

**NAYD**

**Statement of Strategy**

**2015 - 2019**

## **Introduction**

This document sets out NAYD's strategic plan for the next five years 2015 – 2019. The plan is underpinned by NAYD's 'Theory of Change' - a statement of the change we want to see in the world and the preconditions for that change. Our work over the next five years will be outcomes-focused. The objectives in this plan are aligned to the achievement of the outcomes identified in our 'Theory of Change' and have been developed in the context of the current external environment and an analysis of NAYD's internal resources.

## Context

NAYD's last strategic plan (2011 – 2013), was created at the height of the current recession. Deep cuts to arts and youth work funding were ongoing with every indication that the situation would continue to deteriorate into the foreseeable future. As a result of recession the youth theatre landscape has altered, as has the policy context within which it operates. While the strain on resources has presented challenges, a number of positive developments at a national policy level present new opportunities for youth theatre and NAYD.

Since 2011, Ireland has had a dedicated Full Minister for Children and Youth Affairs and the Children's Rights referendum of 2012 enshrined the best interests of the child in the constitution. The first all-of government policy framework for children and young people, Better Outcomes, Brighter Futures was published in 2013 and includes a high level aim that all children and young people will enjoy play, recreation, arts and culture. A National Youth Strategy for 10 – 24 year olds will be published in 2015 and will inform government priorities in the area of provision for young people until 2020.

In Education policy the Arts and Education Charter, a joint commitment by the Ministers for Arts, Heritage and the Gaeltacht and Education and Skills to strengthen arts in education is a further recognition of the importance of arts and creativity to children and young people's development at Government level. Outcomes of the Charter to date include the establishment of the role of National Director for the Integration of Arts in Education and the development of an Arts in Education online portal.

The Minister for Arts, Heritage and the Gaeltacht has committed to draft a National Cultural Policy – Culture 2025 by 2016, presenting an opportunity for NAYD and the youth theatre sector to lobby for arts provision for young people to be a strategic priority of the policy.

In 2014 the Arts Council undertook a strategic review, amongst the findings of which was included a recommendation to make provision for children and young people a strategic priority. In light of this, the publication of a new Arts Council strategy planned for Autumn 2015 presents a further opportunity.

In local government and administration there has been a shift in structures including the amalgamation of a number of local authorities and the establishment of 16 Education and Training Boards (ETB's) to replace the old VEC structures. The new local and regional structures need to be mapped and the implications for local youth theatre infrastructure considered in NAYD's development actions for the coming period.

Other external developments that will impact the work of the organisation in the next strategic period include a range of legislation that governs child protection practice including the Children First Bill 2014, the National Vetting Bureau (Children and Vulnerable Persons) Act, 2012 and the Criminal Justice (Withholding of Information on Offences against Children and Vulnerable Persons) Act 2012.

A general trend towards greater transparency and compliance in the Charities Sector has emerged in recent years, this has and will continue to stretch resources for NAYD and its members as implementation is rolled out. The measures include:

- The National Quality Standards Framework for Youth Work Practice
- Quality Standards Framework for Local Youth Clubs
- New Garda Vetting procedures arising from the legislation
- The establishment of the Charities Regulatory Authority
- The Governance Code
- New directives from the Department of Public Expenditure and Reform on accounting and reporting on public grants.
- The Companies Act 2015
- The Regulation of Lobbying Act 2015.

The period since 2011 has seen a reduction of resources across all youth theatre models and a particular contraction in the case of youth theatres run by local authorities and youth services. In the case of local authorities the commitment to youth theatre has remained, with the majority of those youth theatres continuing to exist albeit with reduced facilitation hours and programmes. The trend in newly emerging youth theatres has been towards voluntary, community led provision. This requires greater artistic support and training. The sector remains diverse and with large variations in resources.

## **NAYD Strategy 2015 - 19**

### **Our Vision**

NAYD's vision is for an Ireland where all young people can participate in high quality youth drama experiences.

