

# Routes

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A guide to getting new  
work programmed in  
the North of England

Published by Venues North

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## Introduction

Getting work programmed is hard; getting new work programmed is even harder. Without a known title, famous actors or national reputation, persuading programmers to take a risk on your new show can be challenging. There is a sense of the touring landscape shifting, as we seek to find ways of offering audiences a deeper, more meaningful engagement with touring work, resulting in new and different relationships between artists and venues.

This guide has been put together to help artists and companies making new work overcome some of the barriers to getting their work programmed.

We can't promise it will help you book a 20 date national tour, but we hope it provides a useful insight into programmers and programming and helps you in your approach to venues.

There is one key piece of advice:

### ***Be targeted in your approach***

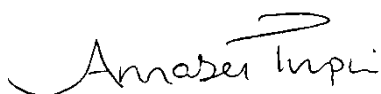
A blanket approach to venues is unlikely to net results. Being more targeted in approaching venues that have appropriate programmes, policies, spaces and audiences for your work will save you lots of time and energy in the long term. We hope that some of the information included in this guide will help you do that.

You are far more likely to be successful in getting venues interested in your work if you set out to develop relationships rather than just sell them a show. Think about your core purpose, and that of the venue, and if there is a match, then think about how you can benefit each other.

Once you have identified a target list of venues, start to develop a relationship with them. Be clear about what your rationale is for approaching those venues, and be prepared to have honest conversations.

Being successful doesn't have to mean touring to 20 different venues; it might be having really good, strong, meaningful relationships with six. Every programmer who does support your work has the potential to be a champion for it, so invest in these relationships.

We look forward to getting to know you and your work.



Annabel Turpin  
Chair  
Venues North

# General Information

## What is Venues North?

Venues North is a network of venues from across the North of England who are committed to supporting artists to create new work. Our aim is to work together as venues to support new and emerging artists from the North to get their work more widely seen regionally, nationally and internationally.

Venues North is not a closed network or an exclusive group of venues, but open to any venue in the North that shares this commitment to artist development and new work.

Current members include:

- ARC Stockton
- Arts Centre Washington
- Bolton Octagon
- Brewery Arts Centre
- Carriageworks
- Cast
- Contact
- Creative Scene
- Gala Theatre
- Harrogate Theatre
- HOME
- Hull Truck Theatre
- Lawrence Batley Theatre
- Live Art Bistro
- Live Theatre
- Northern Stage
- Oldham Coliseum
- Oldham Library Studio
- Royal Exchange Theatre
- Sheffield Theatres
- Slung Low's HUB
- Square Chapel Centre for the Arts
- Stephen Joseph Theatre
- The Civic
- The Dukes
- The Firestation
- The Lowry
- The Octagon, University of Sheffield
- Theatre by the Lake
- Theatre Delicatessen
- Theatre in the Mill
- Touchstones
- Unity Theatre
- Waterside

- West Yorkshire Playhouse
- York Theatre Royal
- Z-arts

Venues North members meet three times a year to share our learning around supporting artists, and to champion the artists we support. In addition to publishing this guide, the group also publishes an annual guide to the Edinburgh festival, highlighting work supported by member venues that can be seen at the festival. The guide is distributed to UK and international programmers, and Venues North also has a stall at Fringe Central, providing an opportunity for artists and programmers to come and meet us.

## What do we mean by ‘new work’?

By new work, we mean new theatre and performance, usually devised work or new writing, or work that explores the boundaries of theatrical form.

We recognise that whilst dance can sit within this definition, and many of our members programme dance, there are specialist development agencies supporting dance in the North. We have included their details below.

## How do Venues North members support artists?

The individual venue information below lists many ways that Venues North members support artists. The overarching ethos of Venues North, which all members have signed up to, is that we will, whenever and wherever possible, do the following:

- talk to artists, and respond when they contact us
- be honest, even if that means saying no or that we don’t like someone’s work, or we don’t think it is good enough
- be clear and transparent in what we offer in terms of support for artists
- signpost artists to other people if we can’t help them

## Which programmers should you talk to?

Every venue is different, and the more targeted you can be in selecting which venues to approach, the more likely you are to get a response. The information about each venue included below should help with this, but do have a good browse around each venue’s current programme and see whether you think your work is really likely to fit.

Also, look at the tour schedules for other another artist or companies who you think make work that might appeal to similar audiences as your own, and consider approaching these venues.

Know your geography – and if you don’t, buy a map! Many venues have exclusion clauses, either because they share audiences or want their programme to complement rather than replicate that of nearby venues, so do take this into account before approaching venues or ask about catchment areas and exclusion clauses early in your conversation.

## How do you get to know programmers?

Performance is based on a relationship between artists and audiences, and programmers are, momentarily at least, at the centre of that relationship. Therefore, if your work is designed to be presented in a programmed venue, building a relationship with programmers is the first stage in building a relationship with potential audiences.

Approaching programmers can be hard, but Venues North members are committed to ensuring they are accessible to artists. Aside from direct contact via phone or email (see venue information below for individual preferences on contact methods) here are some other ways of getting to know programmers:

- At gatherings of programmers and artists (eg festivals and showcases such as *Meet the Programmers* in the North East)
- At shows – programmers often see work in their own venue, so attending a show at their venue and asking for a meeting beforehand is a good tactic
- At scratch nights – programmers interested in new work often attend scratch nights, which are run regularly in the North by ARC, Arts Centre Washington, Barnsley Civic, Live, Northern Stage, Point Blank and West Yorkshire Playhouse
- Via social media – follow programmers on Twitter or Facebook and join or initiate conversations
- At special events for artists, such as Pitch Parties at The Lowry
- At the bar – where programmers can often be found pre and post show, both for informal and also curated conversations such as at Theatre in the Mill

## What should you ask programmers for?

Programmers aren't necessarily going to offer you a two week run in their venue the first time they meet you. In fact, they probably aren't even going to offer you one night. Offering programmers a range of opportunities to get to know and support your work can help you develop a longer term relationship. Ask them to:

- Come and see your work – and feedback
- Watch an extract online – and feedback
- Come and see you perform at a scratch night
- Come and see a work in progress sharing
- Talk to another programmer who has seen your work
- Introduce you to other artists/creatives
- Have a coffee and a 'no obligation to book your work' chat
- Show you round their venue

If your budget permits, hiring space within a venue for R&D/rehearsals can also be a good way of getting to know an organisation, providing a risk-free opportunity for programmers to get to know you and your work.

