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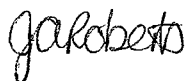
**From:** Julia Roberts  
CRD  
Ext 6042  
Fax 6112

**Date:** 07 April 2000

**WAQ 4477 - Elin Jones AM**

Please find enclosed a copy of several documents issued by the Arts Council of Wales which were referred to in an Assembly question by Elin Jones AM.

It was stated that a copy of these documents would be placed in the Assembly Library. Although certain letters are marked 'Confidential', it has been confirmed by the Arts Council of Wales that they can be placed in the Library. I would be grateful if you could place these in the appropriate place.



Julia Roberts  
Culture and Recreation Division



## Drama Strategy for Wales

### Background to this paper

This Drama Strategy is linked to themes introduced in June 1998 when ACW launched a comprehensive expenditure review. The core paper Building a Creative Society raised issues for consultation which were followed through in meetings with arts constituencies and supporters across Wales. Consultation on drama was originally stimulated by a dedicated briefing paper and by a separate paper on theatre for young people. Specific proposals for professional drama were published as a Draft Drama Strategy in January 1999 and following a period of consultation the Arts Council of Wales took stock on 19 March. An analysis of responses to the public consultation on the Draft Drama Strategy is available from ACW.

The Drama Strategy set out below includes timetable information for the introduction of changes. If these targets need to be modified parties concerned will be informed.

ACW is essentially an enabling body; the fulfilment of the aims and aspirations set out in this strategy can only be achieved by a two-way process between ACW funding partners and those artists and arts organisations which make and present the arts. Achievement of the aims also depends on adequate funding being available.

The proposals are based on an expectation that ACW receives grant in aid from the National Assembly for Wales on current projections for the next three years, that is with no growth beyond inflation: ACW will continue to press the case that with increased resources the arts in Wales - and this strategy - can be delivered with greater impact on quality of life for Welsh people.

### 1. Introduction to the Drama Strategy

- 1.1 Professional theatre receives the largest allocation of ACW grant in aid at £3.3million in 1999-2000. The aim over the past three decades has been to provide a theatre which is unique and serves the people of Wales. The implications in terms, for example, of bilingualism, diversity, provision for young audiences, have been immense.
- 1.2 The decline in public funding to the arts and to drama in particular has meant that this range of work cannot be consolidated and developed. Current funding projections will not allow significant growth in ACW's support to drama: this strategy is built upon avoiding underfunding by concentrating resources, giving as much of a stage and a status to Welsh artists as is possible and in serving the people of Wales in the exciting and important time ahead for the Welsh nation.
- 1.3 The strategy has been designed within known financial constraints and in consideration of relevant political factors: it respects, for example, the limits on expenditure and the Council's concern to maintain local authority support and partnerships. Council considers that the strategy offers the best solution to some difficult dilemmas.

- 1.4 ACW is committed to fairness and to responsible management of change. The implementation of the drama strategy will mean long standing theatre companies losing their revenue grant support in order that fewer organisations may be funded better under different arrangements. It will also mean changes in the roles of some other organisations. Timetable proposals for each area of change are included in the relevant sections below.
- 1.5 ACW is keen that employment opportunities for Welsh artists be maximised. Recipients of funding under the drama strategy will be required to submit regular estimates and employment statistics, particularly noting numbers of actor weeks.

## **2. The prime concerns**

- 2.1 The need to address drama provision was high on Council's agenda in the expenditure review. The major concerns have been: increased unsustainability of organisations and outputs given the years of standstill grant-in-aid; increased reliance on ACW support linked to a marked decline in local authority aid; a revenue client base that has developed for a variety of historic reasons and has been fairly static. This added up to a general picture of a large portfolio of clients characterised by erosion in artistic standards and flexibility due to underfunding with few opportunities for new ideas and talent to emerge.
- 2.2 The strategy to remedy this takes into account issues particular to drama, reflective of ACW corporate concerns notably:
- the need to support production of professional work of high artistic quality;
  - ensuring access to that work throughout Wales - particularly to areas relatively under-provided for in the past and this aim will be reflected in Funding Agreements with clients;
  - supporting both English language and Welsh language drama across all areas of provision;
  - addressing the need for stronger strategic partnerships - particularly between producers and presenters;
  - increasing funding flexibility while maintaining a diversity of 'voices';
  - establishing at the outset that fewer better funded organisations is a necessary change to achieve higher quality. The aim is for longer term sustainability to be achieved and for quality not to be compromised.
- 2.3 These concerns are also addressed by ACW through other strategies. For example, a new policy towards performing arts presenters will in 1999-2000 begin to create a better funded circuit of venues and ACW's Arts and Young People initiative will give a context for the new approach to theatre for young people described here. ACW's International strategies encourage collaborations and placing Welsh work on European and world stages.

## **3. The vision**

- 3.1 At the heart of where we want to be is a professional theatre of Wales of the highest quality and aspiration which reaches increasing numbers of people in Wales and through its popularity gains economic strength. This requires new approaches to infrastructure, which must place added importance on partnerships, particularly with local authorities and with presenting organisations.

- 3.2 One of the main strengths of drama in Wales has been its diversity. This drama strategy aims to find a better balance between diversity, quality and sustainability - to ensure as far as possible that severe underfunding across the board is reduced and that a core provision of excellent home produced theatre for audiences in Wales, and for international attention, is established.
- 3.3 One of the main criticisms of ACW's current support to drama is that, due to historic circumstances, it has not been easy for successful theatre artists to move into, nor for ACW to move companies out of, revenue funded status. It is clear there must be a better balance between stability and flexibility.
- 3.4 ACW proposes from 2000-2001 to support approximately half the number of revenue drama clients than in 1998-99. These will be time-limited, revenue funded strategic producing organisations, all of which will be guided by well defined funding agreements. This will be a significant change from recent support to 20 revenue funded organisations. Support for Welsh language work will be evidenced in all sectors and supported to at least current levels with the firm intention of extending support through the new 'powerhouse' proposal (see 4.2.8); more work than at present will be supported via project schemes and the funding to enable this will be increased.
- 3.5 In order to strengthen strategic links - particularly between producers and presenters - there must be evidence of planning and partnerships across the board e.g. residencies of artists within local authority contexts; production companies planning tours in conjunction with key presenters. This assumes well resourced demand and supply networks - part of the supply can be achieved through Council's support for professional arts production. Parallel challenges are for ACW also to deliver:
- at the demand end, a network of adequately resourced venues with which drama companies can liaise and
  - local authorities with Arts Development teams and budgets to develop and deliver local arts support strategies.
- 3.6 The drama review has also addressed strengthening links within the 'drama industry' as a whole - between higher education, live theatre and broadcast media. The common concerns are strong, and strengthening links would help increase work opportunities across sectors.
- 3.7 ACW is committed to innovation and to new work. Development of new writing in Welsh and in English will continue to be a priority. New writing initiatives need careful development and further consultation is proposed below as how best to support this vital area, which could include extending partnerships with the broadcast media.
- 3.8 Training and mentoring schemes should assist career development of artists without promising any 'vertical' career ladder - but possibilities could be across styles and media which might require an accumulation of appropriate skills. Major producing organisations should be able to develop, attract and retain the cream of the profession, and we must continue support to the more 'cutting edge' artform research. Innovation must not be lost and can be addressed in different ways, as appropriate, within each area of theatre production.

3.9 The following sections, which describe the changes to ACW's drama strategy, lead with sub-objective(s) in italics. These are key points of reference. There are similar statements for other artforms. They describe what ACW's support will be trying to achieve in order to support and encourage the production of work of the highest quality by Welsh artists and its promotion, presentation and touring.

#### 4. Production and Touring 1: the general audience

*To enable Wales' National Performing Arts companies in dance, drama, music and opera to attain excellence, reach large numbers of people in Wales and provide economic benefit to Wales.*

*To provide mainstream audiences with home produced, quality production programmes.*

#### 4.1 The Current Position

4.1.1 Currently ACW supports four building based production companies regionally positioned in Mold, Bangor, Milford Haven and Cardiff. None of them is operating to full production and touring potential.

4.1.2 Resources will be concentrated in this area of provision. There is a recognition that none of our building bases have been resourced to extend their brief to a substantial national touring role. Against that is the fact that, together, these four organisations receive substantial local authority support. At a time of increasing ACW advocacy to the authorities this has to be recognised as a strong reason for maintaining them with roles which promote this strategy and which are supported by ACW's local authority partners. The four building bases are a vital audience development network in strategic provision of production and presentation of drama.

4.1.3 ACW proposes to strengthen this provision and touring to the circuit of venues through support to two well resourced national touring companies working respectively in English and Welsh language theatre.

#### 4.2 Welsh National Performing Arts Companies

4.2.1 ACW believes that many Welsh artists, given the opportunity and resources, can deliver the highest professional standards in the mainstream traditions on a par with those achieved by the Welsh National Opera and the BBC National Orchestra of Wales in their traditions. Council is looking at a portfolio of Welsh National Performing Arts Companies and is intending to assist the dance company, Diversions, take a step towards this status. The inclusion of theatre raises the stakes further.

4.2.2 In mainstream provision, Wales should have the opportunity to challenge the best in Britain at the same time providing quality service to audiences and status for Wales. This does not presuppose a debate on 'National' theatres which would realistically involve more resources than ACW has available, but it does, in real terms, develop the concept of a national remit and a national responsibility and give status to Welsh artistry.

#### 4.2.3 Two well resourced drama WNPAC organisations should ensure:

- high profile drama organisations of interest and importance both nationally and abroad;
- two distinct cultural organisations representing the apex of the traditional profession in literary and mainstage theatre;
- productions of quality that will tour to venues in Wales;
- active policies for young people;
- career development possibilities for actors, writers and directors;
- active policies to encourage new writing;
- mentoring and training schemes;
- major players in live theatre with whom colleagues in the broadcast media can form partnerships - (e.g. for new writing projects and training of directors).

4.2.4 Developing the English and Welsh language WNPAC companies should be seen as new initiatives building on and developing artistry and resources. Both organisations should be funded for their national producing and touring roles and there will be debate on the desirability of constitutional separation from a host building base.

4.2.5 Council has identified the English language WNPAC with Clwyd Theatr Cymru. ACW's Funding Agreement with Flintshire County Council, the funding partner and parent authority, will define planning and partnerships with presenting venues throughout Wales.

4.2.6 ACW intends to assist Clwyd Theatr Cymru present excellence and promote Welsh artistry for the people of Wales. The artistic impact of Clwyd Theatr Cymru in the future must be significant. ACW is confident Clwyd Theatr Cymru will rise to the challenge presented it and this must mean striving for and achieving durable partnerships across Wales. The need for more quality product from Wales and strengthening links between presenters and producers were constant themes raised during the consultation process. Supporting Clwyd Theatr Cymru will be a major commitment and the funding agreement will define extensive services to increase attendances for high quality work.

4.2.7 Council believes that building on Clwyd Theatr Cymru's strengths enabling a national remit and a national responsibility, is the right way forward at this time. ACW recognises that enduring partnerships should be established by Clwyd Theatr Cymru in South Wales. Such partnerships would recognise the major centres of population and ACW will do all it can to encourage this.

4.2.8 Similar exciting proposals, as from Clwyd Theatr Cymru and Flintshire County Council, might arise from different parties and would be welcomed by ACW.

4.2.9 A similar serious statement will be made for Welsh language theatre. ACW intends working in partnership to develop a new national producing company based in North West Wales to a shorter timescale than originally proposed. This will consolidate, and build on, the roles of Cwmni Theatr Gwynedd and Theatr Bara Caws and ACW intends to increase resources to this new development.

4.2.10 This proposal has implications for performing arts capital development in North West Wales: its success artistically and in audience development will undoubtedly depend on co-operative planning and goodwill. The primary task is to clarify the role and expectations on this new Welsh language organisation. ACW undertakes to lead these discussions, in partnership with local authorities, practitioners and supporter groups and a consultation paper developing ideas will be published in early autumn 1999.

4.2.11 Looking forward, artistic collaborations between the two WNPAC drama clients could be envisaged, as indeed could collaborations with other producing, training and presenting organisations.

### **4.3 Building based producing theatre**

4.3.1 In addition to supporting the two WNPACs, ACW will continue support to both the Torch Theatre and the Sherman, but both operations will entail changes in programme policy.

4.3.2 ACW intends maintaining support to the Torch Theatre in order to provide production and presentation of live theatre. Torch productions should reach a wider audience and the Torch will be expected to tour to similar sized venues for a minimum of four weeks per year. Options for achieving this will be examined for 2000-2001.

