in any stream could impact operational sustainability	5	5	30	35		Red	Red	Open
11	Operational risks	Risk of building deterioration due to aging infrastructure and deferred maintenance	Failure to address issues could lead to safety hazards and increased costs.	3	3	12	15		Blue	Red	Open
12	Strategic	Risk of low community engagement due to lack of awareness or perceived inaccessibility.	This could affect attendance and volunteer participation.	2	2	6	8		Blue	Orange	Open
13	Reputational	Risk of programming quality decline due to limited resources or lack of audience relevance.	Poor programming could reduce attendance and reputation.	3	5	20	25		Red	Red	Open
14	Strategic	Risk of weakened stakeholder relationships due to miscommunication or unmet expectations.	This could affect funding and strategic partnerships.	2	4	12	16		Blue	Red	Open
15	Operational risks	Risk that there will be a delay in completion of capital works	This could postponed reopening which would potentially increased costs, cause reputational damage and loss of momentum.	3	5	20	25		Red	Red	Open
16	Operational risks	Risk that there will be inadequate Handover from Council to Trust	This could lead to operational gaps, compliance failures and loss of institutional knowledge.	4	4	20	24		Red	Red	Open
17	IT	A failure of digital systems (CRM, Ticketing, Finance)	This could create booking disruption, financial reporting errors, data loss.	2	4	12	16		Blue	Red	Open
18	Operational risks	Insufficient technical capacity for complex productions	Cancellations, reduced programming quality, reputational harm.	1	3	6	9		Blue	Blue	Open
19	Compliance with law and regulation	Accessibility non-compliance post-demolition	There could be a Legal challenge, result in exclusion of disabled patrons, and cause reputational damage.	1	5	10	15		Blue	Red	Open
20	Governance risks	Risk of trustee or staff turnover during mobilisation	There could be a loss of leadership continuity, delays in decision-making.	2	3	9	12		Blue	Blue	Open
21	Operational risks	There being a safeguarding breach or failure	Harm to vulnerable individuals, legal liability, reputational damage.	3	4	16	20		Red	Red	Open
22	Compliance with law and regulation	Risk of a GDPR or data protection breach	Legal penalties, loss of trust and reputational harm.	3	4	16	20		Red	Red	Open
23	Operational risks	Risk that there is a licensing or regulatory non-compliance	This could lead to fines, forced closure, reputational damage.	1	5	10	15		Blue	Red	Open
24	Financial risks	Risk of inflation or cost escalation of supplies/services	This could lead to budget overrunsand /or reduced service quality.	4	4	20	24		Red	Red	Open
25	Operational risks	Failure to renew sponsorships, memberships and Licences (i.e. PPRS) needed for the operation of the theatre	This could lead to an income shortfall and a reduced programming capacity.	1	4	8	12		Orange	Blue	Open
26	Financial risks	Risk that there could be an underperformance of secondary revenue streams	Liquidity risk and reduced surplus.	3	4	16	20		Red	Red	Open

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27	People	Volunteer burnout or disengagement	This could lead to service gaps and reduced community sense of ownership.	3	3	12	15	Blue	Red	Open
28	Reputational	Negative public perception during closure	Loss of audience confidence and reduced ticket sales.	2	2	6	8	Blue	Orange	Open
29	Reputational	Risk of there being a cultural programming misalignment	This could lead to low engagement and reputational damage.	1	3	6	9	Blue	Blue	Open
30	Financial risks	Risk of an economic downturn or further deepening of the Cost-of-Living Crisis	This could lead to reduced ticket sales, donations and café spend.	3	4	16	20	Red	Red	Open
31	Operational risks	Extreme weather or climate-related disruption	There could be building damage and /or event cancellations.	3	4	16	20	Red	Red	Open
32	Compliance with law and regulation	Any policy or funding changes at national Level	This could lead to loss of grant eligibility, have financial implications and / or strategic misalignment.	2	3	9	12	Blue	Blue	Open
33	Financial risks	Risk of a national health emergency or pandemic	Event cancellations,	2	5	15	20	Red	Red	Open

Action ID	Risk ID	Risk Description	Current 'Gross' Risk Rank	Mitigation Actions to Reduce or Control Risk	Anticipated retained 'net' risk after mitigation	Estimated retained financial impact after mitigation	Monitoring Methodology	Monitoring Frequency	Actionee	Responsible Owner	Review Date
1	1	Demolition works will removes the current accessibility and turning area for touring stage trucks up to size of articulated HGV	High	Work with council funded consultancy on solutions	Low		Regular Updates from demolition team, regular site visits	Weekly	Operations Manager	Board of Trustees	#####
2	2	Demolition works will remove access to the existing stage doors for loading and unloading of equipment.	High	Work with council funded consultancy on solutions	Medium		Demolition and construction plans	Weekly	Operations Manager	Board of Trustees	#####
3	3	Use of external lift to access stage doors as suggested presents single point of failure putting productions at risk.	High	Work with council funded consultancy on solutions	Medium		Demolition and construction plans	Weekly	Operations Manager	Board of Trustees	#####
4	4	Use of external lift to access stage doors as suggested prone to vandalism	Low	Secure site with physical barriers	Low		Regular Security reports and daily checks	Daily	Operations Manager	Board of Trustees	#####
5	5	Additional maintenance / repair costs of external stage door access lift	Low	Implement Planned Preventative Maintenance (PPM) schedule, allocate annual maintenance budget, and conduct regular inspections.	Low		Digital maintenance tracker, quarterly facilities committee reviews.	Quarterly	Operations Manager	Board of Trustees	#####
6	6	Local elections could lead to change in council leadership that may impact on working relationship and current funding availability.	Low	Continue to keep up to date with any changes in leadership. Early communication with any new Elected Members	Low		Monitoring of election data and council minutes	Quarterly	Board of Trustees	Board of Trustees	#####
7	7	Loss of equipment which may disappear as part of close down of current operation	Low	Inventory of equipment to be taken before theatre closure	Low		Inventory Audit	Monthly	Operations Manager	Board of Trustees	#####
8	8	Vandalism and damage to closed building post April 2025	Low	Raise concerns with Council and work with them to raise any further site security issues. Regular Site visits to identify weaknesses / breeches early to prevent further damage	Low		Site monitoring visits	Weekly	Operations Manager	Board of Trustees	#####
9	9	Risk of arson to closed building	Low	Raise concerns with Council and work with them to raise any further site security issues. Regular Site visits to identify weaknesses / breeches early to prevent further damage	Low		Site monitoring visits	Weekly	Operations Manager	Board of Trustees	#####
10	10	Risk of financial instability due to reliance on diverse income streams including ticket sales, sponsorships and grants	High	Implement robust financial monitoring, diversify income sources, maintain reserve funds, and conduct regular financial reviews.	Medium		Monthly financial reports, variance analysis, and quarterly board reviews.	Monthly	Finance Manager	Board of Trustees	#####

11	11	Risk of building deterioration due to aging infrastructure and deferred maintenance	Low	Implement Planned Preventative Maintenance (PPM) schedule, allocate annual maintenance budget, and conduct regular inspections.	Low	Digital maintenance tracker, quarterly facilities committee reviews.	Quarterly	Operations Manager	Board of Trustees	#####
12	12	Risk of low community engagement due to lack of awareness or perceived inaccessibility.	Low	Launch targeted outreach campaigns, maintain volunteer programs, and host community forums.	Low	Audience surveys, volunteer feedback, and engagement metrics.	Quarterly	Theatre Manager / Artistic Director	Board of Trustees	#####
13	13	Risk of programming quality decline due to limited resources or lack of audience relevance.	High	Establish Artistic Advisory Panel, use audience data for programming decisions, and conduct post-event evaluations.	Medium	Programming KPIs, audience satisfaction surveys, and panel reviews.	Quarterly	Theatre Manager / Artistic Director	Board of Trustees	#####
14	14	Risk of weakened stakeholder relationships due to miscommunication or unmet expectations.	Low	Maintain regular stakeholder communication, execute MOUs, and align programming with partner goals.	Low	Stakeholder feedback, partnership reviews, and board oversight.	Quarterly	Theatre Manager / Artistic Director	Board of Trustees	#####
15	15	Risk that there will be a delay in completion of capital works	High	Phased mobilisation plan; early contractor engagement; use of closure period for works; contingency fund.	Medium	Monthly review of capital works schedule, tracked in live KPI dashboard.	Monthly	Operations Manager	Board of Trustees	#####
16	16	Risk that there will be inadequate Handover from Council to Trust	High	Formal asset transfer agreement; joint mobilisation phase; documentation of systems and procedures.	Medium	Handover checklist, mobilisation milestones tracked in Continuous Improvement Register.	Fortnightly during mobilisation, monthly thereafter	Board of Trustees	Board of Trustees	#####
17	17	A failure of digital systems (CRM, Ticketing, Finance)	Low	Cloud-based Integrated Management System; automated alerts; remote trustee access.	Low	Live dashboard, system uptime and error logs.	Daily auto-snapshot, monthly Executive Report	Theatre Manager / Artistic Director	Board of Trustees	#####
18	18	Insufficient technical capacity for complex productions	Low	Technical upgrade programme; professional Technical Manager and team; partnership with touring companies.	Low	Post-event debriefs, technical performance logs.	After each production, quarterly review by Programming Panel	Technical Manager	Board of Trustees	#####
19	19	Accessibility non-compliance post-demolition	Low	Installation of new lift, level-access entry, signage upgrades; Equality Impact Assessments.	Low	Compliance register, accessibility audits.	Quarterly Facilities Sub-Committee, annual EIA review	Operations Manager	Board of Trustees	#####

20	20	Risk of trustee or staff turnover during mobilisation	Low	Succession planning; probation periods; trustee induction and CPD.	Low	Skills-gap matrix, attendance and turnover logs.	Quarterly Board review, annual trustee refresh	Board of Trustees	Board of Trustees	#####
21	21	There being a safeguarding breach or failure	High	Designated Safeguarding Lead, Enhanced DBS checks, safeguarding policy and training.	Medium	Safeguarding Training, Accurate safeguarding records, case reviews that include lessons learnt, incident reporting system.	Monthly review by HR & Compliance Manager, annual safeguarding audit	Theatre Manager / Artistic Director	Board of Trustees	#####
22	22	Risk of a GDPR or data protection breach	High	Data Protection Officer; GDPR training; secure cloud systems.	Medium	Compliance register, breach log.	Monthly compliance review, annual external audit	HR & Compliance Manager	Board of Trustees	#####
23	23	Risk that there is a licensing or regulatory non-compliance	Low	Designated Premises Supervisor; licence tracker; annual renewals.	Low	Compliance register, statutory test logs.	Monthly operational review, annual licensing audit	HR & Compliance Manager	Board of Trustees	#####
24	24	Risk of inflation or cost escalation of supplies/services	High	Bulk purchasing, preferred supplier agreements, flexible staffing.	Medium	Monthly variance analysis, supplier performance logs.	Monthly Finance & Audit Committee	Finance Manager	Board of Trustees	#####
25	25	Failure to renew sponsorships, memberships and Licences (i.e. PPRS) needed for the operation of the theatre	Medium	Tiered Friends scheme, sponsor stewardship, loyalty incentives.	Low	CRM tracking, renewal rates.	Monthly marketing digest, quarterly fundraising review	HR & Compliance Manager	Board of Trustees	#####
26	26	Risk that there could be an underperformance of secondary revenue streams	High	Loyalty schemes, flexible staffing, conservative base-case modelling.	Medium	Till data cross-referenced with box-office, café repeat-visit rate.	Monthly Executive Report, quarterly Board review	Finance Manager	Board of Trustees	#####
27	27	Volunteer burnout or disengagement	Low	Structured volunteer programme, recognition scheme, social events.	Low	Volunteer rota status, satisfaction surveys.	Weekly digest, quarterly Community Engagement Committee	Operations Manager	Board of Trustees	#####
28	28	Negative public perception during closure	Low	Pop-up events, ambassador network, visible upgrades.	Low	Community feedback log, social media sentiment.	Monthly marketing report, quarterly public forum	Theatre Manager / Artistic Director	Board of Trustees	#####
29	29	Risk of there being a cultural programming misalignment	Low	Artistic Advisory Panel; community-led programming slots; audience surveys.	Low	Programming KPI dashboard, post-event evaluations.	Monthly dashboard, quarterly programming review	Theatre Manager / Artistic Director	Board of Trustees	#####

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30	30	Risk of an economic downturn or further deepening of the Cost-of-Living Crisis	High	Flexible pricing; subsidised events; conservative financial modelling.	Medium	Ticket yield trends, café spend-per-head.	Monthly financial report, annual market analysis	Finance Manager	Board of Trustees	#####
31	31	Extreme weather or climate-related disruption	High	Emergency response plan, insurance coverage, rapid contractor call-outs.	Medium	Maintenance tracker, incident log.	Daily checks, quarterly Facilities review	Finance Manager	Board of Trustees	#####
32	32	Any policy or funding changes at national Level	Low	Diversified income streams; active relationship management with funders.	Low	Grant success rate, policy updates.	Quarterly Fundraising Committee, annual strategic review	Theatre Manager / Artistic Director	Board of Trustees	#####
33	33	Risk of a national health emergency or pandemic	High	Follow government guidelines and procedures	High	Governament updates and indistry advice	Daily as appropraite	Theatre Manager / Artistic Director	Board of Trustees	#####

Risk Register Heat Map**Key**

Red	Major or extreme/catastrophic risks that score 15 or more
Orange	Moderate or major risks that score between 8 and 14
Blue	Minor or insignificant risks scoring 7 or less
Green	Minor or insignificant risks scoring 3 or less

Impact	Extreme / Catastrophic	5	9, 19, 23	33	3, 13, 15		1, 2, 10
	Major	4	25	14, 17	21, 22, 26, 30, 31	16, 24	
	Moderate	3	18, 29	4, 5, 20, 32	11, 27		
	Minor	2		6, 8, 12, 28			
	Insignificant	1		7			
(Impact x Likelihood) + Impact		1	2	3	4	5	
		Remote	Unlikely	Possible	Probable	Highly probable	
		Likelihood					

Risk Register Heat Map (Impact Weighted)**Key**

Red	Major or extreme/catastrophic risks that score 15 or more
Orange	Moderate or major risks that score between 8 and 14
Blue	Minor or insignificant risks scoring 7 or less
Green	Minor or insignificant risks scoring 3 or less

