



# Strategic Plan

2016 - 2018



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# Our Vision

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Tantrum brings young people, emerging artists and professional artists together to create bold and captivating performances which challenge and provoke thoughts, create change and inspire new perspectives.

We aspire to maintain our position as the leading professional youth arts company in the Hunter region and continue our work through strong partnerships with our local community.

# Our Objectives

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- To create innovative and dynamic new performance works
- To engage with our communities through partnerships and place
- To support young, emerging and professional theatre artists in our region

# Our Values

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*Our values underpin our work and help us articulate our process.*

## Collaboration

- Our projects are created collaboratively by young people, emerging and professional artists with input from young people and emerging artists throughout the creative process.
- Our projects develop, promote and provide links between young people, emerging artists and professional artists. This offers opportunities, experiences and networks that will develop them personally, creatively and professionally.
- Our projects are created in partnership with community organisations, arts organisations, cultural institutions, businesses, schools and service providers that support our vision.

## Inclusion

- We provide a safe space for risk-taking and creative exploration through inclusive arts practice. This style of participation builds invaluable life skills and empowerment for our artists.
- We ensure our programs are accessible for all young people and emerging artists regardless of cultural, social, economic background and ability.
- We create new exciting productions with an emphasis on teamwork and collaboration, promoting respect and equality.

## Excellence

- Our creative processes are innovative, contemporary and exciting, and relevant to our community, artists and participants.
- Our creative outcomes and productions take risks and challenge our participants and audiences while also being meaningful and inclusive.
- Our projects make a valuable contribution to the cultural fabric of the Hunter region through the creation and promotion of new work and generating opportunities for emerging artists.



# Artistic Rationale

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Tantrum's creative process can be summed up in one word: collaboration. We create contemporary performance that has, at its core, collaboration between young people, emerging and professional artists, across a range of community partners and multiple artforms.

The themes we explore, the stories we tell and the format our work follows emerge from our communities through our close allegiances with community organisations, local governments, cultural institutions, and local artists.

We embrace the notion that the best artistic leadership is inclusive and responsive. We acknowledge and take seriously our responsibilities as artistic leaders in our region. Our responsibilities inspire us and shape the projects we develop, which fall into three key areas of activity. These areas of activity overlap with our objectives and help us articulate our goals.

The three key areas are:

## **New themes, new forms**

We have a responsibility to emerging and professional artists, to the arts community and to young people - to continue to create new work through collaborative contemporary processes.

## **Performative place-making**

We have a responsibility to history, to community, to place, and to the regenerative spirit that binds the artistic community in our region - to make work which is relevant to and meaningful for our cultural identities past and present. This extends to our use of non-traditional performance spaces in order to activate them and engage new audiences in our work.

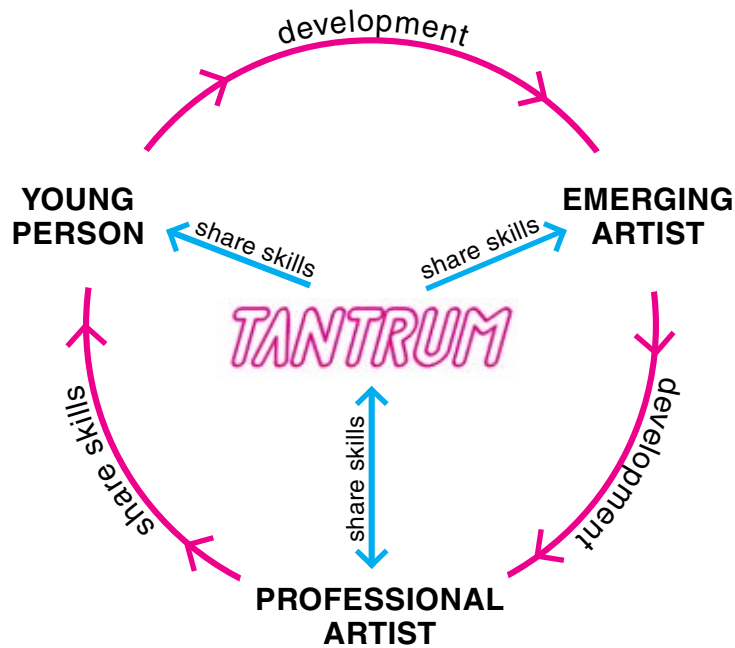
## **Capacity building**

It is our responsibility as a funded regional organisation with professional expertise to play a major role in supporting and developing emerging and independent artists to create their own work. We also have a responsibility to partner with and support other cultural organisations committed to developing their capacity to create new work.