4.3.3 ACW will consult on a shift in emphasis for the Sherman Theatre with a central role in the development and production of new writing in Welsh and English. This would place the Sherman with a key strategic function in the promotion of writers for the stage in close liaison with other agencies. ACW's commitment to current, or increased, levels of support for Sherman based activities will be sustained.

4.3.4 Consultation on this will begin in early summer 1999 and aim to be completed in autumn 1999 in order to provide a period of transition for any new operation, in April 2000. ACW is committed to responsible management of change during the transitional period.

#### **ACW intends to:**

- establish Clwyd Theatr Cymru as a English language theatre company of national significance;
- develop, in partnership, a new Welsh language theatre organisation of national significance based in North West Wales;
- develop concrete proposals for a new combination of roles for the Sherman Theatre out of consultation in 1999;
- support the Torch Theatre to provide home productions and a vibrant bought in programme along with a regional and national touring role.



## 5. Production and Touring 2: Theatre for Young People

*To ensure the national availability of dedicated performing arts productions of high quality and appropriateness for young audiences.*

5.1 A central strategy issue has been the nationwide provision of young people's theatre set up during 1970's and 1980's on the old eight county LEA structure. After considerable consultation ACW has concluded that:

- a nationwide policy of young people's theatre for Wales should be continued;
- that this should be based on fewer, better funded production organisations;
- that these will be advertised publicly as fixed term funding agreements;
- that the current eight companies will be supported until April 2000;
- the intention will be to avoid cessation of service;
- ACW's financial commitment to this new structure will be no less than its support to the young people's theatre/TIE element in the current eight company supported model.

5.2 Up to 1999-2000 ACW has supported eight companies, located on old LEA geography, to produce work for young people and develop other strands of provision (community circuit touring and some middle scale co-productions). This network is now seriously under-resourced.

5.3 Because of increasing concern over sustainability, consistent quality and a changed environment within which the companies function (e.g. there are no longer 8 county local education authorities to fund the companies, and the majority of companies no longer provide a free service to schools), ACW conducted a separate consultation on Theatre for Young People (TYP) - including Theatre in Education (TIE) - as part of its overall policy and expenditure consultation process. Informed by this process and guided by principles of fewer and better, sustainability and flexibility, Council will develop a new structure during 1999 in time for an April 2000 start.

5.4 Consultation with local authorities and advisors will assist in the further definition of the infrastructure prior to advertisement of funding agreements to provide a national bi-lingual service of Theatre for Young People. Successful groups would be expected to attract other funding as appropriate.

5.5 The term Theatre for Young People is inclusive of whatever approach in style, scale and nature of delivering the professional practitioners, through their consultations and advisory initiatives, wish to promote. ACW consider this term to be more serviceable than TIE, recognising the recent practice has been for a wider range of work for young audiences than TIE alone. The fixed term funding agreements will not tightly define style, scale or nature of delivery, but they will seek to address issues of production standards and will define a regional coverage expected from each company (as well as allowing for some national role).

- 5.6 Through these proposals it should be possible to ensure sustainable support to theatre opportunities for young people. The Artform Development Division can assist in specific areas of professional theatre delivery while other divisions support activities such as participation and artist residencies. Officers will be monitoring future developments against targets set in the Strategy for the Arts and Young People. These proposed specialist funding agreements are just one of many strategies which can create appropriate opportunities for young people.
- 5.7 The tenders will be advertised in June 1999 with selection and notification of decisions in early autumn 1999. Companies which are not selected may need to consider making provision for winding down their operations. This is a matter for their Boards to consider at an early opportunity.
- 5.8 The advertisement of the funding agreements will commence without prejudice to the appeal procedure which is detailed in ACW's Code of Practice. Any final decision on the award of fixed term funding agreements will be taken following the outcome of the appeals procedure.

**ACW intends to:**

- restructure the eight company based provision for Theatre for Young People by advertising fewer better funded opportunities for time limited funding agreements to be introduced from April 2000.

**6. Production and Touring 3: audience for other production companies and projects**

*To encourage quality, home productions for smaller audience communities: e.g. local community touring, special needs and for people with disabilities, special interest, artform experiment, cross disciplinary, new projects.*

**6.1 New Writing**

- 6.1.1 Fundamental to this area of provision is new writing. Commitment to development and production of new writing by Welsh writers must be demonstrated through the national companies and other revenue funded drama organisations' annual programmes which will be re-inforced through funding agreements. New writing within these core clients is likely to be highly specific to those organisations' needs.
- 6.1.2 New writing for studio presentations might best be developed and premiered within a context where there is a known audience for this. It might be appropriate for CTC to position itself as the champion of recent English language 'classics' coming from Wales - work that has been tried and tested previously and has been found to be durable. Currently this small body of work has little chance of a second life, and it is appropriate that the national organisations take their responsibilities seriously in this area.
- 6.1.3 Similarly with the TYP companies. There has long been a commitment to creating new work (either via commissions or cast devising processes). While the proposed tendering policy will continue and strengthen this tradition, this work is very specific to target audiences.

- 6.1.4 This leaves a major gap in terms of support for the staging of new plays from Wales. ACW proposes to develop a range of new writing opportunities through its support to mentoring for developing writers and to appropriate contexts where new work can be developed. An increased projects fund can deliver this to some extent, but there also needs to be a surety of development and staging opportunities year round.
- 6.1.5 ACW proposes to develop appropriate strategies for the support of, and production of new plays in Welsh and English. Part of this plan would involve the development of the Sherman Theatre (see section 4.3.3 above) as some form of showcase for new writing, possibly including a writers centre. Research and consultation will begin in early summer 1999 and be completed in autumn 1999. ACW's current support for the new writing companies, Made in Wales and Dalier Sylw, will continue throughout 1999-2000 with a view that successive provision be in place from April 2000. ACW recognises its responsibilities in managing change.
- 6.1.6 Partnerships with the broadcast media and independent television could be developed. Initial discussions have already taken place and all organisations have a broad interest in developing new writing that is dramatic, relevant to locality yet has broad appeal. Seeking strategies that strengthen links across the industry (including Universities) would recognise that career development of writers and practitioners and indeed the material itself increasingly crosses from one medium to another. Such a partnership project to develop writers skills for the industry might be appropriate for a bid to E.U. Objective One funding.
- 6.1.7 ACW will continue to encourage applications to publish plays (both singly and in volumes) by Welsh playwrights. This forms part of ACW's book production programme managed by the Literature officers in the ACW's Artform Development Division, from whom guidelines are available.

**ACW intends to:**

- consult on new ways forward for developing new writing with particular reference to the role of the Sherman Theatre and the need to implement policy changes from April 2000.
- build new writing development and staging into ACW's funding agreement with the major producing and touring companies, most particularly the national companies.
- continue dialogue with colleagues in the broadcast media and with other stakeholders to address future means of developing new writing.
- continue to build the stock of quality editions of good contemporary plays by Welsh playwrights.

## **6.2 Revenue support to other new work**

- 6.2.1 At a time when increasing emphasis is given to producer/presenter relationships it is critical that ACW continues support to experimental and innovative styles of theatre work that are not necessarily text based or mainstream. In the interests of diversity and development of practice, ACW intends to offer a single fixed funding agreement for 3 years. In a better funding climate ACW would wish to offer more fixed term agreements in support of new practice.
- 6.2.2 ACW intends to offer revenue support at 1999-2000 level to Volcano Theatre for 1999-2000 and begin this new time-limited funding agreement in 2000-2001.
- 6.2.3 ACW will honour its commitment to support Brith Gof for six months of 1999-2000 and expects to receive applications from artists associated with this company as typical of many artists wishing to produce individualistic styles of expression, under new project scheme arrangements.
- 6.2.4 An increased project fund will reflect ACW's commitment to innovation and will in part be a vehicle for research and development in theatre practice.

### **ACW intends to:**

- offer one time-limited funding agreement for experimental theatre to Volcano;
- support new work particularly of an innovative nature, through the project scheme;
- funded clients should demonstrate appropriate innovation through their annual programme of work;

## **6.3 Productions for people with disabilities**

- 6.3.1 ACW has re-considered drama productions for people with disabilities and will negotiate a two year annual revenue funding agreement with Hijinx Theatre which will include the development of productions for audiences in this sector.

## **6.4 Community theatre touring**

- 6.4.1 The Drama Strategy would include a guarantee of production appropriate for smaller communities which may form the nationwide Night Out circuit. Hijinx Theatre offer this strand of activity and the Welsh language venture (see 4.2.8) will include Welsh language community touring.
- 6.4.2 ACW is committed to further consideration of how quality professional productions can be developed and offered to smaller communities and will be consulting on the matter during early autumn 1999.

## **6.5 Projects**

- 6.5.1 A drama project fund has, in the past, been hard to maintain in the face of revenue pressures due to declining government funds. In the context of the new approach to revenue funding of drama provision, Council recognises it is critical to maintain commitment to new and emerging work through the projects fund.

- 6.5.2 Funding would be allocated to allow for a varied range of short time-limited projects. The reduction in the revenue client list will increase project money and flexibility. ACW intends to increase resources into this area and may introduce within this scheme a limited number of project commitments over two years. This could be offered to a few companies or artists ACW wishes to encourage by allowing them to plan their projects over a longer time span.
- 6.5.3 The projects scheme will be inclusive and will encourage new work and new approaches to staging existing material. ACW will aim to support a range and variety of creative styles to attract a range of audiences. It will also wish to encourage audience development and a wide geographical spread of projects. In order to achieve this, the scheme will require applicants to be partnerships between artists and presenters (for example, a venue, a festival or some other form of experienced promoter). Collaborations, for example with artists from non-theatrical disciplines, or ex-Wales or of international reputation will be welcomed. Revised guidelines will be available for this project scheme.
- 6.5.4 The guidelines for ACW's 1999-2000 project production scheme have been broadened to encompass a wider definition of 'performing arts'. This will continue in the future.
- 6.5.5 The budget for ACW's Interlink scheme, a project fund to assist touring into Wales and collaborations with international artists, will be increased in 1999-2000. Interlink will continue to be administered by ACW's International Manager.

**ACW intends to:**

- increase flexible funding opportunities for a range of one off production projects through increased funding support to the projects scheme.
- continue to stimulate international performing arts visits and collaborations through the Interlink scheme.

**7. Support to artform practice and support to individual artists**

*To encourage the creative development of artists and assist them to develop their ideas and techniques.*

**7.1 Artform Development**

- 7.1.1 Currently ACW supports the following organisations: Centre for Performance Research (CPR) and Magdalena Project. Additionally, and in different ways both Made in Wales (core role) and Dalier Sylw (de facto practice) offer support to writers through script reading services and projects to develop new writing. It is vital ACW continues to support the development of artform practice within the overall provision for drama.

7.1.2 ACW intends to continue support to CPR and to clarify its expectations of the organisation. The partnership with University of Wales Aberystwyth is of huge value. However, ACW will prefer its support to enable projects which have a broad base of interest among practitioners and other professionals in Wales, alongside or as well as projects of a theoretical and pedagogic nature. CPR will be eligible to offer proposals to the new project fund or Interlink to extend their creative programmes, particularly with regard to international collaborations.

7.1.3 To assist other training and process support initiatives ACW intends to devise and advertise a new artform development scheme which could, for instance, assist in:

- courses for writers or practitioners run by existing organisations other than CPR;
- initiatives that seek to 'network' practitioners and provide informal platforms for sharing new work.

**ACW intends to:**

- offer CPR a fixed term funding agreement against the delivery of particular artform development objectives within Wales.
- advertise for 2000-01 a scheme for artform support which would seek applications for time limited projects and courses furthering this objective.
- ensure major organisations demonstrate commitment to appropriate artform development in their annual programme of work.

## 7.2 Individual Training

7.2.1 ACW's training schemes for individual theatre artists will, in the future, concentrate on opportunities for the individual practitioner. Writers residencies and commissions can continue in the future through minimum criteria clauses built into funding agreements with revenue clients, whereby they must undertake (for example) one commission per year. This scheme should concentrate on grants to:

- assistant and associate directors. (Major organisations, such as Clwyd Theatr Cymru, must demonstrate a commitment to at least one project per year);
- bursaries for established playwrights - particularly if demonstrating a potential partnership in the future;
- grants to individuals wishing to undertake specific courses or training - this could include 'mentoring' possibilities with particular organisations.