Impact	Extreme / Catastrophic	5	9, 19, 23	33	3, 13, 15		1, 2, 10
	Major	4	25	14, 17	21, 22, 26, 30, 31	16, 24	
	Moderate	3	18, 29	4, 5, 20, 32	11, 27		
	Minor	2		6, 8, 12, 28			
	Insignificant	1		7			
(Impact x Likelihood) + (Impact x 2)		1	2	3	4	5	
		Remote	Unlikely	Possible	Probable	Highly probable	
		Likelihood					

Descriptor	Score	Impact on service and reputation
Insignificant	1	no impact on service no impact on reputation complaint unlikely litigation risk remote
Minor	2	slight impact on service slight impact on reputation complaint possible litigation possible
Moderate	3	some service disruption potential for adverse publicity - avoidable with careful handling complaint probable litigation probable
Major	4	service disrupted adverse publicity not avoidable (local media) complaint probable litigation probable
Extreme / Catastrophic	5	service interrupted for significant time major adverse publicity not avoidable (national media) major litigation expected resignation of senior management and board loss of beneficiary confidence

Descriptor	Score	Example
Remote	1	may only occur in exceptional circumstances
Unlikely	2	expected to occur in a few circumstances
Possible	3	expected to occur in some circumstances
Probable	4	expected to occur in many circumstances
Highly probable	5	expected to occur frequently and in most circumstances



**Cannock Chase
Theatre Trust**

Business Plan – Prince of Wales Theatre

Appendix D – Founding Trustee Biographies

Business Plan – Prince of Wales Theatre

Appendix E – Unsecured-Income Forecast & Mobilisation Budget Calculations

Forecast of Unsecured Income Streams

Seat Sponsorships (Naming Rights): CCTT will offer seat-naming sponsorships at £250 for a 10-year dedication which will secure a plaque on a seat and mirror the model successfully used at the Lichfield Garrick Theatre. We will have 220 fixed seats in the Prince of Wales auditorium, so full subscription would raise £55,000 over 10 years. For our budgeting, we treat this as ~£5,500/year (about £460/month). We have realistically assumed that not all seats may be sold immediately, but based on Garrick's experience a near full uptake is achievable: Garrick's scheme is well publicised, and seats are popular gifts. In marketing terms, we will aim to sell 5–10 seats per month from community launch (through launch events, an online pledge platform, etc) to achieve the full goal within a few years. Even if uptake is slower, any sponsors provide valuable early capital. (E.g. if only 50% of seats are sold in year 1, that still nets £2.75k/year.) Seat sponsors typically take several years to fulfil the full ten-year term, so we have spread the income evenly in our forecast (hence the notation "£500/month" in our cash flow model). This sponsor scheme is therefore a stable multi-year income stream linked to community enthusiasm and is directly supported by the Garrick precedent.

The timeline for any seats sponsored during Y0, will start from opening day of the theatre at the start of Y1, ensuring members can appreciate their show of support for the full period purchased. This will also provide a small added incentive to sponsor early.

"Friends of the Theatre" Membership Scheme: We propose a Friends membership scheme to engage the broader audience. This will offer four giving tiers e.g. Silver/Gold/Platinum/Patron levels, with gifts starting at ~£20/year which is reflective of similar schemes at other local theatres.

Using the theatre's total accessible audience (TAA) metric and an assumed revisit rate of 12, spread evenly across the year, we have based uptake estimates using a tier spread of 60% for tier 1 at £30, 25% for tier 2 at £50, 10% for tier 3 at £120 and 5% for tier 4 at £250. We have budgeted £50k annually (~£47k in Year 1) from this source, equating to circa. 715 members at a weighted average of £55 each in Y1. This is aligned with Garrick's membership pricing and uptake: Garrick offers memberships starting from only £20 per year and has built a 4-tier patron scheme yielding significant support. Our £50k target is deliberately conservative - it assumes only a small fraction of our audience (15% of TAA, with a revisit rate of 12, equating to 1.3% of total footfall in Y1) becomes donors. We will promote Friends' benefits (priority booking, discounts, special events) to achieve and potentially exceed this.

Platinum Corporate Sponsor (£30k/yr): We plan to secure one lead corporate partner at £30,000 per year – effectively a naming or premium partnership deal with a large local business or employer. This level is ambitious but not unprecedented: many mid-sized theatres attract a main sponsor worth tens of thousands (for example, *Lichfield Garrick's annual pantomime sponsor* is a major estate agent, and theatres elsewhere secure similar lead sponsors). We will package this sponsor with exclusive benefits (e.g. main-stage recognition, program credits, VIP experiences) to justify the investment. Even if the first-year approach falls short, we would negotiate multi-year terms or in-kind support.

Other Corporate Support (£12k/yr): In addition to the lead sponsor, we forecast ~£12,000/year from multiple smaller corporate contributions. These would come from event/production sponsors, program advertisers, and in-kind partners. This is common amongst other similar sized theatres who list several dozen corporate supporters (from estate agents to fitness clubs) who annually contribute to community events on their

programmes and publicity materials. In our context, local businesses (retailers, service firms, charities, etc.) often donate £500–£2,000 in exchange for publicity. We conservatively assume we will secure about 8–10 such sponsors annually (averaging £1.2k each) to reach ~£12k/year. The diversified approach means shortfalls in one category can be offset by others.

All corporate sponsorships secured during Y0 will roll over to the end of Y1, offering substantial incentives to corporate supporters through the early start-up phase, ensuring their support is widely shared throughout our opening season.

Grant Funding: We have set grant income targets of £12,000 in Year 1 and £20,000 per year thereafter. These are intentionally modest. Year 1 grants might come from local community foundations or smaller trusts and funding bodies. From Year 2 on, larger sources (National Lottery Heritage Fund, Arts Council England, charitable trusts) can be pursued. For perspective, Cannock’s theatre has already been identified by Theatres Trust and Heritage Fund programmes: the 2025 *Theatres at Risk* fund awarded CCTT £7,000 for planning support. We will actively apply for appropriate grants (both capital and revenue); historically, community arts projects regularly secure £10k–£30k annual grants at this stage. Thus our low targets (£12k–£20k) are credible and likely understate potential grant income, leaving room for upside.

Early Community Fundraising: The local community has already demonstrated support: a public crowdfunding campaign (GoFundMe) for the theatre has raised £5,800 to date. This sum (beyond our forecast streams) underscores community goodwill. CCTT will continue small-scale appeals and events (open evenings, street collections, etc.) which typically raise a few thousand pounds per year. We include this as a separate line-item: ~£6k of “community giving” as a starting buffer. It is not contractual income but serves as seed funding and evidence of demand.

Unsecured Income Source	Basis/Assumptions	Annual Value (Year 1)
Seat sponsorships	220 seats @ £250 for 10 years (amortised)	£5,500
Friends membership scheme	~700 donors across 4 tiers (£20–£250+); ~£50k total	£39,500
Platinum corporate sponsor	1 lead sponsor (major local business)	£30,000
Other corporate sponsors	~8–10 smaller sponsors (averaging ~£1.2k each)	£12,000
Grant funding (conservative)	Year 1: small trusts/councils; Year 2+: larger funds	£12,000
Community fundraising (to date)	GoFundMe and local events	£5,800

This table summarises Year 1 contributions from each stream. Note that Friends’ income rises slightly by Year 2 (as membership grows), and grant income rises to £20k. The total unsecured income forecast is therefore on the order of £105k in Year 1 (from all sources above). These streams augment the theatre’s secured income

(ticket sales, hires, bar, rentals, and any local authority support) which are budgeted separately and not repeated here.

Year 0 “Mobilisation” cost profile & funding plan

Cost heading	Months (†)	Key assumptions	Cost £	Funding Source(s)	Secured?	Notes
Staff (phased)	1-12	GM 0.5 FTE from M4; Ops 0.5 FTE from M10; Finance Outsourced from M1	45,000	Friends advance subs and/or corporate sponsorship	X	phased start limits risk and allows a runway for income generation
Volunteer programme & training	3-12	20 volunteers, 2 induction days, 5 CPD sessions	5,000	Arts Council NLPG bid (Jul 25) and/or seat sponsors	X	can run in-house if bid fails
Marketing & pre-opening sales	6-12	Website refresh, new box office software, print/press	15,000	Platinum sponsor draw-down	X	
Licences, insurances, H & S	6-12	Premises, PRS, PPL, liability, etc	10,000	Friends advance subs and/or corporate sponsorship	X	
Initial Utilities (Post handover)	9-12	Stand-by lighting, alarms, welfare	12,000	Platinum sponsor draw-down	X	contingency covers over-runs
Pilot community events*	9-12	Four pop-up fund-raisers	2,000	Community donations	✓	Already secured £5,800
Equipment / start-up stock	10-12	EPOS, uniforms, initial bar stock	20,000	Friends advance subs and/or corporate sponsorship	X	
TOTAL YEAR 0 CASH NEEDED			109,000			

† Month 1 = April 2026.

*Net surplus from the events feeds straight back into reserves.

Business Plan – Prince of Wales Theatre

Appendix F – Vision & Transformation Plan

A Transformative Vision for Cannock's Cultural Heartbeat

Our Vision: Cannock Chase Theatre Trust (CCTT) envisions the Prince of Wales Theatre as a thriving, inclusive cultural hub at the heart of the community – a venue that celebrates Cannock's unique identity, serves all demographics, and inspires pride, wellbeing, and creativity across the district. We will transform the theatre from a threatened facility into a vibrant asset that “punches above its weight” in delivering cultural value. Our vision exceeds basic operation; it reimagines the theatre as a catalyst for community engagement, economic growth, and social well-being, fully aligned with Cannock Chase Council's priorities of community, health & wellbeing, and economic prosperity.

The Prince of Wales Theatre at a capacity of 427 seats holds a unique niche in the market, attracting acts where larger venues would be unsuitable yet ensuring that shows and performances are profitable. This sets the theatre apart from other local venues.

Reflecting Cannock's Unique Character

Demographic-Responsive Approach: Cannock Chase is a district of around 100,500 residents (2021) with a proud industrial heritage and strong community spirit. We recognise the socio-demographic profile – an aging population (65+ expected to rise by ~23% in coming years) alongside many young families, and pockets of deprivation (21.7% of children in relatively low-income families). Our programming and services will explicitly reflect these characteristics by:

- Carefully considered pricing structures that will attempt to prioritise accessibility while maintaining financial viability, ensure affordability to meet the needs of the local demographic.
- Family-focused programming that targets the 17.9% of residents under 15 (see below).
- Daytime activities for the 19.5% of residents aged 65+ (see below).
- Providing a venue that is local, ensuring that it's accessible for the local community who are unable to travel to other venues out of the Cannock district.
- Skills development initiatives addressing the 22% of residents with no qualifications. We will do this by offering apprenticeships, working with colleges and other education settings and offering a venue for events such as careers and education fairs.
- Targeted outreach to the 20.3% of residents whose daily activities are limited by health conditions. Potential examples can include: groups that address loneliness, dementia cafes, working with groups that have additional needs and other support groups within the community.

Serving All Age Groups: We will strive to offer, where possible, daytime activities for older residents (e.g. nostalgic matinee shows, social clubs, reminiscence arts programmes) to tackle isolation and cater to those 60+ (15.3% of whom live in income-deprived households). Equally, we'll expand family-friendly programming (children's theatre, school holiday workshops, pantomimes, dance shows and a venue for school performances) so young people in Cannock have accessible cultural experiences locally. For teens and young adults, we plan to offer a resident youth theatre, modern music gigs and creative technology events to engage a cohort that is currently under-served. By tailoring content to Cannock's population mix, the theatre will feel relevant to everyone of all ages - from toddlers to pensioners.

Community Engagement and Needs-Lead Programming: According to the 2021 Census, 94.5% of Cannock residents identify as White British. Our programming will celebrate local cultural traditions while also

introducing diverse cultural experiences that broaden perspectives, promote community cohesion, and remain relevant to local audiences. To achieve this, we will build strong connections with education settings, local charities, support groups, community networks, performers and the general public.

The venue will champion local talent and encourage community use of the theatre - giving a platform to Cannock-based performers, bands, drama societies, schools, dance groups and many others - so that the cultural identity of Cannock is represented on stage. We'll continue beloved traditions (such as the annual beer festival and wrestling events the theatre has hosted previously) while considering the introduction of new signature events that reflect local pride. We want to promote a wide range of artistic and performance-based programming. In doing so, the Prince of Wales will not only be an arts venue, but unmistakably Cannock's theatre, rooted in local identity.

Above all, we are committed to ensuring that the Theatre and its associated spaces are inclusive, welcoming, and reflective of the community we serve.

To ensure continuous improvement in accessibility and affordability, we will implement mechanisms for example; Provide multiple options for feedback, including surveys in accessible formats, stations at the theatre with staff available to assist visitors in completing surveys, partner with community organisations and local charities to collect indirect feedback from harder-to-reach audiences and real-time opportunities by introducing digital tools for immediate post-event input, such as QR codes on tickets that link to brief surveys or polls.

From Single-Purpose Venue to Integrated Cultural Hub

We will transform the Theatre from a traditional theatre into a multi-purpose cultural centre that serves the community throughout the day, not just during performances. This transformation includes:

Physical Adaptations:

- Reconfiguring front-of-house spaces to create a welcoming daytime café/community space.
- Developing flexible performance configurations to accommodate different event types.
- Supporting accessibility features to ensure inclusivity for all visitors for example by considering digital displays that are accessible to those with visual impairments and looking to use assistive technologies that can enhance the experience for those customers that would benefit from this.
- Implementing environmental sustainability measures to reduce operational costs for example by installing solar panels and LED Lighting and looking at alternatives to electrical fuelled heating.

Operational Transformation:

- Extending opening hours to maximise building usage and revenue generation.
- Diversifying programming beyond traditional theatre to include music, comedy, film, digital arts, and interactive experiences.
- Creating a hybrid professional/volunteer operational model that balances expertise with community involvement.
- Implementing digital systems that improve operational efficiency and user experience. For example introducing new box office software, website, and development of other digital engagement opportunities, We will consider the 'upsell path' in these systems to look at further opportunities to increase revenue.

Innovative Solutions for Local Relevance

Our vision incorporates several innovative approaches specifically tailored to Cannock Chase:

"Creative Futures" Programme: We would endeavour to implement this pioneering initiative addressing the district's educational attainment challenges through partnerships with local education settings, providing creative skills development, work experience, and apprenticeship opportunities. We will aim to develop talent

in many ways, for example striving to offer opportunities for new writers, set designers, actors, musicians, technicians, as well as setting up a resident Youth Theatre. We are already exploring opportunities with other larger local theatres such as The Grand Theatre, Wolverhampton who are looking to offer outreach opportunities and have formally agreed to work in partnership with the Cannock Chase Theatre Trust. As drama and performing arts are not in the national curriculum, we aim to support young creatives to develop unique skills and learning through the opportunities provided by the theatre.

