Declaration

I declare that this Enterprise Project has not already been accepted in substance for any degree and is not concurrently submitted in candidature for any degree. It is the result of my own independent research except where otherwise stated.

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Signed: ________________________________

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Exploring the feasibility of creating a travelling theatre company to aid the education of children in regards to relevant societal issues in schools and youth clubs in North East Wales

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Submitted for:
BA (Hons) Events Management

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Abstract
This enterprise project is a feasibility study of a travelling theatre company which travels around schools in North East Wales teaching children between the ages of 11 and 16 all about the relevant societal issues of today. Throughout this project you will see evidence of primary and secondary research, full financial forecasts, growth plans and strategies, marketing strategies as well as clear and concise aims and objectives. The entrepreneur gained the idea for the business after he felt his education didn’t give him a clear understanding of society and he felt as if he weren’t prepared for the everyday challenges that he has faced since leaving school. As well as extensive experience of working with children in educational settings, the entrepreneur had a heavy involvement in theatrical productions and performance arts during his adolescence, he combined these two factors to create the business plan you are about to read.

Due to a thorough business plan and extensive primary research it is evident that there are no direct competitors within a twenty mile radius of the business. Also, the entrepreneur has already began creating contacts and promoting the business idea in the education industry. All responses have been positive and this proves that Youth Edutainment Society has potential to be a very successful business venture and the entrepreneur looks forward to taking the next few steps to getting the business in motion.
Acknowledgements

First and foremost, I’d like to say a big thank you to my supervisor, Diana James. Diana was always enthusiastic about my business idea and really helped me to understand more complex parts of the project as well as steering me in the right direction. I am thankful for the time and effort Diana gave up to help me complete this project, without her guidance I’m not sure how this project would have eventually panned out.

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1.0 Business Overview

The aim of this project is to explore the feasibility of setting up a travelling theatre company which aims to educate children on relevant societal issues in North East Wales.

The entrepreneur will deliver live performances and interactive workshops as a service and these will be performed with professionally trained actors. The shows will not use props or anything of that nature and will solely rely on the performers building a rapport and interactivity with the children. Workshops will be allowing the children to partake in various activities designed to educate them on the prevalent societal issues of today.

The service will be mobile and the entrepreneur will use a Renault Trafic 1.6dCi SL27 115 Business+ Panel van to reach all establishments within a 10 mile radius of the office address. This project will further explore all aspects required to launch a start-up business inclusive of financial forecasts, marketing and growth strategies and legal implications.
1.1 Aims and Objectives

The entrepreneur has compiled a collection of objectives and one particular aim to complete this project. All objectives were considered using the SMART technique and are specific, measurable, achievable, realistic and time-scaled.

Aim: To complete an in-depth feasibility study exploring the potential for a start-up mobile theatre business which aims to educate children on societal issues in North East Wales.

Objectives:

- To complete a comprehensive literature review using academic sources in relation to the business idea, the specific industry and business formats
- To undertake market research with a specific focus on competitors, pricing, industry and consumer opinions
- To complete a full financial forecast for the first three years of trading taking into account all factors of the business
- To explore all the legal implications the business could be affected by
- To write a detailed business plan assessing the feasibility of the business idea
- To examine the business and make any further recommendations which could positively impact the business in the future
2.0 Literature Review

2.1 Entrepreneurial Theory

“Entrepreneurship encourages the creation and dissemination of new innovative products/services and/or better quality products or services.”

Westhead et al. (2011:15).

Lazear (2005) states that an entrepreneur must not be proficient in a single skill, but possess competency in many skills. Throughout the course of their degree, the entrepreneur has optionally specialised in finance and public relations – so various skills are present which should allow for a successful project and business according to Lazear.

Bitler et al. (2005) defined entrepreneurial effort as being achieved via amounts of hours worked and amount of personal resources dedicated to the project. The entrepreneur has exceptional work ethic and currently has savings which will be used to start the business and then the entrepreneur hopes with progression the business should thrive and expand to bigger markets.
2.2 Business Structures

The entrepreneur has a choice of which structure they believe would best suit the business from sole trader, partnership or limited company status. Gov.uk (2015) recognises them as follows:

Sole Trader – The entrepreneur would be liable for their own business and potential losses

Partnerships – The entrepreneur may nominate an individual who would be responsible for tax returns and maintaining business records

Limited companies – Comprised of ‘members’ who own shares within the company

Limited companies can be broken down further into the following categories:

Limited by shares – The entrepreneur will find all financial liabilities are restricted to the value of the company shares

Privately limited – The entrepreneur/board of directors will be able to financially support their business from personal finance up to a specific amount, should things go wrong.

Publicly limited – Shares within the company will be traded on a public market such as the London Stock Exchange
There are benefits to each type of business structure, however, the researcher feels that the best route for the business would to be to start off ‘self-employed’ as a sole trader. Ladd (2007) states that limited liability is restrictive in terms of personal guarantee, so the researcher feels that self-employed is the best option due to the nature of the business and the fact that the business will be very small and unknown until more clients invest in the service. If the business is a viable option and thrives when it is in operation, the researcher will conduct further research into limited company status and eventually change the status of the business.

**Taxation**

Gov.uk (2015) states that all new sole traders must register their businesses with Her Majesty’s Revenue and Customs (HMRC). A sole trader will then be registered for self-assessment tax return and class 2 National Insurance (NI). Sole traders must fill in self-assessment tax returns every year, pay income tax and national insurance – if the company expects to turnover £81,000 per year in profits they must register for VAT.

**Legal Requirements**

Legal requirements for sole traders are described as basic by startups.co.uk (2015) and they are mainly the ‘generic’ laws you need to abide by within the business industry such as:
• Trade Description Act 1972 – making false or misleading claims about the service you provide (either verbal or written) is a criminal offence.

• Supply of Goods and Acts 1982 – the business must take the services provided with care, skill and cost.

• Consumer Protection Act 1987 – the business is liable for any damage or injury caused from the service provided, the business can protect itself by offering an estimate first and supplying a written quote only when all costs have been properly assessed.

Insurance

Insurance is similar to legalities for the company, the entrepreneur must ensure the business is fully covered for any issues that could arise whilst setting it up or whilst it’s in operation. MarkelUK (2015), a business insurance company, state that a sole trader should have three main policies on their insurance which are:

• Professional indemnity insurance – covering the cost of defending a business against professional negligence.

• Public and product liability insurance – covering the cost of defending a business if someone is injured, or their property is damaged.

• Employer’s liability insurance – legal requirement if you have employees – covering the business against claims for injury or illness caused by employment.
Management Structure and Information Systems

FindLawUK (2015) states that a sole trader must use their own assets or bank loans to operate their business, they are required to keep records of income and expenses for the Inland Revenue. As a sole trader, one often works for themselves (with the option to hire employees should they want to) so all profits go to the owner and they are personally responsible for any debts - known as unlimited liability.

The entrepreneur doesn’t see a demand for a large number of staff upon starting the business. The business will require 3 – 4 actors (inclusive of the entrepreneur) and tax returns/finances will also be completed by the entrepreneur. If the feasibility study returns strong progression through the first three years then the entrepreneur will implement a staffing plan in accordance to the finances. The business structure will consist of the entrepreneur and the actors just below them, however, the business could see finance, marketing and administrative employees hired if there is demand through progression.

Advertising and Marketing Strategy

The entrepreneur will maintain contact with various schools during their feasibility studies to gain potential clientele for the business as a form of marketing, but also effectively use social media, local print media and local radio/television stations. The advertising campaign will be simple yet effective, and created with the youth leaders/academic professionals mainly in mind,
however incorporate elements which will appeal to the 11 – 16 year old target market also. The academic professionals and youth leaders will be targeted more specifically as they are the people who ultimately invest in the nature of the business.
2.3 National Academic Curriculum in Wales

Gov.Wales (2015) states that a main part of the curriculum for Wales comprises of skill development and personal and social education (PSE). Learning Wales defines PSE as:

“Everything that a school does to support and promote the personal and social development and well-being of its learners” (Learning Wales, 2015). Learning Wales also states that this is accomplished through various means and contexts, thus allowing theatre to be a viable option.

PSE would be an ideal subject for the entrepreneur’s business idea due to the relevance of the child’s development in regards to societal issues and personal growth. BBC (2014) provides teaching resources online for PSHE ranging from suitability for 11 year olds up to 19 year olds covering a broad range of issues from anti-bullying and teenage pregnancy to job prospects and gang culture. The entrepreneur plans to hone in on relevant societal issues which seem to be prevalent for the PSE module in the previous academic year.

As well teaching children about societal issues, the entrepreneur’s company of actors could also potentially teach certain aspects of academic subjects through the medium of theatre. The compulsory subjects for 11 – 16 year olds according the national curriculum are (with options to specialise from Year 10 onwards; Aged 14/15):
- English
- Maths
- Science
- History
- Geography
- Modern Foreign Languages
- Design and Technology
- Art and Design
- Music
- Physical Education
- Citizenship/Personal and Social Education
- Computing/Information Communication Technology

(Gov.uk, 2015).

The entrepreneur could write plays and create workshops that focus around modules in the national curriculum such as World Wars in History, Shakespeare in English and modern foreign languages as an extended service of their business.
2.4 Recent Teen Engagement with the Arts

A study conducted on Teen Lifestyles - Mintel (2011) discovered that one in five teens prefer to be creative and hold it as a valuable skill to possess, this was slightly more evident in girls than boys but was apparent more so with older teens ranging from 13 – 15 years old. The study also revealed this influx of creativity came from exposure, mainly to social media, but also to the arts and theatre.

A more recent study conducted around engagement with performing arts – Mintel (2014) suggests that over the past decade performing arts attendance numbers in young adults in the UK has risen and that more immersive experiences are becoming more appealing to the younger markets. It is suggested that the increase in numbers of interest lies with more opportunities of engaging with the arts being readily available.

Drawing parallel between the two reports mentioned above, there seems to be a trend that teens/young adults who are engaging with the arts and the theatre has either remained steady or grown over the past 4/5 years. This research seems to suggest that older teens/young adults seem to be the more common participants with theatrical programmes, proposing that the entrepreneur’s business idea could be successful for this field.
2.5 Educating Children on Societal Issues

Bailey (2000) recognises the importance of teaching children societal issues through personal and social education being paramount to their social and moral development in the modern world. Bailey also states that whilst the importance is acknowledged, there is no ‘correct way’ in regards to how these issues should be taught. The entrepreneur plans on retracting the mundane tasks and environment of the classroom to engage the children in the education and stimulate them so that they retain more information and as suggested by Bailey – there is no right or wrong way to teach this subject.

Boomer et al. (1992) suggest that teachers may be ‘sapping the life’ out of students in standard classroom settings and need to remain motivated to stimulate the learning of the child. This statement further backs up the entrepreneur’s intention, however, further investigation into whether or not theatre bears any use in teaching would need to be conducted.
2.6 **Current Schools and Youth Services in North East Wales**

The business will primarily be set up in Deeside, North Wales due to the entrepreneur growing up around the area and being familiar with it as well as the entrepreneur knowing contacts in the education industry in this area. The local council that the entrepreneur will be dealing with is Flintshire County Council, according to their website there are 12 secondary schools in the immediate area (See Appendix A).

The schools listed above are only in the Deeside area, the English border into Chester (Chester and Cheshire West Council) is a 15 minute drive away which opens up an even wider target market, and these include (See Appendix B).

Immediately, within a short travelling distance there are 28 secondary schools that the entrepreneur can reach for their target market. There is also potential for the entrepreneur to target the areas of Denbighshire and Wrexham - these are also within reasonable travelling distance.

The market is widely available to the entrepreneur and with all schools being in close proximity this could create an impromptu marketing opportunity through recommendation and word-of-mouth. This presents a great opportunity of business growth for the entrepreneur in the education sector.

As summer is a season where educational establishments are closed, the entrepreneur will expand the business to also target youth clubs etc. Flintshire
County Council run ‘playscheme’ which is aimed at 11 – 16 year olds during the summer break of schools. This is a potential market for the entrepreneur, if the entrepreneur is already successfully operating within schools, this shouldn’t be too much of a task because the local authority will be aware of the services and quality of services offered by the entrepreneur.

There are also various local youth clubs which the entrepreneur could target as a potential customer (inclusive of contacts and numbers) (See Appendix C)
2.7 What are currently the biggest societal issues?

The Guardian (2015) states that young girls who completed a survey claimed that cyberbullying, mental health and jobs are their biggest cause of concern, and self-harm and depression are side effects which face the teenage demographic more than ever - even more so than drugs and alcohol which is commonly believed to be the biggest issue in today’s society.

The Guardian (2015) also found that emotional problems such as depression and anxiety has risen by 70% in teenagers, whereas boys are more likely to be affected behaviourally, girls are more likely to be affected emotionally. The statistic currently stands at one in five 15 year olds exhibit some form of behaviour related to emotional/mental distress.

“The experience of mental disorder for individuals can be extremely painful, even causing death.” (Goodman 2013:185)

It is clear that mental health is prevalent as an issue in today’s modern society, so the entrepreneur will definitely focus on this subject. The approach the entrepreneur will take toward such an issue is addressing the normality of the conditions, how it isn’t a stigma in today’s society etc. and help the children to understand these issues etc.

Another emerging issue in today’s society is sexuality and the Lesbian, Gay, Bisexual, Transgender and Questioning (LGBTQ) community. Now more than
ever society is seeing monumental changes such as the ‘It gets better’
movement, the legalisation of gay marriage, the emergence of members of the
LGBTQ community ‘coming out’ and living their lives as normal. In 2015, the
United States of America passed a bill that allowed gay marriage in all 50 states
which created history (despite gay marriage already being legal in other
influential countries such as Canada, United Kingdom and Australia).

Mehra and Braquet (2011) identified up to ten percent more youths are coming
out before the age of 30 and in school grades 7 – 12 (Year 8 – Year 13 in British
schooling equivalent – or ages 12 – 18) and there is a strong LGBTQ presence.

Sexuality also seems to be a prevalent issue in today’s society so the
entrepreneur will also focus on this subject in great detail. Although these are
the most common in society, the entrepreneur will not forget other social issues
such as (but not restricted to) drug and alcohol abuse, sexual health and teenage
pregnancy.
2.8 Does the medium of theatre bear any value in portraying messages in an educational environment?

Jackson (1993) identified Theatre in Education as starting in the mid-1960s and it came from the need for both theatre and education. It now holds prominence with local authorities and arts boards in the majority of the United Kingdom.

Winston (2001) identified a theatre in education programme about drugs in society that positively impacted on youths who attended. Winston states that the process allowed for youths to explore their own attitudes and beliefs whilst simultaneously giving teachers and educators ‘confidence and competence’ to teach children such sensitive subjects. The process required an English/drama teacher and a PSE teacher to be present.

Anderson and Dunn (2013) identify the use of theatre and drama as a means of making a situation understandable and allowing the recipient to learn whereby conventional means and textbooks can’t. The subjects that will benefit most from this sort of education is physical, social and health education (PSHE).
2.9 Summary of the Market and the Business Opportunities Available

For a business to be successful, Ehret et al. (2013) state that entrepreneurs must devote themselves to their ideas and establish ventures and create new ventures for growth. The entrepreneur has shown throughout this literature review that there is a substantial amount of educational establishments and youth clubs available to target in the North East Wales area.

The first immediate business opportunity is prevalent with the original idea of plays and workshops for schools and youth clubs in current societal issues in the North East Wales area. In terms of growth, the entrepreneur could expand further geographically and target Mid-Wales etching towards South Wales, however, this would only be considered after establishing the business in the original area and assessing the performance of the business.

Giudice et al. (2006) stated the best way of identifying whether your business will need to expand or grow is through the product life cycle. As the entrepreneur’s business isn’t a product or goods based business it would centre around the service and be slightly different. The entrepreneur’s business could implement a new service for growth before it advances too far down the product life cycle, this could be done by introducing a new service. As previously identified in this literature review there is potential for the business to create shows and workshops which centre round the national curriculum in schools. The entrepreneur feels this is a good strategy to implement due to the fact he
will already be established with schools through the societal issues aspect of the business when it comes to expanding.

To fit with the national curriculum the business could focus on subjects such as the humanities, for example:

*Table 1: Subjects*

- **History**
  - World War I/II – Nazi Germany, holocaust, VE Day, D Day, National treaty meetings etc.
  - Tudors – Six wives, dividing the Catholics and Protestants, Monarchy,
  - Vikings
  - Civil Rights Movement in America – Little Rock, Rosa Parks, Malcolm X, Martin Luther King etc.
  - Russian revolution – Stalin, Lenin, Storming of the palace, Tsar monarchy etc.
  - Medieval times – Medicine, bubonic plague, Stuarts, Georgians etc.

- **Modern Foreign Languages**
  - French
  - Spanish
- German
- Italian etc.

- English
  - Shakespeare – MacBeth, Romeo and Juliet, Richard III, Hamlet
  - An Inspector Calls
  - Blood Brothers
  - Other core texts on the National Curriculum

- Religious Education

With the societal issues, different issues become more prevalent over time between different generations, so the business will constantly adapt to fit the relevant issues and constantly create new material to suit newer generations. The national curriculum is also the same, it can change slightly over various regions, years and exam boards so the same principle will applied to that strategy.

The entrepreneur will also keep close contact with each councils Learning Authority, to gain feedback and create plans to meet their specific aims and objectives of each school in their local council. The same thing will be applied to youth clubs within the area.
3.0 Executive Summary

3.1 Reason for Business Plan

The aim of this business plan is to explain in-depth the rationale behind Youth Edutainment Society and itemise each section of the business that is required for start-up. Throughout this business plan you will find financial projections, marketing strategies, growth strategies, staffing plans, secondary market research, primary market research and various other aspects of information which details the service offered by the entrepreneur.
3.2 Brief Description of Project

Youth Edutainment Society is a travelling theatre company which travels North East Wales teaching children about societal issues through interactive live shows and workshops. This business plan has utilised both secondary and primary research to show the market in which the business will operate, how the business will fit into North East Wales specifically and the use of business tools such as marketing, financial forecasting and strategic growth.
3.3 Benefits of the Project

The business will positively impact education in the area, it allows a fresh perspective to learning for children aged between 11 – 16 whilst helping them develop essential skills such as self-confidence, self-esteem and communication with others. The entrepreneur has started a small business in the area so it will also benefit the local economy, and the use of local dialect/accents will positively impact the children because it will be relatable for them and help them to further understand the issues presented through the services. Youth Edutainment Society also has the potential to expand into various other markets and create other projects which can benefit the community including workforce training, products for younger children and even services helping young people get into work.
3.4 Financial Highlights

*Table 2: Financial Highlights*

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Employees</strong></td>
<td>2</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td><strong>Turnover</strong></td>
<td>£34,167</td>
<td>£100,833</td>
<td>£168,750</td>
</tr>
<tr>
<td><strong>Profit (Loss) pre - tax</strong></td>
<td>£(1,450)</td>
<td>£46,669</td>
<td>£88,895</td>
</tr>
<tr>
<td><strong>Total gross sales receipts</strong></td>
<td>£41,000</td>
<td>£121,000</td>
<td>£202,500</td>
</tr>
<tr>
<td><strong>From cashflow</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net cash balance</strong></td>
<td>£22,250</td>
<td>£34,169</td>
<td>£91,395</td>
</tr>
</tbody>
</table>
3.5 Input to the business

The entrepreneur has invested £40,000 as capital into the business out of his personal funds, this came from investments from family and friends between his birth and university graduation. The business does not wish to seek any form of loan from any bank or entrepreneurial agency.
4.0 Company Information

4.1 Company Details

4.1.1 Company Name

“Youth Edutainment Society” incorporates all aspects of the business, the target market is 11 – 16 year olds, edutainment is a compound word made from education and entertainment which is the main service offered by the business and the focus is on relevant issues in society. The acronym also spells ‘YES’ which allows for a slogan to play on positivity and the importance of societal education for the youth of today. The entrepreneur plans to start trading in time for the next academic year, the estimated incorporation date will be August 9th 2016.