### **Our Mission**

NAYD is the development organisation for youth theatre in Ireland. Our mission is to ensure that young people are enabled to participate in youth drama by promoting the development of sustainable, quality youth theatre provision throughout Ireland. We do this by:

- Developing and supporting emerging and existing youth theatres to establish structures and policies, access resources, develop their practice and recruit young members.
- Advocating the value of youth drama and the cultural rights of young people at a national level and representing the collective voice of our membership.
- Leading art form and practice development through the provision of training; the creation and dissemination of practice resources; commissioning new work; producing a national youth drama programme; undertaking research; and investing in the development of individual youth drama practitioners.
- Collaborating with local, national and international stakeholders to promote Irish youth theatre and further its development.

### **Our Values**

Our mission is informed by the following values and beliefs:

1. We believe in the advancement of the artistic, personal and social development of young people through drama and performance related skills;
2. We believe in youth theatre as a medium to extend and enhance young people's understanding of theatre as an art form;
3. We believe in the value of drama as a medium for learning and as a means of expression for young people;
4. We believe that our work should be young person-centred and we ensure that the interests of young people are represented in all aspects of the work of the organisation;
5. We value equally the principles of artistic quality and access and participation.

6. We believe in quality in provision and experience for all young people;
7. We believe in equality of participation for all young people;

## **Our Long-term Strategic Outcomes**

The achievement of our Vision is predicated on the following:

- A strong national network of youth theatres exists
- Young people know that youth drama is available to them and are enabled to participate
- Youth drama and theatre in Ireland is of the highest quality in practice and policy

## **Implementation**

### **Our Approach**

In pursuit of our objectives we will take an approach that will centre on the following themes:

- **Influence change.** Be a vocal stakeholder as the new Arts and Youth Policy landscapes develop in the coming years and ensure a strong evidence-base to support advocacy.
- **Think local.** While acknowledging NAYD's key role as a national and international voice for Irish youth theatre, it is essential to acknowledge that our membership is the life-blood of NAYD from where we take our mandate. In order to ensure relevance to the membership in the next period we will 'member-proof' all national programmes to ensure that they speak to NAYD's wider development outcomes.
- **Be seen.** Significantly increase NAYD's public-facing communication and visibility using strategies that also maximize the status of youth theatres at a local and national level
- **Collaborate.** Make collaboration a primary mechanism for achieving NAYD's objectives: consolidating existing, and developing new strategic partnerships.

### **Our Strategic Plan**

<p><b>Art Form and Practice Development</b></p> <p>Intermediate Outcomes:</p> <ul style="list-style-type: none"> <li>▪ Youth theatre is relevant to young people</li> <li>▪ Principles of quality in youth drama are understood, agreed and applied in youth theatres and other settings</li> <li>▪ Youth theatre leaders are skilled, informed and responsible youth drama practitioners</li> <li>▪ Youth drama is informed by and influences best practice in professional theatre, youth work and education and is evidence-informed.</li> <li>▪ Quality youth drama approaches are used in other settings including schools and youth clubs</li> <li>▪ Youth theatres have policies and procedures that prioritise the safety and wellbeing of young people.</li> </ul>	<p><b>1. PRODUCE AMBITIOUS YOUTH THEATRE AND YOUTH DRAMA PROGRAMMES OF ARTISTIC EXCELLENCE AT A NATIONAL LEVEL</b></p> <p>To achieve this objective the actions we will take include:</p> <ul style="list-style-type: none"> <li>▪ Continue to produce the National Youth Theatre in two- year cycles.</li> <li>▪ Continue to deliver and develop the Young Critics Programme.</li> <li>▪ Continue to partner with national arts partners to commission youth theatre plays by professional playwrights.</li> <li>▪ Continue to deliver a quality artistic programme at the National Festival of Youth Theatres annually.</li> <li>▪ Continue to create opportunities to develop writing for youth theatre, including Irish language play resources.</li> </ul>
	<p>Yr. 1</p> <ul style="list-style-type: none"> <li>▪ Produce Abbey Theatre commission, <i>Salt Mountain</i> by Carmel Winters.</li> </ul>
	<p>Yr. 2</p> <ul style="list-style-type: none"> <li>▪ Produce a scaled event to showcase youth theatre performance to mark 1916 commemorations.</li> <li>▪ Conduct development work on the commission for NYT 2017.</li> </ul>
	<p>Yr. 3</p> <ul style="list-style-type: none"> <li>▪ Produce NYT 2017 with an international director.</li> <li>▪ Introduce an online collaborative element to Young Critics involving international partners.</li> </ul>
	<p>Yr. 4</p> <ul style="list-style-type: none"> <li>▪ Establish and deliver a National Youth Theatre Performance Festival.</li> <li>▪ Conduct development work on a commission for NYT 2019.</li> </ul>
	<p>Yr. 5</p> <ul style="list-style-type: none"> <li>▪ Produce NYT 2019</li> <li>▪ Begin development on major artistic project to mark NAYD 40<sup>th</sup> anniversary in 2020</li> </ul>
	<p><b>2. SUPPORT YOUTH THEATRES TO DELIVER TO A HIGH STANDARD ACROSS PRACTICE AREAS INCLUDING ARTISTIC, GOVERNANCE AND WELFARE PRACTICE.</b></p> <p>To achieve this objective the actions we will take include:</p> <ul style="list-style-type: none"> <li>▪ Continue to provide relevant information, advice and guidance on all aspects of developing quality youth theatre practice via resources downloadable from <a href="http://nayd.ie">nayd.ie</a>, through training seminars and in person with NAYD staff.</li> </ul>