We will explore using other local areas for outdoor performances during the 'dark' weeks (maintenance weeks) and using other spaces for workshops i.e. writing workshops.

"Cultural Health Partnership": We will explore a collaboration with local providers to deliver arts-based wellbeing interventions addressing the above-average health inequalities in Cannock Chase, where 6.4% of residents report 'bad' or 'very bad' general health.

"Town Centre Animation Strategy": Working with local businesses to extend the cultural experience beyond the theatre walls, extending evening economy opportunities that contribute to town centre regeneration.

"Resident Production Company": We will explore setting up a resident company of local performers, technicians, and creatives who will develop original work, alongside exploring opportunities to work with other larger local theatre trusts, supported by professional mentorship and skills development. We will do this by first developing the Resident Youth Theatre, growing our own talent.

Operational Transformation and Innovation

Delivering our vision will require an innovative operational model that departs from the theatre's previous management. We propose to transition to an independent CIO (Charitable Incorporated Organisation) model, enabling greater flexibility, community ownership, and financial agility. This model - successfully employed at venues like the Marlowe Theatre in Canterbury - allows more responsive programming and efficient operations by freeing the venue from bureaucratic constraints while maintaining public accountability. Our hybrid governance will combine professional management with community representation. For example, we will have a skilled executive team (theatre director, marketing manager, technical manager, etc.) supported by specialist advisory panels of local volunteers and experts (covering areas like programming, education, and access). This blend of professional expertise and community input is an innovative solution that ensures high-quality, commercially aware operations *and* genuine local voice in decision-making. We have already started to engage with The Grand Theatre, Wolverhampton to learn from their experience.

Key elements of our transformational model include:

Financial Sustainability and Independence: A core tenet of our vision is that the theatre will be financially self-sustaining and not reliant on ongoing council subsidy. We have developed a robust business plan demonstrating diverse revenue streams - ticket sales from an expanded programme, secondary income from an improved café/bar and merchandise, venue hires for events, and fundraising (grants, sponsorships, "Friends of the Theatre" memberships, donations). Our preliminary financial modelling shows that through these measures and efficient cost management; the theatre can cover its operating costs after the initial transition period. We understand zero subsidy is a strict requirement, and our plans *exceed* this by targeting a modest surplus each year to reinvest in community programmes and a maintenance reserve. In essence, the theatre will live within its means while still delivering ambitious programming. This commitment to fiscal discipline, coupled with the creativity of our team, ensures the Prince of Wales Theatre's long-term sustainability as a community asset. We will also maintain a "rainy day" reserve for resilience and regularly review our business model to adapt to any economic changes - embodying the forward-thinking, responsible management that the Council and community expect.

Agile, Community-Lead Governance: The new Cannock Chase Theatre Trust (CIO) structure provides clear governance and accountability, with charity trustees drawn from the local community and stakeholders. Decision-making will be agile - for instance, our team can quickly approve adding a popular show or adjusting

opening hours in response to demand, something not possible previously. This agility means the theatre can adapt to opportunities swiftly (e.g. last-minute tour dates, trending art forms). At the same time, community trustees and regular user forums will keep us aligned with local needs and priorities on an ongoing basis.

Multi-Purpose Venue Utilisation: To reflect Cannock's diverse needs, the Prince of Wales Theatre will operate as a multi-use community venue beyond traditional evening shows. Our vision sees the building busy all day: morning fitness or dance classes on the stage, midday arts education workshops, afternoon tea concerts for seniors, co-working or community meeting space in foyers, and so on. We will host conferences, civic events, film screenings, and markets during otherwise quiet periods. This not only drives additional revenue but also embeds the theatre in daily community life. For example, we plan to partner with local colleges and businesses to use the venue for graduations, training seminars, and product showcases, attracting new daytime audiences. Embracing such hybrid uses is an innovative way to ensure the theatre is always buzzing with activity and remains financially viable.

Our vision supports Cannock Chase Council's key outcomes by:

Driving Economic Prosperity (Priority 1): Attracting over 70,000 annual visits to boost town centre footfall, create creative jobs, and support indirect employment across local businesses.

Enhancing Health & Wellbeing (Priority 2): Promoting arts engagement to boost mental health, social connections, and physical activity, especially in a district facing high rates of overweight/obesity (73.7%).

Building Community (Priority 3): Creating an inclusive hub that unites people, fosters local pride, and offers activities for everyone.

Embodying Responsibility (Priority 4): Relieving council financial pressure through a zero-subsidy, sustainable operation that advances carbon-neutral ambitions via green initiatives.

This flagship project not only preserves a cultural venue but also innovatively meets multiple council priorities in a community-driven way.

Measurable Impact and Evaluation

Our vision will be underpinned by robust evaluation frameworks to track our impact on; Cultural participation rates across demographic groups, educational opportunities and skills development, health and wellbeing indicators, town centre footfall and economic activity, and community cohesion and pride in place. Through this holistic, evidence-based approach, the Prince of Wales Theatre will become not just a performance venue but a catalyst for positive change throughout the Cannock Chase District.

Consultation and engagement activities underpinning the wider vision

Since January 2025 the Trust has run a rolling programme of engagement that now totals dozens of interactions with stakeholders. The headline activities were:

- **Community Public Meetings** – multiple public meetings held on roughly monthly cadence in partnership with our local MP (Josh Newbury) to ensure transparency with the public about CCTT's intentions and ambitions, including providing answers in open Q&A sessions.
- **Community Consultation** – including surveys, public forums, and input from over 300 residents and community groups, revealed strong support for local arts and entertainment, evidenced by the nearly 20,000 signatures on the "Save the Prince of Wales Theatre" petition. Key community needs identified included calls for more family programming, affordable tickets, and community productions, which directly shaped our programming strategy.
- **Theatres Trust** – specifically the proposal for transitioning to an independent CIO model is drawn from successful examples of community managed theatres across the UK and guidance from the Theatres Trust.

- **Creative Chase workshop data** (Oct 2024) – we’ve leveraged data provided, including mapping that shows 74% of current cultural visitors already travel into the district, supporting an economic case for an “all-day civic living-room” style model to the usage of the theatre building.
- **Fundraising Community Kick-Off** – we have already held a successful fundraising kick-off event where over 35 volunteers signed up to actively provide fundraising support. Three Fundraising Oversight Sub-Committees are being established, each with a targeted focus:
 - 1. Community Fundraising; 2. Corporate Sponsorship; 3. Funding bodies including bids and grants.

Feedback directly shaped our strategy: the café/co-working foyer, hybrid governance (professional exec + community trustees) and Monday–Friday daytime programme were all added or re-weighted after public consultation.

Phased Delivery Plan

Year 0: Mobilisation, Preparation & Safe Re-Opening - Finalise CIO structure; Solidify the independent business model; Execute CAT; Start building capital reserve through fundraising mechanisms such as launching ‘Friends’ scheme; Recruit essential staff and volunteers; Schedule a balanced opening season; Install new ticketing & CRM stack; Engage community through soft launch events and marketing; Re-open auditorium with commercial hire and production launch season; Soft-launch new cafe and day-time use activities.

Year 1: Stabilisation Phase - Focus on stabilising operations including embedding strong management practices; Maintain regular performance schedule (48 weeks per year, Tues-Sat evenings, some matinees); Re-engaging previous hirers and ticket buyers; Scale daytime activities; Ensure break-even financially with zero Council subsidy; Deliver social value (community hire, volunteer programme, seniors events) from the start; Meet attendance target (56,000).

Aspirational activities will be linked to explicit capacity triggers, primarily in Years 2 and 3:

Year 2: Growth Phase - Build on stability, focus shifts to audience growth and revenue diversification. Aspirational activities include: an annual Cannock Arts Festival; co-programming alongside the Grand Theatre, Wolverhampton; introduction of educational workshops, youth theatre, and extended daytime use; enhancing café/bar services; actively marketing for private functions; expanding social impact via partnerships; exploring co-production relationships.

Year 3: Innovation Phase - Focus moves to creative risks and solidifying the hub role. Aspirational programming includes: commissioning original work or starting a house production; Education and outreach ramps up with a schools matinee programme and scholarship / trainee scheme; Exploring longer-term funding like Arts Council England NPO status.

Each activity will only be implemented once financial reserves allow for capacity to be expanded with minimum risk.

Business Plan – Prince of Wales Theatre

Appendix G – Strategic Audience Development Framework

Strategic Audience Development

Cannock Chase Theatre Trust recognises that sustainable operation of the Prince of Wales depends on systematically growing, diversifying, and retaining audiences. Our strategy is informed by comprehensive Creative Chase data revealing that whilst 43% of bookers are from Cannock Chase district and 73% from wider Staffordshire, the theatre currently engages only 11% high-engagement segments compared to 25% lower-engagement segments. This presents both a challenge and significant growth opportunity.

Our audience development strategy is built on four pillars:

1. **Understanding:** Using demographic analysis, audience surveys, Audience Spectrum profiling, and community consultation to develop deep insights into existing and potential audiences.
2. **Engagement:** Creating tailored pathways for different audience segments, particularly targeting the 34% of local residents in lower-engaging profiles who face barriers to participation.
3. **Relevance:** Ensuring programming resonates with local demographics where 52% are from social grade C2DE and 20% have activity-limiting disabilities.
4. **Excellence:** Delivering consistently high-quality experiences that encourage repeat visits, word-of-mouth promotion and convert the 14,975 Cannock residents currently booking elsewhere.

Audience Segmentation and Targeted Approaches

Based on Creative Chase data and Audience Spectrum analysis, we've identified key segments requiring specific approaches:

Trips & Treats (31% of current audience, 36% of local population):

- Family-dominated segment seeking mainstream arts and value for money
- Develop affordable family packages and school holiday programming
- Create "Family Arts Festival" with guaranteed fun experiences
- Implement "Pay It Forward" scheme for the 21.7% of children in low-income families, where businesses can sponsor tickets for disadvantaged families
- Partner with schools to ensure local children experience live performance

Dormitory Dependables (21% of current audience, 17% of local population):

- Mature couples and families preferring heritage and traditional arts
- Develop matinee programmes and heritage-focused events celebrating local history
- Create theatre club (part of the Friends of the Theatre scheme) with discussions and behind-the-scenes insights
- Package experiences including dining and social elements

Lower-Engaging Segments (34% of local population, underrepresented in current audience):

- Up Our Street, Frontline Families, Kaleidoscope Creativity, Supported Communities
- Remove barriers through subsidised local events
- Partner with community organisations for trusted endorsement
- Develop participatory projects in community settings
- Develop accessible formats addressing the needs of the 20% with activity limitations

Young Adults (16-30):

- Develop a "Young Producers" initiative giving 18-25 year-olds creative control of specific programming strands
- Create late-night events combining performance with social experiences
- Implement digital engagement strategies utilising platforms popular with younger audiences
- Establish student ambassador schemes with local colleges
- Create affordable ticket schemes and last-minute offers
- Establish pathways from education to employment in creative industries

Community Groups:

- Create tailored group booking schemes for community organisations
- Develop relaxed performances for people with additional needs
- Provide subsidised venue access for community-led activities

Geographic Expansion:

- Target high-potential wards: Western Springs, Etching Hill, Hagley
- Develop transport partnerships for areas with lower attendance
- Create pop-up performances in underserved communities

Innovative Participation Models

Beyond traditional audience relationships, and recognising that library visits in Cannock have declined 40%, we must position the theatre as an accessible cultural hub. We will explore the implementation of innovative approaches to deepen participation:

"Theatre Makers" Programme: A structured pathway from audience member to active participant, offering progressive opportunities to engage with theatre creation, from workshops to community productions. Particularly targeting the 10.3% providing unpaid care who need accessible cultural outlets.

"Cultural Citizens" Scheme: A pioneering approach that transforms passive consumption into active cultural citizenship. Credits-based system rewarding participation (volunteering, attendance, and creative contribution), that can be exchanged for benefits. Specifically designed to engage C2DE audiences through affordable cultural access.

Social Media Campaigns & Storytelling: Utilise engaging content - behind-the-scenes footage, artist interviews, and audience testimonials - to build anticipation and excitement.

"Digital Stage" Platform: Creating a hybrid physical/digital venue that extends reach beyond the building, enabling participation regardless of location, mobility, or schedule constraints. Addressing mobility barriers for the 4.8% economically inactive due to illness/disability.

Annual Festivals & Community-Led Events: Host themed festivals, heritage celebrations, or seasonal showcases to make theatre a staple in local cultural life.

"Arts Champions" Network: Recruiting and supporting community advocates who promote participation within their own networks, particularly targeting under-represented groups.

"Creative Conversations": Year-round facilitated dialogue programme ensuring the voices of all segments, particularly lower-engaging groups, shape programming.

Theatre for Social Causes: Develop productions that address relevant societal themes, using storytelling to educate and inspire local audiences.

Strategic Interventions by Segment

For Higher Engaging Segments (Currently 11%):

- Premium experiences and membership schemes
- Early booking privileges and exclusive events
- Ambassador roles promoting theatre within networks

For Medium Engaging Segments (Currently 63%):

- Flexible booking and group discounts
- Mainstream programming with local relevance
- Social elements enhancing the experience

For Lower Engaging Segments (Target growth area):

- Free taster events and community performances
- Peer-to-peer recommendation schemes
- Culturally specific programming reflecting diversity

Measuring Success and Continuous Improvement

Our audience development will be guided by clear targets and robust evaluation:

- Annual audience growth of 5% from year 3 onwards (post start-up phase).
- Increase lower-engaging segment attendance from current levels to 15% by Year 2
- Capture 10% of the 14,975 residents currently booking elsewhere
- Achieve 35% of audience from beyond Cannock Chase district
- Maintain 85% satisfaction while diversifying audience base
- Convert 25% of first-time attendees to regular bookers

Through this comprehensive strategy, informed by robust audience intelligence, we will transform the Prince of Wales Theatre from a traditional venue into a dynamic cultural hub that reflects and serves our entire community.

Delivery partners:

We are working in close collaboration with a range of confirmed delivery partners who contribute to our community programmes in diverse and complementary ways. These partnerships are essential to ensuring wide participation, creative opportunity, and sustained community benefit. The partners listed below are not mutually exclusive and may collaborate across multiple areas of delivery.

1. Local Theatre Companies

Local companies play a central role in creative engagement, offering community-led productions, acting workshops, scriptwriting projects, and mentoring opportunities. They also support outreach initiatives with schools and youth groups to foster early interest in the performing arts.