Figure 1 – Youth Edutainment Society Logo
4.1.2 Registered Office Address

Youth edutainment society will be a small entrepreneurial business on start-up and will not warrant a particular space for an office until the business has grown and become more successful. Therefore, the registered office address with Companies House will be the owner’s home address:

**Youth Edutainment Society**

6 Lon Llwyni,
Connah’s Quay,
Deeside,
Flintshire,
CH5 4ZE

All correspondence will be dealt with via this address.
4.1.3 Telephone and E-mail

Telephone: 07795313931

E-mail: enquiries@youthedutainmentsociety.co.uk

Personal E-mail: ryanellis92@live.co.uk
4.1.4 Website address

The entrepreneur will use the services of ‘GoDaddy’, an online website builder which has specific tools for creating websites for new and small businesses (inclusive of business emails and a mobile site). The website domain will be registered as ‘www.youthedutainmentsociety.co.uk’.
4.2 Professional advisors

**Bankers**

The entrepreneur will open a start-up business account with HSBC, this will start a £1 per month for the first 18 months and then rise £6 per month. The local branch for this bank will be less than a mile away from the business premises.

**HSBC Bank**

HSBC Bank PLC,

37 Chester Road West,

Shotton,

Deeside,

CH5 1DE

**Accountants**

The entrepreneur will use the services of an accountant in the immediate vicinity to complete all finances and balance the books.

**Henry R. Davis & Co. Ltd**

Henry R. Davis & Co. Ltd,

33 Chester Road West,

Shotton,

Deeside,

CH5 1SA
**Solicitors**

The entrepreneur will also use the services of a solicitor opposite HSBC in close proximity to the business premises. E A Harris & Co. offer services specialised to new start-up businesses.

E. A. Harris & Co.

E. A. Harris & Co.,

52 – 54 Chester Road East,

Shotton,

Deeside,

CH5 1QA
5.0 Introduction

5.1 Mission Statement and Slogan

Youth Edutainment Society seek to educate and inform young people about relevant societal issues which are prevalent in today’s world. Through the use of theatre, live entertainment and interactivity we aim to make complex issues more understandable for the youth of today.

Slogan: Say YES to an educated society
5.2 Premises

The business would initially be ran from the address that the owner lives at, this is just a standard house in a suburban area. The business isn’t large enough to warrant any office space at the moment, but with growth the business will expand to a small office space local to the operating market. The office would likely be located in the nearest town which has various office space available frequently, Mold, based in North East Wales. All considerations will be revised upon expansion of the business.
5.3 Background to project

The idea spanned from experiences that the entrepreneur was exposed to during his adolescence. During his youth, the entrepreneur was pro-active in theatre and performing arts projects which helped to nurture his personal growth and education. The entrepreneur never received much education about societal issues and the little that he did was all done via textbooks and never made an impact, which is where the idea for Youth Edutainment Society came from. With an extensive background in theatrical productions and projects the entrepreneur identified a potential ‘gap in the market’ within the theatre in education industry. Whereas almost all theatre in education companies offer shows and workshops for academic subjects, very few tackled the subject of societal issues. Societal issues can be a sensitive subject which is why the entrepreneur has adapted it to theatrical productions, where it is both educational and acts as an outlet for young people. North East Wales currently doesn’t have a business of this kind and it has proven to be successful throughout the country with many theatre in education companies being sought after by educational establishments. The entrepreneur combined the lack of presence of this business in the area, his interest and experience in theatre and entrepreneurial spirit to create Youth Edutainment Society.
5.4 SWOT Analysis

Table 3: SWOT Analysis

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Unique business – although</td>
<td>• Costly transport – Dependent upon the distance the entrepreneur must travel – petrol, van</td>
</tr>
<tr>
<td>other businesses similar to</td>
<td>insurance and general maintenance could be costly.</td>
</tr>
<tr>
<td>Youth Edutainment Society</td>
<td>• Lack of management experience – The entrepreneur has very limited experience in a management</td>
</tr>
<tr>
<td>currently operate in the UK,</td>
<td>role.</td>
</tr>
<tr>
<td>there are none based in North East Wales</td>
<td>• Term-time specific – The majority of the work will be during school term times however</td>
</tr>
<tr>
<td>or the surrounding areas.</td>
<td>services to youth clubs will also be offered.</td>
</tr>
<tr>
<td>• Mobile business – the business</td>
<td></td>
</tr>
<tr>
<td>will bring all products and services to</td>
<td></td>
</tr>
<tr>
<td>the client.</td>
<td></td>
</tr>
<tr>
<td>• Expertise – all performance employees</td>
<td></td>
</tr>
<tr>
<td>(minus the entrepreneur) will be</td>
<td></td>
</tr>
<tr>
<td>professionally trained actors with</td>
<td></td>
</tr>
<tr>
<td>vast amounts of experience within their</td>
<td></td>
</tr>
<tr>
<td>field.</td>
<td></td>
</tr>
<tr>
<td>• Niche market</td>
<td></td>
</tr>
</tbody>
</table>
- Repeat service – societal issues are always going to be a subject studied in schools (PSHE) for the youths which will warrant a repeat service for future years.

<table>
<thead>
<tr>
<th>Opportunities</th>
<th>Threats</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Geographical expansion –</td>
<td>- Transport reliant – The business is heavily reliant on the van to deliver services etc.</td>
</tr>
<tr>
<td>Opportunity to expand into North West England and other surrounding areas.</td>
<td></td>
</tr>
<tr>
<td>- Business expansion –</td>
<td>- Competitor companies – Although there are no competitors in the immediate local area, established companies further away could potentially gain business in the area</td>
</tr>
<tr>
<td>Opportunity to buy more vans and grow the business/improve the catchment area for potential clientele.</td>
<td></td>
</tr>
<tr>
<td>- Create contracts – Opportunity</td>
<td>- Funding issues – The business is likely to rely on funding from local authorities to deliver</td>
</tr>
<tr>
<td>to create contacts with schools and youth centres to come in year by year/repeat services</td>
<td></td>
</tr>
</tbody>
</table>
and draw parallel to school curriculums in PSHE.

- Expand the business into various markets – Opportunity to create services aimed at younger people, people struggling with unemployment, training in the workplace etc. but these would take a different approach to education and not address societal issues.

their services to schools, the biggest market.
5.5 Environmental Sustainability

Youth Edutainment Society will be conscious of the environment during its operations. Gov.UK (2016) has a full list of environmental laws businesses must follow, but as a small business the entrepreneur won’t be affected by many of these. The laws that the entrepreneur will be mindful of however is:

*Table 4: Environmental Sustainability*

- Waste – there is a ‘duty of care’ from businesses to dispose of waste in an environmentally friendly manner. This directly effects the business with ‘business and commercial waste’ and it will be the entrepreneur’s responsibility to ensure all waste (mainly paper) is properly disposed of in accordance with government guidelines.

- Carbon footprint/CO2 emissions – the van purchased by the entrepreneur will be an integral part of the business and will have to abide by the Climate Change Act 2008 (legislation.gov.uk, 2016) in regards to CO2 emissions. The entrepreneur will only use the van for business purposes and take all eco-friendly measures possible in regards to transport.
### 6.0 Business Objectives

**Table 5: Business Objectives**

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Objective</th>
<th>Timescale</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Register ‘Youth Edutainment Society’ with Companies House</td>
<td>April 2016</td>
<td>Complete</td>
</tr>
<tr>
<td></td>
<td>Open a business bank account</td>
<td>April 2016</td>
<td>Complete</td>
</tr>
<tr>
<td></td>
<td>Create business documentation (business cards, letterheads etc.)</td>
<td>April 2016</td>
<td>Complete</td>
</tr>
<tr>
<td></td>
<td>Create and publish company website live</td>
<td>April 2016</td>
<td>Complete</td>
</tr>
<tr>
<td></td>
<td>Register company website with popular search engine</td>
<td>April 2016</td>
<td>Complete</td>
</tr>
<tr>
<td></td>
<td>Draw up zero hour contracts for actors and officially employ two actors</td>
<td>April 2016</td>
<td>Complete</td>
</tr>
<tr>
<td></td>
<td>Create Twitter, Facebook and Pinterest page for business</td>
<td>April 2016</td>
<td>Complete</td>
</tr>
<tr>
<td></td>
<td>Ensure all employees are fully DBS (previously CRB) checked</td>
<td>April 2016</td>
<td>Complete</td>
</tr>
<tr>
<td></td>
<td>Purchase van and insurance for business</td>
<td>May 2016</td>
<td>Incomplete</td>
</tr>
<tr>
<td></td>
<td>Write and rehearse three performances with other actors.</td>
<td>June 2016</td>
<td>Incomplete</td>
</tr>
<tr>
<td>Action</td>
<td>Start Date</td>
<td>Status</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------------------------------</td>
<td>------------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td>Write interactive workshops which fit with written performances</td>
<td>June 2016</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Advertise through Local Authority</td>
<td>Aug 2016</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Advertise through local newspapers</td>
<td>Aug 2016</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Gain 5 clients by October half term</td>
<td>Oct 2016</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Gain 10 clients by February half term</td>
<td>Feb 2017</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Gain 15 clients by Summer break</td>
<td>June 2017</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Write three more plays and workshops</td>
<td>June 2017</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Achieve first year turnover of £(1,450)</td>
<td>Aug 2017</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td><strong>Year 2</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maintain current customer base</td>
<td>Sept 2017</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Look into expanding into surrounding areas in North Wales</td>
<td>Oct 2017</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Gain 20 clients by Christmas break</td>
<td>Dec 2017</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Look into a suitable premises for an office</td>
<td>Jan 2018</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Maintain advertising with social media</td>
<td>Feb 2018</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Maintain advertising with local authority and local newspapers</td>
<td>Mar 2018</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Gain 30 clients by the end of the second academic year</td>
<td>June 2018</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Hire another actor ready for the third year of business and academia</td>
<td>June 2018</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Activity</td>
<td>Timeframe</td>
<td>Status</td>
<td></td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>-----------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>Write four more performances and interactive workshops with other actors/check the relevance and update old work if necessary</td>
<td>June 2018</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Achieve the second year turnover of £46,669</td>
<td>Aug 2018</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Year 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maintain current client base</td>
<td>Sept 2018</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Look into expanding products, possibly creating services for younger people</td>
<td>Sept 2018</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Look into expanding into North West England</td>
<td>Sept 2018</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Gain 35 clients by end of the year</td>
<td>Dec 2018</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Review current performances and workshops and make any necessary amendments</td>
<td>Jan 2019</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Maintain advertising on social media</td>
<td>Feb 2019</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Maintain advertising with Local Authority and local newspaper</td>
<td>Mar 2019</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Gain 40 clients by the end of the third school year</td>
<td>Jun 2019</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Write four more performances and interactive workshops with the other actors and make necessary amendments to old work</td>
<td>Jun 2019</td>
<td>Incomplete</td>
<td></td>
</tr>
<tr>
<td>Achieve the third year turnover of £88,895</td>
<td>Aug 2019</td>
<td>Incomplete</td>
<td></td>
</tr>
</tbody>
</table>
7.0 Products and Services

7.1 Products/Services Descriptions

Youth Edutainment Society will provide 60 minute scripted live performances and 2-hour interactive workshops which will directly address a variety of societal issues inclusive of:

- Mental Illness
  - Depression
  - Anxiety
  - Schizophrenia
  - Bi-polar and multiple personality disorder
  - Psychosis

- Eating Disorders
  - Anorexia
  - Bulimia
  - Binge eating disorder

- Bullying/Cyber-bullying

- Crime and anti-social behaviour

- Drug and alcohol misuse

- Puberty, adolescence and sexual orientation

- Teen pregnancy/parenting

- Sexually transmitted disease/infection
The live shows will be performed by the entrepreneur and other actors employed. The shows will last approximately 60 minutes and directly address societal issues mentioned above with the aim of teaching children about the complex issues through character development, story plots and live performance.

After the performance, the actors and entrepreneur will each work with a group of youths who watched the show in a 2-hour interactive workshop. The aim of these workshops is to help the youths further understand the complexity of the issues and ensure they have learnt something from the experience. The groups will partake in interactive activities, short dramatic performances and group discussions.
7.1.1 Literary examples of scripted performances

Table 6: Example Performances

<table>
<thead>
<tr>
<th><strong>Chloe, Online.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>This play will follow Chloe, a fourteen year-old girl who finds herself a victim of cyber bullying. She receives threats via private messaging, nasty comments on any online activity she does and finds herself the centre of hate groups. Chloe doesn’t understand why this is happening and feels she has no-one to turn to. The play will explore exactly what cyber bullying is, how people manipulate the internet to bully and how it directly affects the victim and her emotional journey throughout the whole process. The play will also explore the long-term effects of bullying and feature aspects of bullying offline. Chloe will be a relatable character to the youths, and they will understand the cyber bullying aspect of the performance and the learning aim is to showcase the effects and consequences of bullying and cyber-bullying both short-term and long-term.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>The Colourful Spectrum</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>This performance will follow Zachary, Jenny and Matthew – three adolescent youths all struggling to understand the concept of sexual orientation and their personal feelings. Matthew is homosexual, Jenny is heterosexual and Zachary is bisexual. The play will explore how each individual understands their</td>
</tr>
</tbody>
</table>
personal feelings, follow each individual’s personal story line and explore the whole process of ‘coming out’ and the stages prior to this. The play will explore how each character interacts with each other, the various attitudes towards sexual orientation and current legislation and acts in relation to the LGBTQ+ community. The learning aim from this particular play is to show the youths that sexual orientation falls on a spectrum and wherever you personally fall it doesn’t make you an outsider or different and to teach them about varying opinions and what help is available to them should they feel they are in a similar situation.

**Shaun’s Struggle**

The performance will follow Shaun, an average boy, who struggles with depression and anxiety. The performance will explore exactly what depression and anxiety is, symptoms and spotting potential signs and also touch on various other mental illnesses. The learning aim for this particular play is to educate the youths on mental health, show them that mental health is a serious issue that many people suffer with and how they can cope with any mental health related issues they may face during their adolescence.
7.2 Unique Features

The entrepreneur will have a unique service because there are no major competitors in the local or surrounding areas. The only competition the entrepreneur faces is the local theatres such as Clwyd Theatr Cymru, Forum Studio Theatre and Chester Theatre Club.

Clwyd Theatre Cymru offers a youth theatre service (CTCYT) which focuses primarily on the arts and theatrical productions for children. CTCYT is a stagnant company which operate only from the theatre and doesn’t offer any educational benefits to the children, only that of joining a theatrical/performance arts group. When you draw a comparison to Youth Edutainment Society (YES), although they are similar due to the theatrical/performance arts core of their company, they are both very different because they both offer different services with the aim of benefitting the local youths in different ways.

Chester Theatre Club is another successful business, they are a stagnant company which produce plays for adolescents and youths and perform them over weekends. Although they do offer a youth theatre club, it takes a different approach and allows youths to create their own plays to perform. Chester Theatre Club offer a great service, but the fact they remain stagnant and don’t have an emphasis on education it makes them less of a threat due to the mobile services of YES and the educational focus.
Forum Theatre Chester also pose a minimal risk to YES due to their business focusing primarily on adults and the cultural experience the theatre can bring. They showcase well known musical theatre productions and shows and offer theatre weekend breaks with the adult market in mind. Drawing comparison to YES they have little to no similarities besides the main focus of theatre.
7.3 Product Life Cycle

Once the entrepreneur has established Youth Edutainment Society as a brand and a company, he will be in constant contact with the Local Authority (Flintshire County Council). Here, the entrepreneur could work with the council to agree upon any productions and workshops and ensure they are relevant to school curriculums and even tailor them to certain subjects such as PSHE (Physical, social and health education). All performances and workshops will then have local authority approval which allows longevity of the services, also, because the performances and workshops are handwritten by the entrepreneur and actors they are very adaptable. Should the curriculum change drastically or barely at all, the entrepreneur has the means to create new material to fall in line with the changes etc. This shows that the product life cycle of Youth Edutainment Society will constantly be renewing and find itself in the growth/maturity stage.
7.4 Research and Development

If Youth Edutainment Society becomes a success with the youth market there are plenty of ways the business can grow through development. A different brand under the same company could be created for children under 11 which focuses on different aspects of their education such as language and speech development, building confidence and secondary school preparation (or anything on their syllabus). Alternatively, The Guardian (2014) recognised the largest unemployment age group as 16 – 24 year olds, another brand could be created which targets these individuals and focuses on aspects such as interview techniques, career planning and workplace training. There’s also scope for another brand which focuses on working individuals offering services in regards to career development, workplace issues (e.g. harassment) and training aspects/courses.

As previously mentioned, once established, the entrepreneur will be in constant contact with the local authority and all of the aforementioned developments could potentially be completed via the local authority to improve the local community. The developments would require thorough research into the field, both primary and secondary, the actors and entrepreneur would most probably need training in certain aspects such as workforce training etc. which could be supplied by the local authority. The entrepreneur also feels that for the demand to increase for aspects such as workforce training there would need to be a
proven track record of success, however as the entrepreneur will have established his company within the area and local community it could be achieved through constant development with the local authority, and they will play a big role in any future developments due to the educational aspect of the business.
7.5 Intellectual Property Rights

“Intellectual property is something unique that you physically create. An idea alone is not intellectual property. For example, an idea for a book doesn’t count, but the words you’ve written do.” (Gov.UK, 2016).

The entrepreneur will own all intellectual property rights to any performances/workshops that will be performed due to them being written by the entrepreneur himself and the other actors in the company. The literary works of the entrepreneur and company will be protected by copyright law so they cannot be used or performed by any other companies without prior permission from the entrepreneur. Copyright will be free of charge and must be clearly labelled as the entrepreneurs work and dated.

Once the business has been in operation for a few years and proven to be successful, the entrepreneur could also look into registering Youth Edutainment Society and its logo as a trademark in accordance to Gov.UK and the intellectual property rights office.

By law, anything written for the company will belong to the entrepreneur/business. The Copyright Designs and Patents act 1988 (Section 11), means employers can claim all rights to anything employees have created or completed whilst working for their employer.
7.6 Health and Safety Issues

The entrepreneur will be mindful of all health and safety and will abide by the Health and Safety Act at Work 1974 which states that all safety measures, within reason, must be adhered to in order to protect employees. (Legislation.gov.uk, 2016)

Constant risk assessments will also be completed along with a health and safety policy which will be available to view on the company website prior to any performances. The entrepreneur will also ensure all employees are fully first aid trained and are aware of health and safety procedures that each individual venue has. All employees will undertake the paediatrics first aid training course offered by Saint John’s Ambulance; which is a two-day-intensive course covering all aspects from noticing problems to administering first aids with children specifically in mind. All employees will also be fully DBS (formerly CRB) checked to ensure the safety of children and vulnerable adults.