As the relationship develops, ask if they can:

- Offer you a slot at their scratch night
- Offer you any R&D or rehearsal space
- Read through your promoters pack before you send it out
- Talk through your creative process/plans with you
- Help you identify your audiences and how to reach them
- Help you with your budget
- Read over a funding application for you
- Give advice on fees and financial deals
- Offer support with documenting the development of your work
- Act as an outside eye during rehearsals
- Help you develop and/or test associated outreach/wraparound activity
- Act as an advocate or champion for your work and talk to other programmers on your behalf

Like any relationship, it is really important not to force the pace, and to accept a 'no' if ultimately that's the outcome. Be prepared to respond quickly and appropriately, but if you are asking for help or feedback on your work, set realistic timescales – especially if you are asking someone to read over a funding application for you.

## Inviting programmers to see your work

It is always good to invite programmers to see your work, but be realistic on your expectations of how many will be able to respond – there are only seven nights in any one week, and programmers have commitments to seeing work they have already programmed in their own venue as well as work elsewhere. Resources in terms of time and money are limited, so don't be disappointed if programmers don't come – but do invite them, and if they aren't able to attend, do send them links to clips of the work online afterwards.

If programmers do come, don't expect instant feedback – giving honest feedback is hard, especially if you are expected to give it straight after a show. Suggest in advance a follow up call or email within the next few days, to give them a chance to think about the show and structure their feedback.

## When do programmers programme?

One of the most difficult questions programmers get asked is 'when will you be programming the [insert season]?'



Here are some possible answers:

- When I know whether I have got funding next year or not
- When I know whether this enormous potential project is going to happen or not
- When I have finished writing this funding application
- When I get back to my desk with an hour to spare to look at some potential shows
- When I get time to watch all the DVDs I've been sent
- When I have finished my financial/HR/operational tasks
- When someone tells me about a show I am really excited about
- When I see a show I really want to book
- When I know what's out there
- When I have enough potential shows on the table to make a decision about the balance of the programme
- When the companies I have provisionally booked know about their funding

Programming rarely happens at a set time, especially as many programmers aren't just programmers, but also act as chief executives, directors, finance and HR managers, building managers and so on. Marketing deadlines usually force a flurry of activity, but this doesn't necessarily relate to when programmers make decisions.

The short answer is: there is no specific time, other than 'when I have time, and before the marketing deadline'.

The best answer we've been able to come up with is a jigsaw analogy 'when I have enough of the pieces available to know what the picture might look like'.

Neither of these answers are particularly helpful if you are trying to book a tour. However, in the venue information below, each programmer has indicated how far in advance they would prefer to be contacted, when their seasons run and what kind of response you should expect if you do approach them. We hope that helps a little.

## What do programmers want to know?

Generally, when artists and companies approach programmers, they send information about themselves and their show – what is it about, what does it look like, when is it available. This is essential information but there are some other things that programmers often want to know, such as:

- Why are you making this show?
- Why are you touring now?
- Who is the show for?
- How will you be selling it to them? (copy/image)
- How can you support the venue to reach those potential audiences?
- Why do you want to visit this venue?

- What kind of financial deal are you looking for?
- A sense of the scale of the show
- What your expectations are in terms of audience numbers
- How is it staged and what kind of technical resource do you need?
- Is the show/tour dependent on funding, and if so, when will funding be confirmed?
- Which other venues are you talking to/where else are you going?
- Who has seen already seen your work? Do you have any endorsements from other programmers and artists?

If you can answer some or all of these questions as part of your initial approach, it is likely to help programmers decide whether the show is right for their venue or not.

Remember that 'copy' is for selling the show to audiences, and will be used as text in brochures, on leaflets and websites but at the initial booking stage, programmers require a different perspective on your work. A brief description of the work, synopsis of the story and your thinking behind the show, how you want audiences to experience or feel about your work is far more useful.

Don't feel that you have to use 'funding application' language. Many programmers are interested in process as well as the production itself, so answering the 'why' and the 'how' are-you-making-it questions are as important as the 'what' are you making.

## How are programming decisions made?

Whilst fees and availability are key factors in decision-making for programmers, there are many other factors that play a part, such as:

- Commitment to other shows
- Balance of programme
- Audience potential
- Mismatch of need/perception
- Staffing restrictions
- Staging and technical requirements
- Sales pitch
- Quality
- Personal taste
- Geographical factors
- Status of show in terms of funding

Even the font you use in your promotional pack can be a real turn-off!

## How does the money work?

Most people – artists and programmers - feel a little awkward when it comes to discussing money, which often leads to an unnecessary level of confusion. Don't be afraid to own up if you don't know, it is always better to clarify things early in the negotiation process rather than further down the line when it is too late.

### Financial deals

Generally, venues will offer one of the following deals:

- A guaranteed fee - an agreed amount that they will pay you regardless of how much box office income there is
- A guaranteed fee plus travel and accommodation
- A box office split – a percentage of the box office income, often after deductions
- A guarantee against a split – this means they will pay you either an agreed amount or a percentage of the box office, whichever is greater
- A guarantee plus a split – an agreed amount they will pay you regardless, plus a percentage of the box office
- A hire – you pay them an agreed amount, and you retain all the box office income
- A first call against a split – you (or sometimes the venue) have a 'first call' on the box office income up to a certain level, and once that is reached, the rest is split between you on an agreed percentage. There can sometimes be a 'second call' in the other person's favour before the split.

When agreeing deals, it is always good to ensure that as much detail as possible is agreed. For example, when agreeing travel and accommodation costs, it is worth spelling out how many people this is for, travelling to/from where and how many rooms are required.