	<ul style="list-style-type: none"> <li>▪ Continue to update existing, and create new, drama resources including workshop resources and facilitation manuals.</li> <li>▪ Continue to make available custom dramatic material for young ensembles via the Playshare collection.</li> <li>▪ Continue to work closely with developing groups to ensure they meet NAYD affiliation criteria.</li> <li>▪ Continue to offer support to youth theatres participating in the National Quality Standards for Voluntary Youth Clubs.</li> <li>▪ Continue to offer regular and informed advice on child protection and welfare practice and policy and operate a Garda Vetting Consortium for our members.</li> <li>▪ Continue to implement changes arising from child protection and garda vetting regulation and prepare and support our members through same.</li> <li>▪ Continue to lead by example ensuring NAYD operates to the highest standards across all work areas.</li> </ul> <p>Yr. 1</p> <ul style="list-style-type: none"> <li>▪ Develop and disseminate a resource on outcomes-focused planning and evaluation techniques for youth theatre.</li> </ul> <p>Yr. 2</p> <ul style="list-style-type: none"> <li>▪ Establish artistic mentorship programme for youth theatres.</li> <li>▪ Take an audit of current online and digital resources valuable to youth theatres that are external to NAYD (e.g recorded and live streamed theatre; blogs; digital tool-kits; databases etc.). Establish a method of sharing these digital resources with youth theatres.</li> </ul> <p>Yr. 3</p> <ul style="list-style-type: none"> <li>▪ Continue annual artistic mentorship programme.</li> </ul> <p>Yr. 4</p> <ul style="list-style-type: none"> <li>▪ Provide youth theatres with an opportunity to benchmark their theatre practice at a National Youth Theatre Performance Festival.</li> </ul>
	<p><b>3. IDENTIFY, EVALUATE AND PROMOTE THE FEATURES OF QUALITY YOUTH DRAMA PRACTICE; ITS IMPACT ON PARTICIPANTS; AND ITS SYNERGIES WITH PROFESSIONAL THEATRE, YOUTH WORK AND EDUCATION.</b></p>
	<p>To achieve this objective the actions we will take include:</p> <ul style="list-style-type: none"> <li>▪ Continue to encourage debate and interrogate youth drama practice through publications, conferences and seminars.</li> <li>▪ Partner with the Arts Education Research Group (AERG) in the school of Education, Trinity College, to conduct a three-phase research project on youth</li> </ul>