**ACW intends to:**

- fine tune current artist support schemes and ensure major drama organisations play a part in mentoring and training support to individual artists.

## **8. Advocacy and critical debate**

8.1 As promised in the consultation process, ACW will seek opportunities for debate and consultation with practitioners, partners and theatre supporters. The Drama Strategy will sit alongside ACW's other published intentions including its Advocacy Strategy.

8.2 A continuing concern across the arts in Wales is the absence of informed critical fora of debate and discussion. In theatre, ACW will continue to support the quarterly theatre supplements in Barn and the New Welsh Review. These are valuable in stimulating debate and in "keeping the history" of the contemporary theatre in Wales.

8.3 ACW will resolve a long debated issue of the restricted availability of performance reports by ensuring that written reports by ACW advisors are sent to funded theatre organisations as a contribution to their self-evaluation.

### **ACW intends to:**

- seek and exploit all opportunity to promote debate, discussion and consultation on theatre in Wales and to raise critical profile.
- make available its written performance reports to client theatre organisations.

Artform Development Division  
June 1999

- grantiau i unigolion sy'n dymuno ymgymryd â chyrsgiau neu hyfforddiant penodol - gallai hynny gynnwys posibilidau 'mentora' gyda sefydliadau penodol.

**Bwriada CCC:**

- fireinio'r cynlluniau i gefnogi artistiaid ar hyn o bryd a sicrhau bod y prif sefydliadau drama yn cyfrannu at fentora a chefnogi hyfforddiant artistiaid unigol.

**8. Dadlau dros y celfyddydau a thrafodaeth feirniadol**

8.1 Fel yr addawyd yn y broses ymgynghori, bydd CCC yn chwilio am gyfleoedd ar gyfer trafod ac ymgynghori ag ymarferwyr, partneriaid a chefnogwyr theatr. Bydd y Strategaeth Ddrama'n cymryd ei lle ochr yn on ochr â bwriadau cyhoeddiedig eraill CCC gan gynnwys ei strategaeth ar ddadlau achos y celfyddydau.

8.2 Un pryder parhaus ar draws y celfyddydau yng Nghymru yw diffyg llwyfannau ar gyfer trafodaeth feirniadol a gwybodus. Ym maes theatr, bydd CCC yn parhau i gefnogi'r atodiadau theatr chwarterol yn *Barn a'r New Welsh Review*. Mae'r rhain yn gyfryngau gwerthfawr i symblu trafodaeth ac yn gydnaws â hanes y theatr gyfoes yng Nghymru.

8.3 Bydd CCC yn ymateb i'r drafodaeth faith ynghylch y ffaith nad yw adroddiadau ar berfformiadau ond ar gael i rai pobl trwy sicrhau yr anfonir adroddiadau ysgrifenedig gan ymgynghorwyr CCC i sefydliadau theatr a noddir, fel cyfraniad tuag at eu hunan-werthusiad.

**Bwriada CCC:**

- chwilio am bob cyfle i ysgogi trafod ac ymgynghori ynglŷn â'r theatr yng Nghymru a chodi'r proffil beirniadol, a manteisio'n llawn arnynt;
- sicrhau bod ei adroddiadau ysgrifenedig ar berfformiadau ar gael i sefydliadau theatr sy'n gleientiaid.

Cyfadrn Datblygu'r Celfyddydau  
Mehfin 1999



## 7.1 Datblygu ffurfiau ar gelfyddydau

7.1.1 Ar hyn o bryd mae CCC yn cefnogi'r sefydliadau canlynol: Centre for Performance Research (CPR) a Phrosiect Magdalena. At hynny, mae Made in Wales (swyddogaeth graidd) a Dalier Sylw (arfer *de facto*) yn eu ffyrdd gwahanol yn cynnig cefnogaeth i awduron trwy wasanaethau darllen sgriptiau a phrosiectau i ddatblygu ysgrifennu newydd. Mae'n hanfodol bod CCC yn parhau i gefnogi datblygiad ffurfiau ar gelfyddyd o fewn y ddarpariaeth gyffredinol i ddrama.

7.1.2 Bwriada CCC barhau i gefnogi CPR ac egluro ymhellach beth y mae'n ei ddisgwyl gan y sefydliad. Mae'r bartneriaeth â Phrifysgol Cymru Aberystwyth o werth aruthrol. Er hynny, byddai'n well gan CCC i'w gefnogaeth alluogi prosiectau sydd â sylfaen gref o ddiddordeb ymhlith ymarferwyr a phobl broffesiynol eraill yng Nghymru, ochr yn ochr neu yn ogystal â phrosiectau o natur ddamcaniaethol a phedagogig. Bydd CPR yn gymwys i gyflwyno cynigion i'r gronfa brosiectau newydd neu Interlink i ymestyn ei rhaglenni creadigol, yn enwedig gyda golwg ar gydweithrediad rhyngwladol.

7.1.3 Er mwyn helpu cynlluniau cefnogi hyfforddiant a phrosesau eraill bwriada CCC ddyfeisio a hysbysebu cynllun newydd i ddatblygu ffurfiau ar gelfyddyd a allai, er enghraifft, helpu gyda:

- chysiau ar gyfer ysgrifenyddwr neu ymarferwyr sy'n cael eu rhedeg gan sefydliadau sydd eisoes yn bodoli ar wahân i CPR; cynlluniau sy'n ceisio 'rhwydweithio' ymarferwyr a darparu llwyfannau anffurfiol ar gyfer rhannu gwaith newydd.

### Bwriada CCC:

- gynnig gytundeb cyllido cyfnod penodol i CPR i gyflawni amcanion penodol o ran datblygu ffurfiau ar gelfyddyd yng Nghymru;
- hysbysebu cynllun, ar gyfer 2000-01, i gefnogi ffurfiau ar gelfyddyd a fyddai'n gwahodd ceisiadau am brosiectau a chysiau cyfnod penodol i hyrwyddo'r amcan hwn;
- sicrhau bod y prif sefydliadau yn dangos ymrwymiad i ddatblygiad celfyddydol priodol yn eu rhaglen waith.

## 7.2 Hyfforddiant Unigol

7.2.1 Yn y dyfodol, bydd cynlluniau hyfforddi CCC i artistiaid theatr unigol yn canolbwyntio ar gyfleoedd i'r ymarferwr unigol. Gall preswylfeydd a chomisiynau i awduron barhau yn y dyfodol trwy gymalau, a ymgorfforir mewn cytundebau cyllido gyda chleientiaid refeniw, sy'n pennu'r meini prawf lleiaf sy'n ofynnol, a bydd yn rhaid iddynt ymgymryd ag (er enghraifft) un comisiwn y flwyddyn. Dylai'r cynllun hwn ganolbwyntio ar grantiau i:

- gyfarwyddwyr cynorthwyol a chysylltiol. (Rhaid i brif sefydliadau, megis Clwyd Theatr Cymru, ddangos ymrwymiad i un prosiect o leiaf y flwyddyn);
- ysgoloriaethau i ddramodwyr cydnabyddedig - yn arbennig os ydynt yn dangos potensial ar gyfer partneriaeth yn y dyfodol;

6.4.2 Mae CCC wedi ymrwymo i ystyried ymhellach sut y gellir datblygu cynyrchiadau proffesiynol o safon a'u cynnig i gymunedau llai a byddant yn ymgynghori ar y mater yn gynnar yn yr hydref 1999.

## 6.5 Prosiectau

6.5.1 Bu'n anodd cynnal y gronfa brosiectau yn y gorffennol oherwydd y pwysau ar refeniw yn sgîl y gostyngiad mewn cyllid oddi wrth y llywodraeth. Yng nghydestun yr agwedd newydd tuag at ddarpariaeth drama refeniw, mae'r Cyngor yn cydnabod bod rhaid cynnal ei ymrwymiad i waith newydd a gwaith sy'n ymddangos trwy'r gronfa brosiectau.

6.5.2 Bydd cyllid yn cael ei neilltuo ar gyfer ystod amrywiol o brosiectau byr cyfnod penodol. Bydd lleihau'r rhestr o gleientiaid refeniw yw golygu mwy o arian i brosiectau a hyblygrwydd. Bwriada CCC gynyddu'r adnoddau yn y maes hwn ac efallai y bydd yn cyflwyno cynllun gyda nifer cyfyngedig o ymrwymadau prosiect dros ddwy flynedd. Gellir cynnig hyn i nifer bychan o gwmnïau y mae CCC am eu hannog trwy ganiatáu iddynt gynllunio eu prosiectau dros gyfnod hwy o amser.

6.5.3 Bydd y cynllun prosiectau yn un cynhwysol a bydd yn annog gwaith newydd a ffyrdd newydd o lwyfannu deunydd sy'n bodoli'n barod. Nod CCC fydd cefnogi ystod ac amrywiaeth o sgiliau creadigol i ddenu amrediad o gynulleidfaoedd. Bydd hefyd am annog datblygu cynulleidfaoedd ynghyd â lledaenu prosiectau dros ardal ddaearyddol eang. Er mwyn cyflawni hyn, bydd gofyn i ymgeiswyr fod yn bartneriaethau rhwng artistiaid a chyflwynwyr (er enghraifft, canolfan, gŵyl neu ryw fath arall o hyrwyddwr profiadol). Bydd croeso i gydfentrau, er enghraifft gydag artistiaid o ddisgyblaethau tu hwnt i'r theatr, neu o'r tu allan i Gymru neu rai sydd wedi gwneud eu henw yn rhyngwladol. Bydd canllawiau diwygiedig ar gael i'r cynllun prosiectau hwn.

6.5.4 Ehangwyd canllawiau cynllun cynhyrchu prosiectau 1999-2000 i gwmpasu diffiniad ehangach o'r 'celfyddydau perfformio'. Bydd hyn yn parhau yn y dyfodol.

6.5.5 Bydd y gyllideb ar gyfer cynllun Interlink CCC - cronfa brosiectau i gynorthwyo teithio i Gymru a chydweithrediad ag artistiaid rhyngwladol - yn cael ei chynyddu ym 1999-2000. Bydd Interlink yn parhau i gael ei weinyddu gan Reolwr Rhyngwladol CCC.

### Bwriada CCC:

- gynyddu'r cyfleoedd cyllido hyblyg i ystod o brosiectau cynhyrchu unwaith-ar-y-tro trwy fwy o gymorth ariannol i'r cynllun prosiectau;
- parhau i ysgogi ymweliadau a chydweithrediad rhyngwladol ym maes y celfyddydau perfformio trwy'r cynllun Interlink.

## 7. Cefnogaeth i'r ffurfiau ar gelfyddyd a chefnogaeth i artistiaid unigol

*Annog datblygiad creadigol artistiaid a'u helpu i ddatblygu eu syniadau a'u technegau.*

- ymgorffori elfen o ddatblygu a llwyfannu ysgrifennu newydd yng nghytundeb cyllido CCC gyda'r prif gwmnïau cynhyrchu a theithio, yn arbennig y cwmnïau cenedlaethol;
- parhau i drafod gyda chydweithwyr yn y cyfryngau darlledu a buddianwyr eraill er mwyn ystyried ffyrdd o ddatblygu ysgrifennu newydd i'r dyfodol;
- parhau i ychwanegu at y stoc o argraffiadau safonol o ddramâu cyfoes gan ddramodwyr o Gymru.

## 6.2 Cefnogaeth refeniw i waith arall

6.2.1 Ar adeg pan fo mwy a mwy o lais yn cael ei roi i'r berthynas rhwng y cynhyrchydd a'r cyflwynydd, mae'n hanfodol fod CCC yn parhau i gefnogi gwaith arbrofol a gwaith theatr mewn arddulliau arloesol nad yw o anghenraid yn seiliedig ar destun nac yn waith prif-ffrwd. Er mwyn amrywiaeth ac i ddatblygu arferion, bwriada CCC gynnig un cytundeb cyllido am gyfnod penodol o 3 blynedd. Mewn gwell hinsawdd cyllido, byddai CCC yn dymuno cynnig mwy o gytundebau cyfnod penodol i gefnogi arferion newydd.

6.2.2 Bwriada CCC gynnig cymorth refeniw ar lefel 1999-2000 i Volcano Theatre ar gyfer 1999-2000 a dechrau'r cytundeb cyllido cyfnod penodol newydd yn 2000-2001.