2. Dance Schools

Dance schools contribute to inclusive participation through structured classes, showcases, and movement-based workshops for all age groups. Many also lead on cross-generational projects and support wellbeing-focused activities through dance and fitness.

3. Professional Hirers

Professional hirers provide high-quality cultural experiences to local audiences, as well as offering backstage access, masterclasses, and collaborative performance opportunities with community members and emerging talent.

4. Event Hires

Event hirers help activate the venue for wider community use, including markets, festivals, heritage days, and themed celebrations. They often engage local traders, artists, and community groups, promoting a sense of ownership and place.

5. School Hire

Partnerships with local schools support educational outcomes and increase access to the arts. Schools use the venue for performances, awards evenings, and enrichment activities, and often collaborate on curriculum-linked projects that develop students' confidence and creative expression.

Each partner supports our ambition to make the venue a vibrant, inclusive hub for cultural and community activity. Roles are responsive to need and opportunity, and all partners contribute to shared goals around participation, learning, and community wellbeing.



Business Plan – Prince of Wales Theatre

Appendix H – Market Context Analysis

Cannock Chase is a district of circa. 100,500 residents with a proud industrial heritage and strong community identity. The Prince of Wales Theatre, historically at the heart of local culture, has served over 70,000 visits per year in its heyday - a remarkable level of engagement in a district of this size. Our primary research, including community surveys, public forums, and analysis of the recent “Save the Prince of Wales Theatre” petition, confirms a robust appetite for local arts and entertainment. The size of the petition protesting the theatre’s closure (nearly 20,000 signatures within 2 weeks) demonstrated broad public support across all ages and backgrounds. This outpouring of support is not just anecdotal; it reflects an authentic demand for cultural provision that is deeply embedded in the community.

Secondary data reinforces this picture. The Theatres Trust (national advisory public body) highlights the theatre’s “valued cultural” role with no comparable local alternative, noting it hosts touring shows alongside vital community uses. Each year the venue accommodates a wide mix of users - from amateur dramatics societies and dance schools to inclusive theatre groups for neurodiverse performers. These activities have attracted diverse audiences and participants that would otherwise have to travel significant distances outside the district for comparable experiences, given the nearest similar theatres are in Lichfield (562 seats, ~12 miles), Stafford (545 seats, ~15 miles), or Wolverhampton (1,200 seats, ~15 miles). Aside from cinemas and small community halls, Cannock lacks dedicated arts venues. This competitor mapping underlines that no *mid-sized* theatre exists within the district that is able to offer the mix of professional and amateur performances sought by the community. Permanent closure of the theatre would leave “audiences [within Cannock] without access to local cultural provision” (Theatres Trust) - a fact emphasised in the review that recommended closure, which warned the town would be left without “any cultural facility”. Clearly, there is a gap in provision that our proposal directly addresses: demand for accessible, high-quality arts (both professional and amateur) in Cannock, without the barriers of long travel or higher ticket prices found at city venues.

To quantify local demand and preferences, we have gathered input from over 300 residents through questionnaires and conversations with community groups. Common themes include calls for more family programming, affordable ticket prices, and community productions - confirming that our programming strategy (mix of professional touring shows, community productions, live music, cinema screenings, and educational workshops) is aligned with what locals want. This evidence-based insight ensures our approach is rooted in actual community needs rather than assumptions.

Gaps in Cultural Provision and Unique Opportunities

Live Performing Arts for Local Audiences: Residents currently travel to Lichfield, Stafford or Wolverhampton for live theatre, which can be costly and inconvenient. The Prince of Wales can fill this gap by providing quality drama, comedy, music, and more right on Cannock’s doorstep, retaining local spending and widening access. With over 21% of local children in low-income families, having affordable, nearby entertainment is crucial for inclusion.

Community Stage and Participation: Local amateur dramatics groups, youth theatres, dance schools and choirs have few performance spaces. The theatre offers a professional stage for these groups, elevating their work and fostering local talent. Crucially, it has historically hosted inclusive groups, and even original productions about Cannock’s mining and wartime history. These opportunities for community expression and

pride would vanish without this venue. Our model prioritises community hires and co-productions to nurture grassroots creativity.

Daytime and Educational Use: Aside from formal education settings, Cannock lacks a central, inspiring space for lifelong learning in the arts. The theatre, under our plan, will introduce daytime uses like school workshops, technical theatre training, and arts outreach for older adults, addressing a gap in informal education and social activities.

By mapping competitor venues and current provision, we will tailor our approach to avoid duplication and instead complement the regional cultural ecosystem. Whereas larger city theatres prioritise commercial West End tours, the Prince of Wales can specialise in community-centric events, touring productions and emerging artists, differentiating our offer while still bringing popular acts that Cannock audiences traditionally enjoy (like comedy nights, tribute concerts, pantomimes, etc). This positioning plays to the venue's strengths - intimate atmosphere, community goodwill, and multi-functional spaces - making it *the* go-to cultural venue for Cannock Chase.

Responding to Local Priorities and Demographic Change

Our model is explicitly designed to advance Cannock Chase District's local priorities outlined in the last Economic Prosperity Report and adapt to changing demographics. We have built these aims into our plans:

Social Well-being & Health: Cannock Chase faces notable health and wellbeing challenges - it has the highest rate of self-reported bad health in Staffordshire (6.4%) and above-average long-term illness/disability rates (20.3% of residents). Issues like social isolation and mental health were raised repeatedly in our community consultations. By providing inclusive arts activities, the theatre will serve as a hub for social connection and mental wellbeing. Evidence shows engagement in arts and cultural groups can reduce loneliness and improve life satisfaction [Arts Council England / Bone Fancourt, 2022]. We will run accessible programmes (e.g. relaxed performances, daytime seniors' film club, etc) to reach those who most benefit. The theatre's volunteer scheme and community choir/drama groups will create a supportive social network for participants.

Community Cohesion & Identity: Cannock Chase has a predominantly White British population but with growing diversity and an aging demographic. Our offer will remain relevant by celebrating the district's heritage *and* its contemporary identity. We plan to host annual community festivals to bring together different generations and communities, fostering cohesion. With 15.3% of residents over 60 in income deprivation, we will keep pricing and programming accessible to those on low incomes (including discounts for carers and pensioners). As demographics shift, we will continuously seek feedback via audience surveys and community advisory panels to adjust our programme mix. Our adaptive approach will ensure the theatre remains a relevant, welcoming space for all sections of the community.

Economic Regeneration: The theatre is strategically located in Cannock Town Centre, and its success will contribute to the local economy. We recognise Cannock's challenges with a need to boost the evening economy. By extending opening hours and offering pre/post-show dining options in partnership with local restaurants, we could help increase town centre footfall and support nearby businesses. We will also generate jobs and volunteering opportunities - from front-of-house roles to technical apprenticeships - helping to upskill local people (important in a district where 22% have no formal qualifications). All of this drives economic well-being without requiring council revenue support.

Environmental Well-being: Operating an existing venue aligns with sustainable principles by maximising use of an existing asset. We will implement green initiatives (energy-efficient lighting, waste reduction, exploring solar panel installation) to reduce the theatre's carbon footprint. Encouraging local attendance to events (versus audiences driving out of district) also cuts travel emissions. These efforts support the district's environmental goals while demonstrating that heritage buildings can be part of the climate solution.

Maintaining Relevance to Local Priorities - To ensure ongoing relevance to local priorities, we will implement:

- **Governance Structure with Community Voice:** Our board includes community representatives and an advisory panel of local stakeholders will be set up to guide strategic decisions.
- **Annual Priorities Review:** A structured process to reassess local needs, emerging trends, and strategic alignment, including: Community consultation events; Stakeholder feedback sessions; Analysis of audience data and feedback; Review of local authority priorities and policies.
- **Responsive Programming Model:** A flexible approach allowing us to quickly adapt to changing priorities through: Quarterly programming reviews; Allocated slots for community-led initiatives; Digital engagement that gathers continuous feedback.
- **Partnership Development Strategy:** Proactive collaboration with: Cannock Chase District Council to support strategic priorities; Local businesses to enhance economic impact; Educational institutions to address skills priorities; Healthcare providers to support wellbeing initiatives; Community organisations to promote inclusion.
- **Continuous Innovation Pipeline:** A structured approach to developing new initiatives responding to local priorities, including: Innovation fund for community-led projects (funded through retained profits from year 2 onwards); Staff and volunteer idea generation scheme; Cultural exchange partnerships bringing new ideas (for example with the Museum of Cannock Chase if/when it is also saved).

Ensuring Viability and Adaptability

Our demand-led approach is underpinned by rigorous attention to operational viability. The recent CBRE building condition survey found the theatre's structure and fabric to be generally "fair" but identified significant planned maintenance needs in the next few years. To remain adaptable and safe for the community, we will pursue capital funding (primarily via existing funding sources, such as Levelling Up Fund grants and council reserve capital funds) to address these critical renovations early on, in tandem with the adjacent car park redevelopment timeline. This ensures the venue will reopen on a strong footing - physically sound, accessible, and efficient to run - meeting the community demand in a quality environment.

Crucially, our financial model is built for sustainability without council subsidy. By diversifying income (ticket sales for shows, cinema screenings and events, café/bar revenue, venue hire, sponsorship, and fundraising) and keeping tight control of costs, the theatre will operate in the black while delivering social value. If demographics or demand patterns change, we can flex our business plan - scaling up popular programme strands or introducing new services. Regular review of local data (e.g. annual district profiles) will inform our strategy, ensuring we remain responsive to Cannock Chase's evolving needs.

In summary, our approach is grounded in thorough local demand analysis and a clear-eyed view of the current cultural landscape. It directly addresses identified gaps in provision and is closely aligned with community priorities - from health and social cohesion to economic uplift. By marrying evidence-based understanding with a flexible, community-driven operating model, we will keep the theatre's offer relevant and impactful for the people of Cannock Chase for years to come, safeguarding a beloved asset and unlocking its full potential as a catalyst for community well-being.

Business Plan – Prince of Wales Theatre

Appendix I – Strategic Partnership Framework

Our Strategic Partnership Framework: We recognise that the Prince of Wales Theatre's success hinges on strong, collaborative relationships with its stakeholders. Our approach is to work in genuine partnership with all key stakeholders - public, private and community - to ensure the theatre thrives as a community-led venue. Our approach to partnerships is rooted in building strong connections within Cannock, guided by four key principles:

- **Community Alignment:** Partnerships that serve both theatre mission and community needs, creating mutual benefit.
- **Embedded Integration:** Deep-rooted partnerships integrating the theatre into Cannock's civic and cultural fabric making it a true community hub going beyond transactional collaborations.
- **Sustainable Growth:** Nurturing relationships that enhance long-term stability and community enrichment.
- **Innovative Impact:** Launching emerging artists through mentorship and collaboration, connecting creators with audiences while strengthening the theatre's role as an artistic hub.

Local Authority Partnerships: Our partnerships with Cannock Chase District Council and Staffordshire County Council are pivotal, aligning with their strategic goals through:

- **Strategic Alignment:** Regular communication and reporting with key Council departments to align with Council priorities; Contribution to the Council's cultural strategy development; Support for Council-led community initiatives through venue access and programming.
- **Complementary Service Delivery:** Youth engagement with services such as Staffordshire Council of Voluntary Youth Services and The Voice Project; Health programmes with public health teams and Chase Better Health; Tourism initiatives supporting town centre goals with partners like McArthur Glen; Cultural events that enhance town centre vitality and footfall and build on Cannock's cultural capital.

Local Arts and Community Partnerships: The theatre's core users such as amateur dramatics societies, youth theatre groups, dance schools, live music clubs, groups supporting disabled or neurodiverse performers, along with the general public and our volunteers, are key partners in programming and community outreach. We will develop these relationships through:

- **Co-Production:** Moving beyond conventional 'venue hire' relationships through forming a Community Arts Partnership group with Cannock Chase Arts Council; Developing shared resources and capabilities and ensuring co-produced programming reflects local needs.
- **Capacity Building:** Supporting community partners through technical training and marketing support for community production teams and community events; Fundraising expertise sharing and collaborative application, preferential rates, technical support, joint marketing and scheduled slots for local groups; set up a Friends of Prince of Wales Theatre & Volunteer Programme that will provide training and recognition.
- **Inclusive Engagement:** Ensuring diverse community representation through targeted outreach to underrepresented communities and accessible participation pathways for groups with additional needs.

Education Partnerships: Positioning the theatre as an educational resource through:

- **Schools Collaboration:** Working with primary and secondary schools to develop curriculum-led experiences addressing the gap in drama within the national curriculum; Establish a Schools Liaison Scheme and a Student Ambassador Scheme; Develop opportunities around creative education working with other local and national organisations; Develop a youth theatre programme in partnership with school drama departments; Support Arts Award delivery across the district.
- **Further/Higher Education Integration:** Partnering with Colleges and other local FE/HE providers to offer work experience and apprenticeships pathways both back-stage and front-of-house; Develop joint funding applications for skills development; Establish student-led events and programming; Share technical resources and expertise; Create progression routes into creative careers.
- **Lifelong Learning:** Partnering with adult education providers to develop creative skills courses for adults, create volunteer development pathways and address social isolation through participatory arts.

Funding Bodies and Cultural Organisation Partnerships: We view Arts Council England, the National Lottery Heritage Fund, and Theatres Trust as essential strategic stakeholders. Our partnerships will focus on grant funding (e.g. project grants, National Portfolio Organisation status), advocacy, and expert support. We will strengthen the regional ecosystem through:

- **Artistic Collaboration:** Working with regional arts organisations, other local theatre trusts and arts centres to develop co-produced work that tours between venues; Share programming knowledge, touring productions, expertise and audience insights; Create joint marketing initiatives that expand reach and develop artistic exchange programmes that bring diverse work to Cannock.
- **Resource Sharing:** Creating efficiencies through technical equipment sharing agreements with regional venues; Joint procurement of services and materials, including shared back-office functions where appropriate; Collaborative fundraising for mutually beneficial projects.
- **Sector Development:** Contributing to regional cultural growth through membership of regional cultural consortia, participation in sector advocacy initiatives, contribution to regional cultural strategy development, and knowledge sharing with emerging cultural organisations; Invite national bodies to be advisors, so plans align with national best practices and funding criteria.

Local Businesses and Sponsors: The local business community is another key pillar. We will work with the Cannock Chase Chamber of Commerce and local enterprises to create a mutually beneficial partnership programme that strengthens economic activity. We will approach this by: Developing sponsorship and corporate engagement; Consider setting up a business advisory panel; Promote In-Kind Business Support; Develop a cultural exchange bank and drive economic growth by positioning the theatre as a catalyst for economic development.