	<p>drama practice.</p> <ul style="list-style-type: none"> <li>▪ Continue to promote youth drama practice through active participation in key networks: Theatre Forum, National Youth Council of Ireland (NYCI), and Encountering the Arts Ireland (ETAI)</li> <li>▪ Continue to promote practice resources such as <i>Laying the Foundations</i> and the <i>Step by Step</i> series widely to practitioners in all related practice areas.</li> <li>▪ Inform and support youth theatre practitioners to engage with youth work and education sectors on a local level.</li> </ul> <p>Yr 1.</p> <ul style="list-style-type: none"> <li>▪ Phase 1 of research partnership with Trinity College: Engage a researcher to conduct an exhaustive literature review and produce a number of peer-reviewed academic articles.</li> <li>▪ Collaborate with the AERG on a seminar launch of the literature review report.</li> <li>▪ Review and update <i>Youth Drama Ireland</i> format and dissemination.</li> </ul> <p>Yr 2.</p> <ul style="list-style-type: none"> <li>▪ Phase 2 of research partnership with Trinity College: Establish baseline data for the youth theatre sector in Ireland and build a detailed picture of youth theatre practice and its participants.</li> <li>▪ Develop a course that exemplifies youth drama practice to the NCCA specification for Junior Cycle Short Course in Artistic Performance.</li> </ul> <p>Yr. 3</p> <ul style="list-style-type: none"> <li>▪ Complete Phase 2 of research and publish findings.</li> <li>▪ Update quantitative data last measured in 2007 under Centre Stage +10 research.</li> </ul> <p>Yr. 4</p> <ul style="list-style-type: none"> <li>▪ Phase 3 of research partnership with Trinity College: Investigate the outcomes of young people's participation in youth theatre.</li> </ul> <p>Yr. 5</p> <ul style="list-style-type: none"> <li>▪ Host international conference on youth drama practice to disseminate the findings of the research project.</li> </ul>
	<p><b>4. BUILD LEADERSHIP CAPACITY IN THE SECTOR THROUGH TRAINING, MENTORSHIP AND PROFESSIONAL DEVELOPMENT FOR NEW AND ESTABLISHED YOUTH THEATRE LEADERS.</b></p>
	<p>To achieve this objective the actions we will take include:</p> <ul style="list-style-type: none"> <li>▪ Continue to deliver Artstrain at QQI Level 6, annually.</li> </ul>