*e.g. A guaranteed fee of £500 plus travel (standard class rail travel or equivalent, return to Manchester x 2 people) and accommodation (two singles x one night)*

Always clarify if the fee is + VAT or not; if you aren't VAT registered, you won't be charging VAT but if you are VAT registered and the venue isn't, it does make a material difference to the venue.

If splits are expressed as 70:30 or 60:40 always check in whose favour they are, ie do you get the 70% or the 30%.

If shorthand is being used for deals (eg £500 vs 70%), make sure you are clear what it means, and whether VAT is being deducted or not.

### Examples

#### *Scenario:*

*150 tickets have been sold @ £10 each, providing a total box office income of £1,500.*

*VAT @ 20% (£300) is deducted, leaving £1,200 of box office income, net of VAT*

On a 70:30 split, you would receive 70% of £1,200 = £840

On a £500 guarantee vs a 70:30 split, whichever is greater, you would also receive £840, as that is greater than the guaranteed fee of £500

On a £1,000 guarantee vs a 70:30 split, you would receive £1,000 as that is greater than 70% of the box office income

On a £500 guarantee plus a 70:30 split, you would receive £1,340 (£500 guarantee plus £840, which is 70% of the box office income)

On a first call to you of £500 then a 70:30 split, you would take the first £500 of the box office income, leaving £700 to be split, of which 70% is £490 so you would receive a total of £990

On a first call to the venue of £500 then a 70:30 split in your favour, the venue would take the first £500 of box office income leaving £700 to be split, so you would receive £490 (70% of the remaining £700)

On a deal where there was a first call to you of £500, then a second call to the venue of £250, then a 70:30 split in your favour, you would take the first £500 of box office income, leaving £700; the venue would take the next £250, leaving £450, which would then be split 70:30, so you would get a total of £815 made up of £500 + £315 (70% of £450)

## Risk

The difference between these deals is essentially about where the risk sits: a guaranteed fee means the risk sits with the venue, as if they don't achieve enough box office income to cover the fee, they have lost money. A hire means all the risk sits with you – if you don't receive enough box office money to cover the hire fee, you have lost out.

Box office splits, guarantees against a split and first calls against a split are all ways of sharing the risk, which means both parties have a vested financial interest in selling tickets.

## Deductions

Box office income is usually subject to some deductions, such as:

- VAT – currently 20%, which means 20% of the box office income is deducted (and paid over by the venue to HMRC) before the percentage split is calculated
- Credit card commission – usually a percentage or flat rate, to cover the card processing costs incurred by the venue
- PRS - a deduction to cover the venue's contribution Performing Rights Society for the rights to play music during the show

## Contras

Contras or 'recharges' are costs incurred by the venue which are charged back to the visiting artist or company. These are usually more applicable to mid-large scale productions, for example, expenditure on marketing, technical support or get out costs specific to your show. Always ask during the negotiations whether there will be any contra charges.

## Identifying audiences

Who is the show for, and how can you help venues reach those audiences are the most difficult questions to answer, but also the critical ones. No venue has a ready-made audience for new work

that will just pay their money and turn up. Developing audiences for new work is a long term project for venues, and artists and companies are critical to this process.

The more specific you can be about who you think the audience for your work is, the better able programmers are to decide whether they might be able to get an audience for your work. It also means that if your show is booked, venues are able to work with you to deliver targeted marketing and audience development campaigns.

It can feel uncomfortable to be specific about who you think the audience are, as if in some way you are indicating you don't want other people to come. We all want 'everyone' to feel that they can come to your show, but the reality is that not everyone will and the more specific you can be, the more successful marketing and promotional activity will be.

Sometimes it is useful to describe your audiences to programmers by likening your work to that of other artists and companies, ie my work is likely to be enjoyed or appeal to audiences of work by XX, XX and XX.

You can also use your development process to help identify audiences, through scratch nights, sharings, work in progress performances and other connected engagement activity. It is important to identify in advance what the aims of these activities are, who you are looking to engage with and why, and then to capture and be able to articulate what you have found out.

Venues can help you define your audiences, so if you have venue partners on board during the development of your work do ask for support with this. Looking at their audiences for similar work, and asking them to share appropriate data with you will strengthen your audience development plans, both for funding applications as well as approaches to other venues.

## Reaching audiences

Once you have identified your potential audience, then you need to work out how to reach them. What will your own activity look like, and how can that complement activity undertaken by the venue? What will the communication between you and the venue's marketing staff look like? Invest in this relationship, it is a key one to achieving success.

Do set expectations of what success will look like at the outset – how many people are you realistically expecting to attract, and does that match the venue's own target?

Think about the language you use in your description of the show – is it familiar to the audiences you are trying to reach?

Where else might these audiences be, if they aren't at the theatre? How else might they spend their leisure time? What do they watch on TV or at the cinema? What else might they be interested in?

Increasingly 'depth of engagement' is becoming a key consideration, so programmers aren't just interested in the number of people who might come and see your show, but also what the opportunities are for them to engage with it.

This doesn't just mean offering a traditional devising workshop for local schools/colleges, but being open to a much wider range of engagement with the venue's audience and local community. Are you willing to talk to local artists, to open up your rehearsal room or share your practice with them? Are there opportunities for local students and artists to respond to your work by creating their own?

Can audiences engage with the show and its themes online, either before or after the show? Will this involve passive activity – watching an online trailer, reading your rehearsal room blog – or active engagement – contributing their own thoughts, material, responses?

Developing audiences is a partnership between artists and venues. Do be realistic about the capacity of the venue to support you with this, as sometimes additional outreach activity can feel like it is adding to everyone's workload rather than supporting it. Offering a free workshop at the last minute because tickets aren't selling is not helpful!

Do your research – find out about existing education, outreach and creative learning programmes, ask what the venue's priorities are and what has worked in the past and then plan your activity – in advance - accordingly.