# Our Framework

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Our value of collaboration is a key driver influencing how we conduct our business. Tantrum nurtures artists at any stage of their artistic journey from being expressive children and young people through to becoming an emerging artist and pursuing a professional career. We operate within a framework that supports and connects each of these stages.



## Children and Young People

Tantrum values children and young people as artists and provide a safe space for them to take risks, develop skills and be part of a dynamic community through our workshops and productions. We always look beyond limitations and think outside of the box to ensure our classes and performances are accessible and inclusive of all backgrounds, cultures and abilities. Children and young people with Tantrum have the opportunity of learning and developing from the skills and experience shared from our emerging and professional artists.

## Emerging Artists

Tantrum demonstrates best practice theatre-making which inspires and equips artists to take ownership in creating their own work. We provide emerging artists access to professional opportunities, mentoring and support to help kick start their careers.

## Professional Artists

Tantrum is the go-to company for professional contemporary theatre-makers in our region. We offer employment, partnerships, auspicing for grants, networking and professional development to artists passionate about working collaboratively with other artists, young people and emerging artists on our projects.

# Our Context

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## Our History

For 40 years Tantrum has been developing youth arts programs with and for the young people of Newcastle and the Hunter. Begun in 1976 as an after school program, Tantrum evolved to a full time operation in 1985 and has been the major ongoing professional youth theatre presence in the region since then.

Tantrum has always placed young people at the centre of the creative process. To enable this, Tantrum developed processes for creating contemporary theatre that facilitates young people in taking ownership of both the process and the artistic outcomes.

In 2010 Tantrum partnered with ATYP to co-commission Alana Valentine to write *Grounded*, which was performed at the Civic Playhouse. This was part of the 'ATYP Presents Program' in 2012 and was published by Currency Press in 2013. In addition, playwright Alana Valentine was awarded the major AWGIE for Most Outstanding Script, and the Community and Youth Theatre Award.

In the last five years, Tantrum has focused on developing contemporary, site-specific work that resonates strongly with local audiences. In 2014, *Diving off the Edge of the World*, located at Newcastle Ocean Baths, received a City of Newcastle Drama Award for Best Special Theatrical Event, and the 2015 *Stories in Our Steps*, a performative walking tour down Watt St, had a completely sold out season.

A number of successful artists and theatre-makers have developed their skills at Tantrum. Director Leticia Caceres and playwright Lachlan Philpott are former Artistic Directors. Contemporary performance collectives Big One Little One and Paper Cut met and began developing their creative practises at Tantrum.

Although Tantrum's home base is in Newcastle, previous, current and future artistic programs include outreach projects in Lake Macquarie, the Upper Hunter, and the Central Coast.



# Analysis

## SWOT

*Analysis of our present situation enables us to determine our future direction.*

### Strengths

- High level of staff expertise and experience.
- Strong, professional Board with diverse and relevant skills.
- No other organisation in Newcastle or the Hunter focuses on the development of new, contemporary performance work.
- Our focus on young people as creative contributors to all parts of the creative process sets us apart from other youth theatres in the region.
- Tantrum has the capacity to bring professional artists together with emerging artists and young people to develop their skills and capacity.
- Our program aligns strongly with funding goals for a range of potential supporters.
- Excellent branding – we receive very positive feedback from stakeholders about strong marketing and visual style.
- Community partnerships – we are ideally positioned to work with other organisations, cultural institutions, service providers etc. to develop and deliver unique, meaningful, community-embedded projects.
- We have expertise in delivering capacity building projects in partnership with specific communities and groups.