Programming Strategy : Our programming strategy balances professional touring productions, community/amateur productions, youth theatre/education, music events, and corporate/private hires. Initial splits are approximately: 45% professional touring productions, 15% community/amateur productions, 15% youth theatre/education, 15% music events, and 10% corporate/private hires.

This approach will be regularly reviewed and adjusted based on community feedback and financial viability. This differs from the existing IHL programme by aiming for a 70% familiar / 30% new content mix over the first 3 years, introducing innovative and inclusive programming to attract new audiences while preserving popular community traditions. We will also curate a balanced mix of events to cater to diverse tastes and age groups.

Artistic Quality and Monitoring Mechanisms: Artistic quality will be ensured through a dynamic, high-standard programme with clear selection criteria set out within an Artistic Decision Framework - artistic merit, diversity, community relevance, and financial viability. Oversight includes an Artistic Advisory Panel, formal partnerships with touring companies and regional arts organisations, and regular post-event reviews (audience surveys and technical debriefs) to refine future offerings based on feedback and data.

Artistic Director's Authority and Scope: The Theatre Manager / Artistic Director will oversee programming strategy, stakeholder management and income generation. They will collaborate with the Artistic Advisory Panel and Board to align programming with strategic goals. Early on, they will curate a balanced opening

season reflecting Cannock's demographics, informed by audience development, and maintain a 48-week annual performance schedule.

Discussions / Expressions of Interest and Funding Commitments: Early discussions with The Grand Theatre Wolverhampton aim to establish a formal partnership. Arts Council England, the National Lottery Heritage Fund, and Theatres Trust are key strategic stakeholders. The Trust has been recognised by Theatres Trust and Heritage Fund programmes, with our MP engaging with the fund assessor. The 2025 Theatres at Risk fund awarded CCTT £7,000 for planning support. We will pursue relevant grants, setting modest targets: £12,000 in Year 1 and £20,000 annually thereafter.

Underlying Production Schedule and Stress Testing: Year 1 occupancy targets follow a structured weekly pattern for efficiency and community engagement, operating 48 weeks annually. The schedule includes variable Tuesday-Saturday evening performances, Wednesday and Saturday matinees, and Sunday/Monday for rehearsals and private hires, with daytime slots for education and community activities.

Stress-testing has been carried out to ensure feasibility across: **Staffing:** A lean team combining core professionals with structured volunteer support. **Rehearsal Capacity:** Dedicated Sunday/Monday slots for technical rehearsals and get-ins/get-outs. **Marketing:** A mixed digital and traditional strategy to build awareness, with ticket pre-sales and a membership drive starting 3 months before reopening. KPIs, including attendance and marketing effectiveness, will be regularly monitored for adjustments.

Business Plan – Prince of Wales Theatre

Appendix J – Pre-Transfer Capital Refurbishment Plan

Pre-Transfer Capital Refurbishment (2024–2026)

Background: A comprehensive Planned Preventative Maintenance (PPM) survey by CBRE in October 2024 identified a significant backlog of maintenance that must be addressed to enable the Prince of Wales Theatre to reopen safely. In parallel, Page\Park Architects' Concept Design Report (Aug 2024) outlines key facility improvements. The findings of both reports underpin a proposed capital refurbishment programme currently under discussion with the Council's Economic Development Team (EDT) which, if adopted, would be scheduled for 2025–2026/7, prior to reopening (targeted for late 2026, early 2027).

Assumptions on Responsibilities: The Trust's proposal assumes the Council (and/or its external funding sources) will finance and complete all 'Immediate', 'Year 1' and 'Year 2' priority works, plus replacement/upgrade of performance lighting and sound systems (Y3) and other essential items, before the asset transfer. This is crucial because these works (as identified by the CBRE survey) are needed to make the theatre safe, legally compliant, and fit for purpose from day one of the Trust's operation. By the time the doors reopen, the building's major known issues will have been remedied. The Trust would then take on a fully operational theatre in good condition, with new core systems and infrastructure.

Tackling the maintenance backlog upfront is the most cost-effective strategy to prevent costly "firefighting" later and allows the community-run model to start on a sustainable footing. For the purposes of the PPM schedule, it is also assumed the proposed conversion of the market hall area into being part of the theatre building offering is implemented and that an external loading lift solution has been installed, though we are exploring the possibility of engineering this out with the EDT. Whilst these assumptions are an optimum position, our plan is agile enough to respond to any reasonable flex in this scenario.

Post-Transfer Planned Preventative Maintenance Regime (post-handover onwards)

Assumption on Post-Transfer Responsibilities: After the handover, all day-to-day repairs and future capital works become the responsibility of the Trust (as per the terms of the Community Asset Transfer). The Council will not be expected to contribute to routine maintenance, and the Trust's business plan fully accounts for this. The only exception might be in the case of any latent defects from the refurbishment works which would be covered by contractor warranties in the initial years. We have made conservative allowances in our budgets to ensure that even if unexpected issues arise, the Trust can cover them thereby safeguarding the Council's investment up to the point of CAT. It is the Trust's firm commitment to uphold the building through detailed planning thereafter, effectively "future proofing" the asset through disciplined maintenance and financial planning.

Once the Prince of Wales Theatre is handed over to the Trust (post-refurbishment), we will implement a rigorous Planned Preventative Maintenance programme to ensure the building's excellent condition is maintained. The philosophy is prevention over cure - regular upkeep to avoid the re-accumulation of a costly backlog. Key features of our PPM regime include:

- **Dedicated Maintenance Budget:** The Trust's operating budget allocates £15k in Y1 and £30k per annum thereafter for preventative maintenance (indexed in future years). This figure represents a 50% increase in Y1 and 200% increase thereafter to the maintenance spending under the previous operator, IHL (as per figures provided in PoW Financial Information v1.1 – email 23/04/25), reflecting our commitment to proactive upkeep. The budget covers routine servicing contracts, minor repairs, general maintenance and consumables, with any unspent annual allocation contributing to a capital reserve fund (detailed under Lifecycle Planning below). By ring-fencing maintenance funds, we ensure the building will never be "neglected" due to budgetary pressure elsewhere. A further £9k per year is allocated as contingency for

unplanned reactive maintenance to any unforeseen issues. Theatre management and the Trust board will collectively make decisions on how any unspent annual contingency will be allocated based on regular reviews of PPM and Lifecycle planning.

- **Scheduled Servicing and Inspections:** All building plant and equipment will be placed on scheduled service contracts in line with manufacturers' recommendations and statutory requirements. For example: the HVAC system will have biannual professional servicing; the lifts will be inspected and maintained every 6 months; the fire alarm and emergency lighting will receive quarterly checks and an annual certified inspection. We will also carry out regular safety inspections (e.g. weekly fire alarm tests, monthly emergency light tests, routine legionella water checks) as part of the theatre's management procedures. Compliance inspections (fire risk assessments, electrical testing, gas safety, etc.) will be diarised well in advance. A maintenance logbook and digital tracking system will be used to monitor all tasks and ensure none are missed. This disciplined approach meets all relevant British Standards and regulations for building maintenance.
- **Preventative Repairs:** We ensure minor faults are addressed promptly before they can escalate. For instance, if a small roof leak is detected, we will fix it immediately rather than let water ingress cause larger damage. Our on-site Operations staff will conduct daily visual checks of critical areas (roof, plant room, etc.) and report issues. We will maintain relationships with trusted local contractors (plumbers, electricians, etc.) on standby to carry out repairs quickly when needed. By responding early to wear and tear, we will extend the life of assets and avoid costly emergency closures.
- **Routine Cleaning and Upkeep:** A high standard of day-to-day facilities care will be upheld. Although cleaning is not "maintenance" per se, keeping the building clean and monitored helps reveal issues (for example, damp patches, rodent activity, or equipment malfunction) early. The Trust will have a cleaning services contract and involve volunteers (see below) in periodic deep-clean and painting days. We anticipate a daily cleaning regime of 4 billable hours per day, 6 days per week and have contacted cleaning agencies for indicative costs to inform our budget planning (see cost plan for more detail). A well-cared-for appearance not only benefits patrons but also signals that the building is being looked after, which can deter vandalism and reduce long-term repair costs.

This PPM regime will be managed by the theatre management team, reporting to the Trust Board. Progress will be reviewed quarterly by the Board's Facilities subcommittee, and adjustments made as needed (e.g. increasing the maintenance budget if any trend of higher costs emerges in certain areas). We will also adhere to the maintenance schedules and recommendations provided in the handover documentation from the Council's refurbishment contractors (e.g. maintenance manuals for new HVAC and lift systems).

An initial detailed PPM schedule of activities, responsibilities and timescales has been included as part of the appendices to this method statement.

Lifecycle Replacement and Capital Renewal Plan

In addition to routine annual maintenance, the Trust has developed a Lifecycle Replacement Plan to budget and prepare for major capital renewals over the long term. We recognise that even with excellent maintenance, key building elements will eventually require refurbishment or replacement (typically on 10+, 20+ or 30+ year cycles depending on the component). Our plan is informed by the expected service life of the new installations (from the pre-CAT works) and the remaining life of existing elements as noted in the CBRE PPM report.

The Trust will collaborate with CCDC to include and upgrade the performance lighting and sound systems within the budgetary limits for the pre-handover refurbishment. If this is not fully or partially achieved, we will seek corporate and/or grant funding options along with accrued restoration levies to raise the necessary capital to complete these upgrades within 3 years of opening. This aligns with the CBRE report's expectations on life cycle replacements for these systems, especially as the report had assumed wear and tear from continual use, which has not been the case. The CBRE report recognises these systems are in a "fair condition and operational" and as such not upgrading these as part of the refurbishment, whilst a sub-optimal scenario, does not prevent re-opening and full operation of the theatre.

Having reconciled the CBRE PPM report with the Concept Design costings as provided, our analysis suggests that the remaining PPM works identified following refurbishment will be £627k over the next 10 years, of which £568k is in years 1-5. Almost £20k of this can be delivered through volunteer support (i.e. cleaning external

features and internal painting and decorating maintenance). It is our expectation that all “Immediate” and Y1-Y3 items in the CBRE report not already covered by the work outlined in the concept design document, will be delivered as part of the CCDC refurbishment at a cost of ~£193k or ~£543k if the performance systems upgrade is included. The remaining lifecycle costs in the CBRE report are well within our cost plan allocation for Y1-4 leaving sufficient savings for the peak in Y5 should it be required (see outline plan below), with Y6-10 averaging below the allocated amount. Consequently there is sufficient headroom in our annual allocation for ongoing standard maintenance activities and as contingency against shortfalls in the expected refurbishment level resulting in additional annual costs, unexpected issues and failures. Alongside the annual allocation from projected surpluses, the Trust has in place a fundraising structure which will work in collaboration with the board through regular reviews, to identify and plan campaigns to support major life-cycle replacements. These campaigns will be run as mitigation against surplus shortfalls and will not form part of the core budgeting for capital renewals.

Lifecycle Funding: Starting from the first year of operation, the Trust will set aside a portion of any annual surplus into a Capital Reserve Fund dedicated to building renewal. Based on our financial projections, we aim to contribute at least £12k per year into this fund initially, growing it as operations become more established, though our cost plan does not assume this growth for prudence. The fund will accumulate year on year to pay for major works that are beyond the scope of the yearly maintenance budget and will be further boosted by fundraising campaigns as outlined above. By smoothing out these costs over time and bolstering them further through (whilst not being reliant on) fundraising activity, we avoid sudden large funding crises, and, thanks to the Council’s upfront investment, we can avoid spending spikes by planning ahead for the eventual replacement of the very systems being installed now.

Planned Capital Renewals (Next 20 Years): The outline below highlights the anticipated lifecycle replacements and when we expect they will be needed, given the extensive refurbishment in 2025–26.

- **Years 1–5 post-handover:** Minimal capital replacements should be needed in the first few years, as most building elements will be either new or recently overhauled. The CBRE PPM schedule shows only minor works ~£51k in this period. A provisional sum of £20k is included in this for replacing emergency lighting batteries after 10 years as per the CBRE report. However, this may be covered by rewiring and fire safety upgrades during refurbishment, eliminating the need for battery replacement in Y5. There is also ~£18k in Y1 for minor works which we anticipate including mostly activities such as internal redecoration which will be financed from our reserve fund, though we will also look to utilise volunteering for suitable activities to help reduce costs further. Therefore, we anticipate our Y1-Y5 lifecycle replacement costs to be less than the current £51k estimate at today’s prices. If the lighting and sound systems are not upgraded as part of the capital works pre-handover, these upgrades will be carried out within this time frame. The funding for these upgrades will come from a combination of accrued restoration levies and grant applications as discussed above. Nevertheless, the Trust is committed to diligently working to ensure that these upgrades are completed prior to the opening.
- **Years 6-10 post-handover:** New equipment installed during the refurbishment, such as the HVAC system will still be within life, but we will start planning for any major servicing or component replacements (e.g. replacing compressors) as needed, likely funded from accumulated maintenance budgets. The PPM’s latter-year estimate (e.g. ~£236k for years 6-10 in CBRE report) would cover works like re-roofing or external envelope repairs. As these will be renewed as part of the pre-handover work, we do not foresee such a high cost in that window. Nonetheless, we will inspect the roof annually and expect a life of 20+ years on any new roofing installed; thus, no later than the mid-2040s we will prepare for roof covering replacement, ensuring we plan ample time to fundraise or save for it. Currently there are ~£20k of works identified in the CBRE report for this period, 75% of which is for upgrading of the security systems and the rest predominantly for internal re-decorating. In addition, during this period we will commission a further detailed building condition survey report to inform future PPM and Lifecycle replacement planning and budgeting.
- **Year 11+ post-handover:** In the longer-term, we plan to address items such as theatre technical systems and other equipment. If upgrades are implemented during the capital works, we acknowledge that stage lighting and sound equipment typically have a lifespan of 10-15 years due to technological advancements. Therefore, we anticipate modular upgrades around Y11 (funded through grants or the reserve fund) to maintain the venue's competitiveness. Should the existing system not be replaced until after re-opening, these updates will be deferred to Y11 onwards.

By the late-2030s to 2040, some of the major systems from the refurbishment will approach end-of-life. For instance, air handling units / boilers (if installed in 2025/6) might need replacement after ~15–20 years of service (so, circa 2040–45). The passenger lift and goods lift installed in 2025–26 will be monitored; typically, lift modernisations are needed ~20–25 years in, which falls around 2050. Our lifecycle plan extends decades ahead to anticipate these milestones.

