



**PANPAN**

# **Strategy 2023-2027**

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## **Appendices**

*The following documents form attachments to this Strategy.*

**Appendix 1** Impact Measurement Framework

**Appendix 2** International Mentorship Participant Feedback Form

# 1. Context

This strategy reflects our best thinking at the present juncture, and we are committed to the achievement of the objectives therein. It has been devised with a five year period in mind, but in a context where the organisation has annual as opposed to multi annual funding from its core statutory funder. Additionally the strategy has been devised in a period where box office numbers both domestically and internationally are highly unpredictable. Thus, key aspects of this plan are contingent on funding which we cannot predict with accuracy either through grant or earned income. We have caveated these commitments as appropriate. The first three years of the strategy sees us develop our capacity incrementally in a number of key areas. As we gain expertise and insights there will be changes to how we operate which we are likely to influence the specifics of how we deliver and resource this strategy.

## 2. Vision Mission Values

Pan Pan's **vision** is for audiences to experience performance and scenography in new ways and for artists to grow through working with us.

Our **mission** is to make work that inspires, questions and challenges our audiences and to support and nurture artists.

Pan Pan approaches theatre as an open and truthful form of expression. The work that Pan Pan creates reflects core company values of **collaboration, boldness, truth, originality** and **impact**.

# 3. Artistic Priorities

Pan Pan's **artistic policy** is to create works which are original, either through the writing (original plays) or through an idiosyncratic response to established writings, resulting in contemporary, innovative, new ways for audiences to experience performance and scenography. We constantly renew our approach and continually experiment within our process, challenging and encouraging artists to push to the edge.

Pan Pan's **key action** in delivering its mission is the creation of original performances that are accessible and engaging for diverse audiences. We seek to reflect the diversity of contemporary Ireland in our work, collaborating with artists and casts from many different publics. Using various artistic disciplines in unique combinations, we challenge the conventions of theatre. From initial concept to full production, we encourage collaboration, experimentation and originality.

We present in varying formats and physical locations including traditional theatres, in cinemas, in site-specific locations and outdoors both on city streets and in natural landscapes, presenting in large auditoria to thousands and one-on-one performances. Presenting work in many different physical contexts and scales requires innovation and rigour from artists and results in access points for many different audiences.

We work hard to maintain our **international** networks. We believe our Irish and international artists benefit from working with one another. Our work is shaped by international collaboration and we believe Irish audiences benefit when we bring our experience home.

Pan Pan's annual artistic programme has three strands — a major new work, a smaller scale piece, and a development piece. We also seek presenting opportunities for existing and recently created pieces and run a suite of artist development activities.

# 4. Organisational Priorities

All of our work is orientated towards the joint mission of supporting artists and developing audiences. Over the next five years we will take a structured approach to developing our capacity in key areas in order to enhance our work with artists and audiences, while building a robust operational framework and maintaining good governance standards.

**Artists:** Pan Pan has worked with artists from all demographics over the course of its 30 year development. We work with Ireland's new communities, with young people, older people, people from a diverse range of racial, cultural and ethnic backgrounds, and with people who are different from one another, in various ways at birth. We invest in artist development through our artist development programmes and through developing innovative work.

**Audiences:** Pan Pan reaches approximately 9,000 people per year with 75% in Ireland and 25% overseas. We value both our home and global audience and are committed to reconnecting and rebuilding with audiences as we emerge from the pandemic. We are committed to growing the size and diversity of our audiences at home and internationally, and to supporting the continued success of the company in many and varied presenting contexts. We are conscious of our impact on the world around us, and proactive in our practice.

## A. Equality Diversity Inclusion

In 2022 we engaged Dr Eburn Joseph to undertake Diversity Training with the company and to develop Pan Pan's Equality Diversity and Inclusion Policy. The process with Dr Joseph has resulted in deep reflection on our current operations, activities and practices. Our EDI project is now complete and will be reflected, in incremental changes in how we:

- Support artists
- Develop audiences
- Build an inclusive workplace

- Communicate with various publics
- Allocate resources
- Measure our impact

As we progress through each area we will periodically undertake self-assessment and answer honestly and to ourselves, questions set out in the new Arts Council EDI toolkit.

### **B. Public Engagement, 2023**

Pan Pan is committed to reconnecting with and rebuilding our audiences. We will work hard to improve attendance and to increase the diversity of our audience. To that end we will seek funding to increase our public engagement activity from 2023 onwards. We will work to enhance relationships with our existing audiences and build new and sustainable relationships with communities that currently do not engage with our work. Capacity permitting, in addition to the requirement to report on gross audience numbers, over time we will engage in more nuanced impact measurement with our audiences, see section F, below.

This project will entail:

- Developing new communication strategies with ‘warm audiences’ that are consistent in their support of Pan Pan’s artistic vision, with a view to increasing audience numbers across all productions.
- Developing relationships with new communities that are not currently engaging in Pan Pan’s work, and co-designing communication strategies to encourage greater participation.
- Maximising on relationships with festivals, both domestic and international, to ensure strong and diverse audience engagement.