6.2.3 Bydd CCC yn anrhydeddu ei ymrwymiad i gefnogi gwaith Brith Gof am chwe mis o 1999-2000 ac mae'n disgwyl derbyn ceisiadau gan artistiaid sy'n gysylltiedig â'r cwmni hwn, sy'n nodweddiadol o lawer o artistiaid sydd am greu dulliau mynegiant unigolyddol, dan y trefniadau newydd ar gyfer y cynllun prosiectau.

6.2.4 Bydd y cynnydd yn y gronfa brosiectau yn adlewyrchu ymrwymiad CCC i arloesi a bydd, yn rhannol, yn gyfrwng ar gyfer ymchwil a datblygu mewn arferion theatr.

### **Bwriada CCC:**

- gynnig un cytundeb cyfnod penodol i Volcano ar gyfer theatr arbrofol;
- cefnogi gwaith newydd, yn enwedig waith arloesol ei natur, trwy'r cynllun prosiectau;
- dylai cleientiaid a gyllidir wneud gwaith arloesol priodol trwy eu rhaglenni gwaith blynyddol.

## 6.3 Cynrychiadau i bobl ag anableddau

6.3.1 Mae CCC wedi ailystyried cynrychiadau drama i bobl ag anableddau a bydd yn trafod cytundeb cyllido refeniw blynyddol dros ddwy flynedd gyda Hijinx Theatre a fydd yn cynnwys datblygu cynrychiadau ar gyfer cynulleidfaoedd yn y sector hwn.

## 6.4 Teithiau theatr gymuned

6.4.1 Byddai'r Strategaeth Ddrama yn cynnwys gwarant o gynrychiadau addas i gymunedau lleol, a allai lunio'r gylchdaith Noson Allan genedlaethol. Mae Hijinx Theatre yn cynnig yr elfen hon o weithgaredd a bydd y fenter Gymraeg (gweler 4.2.8.) yn cynnwys teithiau cymunedol yn yr iaith Gymraeg.

- 6.1.2 Efallai mai'r ffordd orau o ddatblygu a dangos ysgrifennu newydd ar gyfer cyflwyniadau stiwdio am y tro cyntaf fyddai gwneud hynny o fewn cyd-destun lle mae cynulleidfa sicr ar ei gyfer. Efallai y byddai'n briodol i Clwyd Theatr Cymru ei datblygu ei hun fel hyrwyddwr 'clasuron' Saesneg diweddar o Gymru - gwaith a brofwyd yn flaenorol ac y cafwyd ei fod yn debygol o barhau. Ar hyn o bryd nid oes fawr o gyfle i'r corff bychan hwn o waith gael ail-fywyd, ac mae'n briodol i'r sefydliadau cenedlaethol gymryd eu cyfrifoldebau yn y maes hwn o ddifrif.
- 6.1.3 Yn yr un modd yn achos y cwmnïau Theatr ar gyfer Pobl Ifanc. Bu ymrwymiad ers blynnyddoedd i greu gwaith newydd (naill ai trwy gomisiynau neu drwy brosesau dyfeisio gan y cast). Tra bydd y polisi tendro bwriedig yn parhau â'r traddodiad hwn ac yn ei gryfhau, rhaid sylweddoli bod y gwaith hwn yn benodol iawn i gynulleidfaoedd targed.
- 6.1.4 Mae hyn yn gadael bwch mawr o ran cefnogaeth tuag at llwyfannu dramâu newydd o Gymru. Bwriada CCC ddatblygu amrywiaeth eang o gyfleoedd ysgrifennu newydd, trwy ei gefnogaeth i fentora ar gyfer awduron sy'n datblygu ac i gyd-destunau priodol lle gellir datblygu gwaith newydd. Gall cronfa brosiectau fwy gyflenwi hyn i ryw raddau, ond mae angen sicrwydd hefyd y ceir cyfleoedd i ddatblygu a llwyfannu gwaith gydol y flwyddyn.
- 6.1.5 Bwriada CCC ddatblygu strategaethau priodol i gefnogi a chynhyrchu dramâu newydd yn Gymraeg a Saesneg. Byddai rhan o'r cynllun hwn yn golygu datblygu Theatr y Sherman (gweler adran 4.3.3 uchod) fel rhyw fath o arddangosfan i ysgrifennu newydd, o bosib gan gynnwys canolfan i ysgrifenydd. Bydd yr ymchwil a'r ymgynghori yn dechrau yn gynnar yn haf 1999, ac fe'u cwblheir erbyn hydref 1999. Bydd y gefnogaeth a roddir gan CCC ar hyn o bryd i'r cwmnïau ysgrifennu newydd, Made in Wales a Dailier Sylw, yn parhau trwy gydol 1999-2000, gyda golwg ar gael darpariaeth i'w holynu yn ei lle o fis Ebrill 2000 ymlaen. Mae CCC yn cydnabod ei gyfrifoldebau i reoli newid.
- 6.1.6 Gellid datblygu partneriaethau gyda'r cyfryngau darlledu a theledu annibynnol. Cafwyd trafodaethau cychwynnol eisoes ac mae gan bob sefydliad ddiddordeb bras mewn datblygu ysgrifennu newydd sy'n ddramatig, yn berthnasol i ardal ac eto yn eang ei apêl. Byddai ymgyrhaedd at strategaethau sy'n cryfhau'r cysylltiadau ar draws y diwydiant (gan gynnwys Prifysgolion) yn cydnabod bod datblygu gyrfa ysgrifenydd ac ymarferwyr ac, yn wir, ddatblygu'r deunydd ei hun yn gynyddol yn croesi o un cyfrwng i gyfrwng arall. Efallai y bydd prosiect partneriaeth o'r fath i ddatblygu sgiliau ysgrifenydd ar gyfer y diwydiant yn gais addas i'w gyflwyno am gyllid Amcan Un gan yr U.E.
- 6.1.7 Bydd CCC yn parhau i annog ceisiadau gan gyhoeddwyr i gyhoeddi dramâu dramodwyr o Gymru (yn unigol ac mewn cyfrolau). Mae hyn yn rhan o raglen cynhyrchu llyfrau CCC a reolir gan y swyddogion Llennyddiaeth yng Nghyfadrn Datblygu'r Celfyddydau CCC, ac mae canllawiau ar gael oddi wrthynt.

#### **Bwriada CCC:**

- ymgynghori ynglŷn â ffyrdd newydd o ddatblygu ysgrifennu newydd gan gyfeirio'n benodol at rôl Theatr y Sherman a'r angen i roi newidiadau polisi ar waith o fis Ebrill 2000 ymlaen;

- 5.5 Mae'r term Theatr ar gyfer Pobl Ifanc yn cynnwys unrhyw batrwm o ran arddull, maint a natur cyflwyno y mae'r ymarferwyr proffesiynol am eu hyrwyddo, trwy eu cynlluniau ymgynghori a chynghori. Mae CCC o'r farn fod y term hwn yn fwy buddiol na ThMA, gan gydnabod mai'r arfer yn ddiweddar fu cyflwyno amrediad mwy eang o waith ar gyfer cynulleidfaoedd ifanc na ThMA yn unig. Ni fydd y cytundebau cyllido am gyfnod penodol yn diffinio arddull, maint na natur y cyflwyno yn gaeth ond byddant yn ceisio ymdrin â safonau cynhyrchu a byddant yn diffinio rhanbarth y disgwylir i bob cwmni ei wasanaethu (yn ogystal â chaniatáu rhywfaint o rôl genedlaethol).
- 5.6 Trwy'r cynigion hyn dylai fod yn bosib sicrhau cefnogaeth gynaliadwy i gyfleoedd theatr ar gyfer pobl ifanc. Gall Cyfadrannau Datblygu'r Celfyddydau helpu mewn meysydd penodol o gyflwyno theatr broffesiynol tra bo cyfadrannau eraill yn cefnogi gweithgareddau fel cyfranogiad ac artistiaid preswyl. Bydd y swyddogion yn monitro'r datblygiadau yn y dyfodol yn erbyn y targedau a bennwyd yn y Strategaeth i'r Celfyddydau a Phobl Ifanc. Dim ond un o lawer o strategaethau a all greu cyfleoedd priodol ar gyfer pobl ifanc yw'r cytundebau cyllido arbenigol hyn sy'n cael eu hawgrymu.
- 5.7 Hysbysebwr y tendrau ym Mehefin 1999 a byddir yn dethol a hysbysu'r ymgeiswyr am y penderfyniadau yn gynnar yn hydref 1999. Efallai y bydd gofyn i gwmnïau na ddeholir mohonynt ystyried paratoi ar gyfer dirwyn eu gweithgarwch i ben. Mater yw hwn i'w ystyried yn fuan gan eu Byrddau hwy.
- 5.8 Byddwn yn dechrau hysbysebu'r trefniadau cyllido heb ragfarn i'r drefn apelio y manylir arni yng Nghod Ymarfer CCC. Gwneir unrhyw benderfyniad terfynol i ddyfarnu cytundebau cyllido cyfnod penodol ar ôl cael gwybod canlyniad y drefn apelio.

#### **Bwriada CCC:**

- ailwampio'r ddarpariaeth Theatr ar gyfer Pobl Ifanc sy'n seiliedig ar wyth-cwmni trwy hysbysebu nifer llai o gyfleoedd, wedi eu cyllido'n well, i ennill cytundebau cyllido am gyfnod penodol, a bod hynny i'w gyflwyno o fis Ebrill 2000.

## **6. Cynhyrchu a Theithio 3: cynulleidfa ar gyfer cwmnïau cynhyrchu a phrosiectau eraill**

*Annog cynrychiadau cartref o safon ar gyfer cynulleidfaoedd cymunedau llai: e.e. teithio cymunedol yn lleol, anghenion arbennig a phobl ag anableddau, arbrosiâu â ffurfiau ar gelfyddyd, trawsddisgyblaethol, prosiectau newydd.*

### **6.1 Ysgrifennu Newydd**

- 6.1.1 Mae ysgrifennu newydd yn sylfaenol i'r maes darparu hwn. Rhaid i ymrwymiad i ddatblygu a chynhyrchu ysgrifennu newydd gan awduron Cymreig gael ei ddangos trwy raglenni blynyddol y cwmnïau cenedlaethol a sefydliadau drama cyllid-referniw eraill - atgyfnerthir hyn trwy'r trefniadau cyllido. Mae ysgrifennu newydd o fewn y cleientiaid craidd hyn yn debygol o fod yn benodol iawn i anghenion y sefydliadau hynny.

**Bwriada CCC:**

- sefydlu Clwyd Theatr Cymru fel cwmni theatr Saesneg ei iaith o bwys cenedlaethol;
- datblygu, trwy bartneriaeth, sefydliad theatr cenedlaethol Cymraeg o bwys wedi ei seilio yng Ngogledd Orllewin Cymru;
- datblygu cynigion pendant o ran cyfuniad newydd o swyddogaethau i Theatr y Sherman ar ôl ymgynghori ym 1999;
- cefnogi'r Torch Theatre i ddarparu cynyrchiadau cartref a rhaglen fywiog a brynir i mewn ar y cyd â rôl deithio ranbarthol a chenedlaethol.

**5. Cynhyrchu a Theithio 2: Theatr ar gyfer Pobl Ifanc**

*Sicrhau bod cynyrchiadau celfyddydau perfformio arbennig ar gael yn genedlaethol sydd o safon uchel ac sy'n briodol i gynulleidfaedd ifanc.*

5.1 Ystyriaeth ganolog o ran strategaeth fu'r ddarpariaeth genedlaethol o theatr ar gyfer pobl ifanc a sefydlwyd yn y 1970au a'r 1980au ar sail yr wyth AALI blaenorol. Ar ôl cryn ymgynghori mae CCC wedi dod i'r casgliadau hyn:

- dylid parhau â pholisi cenedlaethol o theatr ar gyfer pobl ifanc i Gymru;
- y dylid ei seilio ar lai o sefydliadau, wedi eu cyllido'n well;
- y caiff y rhain eu hysbysebu'n gyhoeddus fel cytundebau cyllido am gyfnod penodol;
- y cefnogir yr wyth cwmni presennol tan fis Ebrill 2000;
- y bwriad fydd osgoi terfynu gwasanaeth;
- ni fydd ymrwymiad ariannol CCC i'r strwythur newydd yn llai na'i gefnogaeth i'r elfen theatr ar gyfer pobl ifanc/ThMA yn y model wyth-cwmni a gefnogir ar hyn o bryd.