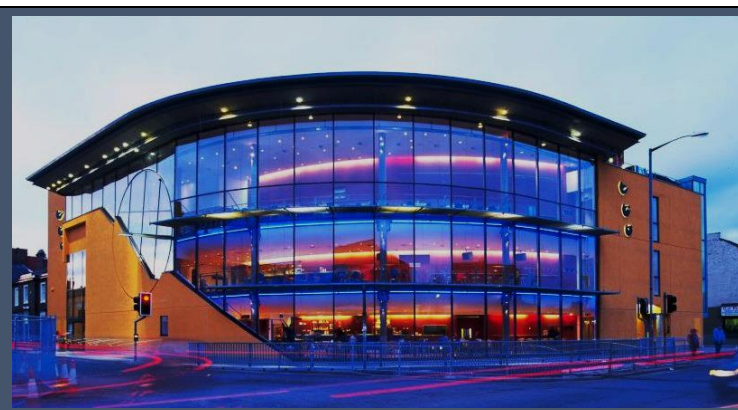


# Venue Information

The information below is subject to change but will be updated annually.



<b>Programmer's Contact Details</b>	
<b>Name:</b>	Annabel Turpin
<b>Position:</b>	Chief Executive & Artistic Director
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**ARC, Stockton Arts Centre**

## **Artistic Policy**

ARC's artistic policy is to present work that is contemporary and relevant. By that, we mean we want to show work that helps us understand and enjoy the world as it is today. We want to look forward, to excite audiences about the future. ARC's programme currently encompasses the following:

### **Theatre and Dance**

ARC presents some of the newest and most exciting performance work being made in the UK today. Our programme features nationally-renowned artists and companies, who are making work we believe is relevant to people's lives today. This includes supporting the development of work by local and regional artists.

Often we bring work to ARC that challenges perceptions of what performance might usually look like, that offers audiences a different kind of experience to more traditional forms of theatre.

Ultimately, we present work we are passionate about, so there are exceptions to everything.

We prefer to work with artists and companies during the development of work, which enables us to find ways of engaging audiences alongside the creative process, before presenting the final show. This means we are unlikely to be interested in booking a finished piece of work.

We select artists and companies to work with based on the content and style of their work, if we feel it is a good fit for our programme. We attend festivals and showcases, meet artists, listen to recommendations from other professionals and see as many individual performances as we can, all of which help us identify people we want to work with.

Please get in touch with us at the earliest stage of developing your work and we will tell you whether it is something we are interested in or not.



### **Performances for families**

ARC's family programme is mainly focussed on work for under 7s, although we show some work for 8 – 12 year olds. As well as an extended run of a live show for ages 3+ at Christmas, we present theatre, dance and puppetry performances on Saturdays approximately once a month.

### **Music, comedy and film**

ARC also presents music, including rock, pop, folk and indie, and a monthly series of afternoon classical concerts in association with Master Musicians. Our comedy programme includes aspiring newcomers at our seasonal Beat the Gong events, circuit regulars at our monthly Catch 22 Comedy Club nights; stand up favourites such as Chris Ramsey, Marcus Brigstocke and Jenny Eclair; and comedy legends like Lee Evans and Jack Dee, who have chosen ARC as a great venue to try out new material. We also have a dedicated cinema which screens a range of mainstream and arthouse films, independent and world cinema, as well as live broadcasts such as NT Live and international ballet and opera productions.

### **Cultural Shift**

Cultural Shift is ARC's strategic programme of activity, delivered in partnership with Little Cog, actively programming and delivering new and increased opportunities for disabled people in the arts. We are working to ensure our cultural landscape is vibrant and representative of the people living and working in our communities.

The aims of Cultural Shift are:

- to challenge negative commonly held perceptions about disability and disabled people
- to involve disabled people in the arts at every level

ARC, through its artistic policy is committed to supporting work which is contemporary in its approach and relevant to peoples' lives today.

The work of disabled artists and participants in the programme may or may not have a disability focus, although we are ensuring that the work is disabled-led.

We are working to the Social Model of Disability which was developed by disabled people. The social model says that disability is caused by the way society is organised, rather than by a person's impairment or difference. It looks at ways of removing barriers that restrict life choices for disabled people.

We work with artists to ensure that the content of their work champions changing perceptions of disability and disabled people, and ensure the work we programme and commission does not perpetuate negative stereotypes and myths around disability and disabled people.

For more about Cultural Shift please click here <http://arconline.co.uk/cultural-shift/artistic-policy>

## How we support artists

### ARCADE

ARCADE is a free membership scheme open to professional practitioners working in performance (primarily theatre, dance and spoken word). ARC works with many artists and companies to support the development of their work – but we can only help if we know who you are! Joining ARCADE puts us in touch with you and vice versa.

ARCADE activities include:

- **Fortnightly e-newsletter:** Our ARCADE e-newsletter highlights opportunities for artists from across the country, including commissions, platforms and workshops. We will pass on information we receive from our many partners to all ARCADE members to ensure you stay in touch and don't miss out.
- **Surgery sessions:** As an ARCADE member, you will be able to book a one-hour surgery session with a member of ARC staff to discuss practical issues around your artistic practice. So if you need programming, touring, technical or marketing advice, please contact us and we will arrange a time.
- **Access to space:** ARCADE members are entitled to book up to 40 hours of space per year at a special rate of £6 (£5 + VAT) per hour, subject to availability. This can be used for meetings (although you are always welcome to use free meeting space in ARC's foyers, including the first and second floors), auditions, R&D activity or rehearsals. Space can be booked up to three months in advance, on a rolling basis. Please email [artist.development@arconline.co.uk](mailto:artist.development@arconline.co.uk) with your requests, including your ideal dates, times, room requirements and purpose.
- **Platform events:** Twice a year ARC presents a Platform event, bringing together artists and companies to share work in progress with other professionals. Each event features up to eight artists and companies, with informal feedback afterwards.
- **New writing:** In addition to our regular scratch events, in January each year we run a New Writing Night in conjunction with students on the MA in Theatre and Performance course at Northumbria University. Writers are invited to submit 10 minute scripts – which can be excerpts from longer pieces – with up to eight scripts selected for performance. Scripts are then workshopped, directed and performed by the MA students in an evening of rehearsed readings at ARC.

### Professional development

ARC works with a huge array of artists and companies from all over the UK, many of whom want to engage with local artists and practitioners. We actively seek opportunities to introduce artists to each other, and find ways of encouraging skill-sharing and collaboration.