The venues that the entrepreneur will visit have their own health and safety procedures so it will be of the utmost importance that the entrepreneur will research these and be mindful of them during any visits. Also, as the business will be working closely with the local authority, the entrepreneur will take all measures to ensure all health and safety laws are abided by in accordance to the local council before delivering any services.

A full health and safety policy is available (See Appendix I).
7.7 Costs of Production

Youth Edutainment Society is specifically a service based business, with no production or manufacturing costs they will solely be based on services.

The main production costs that the entrepreneur will encounter for the business will be travelling costs and wages and these will increase year upon year. The business will slowly be expanding in the local area and even looking into providing services for North East England so the potential for more clients will increase the expenditure in regards to travel. The business is projected to make a solid turnover from year two onwards and trade in profit, so wages will rise for the actors and as the business expands the business plans to hire a third actor by the third year of trading, so wages will also change year by year. The yearly costs of production are itemised below.

Table 7: Production Costs

<table>
<thead>
<tr>
<th>Year One</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Travel - £350 per month</td>
<td>£ 4,200</td>
</tr>
<tr>
<td>Wages - £1,500 per month (£500 for each employee)</td>
<td>£18,000</td>
</tr>
<tr>
<td><strong>Total Production Costs:</strong></td>
<td><strong>£22,200</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year Two</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Travel - £400 per month</td>
<td>£ 4,800</td>
</tr>
<tr>
<td>Wages - £3,750 per month (£1,250 for each employee)</td>
<td>£45,000</td>
</tr>
<tr>
<td><strong>Total Production Costs:</strong></td>
<td><strong>£49,800</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year Three</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Travel - £500 per month</td>
<td>£ 6,000</td>
</tr>
<tr>
<td>Wages - £6,000 per month (£1,500 for each employee)</td>
<td>£72,000</td>
</tr>
<tr>
<td><strong>Total Production Costs:</strong></td>
<td><strong>£78,000</strong></td>
</tr>
</tbody>
</table>
7.8 Quality

For quality assurance purposes, Youth Edutainment Society will have a quality policy in place. The policy will cover the following points:

*Table 8: Quality Policy*

- Strive to ensure customer satisfaction with every transaction and providing consistent high quality service
- Work closely with educational departments in the local authority to ensure that the material is of an educational benefit.
- Ensure all material written is current and up-to-date and to revise each performance and workshop annually.
- Ensure all employees are fully DBS checked, first-aid trained (paediatric specific), and have experience of working with children to allow the best possible service to be delivered.
- Ensure all employees have the relevant skills, knowledge and are fully trained to deliver an exceptional service
- All complaints are dealt with effectively and efficiently – we aim resolve all complaints within 48 hours (working days).

This policy will be publically available on the Youth Edutainment Society website along with a complaints procedure for clients to express concerns. Full
contact details will also be provided should the client wish to address the complaint as a matter of urgency.
7.9 After Sale Service

The entrepreneur will be working towards creating contracts with clients with the aim of gaining repeat business. The literature will be revised year upon year and new scripts will be created and offered to clients. The aim is to show the clients the professionalism of the service and expose the benefits of theatrical productions and performance arts in relation to education and hone in on the niche market to create a successful entrepreneurial business.

There will also be a feedback policy incorporated by the entrepreneur which allows clients to write and express their thoughts on the services offered by the business. This will also be a way for the entrepreneur to find anecdotes and testimonials to use for marketing purposes and to make any relevant improvements or adjustments to the services.
8.0 Markets and Marketing

8.1 General Description

The target market for Youth Edutainment Society is 11 – 16 year old youths in education, but the services will also be delivered to other institutions such as youth clubs. With the core of the business being education, the target market will be hard to reach, so all marketing material will be aimed at academic professionals and other professionals in youth services because they are the individuals who will purchases the services offered by the business.

In the first three years of trading, the entrepreneur plans to stay local to North East Wales and cover the local area (about a ten mile radius) but look into expanding into North West England when the business is trading in profit and producing a good revenue.
8.2 Overall Market Size

There are 12 secondary schools in the immediate vicinity of the business, a further 16 if the radius is expanded by an extra 5 – 10 miles and various youth clubs in the vicinity (see Appendix A, B & C for full list of all local establishments). No other theatre in education business is established within a 20 mile radius of the entrepreneur’s market. The price sensitivity and competition will come from established companies who travel, however it is more likely that the local schools will stimulate the local economy and use the services of a business nearby.
8.3 Market Trends

Theatre in Education companies usually cover academic subjects such as History, English Literature and Modern Foreign Languages with great success (the entrepreneur sees these as potential expansion for the business in the future). However, the entrepreneur has identified a gap in the market with societal issues. The Guardian (2015) recently released an article which criticises the education system for not making PSHE and societal education more important in schools. Theatre in education is proven to be a successful alternative method of education and the entrepreneur combined both of these factors to create a business which will fill the void in the market. A PESTLE analysis would also be relevant to examine external factors the business could benefit from or potentially find a problem.

Table 9: PESTLE Analysis

<table>
<thead>
<tr>
<th>Political</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Welsh government learning grants are available but a business usually needs to meet a certain criteria before these are awarded (BusinessWales, 2016)</td>
</tr>
<tr>
<td>• Lots of cuts are being made to higher education, this could potentially have a knock-on effect to the entrepreneur’s market</td>
</tr>
</tbody>
</table>
- Upcoming referendum in regards to Britain leaving the EU (June 2016) could have a knock-on effect to economy, education and various other channels

**Economic**

- The annual budget is constantly making cuts, could directly affect the entrepreneur’s business
- Local school recently won a bid from Welsh government of £6,000 to spend on external firms such as Youth Edutainment Society
- Introduction of government living wage in UK (25 and over will qualify for living wage - £7.20 per hour, 50p higher than national minimum wage at £6.70 for 21 and over). (Livingwage.gov, 2016)

**Social**

- Some societal issues seem to be more prevalent than others currently such as mental illness with campaigns for removing stigma and more and more people receiving diagnoses
- Rise in issues such as cyber-bullying victims and LGBT individuals committing suicide etc. so the business venture is essential in educating children of these issues to prevent further tragedies
- Theatre is becoming a more increasingly popular method of education due to the educational benefit and personal development benefit (Education.com, 2008)
### Technological

- Social media and the internet are the most popular ways to market businesses today
- Ease of business banking due to online banking from HSBC
- Many educational tools now becoming available online which could hinder the entrepreneur’s business

### Legal

- All legal implications that Youth Edutainment Society will need to abide by are as follows:
  - Health and Safety at Work Act 1974
  - Full DBS checks (formerly CRB)
  - Public Liability Insurance/Professional Indemnity Insurance
  - Copyright Designs and Patents Act 1988 (Section 11)
  - Business Insurance/Employer’s Liability Insurance
  - Car Insurance/Road Tax/MOT/Driver’s License
  - First aid trained employees (paediatric specific)
  - VAT Registered
  - Data Protection Act 1998
  - Equality at Work Act 2010

### Environmental
• With the business being mobile the entrepreneur will need to be mindful of carbon emissions and his carbon footprint

• All paper waste and any other recyclable waste will be recycled and disposed of correctly

• Environmental sustainability is now forefront of all businesses
8.4 Market Research

The entrepreneur used ‘Qualtrics’, an online survey software to gain quantitative research about Youth Edutainment Society and targeted professionals in the education industry purposefully. The questionnaire gained 40 responses and asked a series of demographical, multiple choice and opinion based questions. The purpose of the questionnaire was to understand the target market and the trends/values they hold in regards to education. Before this questionnaire was conducted, the market research methods were checked and approved by the ethics committee of Cardiff Metropolitan University (See Appendix H). Below are analysed results.

*Figure 2: Can you confirm you are 18 years of age or older?*

![Pie chart showing 100% of respondents are 18 years of age or older.]

The ethics committee for Cardiff Metropolitan University required all respondents in the survey to be 18 years of age or older. This question was placed in the survey to ensure this criteria was met.
Figure 3: Are you male or female?

This question was added purely for demographic purposes, the entrepreneur tried to ask an even amount of both males and females. The graph shows that a healthy mix of both male and females did respond, however, this could also argue that more females are active in the education industry and seek alternative methods of education for the children. A trend the entrepreneur will have to bear in mind when it comes to selling the services.
Figure 4: How old are you?

Again, this particular question was intended to obtain demographics but it actually shows a whole lot more. As you can see, the younger demographics are the more active participants this could be due to a number of reasons. People of varying ages view education and methods of education differently, for example, 18 – 30 year olds will have been used to alternative methods such as theatre from their education and see the benefits whereas 61 – 69 year olds will be used to more traditional methods such as textbooks from their education and fail to see the benefits of alternative teaching methods. Again, a healthy mix of respondents are present varying in age ranges which will help the entrepreneur further analyse the rest of the questionnaire in the knowledge that the opinions differ from various professionals with varying years of experience in the industry.
Figure 5: What subject do you teach?

This question is one of the most important questions of the primary research according to the entrepreneur. Each respondent represents a different academic subject and therefore their opinions will reflect what they know – their specific academic subject. Further opinions mentioned in this questionnaire will now reflect a healthy mix of all academic subjects mentioned above. It was also useful for the entrepreneur because each subject could explain how the services of Youth Edutainment Society could fit that particular subject (these are stated in later questions). It also shows the majority of respondents teach ‘core subjects’ or the humanities which seem to be the most respected subjects in education, so when it comes to putting the business into motion the entrepreneur has solid proof that it is a respected venture by trusted academic professionals.
Figure 6: Does your subject currently address societal issues?

Asking teaching professionals if their subjects currently address societal issues was intended to see how relevant the services of Youth Edutainment Society would be (with the business being societal issues based specifically). As is evident above, over 50% of respondent’s subjects covered societal issues which, as we can tell from previous demographics, over half of the subjects in schools today cover societal issues. Subsequently, this shows that Youth Edutainment Society will be covering relevant educational topics which could increase demand for the business.
This question was designed to assess current thinking of professionals in the education industry, as previously seen in the demographics, professionals of all ages have contributed to this questionnaire so different opinions will come from their personal experience of education. The majority of the respondents yield positive results which is a good sign for the entrepreneur, the question also asked for expansions on their answers, only two people gave responses as to why they don’t believe theatre is useful in education. Overall, the question shows that there is a positive attitude towards the services of Youth Edutainment Society. Opinions stated on expansions are available in tabulated formation on the next page.
### Table 10: Expansion Answers

<table>
<thead>
<tr>
<th>Yes expansions</th>
<th>No Expansions</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Allows for more than education, allows for self-development in confidence,</td>
<td>“It takes focus away from studying”</td>
</tr>
<tr>
<td>esteem and social skills”</td>
<td>“I was never involved in theatrical productions as a child, and I received</td>
</tr>
<tr>
<td></td>
<td>a good education. Therefore, I am unsure of the benefits”</td>
</tr>
<tr>
<td>“It adds a fuller perspective to education”</td>
<td></td>
</tr>
<tr>
<td>“Nurtures children’s views of the world and they enjoy role play and fun</td>
<td></td>
</tr>
<tr>
<td>activities such as drama”</td>
<td></td>
</tr>
<tr>
<td>“The best educations come from varied sources”</td>
<td></td>
</tr>
<tr>
<td>“As a drama teacher, I see the positive impacts on children’s education</td>
<td></td>
</tr>
<tr>
<td>through the art on a daily basis”</td>
<td></td>
</tr>
</tbody>
</table>

Enterprises Project  
HLT6012  
BA (Hons) Events Management
Figure 8: Were you a part of theatrical productions during adolescence?

This question was used to prompt the professionals to remember their own education, if they were a part of theatrical productions during their youth they will be fully aware of the benefits that the experience brings. Also, if they were they would be able to draw parallel to the educational benefits of the process.
Figure 9: Which academic subjects would benefit from theatre?

This question was asked to the respondents as a single choice only question, which made the professionals really think about what they thought about each subject in relation to theatre as an education tool. There is a varied response but societal issues has over half of the respondents agreeing that theatre would be useful. The only answer which allowed an expansion was other, five people chose this and stated that all subjects could benefit from theatre. This yields a positive result for Youth Edutainment Society because it further backs up the premise of the business and suggests it will be a successful venture.
Figure 10: Please state what you would expect to see from a theatre in education programme?

There is no figure or pie chart for this question because the answer was a single text box. Opinions varied for this particular question and they have been tabulated below.

<table>
<thead>
<tr>
<th>Table 11: Opinions Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opinions</strong></td>
</tr>
<tr>
<td>“Opportunities for all children to get involved with the process”</td>
</tr>
<tr>
<td>“Participation and interactivity between the actors and the children”</td>
</tr>
<tr>
<td>“Interactivity, as few gimmicks/props etc. as possible”</td>
</tr>
<tr>
<td>“In accordance with the curriculum and educational benefit”</td>
</tr>
<tr>
<td>“Professionalism from trained actors”</td>
</tr>
<tr>
<td>“Actors who work well with children and understand the barrier/best ways to reach them”</td>
</tr>
<tr>
<td>“Relevant, up-to-date issues in society – nothing outdated”</td>
</tr>
<tr>
<td>“Ideas which engage the children, ideas which can also be translated into the classroom afterwards”</td>
</tr>
</tbody>
</table>

Opinions varied, but all of them seemed to be very positive and have helped the entrepreneur to shape certain aspects of Youth Edutainment Society.
Figure 11: Would you prefer a show, a workshop, or a mixture of both?

When completing primary market research, the entrepreneur originally decided to sell the performance shows and workshops separately until the results came back. It was stated that not having the workshop after the performance takes away the educational aspect which is the main focus of the service, so this would have to change during the course of the business plan. The majority of respondents found that both would be the perfect service, however, other respondents found that just a workshop would suffice. The entrepreneur has took into account these opinions and will discuss further down in the project how these changes have been adapted to Youth Edutainment Society.
Figure 12: Which age group will respond more positively?

The respondents believe that 12 – 14 year olds would be the most responsive to the theatre in education programme, when prompted why the responses included the fact that it’s the stage before their GCSE’s so they will have more time to partake in the activities. Respondents also believed the 12 – 14 stage is where children are less self-conscious about themselves and will have more fun with activities such as theatre. The entrepreneur will still design the shows and workshops for 11 – 16 year olds, the question was used to highlight the opinions of professionals and see how they believe the children would respond to the process.
Figure 13: Which attributes will be positively affected by theatre in education?

This was the only multiple choice question the entrepreneur offered. Most, apart from one or two answers, received 30+ responses which shows that the business will be positive for self-development as well as education. The questionnaire was sent to teaching professionals, so their opinions are greatly valued and it allows the entrepreneur to see how it will affect children through the eyes of people who already educate them. Such a positive response will help the entrepreneur to get the business into motion and should he need any external loans or anything else to help sell the business, these statistics will be useful.
**Figure 14: Are you aware of any previous experience your school has had with theatre in education?**

This question was used to gain statistics more than anything, it was designed to see how many schools in the area have had experience with theatre in education previously. As you can see above, the majority of schools haven’t received any services from a theatre in education company and those that have, mentioned that they had hired them from Liverpool. This question shows that the immediate area of the entrepreneur’s market shows little to no competition which will allow for the entrepreneur to monopolise on this area and potentially expand further afield when the business is lot more established.
Figure 15: If you have experienced theatre in education companies, was it a positive experience?

This question shows that theatre in education is definitely a viable option in the North East Wales area because 100% of people who have experienced theatre in education before have found it positive. Bringing a theatre in education company into North East Wales (where there is no companies similar in a 20 mile radius) is a great entrepreneurial move. The entrepreneur has clearly identified a gap in the market and the next step is to get the business in motion.
**Figure 16**: If a package of both a workshop and show were offered, how much of a cash discount would you expect?

This question was designed to show how the schools and youth clubs would respond to pricing of the services. A 10% discount proved to be the most popular opinion with the market, however, the entrepreneur has decided to place the two aspects together and sell the service as one big package – the reason for this is discussed further down in the business plan.
Figure 17: Would you prefer a package which had incentives rather than discounts?

Figure 18: Which would you prefer?

As previously mentioned, the entrepreneur has decided to take a different approach to the business since starting the questionnaire. However, it’s interesting to see how the potential clients have responded and this information
will be used to shape any further discounts the business may make or anything else along the line which may be incentivised.

*Figure 19: Would you be more inclined to hire a theatre in education company local to you or from a different location?*

![Pie chart showing 97% for local and 3% for another location.]

This question further proves the theory that the entrepreneur has created a business in the area which has the potential to monopolise (in the area) in terms of the business idea. All but one respondent said they would hire in the local area, there was also an expansion for the answer and the main reasons people chose local was for stimulating the local economy, children will respond better to local accent/dialect and local companies are more personable and relatable for the children. The entrepreneur has used this information to shape his plays and made sure they ring true in terms of locality for the children if this is a factor the teachers believe will be a big contribution to the success of the business.
**Figure 20: Would you be willing to partake in a focus group to further discuss opinions?**

This question was designed to gain an insight as to how many people would wish to partake in a focus group. The results shown that over half were willing so the entrepreneur decided to complete three focus groups for primary research.

All focus groups transcripts can be found in Appendix E.

The entrepreneur also completed phone interviews, these transcripts can be found in Appendix F and both focus groups and phone interviews are further analysed in the discussion section of this project. (Section 12.0)
8.5 Major/Potential Customers

The majority of clients that the entrepreneur will trade with is secondary schools and academic establishments, the entrepreneur will also trade with youth clubs and potentially other types of clientele such as local theatres or children’s homes. Most of the financial dealings for this will be done through school finance departments, however, the Local Authorities often have funding streams for schools to spend on external companies/schemes and these are usually fixed amounts and distributed annually. The entrepreneur will work closely with the Local Authority to ensure the services are of an educational benefit to the schools and this will also help him market to the schools.

The shows and workshops will come as a ‘package deal’ and offered at £500 for a half-day service (60-minute show and 2-hour interactive workshops). As previously mentioned the aim is for the entrepreneur to then form a contract with these establishments and ensure repeat business to attend annually or termly to teach children through this method of education. A local high school in the entrepreneur’s market, Connah’s Quay High School, has recently won a grant of £6,000 to spend on external companies/schemes so the entrepreneur will also be mindful of these because this could potentially introduce new clients to the business.
8.6 Major Competitors

As previously mentioned, there are no major competitors who offer the same service within a 10 – 20 mile radius. The nearest competitor who offer a mobile theatre in education service is ‘Open The Door’ in Liverpool and they are based 21 miles away from the entrepreneur’s office.

Although the companies do travel, primary research shows that the professionals in the entrepreneur’s market area are more inclined to support local businesses because it stimulates the local economy and they feel local dialect and accent would help the children easier relate to the services.

Competitive advantage exists in the form of the wide radius with no immediate competition, although there are similar services in theatres, the mobile aspect is not offered which seems to be an aspect that is desirable. Competitive advantage allows the entrepreneur to potentially create a monopoly in this area in regards to theatre in education.

An immediate weakness the entrepreneur can identify is the fact that no business like this exists in the area, or has done previously. Market research shows that there is a potential market for the business but it will be a risk from the offset and the projected figures show that it will steadily grow the more the business operates. The fact it hasn’t been an established business venture in this particular area before also provides the premise for the entrepreneur’s unique selling point.
8.7 Marketing Strategy

The entrepreneur will use marketing in various ways for Youth Edutainment Society. Firstly, he will create a website under the URL of ‘www.youthedutainmentsociety.co.uk’ which will provide all the information potential clients need to know from pricing to information about services and performances – this will include a contact form where the entrepreneur expects most of the enquiries will come from, however, a business e-mail will also be set up as enquiries@youthedutainmentsociety.co.uk and the traditional phone method will also be available. The website and e-mail will come as a package from ‘GoDaddy’ who specialise in start-up business websites, and this will cost £1 per month and increasing to £4.99 per month after one year.