5.2 Tan 1999-2000 mae CCC wedi cefnogi wyth o gwmnïau, a leolwyd yn ôl daearyddiaeth yr hen awdurdodau addysg, i gynhyrchu gwaith ar gyfer pobl ifanc a datblygu elfennau eraill yn y ddarpariaeth (teithio'r gylchdaith gymunedol a rhai cyd-gynyrchiadau canolog eu maint). Erbyn hyn mae diffyg adnoddau difrifol ar gyfer y rhwydwaith hwn.

5.3 Oherwydd pryder cynyddol ynglŷn â chynladwyedd, cysondeb ansawdd a newid yn yr amgylchedd y mae'r cwmnïau yn gweithredu o'i fewn (e.e. nid oes wyth awdurdod lleol sirol bellach i gyllido'r cwmnïau, ac nid yw'r rhan fwyaf o'r cwmnïau bellach yn darparu gwasanaeth am ddim i ysgolion), cynhaliodd CCC ymgynghoriad arbennig ar Theatr Broffesiynol ar gyfer Pobl Ifanc (ThBPI) - gan gynnwys Theatr Mewn Addysg (ThMA) - fel rhan o'i broses ymgynghori gyffredinol ar bolisi a gwariant. Yng ngoleuni'r broses hon a chan gadw at egwyddorion 'llai a gwell, cynladwyedd a hyblygrwydd', bydd y Cyngor yn datblygu strwythur newydd yn ystod 1999 mewn pryd i ddechrau fis Ebrill 2000.

5.4 Bydd ymgynghori ag awdurdodau ac ymgynghorwyr lleol yn help i ddiffinio'r seilwaith ymhellach, cyn hysbysebu cytundebau cyllido er mwyn darparu gwasanaeth Theatr ar gyfer Pobl Ifanc sy'n ddwyieithog a chenedlaethol. Byddai disgwyl i grwpiau llwyddiannus ddenu nawdd arall fel sy'n briodol.

- 4.2.7 Cred y Cyngor mai adeiladu ar gryfderau Clwyd Theatr Cymru, gan ei galluogi i ysgwyddo cylch gorchwyl cenedlaethol a chyfrifoldeb cenedlaethol, yw'r ffordd iawn ymlaen ar hyn o bryd. Mae CCC yn cydnabod y dylai Clwyd Theatr Cymru sefydlu partneriaethau parhaol yn Ne Cymru. Byddai partneriaethau o'r fath yn cydnabod y prif ganolfannau poblogaeth a bydd CCC yn gwneud popeth a all i annog hyn.
- 4.2.8 Efallai y ceir cynigion cyffrous cyffelyb, megis gan Clwyd Theatr Cymru a Chyngor Sir y Fflint, oddi wrth bartïon gwahanol a byddai CCC yn eu croesawu.
- 4.2.9 Bydd datganiad difrifol cyffelyb yn cael ei wneud yn achos theatr trwy gyfrwng y Gymraeg. Mae CCC yn bwriadu gweithio mewn partneriaeth i ddatblygu cwmni cynhyrchu cenedlaethol newydd, â'i ganolfan yng Ngogledd Orllewin Cymru, o fewn amserlen fyrrach na'r un a awgrymwyd yn wreiddiol. Bydd hyn yn atgyfnerthu, ac yn adeiladu ar, rôl Cwmni Theatr Gwynedd a Theatr Bara Caws ac mae CCC yn bwriadu rhoi mwy o adnoddau i'r datblygiad newydd hwn.
- 4.2.10 Mae i'r cynnig hwn oblygiadau i gynlluniau am ddatblygiadau cyfalaf i'r celfyddydau perfformio yng Ngogledd Orllewin Cymru: yn ddi-os, bydd ei lwyddiant artistig ac o ran datblygu cynulleidfaoedd yn dibynnu ar gynllunio cydweithredol ac ewyllys da. Y dasg gyntaf yw egluro rôl y sefydliad Cymraeg ei iaith newydd hwn a'r disgwyliadau ohono. Mae CCC am arwain y trafodaethau hyn, mewn partneriaeth â'r awdurdodau lleol, ymarferwyr a grwpiau cefnogwyr a chaiff papur ymgynghorol sy'n datblygu syniadau ei gyhoeddi yn gynnar yn yr hydref 1999.
- 4.2.11 O edrych ymlaen, gellid rhagweld cydweithrediad artistig rhwng y ddau gleient drama CCPCC, ynghyd â chydweithredu gyda sefydliadau cynhyrchu, hyfforddi a chyflwyno eraill.
- 4.3 Theatr gynhyrchu seiliedig ar adeiladau**
- 4.3.1 Yn ogystal â chefnogi'r ddau CCPCC, bydd CCC yn parhau i gefnogi'r Torch Theatre a'r Sherman, er y bydd yn rhaid i'r naill fel y llall newid eu polisi rhaglennu.
- 4.3.2 Mae CCC yn bwriadu parhau i gefnogi'r Torch Theatre er mwyn cynhyrchu a chyflwyno theatr fyw. Dylai cynrychiadau'r Torch gyrraedd cynulleidfa ehangach a disgwylir i'r Torch deithio i ganolfannau o faint tebyg am o leiaf bedair wythnos y flwyddyn. Byddir yn edrych yn fanwl ar opsiynau er cyflawni hyn yn 2000-2001.
- 4.3.3 Bydd CCC yn ymgynghori ynglŷn â newid pwyslais i Theatr y Sherman, gyda rôl ganolog i ddatblygu a chynhyrchu gwaith newydd a ysgrifennwyd yn Gymraeg a Saesneg. Bydd hyn yn rhoi i'r Sherman rôl strategol allweddol i hybu'r awduron sy'n ysgrifennu ar gyfer y llwyfan mewn cydweithrediad agos ag asiantaethau eraill. Bydd CCC yn cadw at ei ymrwymiad i'r lefelau presennol, neu lefel uwch, o gymorth i weithgareddau sy'n hanu o'r Sherman.
- 4.3.4 Dechreuir ymgynghori ynglŷn â hyn yn gynnar yn haf 1999, gyda'r nod o gwblhau'r ymgynghori erbyn hydref 1999 er mwyn rhoi cyfnod trawsnewid i unrhyw fenter newydd, yn Ebrill 2000. Mae CCC yn ymrwymo i reoli newid mewn modd cyfrifol yn ystod y cyfnod trawsnewid.

## 4.2 Cwmnïau Celfyddydau Perfformio Cenedlaethol Cymru (CCPCC)

4.2.1 Cred CCC y gall llawer o artistiaid o Gymru, o gael y cyfle a'r adnoddau, gyrraedd y safonau proffesiynol uchaf yn y prif draddodiadau a fydd cyfuwch â'r safonau a gyrhaeddir gan y Cwmni Opera Cenedlaethol a Cherddorfa Genedlaethol y BBC yng Nghymru. Mae'r Cyngor yn edrych ar bortffolio o Gwmnïau Celfyddydau Perfformio Cenedlaethol Cymru a bwriada gynorthwyo'r cwmni dawn, Diversions, i gymryd cam tuag at y statws hwn. Mae cynnwys theatr yn golygu mentro mwy eto.

4.2.2 O ran darpariaeth y brif ffrwd, dylai Cymru gael cyfle i herio'r gorau ym Mhrydain tra'n rhoi gwasanaeth o safon i gynulleidfaoedd a statws i Gymru. Nid yw hyn yn rhagdybio trafodaeth am theatrau 'Cenedlaethol' a fyddai, mewn difrif, yn golygu mwy o adnoddau nag sydd ar gael i CCC, ond, yn wir, mae'n datblygu'r cysyniad o gylich gorchwyl cenedlaethol a chyfrifoldeb cenedlaethol ac mae'n rhoi statws i gelfyddyd Cymru.

4.2.3 Dylai dau sefydliad drama CCPCC gydag adnoddau da sicrhau:

- sefydliadau drama uchel eu statws o ddiddordeb yn genedlaethol a thramor;
- dau sefydliad diwylliannol gwahanol a fydd yn cynrychioli uchelfannau'r proffesiwn traddodiadol mewn theatr lenyddol a theatr llwyfan mawr;
- cynrychiadau o safon a fydd yn teithio i ganolfannau yng Nghymru;
- polisiau egniol ar gyfer pobl ifanc;
- posibiliadau i actorion, awduron a chyfarwyddwyr i ddatblygu eu gyrfa;
- polisiau bywiog i annog ysgrifennu newydd;
- cynlluniau mentora a hyfforddi;
- sefydliadau sylweddol mewn theatr fyw y gall cydweithwyr yn y cyfryngau darlledu ffurfio partneriaethau â hwy - e.e. (ar gyfer prosiectau ysgrifennu newydd ac i hyfforddi cyfarwyddwyr).

4.2.4 Dylid ystyried datblygu'r cwmnïau CCPCC Cymraeg a Saesneg fel cynlluniau newydd, yn adeiladu ar y gelfyddyd a'r adnoddau sydd ar gael yn barod a chan ddatblygu arnynt. Dylid cyllido'r ddau sefydliad ar gyfer eu swyddogaethau teithio a chynhyrchu cenedlaethol a cheir trafodaeth i bwysu a mesur ai da o beth fyddai eu gwahanu'n gyfansoddiadol oddi wrth yr adeilad sy'n gartref iddynt.

4.2.5 Mae'r Cyngor wedi pennu Clwyd Theatr Cymru yn CCPCC trwy gyfrwng y Saesneg. Bydd Cytundeb Cyllido CCC gyda chyngor Sir y Fflint, y partner cyllido a'r rhiant awdurdod, yn diffinio'r drefn gynllunio a'r partneriaethau gyda chanolfannau cyflwyno ledled Cymru.

4.2.6 Mae CCC yn bwriadu helpu Clwyd Theatr Cymru i gyflwyno rhagoriaeth a hyrwyddo celfyddyd Cymru gerbron pobl Cymru. Rhaid i Clwyd Theatr Cymru wneud argraff artistig fawr yn y dyfodol. Mae CCC yn hyderus y bydd Clwyd Theatr Cymru yn ymateb i'r her a rhaid i hynny olygu ymgyrraedd at a llunio partneriaethau sy'n debygol o barhau ar draws Cymru. Roedd yr angen am fwy o gynnyrch uchel ei safon o Gymru ac am atgyfnerthu'r cysylltiadau rhwng cyflwynwyr a chynhyrchwyr yn themâu a glywyd dro ar ôl tro yn ystod y broses ymgynghori. Bydd cefnogi Clwyd Theatr Cymru yn ymrwymiad mawr a bydd y cytundeb cyllido yn diffinio gwasanaethau helaeth i sicrhau mwy o gynulleidfa i waith o safon uchel.



- 3.6 Mae CCC yn ymroi i hybu gwaith arloesol a newydd. Bydd datblygu ysgrifennu newydd, yn Gymraeg ac yn Saesneg, yn parhau yn flaenoriaeth. Mae angen datblygu ysgrifennu newydd yn ofalus ac awgrymir ymgynghori pellach er mwyn trafod y dulliau gorau o gefnogi'r maes pwysig hwn, a allai gynnwys datblygu partneriaethau â'r cyfryngau darlledu.
- 3.7 Dylai cynlluniau hyfforddi a mentora gynorthwyo datblygiad gyrfaedd artistiaid heb addo unrhyw ysgol yrfa 'fertigol' - ond gallai posibiliadau fodoli ar draws arddulliau a chyfryngau a bod gofyn crynhoi sgiliau priodol ar eu cyfer. Dylai'r prif sefydliadau cynhyrchu allu datblygu, denu a chadw hufen y proffesiwn, a rhaid i ni barhau i gefnogi'r ymchwil fwyaf blaengar ym maes y celfyddydau. Rhaid peidio â cholli gwaith arloesol a gellir ei feithrin mewn gwahanol ffyrdd, fel sy'n briodol, o fewn pob maes o gynhyrchu theatr.
- 3.8 Mae'r adrannau isod, sy'n disgrifio'r newidiadau i strategaeth ddrama CCC, yn dechrau ag is-amcan(ion) mewn teip italig. Mae'r rhain yn gyfeirnodau allweddol. Ceir datganiadau cyffelyb ar gyfer ffurfiau eraill ar gelfyddyd. Disgrifiant yr hyn y bydd cefnogaeth CCC yn ceisio ei sicrhau er mwyn cefnogi ac annog cynhyrchu gwaith o'r safon uchaf gan artistiaid Cymreig a hyrwyddo, cyflwyno a theithio â'r gwaith hwnnw.