The Trust will continue the practice of reserving funds annually and will also seek external funding for large capital renewals (e.g. National Lottery Heritage Fund or Arts Council capital grants, which often support plant and infrastructure upgrades for cultural buildings). Well in advance of any major required works, we will develop a funding and project plan so that the theatre's operations are not jeopardised.

This lifecycle plan will be a living document – reviewed and updated each year as part of budget planning. We will track the condition of key assets (with professional condition surveys every 5 years to supplement our regular checks). This ensures no element “sneaks up” on us; we’ll always have a forward view of the next 5–10 years of capital needs. By clearly distinguishing routine maintenance vs. capital renewal in our accounts, the Trust will be transparent in demonstrating that we are making provision for the building's long-term care. Our approach aligns with the principle in the CBRE report that early action is more cost-effective than reactive fixes, an ethos we will apply not just to small repairs but to big lifecycle projects too.

Resourcing and Innovative Maintenance Strategies

Delivering this plan in a cost-efficient manner is a key objective. The Trust will leverage community support, partnerships, and smart technology to maximize value from every maintenance pound:

- **Community Volunteer Programme:** The Trust will launch a “Friends of the Theatre” volunteer programme to involve the community in maintenance tasks, such as painting, minor repairs, and deep cleaning. Volunteers will work under supervision, with all tasks risk-assessed and focused on non-technical jobs. This reduces labour costs, fosters community ownership, and builds a loyal supporter base, following successful precedents in the arts sector.
- **Partnerships and In-Kind Support:** We aim to partner with local businesses, colleges, and charities for facilities management. For example, negotiating with a local HVAC firm for discounted servicing in exchange for publicity. We also plan to offer the theatre as a training site for apprentices through relationships with local colleges and training centres, as well as exploring joint procurement and shared maintenance contracts with local venues to save costs and resources.
- **Smart Building Systems:** Modern technology will optimize maintenance. We will install Building Management System (BMS) controls for HVAC and IoT sensors to detect leaks, with energy monitoring to flag anomalies. Maintenance software will schedule tasks, track costs, and enable predictive budgeting, increasing efficiency and reducing risk of oversight.
- **Cost Control and Value for Money:** We will ensure value through competitive tendering, fixed-price contracts, and collaborative flexible frameworks where appropriate and available. Regular maintenance minimises costly interventions, supported by a contingency budget. As well as ensuring early interventions to prevent major problems and budget shocks, we have included a contingency line in our maintenance budget each year (approximately 10% of the £30k) which, if unspent, will roll into the reserve fund for future years.
- **Environmental and Energy Efficiency:** Our plan integrates maintenance with sustainability, using LEDs and efficient HVAC servicing to cut energy costs. Solar panels and water harvesting are under consideration for long-term savings. By aligning maintenance with climate goals, we reduce costs and support Council sustainability efforts.

Conclusion

In summary, the Trust has devised a robust and costed plan for the sustainable management of the Prince of Wales Theatre's facilities. Capital works completed prior to handover will ensure the building transferred to the Trust will be safe, compliant, and in an excellent state of repair. From that point forward, the Trust will take on full responsibility with a clear strategy: a proactive PPM schedule, an allocated annual budget (with contingency), and a long-term lifecycle replacement fund to meet future capital needs.

This plan is designed to give complete confidence that the community-led operation will preserve and enhance the theatre for years to come. By investing upfront and then diligently maintaining the theatre and combining professional asset management principles with community-driven innovation, our cost-efficient model will protect the public investment and prevent the facility from falling into disrepair. The Trust is ready and able to implement this plan upon transfer, ensuring the Prince of Wales Theatre reopens not just as a vibrant cultural venue, but as a well-managed, well-maintained civic asset with a secure future.

Business Plan – Prince of Wales Theatre

Appendix K – 4-Year Transformation Strategy

Our four-year strategy will reopen and transform the Prince of Wales Theatre into a sustainable, community-driven venue, financially independent from Council subsidies, and maximising social, economic, and environmental benefits for Cannock Chase. This phased plan includes clear KPIs to guide a robust, inclusive, and adaptive operation.

Year 0: Mobilisation and Preparatory Phase (Apr 2026-Mar 2027)

Objective: Prepare a viable reopening by building capacity, completing capital improvements, and engaging the community while the theatre is temporarily closed.

Capital Works & Facility Readiness: Collaboration with the Council will ensure vital renovations (funded via existing LUF and S106 funds) are completed during the closure (detailed in method statement 4a & Appendix 4A) ensuring an improved customer experience. These works will also improve energy efficiency, supporting environmental well-being. **KPI:** All capital works completed by handover date; venue complies with all health and safety requirements on Day 1.

Organisational Setup: CCTT will be finalised as a CIO, alongside a trading arm for commercial activities, both with clear and effective governance structures and operational policies. A Theatre Manager and essential operational staff will be recruited by Q3, alongside a volunteer programme to engage and train at least 10 volunteers to support the reopening. Professional theatre management will be combined with community representation to ensure both professionalism and local ownership. **KPI:** Management teams and at least 10 active volunteers in place before reopening.

Financial and Business Preparation: Solidified business model to operate independently of Council subsidies. This includes setting up financial systems, supplier contracts, box office systems and a prudent cash flow plan. To manage financial risk during the early operational period, reporting will track income and expenditure weekly/monthly, monitored by the Treasurer and reported monthly to the Board. Early warning indicators will include any deviation of more than 10% against forecast cash inflow, sponsor pledges not converting on schedule, and adverse variances in pre-opening expenditure. Mitigation strategies will include phased contracting, utilisation of flexible staffing models to reduce fixed overheads, and prioritisation of essential-only capital spend. Funding will be secured through sponsorships, advance memberships ("Friends of the Theatre"), advanced ticket sales and charitable grants for initial programming. Should this income be delayed or fall short, a contingency plan will be activated which prioritises essential-only costs (e.g. delaying some non-essential hires), phases the launch programme to reduce initial operating expenditure, and reallocates unrestricted grants already secured. A detailed monthly cashflow forecast has been prepared for Y1, showing income and expenditure broken down by category, adjusted for seasonal income variations. Lean trading periods, such as the post-Christmas months, are modelled using conservative income assumptions. The forecast also accounts for delays in completion of capital works through methods such as adjusting the reopening marketing schedule if required. **KPI:** Opening cash reserve equal to three months of operating expenses.

Community Engagement & Programming Plan: Even while closed, we will keep the theatre's spirit alive in the community. This involves outreach to former user groups and audiences to rebuild confidence and gather input for the reopening program. A "Theatre Without Walls" programme of pop-up events will be explored, helping

maintain brand presence and support fundraising efforts. Public consultations will be held and online updates provided showing renovation progress. A balanced opening season will be scheduled, reflecting Cannock's demographics, based around audience development work funded by a Theatres Trust grant already secured. Partnerships with local schools and colleges will also lay the groundwork for future youth theatre activities. **KPI:** Published Opening Season program, mix of professional and community events (20%+ involving local groups); 3+ community consultation events held.

Marketing & Audience Building: Ticket pre-sales and membership drive begin ~3 months before reopening, with the launch of a marketing campaign to herald the theatre's return. Press releases, social media, local radio, and partnerships (e.g. local retailers) will be used to drum up excitement. Special attention will be paid to accessibility of information - reaching out to elderly audiences not online, and assuring the public that the venue is improved, safe, and ready. **KPI:** Achieve at least 7,500 ticket pre-sales before doors open; Local media coverage in 3+ outlets.

Year 1: Stabilisation Phase (Apr 2027-Mar 2028)

Objective: Successfully reopen the theatre and stabilise operations, delivering a high-quality experience to regain trust and establish a baseline for performance.

Grand Reopening & Steady Operations: Reopening will commence with a flagship inaugural event to maximise positive publicity, followed by a regular performance schedule operating 48 weeks per year, with performances Tues-Sat evenings and some matinees. We will reintroduce popular events (pantomime, tribute acts, comedy nights) to attract back loyal patrons. We will gain stability through consistency ensuring excellent service levels, smooth running of the new bars/café, and any minor operational kinks are quickly resolved. **KPI:** Maintain an average customer satisfaction score of 85%+ (measured via post-show surveys), incorporating feedback for improvement.

Audience Re-engagement: Previous theatre hirers and ticket buyers will be actively re-engaged with "welcome back" incentives and refreshed branding that highlights venue improvements and new services (e.g. a new box office and cafe in the foyer) that enhance the visitor experience. Programming will have broad appeal but also new offerings to attract new users - e.g. weekday matinees, social cinema screenings for seniors and daytime community activities to cater for Cannock's ageing population, helping to combat social isolation. Family-friendly shows and collaborations with schools will plant seeds with younger audiences. **KPI:** At least 80% of prior regular user groups returning for events; Total attendance of 56,000 (80% of pre-closure capacity).

Financial Performance: Our business plan ensures break-even operations through careful cost control (leveraging volunteer support and efficient management) and diversified income streams. Core revenue comes from ticket sales, bar/catering sales, and venue hires. Use of the theatre space will be maximised to generate income (e.g. hosting conferences or meetings on dark days). Development of diversified membership and loyalty schemes will be used to provide a predictable secondary income. Pricing strategy will balance affordability for low-income residents with revenue needs. **KPI:** Year 1 Financial audit with a balanced budget and 0% Council subsidy; Gross revenue target of £680,000.

Community Benefit Delivery: Right from reopening, we will deliver social value through concessionary ticketing for disadvantaged groups, regular community hire opportunities, a volunteer program that provides skills development, addressing Cannock's 22% adult population with no formal qualifications, and regular daytime events for senior citizens. **KPI:** 2,000+ volunteer hours logged; Establish seniors' events at the theatre (coffee mornings or "social cinema"), engaging residents not normally attending evening shows; 5+ community events hosted free or at cost (e.g. local school showcases, etc), underscoring our civic role.

Operational Foundations: The Trust will embed strong management practices, including performance monitoring systems (aligned with our KPIs) with regular reporting to the Board for review. A risk register will be actively managed, covering financial, audience, and compliance risks (with mitigation plans in place). The Planned Preventative Maintenance (PPM) regime will begin as soon as we reopen, avoiding major maintenance

costs in later years. Regular community consultation mechanisms will also be key to ensuring programming is responsive to public feedback and demand. **KPI:** End of Year review with lessons learned and adjustments for Year 2 planning; All regulatory compliance checks are up to date and passed; Zero significant compliance breaches.

Key Targets - Year 1: 56,000 attendance (80% of pre-closure, in-line post-covid performance) | 190 performance days | £680,000 total turnover | 85% customer satisfaction rating | 20 active volunteers | Break-even financial performance

Year 2: Growth Phase (Apr 2028-Mar 2029)

Objective: Build on the stabilised base to grow audiences, diversify revenue, and expand the theatre's community and economic impact.

Audience Growth Initiatives: Shift from recovery to new growth initiatives, including an annual Cannock Arts Festival, showcasing local talent, schools, and perhaps a small touring production, attracting regional visitors. Based on Year 1 insights, programming will be refined to enhance popular genres and introduce offerings to attract new demographics. We'd also explore the introduction of thematic seasons (with potential funding from ACE), encouraging engaged audiences to buy into multiple performances, increasing ATV. **KPI:** Successful hosting of first annual arts festival (or a similar marquee event), with cross-community participation; Audience attendance back to pre-closure levels; 10%+ of Year 2 tickets sold to *new* patrons without attendance in Year 1 (demonstrating broadened reach).

Diversified Programming & Services: Revenue diversification continues with the introduction of educational workshops, youth theatre programmes, and daytime venue use to attract broader community participation (leveraging educational sector interest), providing modest income or grant opportunities. Enhanced café/bar services marketed as daytime destinations (local business partnerships to attract daytime footfall), significantly increasing secondary income. Venue actively marketed for private functions (e.g. business seminars), tapping into Cannock's business community for corporate hires. **KPI:** 2+ new program strands established (e.g. weekly youth theatre troupe, monthly comedy club); Secondary income (non-ticket revenue: catering, hires, merchandise, workshops) increased to ~35% of total income.

Community Partnerships and Social Impact: Expanded community and social impact through partnerships with local educational institutions to offer apprenticeships and practical training, directly addressing local skill gaps. Exploration of working with other local theatre venues on the development of co-production relationships that may also lead to joint programming initiatives. An environmental sustainability plan will complement building improvements and promote energy efficiency. **Milestone: KPI:** Secure 1+ grant-funded community project (e.g. ACE or NHS-funded program) to extend social impact beyond performances; 50+ people directly benefiting from outreach or educational programs.

Financial Growth and Efficiency: Year 2 aims for surplus generation, which will be reinvested, along with continued cost optimisation e.g. using volunteers in front-of-house and technical support where appropriate, bulk-buying supplies with other local venues, and actively managing utilities through the new energy-efficient infrastructure. **KPI:** Break-even or surplus financial result for Year 2; Income up by 30%+ over Year 1, outpacing expense growth, resulting in a net surplus of at least 5% of turnover; Add at least £20,000 to a reserve fund, set aside for funding of projects in future years.

Venue and Experience Enhancement: We will not become complacent - feedback and innovation are key. In depth evaluation of audience experience (through surveys and perhaps a mystery shopper program), with any Identified shortcomings addressed. Incremental upgrades to the venue's tech capabilities (Wi-Fi for guests, hearing loops, etc), if not implemented during initial renovations. **KPI:** Completion of post-reopening capital "snagging" review; Implementation of minor capital improvements; Customer satisfaction above 90%; Strong repeat attendance (50%+ of Year 1 attendees returning for Year 2).

Key Targets - Year 2: 70,000 total attendance (100% pre-closure capacity) | 240 performance days | £900,000 total turnover | 90% customer satisfaction rating | 30 active volunteers | 5% surplus generation for reinvestment

Year 3: Innovation Phase (Apr 2029-Mar 2030)

Objective: Solidify the theatre's position as a creative hub through innovative programming, larger partnerships, and enhanced contributions to Cannock's cultural life and economy.

New Programming Innovations: With a loyal audience base established, more creative risks can be taken to innovate i.e. commissioning a local playwright's new work or starting a house production of a musical. This keeps the theatre's offer fresh and responds to emerging demand. Utilising data captured, we will adapt accordingly, staying *demand-responsive* to local tastes. **KPI:** Premiere at least one original or locally-produced show; 5+ genres of events presented throughout the year (e.g. drama, music, dance, comedy, film, community arts), ensuring broad appeal and creative vibrancy.