### Weaknesses

- The loss of Australia Council program funding in 2012 continues to leave us vulnerable and dependent on project grants to survive.
- We are dependent on workshop income, but struggle with unsteady numbers.
- Local audiences still favour traditional theatre and musicals, therefore it is difficult to increase income from ticket sales.

### Opportunities

- Clear need for support and development for emerging theatre-makers. Tantrum can increase our focus in this area, in turn strengthening both the theatre sector in the region and Tantrum itself.
- Newcastle – moving to Newcastle Community Arts Centre in October 2015 will reduce overheads and bring us into an artistic community which may lead to new collaborations.
- Lake Macquarie – recent increases in arts and cultural funding, no other strong competitors, we have been strategically building a presence there now for some time with our Charlestown workshops, as well as productions *The Chosen* and *Lapping the Lake* (now in development).
- Central Coast and Upper Hunter – limited competition, high demand for capacity building activity, strong working relationships with Wyong Shire Council, Arts Upper Hunter.

### Threats

- Other local youth theatres which offer more traditional, mainstream workshops and productions and are perceived to have links with the selective Performing Arts High School.
- Ongoing venue instability – we may need to move again in 2017 if NCAC has to move.
- Cuts to arts funding from Government, fewer foundations offering grants, lack of philanthropic culture locally combine to make our financial situation even more challenging.

# Goals, Strategies & KPIs

## Goal 1: To create innovative and dynamic new performance works

Strategy	KPI	2016	2017	2018
Develop multi-artform performance projects that bring young people and emerging artists together with professional artists	Number of creative developments	3	2	2
Stage new works that are bold and contemporary	Number of new works produced	2	2	2

## Goal 2: To develop projects that are central to the community both in terms of place and partnerships

Strategy	KPI	2016	2017	2018
Develop strategic partnerships that lead to the development of new work that is embedded in a community context through partnerships.	Number of projects with one or more community partners annually	4	3	3
Develop projects that incorporate or interpret local history, story and place.	Number of site-specific or locally themed works developed annually	2	1	1

## Goal 3: To increase skills, create opportunities, and build capacity for individuals and groups

Strategy	KPI	2016	2017	2018
Implement projects aimed at increasing the capacity of emerging artists/organisations to create their own new work after working with us.	Number of projects annually	2	2	2
Provide opportunities for emerging artists to gain employment as artists or arts workers.	Number of Emerging Artists employed by Tantrum (staff or guest artists)	1	2	2
Create projects that give emerging artists skills and experience in creating and developing new work.	Number of projects involving emerging artists as producers/creators	6	5	5

Please note, our KPIs do not dramatically increase year on year. This is because a) our income is likely to remain steady or only increase slightly over the coming triennium, and b) we are focused on refining our program so that what we deliver is sustainable and manageable for staff.



# Marketing & Communications Plan

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We operate in a contemporary world with social media tools and mobile technology driving communication between young people and communities. Tantrum has already positioned itself strongly in this field. We will continue to embrace social media and other emerging technologies to communicate with our audiences and market programs.

Tantrum understands the importance of strong and healthy relationships – with participants, artists and stakeholders, with friends, with funding bodies and with audiences. We are committed to fostering and strengthening relationships through open and transparent communication and social opportunities.

*We have identified six key strategic objectives over the coming triennium.*

## 1. Engage fully with members and their families, friends & colleagues

We want to engage with members and the people around them to foster loyalty, pride and ownership of the company. We will achieve this through:

- The distribution of member e-newsletters on a regular basis
- Active social media engagement (Facebook, Instagram, Twitter and other tools)
- Hosting member events
- Actively encouraging and responding to feedback and input

## 2. Engage strongly with the school community

We understand the time and resource pressures faced by schools. We want the school community to understand the services and opportunities we offer for

young people to assist teachers. We will achieve this through:

- The distribution of information packs about Tantrum's activities, specific projects and events
- School visits to introduce Tantrum staff to teachers
- Teacher invitations to relevant events and performances

## 3. Strengthen and develop partnerships and stakeholder relationships

Partnerships with stakeholders (such as funding bodies, artistic collaborators, community agencies etc.) are fundamental to successful program delivery. We recognise the importance of strong, healthy relationships with all partners and are committed to fostering and supporting these relationships. We will achieve this through:

- Active communication with partners and stakeholders throughout the life cycle of projects
- Collaboration to develop and implement shared marketing plans for mutually beneficial promotion
- Site visits and attendance at industry events

## 4. Attract media and promotional sponsorships

With a limited marketing budget to draw on, Tantrum needs to actively seek media and marketing support to promote performances, events and activities. We will achieve this through:

- Directly approaching media outlets to provide free or discounted promotional opportunities
- Utilising free media services wherever possible

- Investing in relationships with the local media by face-to-face visits and invitations to events
- Recruiting talent and/or an agency to provide video services to record, edit and release videos of Tantrum's work

## 5. Recruit new and potential new members and supporters

We want our membership base to continue to grow and flourish and to maintain our position as a vibrant and strong company for young people and emerging artists. We will achieve this through:

- Maintaining a strong website which is easy to navigate and use
- Extending our strong presence on social media tools to attract new audiences
- Maintaining a high community profile through media releases and public relations activities

## 6. Open and accountable

## communication to funding bodies

Tantrum takes its commitment to grant and funding acquittal seriously. We will ensure we are open and transparent about our project successes and achievements. We will achieve this through:

- Providing comprehensive reports to funders at the completion of each project
- Completing and distributing an annual report at the end of the financial year
- Documenting our projects and maintaining an archive of photos and video online.

*Antigone* 2014



# Financial Plan

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## Current Financial Situation

Tantrum saw a decrease in reserves after we lost Australia Council funding in 2012. During 2013-2015 we have focused heavily on generating income from alternate sources and reducing expenditure and will continue to do so in 2016-18. We have moved from a deficit in 2013 to a small surplus in 2014 and will work hard to maintain this increase. We are seeking an increase in annual program funding from ArtsNSW funding of \$20k in 2016-18 to allow us to ensure the sustainability of the company and maintain our current level of activity.

## Financial Priorities 2016 - 2018

In 2016-2018 we will focus on generating income from alternate sources and reducing expenditure wherever possible.

In addition we will seek an increase in annual program funding from ArtsNSW of \$20k to assist us in achieving our goals.

We will also explore the possibility of accessing new opportunities for funding under the new federal arts funding program announced by the Minister for the Arts in May 2015.

*Reptilia* 2014



# Three-year Financial Overview

2016-2018 Financial Overview	2015 Budget	2016 Budget	2017 Forecast	2018 Forecast
CPI Assumption = 3%				
<b>Income</b>				
<b>Grants and Subsidies</b>				
Arts NSW – Projects and Program	\$106,860	\$98,954	\$105,000	\$105,000
Other Grants	\$87,873	\$112,250	\$115,618	\$119,086
<b>Total Grants and Subsidies</b>	<b>\$194,733</b>	<b>\$211,204</b>	<b>\$220,618</b>	<b>\$224,086</b>
Venue Hire 48 Watt	\$15,000	\$0	\$0	\$0
Fees	\$87,000	\$89,610	\$92,298	\$95,067
Ticket sales	\$27,000	\$27,810	\$28,644	\$29,504
Donations and Sponsorships	\$19,500	\$20,085	\$20,688	\$21,308
Interest Received	\$2,200	\$2,266	\$2,334	\$2,404
<b>Total Income</b>	<b>\$345,433</b>	<b>\$350,975</b>	<b>\$364,582</b>	<b>\$372,369</b>
<b>Expenses</b>				
Salaries, Wages and Fees	\$253,044	\$260,635	\$268,454	\$276,508
Administration	\$42,575	\$35,852	\$36,928	\$38,036
Program, Production	\$38,401	\$39,553	\$40,740	\$41,962
Marketing, Promotion & Documentation	\$4,350	\$4,481	\$4,615	\$4,753
<b>Total Expenses</b>	<b>\$338,370</b>	<b>\$340,521</b>	<b>\$350,737</b>	<b>\$361,259</b>
<b>Net Surplus / (Deficit)</b>	<b>\$7,063</b>	<b>\$10,454</b>	<b>\$13,845</b>	<b>\$11,110</b>