The entrepreneur will use social media, Twitter and Facebook, social media will be mainly used for brand awareness purposes. Primary research suggested that for a theatre in education business it’s very unlikely any enquiries will be received, however it’s a good tool to establish the brand and business. All information will be available on these pages for anybody who does wish to reach out via the page or contact the entrepreneur through the more traditional means of the website. Social media does not require any paid prescription and it will be free to run these pages.

A third marketing stream the entrepreneur will use is online search engines, during the early stages of trading Youth Edutainment Society will register will
popular search engines on the internet such as Google, Bing and Yahoo!. So the website or social media pages can be easily found when searched for on the internet. It’s free to ensure that the website will show up on google search, but to receive extra ‘hits’ and ensure the website is one of the first results for any ‘buzzwords’ the entrepreneur would have to pay a digital marketing firm for optimization. For the early years of trading, the entrepreneur doesn’t feel the need to invest in this.

Print marketing will be very limited, the entrepreneur will only use print media for business communication materials such as business cards and contacting newspapers read by academic professionals or any publications that reach the education industry. An alternative method of marketing could be creating a ‘QR code’ which could appeal to the younger audience to promote to their teachers. A QR code is a small code that retains information, when scanned by a smart phone application it takes you straight to the website of the company or other publications online. Print media is cheaper the more you order – for business cards the entrepreneur can get 100 professionally printed ‘deluxe’ cards for £9.99 (VistaPrint, 2016).

Lastly, as previously mentioned, the entrepreneur will be working closely with the education department of the Local Authority and this will be utilised as an opportunity for a marketing stream and to establish contacts with secondary schools and council funded youth clubs in the area. The Local Authority will
also be providing the funding to schools and youth clubs for services such as the one offered by Youth Edutainment Society, so it would be a great marketing stream to hone in on.

Below is some examples of the media the entrepreneur will be using:

*Figure 21: Facebook page*

![Facebook page](image)

*Figure 22: Twitter page*

![Twitter page](image)
8.8 Pricing Strategy

Initially, the entrepreneur was going to offer shows and interactive workshops separately and offer discounts for block bookings of both aspects. Upon conducting primary research the entrepreneur learnt that if the workshops aren’t offered as part of the service then it wouldn’t be as much of an educational experience which defeats the point of the business. So the entrepreneur has pooled together the shows and workshops as one and is offering this as the service and this changes the initial approach the entrepreneur had to the pricing strategy. Originally, incentivised discounts and/or cash discounts were going to be offered for booking both aspects as a package – however, as previously mentioned, this idea was abolished.

The pricing strategy has to reflect the running costs of the business and ensure that the entrepreneur will be trading in profit. Primary research showed that theatre in education companies who travel the country and offer various packages from half-day shows to full-day programmes for up to 300 people range from £900 (+VAT) to £1,800 (+VAT) and a 50-minute only show ranging from £750 (+VAT) - £850 (+VAT). Youth Edutainment Service will price lower than these companies for various reasons – without a good reputation and in a completely different financial area the prices will be completely different. The entrepreneur also wishes to deliberately price lower
than competitors to entice clientele and the immediate marketing area will more or less be a captive audience should they wish to purchase the services.

Taking into account that the motor and travel expenses start at £350 - £500 and wages range from £500 – £1,500 over the first three years for a whole month and the entrepreneur will visit clients several times during a month he has decided to price the services at £500 for a 60-minute performance and 2-hour interactive workshop. Because the entrepreneur legally has to be registered for VAT (Year three turnover exceeds legal threshold of £81,000) the following formula shows the breakdown of the costings for the service.

\[
\frac{£500}{6} = £83.33 \text{ (VAT)}
\]

\[
\frac{£500}{6} * 5 = £416.67 \text{ (Net Cost)}
\]

\[
£416.67 + £83.33 = £500
\]

So the show will cost £416.67 (+VAT) totalling £500. The entrepreneur took into account the production costs, the travel miles and the pricing of competitors to reach this figure. £500 was chosen because it seems to cover the costs of production as well as be an appropriate price for a business just starting up.
8.9 Sales Volume (Current & Forecasted)

The figures projected by the entrepreneur in the finances (Appendix D) are based upon clients and each client will be purchasing the show and workshop package every month, whilst Youth Edutainment Society will also be obtaining additional clients monthly. Section 4 (Business objectives) clearly states how the entrepreneur wishes to progress in terms of business growth including clientele. Below is a breakdown of the client growth plan:

**Forecast – First Three Years**

Commence trading: August 9th 2016

*Table 12: Sales Forecast 1*

<table>
<thead>
<tr>
<th>Goal: Gain 5 clients by October half-term 2016</th>
<th>Forecast</th>
<th>Finances</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Client by August 2016</td>
<td></td>
<td>£500</td>
</tr>
<tr>
<td>3 Clients by September 2016</td>
<td></td>
<td>£1,500</td>
</tr>
<tr>
<td>5 Clients by October 2016</td>
<td></td>
<td>£2,500</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Goal: Gain 10 clients by February half-term 2017</th>
<th>Forecast</th>
<th>Finances</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 Clients by November 2016</td>
<td></td>
<td>£3,500</td>
</tr>
<tr>
<td>8 Clients by December 2016</td>
<td></td>
<td>£4,000</td>
</tr>
<tr>
<td>9 Clients by January 2017</td>
<td></td>
<td>£4,500</td>
</tr>
</tbody>
</table>
10 Clients by February 2017 | £5,000

**Goal: 15 Clients by the end of the school year – June 2017**

<table>
<thead>
<tr>
<th>Forecast</th>
<th>Finances</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 clients – March 2017</td>
<td>£6,000</td>
</tr>
<tr>
<td>13 clients – April 2017</td>
<td>£6,500</td>
</tr>
<tr>
<td>14 clients – May 2017</td>
<td>£7,000</td>
</tr>
<tr>
<td>15 clients – June 2017</td>
<td>£7,500</td>
</tr>
</tbody>
</table>

**Goal: 20 Clients by December half-term 2017**

<table>
<thead>
<tr>
<th>Forecast</th>
<th>Finances</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Clients by July 2017</td>
<td>£8,000</td>
</tr>
<tr>
<td>16 Clients by August 2017</td>
<td>£8,000</td>
</tr>
<tr>
<td>17 Clients by September 2017</td>
<td>£8,500</td>
</tr>
<tr>
<td>18 Clients by October 2017</td>
<td>£9,000</td>
</tr>
<tr>
<td>19 Clients by November 2017</td>
<td>£9,500</td>
</tr>
<tr>
<td>20 Clients by December 2017</td>
<td>£10,000</td>
</tr>
</tbody>
</table>

**Goal: 30 Clients by end of the school year – June 2018**

<table>
<thead>
<tr>
<th>Forecast</th>
<th>Finances</th>
</tr>
</thead>
<tbody>
<tr>
<td>21 Clients by January 2018</td>
<td>£10,500</td>
</tr>
<tr>
<td>22 Clients by February 2018</td>
<td>£11,000</td>
</tr>
<tr>
<td>24 Clients by March 2018</td>
<td>£12,000</td>
</tr>
<tr>
<td>26 Clients by April 2018</td>
<td>£13,000</td>
</tr>
<tr>
<td>Forecast</td>
<td>Finances</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>28 Clients by May 2018</td>
<td>£14,000</td>
</tr>
<tr>
<td>30 Clients by June 2018</td>
<td>£15,000</td>
</tr>
</tbody>
</table>

**Goal: 35 Clients by December half-term 2018**

<table>
<thead>
<tr>
<th>Forecast</th>
<th>Finances</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 Clients by July 2018</td>
<td>£15,000</td>
</tr>
<tr>
<td>30 Clients by August 2018</td>
<td>£15,000</td>
</tr>
<tr>
<td>31 Clients by September 2018</td>
<td>£15,500</td>
</tr>
<tr>
<td>32 Clients by October 2018</td>
<td>£16,000</td>
</tr>
<tr>
<td>33 Clients by November 2018</td>
<td>£16,500</td>
</tr>
<tr>
<td>34 clients – December 2018</td>
<td>£17,000</td>
</tr>
</tbody>
</table>

**Goal: 40 Clients by the end of the school year – June 2019**

<table>
<thead>
<tr>
<th>Forecast</th>
<th>Finances</th>
</tr>
</thead>
<tbody>
<tr>
<td>35 Clients by January 2019</td>
<td>£17,500</td>
</tr>
<tr>
<td>36 Clients by February 2019</td>
<td>£18,000</td>
</tr>
<tr>
<td>37 Clients by March 2019</td>
<td>£18,500</td>
</tr>
<tr>
<td>38 Clients by April 2019</td>
<td>£19,000</td>
</tr>
<tr>
<td>39 Clients by May 2019</td>
<td>£19,500</td>
</tr>
<tr>
<td>40 Clients by June 2019</td>
<td>£20,000</td>
</tr>
</tbody>
</table>
Forecast – Year Four

After the third year of trading, the entrepreneur will more than likely be expanding into the North West England area and expanding his market. Here there is more establishments to become potential clients. The entrepreneur will need to hire extra actors and potentially look into office space for this expansion. Below is a breakdown of the client growth plan for year four:

*Table 13: Sales Forecast 2*

<table>
<thead>
<tr>
<th>Forecast</th>
<th>Finances</th>
</tr>
</thead>
<tbody>
<tr>
<td>41 Clients by July 2019</td>
<td>£20,500</td>
</tr>
<tr>
<td>41 Clients by August 2019</td>
<td>£20,500</td>
</tr>
<tr>
<td>42 Clients by September 2019</td>
<td>£21,000</td>
</tr>
<tr>
<td>43 Clients by October 2019</td>
<td>£21,500</td>
</tr>
<tr>
<td>44 Clients by November 2019</td>
<td>£22,000</td>
</tr>
<tr>
<td>45 Clients by December 2019</td>
<td>£22,500</td>
</tr>
</tbody>
</table>

*Goal: 45 Clients by December half-term 2019*

<table>
<thead>
<tr>
<th>Forecast</th>
<th>Finances</th>
</tr>
</thead>
<tbody>
<tr>
<td>45 Clients by January 2019</td>
<td>£22,500</td>
</tr>
<tr>
<td>46 Clients by February 2019</td>
<td>£23,000</td>
</tr>
<tr>
<td>47 Clients by March 2019</td>
<td>£23,500</td>
</tr>
</tbody>
</table>

*Goal: 50 Clients by the end of the school year – June 2020*
<table>
<thead>
<tr>
<th>Clients By Month</th>
<th>Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>48 Clients by April 2019</td>
<td>£24,000</td>
</tr>
<tr>
<td>49 Clients by May 2019</td>
<td>£24,500</td>
</tr>
<tr>
<td>50 Clients by June 2019</td>
<td>£25,000</td>
</tr>
</tbody>
</table>
9.0 Management and Personnel

9.1 Diagram of staffing

The staffing diagram changes slightly through the three year business plan this document covers, so a few diagrams will be present below and clearly labelled.

Year One – Two

*Figure 23: Initial Staffing Plan*

```
RYAN ELLIS  
ENTREPRENEUR/ACTOR/MARKETER

ROBERT BUSHWICK  
ACTOR/WRITER

CHARLOTTE BAKER  
ACTRESS/WRITER

HENRY R. DAVIS & CO. LTD  
ACCOUNTING FIRM
```
Year Three

The business will have expanded and be gaining multiple clients by year three and will warrant an extra actor to be hired. Below is an updated diagram of the staffing.

*Figure 24: Secondary Staffing Plan*

![Diagram of Secondary Staffing Plan]

RYAN ELLIS
ENTREPRENEUR/ACTOR/MARKETER

ROBERT BUSHWICK
ACTOR/WRITER

DEBORAH FINNEGAN
ACTRESS/WRITER

CHARLOTTE BAKER
ACTRESS/WRITER

HENRY R. DAVIS & CO. LTD
ACCOUNTING FIRM
9.2 Management Team and Non-Executive Directors

The entrepreneur is a sole trader and will run the business in terms of logistics and any administrative or other business objectives required. Youth Edutainment Society will use a local accountancy firm to complete the books and finances until the business has grown enough to warrant hiring a full time accountant and there will be no need for any non-executive directors.
9.3 Workforce

The grading system will be slightly complex for Youth Edutainment Society. The grades will correlate to the year of trading - because the purchase of the asset in year one the wages will be low and this will be evident in Grade 1. With the wages being so low in Grade 1 the actors will be used on an as and when basis but paid monthly.

Grade 2 correlates to year 2 – the business will be trading in profit and an acceptable wage will be established to warrant the actors to become full-time employees.

Grade 3 correlates to year 3 and the business is projected to be fully functional and generate a good revenue to warrant a pay-rise for the actors on a full-time contract. When Youth Edutainment Society is financially stable enough to invest in office space, an administrator will be hired full time to deal with administrative roles and they will be hired on Grade 3.

Grade 4 will come into fruition when Youth Edutainment Society has expanded into North West England. The expansion will see an extra van being purchased and a few more actors to allow the business to function efficiently in a wider market. A manager will be hired on Grade 4 to manage the expanded team and clients in the expanded area – when Youth Edutainment Society can financially afford a full time accountant to deal with the accounts they will be hired on Grade 4.
Below is a breakdown of the Grade scale:

*Table 14: Grade Scale Table*

<table>
<thead>
<tr>
<th>Grade Scale</th>
<th>Criteria/Responsibilities</th>
<th>Recipients</th>
<th>Next Step</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grade 1</strong></td>
<td>Trained actors – help write and create literary performances and interactive workshop materials, perform throughout year and help deliver services. Work only when needed.</td>
<td>Entrepreneur and employed actors (2) in year one.</td>
<td>Grade 2</td>
</tr>
<tr>
<td>£500 per month</td>
<td>£6,000 annually</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grade 2</strong></td>
<td>Trained actors – help write and create literary performances and interactive workshop materials, perform through year and help deliver services. Full-time employed.</td>
<td>Entrepreneur and employed actors (2) in year two. Now trading in profit allows higher wages.</td>
<td>Grade 3</td>
</tr>
<tr>
<td>£1,250 per month</td>
<td>£15,000 annually</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grade 3</strong></td>
<td>Trained actors – help write and create literary performances and interactive workshop materials, perform through year and help deliver services.</td>
<td>Entrepreneur and actors employed (3)</td>
<td>Grade 4</td>
</tr>
<tr>
<td>£1,500 per month</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£18,000 annually</td>
<td>deliver services. Full-time employed. All employees hired from year three onwards will start on this grade.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grade 4</td>
<td>You will gain management responsibilities – manage sub team and extra van as well as ensure all services and business requirements are delivered to the clients in your specific area. (Likely to be used during year 4)</td>
<td>Entrepreneur and Manager (likely to be from currently hired actors). If accountant is hired they will also be paid by this grade.</td>
<td></td>
</tr>
</tbody>
</table>
9.4 Recruitment

The entrepreneur has close relationships with a few professionally trained actors who are currently looking for employment in that field, for the initial early stages of the business these actors will be employed by Youth Edutainment Society. The entrepreneur then won’t be hiring until year three for the third actor, when it comes to recruiting this actor professional websites such as LinkedIn will be used to send memos about the opportunity.

Information will also be posted on the Youth Edutainment Society website, the position will also be advertised through the Local Authority because the entrepreneur will have close links with them and the entrepreneur could even contact/visit Universities in the local area who offer acting courses and potentially find a full-time actor to join the Youth Edutainment Society.

When hiring an administrator and full-time accountant/book keeper the traditional channels will be utilised such as job search sites, through the Local Authority and via the business website.
9.4.1 Equality and Equal Opportunities

Equality Act of 2010 means that Youth Edutainment Society must take all necessary measures to ensure that the recruitment process is done fairly and doesn’t discriminate against any individual on the grounds of age, gender, religion, race, sexual orientation, disability or pregnancy etc.

Youth Edutainment Society will ensure that the only factors considered when hiring new actors (or any individuals) will be their suitability for the role. A full copy of the equal opportunities policy (and equality measures being taken) can be seen in (Appendix J).
9.5 Training and Development

The entrepreneur will be hiring professionally trained actors, there a multitude of reasons for this:

- They will have been classically trained in the art and fully understand theatre and performance arts
- The entrepreneur is by no means qualified or has any professional capacity to train actors in the art of performance arts
- Actors will be helping the entrepreneur to write performance scripts and interactive workshop materials, whereas the entrepreneur frequents theatrical groups and is an active participant of performance arts, he would not be able to complete such materials by himself. Professionally trained actors can add an essence of quality and assurance for clients of the services.

When performance scripts and interactive workshop materials have been written, the entrepreneur and actors will be actively rehearsing it during quieter periods such as school holidays and weekends to ensure it is of a good quality. This will be the only form of training and development the entrepreneur will be able to offer. Due to their professional training prior to their employment with Youth Edutainment Society they will not need much training and rehearsing the material allows them to practice their skills and ensure they are up-to-date with materials and what the business is offering.
The entrepreneur will hold monthly appraisals with the actors to ensure they feel valued and that they feel the business is taking all necessary measures to guarantee they are happy with their role and they feel their skills are being utilised properly. The entrepreneur will also ask for any suggestions which could be put in place to improve the business, the service or their involvement/role.
10.0 Growth Strategy

10.1 Long-term Plans

10.1.1 Growth Strategy

Youth Edutainment Society plans to expand into a larger area for their market during their fourth year of trading. Initially, the business will cover a ten mile radius in North East Wales which will also cover a few establishments in Chester. The sales growth plan shown that 40 clients will be signed up by the end of year three (based on one extra client a month) which means there is plenty of scope for the entrepreneur to expand into North West England such as Chester/Cheshire areas and The Wirral. Expanding allows for the business to grow and at this stage the entrepreneur will look into investing in an office space and research the steps necessary to becoming a limited company.

The entrepreneur also plans to eventually create ‘sister’ products to Youth Edutainment Society, theatre in education is a proven method to yield success through education in many forms – secondary school, primary school, workplace training etc. and this growth will more than likely occur in year five onwards.