#### 4. Cynhyrchu a Theithio 1: y gynulleidfa gyffredinol

*Galluogi cwmnïau Celfyddydau Perfformio Cenedlaethol Cymru mewn dawns, drama, cerddoriaeth ac opera i ragori, cyrraedd niferoedd mawr o bobl yng Nghymru a rhoi budd economaidd i Gymru.*

*Darparu i'r brif ffrwd o gynulleidfaedd raglenni safonol o gynrychiadau, a gynhyrchwyd gartref.*

##### 4.1 Y Sefyllfa Bresennol

- 4.1.1 Ar hyn o bryd mae CCC yn cefnogi pedwar cwmni cynhyrchu, a leolir mewn adeiladau, sydd â'u canolfannau rhanbarthol yn yr Wyddgrug, Bangor, Aberdaugleddau a Chaerdydd. Nid oes yr un ohonynt yn gweithredu hyd eithaf eu potensial llawn i gynhyrchu a theithio.
- 4.1.2 Canolir yr adnoddau yn y maes hwn. Cydnabyddir nad yw'r un o'n cwmnïau a leolir mewn adeiladau wedi cael digon o adnoddau yn y gorffennol i ymestyn ei faes gorchwyl i gynnwys teithio cenedlaethol sylweddol. Yn gefndir hefyd mae'r ffaith bod y pedwar sefydliad hyn, gyda'i gilydd, yn cael cefnogaeth sylweddol gan awdurdodau lleol. Ar adeg pan fo CCC yn pwysu'n gynyddol ar yr awdurdodau rhaid cydnabod hyn fel rheswm cryf dros eu cynnal gyda swyddogaethau sy'n hyrwyddo'r strategaeth hon ac sy'n ennyn cefnogaeth partneriaid CCC o blith yr awdurdodau lleol. Mae'r pedair canolfan yn rhwydwaith datblygu cynulleidfaedd hollbwysig o ran darpariaeth strategol ym maes cynhyrchu a chyflwyno drama.
- 4.1.3 Mae CCC yn bwriadu cryfhau'r ddarpariaeth hon a chryfhau teithio i'r gylchdaith o ganolfannau trwy gefnogi dau gwmni teithio cenedlaethol ag adnoddau da, y naill yn gweithio yn Gymraeg a'r llall yn Saesneg.

2.3 Mae strategaethau rhyngwladol CCC yn annog cydweithredu a rhoi gwaith o Gymru ar lwyfannau Ewrop a'r byd.

### 3. Y weledigaeth.

- 3.1 Wrth galon yr hyn yr ydym am ei gyflawni y mae theatr broffesiynol i Gymru o'r safon uchaf a chyda'r uchelgais mwyaf posib, sy'n cyrraedd mwy o bobl yng Nghymru a, thrwy ei phoblogrwydd, yn ennill cryfder economaidd. Geilw hyn am agweddau newydd at seilwaith, a rhaid iddynt roi lle canolog i bartneriaethau, yn enwedig gydag awdurdodau lleol a sefydliadau cyflwyno.
- 3.2 Un o bryf gryfderau'r ddrama yng Nghymru fu ei hamrywiaeth. Nod y strategaeth ddrama hon yw darganfod gwell cydbwysedd rhwng amrywiaeth, ansawdd a chynladwyedd - i sicrhau hyd y bod modd, bod tangyllido difrifol ym mhob rhan o'r maes yn lleihau ac y crëir cnewyllyn o ddarpariaeth theatr ragorol a gynhyrchir gartref ar gyfer cynulleidfaoedd yng Nghymru, ac i ddenu sylw rhyngwladol.
- 3.3 Un feirniadaeth allweddol ar y cymorth a rydd CCC ar hyn o bryd i ddrama yw na fu'n hawdd, oherwydd amgylchiadau hanesyddol, i grwpiau artistiaid theatr llwyddiannus sicrhau statws cyllid refeniw, nac i CCC amddifadu cleientiaid o'r statws hwnnw. Mae'n amlwg fod yn rhaid cael gwell cydbwysedd rhwng sefydlogrwydd a hyblygrwydd.
- 3.4 O 2000-2001 mae CCC yn bwriadu cefnogi tua hanner nifer y cleientiaid drama refeniw a gefnogwyd ym 1998-99. Sefydliadau cynhyrchu strategol yn cael cyllid refeniw am gyfnod penodol fydd y rhain, a bydd cytundeb cyllido manwi yn sail i'r trefniant ym mhob achos. Bydd hyn yn newid mawr o roi cyllid refeniw i 20 o sefydliadau, fel a wnaed yn ddiweddar. Rhoddir cefnogaeth i waith yn yr iaith Gymraeg ym mhob sector a bydd y gefnogaeth yn gyfwerth â'r lefelau cyfredol o leiaf gyda'r bwriad pendant o ehangu'r gefnogaeth trwy'r cynnig i sefydlu 'pwerdy' newydd (gweler 4.2.8); rhoddir mwy o gefnogaeth trwy gynlluniau prosiect nag ar hyn o bryd a neilltuir mwy o gyllid er mwyn gallu gwneud hynny.
- 3.5 Er mwyn cryfhau cysylltiadau strategol - yn enwedig rhwng cynhyrchwyr a chyflwynwyr - rhaid bod tystiolaeth o gynllunio a phartneriaethau ar draws yr holl ystod e.e. artistiaid preswyl yng nghyd-destun awdurdodau lleol; cwmnïau cynhyrchu yn cynllunio teithiau ar y cyd â chyflwynwyr allweddol. Mae hyn yn rhagdybio bodolaeth rhwydweithiau 'galw a chyflenwi' ac iddynt adnoddau da - gellir sicrhau peth o'r cyflenwad trwy gefnogaeth y Cyngor i gynhyrchu celfyddydau proffesiynol. Sialensiau cyfochrog i CCC fydd sicrhau:
- ar yr ochr alw, rhwydwaith o ganolfannau sydd ag adnoddau digonol y gall cwmnïau drama gysylltu â hwy, ac
  - awdurdodau lleol sydd â thimau Datblygu'r Celfyddydau a chyllidebau i ddatblygu a chyflwyno strategaeth i gefnogi'r celfyddydau yn lleol.
- 3.5 Rhoddodd yr arolwg drama sylw hefyd i gryfhau cysylltiadau o fewn y 'diwydiant drama' yn ei gyfanrwydd - rhwng addysg uwch, theatr fyw a'r cyfryngau darlledu. Mae'r pryderon sy'n gyffredin i'r sectorau yn gryf, a byddai cryfhau'r cysylltiadau yn help i gynyddu'r cyfleoedd gwaith ar draws sectorau.

- 1.3 Cynlluniwyd y strategaeth o fewn y cyfyngiadau ariannol sy'n hysbys a chan ystyried y ffactorau gwleidyddol perthnasol: mae'n parchu, er enghraifft, y cyfyngiadau ar wariant ac awydd y Cyngor i gadw cefnogaeth yr awdurdodau lleol a'i bartneriaethau gyda hwy. Mae'r Cyngor o'r farn fod y strategaeth yn cynnig yr ateb gorau i rai sefyllfaoedd anodd.
- 1.4 Mae CCC yn ymrwmo i fod yn deg ac i reoli newid mewn modd cyfrifol. Bydd rhoi'r strategaeth ddrama ar waith yn golygu bod cwmnïau theatr sydd wedi ennill eu plwyf yn colli eu grant refeniw er mwyn gallu cyllido nifer llai o sefydliadau yn well dan drefniadau gwahanol. Bydd hefyd yn golygu newidiadau yn rôl rhai cyrff eraill. Mae amserlen wedi ei hawgrymu yn yr adrannau perthnasol isod ar gyfer pob maes lle ceir newidiadau.
- 1.5 Mae CCC yn awyddus i sicrhau cynifer o gyfleoedd gwaith â phosib i artistiaid o Gymru. Bydd gofyn i'r rhai sy'n cael cyllid dan y strategaeth ddrama gyflwyno amcangyfrifon ac ystadegau cyflogi yn rheolaidd, gan nodi yn enwedig nifer yr wythnosau gwaith i actorion.

## 2. Y prif bryderon

- 2.1 Roedd yr angen i roi sylw i'r ddarpariaeth ddrama yn uchel ar agenda'r Cyngor yn yr adolygiad gwariant. Dyma'r prif bryderon: fod sefydliadau a'u cynnyrch yn mynd yn llai cynaliadwy am na fu cynnydd yn y cymhorthdal ers blynyddoedd; dibynnu fwyfwy ar gefnogaeth CCC ynghyd â lleihad mawr yng nghymhorthdal yr awdurdodau lleol; a chnewyllyn o gleientiaid refeniw a ddatblygodd am nifer o resymau hanesyddol ac a fu'n weddol ddigyfnewid. Roedd hyn oll gyda'i gilydd yn cyfateb i nifer fawr o gleientiaid a nodweddir gan 'erydu' cynyddol ar safonau artistig a hyblygrwydd am nad ydynt yn cael eu cyllido'n ddigonol, a phrin yw'r cyfleoedd i syniadau a doniau newydd ddod i'r amlwg.
- 2.2 Mae'r strategaeth er mwyn unioni hyn yn rhoi sylw i'r ystyriaethau sy'n effeithio'n benodol ar ddrama, ac yn adlewyrchu'r ystyriaethau corfforaethol y mae'n rhaid i CCC eu cydnabod, yn arbennig:
  - yr angen i roi cefnogaeth i gynhyrchu gwaith proffesiynol o safon artistig uchel;
  - sicrhau bod y gwaith hwnnw o fewn cyrraedd i bobl ledled Cymru - yn enwedig mewn ardaloedd lle bu'r ddarpariaeth yn gymharol annigonol yn y gorffennol a bydd y nod hwn yn cael ei adlewyrchu yn y Cytundebau Cyllido gyda chleientiaid;
  - cefnogi drama yn yr iaith Gymraeg a'r iaith Saesneg ar draws holl feysydd y ddarpariaeth;
  - rhoi sylw i'r angen am bartneriaethau strategol cryfach - yn enwedig rhwng cynhyrchwyr a chyflwynwyr;
  - creu mwy o hyblygrwydd cyllido tra'n cynnal amrywiaeth o 'leisiau';
  - sefydlu o'r cychwyn fod llai o sefydliadau a'r rheini wedi eu cyllido'n well yn newid angenrheidiol er mwyn sicrhau safon uwch. Y nod yw bod yn gynaliadwy yn y tymor hwy, heb gyfaddawdu ar ansawdd.

Mae CCC yn mynd i'r afael â'r ystyriaethau hyn hefyd trwy strategaethau eraill. Er enghraifft, bydd polisi newydd ym 1999-2000 ar gyflwynwyr y celfyddydau perfformio yn dechrau creu cylchdaith o ganolfannau a gyllid yn well, a bydd cynllun Celfyddydau a Phobl Ifanc CCC yn rhoi cyd-destun i'r ffordd newydd o ymdrin â theatr i bobl ifanc a ddisgrifir yma.

## Strategaeth Ddrama i Gymru

### Y Cefndir i'r papur hwn

Mae'r Strategaeth Ddrama hon yn adlewyrchu themâu a gyflwynwyd ym mis Mehefin 1998 pan lansiodd CCC adolygiad gwariant cynhwysfawr. Yn y papur craidd, Adeiladu Cymdeithas Greadigol, codwyd materion i ymgynghori yn eu cylch ac fe'u trafodwyd mewn cyfarfodydd gyda gwahanol garfanau'r celfyddydau a chefnogwyr ledled Cymru. Ysgogwyd yr ymgynghori gwreiddiol ym maes drama gan bapur crynhoi yn canolbwyntio'n gyfan gwbl ar ddrama a chan bapur ar wahân ar theatr i bobl ifanc. Cyhoeddwyd cynigion penodol ar gyfer y ddrama broffesiynol fel Strategaeth Ddrama Ddrafft ym mis Ionawr 1999 ac, ar ôl cyfnod o ymgynghori, aeth Cyngor Celfyddydau Cymru ati i bwysu a mesur mewn cyfarfod ar 19 Mawrth. Gellir cael dadansoddiad o'r ymatebion i'r ymgynghori cyhoeddus ar y Strategaeth Ddrama Ddrafft oddi wrth CCC.

Mae'r Strategaeth Ddrama a nodir isod yn cynnwys gwybodaeth ar amseriad cyflwyno'r newidiadau. Os bydd rhaid newid y targedau hyn byddwn yn rhoi gwybod i'r rhai yr effeithir arnynt.