### Space+

Each year ARC supports a number of development residencies for artists and companies we feel have a particular talent, or need more professional support to develop their work. We invest in their development by providing free rehearsal space along with other support, which might be creative, technical and/or financial. We use these residencies to strengthen our relationship with selected artists and companies with whom we want to develop a longer term relationship, using them as an opportunity for more intense dialogue about

future collaborations, and often as a way of introducing their work to potential audiences. There is no formal application process, artists and companies are usually identified through discussions about how their work is going to be developed, and how ARC can support that development.

### **ARC Getaways**

ARC getaways offer free accommodation and workspace for one week, to enable artists and companies to get away and embrace some fresh thinking along with some North East air. Getaways can be used for research and development processes, rehearsals, writing or thinking time – whatever artists need to do to help further their artistic practice or process. There are no requirements to share work, although artists are welcome to host a sharing if that's useful. All we ask is that artists spare half an hour on their first day for an informal meeting with ARC staff, so we can get to know them and their work.

ARC Getaways are available for performance based artists and companies whose work or practice is aligned with ARC's overall artistic policy or to our Cultural Shift artistic policy. Please read these policies before applying. We are keen to use ARC Getaways to introduce new artists to the organisation, particularly those who are currently under-represented in our programme.

### **Associate Artists and Companies**

ARC continues to develop enhanced relationships with a number of selected artists and companies whose work we feel is valuable to ARC's artistic programme. Packages of support are tailored to the needs of the individual artists, but the relationship is intended to lead to the presentation of work at ARC.

Support is likely to include ARC staff acting as an ongoing creative mentor or producer, as well as more practical assistance such as help with funding applications, rehearsal space, production, technical and marketing support. For some of our Associate Artists, we provide a full 'producer' service.

'Associate' relationships generally grow out of existing collaborations. They are regularly reviewed, usually at the end of each project or production, to ensure that they remain of mutual benefit.

### **Bridging the Gap**

Bridging the Gap is an annual project originally developed by ARC, Newcastle Theatre Royal and The Maltings designed to contribute towards the creation of new theatre work within the North East region. The project has expanded since its inception in 2009 and now includes nine venues across the North East and Yorkshire, who work together to offer a joint package of in-kind support to enable two emerging North East or Yorkshire based artist/theatre companies to develop and present a new piece of work across four venues.

Details of the 2018/19 scheme will be announced in spring 2018.

### **North East Artist Development Network**

In addition to Venues North, ARC also runs the North East Artist Development Network. The Network's vision is to make the North East the best place in the UK for artists to develop work, by creating a strong and effective artist development infrastructure that not only retains talent in the region, but also attracts talent to the region. More details of the Network's current activity, which includes residencies, regular Meet the Programmer events and the North East Reviews site, can be found on ARC's website.

## Spaces & Capacities

<i>Venue</i>	<i>Capacity</i>
The Point (Music/Comedy space)	400/550 standing
Theatre	250
Studio	100
Cinema	130

## Seasons

Sept – Dec  
Jan – June

## How far in advance to contact us

We are interested in working with artists throughout the creative process, so prefer to hear from artists in advance of starting new work. Because we work in this way, our programme is usually provisionally committed up to 12 months in advance. It is never too early to talk to us!

## We aren't interested in booking...

We don't generally book work that is based around classic texts or adaptations – our programme is almost entirely new work. We also tend not to book musicals or comedy theatre. As explained above, we also rarely book finished, touring work.

## The kind of financial deals we can offer

In the Studio, we offer small guarantees (£250-£300); and in the Theatre fees range from £750-£1,000. However, more and more of our work is made collaboratively where fees are negotiated as part of a wider support package. We rarely book more than one or two performances, but often invite companies to spend more time with us, developing work and leading audience engagement activity.

**We like artists to make initial contact by...**


By email: introduce yourself and your work, tell us why you are interested in working with ARC, how your work fits our programme and audiences. Let us know when and where we can see your work, or how we can find out more.

**We prefer artists to contact us:**

By email	X	By phone		By post	
Send weblink	X	Send DVD			

**If you approach us, you can expect...**

Any emails personally addressed to ARC staff will be responded to; generically addressed emails will be read but only responded to if we are interested in the work.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Matthew Blyth	
<b>Position:</b>	Audience Development Officer	
<b>Tel:</b>	0191 561 3455	
<b>Email:</b>	Matthew.Blyth@sunderland.gov.uk	<b>Arts Centre Washington</b>

<b>Artistic Policy</b>
<p>Arts Centre Washington (ACW) is a community hub that seeks to build engagement in the arts primarily amongst the residents of Washington and Sunderland which have some of the lowest levels of engagement in England. A converted farm housing a 120 seat theatre, gallery spaces, recording studio, artists' studios, art workshop, café bar, rehearsal studios and function / meeting rooms.</p> <p>Whilst it is a multipurpose arts centre, programming exhibitions, film, comedy and music; our core priorities are:  Work for, by and with children and young people  The support and development of artists, emerging and Sunderland-based artists in particular  Engaging the community in artistic excellence</p> <p>There is also a strong current of participation running through everything we do with approximately 75% of visitors to ACW taking part in activities.</p> <p>ACW seeks to achieve a balance to such a large, commercial theatre provided elsewhere in the city by concentrating on work that is original, inventive and, of course, small scale. Work that really appeals to us has the ability to engage us intellectually and emotionally. We try to find work that has a resonance for local audiences and a relevance to their lives. For instance, politics or anything to do with the armed forces sells well! Whilst we prefer to leave the classics to larger theatres we recognise the attraction for infrequent theatre attenders to known product. Consequently, we are always interested in adaptations of well known/classic novels and programme these as a way of switching on our audiences to more original, edgy theatre. We also really like funny, quirky theatre; theatre that uses our space in a different way and theatre that engages directly with the audience – although not necessarily all these qualities at the same time.</p>
<b>How we support artists</b>
<p>We provide free rehearsal/R&amp;D space to emerging artists (especially those in the Sunderland area)  We are part of the Bridging the Gap emerging artist initiative</p>

We are a member of NEAD network (North East Artist Development)  
 We attend the North East Meet the Programmers events  
 We are a member of the REACH network and attend REACH showcase events

**Spaces & Capacities**

<i>Venue</i>	<i>Capacity</i>
Theatre	120
Low Barn	135
Granary	50

**Seasons**

Spring / Summer - Jan – July  
 Autumn – Sept - Dec

**How far in advance to contact us**

6 – 12 months

**We aren't interested in booking...**

Clairvoyants, although I can see that changing in the future.