On the next page is a breakdown of the growth plan with ‘sister’ products:
Table 15: Growth Plan for new Products

<table>
<thead>
<tr>
<th>Product</th>
<th>Proposed Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little Edutainers – Targeting 4 – 11 year olds in primary education. Similar to Youth Edutainment Society the aim will be to educate children through theatrical performances and focus on personal development through education.</td>
<td>Year Five</td>
</tr>
<tr>
<td>Team Trainers – Targeting workforces who would benefit from the premise of the business in terms of their training. Team Trainers will focus on issues such as work development, address workplace issues (e.g. underpayment, harassment etc.) and training regimes.</td>
<td>Year Six</td>
</tr>
<tr>
<td>Get Into Work – Targeting 16 – 24 year olds who are unemployed and using the educational theatre premise to help them gain employment. This</td>
<td>Year Seven</td>
</tr>
</tbody>
</table>
will follow on from the success of the 
Team Trainers product.

| Franchising – This could be possible during the later years of trading, the company could expand nationwide but this obviously wouldn’t viable for the entrepreneur to do on his own. The company could be franchised across regions if it becomes a roaring success over the first seven years with the extra products incorporated and franchisees could manage branches of the business in the South, Scotland and even Northern Ireland. | Years Eight - Ten |
### 10.2 Contingency Plan

Below is a tabulated plan for contingencies which may occur (based on the threats of the SWOT analysis):

*Table 16: Contingency Plan*

<table>
<thead>
<tr>
<th>Problems</th>
<th>Contingency Plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transport reliant – The business is heavily reliant on the van to deliver services etc.</td>
<td>Without the mobile van, the entrepreneur would have to use personal transport until it was fixed or he could purchase a new one. The whole business premise relies on mobile transport so this would be a matter of urgency.</td>
</tr>
<tr>
<td>Competitor companies – Although there are no competitors in the immediate local area, established companies further away could potentially gain business in the area</td>
<td>The entrepreneur would re-assess the pricing strategy to see if any services could be offered cheaper if competitor services began in the area. Also, the entrepreneur would work closely with the local education authority which could pose a solution.</td>
</tr>
<tr>
<td>Funding issues – The business is likely to rely on funding from local authorities to deliver their services to schools (the biggest market)</td>
<td>If funding becomes unavailable from the local authority then the entrepreneur will offer one free sample of the show for the schools to experience and then funding could come from student’s parents – like the way school field trips are paid for. Alternatively, private investors is an option but the entrepreneur sees this as a very last resort.</td>
</tr>
</tbody>
</table>
11.0 Finances

11.1 Current Funding Structure

The entrepreneur will fund the business with a capital of £40,000. Throughout the entrepreneur’s life, family and friends have sporadically invested money into his future and this money will be used as the start-up capital. This money will be used to purchase one fixed asset in the van and to cover any start-up costs that the business may need.
11.2 Financial Forecasts

A month-by-month set of financial forecasts have been completed in the form of sales and overheads and can be found in the appendices along with profit and loss accounts and balance sheets (See Appendix D)

Below is a summarised table of the gross and net profit loss for each year:

*Table 17: Summary Finance Table*

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gross Profit</strong></td>
<td>£34,167</td>
<td>£100,833</td>
<td>£168,750</td>
</tr>
<tr>
<td><strong>Net Profit</strong></td>
<td>(£1,450)</td>
<td>£46,669</td>
<td>£88,895</td>
</tr>
</tbody>
</table>


The first year of trade will produce a loss for the business and this is due to high capital expenditure and the investment in the van coupled with low sales figures as a result of a start-up business. The following years see the business trading in profit which is a positive sign in terms of sales and productivity, but also allows for growth within the business.
11.3 Fixed Assets

Youth Edutainment Society will have one major fixed asset in the form of a van. The van will be used for the mobile aspect of the business and all details of the van are listed below:

Table 18: Fixed Assets

2015 – 65 Plate Renault Trafic 1.6dCi SL27 115 Business+ Panel Van

Diesel Manual.

£14,400

The van will be purchased from new and depreciated on a straight line basis over five years (evidence of this in the full accounts Appendix D). The van is a modern vehicle so is fitted will all mod cons such as ABS braking systems, trip computer and tracker devices – all handy for security of the van and noting mileage/fuel consumption for cost purposes. The van will be purchased from a Renault garage and will be covered by a 4 year warranty (until 2019).
The other fixed asset the business will account for is premises, which is the entrepreneur’s home address for the duration of the trading years covered by this enterprise project. In year four, the entrepreneur will look into renting office space and this will replace the current premises as a fixed asset of the business.
12.0 Discussion and Evaluation

12.1 Development Method

The entrepreneur considers himself to be an organised individual who will place his heart and soul into something he truly believes in, for example, Youth Edutainment Society. The development of the project reflected this statement, the entrepreneur attended regular meetings with his supervisor who aided the completion of this project and helped the entrepreneur further understand various aspects of the business plan and ensure all aspects were factually correct.

The development followed an organised approach, the entrepreneur’s supervisors suggested a business plan model which was specifically designed for graduate start-up businesses and the business plan presented in this project is a product of a step-by-step approach to that model. Not all aspects of the model were relevant to Youth Edutainment Society and so these were left out, a lot of that came from the fact that they were product-based and focused around production costs, however YES is a service-based business so it was hard to adapt these to this enterprise project.

The entrepreneur devoted a lot of time to this project however struggled to manage various other projects and life commitments during the process. If he were to repeat this project he would spend a lot more time focusing on it and research deeper into the industry and business enterprise project sessions.
provided. This project is completed to a very high standard and the entrepreneur is very proud of the work he has created and believes that this business could be a success based on the findings during this process.
12.2 Primary Research

When completing the ethics form for research approval on this project, the entrepreneur realised that his stated figures were ambitious. Overall, the entrepreneur used three methods of primary research – questionnaires, phone interviews and focus groups.

Originally, the entrepreneur stated 75 responses from teachers; however the actual number of respondents totalled 45. The entrepreneur found it harder than anticipated to contact teachers and relied on personal contacts in the teaching profession and sharing the questionnaire with their colleagues. The entrepreneur feels 45 respondents is a good amount of research especially for such a specialised market however next time he’d take a more systematic approach to the situation and ensure he could easily access schools next time.

The three focus groups were stated on the ethics form and these met the criteria. The entrepreneur conducted three focus groups, each consisting of five participants and these were parents, teachers and youth club leaders. Varying opinions allowed the entrepreneur to fine tune aspects of the business because each group had different views because they were all impacted differently by the business. (See Appendix E for transcripts and Appendix G for sample of participant response forms).

The third process the entrepreneur used was phone interviews, the ethics form stated he would 2 – 4, however only 2 managed to be conducted. The process
was very insightful for the entrepreneur because he interviewed current
directors of business the same as Youth Edutainment Society. The phone
interviews helped the entrepreneur to further understand aspects such as
finance, logistics and other aspects which has helped the entrepreneur to fine
tune logistics and aspects of the business he initially struggled with, for
e.g., overheads in the finances etc. (See Appendix F for transcripts of
phone interview).

The entrepreneur used primary research to gain a mixture of quantitative and
qualitative research, but mainly quantitative. The primary research also allowed
the entrepreneur to correlate the answers to the potential success and
improvement of the business idea. Teachers who responded had great opinions
on the business idea and the potential effects it could have such as theatre is a
great educational tool, it allows a ‘fuller education’ for the children and it would
be great for the children to engage with external education companies.
12.3 Secondary Research

The entrepreneur conducted a comprehensive literature review to complete all secondary research for this enterprise project. The main purpose of the literature review was to find evidence to back up the business idea and conduct in-depth research into the industry that the business will be a part of it. Secondary research also allowed the entrepreneur to research mobile businesses and business structures to ensure the right format was sought for Youth Edutainment Society.

The entrepreneur made use of various resources to conduct an in-depth research and these included books, websites, journals, local market area council websites, lists of educational establishments in the area, local education authority websites etc. This allowed for the results to cover all aspects of the business and provide a mixture of academic and non-academic insight into Youth Edutainment Society.

Looking back on the project, the entrepreneur could have focused more on the education industry and gained a fuller insight before progressing. That being said, the entrepreneur found useful information which supported Youth Edutainment Society and proved theatre and education are two factors which work well together in a learning environment and how well children react to this.
The literature review also focused a lot on what societal issues are prevalent today, the conducted material really helped the entrepreneur to understand what material should be used for children so that they can fully benefit from the service. It also allowed the entrepreneur to pick up on any trends and campaigns which could be used to fine tune the services offered by Youth Edutainment Society and to further help the children understand such complex issues.
12.4 Business Plan

This business plan has been constructed via primary research, secondary research, financial forecasting, marketing and growth strategies and all other aspects that show the progression of the business within its respective industry. The entrepreneur has utilised various analyses to analyse internal and external factors of the business and these generally revolve around the business objectives, SWOT analysis and PESTLE analysis – all of which take into account various factors and how Youth Edutainment Society will affect/be effected by each. It also allows the reader to see the strengths, weakness, opportunities and threats faced with these type of business.

Throughout the plan, the entrepreneur has alluded to how the business will expand past the first three years in certain aspects of the business such as sales forecast figures, expansion strategies and growth plans, thus allowing the reader to see there is a future for the business after the initial success. If the project were to be redone the entrepreneur would focus more on the products the business could offer as well as services because this could allow for a better financial analysis in terms of figures and equations.

The entrepreneur is elated with the work he has produced and he believes it is to a very high standard, all equations used have been provided and he has gone above and beyond the perimeters of the three years he was asked to complete in many aspects of the plan. This business plan suggests that Youth Edutainment
Society will be a success and the stated growth plans can be put into place to allow the entrepreneur to expand Youth Edutainment Society and become a well-established brand and business in the education industry.
12.5 Financial Information

The entrepreneur has used all information collected and collated all quotes, overheads and sales figures to complete a full set of accounts which covers three years. All figures include VAT because Youth Edutainment Society will need to legally register for VAT due to turning over £88,000 in the third year.

The financial information suggests that the business will not have a peak period in essence, but that the business will steadily grow gaining a client every month on average. The financial figures also suggest that the ‘summer periods’ will be slower in business this is due to the majority of the clients being schools and educational establishments, and this is when schools will be shut but the services will carry on with the local education authority through summer.

The overheads and expenditure figures present on the forecasts are all based on actual quotes given for each overhead to come up with a true representation of the accounts for the business. Additional to sales figures and overheads the entrepreneur has also complete a profit and loss account as well as a balance sheet for each year which clearly states the depreciation of the fixed assets for the business.

Youth Edutainment Society will run on a loss from the first year but this is due to high capital expenditure and the purchase of assets but the following years shows the business trading in positive figures and generating more revenue year upon year.
12.6 Feasibility of Concept

The entrepreneur believes that Youth Edutainment Society will be a very successful business and has lots of potential to create extra services, expand geographically and even create more services to deliver to various other clientele. Youth Edutainment Society is confident it will be trading in positive figures after year three and only generate more revenue year upon year especially if the growth plan is adhered too. The business plan evident in this project also shows that this business venture could be successful and analyses various factors which prove this theory, so the entrepreneur is looking forward to starting this venture.
13.0 Conclusion

The conclusion for this project will follow the objectives stated in Section 1.1 above and will show how these objectives have been achieved and how they were useful during the completion of this enterprise study.

“To complete a comprehensive literature review using academic sources in relation to the business idea, the specific industry and business formats.”

This objective was achieved by researching entrepreneurial theory, business formats, how children react to theatre, prevalent societal issues, how theatre works in education and if theatre holds any bearing as an educational tool. The entrepreneur made sure he used an array of material to complete this so that there was various bits of information to use and all sources were reliable such as journals, books, mintel reports for statistics, educational authority websites etc. This was effective because it utilised a wide array of tools and shown just what the entrepreneur needed to do to be successful in the education industry and how to mould his services to gain the maximum potential out of them and ensure it is beneficial for the children who will be using the services.

“To undertake market research with a specific focus on competitors, pricing, industry and consumer opinions.”

Online questionnaires, focus groups and phone interviews were conducted to achieve this objective. The methods yielded positive results and they gave some
valuable figures and opinions which allowed the entrepreneur to fine tune his services and ensure the consumers were getting exactly what they thought would be provided by the service. Competitor analysis was completed via phone interview where the entrepreneur gained a whole host of information about logistics and finance, finding their pricing allowed the entrepreneur to price his lower whilst making a profit. Pricing was achieved through competitor analysis and questions focused on discounts available.

“To complete a full financial forecast for the first three years of trading taking into account all factors of the business.”

All finances were completed by actual quotes and sales predictions, this was effective because it truly reflects how the business would perform financially over a three year period. It also allows the entrepreneur to see if he will be generating enough revenue to survive as a business and pay all overheads. The entrepreneur hopes this will help him grow after this business plan and expand into further markets to generate even further revenue.

“To write a detailed business plan assessing the feasibility of the business idea.”

The entrepreneur has completed a detailed and comprehensive business plan which details all aspects of the business from growth plans to financial figures and sales forecasts. The business plan also breaks down the company information from the name and logo to professional services working with them
to the premises where it will be based and contact information. All details include influence from the primary and secondary data collected by the entrepreneur – all of these aspects together make this an effective tool because it breaks down every fine detail on the business and explains how it contributes to the success of the service and project.

“To examine the business and make any further recommendations which could positively impact the business in the future.”

Completing the project step-by-step allowed this objective to be achieved systematically. Throughout the business plan there is constant analysis examining business and then steps written down which show which direction the business will take to positively impact the business in any future endeavours.

To conclude, the entrepreneur believes the feasibility of Youth Edutainment Society is positive. It certainly is a business venture which is worth exploring further. All aspects of the business were explored all factors pointed towards growth for the business, this is another reason why Youth Edutainment Society will become a success and the entrepreneur is excited to make the idea a reality.
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## 15.0 Appendices

### Appendix A – Flintshire Schools

*Table 19: Flintshire Schools*

<table>
<thead>
<tr>
<th>NAME OF SECONDARY SCHOOL</th>
<th>NCY 7</th>
<th>NCY 8</th>
<th>NCY 9</th>
<th>NCY 10</th>
<th>NCY 11</th>
<th>NCY 12</th>
<th>NCY 13</th>
<th>NCY 14</th>
<th>TOTAL NUMBER ON ROLL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hawarden High School</td>
<td>193</td>
<td>188</td>
<td>194</td>
<td>192</td>
<td>185</td>
<td>112</td>
<td>88</td>
<td></td>
<td>1,152</td>
</tr>
<tr>
<td>Mold (Alun High School)</td>
<td>247</td>
<td>229</td>
<td>239</td>
<td>249</td>
<td>243</td>
<td>229</td>
<td>203</td>
<td></td>
<td>1,639</td>
</tr>
<tr>
<td>Buckley (Elfed High School)</td>
<td>90</td>
<td>101</td>
<td>105</td>
<td>110</td>
<td>123</td>
<td>41</td>
<td>21</td>
<td></td>
<td>591</td>
</tr>
<tr>
<td>Holywell High School</td>
<td>66</td>
<td>62</td>
<td>78</td>
<td>92</td>
<td>96</td>
<td>42</td>
<td>38</td>
<td></td>
<td>474</td>
</tr>
<tr>
<td>Saltney (St.David's High School)</td>
<td>75</td>
<td>89</td>
<td>73</td>
<td>91</td>
<td>96</td>
<td>48</td>
<td>42</td>
<td></td>
<td>514</td>
</tr>
<tr>
<td>Hope (Castell Alun High School)</td>
<td>214</td>
<td>201</td>
<td>224</td>
<td>212</td>
<td>213</td>
<td>147</td>
<td>60</td>
<td></td>
<td>1,371</td>
</tr>
<tr>
<td>Mold (Ysgol Maes Garmon)</td>
<td>63</td>
<td>90</td>
<td>74</td>
<td>95</td>
<td>77</td>
<td>50</td>
<td>40</td>
<td></td>
<td>489</td>
</tr>
<tr>
<td>Deeside (John Summers High School)</td>
<td>70</td>
<td>57</td>
<td>64</td>
<td>67</td>
<td>67</td>
<td>21</td>
<td>28</td>
<td></td>
<td>374</td>
</tr>
<tr>
<td>Flint High School</td>
<td>134</td>
<td>139</td>
<td>119</td>
<td>117</td>
<td>125</td>
<td>51</td>
<td>32</td>
<td>9</td>
<td>726</td>
</tr>
<tr>
<td>Connah's Quay High</td>
<td>173</td>
<td>176</td>
<td>158</td>
<td>141</td>
<td>155</td>
<td>78</td>
<td>51</td>
<td></td>
<td>932</td>
</tr>
<tr>
<td>Mynydd Isa (Argoed High School)</td>
<td>122</td>
<td>116</td>
<td>112</td>
<td>117</td>
<td>125</td>
<td></td>
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(Flintshire.gov.uk, 2014)
Appendix B – Chester Schools

- Bishop Heber High School
- Blacon High School Specialist Sports College
- Christleton High School
- Hartford High School a Specialist Languages and Sports College
- Helsby High School
- Neston High School
- Queen’s Park High School
- Tarporley High School and 6th Form College
- The Bishops' Blue Coat Church of England High School
- The County High School, Leftwich
- The Whitby High School
- The Winsford E-Act Academy
- University of Chester Academy, Northwich
- University of Chester Church of England Academy, Ellesmere Port
- Upton-by-Chester High School
- Weaverham High School

(Cheshirewestandchester.gov.uk, 2015)
# Appendix C – Youth Clubs in Flintshire

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(Flintshire.gov.uk, 2015)
Appendix D – Financial Forecasts

The entrepreneur has formatted these finances into landscape so they can be read easier on one page per year. Please find the finances on the following few pages.
## Cash Flow Projection Year 1
### 2016 - 2017

### Income

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### Expenditure

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Enterprise Project  
HLT6012  
BA (Hons) Events Management
### Cash Flow Projection Year 2 2017 - 2018

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**Total Income**

|       | 7,500| 8,000| 8,000 | 8,500     | 9,000   | 10,000   | 10,500   | 11,000  | 12,000   | 13,000| 14,000|     | 121,000|

#### Expenditure

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**VAT Calculation**

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## Cash Flow Projection Year 3
### 2018 - 2019

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<th>December</th>
<th>January</th>
<th>February</th>
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<td>80,416</td>
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### VAT Calculation

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<td>2,339</td>
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<tr>
<td>October</td>
<td>2,667</td>
<td>1,616</td>
<td>2,506</td>
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<tr>
<td>November</td>
<td>2,750</td>
<td>2,444</td>
<td>2,506</td>
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<tr>
<td>December</td>
<td>2,833</td>
<td>1,616</td>
<td>2,339</td>
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<tr>
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<td>2,917</td>
<td>1,616</td>
<td>2,506</td>
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<tr>
<td>February</td>
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<td>2,506</td>
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<tr>
<td>March</td>
<td>3,083</td>
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<td>2,339</td>
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<tr>
<td>April</td>
<td>3,167</td>
<td>1,616</td>
<td>2,506</td>
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<tr>
<td>May</td>
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<td>Total</td>
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Enterprise Project | HLT6012 | BA (Hons) Events Management | Page | 142
## Forecast Profit & Loss Account – Years 1 – 3

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<th>Year 3</th>
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<td><strong>Total Cost of Sales</strong></td>
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<td>0</td>
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<td><strong>Gross Profit</strong></td>
<td>34,167</td>
<td>100,833</td>
<td>168,750</td>
</tr>
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</table>

| **Overheads**    |         |         |         |
| Other Wages / Salaries | 12,000  | 30,000  | 54,000  |
| Rent             | 1,800   | 1,800   | 1,800   |
| Rates            | 1,500   | 1,500   | 1,500   |
| Light, Heat & Power | 2,400   | 2,400   | 2,400   |
| Telephone        | 750     | 750     | 750     |
| Advertising      | 1,250   | 1,000   | 1,000   |
| Printing, Stationery & Postage | 500     | 500     | 500     |
| Motor & Travel expenses | 3,500   | 4,000   | 5,000   |
| Insurance        | 4,500   | 4,500   | 4,500   |
| Bank Charges     | 0       | 48      | 72      |
| Loan interest    |         |         |         |
| Professional Fees | 4,167   | 4,167   | 4,167   |
| Miscellaneous    | 750     | 1,000   | 1,667   |
| Depreciation     | 2,500   | 2,500   | 2,500   |
| **Total Overheads** | (35,617)| (54,165)| (79,855)|
| **Net Profit / Loss** | (1,450)| 46,669 | 88,895 |
### Balance Sheet for 2016 - 2017

#### Non-Current Assets

<table>
<thead>
<tr>
<th>Historic Cost</th>
<th>Accumulated Depreciation</th>
<th>Net Book Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>£</td>
<td>£</td>
<td>£</td>
</tr>
<tr>
<td>Vehicle</td>
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<td>Leasehold Property</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>12,500</strong></td>
<td><strong>2,500</strong></td>
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</tbody>
</table>

#### Current Assets

- **Closing Stock**: 0
- **Cash on hand and at bank**: 22,550

**Total Assets**: 32,550

#### Current Liabilities

**Total Liabilities**: 0

#### Non-Current Liabilities

- **Bank Loan**: 0

**Total Liabilities**: 0

#### Capital & Reserves

- **Owner's Investment**: 40,000
- **Retained Profit for Year**: (1,450)
- **Less Drawings**: (6,000)

**Profit and Loss Account**: (7,450)

**Total Owner's Equity**: 32,550

**Total Liabilities and Equity**: 32,550

**Difference**: 0
### Balance Sheet for 2017 - 2018

#### Non-Current Assets

<table>
<thead>
<tr>
<th></th>
<th>Historic Cost</th>
<th>Accumulated Depreciation</th>
<th>Net Book Value</th>
</tr>
</thead>
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#### Current Assets

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#### Current Liabilities

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#### Capital & Reserves

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Difference: 0
### Balance Sheet for 2018 - 2019

#### Non-Current Assets

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#### Current Assets

- **Stock**: £0
- **Cash on hand and at bank**: £130,113

**Total Assets**: £135,113

#### Current Liabilities

- **Total Liabilities**: £0

#### Non-Current Liabilities

- **Bank Loan**: £0

**Total Liabilities**: £0

#### Capital and Reserves

- **Share Capital**: £40,000
- **Profit & Loss Account**: £24,219
- **Retained Profit for Year**: £88,895
- **Less Drawings**: (£18,000)

**Total Owner's Equity**: £95,113

**Total Liabilities and Equity**: £135,113

**Difference**: £0
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Appendix E – Focus Group Transcripts

Focus group for parents

This focus group contained five participants, all of which were parents with children aged 11 – 16. The aim of the focus group was to gain opinions and to further develop Youth Edutainment Society through a parent’s perspective. In the interest of anonymity all participants have been allocated a specific colour. All participants have been informed that this transcript will be added to the project and is in compliance with a final year enterprise project for Cardiff Metropolitan University. The researcher will be identified as ‘R’ and the participants will be identified by their respective colours and in italics.