	<ul style="list-style-type: none"> <li>▪ Continue to audit practitioners training needs via annual member’s survey.</li> <li>▪ Offer master classes with a broader range of theatre artists.</li> <li>▪ Leverage the skills of experienced youth theatre leaders regionally in delivering training and support.</li> <li>▪ Explore and pursue European funding programmes to develop training and professional development opportunities for youth theatre leaders and to share practice at an international level.</li> <li>▪ Continue to provide regular information on appropriate training and professional development opportunities available through other organisations.</li> </ul> <p>Yr. 1</p> <ul style="list-style-type: none"> <li>▪ Develop an action plan to improve the sustainability of Artstrain. Include research into other models, potential new delivery partners and engagement with City of Dublin ETB to ensure the course continues to meet training objectives.</li> <li>▪ Establish and pilot a Youth Theatre Training Network through which participating youth theatres can collectively design a training programme to meet their CPD needs.</li> <li>▪ Establish international partners and develop a proposal for Erasmus + Key Action 2 – ‘Cooperation for Exchange of Good Practice’.</li> </ul> <p>Yr. 2</p> <ul style="list-style-type: none"> <li>▪ Develop the Leading On training weekend to provide a mix of masterclass and beginner differentiated training options.</li> <li>▪ Establish regional youth theatre practice support hubs, led by experienced youth theatre leaders in a voluntary capacity supported by the NAYD Development Officer.</li> <li>▪ Create a suite of training packages across management, artistic and welfare topics that can be delivered regionally on request from a coalition of youth theatres.</li> </ul> <p>Yr. 3</p> <ul style="list-style-type: none"> <li>▪ Further develop the Leading On training weekend to establish it as a flagship NAYD event that attracts participants from the broader theatre and related sectors (whilst retaining preferential rates and benefits for NAYD members).</li> <li>▪ Seek to establish partnerships with local authority stakeholders to fund regional training for developing practitioners.</li> </ul> <p>Yrs. 4-5</p> <ul style="list-style-type: none"> <li>▪ Continue to build on actions established in years 1 to 3.</li> </ul>
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<p><b>Developing and Supporting Youth Theatres</b></p> <p>Intermediate Outcomes:</p> <ul style="list-style-type: none"> <li>▪ Youth theatres can link to a larger movement with a shared purpose</li> <li>▪ Youth theatres have sustainable structures that are appropriate to their situation</li> <li>▪ Committed adult youth theatre leaders are supported and connected</li> <li>▪ Youth theatres can access funding and appropriate working facilities</li> <li>▪ Information on youth theatre is easy to find</li> <li>▪ Youth theatres are actively inclusive</li> </ul>	<p><b>5. WORK IN PARTNERSHIP WITH NATIONAL AND LOCAL GROUPS, ORGANISATIONS AND AGENCIES TO DEVELOP EXISTING AND NEW YOUTH THEATRE INFRASTRUCTURE</b></p> <p>To achieve this objective the actions we will take include:</p> <ul style="list-style-type: none"> <li>▪ Continue to broker, support and develop relationships between youth theatres and local stakeholders including, local authorities, ETB's, youth drama practitioners, youth service providers and venues as appropriate to each youth theatre.</li> </ul> <p>Yr 1.</p> <ul style="list-style-type: none"> <li>▪ Map the new local and regional structures including ETB's, local community development committees, children services committees, changes to local authorities etc.</li> </ul> <p>Yr. 2</p> <ul style="list-style-type: none"> <li>▪ Create information resource on the roles of the various local and regional bodies and structures with advice on how youth theatres can demonstrate their value and influence community actions.</li> <li>▪ Provide information to bodies on youth drama, its value and the youth theatres active in local communities.</li> </ul> <p>Yr 3 – 5</p> <ul style="list-style-type: none"> <li>▪ Identify counties and significant regions without youth drama provision and broker meetings with local partners to proactively identify opportunities to develop youth drama provision in the area and provide support to local partners in the development of same.</li> </ul> <p><b>6. ENSURE THAT YOUTH THEATRES ARE EMPOWERED TO IDENTIFY AND AVAIL OF OPPORTUNITIES ON A LOCAL, NATIONAL AND INTERNATIONAL LEVEL THAT CAN ENHANCE THEIR SUSTAINABILITY AND DEVELOPMENT</b></p> <p>To achieve this objective the actions we will take include:</p> <ul style="list-style-type: none"> <li>▪ Continue to provide advice and guidance to youth theatres on a range of matters affecting their sustainable development and day-to-day operation.</li> <li>▪ Continue to provide regular information on local, national and international funding, partnership and</li> </ul>