### **C. Environmental Sustainability, 2023**

We are conscious of the impact our work has on the environment including climate change, and aware that there is room for improvement, especially in terms of touring our work. Although we have already created innovative solutions to touring through lightweight shows which can

travel with minimal environmental impact (WHAT IS THE WORD travels on a hard-drive and Cascando in the luggage of artists) we are keen to work towards lessening our impact on the environment across all organisational areas and productions. In 2023 we will work with experts Julie's Bicycle, to:

- Undertake an Environmental & Energy Audit
- Investigate our energy monitoring and management and identify saving opportunities in how we work
- Offer a paid training programme to Production Managers, Stage Managers, Technicians and Producers who regularly work with Pan Pan on understanding the impact of producing and touring work in relation to climate change, thus improving capacity in Pan Pan and in the wider theatre sector
- Develop Pan Pan's Green Policy & Action Plan, including an outcomes framework

#### **D. Artists Pay Policy, 2023**

Pan Pan's current practice is to pay artists above the market rate, to the maximum available within budget and to provide regular increments. Additionally, while working with artists we are fully flexible in our rehearsal schedules to enable them to maximise their income. We will formalise our practice into a public policy on artists' pay in 2023, reflecting any learning from our work on EDI, as appropriate.

#### **E. International Policy, 2024**

Pan Pan has throughout its history been committed to the value of international presentation of our work, international exchange and co-production. We have created 48 productions, with 104 different partners, 82 of which were internationally presented, at 145 unique venues and 59 unique festivals worldwide. On average each year we present between 2 and 3 works internationally. We have a clear understanding of the time and capacity investment required to build and sustain relationships that lead to successful international collaborations and we prioritise this work. We also build international presentation and networking into the support that we offer to artists.



In Ireland the largest platform for international programmers is Dublin Theatre Festival, thus it remains a strategic objective of the company to be regularly featured in this festival. As we increase our capacity on impact measurement, we will focus on how our mentoring enables artists based in Ireland to work in international contexts. We will articulate our international policy in 2024.

#### **F. Enhanced Impact Measurement, 2025**

Pan Pan is committed to increasing audience reach and diversity, offering excellent and meaningful mentorship to artists, and is constantly engaged by the impact of the work we present, on our audiences. We are committed to understanding the impact of our work on artists and on audiences and using their feedback to improve. We have developed an Impact Measurement Framework (Appendix I) and, resources permitting, will report on these metrics on an annual basis. As our learning from the capacity building projects listed above progresses, we are likely to add impact measurement objectives in the areas of EDI and Environmental Sustainability to our framework.

Beyond the metrics of numbers and diversity, measuring the impact of a production on an audience is challenging. It risks reducing the experience of theatre to prescribed metrics, which should be resisted at all costs. Measuring impact is not simple. We are interested in exploring this further and building the question more prominently into one of our projects, so that the concept and process are intertwined. This work would be contingent on funding and not likely to take place before 2025.

# 5. Supports to Artists

Our **International Mentorship Programme and Symposium** provides 5 participants with a bursary and the opportunity to develop an idea through mentorship with an international practitioner. We incorporate feedback annually, adapting the programme to artists' needs, ensuring the highest quality experience.

**Pan Pan Platform at Fringe**, provides fees and mentorship to producers for curated shows at Dublin Fringe Festival. This programme is reviewed annually and adapted according to participants' feedback.

Pan Pan's **Starter Programme** provides a starter fee to artists to assist with an idea either at development or presentation stage.

Our **Associate Director and Designer Programme** creates regular opportunities for engagement with and employment of artists at a critical point in their career.

**Space and Support** is an organic activity providing artistic mentorship, dramaturgical support, producing and administrative support, and office space.

Co-Artistic Directors Gavin Quinn and Aedín Cosgrove regularly avail of professional development activity at **International Networking** events such as APAP, APAM, TPAM, KPAM, ISPA, IETM and Prague Quadrennial.

Our artist development initiatives, both structured and organic, provide opportunities for artists to enhance and develop their practice, to increase professional opportunities, to expand horizons and worldviews through exposure to international contexts and to significantly develop their interdisciplinary practice.

# 6. Governance

We are striving for a board that is balanced and diverse in terms of skill and perspectives. The skill set we seek includes marketing and digital media, legal, financial, risk, academic, the arts, producing and international programming experience. Our Board will have a minimum of 5 members and a maximum of 7. Board members will normally serve a maximum tenure of 10 years, with the Chairperson serving a maximum of six years. The Board is committed to succession planning, and to a continued focus on diversity. Over the course of this plan the Board will reflect and articulate on its responsibilities to each of the policy areas covered in this plan.