R: Hi everybody, firstly, thank you for participating in this focus group. Can I confirm you are all parents of children aged 11 – 16?

Red: Yes, I have 2 boys.

Green: Yeah.

Orange: Yes, my daughter.

Blue: Yes

Purple: Yup.

R: Thank you. Now, can you tell me what your current understanding of a theatre in education programme is?

Red: The use of theatre to teach children about certain subjects, maybe Shakespeare or other English topics?

Green: I agree, using theatre to teach the children.

Orange: My daughter recently had a theatre in education company visit her school, they were fantastic. They came in and taught her class all about the dramatic arts and helped her with drama techniques.

Blue: Theatre in education sounds like a different way to teach children, the company Orange just mentioned sound fab.

Purple: I’ve never really heard of the concept, but I have the same assumption as everybody else.
R: How do you feel teaching children through theatre could benefit children?

Red: It could help them understand issues more, something a textbook couldn’t do maybe?

Green: Yeah, I agree. It could also help them be a bit more confident in themselves.

Orange: From my daughter’s experience, the benefits seem endless. She wouldn’t shut up about the company after they’d visited her school and how she has been bugging her teachers for them to visit again. It really helped her get into her education properly.

Blue: Self-confidence, how they interact with others too.

Purple: If used properly, it could teach my kids all about communicating with different sorts of people and educate them on life so to speak, not just school subjects.

R: What would you like to see as part of a theatre in education programme?

Red: I’d like to know that what they are being taught is what they need to know for their exams and homework.

Green: People who are enthusiastic and understand how kids react to education and help them get involved.

Orange: Lots of interactivity, I’d like to see somebody go in and help the kids to help teach themselves so that they know what the benefit of the experience is.

Blue: Lots of fun and energy!

Purple: Something that isn’t just theatre related, something that teaches them about other things too.

R: Which subjects/issues do you think would best be suited to a theatre in education programmes?

Red: English, things like Shakespeare.

Green: Drama and History

Orange: I agree with the others.

Blue: The social education thing they teach kids nowadays, you know, that PSE one.
Purple: English and History.

R: Well, funny you should mention that blue, that’s exactly what my business idea covers – societal issues. What is your current understanding of societal issues?

Red: I’d like my lads to be taught about societal issues, I don’t think schools care enough about them if I’m honest.

Green: Yeah, I agree. You see girls of all ages getting pregnant these days and that could be controlled if they were taught properly about it.

Orange: I’d like my daughter to know all about societal issues, I assume you know what sort of issues are the worst in this day and age if your business covers it.

Blue: Mental health is becoming more and more popular over Facebook, and I think kids are glorifying it – if kids actually knew about this sort of thing, it would be fantastic.

Purple: As long as my kids weren’t traumatised by anything, I’d be happy for them to know about societies problems.

R: How do you think your children will react to material covered by societal issues? I.e. mental health, eating disorders, sexual health.

Red: My boys wouldn’t care, I say give them the shock treatment – it’s the only way they’d actually learn from it.

Green: If the stuff you teach them isn’t too graphic or scary, I think my kids would take something away from it.

Orange: It depends on how you would approach the subject, if you do it sensitively, I think more kids would react positively. My daughter would especially.

Blue: As a parent, I’d want to know what was being learnt before any company came in for things like this – or at least some sort of reassurance from the teachers.

Purple: If you understand the kids and how they learn, I think it would be alright as long as the stuff was approached sensitively.

R: So, in terms of their education, what do you think theatre can add to your child’s education?
Red: I hated school, me. Learning from books was boring and I think my boys are a bit like this too. It’s something fresh, and I think it’s a brilliant idea.

Green: A different way of learning, I think it might even encourage kids to find different ways to revise and learn themselves if it’s done properly.

Orange: It’s a different method and a fun one, anything they learn is bound to stick with them a lot more than anything they would read from a book.

Blue: It’s worth a shot isn’t it? If it doesn’t work then it’s not the end of the world.

Purple: If it’s well thought out and well prepared then yeah, I think theatre would help kids learn in a different way and I hope it’s good for them.

R: Lastly, do you have any ideas for the theatre in education programme?

Red: No, I think you’ve got it under control. Good luck.

Green: Don’t make the shows too cheesy, I know my kids would hate that.

Orange: Not that I can think of right now, sorry.

Blue: Yeah, just make sure you understand the kids and how they learn – you’ll be fine.

Purple: Nope, I’m pretty happy with what we know.

R: Okay, thank you for taking part in this project, I really appreciate it. I’ll see you all soon.

Respondents: Thanks, bye.
Focus group for teachers

This focus group contained five participants, all of which were teachers who work with children aged 11 – 16. The aim of the focus group was to gain opinions and to further develop Youth Edutainment Society through a teacher’s perspective. In the interest of anonymity all participants have been allocated a specific colour. All participants have been informed that this transcript will be added to the project and is in compliance with a final year enterprise project for Cardiff Metropolitan University. The researcher will be identified as ‘R’ and the participants will be identified by their respective colours and in italics.

R: Hi everybody, firstly, thank you for participating in this focus group. Can I confirm that you all teach children aged between 11 and 16?

Red: Yes, I teach drama and run external performance arts clubs for the children.

Green: I teach maths, mainly GCSE maths, but I do teach the younger children sometimes.

Orange: Yes, I’m a recently qualified science teacher. I will have been there three years this September.

Blue: I teach religious studies and it’s not the most exciting subject for the children so I’m looking forward to what you’ve got for us today.

Purple: Yes, I’ve been teaching English to children in secondary school for over 20 years now.

R: Thank you. Now, can you tell me what your current understanding of a theatre in education programme is?

Red: Our school recently had a theatre in education programme which came in and they were brilliant. The children responded so positively. It was a group of actors and they had prepared a whole workshop programme for the children and they spent the whole afternoon with them completing different theatre activities and the children loved it. They learnt a lot from it, and they are already showing an increase of interest in performing arts etc.

Green: Our school has never had a visit from a theatre in education company, but what red has just said sounds like the children would really benefit from that. I’d expect some sort of performance though, personally. If it’s theatre
based – maybe a show to set some context and then incorporate the theatre activities and workshops with the children to help them further understand it.

Orange: I’ve never experienced theatre in education either, but colleagues have told me about them from their previous schools, they seem like a brilliant idea. I agree with green – I’d expect a show which will engage the kids and then some engaging activities with the actors so that they actually learn from the experience and not just watch a performance or just get thrown into a workshop they won’t understand.

Blue: From my understanding of theatre in education, I agree with the opinions made by the other people here it should be beneficial to the children’s education. I always hear about them being for English curriculums or Drama curriculums and as an RS teacher it seems a bit pointless to do that – my subject could be brought to life through theatre, so I’d like to see a theatre in education company that focuses on more than just certain curriculums.

Purple: Theatre in education should be exactly that, it should be theatre so I think providing the children with comprehensive performances which involves them and interacts with them thoroughly and that should be enough. If it has an educational core then that is all you will need because the children will learn from that experience.

R: How do you feel teaching children through theatre could benefit children?

Red: When the company came into our school it helped the children immensely, I was quite shocked. The children were so involved and because of that, they actually learned something! The scheme also helped a few of my quieter children bring themselves out of their shells because it helped the children work together in groups and interact with people they wouldn’t usually interact it. It truly is a wonderful education tool.

Green: Theatre could help my children with their self-development, and that would be lovely. Some of my children struggle day-to-day with their confidence and their self-esteem and if my children can improve these skills as well as learn about material on their curriculum then I would pay good money for a well-prepared theatre in education company to come in and work with the children.

Orange: I was heavily involved in theatre during my time in school and drama productions – I loved every second. It helped me to find a good group of friends, work on my self-esteem and even taught me how to commit to long-term
agreements. If a small theatre group could teach me that then I think the benefits for theatre in education are endless. It would work wonders for our children and I’d be excited to have a company come in and see just how well it turns out.

Blue: Theatre could benefit children in their confidence, it could also be a way for children to re-engage with learning. All too often I see children disengaged with their work and their lessons and as a teacher it upsets me because I think all children should have a brilliant education. So, incorporating alternative methods could certainly make children get back in touch with their learning.

Purple: I agree with the previous opinions, it would be great for children’s self-worth and development.

R: What would you like to see as part of a theatre in education programme?

Red: I’d like to see a clear correlation between the national curriculum for the subject the company will teach and the productions that they show. The whole thing seems pretty pointless if it’s not going to benefit the child’s education or help them to understand material that they will letter be assessed on or take something away from it. I’d also like to see people in the company who work well with children, it’s not as easy as it seems.

Green: I agree, I’d like to know that what the children are being taught is useful and they can process it to help them get through the curriculum. I’d personally like to see the actors interact more with the children, don’t use so many props or fancy things, strip it down to basics and interact with the children – make them feel involved. I think that will be fantastic and help them greatly.

Orange: I agree with the previous comments, they took the words out of my mouth. I also like green’s idea for stripping it down to basics and interact with the children instead of using flashy lights and all that – it’s not a production, it’s an alternative teaching method.

Blue: I agree, don’t give it a production feel because the kids won’t learn much from that I don’t think. Interact with the kids, in my experience, kids respond a lot better when they feel involved.

Purple: I agree with the previous comments, and I don’t think I have anything else to add.

R: Which subjects/issues do you think would best be suited to a theatre in education programmes?
Red: English and Drama things like that because they address theatrical pieces of work. But your idea of societal issues is also good, schools are introducing material into the PSHE subject which covers more sensitive material and theatre could bring this to life so the children understand it rather than read about it and not process it.

Green: I agree with red, it can bring subjects to life and we need children to fully understand these subjects if we want them to be well educated and live a happy and healthy life because they are informed. Societal issues is a brilliant subject for live theatre.

Orange: Society, yep, great idea. It doesn’t have to stop there though – it can be used for English, Drama, Modern Foreign Languages, nearly every subject so maybe look into that too.

Blue: I’d like your company to maybe do something for religious studies if you get the chance, bring the subject to life. I’d like the children to love the subject as much as I did at their age.

Purple: Societal education is what children are lacking today, I was talking to a few colleagues earlier this week actually, some of them superior, and I mentioned how our children need a solid education in things other than textbook subjects. They seemed to be interested in what I had to say, so I will definitely tell them about your idea and maybe we could introduce a societal education for the children at my school.

R: What is your current understanding of societal issues?

Red: Mental health is a big issue at the moment, you seem more and more children in school suffering with issues like depression and anxiety and it’s not very nice to see – especially for somebody so young. A lot of children won’t have the confidence to talk about anything they may be feeling too, or will feel like they’ll be ridiculed so it’s important that we help remove the stigma and allow children to open up about anything they may be concerned about.

Green: I agree with red, mental health is rife at the moment – definitely incorporate something about that. We’re still suffering with under age pregnancies and drug abuse etc. too though, so don’t neglect those sort of issues either – children need to be educated on that before they make any silly uninformed decisions.

Orange: I love the idea of removing the stigma for mental illness, definitely focus on that. Teenage pregnancy etc. is also a good point made, if you research the curriculums – I’m sure you’ll find many issues you could cover.
Blue: Mental health is definitely something we worry about with our children, so I agree with previous comments focus on that. I’d rather a company like yours come in to teach our children about that than teenage pregnancy or anything like that – the teachers can deal with that.

Purple: I agree with the other comments, but I wouldn’t discount any form or societal issue, including teen pregnancy etc. if that is the company’s mantra. We’ve seen a huge rise in teen pregnancy over the past ten years so I’d definitely incorporate as much as I can if I were you.

R: How do you think your children will react to material covered by societal issues? I.e. mental health, eating disorders, sexual health.

Red: If the company take a sensitive approach and work with teachers in the school and the local education authority then the children will respond to the material like they do with everything else – there will be no shock. They’d be informed of your company coming in prior to your arrival and so they may even be excited to experience something new.

Green: Stick to the curriculum and do it sensitively and you can’t go wrong – the last thing you would want is for the children to be emotionally scarred by anything you produce that could cause all sorts of headaches for you, me and the school.

Orange: I agree with red, work closely with the local education authority they will let you know if your material will be acceptable or not. I look forward to seeing it though.

Blue: I can’t really add anything else to the previous comments, stick with the local authority and showing them your work to approve it and then the children will react positively to a new method of learning I’d say.

Purple: I can’t really add anything either. I agree with everybody else’s opinions. .

R: Lastly, do you have any ideas for the theatre in education programme?

Red: Gimmicks, remove the gimmicks. Interact with the children and make them feel involved!

Green: I agree with red, make the children feel included, you’ll be surprised at how much more positively they react when they feel included.

Orange: No, I think you’ve got an excellent idea and you seem like a lovely lad who could bring this too life, all I have to say is good luck with it all.
Blue: *Work with the local authority so you won’t have any disappointment if any material gets rejected!* Good Luck!

Purple: *I agree with the others, just go with it.* Good luck.

R: *Okay, thank you for taking part in this project, I really appreciate it. I’ll see you all soon.*

Respondents: *Thanks, bye.*
Focus group for youth leaders

This focus group contained five participants, all of which were youth club leaders who work with children aged 11 – 16. The aim of the focus group was to gain opinions and to further develop Youth Edutainment Society through a youth leader’s perspective. In the interest of anonymity all participants have been allocated a specific colour. All participants have been informed that this transcript will be added to the project and is in compliance with a final year enterprise project for Cardiff Metropolitan University. The researcher will be identified as ‘R’ and the participants will be identified by their respective colours and in italics.

R: Hi everybody, firstly, thank you for participating in this focus group. Can I confirm that you all work with children aged between 11 and 16?

Red: Yes, I’m a youth leader in North East Wales

Green: I’m also a youth leader.

Orange: I’m a local youth leader, from down the road actually.

Blue: Yes, I’m also a youth leader.

Purple: Yup, we’re all youth leaders, I actually know one or two of you here – hi.

R: Thank you. Now, can you tell me what your current understanding of a theatre in education programme is?

Red: A programme which explores educating through theatre? Productions put on to teach children in a different way maybe?

Green: Yeah, something where actors are the teachers? Kids are watching shows which have an educational meaning behind them?

Orange: I agree with the other two, educating kids through theatre.

Blue: Yes, I’ve experienced one of these companies actually. They’re excellent, they teach kids about issues and things but they do it through workshops and things like that.

Purple: I have no idea, but what blue said sounds awesome.
R: How do you feel teaching children through theatre could benefit children?

Red: The kids I work with would love that at their school – they’re always wanting to do some sort of theatre/performance based thing at my youth club. It will help them with their confidence, I guess.

Green: Yeah, self-esteem is what a lot of my kids lack – something like theatre could positively impact that.

Orange: If I’m honest, I’m not sure what benefit it would have apart from giving the kids a show.

Blue: Orange, it allows kids to explore themselves as well as learn about different issues and stuff – it’s mad. I think it’s awesome.

Purple: What the other guys have mentioned sounds pretty cool. My kids would love something like that.

R: What would you like to see as part of a theatre in education programme?

Red: An educational focus sounds good, but if we were to have something like that in youth club I’d want it to be focus more on self-development of the child because educational issues seem pointless outside of school, if you know what I mean?

Green: Red has hit the nail on the head, I’d want more focus on self-development in a youth club setting.

Orange: Yeah, I agree with the other guys. Keep the educational aspect to the school and keep the self-development aspect to youth clubs if that’s what your business is about.

Blue: I don’t know, educating kids outside of school in youth clubs could be a good thing – they may react more positively to it out of a school setting.

Purple: Blue makes a good point, but I agree more with the rest of them, keep the educational aspects to schools.

R: Which subjects/issues do you think would best be suited to a theatre in education programmes?

Red: Societal issues is a brilliant idea, they’re at the right age to properly learn about it too. Any younger and it would go straight over their heads.
Green: Societal issues seems like the only logical choice, unless you did Shakespeare or something like that.

Orange: In a youth club setting, definitely societal issues.

Blue: I agree with orange, for youth clubs it makes sense to do societal issues.

Purple: Completely agree, keep the societal issues separate for youth clubs.

R: What is your current understanding of societal issues?

Red: Teen pregnancy, drugs, bullying and all that, right?

Green: That and I know kids suffer a lot psychologically these days – maybe eating disorders and hormones something like that?

Orange: Yep and sexual orientation is a big thing at the moment – cover that too.

Blue: I agree with the others – they all seem to be right in their own ways. Focus on what you think the biggest societal issues are at the moment though, because I’d be more inclined to believe the professional of the company than anything else.

Purple: Mental health, that’s a taboo subject at the moment – it might be good to look into that.

R: How do you think your children will react to material covered by societal issues? I.e. mental health, eating disorders, sexual health.

Red: In a youth club setting I think they’d react more positively because they’re around their mates whereas in school they’re around everyone else in the year as well as their mates so they could feel self-conscious or something.

Green: Depends on how you go about it, I’d say try and understand how kids learn things first and then re-assess how you will deliver it. That way you’ll get maximum benefit out of it.

Orange: Completely agree with green, I couldn’t have said it better myself.

Blue: If the show is fun and involves kids, they’ll love it. From my experience, anything they can get stuck in with they’ll love.