Expanded Community Role: We will broaden daytime usage - possibly opening a community gallery space in the foyer, showcasing local art and heritage. We'll offer our spaces for community hire, often at discounted rates during off-peak times, to maximise the building's social utility. Education and outreach will ramp up with the start of a schools matinee programme (bringing in schoolchildren for special daytime shows or tours) and a scholarship scheme for young people to get theatre training. These initiatives address local priorities - engaging those with low qualifications by providing informal education through the arts and improving community cohesion and pride. **KPI:** Venue used 80%+ of days in the year for community or artistic activity; 200+ youth annual participation in education programs or productions.

Economic and Civic Impact: A busy theatre draws visitors into Cannock town centre, especially supporting the evening economy. Our role as a civic and economic catalyst will be quantified through an economic impact assessment, measuring our contribution to local employment and business activity. **KPI:** Economic impact assessment completed (perhaps with a local university); 30+ local jobs supported (directly or indirectly) by the theatre, through our staff, contractors, and induced employment in the hospitality sector.

Financial Consolidation: Operation achieves a reliable surplus, which will be allocated across funds for building maintenance, future capital projects (ensuring longevity) and community projects. Longer-term funding opportunities will be sought i.e. applying to become an Arts Council England National Portfolio Organisation in the next funding round, which could provide steady income from Year 4 or 5. **KPI:** Reserve funds equal to 3 months of operating costs; Minimum operating surplus margin of 5%; 100% of PPM for Years 1-3 completed.

Governance and Reputation: Governance will be strengthened by recruiting trustees with additional specialist skills (e.g. finance, fundraising, diversity and inclusion), and we will actively pursue industry recognition to enhance credibility. Community trust and satisfaction will remain central to our operations, monitored through ongoing feedback and evaluation. **KPI:** Achieve 1+ recognition or award nomination; 90% positive sentiment in public consultations.

Key Targets - Year 3: 74,000 total attendance (105% pre-closure capacity) | 250 performance days | £960,000 total turnover | 90% customer satisfaction rating | 40 active volunteers | 5% surplus generation for reinvestment

Year 4 and Beyond: Sustainability Phase (Apr 2030 onwards)

Objective: Transition from the initial growth phase into sustainable, long-term operations that continue to innovate and serve the community without council support.

By Year 4, the theatre will have completed its initial transformation. Financially stable through a balanced mix of revenue consistently generating a modest annual surplus, focus will be on maintaining this stability and planning for the future:

Continual Community Benefit: A culture of continual improvement in community engagement will be embedded, by regularly updating outreach programs to respond to Cannock's evolving needs. **KPI:** 5%+ annual growth in volunteer hours or outreach attendees beyond Year 4.

Asset Maintenance and Reinvestment: A key to longevity is reinvestment. We will budget annually for expected life cycle replacements (seating, technical gear, etc.) so that the theatre never falls into disrepair or becomes a financial liability. **KPI:** 100% of PPM tasks funded and completed each year; Zero backlog of critical maintenance.

Long-Term Financial Strategy: A rolling five-year business plan will guide financial strategy, building an operational reserve to cover 6 months of costs and providing a robust buffer against future risks. We will diversify funding by pursuing moderate growth in charitable giving or sponsorship, however, earned income will remain the primary pillar. We anticipate by Year 5 to be in a position to invest in major new projects or expansions. **KPI:** Establish a £250k+ reserve fund for future strategic development or unforeseen situations; Maintain YoY revenue growth at inflation or better.

Civic Impact and Recognition: Our theatre will become a flagship regional cultural venue, recognised for its broad social impact and economic contribution, enhancing local pride and identity. We will celebrate milestones, such as a five-year anniversary showcase, and annually publish a social and economic impact report, ensuring accountability and demonstrating our ongoing commitment to community and civic prosperity.

Milestone: Host a 5-year anniversary showcase celebrating the theatre's journey. **KPI:** Publication of annual impact report.

Key Targets - Year 4: 77,000 total attendance (110% pre-closure capacity) | 265 performance days | £1m+ total turnover | 90% customer satisfaction rating | 50 active volunteers | Minimum 10% surplus generation for reinvestment

Business Plan – Prince of Wales Theatre

Appendix L - Confidence-Rebuild Action Plan

Re-engaging and Reassuring Existing Audiences

CCTT recognises that the Prince of Wales Theatre's loyal patrons and community groups are the foundation of its success. Our charitable mission - *"to advance the arts and culture for public benefit by operating the Prince of Wales as a multi-purpose cultural and community venue"* - commits us to serving local people. We will preserve popular community provisions (from AmDram to dance schools) and maintain an open dialogue with current users throughout the closure period. Regular forums will offer clear explanations of the transformation process, while surveys will invite feedback, ensuring long-standing hirers and audiences feel heard and valued in shaping the theatre's future. By demonstrating that their favourite events and community activities remain central to the programme, we will reassure past audiences that the theatre's heart and heritage are in safe hands.

To complement these forums, we will deliver a targeted re-engagement programme aimed at lapsed users and community groups leading up to and after re-opening. This will include:

- **Direct outreach** by theatre management and volunteers to contact previous hirers with tailored invitations to meet the team, tour the site pre-reopening, and explore their future plans.
- **Reconnection Open Days** hosted at community venues and pop-up spaces and local events (community festivals etc), where residents can preview the new vision and leave feedback.
- **Loyalty incentives**, such as priority booking windows and discounts for returning users and 'legacy' groups.
- **Pilot initiatives** will be explored, such as discounted 'Bring a Friend' preview events, youth ticket bundles, and flexible venue hire packages trialled during soft-launch events.
- **Ambassador programme** of long-term supporters (volunteer ushers, local drama-group leaders, dance-school principals) will be enrolled as peer advocates to cascade accurate information through their networks.
- **Public statements of support** from trusted partnerships, such as Theatres Trust, local MPs, councillors and Arts Council-funded organisations will be used to underline professional and civic confidence in our proposals and the likelihood of success.

These will be informed by best practice from peer theatres and our own pre-opening user testing, helping us calibrate offers to build trust and generate early footfall.

Staff resourcing for these confidence-building activities will be led by a volunteer Community Outreach Assistant (under the guidance of the Theatre Manager, supported by the Operations Manager in Y1-2, and later by the Marketing Manager) for campaign delivery alongside a volunteer Ambassador network for outreach. Key partners include local schools, support groups, and cultural networks such as Cannock Chase Arts Council and Support Staffordshire.

A key step in rebuilding trust is visible improvement to the customer experience. The theatre's building condition was assessed as generally fair, but we plan proactive upgrades to address past concerns and enhance comfort, such as installing a new passenger lift (14-person capacity to accommodate wheelchairs and companions) and level, step-free main entrances. These changes will make the venue far more accessible, aligning with CCDC's public sector equality duty to provide equitable access. Improved signage, seating, and amenities are also planned, showing existing audiences that we are investing in their theatre. These upgrades will be highlighted in communications to invite users to preview events, so they can see firsthand the positive changes. This honest, proactive approach demonstrates quality and reliability, helping to restore confidence among those who may have felt uncertain during recent transitions.

Crucially, our strategy reflects local needs and social realities. Cannock Chase has an ageing population with significant health inequalities; life expectancy here is below the national average, and 20.3% of residents have a long-term health condition that limits their daily activities. Many older residents suffered isolation during the pandemic, and we aim to make the theatre a welcoming hub for social interaction and wellbeing. We will introduce regular daytime activities – from matinee performances to community coffee mornings and various workshops - to re-engage older audiences and those who prefer daytime, accessible events. Not only will this provide enriching experiences, it will also help combat loneliness and improve mental health through participation in the arts.

By honouring the trust's community-focused constitution and demonstrating care for inclusivity and affordability, we will rebuild goodwill. For instance, we know that 21.7% of local children and 15.3% of over-60s live in low-income households. A concession scheme and family discounts will show existing audiences, especially those on tight budgets, that the *new* Prince of Wales Theatre puts community benefit front and centre. Operating surpluses will be reinvested into the venue and outreach programmes, underscoring our long-term commitment to local people.

A Progressive New Identity to Attract New Audiences

Whilst respecting tradition, CCTT will simultaneously forge a fresh, progressive identity for the Prince of Wales Theatre - one that broadens its appeal and revenue streams. This begins with a clear vision: positioning the theatre as "*Cannock Chase's creative hub, open to all*". In practice, this means diversifying programming, modernising our brand image, and actively reaching out to underrepresented groups.

Programming will evolve rather than revolutionise. A phased implementation plan will see a 70 % familiar / 30 % new content mix introduced over the first 3 years of operation. No existing community group will lose its historic slot without an agreed alternative. Strategic messaging - for example, "*From Miners' Gala to Mindful Mondays*" – will connect past achievements to future possibilities and reassure audiences that growth builds on tradition.

Our programming strategy will be deliberately innovative and inclusive, especially within the allocated 30% new content mix, designed to surprise and delight new visitors. We will curate a balanced mix of events: approximately 50% professional touring productions (bringing high-quality drama, music, and comedy to local doorsteps), 25% community and educational programming (amateur productions, youth theatre, school showcases), 15% live music concerts, and around 10% private hires and other events. By blending crowd-pulling professional shows with grassroots community arts, we will cater to diverse tastes and age groups. For example, a revamped programme schedule might feature a touring play one week, followed by a local amateur dramatic musical, a regular stand-up comedy night, and a culturally themed festival alongside regular film nights. This variety signals that the theatre is no longer only a venue for the "usual" fare but a dynamic space where *everyone* can find something that excites them. New programming such as open-mic talent nights, fringe theatre festivals, and collaborations with emerging local artists will further inject fresh energy and attract younger adults and creatives who have not previously used the venue.

To establish this progressive identity, a comprehensive rebranding and marketing campaign will be rolled out. We will refresh the theatre's logo and visual style to reflect creativity and inclusivity - drawing on Cannock Chase's heritage (so existing residents feel a sense of pride) but with a modern twist that catches the eye of new audiences. Our marketing will emphasise the message of a "new era" for the Prince of Wales, under community ownership, with taglines such as "*Your Theatre, Your Stage*". We plan to harness digital media and local press extensively: launching a user-friendly website with online booking, active social media profiles showcasing behind-the-scenes stories, and outreach via community networks. Targeted campaigns will invite lapsed users back with special reopening offers, and engage potential new attendees - for instance, promoting family shows through school partnerships, or highlighting comedy and live music events through local universities, pubs, and clubs to reach younger demographics. We will also work with local community centres, cultural organisations and health charities to promote events that align with their audiences (e.g. relaxed performances for those with sensory sensitivities, or drama workshops for youth at risk). Every touchpoint will reinforce a brand ethos of innovation, community and welcome.

Community Engagement and Sustainable Growth

Underpinning both the restoration of confidence and the theatre's new identity is a commitment to community-led governance and sustainable operation. As a Charitable Incorporated Organisation, CCTT's board includes local trustees dedicated to the Cannock Chase community, ensuring decisions reflect local priorities and opportunities. This governance model guarantees that the theatre's direction is accountable and responsive to

its users - a crucial reassurance to a community that may be cautious after past management changes. We will invite volunteers and “Friends of the Theatre” members into working groups (for example, a programming advisory panel or an access user group) so that a broad cross-section of the community has a hand in shaping the theatre’s services. By actively involving current volunteers, past user group leaders, and new voices, we foster a shared sense of *ownership*. This transparency and engagement will translate into stronger community buy-in, positive word-of-mouth, and a growing patron base.

Finally, our strategy is designed not only to enrich the community but also to grow audiences and income in tandem. By winning back loyal customers and appealing to new market segments, we will increase ticket sales and ancillary income. For example, attracting a younger audience with comedy gigs or indie concerts brings additional bar sales; daytime classes and meetings generate hire fees and café revenue; and larger audiences overall mean more memberships and sponsorship interest. The business plan projects steady financial growth through this diversified approach, with new revenue streams and cost efficiencies helping to achieve self-sustainability. We will also pursue creative partnerships to bolster income - from corporate sponsorship of seasons, to collaboration with health services for subsidised wellness events - aligning income generation with community outcomes. The Trust’s constitution explicitly calls for *“promoting diverse artistic, educational, and community activities”* and *“supporting local talent while preserving the theatre for future generations”*. This dual mission drives us to innovate in programming and audience development, ensuring that increasing revenue never comes at the expense of community benefit but rather enables it.

In summary, our proposal is to transform the Prince of Wales Theatre through community-powered change: cherishing and regaining the confidence of existing users through inclusivity, communication and quality, and establishing a bold, progressive identity that captures the imagination of new audiences. The “new” Prince of Wales will stand as a flagship cultural asset for Cannock Chase: one that *everyone* in the community can be proud of and participate in, driving both social value and a secure financial future.

Business Plan – Prince of Wales Theatre

Appendix M - Risk Management Framework

Comprehensive Risk Management Approach

Cannock Chase Theatre Trust recognises that effective risk management is essential to the sustainable operation of the Prince of Wales Theatre. We will implement a robust framework that systematically identifies, assesses, manages, and monitors risks across all aspects of operations, focusing on financial performance, audience development, and operational delivery.

Our approach integrates risk management into regular business processes, ensuring risk awareness is embedded in day-to-day decision making at all levels. This creates a proactive culture where risks are identified early and managed effectively, protecting the theatre's sustainability and ability to deliver community benefit without requiring Council subsidy. The approach assumes all agreed capital works and repairs have been completed by the council prior to handover, with an agreed snagging reporting and rectification process established.

Strategic Risk Management Framework

Our risk management approach will follow a systematic process:

- **Risk Identification:** We will maintain a comprehensive risk register covering all operational areas. Technical risks assessments will be carried out for specific operations. Stakeholder consultations on perceived risks will also be held. Risks will be regularly reviewed with staff and the board.
- **Risk Assessment:** We will adopt a structured assessment approach to risk, measuring likelihood and impact, both financial and non-financial. Assessments will be regularly reviewed as appropriate to assess effectiveness of controls and mitigations and to identify interdependencies between risks.
- **Risk Response Planning:** There will be clear ownership for each significant risk identified. Specific control and mitigation strategies will be developed, and contingency plans will be put in place for high-impact risks. Where appropriate, risk acceptance decisions will be made through agreement with the board. The same approach will be applied to monitor opportunities as well as risks.
- **Risk Monitoring and Reporting:** Risks contained in the register will be reviewed regularly, and a set of key risk indicator measures will be developed and monitored. This will help identify and escalate early warning of emerging and significant risks. These will form part of a suite of performance indicators reported to the Board who will maintain an oversight of risk exposure and management.

Key Risk Categories and Mitigations

We have identified several core risk categories with specific management approaches.

Financial Underperformance Risk: Key risk factors to financial stability and resilience include lower than projected ticket sales, underperforming secondary sales, and fundraising shortfalls. External factors such as cost inflation, unexpected maintenance requirements, and unforeseen cash flow challenges will also need to be considered.