**The kind of financial deals we can offer**

We have a small theatre (120 - 130 seats) so find it very difficult to cover guarantees over £500 from a very small programming budget. A large proportion of the work we book at present is on a 70/30 box office split.

**We like artists to make initial contact by...**

Email with a weblink


**We prefer artists to contact us:**

By email	x	By phone		By post	x
Send weblink	x	Send DVD	x		

**If you approach us, you can expect...**

It is impossible to reply to all approaches. We hold email proposals on file until we start programming the relevant season, so often a reply to an artist whose work sounds interesting many weeks, even months later than the original approach.



<b>Programmer's Contact Details</b>		
<b>Name:</b>	Ian Morley	
<b>Position:</b>	Theatre Programmer	
<b>Tel:</b>	01226 327000	
<b>Email:</b>	ianmorley@barnsleycivic.co.uk	<b>The Civic, Barnsley</b>

## Artistic Policy

### Who We Are:

The Civic is a small to mid-scale arts centre located in the Centre of Barnsley, South Yorkshire. We programme a varied and dynamic cross section of visual and performance art that includes theatre, dance, circus, comedy, music, community arts, sculpture and fine art exhibitions and a dedicated programme of professional children's theatre.

We believe in collaborative work with companies and organisations and run an annual dedicated artist development programme, CARP (Civic Artists Residency Programme) a flexible programme aiming to support Northern artists in the process of creating work, developing and experimenting with new ideas in a creative and supportive arts environment.

We are a multi-functional and mixed space venue that comprises of The Assembly Room, Gallery@, meeting rooms and Foyer areas, and Mandela Gardens. We are an Arts Council National Portfolio Organisation

### What are our aims?

Our vision is to provide extra-ordinary art and experiences to the people of Barnsley, Yorkshire and surrounding region. We aim to raise aspirations, challenge perceptions and inspire pride in our community. We aim to achieve this through our dynamic programme

### What do we programme?

- Theatre, Circus and Dance

Our Theatre Circus and Dance programme is mixture of contemporary dance, Contemporary Circus new writing, physical theatre, adaptations of classic text and spoken word.

The programme consists of nationally renowned touring companies and local / regional artists. We are predominantly a receiving house but are interested in collaborative and potential commissioning opportunities that have audience development and engagement at their heart. In addition to onsite indoor work we regularly co-commission and programme work to be presented of site



We programme dance and theatre approximately 10 – 12 months in advance

We are a relatively new venue and are still building audiences therefore we will only programme 6 to 8 theatre performances and 1 or 2 Dance performances per season.

However we are keen to establish dialogue with arts organisations and companies that could support us to engage and develop new audiences

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However we are keen to establish dialogue with arts organisations and companies that could support us to engage and develop new audiences.

- Family Performance

We are passionate about programming high quality, dynamic and engaging work for families and young people, we predominantly programme work for 3 – 8 year olds but are keen to explore work that attracts and engages with older children. We work with and programme companies that both adapt classic or known text and with those that produce new writing and devised work. Our family programme consists of fortnightly Sunday afternoon performances, an extended family show for Christmas that is an alternative offer to the traditional pantomime, and periodic longer runs that tie in with school terms and half terms depending on the company and show. We commission and co commission family work and are open to discussions with companies about their work.

We programme our family work 6 – 12 months in advance

- Music

Our music programme is a range of touring folk, jazz, blues and classical acoustic artists and bands. We predominantly programme artists producing original material and tend not to present tribute acts as this is already catered for in other venues in the town. However, if available our facilities can be hired for tribute acts. We programme at least one band or artist per month.

The music programme is planned 6 – 8 months in advance

- Comedy and Cabaret

Our comedy programme consist of monthly gigs from national touring known comedians and a seasonal showcase of emerging talent in partnership with The Last Laugh Comedy Club

We programme our comedy 6 – 12 months in advance

- Visual Arts

The Gallery@ The Civic currently stages approximately 10 temporary exhibitions each year; five in the main gallery and 5 on the smaller Panorama space. As The Gallery@ has no permanent collection from which to draw, these exhibitions are a mixture of touring exhibitions from established lenders, exhibitions created specifically for the Civic either by the in-house team or in conjunction with local curators, and exhibitions by local emerging artists and makers. Our aim is to be forward-thinking in our choice of exhibitions, and to present the

best of all aspects of art and design to our audience by including a range of contemporary visual fine art, design, fashion, photography and craft. The Gallery@ The Civic is passionate about visual arts and particularly about sharing exceptional and extraordinary visual art with the widest audience. The Civic also believes in nurturing the talent of emerging and established makers, supporting them to create and sell new work, extend their practice and develop sustainable careers, for example through exhibiting at the venue and through participation in the Civic's Artistic Residency Programme, CARP.

In addition to Venues North we are members of SVN a Small Venue Network of 20 arts venues in the Yorkshire region that meet and work collaboratively, share knowledge and expertise with the purpose of bolstering the artistic and economic resilience of smaller provincial venues.

### How we support artists

We support artists through scratch nights, our CARP scheme, commissions and co-commissions, and rehearsal space.

### Spaces & Capacities

Venue	Capacity
The Assembly Room	336 theatre end on format, 200 in the round, 336 -384 comedy format,
The Panorama Bar	60 seats depending on required stage size, limited tech
Mandela Gardens	Public gardens with flat performance space for outside work 500+ Capacity

### Seasons

2 seasons per year Sept – Jan & Feb – July

### How far in advance to contact us

12 months

### The kind of financial deals we can offer

Varied deals from guarantees to box office splits, first calls, hires

### We like artists to make initial contact by...


Email followed by telephone

### We prefer artists to contact us:

By email	x	By phone	x	By post	
Send weblink		Send DVD			

### If you approach us, you can expect...

I will aim to respond with 2 weeks

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Mike Jones	
<b>Position:</b>	Executive Director / Head of Performing Arts	
<b>Tel:</b>	01539 722833 x230	
<b>Email:</b>	mike.jones@breweryarts.co.uk	<b>Brewery Arts Centre</b>

### Artistic Policy

The Brewery Arts Centre aims to provide a balanced and diverse programme of artistic and educational activity across all art forms with the main focus being on music, theatre, dance, comedy and film.