# Governance and Management Plan

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## Overview

Over the last two years Tantrum Youth Arts has undergone significant changes to the structure of the organisation, Management and the Board. Tantrum has sought to improve corporate governance through use of the “Good Governance Principles and Guidance for Not-for-Profit Organisations” as issued by the Institute of Company Directors. This includes ten key points that constitute good governance:

1. **Roles and Responsibilities** - There should be clarity regarding individual director responsibilities, organisational expectations of directors and the role of the board.
2. **Board Composition** - A board needs to have the right group of people, having particular regard to each individual’s background, skills and experience, and how the addition of an individual builds the collective capability and effective functioning of the board.
3. **Purpose and Strategy** - The board plays an important role in setting the vision, purpose and strategies of the organisation, helping the organisation understand these and adapting the direction or plans as appropriate.
4. **Risk Recognition and Management** - By putting in place an appropriate system of risk oversight and internal controls, boards can help increase the likelihood that their organisation will deliver on its purpose.
5. **Organisational Performance** - The degree to which an organisation is delivering on its purpose can be difficult to assess, but this can be aided by the board determining and assessing appropriate performance categories and indicators for the organisation.
6. **Board Effectiveness** - A board’s effectiveness may be greatly enhanced through: careful forward planning of board-related activities; board meetings being run in an efficient manner; regular assessments of board performance; having a board succession plan; and the effective use of sub-committees, where appropriate.
7. **Integrity and Accountability** - It is important that the board have in place a system whereby: there is a flow of information to the board that aids decision-making; there is transparency and accountability to external stakeholders; and the integrity of financial statements and other key information is safeguarded.
8. **Organisation Building** - The board has a role to play in enhancing the capacity and capabilities of the organisation they serve.
9. **Culture and Ethics** - The board sets the tone for ethical and responsible decision-making throughout the organisation.
10. **Engagement** - The board helps an organisation to engage effectively with stakeholders.

These points seek to improve organisational strategy, increase efficiency, ensure clear and transparent communication with stakeholders and meet regulatory compliance.



# Succession Planning

In recognition of the high staff turnover that challenges many small arts organisations, Tantrum is actively supporting the next generation of artistic leadership to develop appropriate management skills. The Associate Director and Resident Teaching Artist are actively involved in artistic planning, and have each developed specific projects as part of the 2016-18 program. In addition, they are responsible for applying for, and acquitting, small project grants. The Emerging Teaching Artist is responsible for producing Hissyfest, Tantrum's short play festival. These staff are emerging artists who are given ownership and autonomy over their projects, with support and mentoring from the Artistic Director.

Tantrum undertakes annual staff reviews ensuring that all position descriptions are up-to-date and clearly reflect reporting lines, objectives, key internal and external relationships as well as major duties and key performance indicators. Performance management provides an opportunity for two-way feedback and discussion of key issues and priorities. With pro-bono assistance from Sparke Helmore, Tantrum has recently updated our Code of Conduct and Grievance Procedures for dealing with conflict at any level of the organisation.



*The Wyong Project* 2014-2016

# Risk Management

The Board and Management consider the recognition and mitigation of risk to be an important duty. The table presented is indicative of the top level risks the company faces, the ranking those risks have been assigned and therefore the attention these risks will receive at all levels in the company from Board, management and staff.