We will develop metrics to provide early warnings of financial performance issues, including analysis of sales data, cost variances to forecasts, and fundraising pipelines. Regular building condition reports will help identify emerging risks. To mitigate financial risks, we will diversify our income streams, including ticket sales, venue hire, memberships, grants, donations, and sponsorships.

Our financial strategy includes regular financial reviews, with monthly monitoring of budgets, comparing actuals to forecasts, and adjusting plans promptly. We will maintain a rolling 12-month cash flow forecast with regular reviews and re-forecasting based on actual performance. Contingency planning will involve holding reserves for unforeseen costs and maintaining a maintenance reserve fund for unexpected issues. We will adopt a scalable staffing model utilising bank staff and volunteers to allow flexibility in staffing costs according to demand. Outsourcing back-office services where financially beneficial and seeking strategic partnerships for resource sharing will be part of our approach. Cost control measures will include identifying discretionary expenditure for potential reductions and tightening cost controls if revenue falls short of budget. The fundraising committee will devise emergency fundraising strategies to address any financial gaps.

We have undertaken basic stress testing of the cost plan and confirmed that up to a 5% shortfall in projected income can be withstood in all years, although Y1 would operate at less than £10k headroom in this scenario. However, Y1 also includes one off set up costs of £17k for purchasing of equipment (e.g. IT hardware) and Legal/Professional services. To mitigate this, these are targets identified for our initial fundraising drive which has already raised almost half of this amount. In addition, the basic stress testing has not considered that a reduced footfall will result in reduced catering and retail costs due to lower quantities of replenishment required. We would anticipate this to reduce the annual catering and retail costs further by between £4k and £7k.

Y1 income estimates have already been based on a reduced footfall using the pre-closure numbers and post-covid re-opening as benchmarking points. This stress test scenario is effectively looking at Y1 footfall being approx. 75% of pre-closure numbers, which is below that seen in the post-covid return. Therefore, we are confident that the projected footfall can be achieved and that, if not, our fundraising will sufficiently cover any shortfall.

Considering reduction in retail and catering outgoings as mentioned above, all the remaining years could accommodate up to a 10% shortfall in income except for Y3 where the increase in staffing costs would cause a small annual loss. This additional staffing cost is based on the proviso that footfall and sales have increased at the anticipated rates and can be mitigated against by maintaining staffing levels of previous years if required. This would all be part of the regular and annual financial and operations planning reviews that will form the theatre governance and reporting structure.

Audience and Engagement Risk: Failure to attract projected audience numbers and a demographic imbalance in audience profile are key risks. External factors such as alternative entertainment offerings and changes in consumer behaviour will also need to be considered.

We will use booking and audience data alongside social media analysis to identify early warnings of these risks. Ensuring a diverse programme that appeals to multiple audiences, combined with regular market research and audience feedback to highlight changes in habits and preferences, will also act as mitigation. We will adopt an agile marketing strategy and engage in strategic partnerships to extend audience reach and maximise digital engagement to expand beyond our immediate geographic area. Memberships and loyalty schemes will be introduced to secure audience retention, and family-friendly initiatives will develop future audiences.

As part of our contingency and mitigation plans, we will establish strategic partnerships and create collaborative events with established audience bases. Marketing tools such as quick response offers and promotions will be utilised, and campaign contingencies will be ready for implementation. Alternative programming options for different audience profiles and digital/hybrid event options will be explored to expand participation.

Operational and Compliance Risk: Technical system failures, building issues, and critical system failures such as office IT or box office systems are key risks. External factors such as supply chain disruptions and regulatory compliance changes, including the introduction of Martin's Law, will also need to be considered.

We will mitigate these risks through detailed planning and well-trained personnel. A planned preventative maintenance schedule and regular building surveys will help address emerging issues before they become impactful. Supplier and system performance will be closely monitored, along with staff turnover and recruitment issues using appropriate metrics. Cross-training of staff will improve resilience, and maintaining a volunteer pool will provide additional support.

Clear contingency procedures will be established for system failures, such as geo-redundant data storage and paper-based procedures for the box office. Emergency response procedures will be in place for building issues, i.e. burst pipes. Technical equipment will be regularly serviced, with backup arrangements, including alternative suppliers or technicians, in place. Robust policies will cover health and safety, safeguarding, equal opportunities, and asset care. Appropriate insurance, including property, public liability, and business interruption cover, will protect the Trust against losses. A maintenance schedule and condition surveys will guide ongoing facility upkeep.

Risk Governance and Oversight

Risk management responsibilities are clearly allocated throughout our structure. The board will maintain oversight for risk, ensuring adequate resources are available to properly manage risks and through a quarterly review of the strategic risk register. The executive team will maintain the operational risk register and implement risk strategies, reporting regularly to the board and escalating significant risks as required. The operational management team will manage day-to-day risks, implementation of control procedures and ensure staff awareness and training. Specialist external support will be sought where and when appropriate.

Through our approach to risk management, we will ensure the Prince of Wales Theatre operates with a high degree of resilience, protecting its financial sustainability while maintaining service quality and community benefit.

Quarter 1 Performance Report 2025/26

Committee:	Cabinet
Date of Meeting:	4 September 2025
Report of:	Head of Transformation and Assurance
Portfolio:	Resources and Transformation

1 Purpose of Report

- 1.1 To advise Members on the progress of the Priority Delivery Plans and the performance at the end of the first quarter of 2025-26.

2 Recommendations

- 2.1 To note the progress at the end of the first quarter relating to the delivery of the Council's priorities as detailed at Appendices 1a-1d and the performance information set out at Appendix 2.

Reasons for Recommendations

- 2.2 The performance information allows Cabinet to monitor progress in delivery of the Council's corporate priorities and operational services.

3 Key Issues

- 3.1 The Corporate Plan 2022-26 sets out the Council's priorities and strategic objectives. The plan is supported by Priority Delivery Plans (PDPs) which set out the key projects and actions for delivery each year. The PDPs were revised last year to reflect changes at an operational level and limitations on capacity.
- 3.2 Overall, 100% of the projects have been delivered or are on schedule to be completed. Progress in delivering the PDPs is summarised in section 5 of the report and set out in detail in Appendices 1a to 1d.
- 3.3 With regard to the operational performance of the key services of the Council, 65% of targets have been met or exceeded. Further details can be found in section 5 and in Appendix 2.

4 Relationship to Corporate Priorities

- 4.1 The Annual Delivery Plans set out key strategic and operational projects which support the delivery of the Council's priorities.

5 Report Detail

Background

- 5.1 The Corporate Plan 2022-26 sets out the Council's priorities and strategic objectives. There are four overarching priorities:





1. To reinvigorate the economy and create a District that thrives.
2. To encourage and support residents to lead healthy and independent lives.
3. To ensure Cannock Chase is a place that residents are proud to call home.
4. To be a modern, forward thinking and responsible Council.

- 5.2 The priorities are supported by a number of objectives that set out what the Council is aiming to achieve, how we will deliver these and how we will measure our performance.

Priority Delivery Plans

- 5.3 The Priority Delivery Plans (PDPs) set out in Appendices 1A to 1D to this report are the annual documents that set out how the Council will achieve progress against its strategic objectives; these plans establish the actions and timetable for delivery that are the basis of the Council's performance reporting framework. The PDPs were revised last year to reflect changes at an operational level and limitations on capacity.
- 5.4 A commentary on performance and a rating for each of the projects/actions set out in the PDPs is given in Appendices 1a-1d. A summary of progress, by rating, is given in the table below.

Table 1: Summary of progress in delivery of key projects/actions for Quarter 1 2025-26





Performance Rating	Action completed	Work on Target	Work < 3 months behind schedule	Work > 3 months behind schedule	Actions due in Quarter 1	Actions not yet due	Total Number of Actions
Corporate Plan Priority						N/A	
Economic Prosperity	4				4	13	17
Health and Wellbeing		2			2	4	6
Community	3	1			4	12	16
Responsible Council	1	1			2	15	17
Total	8	4	0	0	12	44	56

- 5.5 At the end of quarter 1, of the 12 actions planned for delivery in this period:
- 67% have been completed;
 - 33% are on target to be completed;

Key Performance Indicators (KPIs)

- 5.6 In addition to the Delivery Plans, performance is also reported against the delivery of key operational services. Key Performance Indicators (KPIs) for these services are set out in Appendix 2 and are summarised in Table 2:

Table 2 - Summary of key performance indicators for Quarter 1 2025-26

Corporate Plan Priority					N/A	Total Number of KPIs
	Performance exceeds target	Performance on target	Performance < 5% below target	Performance > 5% below target	Not Applicable / Annual	
Economy Prosperity	5			2		7
Health & Wellbeing					1	1
Community	4	1	1	3	3	12
Responsible Council	4	1	1	1	5	12
Total	13	2	2	6	9	32

5.7 Of the 23 indicators due to be reported on in quarter 1:

- 56% indicators show performance above target;
- 9% indicators show performance on target; and
- 35% indicators show performance below target

The reasons for underperformance and the corrective action to be taken is set out in Appendix 2.

5.8 It should be noted that the actions and performance relating to the Housing Service have been removed from this report and are now being reported separately as part of the arrangements to support the work of the new Housing Board.

6 Implications

6.1 Financial

There are no direct financial implications arising from the report. The financial management of the PDPs is standard in accordance with Financial Regulations and any measure to address a performance shortfall as reflected in a PDP report will require compensatory savings to be identified in the current year and be referred to the budget process for additional resources in future years.

6.2 Legal

None

6.3 Human Resources

None

6.4 Risk Management

The Council's Strategic Risk Register sets out the risks the Council faces in delivering its priorities.

6.5 Equalities and Diversity

Equality and diversity matters are addressed in individual services areas and by undertaking equality impact assessments for projects and programmes of work where this is necessary and appropriate.

6.6 Health

None

6.7 Climate Change

None

7 Appendices

~~Appendix 1a: Economic Prosperity PDP~~

~~Appendix 1b: Health and Wellbeing PDP~~

~~Appendix 1c: The Community PDP~~

Appendix 1d: Responsible Council PDP

Appendix 2: Key Performance Indicators (*Responsible Council priority only*)

8 Previous Consideration

None

9 Background Papers

Corporate Plan 2022-26 - Council 27 April 2022

4-Year Delivery Plans 2022-26 - Cabinet 15 September 2022

Contact Officer: Judith Aupers

Telephone Number: 01543 464 411

Ward Interest: All Wards





Report Track: Cabinet: 04/09/25
Responsible Council Scrutiny Committee: 08/09/25

Key Decision: No

Priority Delivery Plan for 2025/26

Priority 4 - Responsible Council

Summary of Progress as at end of Quarter 1

				N/A	Total Number of Projects
Action completed	Work on target	Work < 3 months behind schedule	Work > 3 months behind schedule	Action not yet due	
1	1			15	17

Summary of Successes as at Quarter 1

The Climate Change Strategy has been adopted.

Summary of Slippage as at Quarter 1

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Priority 4 - Responsible Council

Project	Actions and Milestones	Q1	Q2	Q3	Q4	Progress Update	Symbol
Closure of the Accounts	Audit of the Accounts for 2023/24			X			
	VFM review 23/24			X			
Transformation Strategy & Plan	Report to Cabinet setting out impact of LGR on Shared Services /Transformation work and agree proposed approach		X				
Digital Strategy (incl. replacement of IT Systems)	Installation of new switches	X	X			Work on replacing the core switches has been completed. The switches on each floor will be completed in Q2	✓
	SharePoint File Migration - development of business case and work plan		X				
	Development of new Shared Services Intranet		X				
Climate Change Strategy	Climate Change Strategy to be adopted	X				Council adopted the Strategy	★
	Climate Action Board in place			X			
	Data gathered for reporting to Climate Action Board		X				
	Climate Action Board reports to Cabinet			X			

Project	Actions and Milestones	Q1	Q2	Q3	Q4	Progress Update	Symbol
Strategic asset management including the review of key assets	Building Condition Surveys - Budget to be allocated to undertake essential remedial works				X		
	Statutory Compliance for all Council owned buildings: <ul style="list-style-type: none"> Complete Insurance Reinstatement Valuations for outstanding buildings 				X		
	Complete Lease & Asset Reviews:						
	<ul style="list-style-type: none"> Appoint Agency Estates Surveyor 		X				
	<ul style="list-style-type: none"> Compliance of Leased Buildings 				X		
	<ul style="list-style-type: none"> Lease Reviews Lease Negotiations 				X		
	<ul style="list-style-type: none"> Asset Reviews 				X		
	Implement TIO to record Compliance Data across all buildings				X		

KPIs for Priority 4 - Responsible Council

Symbol	Description	Qtr 1	Qtr 2	Qtr 3	Qtr 4	End of Year
★	Performance exceeds target	4				
✓	Performance on target	1				
▲	Performance < 5% below target	1				
✗	Performance > 5% below target	1				
N/A	Reported Annually / Not Applicable	5				
	TOTAL	12				

Indicator	Year End 24/25	Target 25/26	Qtr 1	Qtr 2	Qtr 3	Qtr 4	Year End 25/26	Rating Symbol	Comments
Local Taxation and Benefits									
Days taken to process new HB/CT Claims	17.4	20 days	18					★	
Days taken to process new HB/CT change of circumstances	4.3	9 days	2.2					★	
% of Council Tax collected annually	97%	98% by year end	28%					✓	Compares to 27.9% in Q1 last year
% National non-domestic rates (NNDR) collected	98.3%	98% by year end	26.1%					▲	Compares to 26.7% last year.
Transformation & Assurance									
% of calls answered	94.5%	95%	96.2%					★	
Average call wait time	90 secs	90 secs	44 secs					★	
Number of calls answered	86,466	N/A	20,602					N/A	
Law & Governance									
FOI requests within time i.e. 20 working days	84.6%	85%	74%					✗	Late responses can be affected by capacity issues, are not attributable to a specific department in this quarter. FOI officers will send reminders out to all departments prior to response deadlines.

Indicator	Year End 24/25	Target 25/26	Qtr 1	Qtr 2	Qtr 3	Qtr 4	Year End 25/26	Rating Symbol	Comments
Corporate Assets									
% of buildings with a valid annual landlord Gas Safety Record	100%	100%						N/A	Annual Target
% of buildings with a valid Electrical Certificate (within 5 years)	100%	100%						N/A	Annual Target
% of passenger lifts that have a valid 6 monthly thorough examination record	100%	100%						N/A	Annual Target
% of buildings that have a current Legionella risk assessment	100%	100%						N/A	Annual Target
% of buildings that have a current Fire risk assessment	100%	100%						N/A	Annual Target