The Brewery's programme is eclectic, wide ranging, high quality and culturally diverse.

Within its limited financial resources, the Brewery takes artistic risks and invests in artists. In particular, we programme:

- The best music from around the world appropriate to our performance spaces, introducing our audiences to new artists as well as those well established within their genre. We programme in conjunction with Band on the Wall in Manchester to secure better artists and more cost effective touring to the region.
- An eclectic and diverse mix of theatre and dance, developing audiences for both accessible and more challenging work. We explore opportunities to introduce new companies and new writing to our audiences. We develop co-productions with a number of touring companies.
- A wide range of comedy events including warm up gigs from high profile names, circuit regulars and emerging talent
- Regular spoken word events, with an emphasis on grassroots activity, mainly utilising the intimate Warehouse venue.
- Major film releases in our main cinemas (and for 26 weeks of the year, the Theatre) and a regular programme of art house and world cinema in the Warehouse.
- Exhibitions (primarily of regional contemporary artists) in the Sugar Store gallery and Warehouse.

## How we support artists

As part of co-production deals, we provide the Theatre and full technical support to companies opening new work. Companies we have worked with include Theatre Cryptic, Starving Artists, Chris Goode & Company and DecaDance Theatre.

We have occasionally provided development space to companies such as Imitating The Dog and David Lloyd Dance.

We regularly offer local bands/musicians support slots to headline acts.

## Spaces & Capacities

Venue	Capacity
Theatre	260
Malt Room	300 seated / 420 standing

## Seasons

Jan – Apr / May-June / Sept - Dec

## How far in advance to contact us

9 - 12 months

## We aren't interested in booking...

Non arts events such as mediums, mindreaders, wrestling

## The kind of financial deals we can offer

A guarantee against a percentage split, based on likely box office forecast.  
Straight splits for comedy.

## We like artists to make initial contact by...

By e-mail


We encourage artists/companies to outline how they think their work fits into our programme, and how they can support us to engage and develop audiences. We also actively seek out exciting new theatre at key festival events such as the Edinburgh Fringe Festival as well as working with a network of trusted promoters, agents and companies.

## We prefer artists to contact us:

By email	X	By phone		By post	
Send weblink		Send DVD			

## If you approach us, you can expect...


Due to the number of proposals received I can only respond to artists/companies whose work I wish to discuss further.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Rosie Clark	
<b>Position:</b>	Producer	
<b>Tel:</b>	01302 303 950	
<b>Email:</b>	programming@castindoncaster.com/ rosie@castindoncaster.com	<b>Cast, Doncaster</b>

<b>Artistic Policy</b>	
<p>Cast is a purpose built theatre venue in the centre of Doncaster which opened in 2013. The artistic programme comprises mainly touring product in both our spaces and some local amateur hires. We have an artist development programme with a range of different strands.</p> <p>Our mission is to enrich the creative and cultural life of our communities through high-quality artistic experiences.</p> <p>We aim to raise engagement in the arts in Doncaster through a varied performance programme; to transform aspiration and develop cultural capital through participation in creative activity; to encourage a vibrant dynamic confident community using the arts as a catalyst for conversation; and to work in partnership using the arts as a powerful tool for social change and place making.</p>	
<b>How we support artists</b>	
<p>We have an Associate Artist scheme (currently 5 companies), and we also support a range of other artists and emerging companies through mentoring, signposting, and where possible R&amp;D time in our spaces. We run monthly artist hangouts, have recently started a writers' group for emerging writers, and offer masterclasses and workshops.</p>	
<b>Spaces &amp; Capacities</b>	
<i>Venue</i>	<i>Capacity</i>
Main House	620
Second Space	142 (various configurations)
<b>Seasons</b>	
Feb – July; Sept - Dec	

<b>How far in advance to contact us</b>					
6-12 months					
<b>We aren't interested in booking...</b>					
Hypnotists, wrestling, mediums					
<b>The kind of financial deals we can offer</b>					
Mainly box office splits, occasionally work on first calls for studio shows, some guarantees in the main house					
<b>We like artists to make initial contact by...</b>					
Email please					
<b>We prefer artists to contact us:</b>					
By email	Yes	By phone		By post	
Send weblink	Yes	Send DVD			
<b>If you approach us, you can expect...</b>					
<p>Programming tends to happen in clusters where a range of potential work is considered, so we can't always respond immediately.</p> <p>A no this time doesn't mean that we aren't interested in future work!</p> <p>Unfortunately, it is impossible to reply to everyone with detailed feedback on shows and due to the number of proposals we receive, we tend to only respond to artists/companies who we have a relationship with or whose work we wish to discuss further. If we haven't responded within 3 months it will usually mean that we haven't been able to include your work on this occasion.</p> <p>Please include your touring plans and if we aren't able to programme your show, do let us know when it is touring – we try to see work where possible.</p>					



<b>Programmer's Contact Details</b>		
<b>Name:</b>	Pelin Basaran	
<b>Position:</b>	Programme Manager	
<b>Tel:</b>	0161 274 06 11	
<b>Email:</b>	pelinbasaran@contactmcr.com	<b>Contact, Manchester</b>

### Artistic Policy

*Note: Contact will be relocating to the Millennium Powerhouse in Moss Side for the duration of 2018 due to the refurbishment of our building. We will be programing shows (mainly our co-productions and commissions) in different locations in the city.*

Contact is where young people change their lives through the arts, and audiences of all ages experience exciting new shows. At Contact, young people aged 13-30 genuinely lead, working alongside staff in deciding the artistic programme, making staff appointments and act as full Board members. Our public programme of shows and festivals is relevant, contemporary, diverse and accessible. We present contemporary theatre, dance, live art, cabaret, spoken word, circus, comedy and music. We support artists who work across any or all of these art-forms, or who are inventing new forms. We have a particular interest in work that speaks to people under 30, that is socially engaged or that young people find exciting and relevant. Our programme features:

- Professional shows produced or commissioned by Contact
- Contact Young Company shows, made in collaboration with leading artists
- Touring shows selected by young people (Re:CON Young Programmers) and staff

### How we support artists

Contact delivers a wealth of artist support opportunities. These cover commissions and co-productions, and a range of early career support (mentoring, funded residencies, time/space/technical support). We also make specific annual commissions to a brief, including for our festivals.