Purple: Green and blue’s opinions together is exactly what I was going to say, so I’ve got nothing more to say, sorry mate.
R: Lastly, do you have any ideas for the theatre in education programme?

Red: Nope, but if you do start up get in touch again. Good luck with it.

Green: Nope, just thoroughly research your topics.

Orange: I was sceptical at first, but stay in touch because this idea seems better the more I understand it. No further ideas though, mate. Good luck.

Blue: Keep in touch with me too, I’d love to see where this goes. Good luck.

Purple: Involve the kids, that’s all I can say – it works so much better.

R: Okay, thank you for taking part in this project, I really appreciate it. I’ll see you all soon.

Respondents: Thanks, bye.
Appendix F – Phone Interview Transcripts

**Loudmouth; Theatre in Education**

Phone interview conducted 18th February 2016 - duration 15 minutes.

Phone interview was held between the researcher and a programme director of ‘Loudmouth’, a company which focuses on education and training through theatre.

In the interest of anonymity, the participant and researchers names will be replaced with letters.

Below is a full transcript of the phone interview which took place. The researcher can be identified by ‘R’ and the text will be in bold, whereas the participant can be identified by the letter ‘P’ and the text will be in italics.

*P:* Hello, *(participant states name)*

*R:* Hiya *P*, it’s *(researcher states name)*, we’ve been in contact about the research project?

*P:* Hi *R*

*R:* Are you okay?

*P:* Yes, brilliant thanks

*R:* Thanks for taking part

*P:* That’s no problem.

*R:* It’s just going to be a series of questions, is that okay?

*P:* Yes, sure.

*R:* How much do you charge for a typical show?

*P:* It depends on the format, we have multiple formats which are dependent on the numbers there are within the groups. We do a format which is a class at a time, where we have around 30 young people and that would be about £475 for a half-day session with them. We also do other formats where we will work with the whole year group and these are very popular with the secondary schools and colleges, that depends on the number of students they have – this would usually be between £950 + VAT and £1,800 + VAT depending on the number of students that are in the group. That would be the format where we would do a performance to the whole year group at the beginning of the day and break off into separate workshops for the rest of the day.

*R:* How much would that cost you then, to run a typical show?

*P:* All of our staff are full time, so it’s hard for us to say how much it costs us to do each individual programme. Overall, our running costs include our permanent actors, our base
and other things such as the development of the programmes. Each programme, we usually need to make around about £900 + VAT a day in order to make the sessions worthwhile.

R: The workshops you mentioned, do you charge for them separately or are these a part of your show?

P: No, they’re all part of it, it’s something which is very important to us, the education. It has to have a workshop, it needs to be an educational experience and not just a play or a show. Everything we do always has some element of workshop.

R: How wide is your geographical area?

P: We work internationally, but our usual area is roughly a two-hour drive range from Birmingham. We travel right up to North Derbyshire, then down to Oxfordshire and Gloucestershire, and then sideways across to Shropshire and Northamptonshire, the outer-midlands, but we travel all over the country and internationally. The majority of our work stays in the outer-midlands area.

R: How much does it cost you to run your van/mobile transport?

P: Again, it’s hard to put a figure on that. It fluctuates each year, the cost is quite a lot in insurance where it can be roughly about £2,000 for each van. The petrol will depend on where the sessions are.

R: Would the petrol then be a part of your overheads?

P: No, then you’ve got the maintenance, the purchase of the vans themselves, we own our vans outright. We purchase those ourselves.

R: How do schools generally react to your services? Are they usually very interactive?

P: Yes, extremely positive. It helps us to stand out against other theatre education companies. There is a lot of time and work put into the educational elements and the quality of the work. There might be lots of really powerful performances from companies, we just have to make sure that the drama is a solid foundation for allowing people to understand issues, discuss what’s going on and then know what they can do about it. I think the fact that’s such a strong thread that goes through all of our programmes makes sure it gives us very good reactions from all of the different venues we work in.

R: How often do you change your shows? Are they written by yourselves?

P: Yes, we write them ourselves - some programmes, including one that is still our second most popular, have been running for about 20 years. It’s a very different programme now than what it was 20 years ago. The original script was written 20 years ago, but the scripts and workshops are updated all the time so that our work is constantly evolving and updating. We add a new programme every couple of years and we’ve got around 12 different programmes that we run. Sometimes demand for a programme changes or we find that there’s just no funding or interest form the schools for it and so we’ll drop programmes and bring new ones on. But some programmes, such as the one that’s about 20 years old, is a programme about puberty and growing up and that’s not an issue that goes away. People will constantly be going through puberty so that’s an issue which has carried on being relevant all the time. Other programmes suddenly have spurts of interest. We’ve got a
programme, which I think currently is currently our most popular programme on child sexual exploitation. We’ve been running that one for a long time however it rarely got bookings, but in the last 5 years with all of the high profile cases in the media, that particular programme is suddenly very much in demand. Sometimes, the schools and the market and funding reacts to programmes that you have had a long time and other times we’re creating a programme because we’ve spotted a need or that’s what the local authorities are looking for.

R: How often do the schools purchase your services? Quite often?

P: Yes, we work with hundreds of schools and we deliver about 1,000 performances and workshops a year. Some schools might buy three or four of our programmes every year, so we’ll work with three or four of their year groups in a single year and they’ll purchase those every year. That’s a big part of their PHSE programme, other schools only have us in once, that’s usually because they’ve been given funding and that particular school doesn’t prioritise the work or can’t afford it so they will take it in when it’s free or very heavily subsidised, but they won’t pay for it themselves. Increasingly, more and more schools use their own budgets to devise it.

R: How do you market your business, is there a certain way you follow?

P: Lots of different ways, the strongest way is word-of-mouth, it’s seeing it. This means they can see the quality. Then you’ll have people who think they know what theatre in education is about because they’ve had other companies come into the school or come into the area before and they think that all theatre in education is of a similar quality. They think what they saw before was great, but once they see they are investing in the quality of the theatre in education company and the educational aspect, that’s when it can get impact. We do lots of e-marketing, social media, the website is a big promotional tool but it’s a lot of e-marketing like sending out e-mails too for instance.

R: Do you find the conventional marketing techniques like social media and things helpful for this type of business?

P: Social media doesn’t deliver bookings. We might have had one or two bookings which came through Twitter or Facebook interaction or a post, those are usually the ones where we have got a last minute gap, or cancellation, so we’re heavily discounting particular sessions, so if you can book this in for next Wednesday then it will be 50% off, but that can get people to react. We do find it useful as an awareness tool, people are aware of the name and they know what we’re about, they know what issues we cover so it’s a kind of slow drift with social media. The social media side is a lot of work but it is very useful for brand awareness – but certainly most of our marketing is very targeted, to make sure you’re going to the right contacts in schools. The targeted marketing has proven much stronger to gain actual bookings.

R: Do the children and adults react in the same way? Are the adults interactive as well?

P: In terms of interactive, most groups interact with the material. Often it’s the same programme we are doing with adults and with young people, for example, the sexual exploitation programme – we do that as a play for young people, but we also use the same piece of drama and training session for professionals such as health visitors, school nurses, social workers and so on. It’s the same stimulus, the same piece of drama. Lots of similarities
in the way they respond, young people generally are learning about the issues for the first time, so their reaction is maybe a bit more surprised or innocent. They don’t see things coming as quick, so when we tell them how the manipulation of the perpetrator and how they groom or jump on a character – they often don’t see that coming whereas the professionals who have been working in that field for a long time know that’s coming but invest very heavily, emotionally, with the characters journey and a lot of empathy there. Some difference, but generally the approach that we use works with young people and professionals.

R: With your productions being sensitive material, how do you find people react to it? Do you get positive, negative, mixed feedback when selling it?

P: Generally, because we make sure that we’ve done the research and work beforehand to make sure these are issues that schools want. We’re doing the promotional work and publicity, so usually by the time we are talking to organisations they’re already showing that they are interested in that topic. It’s normally not too difficult to then talk about the sensitive issues because then they know they need it and they’re being told by OFSTED or other organisations that they should be covering these issues. When it can be tricky is if there is an external funder who thinks it’s important, so they’ve funded it, such as your local authority, the council. They think it’s really important we do issues around alcohol abuse in certain areas, and they’re funding it, or heavily subsidising it for the school, but the schools might not see that as important to them. They may be resistant to it, because they haven’t approached directly, it’s the council who are doing it, that may be harder. But generally, the issues that we cover are issues that most schools will cover in their PSHE programme.

R: Do you use many props in your shows? Are they expensive to carry round as well?

P: Initially this was born out of budget and financial necessities so we’ve deliberately kept things very light. Very little staging, no lighting, very few props. As I say, it’s stuff that just suggests what’s going on. A lot if it is very kind of fringe theatre style. That’s slightly changed, but not much – but that also means we perform in a big theatre space to 1,000 people, or a school hall to about 300 but we can also work in the front room of a children’s home. So the same production is very versatile. So we try and keep the use of props and staging to a minimum.

R: That’s all the questions, thanks very much for taking part. What I’ll do is I’ll type up the transcript of this conversation and send it over to you by this afternoon so you can approve what’s been mentioned.

P: Yes, okay. Thanks a lot.

R: Thank you. Bye.
**Konflux Theatre Inc.**

Phone interview conducted 26th February 2016 - duration 21 minutes.

Phone interview was held between the researcher and a director of ‘Konflux Theatre’, a company which focuses on education and training through theatre.

In the interest of anonymity, the participant and researchers names will be replaced with letters.

Below is a full transcript of the phone interview which took place. The researcher can be identified by ‘R’ and the text will be in bold, whereas the participant can be identified by the letter ‘P’ and the text will be in italics.

**P:** Hello

**R:** Hi, is this (participant’s name).

**P:** Speaking.

**R:** Hi, It’s (researcher’s name) we’ve been in contact about the research project?

**P:** Oh yes, Hi R

**R:** Hiya, are you okay?

**P:** Yes, fine thanks, how are you?

**R:** I’m good thanks. Would it be okay to ask you a series of questions?

**P:** Yeah, absolutely.

**R:** How much would you charge for a typical show?

**P:** That rather depends. Performances, we charge between £750 - 850 which would be no longer than 50 minutes.

**R:** Do you provide a workshop with that or is it just the performance you do?

**P:** We wouldn’t normally have a workshop with that, we run the workshops separately. I’m not sure if you’ve looked at our website, we have the ‘play in a day’ workshop where we charge about, it’s dependant on the school/area/organisation etc. but around about £325 per day for a workshop and that’s with one person running the workshop.

**R:** How much does it cost you to run a show?

**P:** Start-up costs depend on what sort of show it is and how big it is – we run multimedia shows so we have a big data projector which we use on a screen which forms part of the set, but we also put on that filmed parts of the play scenes, so there would be people on the screen actually interacting with the actors on stage. It’s pre-recorded film and they’re essentially talking to each other – the equipment for that is about £14,000 but that will last us for another ten – twenty years if technology doesn’t advance too much. The cost of getting a set
together really depends on which play we are delivering. I would say, the set design/construction/materials/build would be around £15 – 16,000 per set.

R: How wide is your geographical area?

P: Right across the UK, we have workshops going on now in Northern Ireland and we go right through Wales and right down to the tip of Cornwall. So, literally all over the UK.

R: With your van/mobile transport, how much does that usually cost you?

P: We’ve got our own company van which was purchased years ago, so when we’re in production that’s all paid for. If we’re running workshops – we bring in freelance workshop facilitators, so they use their own car to get to the venue because they don’t need sets or anything like that, they just need basic costumes which can fit in their boots. We employ people on a freelance basis that have their own vehicle, if they don’t have their own vehicle then we don’t employ them because that’s the contract we have. With the employees having their own vehicles and travelling to and from venues all over the country, for example, Mark, he’s been with us for 13/14 years and he travel to venues and stay out in accommodation which we provide, he’ll then travel and do 2 weeks in Devon, 5 weeks in Cornwall, then 3 weeks in Northern Ireland etc. When it comes to his tax bill at the end of year, then he will claim against his own personal tax for his mileage on his car etc. The freelancers do that themselves. We wouldn’t employ a facilitator or actor and put them on payroll and the reason for that is because we are a theatre in education company and we can only pay them when there is work available – schools are only open for 32 weeks out of the year so we won’t have anything for those actors to do for the following 20 weeks to have them on our payroll. Unless you got them other tasks to do for 20 weeks.

R: How do schools/clients generally react to your services?

P: With our workshops, they are easier to test. We have a 96% rebooking rate, for any business whether it be theatre or not, a 96% rebooking rate is a really good figure. You’ve got to bear in mind that the 4% might be because they didn’t like the service, they may not have the funding, often you might find that we’ve been working with a school for 10 years and a new head teacher has took over and they don’t like these sort of things. There’s a myriad of reasons, if you bear in mind that we run about 800 – 850 workshops per academic year, that’s quite a lot, in theatre, you’re only as good as your last show so we have to ensure that the workshop facilitators are highly trained to what we want them to deliver, and that they are more than capable of being able to deliver it. We also make sure that the teachers see what the children get out of the programme that we run and that they see it as what it should be, an integral part of the child’s personal development. Going back to the play in a day workshop, the project works and it started out as a one-term project by myself and has now created a business which is still running years later. If you’re delivering the right service, the schools will repeat business with you, we have one school we’ve been working with for 20 years now.

R: Do you write your own scripts/performances?
P: Not me personally, I can’t write, that’s why I fulfill the role of director. I leave the writing to the professionals, equally I would expect the writers to understand my role as director. We’ve got a few different writers that we use and it depends on which project, if we’re looking at key stage 1 performances we have two writers who are particularly good with that material, as I’ve said, this is on a freelance basis. We say what scripts we want and we come to a deal about the royalties and the performance rights etc. and we do it that way. The important thing is, you’ve got to make sure that you’re picking a good playwright – you’ve got to have a strong script because if you don’t you’re going to have problems and you’ve got to be prepared to spend money on it. A lot of companies do in house writing, but I don’t have the time or skill of a professional writer personally.

R: How do you market your business? Do you use conventional methods like social media, or do you find other ways a lot more useful?

P: Not so much social media, the main one is face-to-face conversation or via telephone. So, we might send a mail out about our next project, because ours is specifically theatre in education it has to be educational. Let’s say that the government want to teach a new subject in schools, for example, British values, which of course they are doing. We got on to that last year because we sensed that the government were going to do that, so we wrote a play on British values. We market this to the schools because we know that the teachers are going to be told that they have to teach this to the schools. British values in particular can be a really tricky one because the teachers can be worried about us coming across as over patriotic or racist as it were. It’s a very tricky area to touch upon and were confident about how we can deal with that subject and how we can deal with it to get that message across to the children. So we’ll send out a mailshot on that and then the school will call us asking more about a particular workshop etc. A lot of it will be cold calling, staff in the office will call up schools and explain that we are Konflux and this is what we offer. We’re selling a service, and if they want it then that’s fine and if they don’t that’s fine – we don’t take the sales approach of double glazing for example. Some schools will just not want to invite outside companies in their school whether it be dance, drum, drama workshops, they just won’t do it. But in essence of the question, most of the business comes in through the telephone.

R: Do the children and adults react the same way to your services?

P: The play in a day project, I don’t know if you know it or not, but it’s basically a rehearsal process over the space of a day and then the children perform this back to their peers. The minor thing now is that the project takes a two prong approach because the children are learning a particular subject matter, but they don’t actual realise that they’re learning because they’re playing and having fun which is what actors do, they play, play the parts. So you’ve got that side, but you’ve also got the pastoral side of it, which is the self-confidence, teamwork etc. so it takes a two prong approach in each project. When they’re performing, which lasts about 10/15 minutes at the end of the day, they will perform it to everybody in the school, to their peers, because it’s proven that peer-to-peer learning has a significant way of getting the message across. We invite the parents into the school to watch the performance as well, in the hope that, let’s say for instance that it’s an issue based workshop, the parents might pick up some messages. A very popular one for us is internet surfing, it’s very popular for every company at the moment because of the situation that the world is in. We’ll always write something in the play script that the children say to the audience in hope that the
parents pick some of that up, such as it’s not a good idea for their seven year old child to have a Facebook account with the legal age of that being 13. In terms of when we’re doing our performances, they are always audience participatory anyway so we will always involve the audience and that is when we’re working with professional actors doing that production and we will involve the audience – teachers and children alike.

R: With your productions surrounding sensitive material, do you usually get positive feedback? Any mixed or negative feedback?

P: You ensure that clients don’t misinterpret the information and that comes as part of having a good script and getting your facilitator to know how to deliver it. In terms of negative feedback, we barely get any and the proof of that is the fact we have a 96% rebooking rate. Every 100 workshops we deliver, 96 of those turn around and say come back next year or next term etc. The figures answer the questions. You can’t please everybody all the time, for example, a workshop I was running in the North of England in the van, which is unmarked because a marked theatre van essentially advertises audio/visual equipment is in the back. This was for the play in a day workshop where the teacher was more than likely a part of an amateur dramatics group and there isn’t much you can teach their children because the teachers believe they have all the skills to do that already. She was expecting more actors, but it was only me as the director and she mentioned about getting sets out of the van and I had to mention there wasn’t any sets because for this particular workshop we don’t use sets. At that particular time, we had about 9 different play topics and the school has said it doesn’t matter which play topic you choose, but we want it for the pastoral side, so there was some confusion where the teacher thought I had 9 different theatre sets in the back of the van which I hadn’t. There’s nothing you can do to make this client happy, because they haven’t got the set or costumes or lighting rigs etc. The business isn’t about that though, the reason play in a day works is because you strip it right back to its natural form, and that is the key is too making the workshop work. When training the facilitators, I always say when you go to a school to complete this workshop and thirty children walk into that hall, they are your children for that day and you must treat every child as an equal, treat them all the same and always go in with a blank canvas.

R: You mentioned a multimedia projector previously, does that cost you a lot if you take that to a school or expensive to carry round?

P: It’s not expensive to carry around, but it would be in terms of being stolen or broken. The projector alone when we bought it was around £9,000 but you can a data projector now that’s the size of a laptop and it can light up a whole 400 seat theatre. Technology has moved on and we bought our projector 16/17 years ago. That’s just an outlet that we took out when we took the show touring and the services of the company paid for the data projector and it’s now a company asset so to speak. A lot of companies would rent their projectors, but this costs around £200 a day and if you’re doing the programme for 12 weeks it’s going to cost you more than buying one outright.

R: That’s the end of the interview, thanks very much for taking part.

P: You’re welcome
R: I'll transcribe this interview this afternoon and send a copy over to you for you to check over and alter should you need to, and if it’s okay with you, add a copy as an appendix in the back of my research project.

P: No problem at all, glad to help you.

R: Thanks very much, bye.

P: You’re very welcome, good luck with it all. Bye.
Appendix G – Sample of Completed Participant Forms

Phone Interviews

Dear Participant,

Please read this sheet prior to phone interview so you will have a thorough understanding of the business concept.

I would like to take this opportunity to thank you for participating in my final year University project. The project is a feasibility study of setting up a travelling theatre company which aims to educate children in relevant societal issues and it will be based in North East Wales.

The company will travel between schools and youth groups with scripted shows and interactive workshops which will solely focus on societal issues such as (but not restricted to):

- Mental and physical health (Depression, anxiety, schizophrenia, bulimia, anorexia etc.)
- Bullying
- Crime and Anti-social behaviour
- Drug and alcohol abuse

The entrepreneur gained the idea from having experiences with theatre companies during their education. Societal issues are becoming more and more apparent in today’s world and the entrepreneur feels that this company could help children understand more complex issues through interactivity and the arts.