Corff galluogi yw CCC yn ei hanfod; dim ond trwy broses ddwyffordd rhwng partneriaid cyllido CCC a'r artistiaid a'r sefydliadau celfyddydol hynny sy'n gwneud ac yn cyflwyno'r celfyddydau y gellir gwireddu'r amcanion a'r dyheadau a nodir yn y strategaeth hon. Rhaid hefyd fod cyllid digonol ar gael er mwyn cyflawni'r amcanion.

Seiliwyd y cynigion ar y rhagdybiaeth y bydd CCC yn derbyn cymhorthdal gan Gynulliad Cenedlaethol Cymru yn unol â'r rhagamcanion cyfredol am y tair blynedd nesaf, heb unrhyw dwf uwchlaw chwyddiant: bydd CCC yn parhau i bwysu y gellid cyflwyno'r celfyddydau yng Nghymru - a'r strategaeth hon - gyda mwy o effaith ar ansawdd bywyd pobl Cymru pe bai mwy o adnoddau ar gael.

### 1. Cyflwyniad i'r Strategaeth Ddrama

- 1.1 Y theatr broffesiynol sy'n derbyn y dyraniad mwyaf o gymhorthdal CCC, sef swm o £3.3 miliwn yn 1999-2000. Y nod dros y tri degawd diwethaf oedd sicrhau bod gennym theatr unigryw sy'n gwasanaethu pobl Cymru. Bu'r goblygiadau o safbwynt, er enghraifft, dwyieithrwydd, amrywiaeth, darpariaeth ar gyfer cynulleidfaoedd ifanc, yn enfawr.
- 1.2 Mae'r gostyngiad mewn cyllid cyhoeddus i'r celfyddydau, ac i ddrama yn arbennig, wedi golygu na ellir atgyfnerthu a datblygu'r amrediad hwn o waith. Ni fydd y rhagamcanion cyllido cyfredol yn caniatáu llawer o dwf yng nghefnogaeth CCC i ddrama: mae'r strategaeth hon wedi ei seilio ar osgoi tangyllido trwy ganoli adnoddau, rhoi'r llwyfan a'r statws gorau posib i artistiaid o Gymru a gwasanaethu pobl Cymru yn y cyfnod cyffrous a phwysig hwn sy'n wynebu'r genedl Gymreig.

20 October 1999

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**CONFIDENTIAL**

Dear Bethan

**Drama Strategy: New Writing**

You will know that the meeting of the Arts Council of Wales last Friday 15 October 1999 considered the new writing issue as introduced in the Drama Strategy and subsequently debated in consultation.

The original proposal suggested a dedicated new writing operation based in the Sherman Theatre building and, in some way, absorbing in whole or in part, the roles previously undertaken by Made in Wales Stage Company and Dalier Sylw. These roles, taken together, cover a range of support to new writing, its development, staging and advocacy. In considering these factors, Council has also been reminded of the considerable contribution of the current Sherman Theatre toward staging new writing and opportunities for writers.

Consultation responses generally concentrated on what many perceived as the less defined areas of the new writing element in the Drama Strategy. Among concerns expressed were the resourcing of any new proposal and its relation to the existing Sherman Theatre operation.

Council noted that the economics of the Sherman Theatre make substantial change to its programming impossible unless a particular programming strand is replaced by one of equal box office potential - or additional subsidy is found. Furthermore, and mindful of likely changes to the provision of performing arts venues following the opening of the Millennium Centre, it is arguably not in the public interest for ACW to promote a policy which reduces public attendance to and participation with the Sherman Theatre activity.

Consultation submissions from writers and on behalf of a new writing 'engine' or company based within the Sherman building (i.e. in an arrangement utilising the Sherman Arena/Studio) were numerous and strong. Council has therefore decided to proceed with the core proposal in this section of the Strategy which is to offer a funded opportunity for a new writing operation, believing that there is considerable potential for synergies and mutual co-operation within the Sherman building, with the existing Sherman operation. Council intends continuing to fund Sherman Theatre Ltd under its current policies.



We assume that the new organisation or initiative will be 'in residence' at the Sherman for its public activities but, will need to rehearse and have office space elsewhere.

This leads to the question of how a new operation is to come into being and Council wishes to offer the initiative to the three companies most affected in the first instance. In inviting Made in Wales, Dalier Sylw and the Sherman Theatre to offer propositions, we know you have already offered an outline proposal in response to consultation. You may wish to review this or alternatively, to provide another approach. You should bear the following in mind:

- a. the ACW decision invites the Sherman Theatre Ltd to be a partner to whichever bid is successful. The Sherman Theatre is also free, if it so wishes, to be an applicant either singly or in partnership with others;
- b. ACW would like all three companies to consider ways in which the expertise and facilities currently available can be preserved and developed - though we are conscious that resources are very limited;
- c. it is for this reason that partnerships are of crucial importance both with other theatres, professional and amateur, presenters, publishers, the media etc. as debated during consultation. In particular, and assuming the new writing centre is a separately constituted organisation, partnership with the Sherman Theatre Ltd is essential to provide the broadest benefit for public money;
- d. ACW is prepared to offer £170,000 as an annual revenue grant to the most promising proposal. This must operate in Welsh and in English;
- e. the opportunity to bid for this is offered to the Sherman Theatre, Dalier Sylw and Made in Wales in the first instance, applying separately, in consortia with each other or with other parties. Should the ensuing propositions not be satisfactory, the Council reserves its right to open the opportunity to other parties through some form of wider advertisement;
- f. the proposed new writing centre working out of the Sherman Studio should reflect ACW's broader aim to build bridges between presenters and producers throughout Wales;
- g. as reaffirmed recently, ACW will cease funding Dalier Sylw and Made in Wales at 31 March 2000: this decision carries no prejudice toward either companies' possible submission for the new writing centre (see e. above);
- h. both Dalier Sylw and Made in Wales have supplied ACW with details of projects which might have been mounted during the April to October 2000 period. ACW invited this information in order to maintain production opportunities for artists and audiences. We do not yet know whether or not any of the three companies will either bid for or succeed in running the new writing organisation. Our proposal is that the new organisation should take effect from June 2000, though not necessarily begin production from that date;





- i. there are clearly issues of transition which we look forward to discussing with you in due course. We shall be aiming to achieve the best balance between a project based provision over the short term and the phasing in of the new organisation;
- j. proposals to lead the new writing centre should be for the period June 2000 - 31 March 2001 and should among other matters address the following three key points raised in our recent consultation on new writing: **process** (developing writers' skills); **realisation** (getting the work staged) and **audiences** (developing audiences);
- k. **an application in the form of outline plans** submitted individually or in association must be with ACW by Wednesday 1 December 1999 (lodged with Anna Holmes, Senior Dance and Drama Officer, Artform Development Division).

ACW intends to make a decision within two weeks of receipt of proposals. This decision will be either to accept one of the proposals or to open the opportunity to other parties through wider written advertisement. If a proposal associated with one of the three companies is accepted then the successful applicant will be asked to supply ACW with a more detailed application by March 2000.

Writers and companies have argued strongly for a dedicated organisation as we propose above. However, if any of the possibilities arising from e. above do not convince us, or the possibilities at the Sherman prove impractical for whatever reason, ACW reserves its right to consider other models and locations which might achieve the same objectives.

Yours sincerely

Michael Baker  
Artform Development Director



20 October 1999

Jeff Teare  
Made in Wales  
Chapter  
Market Road  
Canton  
Cardiff  
CF5 1QE

**CONFIDENTIAL**

Dear Jeff

**Drama Strategy: New Writing**

You will know that the meeting of the Arts Council of Wales last Friday 15 October 1999 considered the new writing issue as introduced in the Drama Strategy and subsequently debated in consultation.

The original proposal suggested a dedicated new writing operation based in the Sherman Theatre building and, in some way, absorbing in whole or in part, the roles previously undertaken by Made in Wales Stage Company and Dalier Sylw. These roles, taken together, cover a range of support to new writing, its development, staging and advocacy. In considering these factors, Council has also been reminded of the considerable contribution of the current Sherman Theatre toward staging new writing and opportunities for writers.

Consultation responses generally concentrated on what many perceived as the less defined areas of the new writing element in the Drama Strategy. Among concerns expressed were the resourcing of any new proposal and its relation to the existing Sherman Theatre operation.

Council noted that the economics of the Sherman Theatre make substantial change to its programming impossible unless a particular programming strand is replaced by one of equal box office potential - or additional subsidy is found. Furthermore, and mindful of likely changes to the provision of performing arts venues following the opening of the Millennium Centre, it is arguably not in the public interest for ACW to promote a policy which reduces public attendance to and participation with the Sherman Theatre activity.

Consultation submissions from writers and on behalf of a new writing 'engine' or company based within the Sherman building (i.e. in an arrangement utilising the Sherman Arena/Studio) were numerous and strong. Council has therefore decided to proceed with the core proposal in this section of the Strategy which is to offer a funded opportunity for a new writing operation, believing that there is considerable potential for synergies and mutual co-operation within the Sherman building, with the existing Sherman operation. Council intends continuing to fund Sherman Theatre Ltd under its current policies.



We assume that the new organisation or initiative will be 'in residence' at the Sherman for its public activities but, will need to rehearse and have office space elsewhere.

This leads to the question of how a new operation is to come into being and Council wishes to offer the initiative to the three companies most affected in the first instance. In inviting Made in Wales, Dalier Sylw and the Sherman Theatre to offer propositions, we know you have already offered an outline proposal in response to consultation. You may wish to review this or alternatively, to provide another approach. You should bear the following in mind:

- a. the ACW decision invites the Sherman Theatre Ltd to be a partner to whichever bid is successful. The Sherman Theatre is also free, if it so wishes, to be an applicant either singly or in partnership with others;
- b. ACW would like all three companies to consider ways in which the expertise and facilities currently available can be preserved and developed - though we are conscious that resources are very limited;
- c. it is for this reason that partnerships are of crucial importance both with other theatres, professional and amateur, presenters, publishers, the media etc. as debated during consultation. In particular, and assuming the new writing centre is a separately constituted organisation, partnership with the Sherman Theatre Ltd is essential to provide the broadest benefit for public money;
- d. ACW is prepared to offer £170,000 as an annual revenue grant to the most promising proposal. This must operate in Welsh and in English;
- e. the opportunity to bid for this is offered to the Sherman Theatre, Dalier Sylw and Made in Wales in the first instance, applying separately, in consortia with each other or with other parties. Should the ensuing propositions not be satisfactory, the Council reserves its right to open the opportunity to other parties through some form of wider advertisement;
- f. the proposed new writing centre working out of the Sherman Studio should reflect ACW's broader aim to build bridges between presenters and producers throughout Wales;
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Writers and companies have argued strongly for a dedicated organisation as we propose above. However, if any of the possibilities arising from e. above do not convince us, or the possibilities at the Sherman prove impractical for whatever reason, ACW reserves its right to consider other models and locations which might achieve the same objectives.

Yours sincerely

Michael Baker  
Artform Development Director





20 October 1999

Phil Clark and Margaret Jones  
Sherman Theatre  
Senghenydd Road  
Cardiff  
CF2 4YE

**CONFIDENTIAL**

Dear Phil and Margaret

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Yours sincerely

Michael Baker  
Artform Development Director



**ARTS COUNCIL OF WALES  
ARTFORM DEVELOPMENT DIVISION**

February 2000

**NEW THEATRE WRITING INITIATIVE: REPORT OF AN EVALUATION PANEL**

## **1. Introduction**

This report records the views and recommendations of a Panel convened to evaluate three applications for the New Theatre Writing Initiative offered by the Arts Council of Wales (ACW) to take effect from June 2000. This report details the recommendations of the Panel to the Arts Council of Wales. The final decision to accept or reject the recommendation will be made by the Arts Council of Wales.

The report is based on the Panel's evaluation of individual written applications and interviews with each of the three applicants. The final recommendation summarises the view of a numerical majority of Panel members. The Panel met on Friday 14 January 2000 from 1.00 p.m. to 10.20 p.m. in Prysgr offices, Cardiff.

## **2. The Panel**

The core members of the Panel were Lyn Jones, Chair ACW Drama Advisory Panel and member of the Arts Council of Wales, Daniel Jones, member of ACW Drama Advisory Panel and Nic Ros, who was a member of the Drama Advisory Panel until July 1999.

In addition, ACW had agreed to a request from the Writers' Guild of Great Britain to nominate a member to join the Panel; ACW welcomed Olwen Wymark on behalf of the Guild to join the Panel and wishes to record appreciation for her contribution.