## **Dr Amanda Piesse (Chairperson) – appointed to the Board 2018**

Amanda Piesse was educated at St John’s College, Oxford, taking her BA, MPhil, MA and D Phil there between 1983 and 1990. After brief spells working with the NHS in Liverpool (1990-1) and lecturing in the School of English at Durham University (1991-3), she took up a lectureship in the School of English at Trinity College Dublin in 1994 and worked there until she resigned in 2017. During that time she taught, supervised and published in the areas of early modern drama and children’s literature, regularly assisting in the preparation of research grant applications, and lecturing, examining and serving on interview panels for cognate disciplines and organisations. For five years she was Fellows’ representative to the College Board and chair of the student services committee; for three, Dean of Students; and for more than fifteen, honorary president of DU Players. Experience with Pan Pan to date has included advisory work on *The Rehearsal: Playing the Dane*, *A Midsummer Night’s Dream* and *Der Sturm*. She currently lives in Northern Ireland.

## **William Abrahamson – appointed to the Board 2022**

William Abrahamson is a practising barrister. He was called to the Bar in 2001, and became a Senior Counsel in 2021. He was educated at Sandford Park School, the University of Limerick (BA), and the Honorable Society of King’s Inns (BL). He has a broad civil practice encompassing litigation and advisory work principally in the areas of commercial law and chancery. William is a co-author of the leading Irish

textbook on disclosure in litigation, *Discovery & Disclosure* (3rd ed., 2019). He is also an accredited mediator (CEDR). Outside of work and family, William has an interest in literature and the performing arts, and has been a member of the National Symphony Chorus (formerly the RTÉ Philharmonic Choir) since 2000.

### **Lia Campbell – appointed to the Board 2022**

Lia graduated with 1st class honours from the Irish National Film School at IATD, Dun Laoghaire. Her film *To All My Darlings* won the Audience Award, best short film at Virgin Media Dublin International Film Festival 2021 and was shortlisted for the EDA Student BAFTAs. Her short film *Run With Her*, commissioned by the Scottish Documentary Institute, produced by WalkOnAir Films and funded by N.I Screen and Screen Scotland, premiered at the Edinburgh International Film Festival, 2021. The feature-length follow on of the film *Girls Who Run The World* is currently a selected project for the IGNITE Talent Development Scheme 2021/22. *Amor*, a fiction LGBTQIA+ short film in collaboration with Nairobi-based writer Aduda Hera and the Northern Irish production company Dumbworld, commissioned by the British Council and funded by BFI Network as part of their Films For Freedom short film scheme, premieres at the BFI Flare festival 2023.

### **Simon Doyle – appointed to the Board 2019**

Simon Doyle is a writer and dramaturg based in Dublin. For Pan Pan he co-wrote *Oedipus Loves You* (2006) with Gavin Quinn; and as dramaturg he worked on *The Rehearsal*, *Playing the Dane* (2010), *Everyone Is King Lear In His Own Home* (2012), *The Seagull and Other Birds* (2014), and *Newcastlewest* (2016). Other theatre work includes: *Thwaite* (2003), libretto for an opera by Jürgen Simpson, directed by Dick Bird in an Almeida Opera and Opera Theatre Company co-production; *Off Plan* (2010), an adaptation of *The Oresteia* by Aeschylus, directed by Rachel West in a RAW Theatre and Project Arts Centre co-production; *The Truth of the Moon* (2010), a monologue performed by Sonya Kelly and directed by Sophie Motley at the Dublin Fringe Festival; and *The Shitstorm* (2017), a re-imagining of Shakespeare's *The Tempest*, directed by Maeve Stone in an Abbey Theatre and Dublin Fringe Festival co-production. He also works as a software engineer, specialising in eLearning.

### **Karen Mc Entegart – appointed to the Board 2020**

A BComm (Accounting) and MBS (Finance) graduate of University College Dublin, Karen Mc Entegart is Global Head of Resilience at Refinitiv, responsible for the governance and assurance of the continuity and resilience of Refinitiv's technology platforms. She has led operational resilience responses to numerous events including 9/11 in New York, London July 5 bombings, Japan earthquake and tsunami, COVID19, hurricanes, typhoons and other significant disasters. Her current focus of interest is Cyber Resilience and Chaos Engineering. Previously, Karen held similar positions at Thomson Reuters, Reuters and UBS in London, Lehman Brothers in New York and Citibank in Dublin.

### **Zhaohui Wang – appointed to the Board 2022**

Zhaohui Wang is a theatre, film and television producer based in Beijing with more than twenty years' experience in international co-production. She has a BA in Drama from La Trobe University Melbourne. She worked as a Production Manager and Director for several programs for various China Central Television Channels. From 2005, she joined Beijing Rosat Film and Television Company in charge of international co-productions. Credits include: *Bleed* (2017, co-pro with US), *John Rabe* (2008 co-pro with Germany), *Destiny* (2007, co-pro with Brazil). Independent films include: *Cry of the Birds* (directed by Tian Zhuangzhuang, 2022). In 2006 she started working on theatre projects. She collaborated with Pan Pan on *The Playboy of the Western World* (2006), *Fight the Landlord* (2009), and *The Seagull and Other Birds* (2013, China). Other credits include: *Five Fools* (2015, a bilingual Children's musical), *Ballae* (2017, Korean Musical).