	<p>participation opportunities for youth theatres.</p> <p>Yr. 1</p> <ul style="list-style-type: none"> <li>▪ Join In programme: Provide social inclusion mentorship to two youth theatres who wish to identify opportunities to develop a more socially diverse membership.</li> <li>▪ Create a suite of resources on social inclusion for youth theatres, downloadable from a dedicated page on nayd.ie, including case studies from the mentorships.</li> <li>▪ Formalise collaboration with Theatre NI, Youth Theatre Arts Scotland and NAYT (England).</li> <li>▪ Begin to research partners and funding opportunities for the establishment of a European Youth Theatre Network</li> </ul> <p>Yr. 2</p> <ul style="list-style-type: none"> <li>▪ Deliver a seminar on funding opportunities for youth theatres.</li> <li>▪ Disseminate information resource on local infrastructure to youth theatres.</li> <li>▪ Provide training on how to advocate for your youth theatre, to include information on local infrastructure.</li> <li>▪ Continue to research and consolidate partners, build momentum and support for a European Youth Theatre Network.</li> </ul> <p>Yr. 3 – 5</p> <ul style="list-style-type: none"> <li>▪ Deliver mentorships in the model of Join-In on topics of importance for youth theatre development and sustainability, to include artistic development.</li> <li>▪ Develop and disseminate resources from the mentorships.</li> <li>▪ With partners, begin steps towards creation of a European Youth Theatre Network, with a view to launching in Ireland in 2020 to coincide with Ireland hosting the European Capital of Culture.</li> </ul>
	<p><b>7. ENSURE THAT NAYD ADDS VALUE TO OUR MEMBERS AND RESPONDS TO THEIR CHANGING AND VARIED NEEDS IN MEETING INTERNAL AND EXTERNAL CHALLENGES</b></p>
	<p>To achieve this objective the actions we will take include:</p> <ul style="list-style-type: none"> <li>▪ Continue to consult regularly with our members through structured and informal channels to identify their needs.</li> <li>▪ Continue to develop a range of practical resources, templates, tool-kits and advice sheets for use by members</li> </ul>

	<ul style="list-style-type: none"> <li>▪ Continue to provide national-level opportunities for progression to youth theatre members including but not limited to the National Youth Theatre and Young Critics.</li> <li>▪ Continue to inform and support youth theatres to understand and comply with relevant legislation, regulation, policies and standards.</li> <li>▪ Continue to operate an insurance group scheme for affiliated youth theatres.</li> <li>▪ Continue to provide flexible and responsive supports to youth theatres facing acute challenges.</li> </ul> <p>Yr 1</p> <ul style="list-style-type: none"> <li>▪ Review the benefits of the various membership levels to ensure they align with the developmental needs of groups and leaders.</li> </ul> <p>Yr 2</p> <ul style="list-style-type: none"> <li>▪ Create a suite of training packages that can be delivered regionally on request from a coalition of youth theatres.</li> <li>▪ Review the Youth Theatre Support Scheme: explore ways to streamline the offer and increase the financial value of supports.</li> </ul> <p>Yr 3 – 5</p> <ul style="list-style-type: none"> <li>▪ Roll-out updated Youth Theatre Support Scheme</li> <li>▪ Deliver three regional training packages per annum</li> </ul>
<p><b>8. ENSURE YOUTH THEATRES ACTIVELY ENGAGE WITH EACH OTHER AND WITH NAYD</b></p>	
<p>To achieve this objective the actions we will take include:</p>	
	<ul style="list-style-type: none"> <li>▪ Continue to provide regular opportunities for youth theatre practitioners and members to meet, share practice and work together.</li> <li>▪ Continue to deliver an annual National Festival of Youth Theatres each summer and retain the ‘encounter-based’ focus of the programme.</li> <li>▪ Continue to ensure broad representation and opportunities to mix with other youth theatre members in the design and implementation of all national programmes for young people, including Young Critics and the National Youth Theatre.</li> </ul> <p>Yr 1.</p> <ul style="list-style-type: none"> <li>▪ Establish and pilot a Youth Theatre Training Network based on a shared ownership model, knowledge - sharing and peer-to-peer learning.</li> </ul>