Risk	Level	Strategies
<b>Poorly received Artistic Program</b>	Medium	<ul style="list-style-type: none"> <li>Artistic program developed in association with key staff, community partners, creative peers, young people and Board.</li> <li>Artistic programs reviewed annually and key creative appointments reviewed triennially.</li> </ul>
<b>Diminishing audience for theatre locally</b>	Medium	<ul style="list-style-type: none"> <li>Ensure model of operations is reviewed regularly to ensure is in tune with requirements of our community.</li> <li>Maintain a program that is relevant, engaging and differentiated from theatre competitors.</li> <li>Build relationships with key community organisations and local government through strengthened marketing and communications and interactivity.</li> </ul>
<b>Competition for young people's time &amp; money</b>	High	<ul style="list-style-type: none"> <li>Build a stronger profile and presence among young people through social media platforms.</li> <li>Build company strength by establishing and maintaining strong partnerships/alliances with community organisations.</li> <li>Affordable program offer with multiple points of engagement and variable time commitments.</li> </ul>
<b>Competitor programs – theatre productions, workshops</b>	High	<ul style="list-style-type: none"> <li>Differentiate Tantrum from competitors by establishing community base as the bedrock of the organisation.</li> <li>Ensure professional engagement workshops, involvement of young artists in productions and high quality of practitioners and tutors in Education programs are underpinned by community involvement and engagement.</li> </ul>
<b>Arts NSW funding reduction</b>	High	<ul style="list-style-type: none"> <li>Deliver a clear and compelling Strategic Plan that establishes the basis for the requested funding increase.</li> <li>Ensure ongoing communication with Arts NSW staff and local members.</li> <li>Reduce scope of Artistic Program.</li> </ul>
<b>Difficult market for philanthropic support</b>	High	<ul style="list-style-type: none"> <li>Identify and develop our unique case for support and associated fundraising materials.</li> <li>Develop a philanthropic/fundraising plan which identifies potential donors and fundraising strategies</li> </ul>
<b>Unfavourable changes in government policy</b>	High	<ul style="list-style-type: none"> <li>Ensure strong and ongoing communication with funding bodies and elected representatives.</li> <li>Ensure local government support for Tantrum is communicated strongly.</li> <li>Ensure staff and board are up to date with contemporary government policy development.</li> </ul>



<b>Risk</b>	<b>Level</b>	<b>Strategies</b>
<b>Fraud, misappropriation of funds</b>	Medium	<ul style="list-style-type: none"> <li>• Regular monitoring by treasurer/Finance Committee.</li> <li>• Monthly financial reporting to the Board.</li> <li>• Annual audit by major accounting firm.</li> </ul>
<b>Loss of key staff</b>	Medium	<ul style="list-style-type: none"> <li>• Maintain a clear succession plan for key management and conduct regular performance reviews.</li> <li>• Maintain effective policies and operating practices regarding workload balance and address accrual of outstanding annual leave.</li> </ul>
<b>Loss of key Board members</b>	Medium	<ul style="list-style-type: none"> <li>• Establish a succession plan for key Board roles, conduct an annual Board self-assessment, and identify key skill and experience needs and fill Board vacancies as they arise.</li> </ul>
<b>Workplace Health and Safety</b>	Medium	<ul style="list-style-type: none"> <li>• Ensure Tantrum's WHS policies are up to date, regularly monitor all program activity and ensure adequate inductions take place for all staff.</li> <li>• Ensure Risk assessments are undertaken for all activities undertaken by the company</li> </ul>
<b>Lapse of duty of care to participants</b>	High	<ul style="list-style-type: none"> <li>• Maintain clear and comprehensive operational policies regarding Tantrum's duty of care, reviewing regularly in line with best practice approaches to working with young people and ensure staff is appropriately inducted.</li> </ul>

# The Tantrum Board

The Tantrum Board is structured to include a mix of skills and disciplines from arts, finance, education, government, and not-for-profit sectors. The Directors are aware of the laws and regulations of the organisation including compliance with the Co-operatives Act 2012 and funding agreements.

The Board is elected by the Members at the Annual General Meeting (“AGM”) and serve a two year, renewable term. This ensures continuity of the Board and allows for succession planning. The maximum size of the board is up to nine members. At present the Board operates with eight directors which has improved Board effectiveness and aided the decision making process.

Meetings are held bimonthly and attended by the Directors, the Artistic Director and key staff if required. Agendas, minutes from the previous meeting, the monthly management accounts and a report from the Artistic Director about projects, funding, marketing and workshops is provided to Board members prior to the meeting.

For 2016-18 the priorities for Tantrum’s Board will be:

1. Improve financial performance and build up reserves to ensure the entity is able to continue operating;
2. Focus on sources of funding – both internal and external;
3. Review the current model to determine if this meets our future needs; and
4. Revise the constitution to address the issues that have arisen from being a predominately under 18, member based Co-operative.