The membership of the Panel was selected from individuals who had contributed to the original Drama Advisory Panel debate which led to the published Draft Drama Strategy in January 1999. The membership was recommended by ACW Artform Development Director and agreed by ACW Chair. Olwen Wymark took a full role in discussions and final decision making. All members are bound by the confidentiality of discussions outside of the statements in this report.

The Evaluation Panel was advised by Michael Baker, ACW Artform Development Director and Anna Holmes, ACW Senior Officer for Dance and Drama.





### **3. The Applicants**

The three companies interviewed were, in this order:

- The Sherman Theatre Company represented by: Phil Clark, Artistic Director and Chief Executive; Pennant Roberts, Board Member; Margaret Jones, General Manager and Nick Beasley, Marketing Manager.
- Made in Wales represented by: Jane Dauncey, Chair of the Board; Jeff Teare, Artistic Director; Rebecca Gould, formerly Associate Director; Kate Perridge, Administrator and Roger Williams, proposed Associate Director.
- Dalier Sylw represented by: Ann Beynon, Chair of the Board; Bethan Jones, Artistic Director; Mai Jones, Administrator and Simon Harris, proposed Associate Director.

### **4. Background to the process of Evaluation**

On 21 October 1999, ACW publicised an award of a New Writing Initiative, for three years, worth £170,000 in 2000-2001 to a centre for the development, staging and promotion of new plays for the theatre in Wales. The proposal arose from the ACW Drama Strategy which had been published in draft form, for consultation, in January 1999 and, in final form, after consultation and amendment, in June 1999.

The published intention was to withdraw funding from Dalier Sylw and Made in Wales - two full time companies, who, in different ways, had been developing and promoting new writing in Welsh and English respectively - in favour of a new initiative located as part of programmed activity out of the Sherman Theatre building. ACW invited the three companies to apply, either singly or in co-operation, for the initiative.

A further consultation on new writing for the theatre in Wales was instituted by ACW in September 1999. The Drama Strategy is based on funding fewer drama organisations better in order to better ensure quality and sustainability, among other aims.

An essential part of the new initiative is the development of programmes and productions in both the Welsh and English languages; ACW wished the applicants to propose how this should be undertaken with the rider that equal weight should be given to each language,

The invitation to apply was communicated through a letter from Michael Baker dated 20 October 1999 and followed up in a further letter of 16 December 1999. ACW considered that the three theatre companies identified in the strategy should have opportunity to apply in the first instance. The correspondence was clear that ACW reserved the right to reconsider or open the opportunity to other parties if this invitation failed to deliver a satisfactory outcome.



The letters from Michael Baker identified areas which ACW considered of importance to successful delivery of the initiative. These were as follows and are not in any order of priority:

- a. the process of developing writer skills, realisation (getting the work staged) and developing audiences;
- b. how expertise and facilities currently available can be developed;
- c. partnerships with professional and non professional parties;
- d. the potential for co-operation with the Sherman Theatre (and for the Sherman with the other applicant(s)) or by implication, viable alternative arrangements which would give broad benefit for public money;
- e. plans to support initiatives both in the Welsh language and in the English language;
- f. potential for building bridges between presenters and producers throughout Wales.

The decision to award the New Writing Initiative to any of the companies would be conditional on ACW formal conditions of offer, which all revenue clients are required to accept.

## **5. The Interview process**

Each interview began with Michael Baker introducing applicants to the structure of the interview, of the factors emphasised in the correspondence and the intention to produce this report, as soon as possible, as early information to the applicants.

Each applicant was invited to make an opening presentation and all three companies used this opportunity to highlight the strengths of their application. Questions and discussion followed which in each case filled one and a half hours allocated time.

## **6. The Panel's observations and conclusions**

### **6.1 General points**

Before the interview sessions, Olwen Wymark recorded the Writers' Guild and her own view that the decision to fund fewer better, would inevitably mean the closure of at least one company of the three, all of which were highly significant in the development of new writing for Wales theatre. This invitation was opposed by the Guild. The Guild also opposed the dual-language option. Whichever company 'won' there would be, in the Guild's view, less commissioning for playwrights in Wales.

In addition, the Guild believed the grant on offer would be insufficient to make the new initiative as effective as it should be, given the importance of new writing in the theatre of Wales.



Panel members noted their concern at the decline and shortage of public subsidy which was one major rationale for the Drama Strategy.

## **6.2 Primary concerns**

In interview, each company addressed the issues in a-f above in a competent and convincing manner, particularly in the areas of developing writers skills and techniques, how expertise and facilities available can be developed and partnerships.

During discussion after the interviews, Panel members identified three key elements which separated the applications. These were:

- the need for a performance and process centre (or centres) that can be identified with the development and performance of new writing;
- the potential for a dual-lingual programme of development and production activity;
- the potential for a national profile through partnerships.

## **6.3 The Sherman Theatre proposal**

### **Synopsis of approach**

The Sherman Theatre proposal integrated the New Writing Initiative with current productions and other departmental services.

Four new posts were envisaged: Literary Manager/Drama Manager, New Writing Associate Director, Administrator New Writing. A new name would be found for the new writing company (with ring-fenced funding) and parallels were drawn with The Door (formally known as Birmingham Rep Studio) new writing project, a department of Birmingham Repertory theatre.

The Sherman New Writing Initiative proposal would form part of the overall responsibility of the Artistic Director/Chief Executive Phil Clark.

### **The Panel's View**

The Sherman Theatre Company offered strong potential for a base as envisaged by ACW. In organisational terms, the Sherman proposal involved a sensible integration of the new initiative with the current policies.

In addition, the Sherman's experience as a producer and as a presenting venue offered a useful starting point for healthy producer-presenter relationships across Wales.



The Sherman Theatre proposal seemed to lack a through line in artistic thinking; the application was expressed as a business plan which, based on a £400,000 ideal model by year three, did not convey what would be new or different were the Sherman successful. The Sherman Artistic Director had developed new writing in tune with his theatre's profile, of a popular and regional identity. While having its deserved success, it was a matter of doubt whether the catholicity of new writing styles and voices would be accommodated. In the Panel's view, the Sherman would use the new writing initiative, initially, to extend what is currently done, rather than broaden the range of new writing development and staging.

There was a particular weakness in the Sherman proposal in the development, staging and promotion of Welsh language work. The company properly had identified this as a new area for the Sherman - excepting the casting of bi-lingual actors and the youth theatre Gweithdy.

This said, Panel considered that the Sherman building could have a considerable role to play in the development of a writers' centre and this is developed further below.

## **6.4 Made in Wales proposal**

### **Synopsis of approach**

The Made in Wales proposal argued forcibly for a writers company with a Writers Centre and a New Writing space; the company's vision was that The Arena (Sherman) should rival the Bush in London or The Traverse in Edinburgh. The company would be re-named Made in Wales/Cwmni Ysgrifennwyr Cymru, key personnel would be Roger Williams as Resident Drama Manager (Literary Manager) and the company Administrator.

The Made in Wales New Writing Initiative proposal would be overseen by current Artistic Director Jeff Teare.

### **The Panel's View**

Made in Wales had succeeded in its philosophy of 'finding, encouraging and provoking exciting theatrical voices'. Panel were also highly impressed by the uncompromising commitment which the company's Artistic Director had shown, by example, the extension of new voices to include multicultural voices for the stage.

Panel members considered that while less structured than presentations from the Sherman or Dalier Sylw, Made in Wales' conviction, track record and common-sense 'gut response' was refreshing and progressive. This was illustrated in the view of the Made in Wales Artistic Director that bi-lingualism (in the context of the new writing initiative) for its own sake, had no benefit but that cross fertilisation could produce good new writing if a play translates.





Made in Wales also impressed the Panel with the utter conviction that a performance centre, place and identity was necessary for the New Writing initiative to work. Their plans for the Sherman however were not the product of practical agreement with the Sherman at this stage, though they offered a clear vision of how a Sherman base would enable integrated artistic programming such as with the Sherman Youth Theatre. Chapter was offered as a less attractive arrangement and Panel was assured Chapter was willing to co-operate in this plan.

A weakness in the Made in Wales case was on the Welsh language side, not in the overall experience and plans offered. Following the Made in Wales presentation, Panel recorded their particular respect for the qualities of the Artistic Director

## **6.5 Dalier Sylw proposal**

### **Synopsis of approach**

The Dalier Sylw proposal stressed the importance of bilingualism and Wales-wide initiative. The underlying vision was represented in a new name: The National Contemporary Drama Company, incorporating English language new work. In addition to the Administrative Director, the company intended appointing a part time Associate Director and a full time Literary Manager. Simon Harris had been invited to become Associate Director, working solely in English.

The Dalier Sylw New Writing Initiative proposal would be led by current Artistic Director Bethan Jones.

### **The Panel's View**

The Dalier Sylw presentation was the most balanced amongst the three in terms of ability to cover both English and Welsh language work. As with the other two applicants in their own fields, the company's track record was not in doubt. The company was clear that it was at a point of change. The involvement of Simon Harris as Associate Director and the proposal of a Literary Manager who need not work in Welsh were useful linguistic balances to the experience of the Dalier Sylw Artistic Director. The Panel noted that there were unknown factors associated with Simon Harris' role, but that the potential of his involvement with Swansea Grand and Swansea based facilities was important.

The company's emphasis on quality was noted as a positive factor. However, the Panel also noted that Dalier Sylw's past policy of developing the best work from the best writers (in the Welsh language) was not the same as the wider approaches needed to run a writers' centre as indicated as part of the new initiative.

The combination of experience of working in Welsh and at a national level were considered strong factors on behalf of Dalier Sylw, as was their emphatic desire to work bi-lingually.



The main weakness in the Dalier Sylw case was the lack of an actual or ideal partnership arrangement with the Sherman or a clear preference for an alternative centre. The Panel was impressed by the company's overall vision as clearly set out in the Dalier Sylw written submission. A majority of the Panel was confident that the company would deliver a substantial and broad range of quality services to writers and new writing in both languages.

## **7. The Panel's recommendation**

Panel members, drawn from ACW's member and advisory system, wished to record:

- the gratitude for the Writers' Guild proposal to arrange for one of their members to join the Evaluation Panel as a voting member and for the subsequent involvement of Olwen Wymark;
- deep concern that the available funding forced the need to discern between three new writing companies, each of whom could, in their own terms, deliver the goods;
- a strong belief that ACW should consider again the resources required to make the New Writing initiative work over the next three years.

The majority view of the Panel was to recommend that ACW award the New Writing initiative to Dalier Sylw. In the Panel's view, Dalier Sylw's broad based artistic approach, as evidenced by its proposals, would most likely deliver a national profile, in both languages and secure the needs identified in points a-f above.

This is a relative judgement and the Panel's recommended requirements from Dalier Sylw, assuming the Arts Council of Wales itself accepts this recommendation, draw from the Panel's experience of all three interviews and proposals.

The Panel wishes to direct Dalier Sylw's attention to the need for a Centre as an identifiable point of practice development, production and promotion. In the Panel's view this will be vitally important to the Dalier Sylw proposal to institute a dual-language National Contemporary Drama Company for Wales (Cwmni Ysgrifennu Newydd Cenedlaethol). Without writing out other options, the Panel considers that the Sherman offers the best available platform/stage and wishes Dalier Sylw to pursue negotiations with the Sherman Board and management along with the Swansea Grand proposal.

Panel considers there is real opportunity for the Sherman Theatre to seek a partnership arrangement with Dalier Sylw aiming for the identity of the National Contemporary Drama Company for Wales to be associated with the Sherman building. There is clearly scope for other synergies which could be in the public interest both financially and artistically.



## **8. ACW records of the New Writing Initiative**

Relevant documents which record ACW's discussions and intentions regarding the New Writing Initiative are:

- the Draft Drama Strategy published in January 1999 sections 4.3 and 6.1
- the Analysis of Responses published June 1999 sections 4.4 and 4.9
- the final Drama Strategy published in June 1999 sections 4.3.3 and 6.1
- ACW Drama Advisory Panel Meetings 10 September 1999 and Working Group 7 October 1999
- Artform Development Committee 24 September 1999
- ACW Planning Committee Meeting 8 October 1999
- ACW Council Meeting 15 October 1999
- Letters to relevant companies from Michael Baker dated 20 October 1999 and 16 December 1999

Michael Baker  
Artform Development Director  
2 February 2000