	<p>Yr. 2</p> <ul style="list-style-type: none"> <li>▪ Deliver the second year of the Youth Theatre Training Network.</li> <li>▪ Establish a key annual, conference-based, networking event for youth theatre leaders aimed at maximum participation.</li> <li>▪ Review the partnership strand of the Youth Theatre Support Scheme.</li> </ul> <p>Yr. 3 – 5</p> <ul style="list-style-type: none"> <li>▪ Create a new Youth Theatre Training Network based on the pilot.</li> </ul>
<p><b>Advocacy and Representation</b></p> <p>Intermediate Outcomes:</p> <ul style="list-style-type: none"> <li>▪ National and local government, arts and youth stakeholders support youth theatre</li> <li>▪ Youth theatre is embedded in national and regional Arts and Youth Policy</li> <li>▪ Youth drama is visible nationally and locally</li> </ul>	<p><b>9. INFLUENCE NATIONAL AND REGIONAL ARTS AND YOUTH POLICY AND ADVOCATE FOR YOUNG PEOPLES’ RIGHT TO MEANINGFUL PARTICIPATION IN THE ARTS AND PARTICULARLY YOUTH DRAMA AS A PRIORITY.</b></p> <p>To achieve this objective the actions we will take include:</p> <ul style="list-style-type: none"> <li>• Continue to position NAYD as the expert on young people and theatre.</li> <li>• Continue to make submissions on relevant policy issues and where possible consult young people in the development of submissions.</li> <li>• Continue to maintain and extend relationships with Local Authority Arts Officers.</li> <li>• Continue to maintain a positive relationship, partnership and regular communication with the Arts Council of Ireland, the Department of Children and Youth Affairs and their officials.</li> <li>• Ensure a minimum of one engagement with the Ministers for Arts, Heritage and the Gaeltacht and Children and Youth Affairs per annum, through meetings and/or their attendance at an NAYD event.</li> <li>• Actively engage with and represent youth theatre at relevant networks to include NYCI, Theatre Forum, ETAI and the NCFA and enhance engagement with international networks such as ASSITEJ.</li> <li>• Maximise speaking opportunities at conferences and seminars where NAYD can platform its advocacy message.</li> </ul> <p>Yr. 1</p> <ul style="list-style-type: none"> <li>• Contribute to the development of the National</li> </ul>

	<p>Youth Strategy.</p> <ul style="list-style-type: none"> <li>• Introduce an annual action of communicating directly with local councilors to outline the value of youth theatre to young people and local communities, and inform them of the work of youth theatres in their constituency.</li> </ul> <p>Yr. 2</p> <ul style="list-style-type: none"> <li>• Make submissions and representations to ensure that young people and youth arts are represented in the planned National Cultural Strategy.</li> <li>• Make a submission to the new government after 2016 General Election.</li> <li>• Seek to meet with the County and City Management Association (CCMA) to initiate engagement with this body and highlight the value of youth theatres in community development.</li> <li>• Activate local and regional membership energy – provide training on how to advocate for your youth theatre, to include information on local infrastructure.</li> </ul> <p>Yrs. 3 – 5</p> <ul style="list-style-type: none"> <li>• Continue to respond to developments in the policy environment.</li> <li>• Supported by evidence arising from research project with AERG and other research sources, develop updated positions on the following to inform advocacy: <ul style="list-style-type: none"> <li>○ Youth theatre infrastructure</li> <li>○ Youth theatre and professional theatre</li> <li>○ Youth drama and formal education.</li> <li>○ Youth theatre and local arts development.</li> </ul> </li> </ul>
	<p><b>10. SHOWCASE QUALITY PRACTICE BY YOUTH THEATRES</b></p> <p>To achieve this objective the actions we will take include:</p> <ul style="list-style-type: none"> <li>▪ Continue to promote member youth theatre productions via NAYD’s online marketing platforms.</li> <li>▪ Continue to provide information on locating and participating in youth theatres to young people.</li> <li>▪ Continue to act as a conduit for opportunities for youth theatres to perform at national events e.g NYCI conferences (2013 &amp; 2014); Tusla Early School Leaving Conference 2014; NYCI Annual Youth Arts Showcase.</li> <li>▪ Ensure the objective of showcasing the work of youth theatres is central to the National Youth Drama Programme including the 1916 commemorative project in Yr 2; The performance-based festival in Yr. 4; and in planning for NAYD’s 40<sup>th</sup> anniversary in Yr 5.</li> <li>▪ Ensure showcasing quality practice by youth theatres remains a key editorial theme for the <i>Youth Drama</i></li> </ul>