<b>Name</b>	<b>Qualifications / Experience</b>	<b>Special Duties</b>	<b>Time on Board</b>
Christopher Saunders	General Manager, Renew Newcastle. Freelance Producer. Former Creative Producer with Big hART for 20 years.	Chairman	2 years
Barney Langford	Company founder, Councillor Lake Macquarie City Council, previously Coordinator of The Loft Youth Arts and Cultural Centre Newcastle.	Treasurer, Finance Sub-Committee	10 years
Melissa Woodward	Chartered Accountant specialising in NFP, B. Commerce.	Finance Sub-Committee	1 year
Rachel McKenna	Provisional Chartered Accountant, B. Commerce.	Finance Sub-Committee	1 year
Samantha Wilcox	Manager Public Programs, Newcastle Museum / City of Newcastle. Background in strategic communications, event and program management, community education.	Fundraising	1 year
Connie Plesko	Learning and Development Project Officer, Lake Macquarie City Council. Over 10 years experience as a facilitator and strategic planner.	Strategic Planning	6 months
Bree Harvey-Bice	Deputy Principal of Hunter School of Performing Arts, Tantrum alumni. Highly experienced in education, leadership and management.		Elected May 2015
Amy Hardingham		Artistic Director	Elected May 2015

# Management and Staffing Structure

Tantrum operates on an AD as sole CEO model. This has enabled the AD to use the company's resources strategically to realise the strongest artistic vision possible and reposition Tantrum as the Hunter's leading youth arts company.

In recognition of the importance of having a strong profile in a competitive market, Tantrum employs a part-time Marketing Coordinator. This role brings graphic design in-house, saving costs and time, and allowing us to have a consistent, strong and integrated visual style.

In order for the company to focus resources on financial management, Tantrum transitioned from the GM role to an Administrator in late 2013. This role is financially focused and brought Tantrum's book keeping in-house.

In keeping with our commitment to succession planning and supporting the careers of emerging artists, Tantrum has increased the responsibilities of the Associate Director and placed specific project management within this role since 2013

The Resident Teaching Artist and Emerging Teaching Artist positions have replaced our pool of casual tutors. These roles were developed in late 2013 to support Tantrum's strategic goals of supporting emerging artists in developing their careers, contributing to the development of the arts industry in Newcastle and the Hunter, and providing best practise contemporary creative opportunities for young people to explore their world while developing their creative skills and abilities.

Name	Position	Experience	Hours per week
Amy Hardingham	Artistic Director/CEO Reports to: Board of Directors	Previously Artistic Director of Outback Theatre for Young People, Regional Manager at Australian Theatre for Young People (atyp), Australia Council for the Arts Kirk Robson award recipient 2008.	Full-time 35 hours
Lucy Shepherd	Associate Director Reports to: Artistic Director/ CEO	Theatre maker and arts educator. Trained at PACT, UNSW. Previous coordinator roles at NIDA Open. Part of Paper Cut Contemporary Performance Collective.	Part-time 28 hours
Claire Albrecht	Marketing and Venue Coordinator Reports to: Artistic Director/ CEO	Previously sub-editor and designer at Reverb Streetpress in Newcastle, graphic designer, photographer and writer at Ciao Magazine Sydney.	Part-time 21 hours
Tristram Baumber	Administrator Reports to: Artistic Director/ CEO	Administration roles organisations including Hunter Water, Channel 4 (UK) and MTV Networks Europe.	Part-time 14 hours
Tamara Gazzard	Resident Teaching Artist Reports to: Artistic Director/ CEO on projects, Associate Director on workshops	Theatre maker and arts educator. Trained at the Actor's College of Theatre and Television, has Bachelor of Arts, Graduate Diploma in Education, and a Master of Applied Theatre Studies. Part of Paper Cut Contemporary Performance Collective.	Part-time 12 hours
James Chapman	Emerging Teaching Artist Reports to: Associate Director	Emerging actor, writer and director from Newcastle. Advanced Diploma In Arts (Acting) from the Regional Institute Of Performing Arts (RIPA). Has produced Tantrum's Hissyfest fom the past 2 years.	Part-time 6 hours