Your participation will help the entrepreneur further understand the target market and help them to shape other aspects of the business such as show themes, how the service will benefit the children and various themes which may benefit the service offered by the entrepreneur.

If you have any questions or concerns prior to the phone interview, the entrepreneur will be more than happy to listen and help. If you have any questions or concerns after the phone interview, the entrepreneur can be reached at st20037252@cardiffmet.ac.uk.

Yours Sincerely,

Ryan Ellis

St20037252@cardiffmet.ac.uk
Dear Sir/Madam,

I would personally like to thank you for agreeing to participate in my final year enterprise project. All answers and information (including your identity) will be kept anonymous for this study. To ensure anonymity I will assign each participant a colour that I will use as a code word within the project.

Subjects that will be covered in this discussion:
- Financial information in regards to the set up and daily operations of the business
- General information about the business in regards to day-to-day operations
- Information in regards to marketing and promotional activity strategies
- The effect your business has had on your current clients

Please tick the factors that you agree with from the following list of items and sign at the bottom of the page if you are happy to proceed.

✓ I am 18 years of age or older
✓ I give my full consent to the researcher to complete this discussion via phone
✓ I am fully aware that my identity will be kept anonymous
✓ I am fully aware that any information I provide will not be traceable and will have no repercussions for me
✓ I am aware that this focus group is for a University project and I agree to my thoughts and opinions being used within the main body of the project
✓ I understand that my participation in this study is voluntary and I reserve the right to withdraw any information I provide at any time

I have read and agree to all points mentioned above and I am happy to proceed with the focus group discussion:

Sign Name

CHRIS COWAN

15/02/2016

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Enterprise Project

HLT6012

BA (Hons) Events Management
Dear Sir/Madam,

I would personally like to thank you for agreeing to participate in my final year enterprise project. All answers and information (including your identity) will be kept anonymous for this study. To ensure anonymity I will assign each participant a colour that I will use as a code word within the project.

Subjects that will be covered in this discussion:

- Financial information in regards to the set up and daily operations of the business
- General information about the business in regards to day-to-day operations
- Information in regards to marketing and promotional activity strategies
- The effect your business has had on your current clients

Please tick the factors that you agree with from the following list of items and sign at the bottom of the page if you are happy to proceed.

- [x] I am 18 years of age or older
- [x] I give my full consent to the researcher to complete this discussion via phone
- [x] I am fully aware that my identity will be kept anonymous
- [x] I am fully aware that any information I provide will not be traceable and will have no repercussions for me
- [x] I am aware that this focus group is for a University project and I agree to my thoughts and opinions being used within the main body of the project
- [x] I understand that my participation in this study is voluntary and I reserve the right to withdraw any information I provide at any time

I have read and agree to all points mentioned above and I am happy to proceed with the focus group discussion:

Anthony Koncsol 22/02/16
_________________________________________  ______________________  _________
Sign Name Print Name Date

Yours Sincerely,

Ryan Ellis

St20037252@cardiffmet.ac.uk
Focus Group Sample for Teachers

Dear Sir/Madam,

I would personally like to thank you for agreeing to participate in this focus group for my final year enterprise project. All answers and information (including your identity) will be kept anonymous for this study. To ensure anonymity I will assign each participant a colour that I will use as a code word within the project.

Subjects that will be covered in this discussion:

- Your current understanding of what a theatre in education scheme actually is
- Appropriateness of theatre as a medium of portraying messages in education
- Which academic subjects would benefit the most from theatre in education
- Which societal issues do professional academics believe to currently be the most important
- Will children react positively or negatively to such a scheme?

Please tick the factors that you agree with from the following list of items and sign at the bottom of the page if you are happy to proceed.

- I am 18 years of age or older
- I give my full consent to the researcher to audibly record the discussion
- I am fully aware that my identity will be kept anonymous
- I am fully aware that any information I provide will not be traceable and will have no repercussions for me
- I am aware that this focus group is for a University project and I agree to my thoughts and opinions being used within the main body of the project
- I am aware that this discussion will have 4 - 5 participants who will be present at the time
- I understand that my participation in this study is voluntary and I reserve the right to withdraw any information I provide at any time

I have read and agree to all points mentioned above and I am happy to proceed with the focus group discussion:

_____________________________  ____________________________  ______________
Sign Name                        Print Name                      Date

Yours Sincerely,

Ryan Ellis

St20037252@cardiffmet.ac.uk
Focus Group Sample for Parents

Dear Sir/Madam,

I would personally like to thank you for agreeing to participate in this focus group for my final year enterprise project. All answers and information (including your identity) will be kept anonymous for this study. To ensure anonymity I will assign each participant a colour that I will use as a code word within the project.

Subjects that will be covered in this discussion:

- Your current understanding of what a theatre in education scheme actually is
- How will your child/children react to a theatre in education scheme?
- What would you expect/like to see from a theatre in education scheme?
- Do your children currently attend any out of school drama programmes? How do they respond to this?

Please tick the factors that you agree with from the following list of items and sign at the bottom of the page if you are happy to proceed.

- I am 18 years of age or older
- I give my full consent to the researcher to audibly record the discussion
- I am fully aware that my identity will be kept anonymous
- I am fully aware that any information I provide will not be traceable and will have no repercussions for me
- I am aware that this focus group is for a University project and I agree to my thoughts and opinions being used within the main body of the project
- I am aware that this discussion will have 4 - 5 participants who will be present at the time
- I understand that my participation in this study is voluntary and I reserve the right to withdraw any information I provide at any time

I have read and agree to all points mentioned above and I am happy to proceed with the focus group discussion:

________________________________________  __________________________________________  ______________
Sign Name                                    Print Name                                    Date

Yours Sincerely,
Ryan Ellis
St20037252@cardiffmet.ac.uk
Focus Group Sample for Youth Leaders

Dear Sir/Madam,

I would personally like to thank you for agreeing to participate in this focus group for my final year enterprise project. All answers and information (including your identity) will be kept anonymous for this study. To ensure anonymity I will assign each participant a colour that I will use as a code word within the project.

Subjects that will be covered in this discussion:

- Your current understanding of what a theatre in education scheme actually is
- Is this a scheme a youth club would be interested in undertaking?
- Which societal issues do youth leaders believe to currently be the most important
- Will children react positively or negatively to such a scheme?

Please tick the factors that you agree with from the following list of items and sign at the bottom of the page if you are happy to proceed.

✓ I am 18 years of age or older
✓ I give my full consent to the researcher to audibly record the discussion
✓ I am fully aware that my identity will be kept anonymous
✓ I am fully aware that any information I provide will not be traceable and will have no repercussions for me
✓ I am aware that this focus group is for a University project and I agree to my thoughts and opinions being used within the main body of the project
✓ I am aware that this discussion will have 4 - 5 participants who will be present at the time
✓ I understand that my participation in this study is voluntary and I reserve the right to withdraw any information I provide at any time

I have read and agree to all points mentioned above and I am happy to proceed with the focus group discussion:

____________________________  ________________________  ________________
Sign Name                                                 Print Name                                             Date

Yours Sincerely,

Ryan Ellis

St20037252@cardiffmet.ac.uk
Appendix H – Completed Ethics Form
DEVOLVED ETHICS APPROVAL APPLICATION SUMMARY

Student Name: Ryan Ellis
Module Name: Enterprise
Programme Name: BA (Hons) Events Management

Student Number: 20637252
Module Number: 
Supervisor Name: Diana James

To be completed by student and supervisor before submission to Ethics Approval Panel:

<table>
<thead>
<tr>
<th>Application for ethics approval</th>
<th>Yes</th>
<th>N/A</th>
<th>Yes</th>
<th>N/A</th>
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<td>Participant consent form</td>
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<td>Letter/s to participating organisation/s</td>
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First Submission [✓] Resubmission [ ]
Date: 14 December 2015

For use by the devolved ethics approval panel:

Panel Members
Module leader: Tim Savage
Supervisor: Diana James
CSM Ethics Committee Representative: Email

Signature

Date: 14/12/15 Date of Reassessment: 1/02/16

Outcome:
Project Approved [ ]
Project Approved in Principle [✓]
Application not ready/ incomplete [✓] (Decision deferred)

Reference number: 2015 B 0287

Comments for projects not fully approved:

A3 with permission included from headteacher continuing good, and that they will help formulate direction of 16 questions.
C1/C2 personal note
Qualification - reading resubmit.

Focus group/ interview topics missing
Charge teacher focus group to interview with teachers who
was budgeted hours

Am in on line hence (less with click)
Dan time, e-mail, I have to write.
CARDIFF METROPOLITAN UNIVERSITY
APPLICATION FOR ETHICS APPROVAL

When undertaking a research or enterprise project, Cardiff Met staff and students are obliged to complete this form in order that the ethics implications of that project may be considered.

If the project requires ethics approval from an external agency (e.g., NHS), you will not need to seek additional ethics approval from Cardiff Met. You should however complete Part One of this form and attach a copy of your ethics letter(s) of approval in order that your School has a record of the project.

The document Ethics application guidance notes will help you complete this form. It is available from the Cardiff Met website. The School or Unit in which you are based may also have produced some guidance documents, please consult your supervisor or School Ethics Coordinator.

Once you have completed the form, sign the declaration and forward to the appropriate person(s) in your School or Unit.

PLEASE NOTE:
Participant recruitment or data collection MUST NOT commence until ethics approval has been obtained.

PART ONE

| Name of applicant: | Ryan Ellis |
| Supervisor (if student project): | Diana James |
| School / Unit: | Cardiff School of Management – Cardiff Metropolitan University |
| Student number (if applicable): | St20037252 |
| Programme enrolled on (if applicable): | BA (Hons) Events Management |
| Project Title: | Exploring the feasibility of creating a travelling theatre company to aid the education of children in regards to relevant societal issues through schools and youth centres in North East Wales. |

Application for ethics approval v4 March 2015
## CARDIFF METROPOLITAN UNIVERSITY

**APPLICATION FOR ETHICS APPROVAL**

<table>
<thead>
<tr>
<th>Expected start date of data collection:</th>
<th>10/02/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approximate duration of data collection:</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Funding Body (if applicable):</td>
<td>N/A</td>
</tr>
<tr>
<td>Other researcher(s) working on the project:</td>
<td>N/A</td>
</tr>
<tr>
<td>Will the study involve NHS patients or staff?</td>
<td>No</td>
</tr>
<tr>
<td>Will the study involve taking samples of human origin from participants?</td>
<td>No</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Does your project fall entirely within one of the following categories:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper based, involving only documents in the public domain</td>
<td>No</td>
</tr>
<tr>
<td>Laboratory based, not involving human participants or human tissue samples</td>
<td>No</td>
</tr>
<tr>
<td>Practice based not involving human participants (eg curatorial, practice audit)</td>
<td>No</td>
</tr>
<tr>
<td>Compulsory projects in professional practice (eg Initial Teacher Education)</td>
<td>No</td>
</tr>
<tr>
<td>A project for which external approval has been obtained (e.g., NHS)</td>
<td>No</td>
</tr>
</tbody>
</table>

*Application for ethics approval v4 March 2015*
<table>
<thead>
<tr>
<th>CARDIFF METROPOLITAN UNIVERSITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>APPLICATION FOR ETHICS APPROVAL</td>
</tr>
</tbody>
</table>

If you have answered YES to any of these questions, expand on your answer in the non-technical summary. No further information regarding your project is required.

If you have answered NO to all of these questions, you must complete Part 2 of this form.

In no more than 150 words, give a non-technical summary of the project:

The project will explore the feasibility of creating a travelling theatre company which travels between schools and youth clubs in North East Wales with the aim of educating children in relevant societal issues. The services offered by the business will be full length shows, workshops for children and a package deal including both. The researcher will conduct research to analyse various aspects of the industry in which this business belongs. Primary research will be undertaken in the form of online questionnaires, focus groups and phone interviews. All results collated by the researcher will be evident in the final enterprise project. The project will include financial forecasting for the first three years of opening, a marketing strategy and encompass all factors that a business plan generally has.

*Application for ethics approval v4 March 2015*
# CARDIFF METROPOLITAN UNIVERSITY
# APPLICATION FOR ETHICS APPROVAL

## DECLARATION:
I confirm that this project conforms with the Cardiff Met Research Governance Framework.

I confirm that I will abide by the Cardiff Met requirements regarding confidentiality and anonymity when conducting this project.

STUDENTS: I confirm that I will not disseminate any material produced as a result of this project without the prior approval of my supervisor.

<table>
<thead>
<tr>
<th>Signature of the applicant:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ryan Ellis</td>
<td>17/11/2015</td>
</tr>
</tbody>
</table>

## FOR STUDENT PROJECTS ONLY

<table>
<thead>
<tr>
<th>Name of supervisor:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diana James</td>
<td>11/2/16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Signature of supervisor:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diana James</td>
</tr>
</tbody>
</table>

Application for ethics approval v4 March 2015
## Application for Ethics Approval

**Research Ethics Committee use only**

| Decision reached: | Project approved  
| Decision deferred  
| Project approved in principle  
| Project not approved  
| Project rejected |

**Project reference number:** Enter text here.

**Name:** Enter text here.

**Signature:**

**Date:** Enter a date here.

**Details of any conditions upon which approval is dependant:** Enter text here.

---

### Part Two

**A Research Design**

*Application for ethics approval v4 March 2015*
<table>
<thead>
<tr>
<th>A1 Will you be using an approved protocol in your project?</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>A2 If yes, please state the name and code of the approved protocol to be used. An Approved Protocol is one which has been approved by Cardiff Met to be used under supervision of designated members of staff; a list of approved protocols can be found on the Cardiff Met website here#</td>
<td></td>
</tr>
<tr>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>A3 Describe the research design to be used in your project</td>
<td></td>
</tr>
</tbody>
</table>

*Application for ethics approval v4 March 2015*
Appendix I – Health and Safety Policy

This is the statement of general policy and arrangements for Youth Edutainment Society. The company owner, Ryan Ellis, has overall final responsibility for health and safety, however, the individual employee has day-to-day responsibility for ensuring the health and safety policy is put into practice.

Table 20: Health and Safety Policy

<table>
<thead>
<tr>
<th>Statement of General Policy</th>
<th>Who is Responsible for this?</th>
<th>Actions/Arrangements in Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prevent accidents and work-related ill health by following all health and safety policies and procedures</td>
<td>Individual employee</td>
<td>Clear health and safety guidelines will be outlined and these must be adhered to. Employee must remain vigilant for any potential hazards during shows and visits to other establishments</td>
</tr>
<tr>
<td>Provide clear instructions and information as well as</td>
<td>The owner</td>
<td>The owner will provide daily briefings of health and safety before any</td>
</tr>
<tr>
<td>adequate training to ensure all employees are competent in health and safety</td>
<td>visit to other establishments reminding them of all health and safety measures and procedures.</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Engage with all employees and consult them day-to-day on health and safety guidelines and changes/procedures</td>
<td>The employee Ensure all employees are confident and competent with health and safety. All employees will be informed of all accidents happened and how they could have been prevented</td>
<td></td>
</tr>
<tr>
<td>Trained in evacuation and emergency procedures</td>
<td>The owner Ensure all necessary information and training is delivered to employees and external establishments using the service</td>
<td></td>
</tr>
<tr>
<td>Maintain safe and healthy working environment for all employees and participants</td>
<td>The owner</td>
<td>Ensure all employees are adequately trained and remain in close communication with participants in regards to health and safety</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>Signed:</strong> Ryan Ellis</td>
<td><strong>Dated:</strong> 30th March 2016</td>
<td></td>
</tr>
</tbody>
</table>

**Duty of Care**

All employees, to the best of their ability, must take care of their own health and safety as well as anybody else who may be affected by any actions. It is the responsibility of the owner, Ryan Ellis, to ensure (to the best of his ability and take all reasonable measures) the health, safety and welfare of all employees and all participants of the business services. The previous statement is in regard to anyone who may be at risk from the work or activities partaken in.

The duty includes:

- Communicate and co-ordinate all activities with employees and participants of the services
- Providing information and training for health and safety that is necessary
• Maintaining safe conditions in any venue the business will operate in (including external establishments)

• Providing a safe environment where there is no hazards or harm to health and minimal risks
Appendix J – Equal Opportunities Policy

Introduction

Youth Edutainment Society recognises the importance of equal opportunities within the workplace. Please find below a complete statement which outlines our equal opportunities policy in regards to the employment process (inclusive of recruitment and selection, progression within the company and employee guidance). Youth Edutainment Society do not discriminate on the grounds of gender, race, marital status, part-time/full-time contracts, age, sexual orientation, religious beliefs or temporary disabilities.

Statement of Policy

- Youth Edutainment Society guarantees that no applicant or employee will receive different treatment because of their gender, race, marital status, part-time/full-time contracts, age, sexual orientation, religious beliefs or temporary disability or faces any disadvantages by anything that is deemed to be unfair. Youth Edutainment Society are dedicated to their legal obligations and promoting a positive company image that is enjoyable to work with.

- Youth Edutainment Society adheres to the legislation surrounding equal opportunities combined with policies and procedures which are in place to ensure the individual fulfils their maximum potential with the company and that it is in both the organisation’s interests and individual’s interests.
Youth Edutainment Society recognises the benefits of having a diverse workforce and seeks to have a strong workforce.

- The recruitment process (including training and progression) for all individuals will focus on the job requirements and the individual candidates suitability assessed by these requirements.

- All employees will be aware of the provisions within this policy

**Recruitment and Progression**

- All vacancy advertisements will clearly state the requirements, qualifications and experience required for the role and this is intended for the candidate to self-assess themselves by this criteria before submitting an application. All information will be provided in a way that does not exclude any individual on the grounds of gender, race, marital status, part-time/full-time contracts, age, sexual orientation, religious beliefs or temporary disabilities.

- All vacancy information will not use any form of literature which pre-determines a certain type of candidate unless it is a genuine occupational qualification which singles out a particular pool of candidates and tis will be clearly stated.

- All vacancies will be circulated internally before they are advertised externally
• All literature in regards to vacancies will only include requirements and qualifications which are necessary and justifiable to the specific role and the effective performance of the job

• All recruitment will be thorough and conducted against defined criteria dealing only with candidate suitability for the position. Where it is necessary to ask any personal questions these will only be asked purely in relation to job specifications and requirements and will be asked to each candidate

**Employment**

• Youth Edutainment Society will not discriminate on the basis of gender, race, marital status, part-time/full-time contracts, age, sexual orientation, religious beliefs or temporary disabilities when allocating duties for a specific role on any level or employee grade

• Youth Edutainment Society will place any and all reasonable measures within the workplace for any employees who may obtain a disability during employment or a disable candidate is hired for the company

• All employees will be considered based on their merits and achievements for progression through the company

**Training**
• All employees will be provided with appropriate training for any roles regardless of gender, race, marital status, part-time/full-time contracts, age, sexual orientation, religious beliefs or temporary disabilities

• All employees will also be actively encouraged to express their desire for progression or further training needs to the manager

**Grievances and Victimisation**

• Youth Edutainment Society emphasises that discrimination is completely unacceptable conduct and any employees caught breaking the outlined policy and procedures will lead to disciplinary action and potential dismissal

• Any and all complaints in regards to equal opportunities will be thoroughly investigated and completed in compliance with the policies and procedures outlined for equal opportunities

(Policy based on example provided by: DiversityJobBoard, 2016)