	<i>Ireland</i> publication.
	<b>11. COMMUNICATE A RECOGNISABLE AND POSITIVE IMAGE OF THE YOUTH THEATRE SECTOR AND NAYD</b>
	<p>To achieve this objective the actions we will take include:</p> <ul style="list-style-type: none"> <li>• Illustrate the benefits of youth theatre by focusing on young people’s positive experiences in external communications.</li> <li>• Ensure all branding is positive in tone, memorable and consistent across marketing collateral.</li> <li>• Include a marketing and branding strategy when planning all NAYD programmes and events.</li> <li>• Segment and define communications approaches according to target audience (e.g. young people, leaders, general public)</li> <li>• Ensure all external communications reflect professionalism, are accurate and appropriate.</li> <li>• Continue to communicate across social media in line with usage trends amongst target audience demographics.</li> <li>• Ensure all affiliated youth theatres include NAYD logo with strapline referencing their affiliation to NAYD in their own marketing materials.</li> <li>• Introduce parent’s information packs for each NAYD programme as an institutional marketing tool.</li> </ul> <p>Specifically we will undertake the following:</p> <p>Yr 1</p> <ul style="list-style-type: none"> <li>▪ Initiate a re-brand of NAYD to better communicate with a wider audience; establish and register a new trading name and identity for the organisation.</li> </ul> <p>Yr 2</p> <ul style="list-style-type: none"> <li>▪ Implement the new brand across the organisation’s marketing collateral and communication tools.</li> <li>▪ Launch the new brand supported by an integrated marketing and PR strategy.</li> <li>▪ Assign dedicated responsibility for marketing and communications management to the General Manager.</li> <li>▪ Develop and resource an institutional marketing strategy with the objective of building national and local awareness for the organisation and youth theatre.</li> </ul> <p>Yrs 3 – 5</p> <ul style="list-style-type: none"> <li>▪ Continue to implement the institutional marketing strategy.</li> </ul>
	<b>12. ENSURE THAT NAYD REMAINS A SUSTAINABLE, EFFECTIVE AND COMPLIANT ORGANISATION THAT IS ACCOUNTABLE TO ITS MEMBERSHIP AND THE PUBLIC.</b>

	<p>To achieve this objective the actions we will take include:</p> <ul style="list-style-type: none"> <li>• Continue to operate to the highest standards of governance.</li> <li>• Continue to operate best practice in financial management</li> <li>• Continue to comply with all relevant legislation, in particular legislation relating to child protection, data protection and employment law.</li> <li>• Continue to engage in continuous improvement via the National Quality Standards for Youth Work practice.</li> <li>• Implement outcomes-based planning, monitoring and evaluation process clearly linked to the Strategic Plan.</li> <li>• Align staff resources to the Strategic Plan.</li> <li>• Increase private and sponsorship income: continue to operate and develop the Angel's donations scheme; seek corporate sponsorship for flagship, public-facing events; and target CSR departments for income to develop youth theatre support scheme.</li> </ul> <p>Yr 1</p> <ul style="list-style-type: none"> <li>• Become fully compliant with the Governance Code.</li> <li>• Register with the Charities Regulatory Authority.</li> <li>• Address any implications arising from the commencement of the Companies Act 2015.</li> <li>• Implement all changes arising from health and safety risk assessment conducted in late 2014.</li> <li>• Restructure the Administration and Finance Officer role to develop a General Manager role with marketing and communications responsibilities.</li> </ul> <p>Yr 2</p> <ul style="list-style-type: none"> <li>• Become fully compliant with the ICTR Guiding Principles for Fundraising.</li> <li>• Introduce publication of all submissions and advocacy related communications to the NAYD website.</li> <li>• Begin to digitise transactions including event registrations, applications and purchases.</li> <li>• Begin to develop sponsorship prospects for 2018 performance festival.</li> </ul> <p>Yr 3</p> <ul style="list-style-type: none"> <li>• Phase out use of hardcopy forms, cheque and postal transactions.</li> </ul> <p>Yrs. 4 - 5</p> <ul style="list-style-type: none"> <li>• Conduct fundraising campaign in support of 40<sup>th</sup> anniversary celebrations in 2020.</li> </ul>
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