#### Co-productions and Main Space Commissions

Contact delivers around 7-10 major artist-led commissions or co-productions each year. Shows are presented at Contact before extensive national touring. Contact most recently co-produced the verbatim theatre show "I told my mum I was going on an RE trip...", with 20 Stories High, that explored young women's experience of abortion, since re-developed and filmed for BBC Two.

#### Festival Commissions

Queer Contact and Flying Solo festivals each year commission artists to present new work within the festival. Work is selected from open call from early to mid-career artists. Commissions include fees, development support, dramaturgical input, funding/financial advice and support, brokering venue relationships and national tour support.

### **Diverse Actions**

In 2017 Contact launched Diverse Actions, a 3-year Live Art UK & Contact initiative for exciting, engaging and radical BAME live art/performance makers to create new work. £2,000 fee, as well as additional financial contribution (£6,000) for dramaturgical, technical and marketing support, plus rehearsal space and sharing opportunities.

### **Seed Funding**

Each year Contact makes around 6 small seed fund commissions (of up to £2,000) for artists to develop early ideas towards larger scale projects. We also partner annually with Word of Warning/HaB to commission 3 artists for Works Ahead.

### **Contact Labs**

Contact Labs provide in-depth facilitated making periods led by established artists.

### **Artists Masterclass Programme**

Year-round Contact commissioned and visiting artists deliver masterclasses alongside our public programme, including during festivals Queer Contact and Flying Solo. 50% of places are subsidised for CYC and CYC grads, the remainder open to artists of all career stages.

### **Contact Young Company**

An annually recruited ensemble of 25 young artists aged 15-25. CYC undergo a year-round programme of weekly workshops, see shows in our programme, and join subsidised places on Contact's masterclass programme. CYC make 3 professional-standard shows in collaboration with leading international artists for professional contexts. They spend between 9-12 weeks creating a new piece of work. Form varies during the programme (promenade, studio pieces, mid-scale shows, work for families). Recently CYC shows have toured to Southbank Centre, Traverse Theatre, BAC, and a range of festivals and conferences.

### **CYC Grads**

We employ a number of CYC graduates in their first professional acting/making roles.

### **Director Development**

Director support takes the form of paid opportunities to shadow and assist professional directors and companies working on Contact Young Company shows, with considerable responsibility to work with lead artists throughout the production process. Contact also appoint and support emerging directors to lead on specific projects.

### **Young Musicians**

Funded by Youth Music we provide weekly training in music, media and production at drop-in level (Media Drop) through to professionalised activity (Level Up) aimed at producing skilled musicians, vocalists and MCs able to develop their career in the music industry. A strong focus on diversity and gender balance has created a highly distinctive offer in the city.

### **Spaces & Capacities**

<i>Venue</i>	<i>Capacity</i>
Main Space (Space 1)	300 seat approximately



Studio Space (Space 2)	60 seat approximately (flexible raked seating)
Rehearsal Studio (Space 3)	workshops up to 30 / 50 seats
New Space (after re-opening)	100 seat (flexible seating)

### Seasons

Jan to July & Sept to Dec

### How far in advance to contact us

For touring work at least 6-9 months in advance. For commissioning/co-production partnerships ideally at the start of the project.

We programme two main public seasons: Jan to July and Sept to Dec, around 6-9 months in advance. The Programming team including RE:CON (our Young Programming and Producing team) meet fortnightly and the wider Artistic team meet monthly to discuss submissions from artists and companies. When selecting work we consider carefully how they meet our programming aims as well as how they fit our spaces, budget and overall programme ethos.

### We aren't interested in booking...

We do not programme traditional adaptation of classical texts. We do not accept unsolicited texts.

### The kind of financial deals we can offer

Fees are negotiated though we aim to provide guaranteed fees rather than splits. We are also open to proposals from artists, companies and organisations for commissioning/co-production opportunities, through cash contributions and in-kind support. We also co-present with other venues in the city.

### We like artists to make initial contact by...

We welcome submissions from all artists and companies. If you would like your work to be considered for inclusion in Contact's programme please email a proposal to [programming@contactmcr.com](mailto:programming@contactmcr.com)

You should include the following information:


- Who you are and what kind of work you make
- Contact details including a current mobile number
- Details of the project including video footage, script, press reviews and information about the creative team.
- An invitation to see the work or other work by the same company/artists.
- Which space at Contact the work will fit in and why Contact is the right platform for your work.

### We prefer artists to contact us:

By email	x	By phone		By post	
Send weblink	X	Send DVD			

### If you approach us, you can expect...

Once you have contacted us, if we are interested and excited by your submission or require further information, we will get in touch initially by email or phone. Please note that we receive a high number of programming submissions each week, and it may take some time to respond to emails. If we have not responded within 6 weeks it is unlikely that we will be pursuing your submission for inclusion in our programme.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Vicky Holliday	
<b>Position:</b>	Senior Producer	
<b>Tel:</b>	01924 437966 07714 249976	
<b>Email:</b>	vicky@creativescene.org.uk	<b>Creative Scene</b>

## Artistic Policy

Creative Scene is the Creative People and Places programme for West Yorkshire-North Kirklees, an arts and social change initiative supported by Arts council England. It's about more people creating and experiencing great art in the places where they live. The Creative Scene is being grown with the people of Dewsbury, Batley, Mirfield, Cleckheaton, Heckmondwike, Birstall, Liversedge, Gomersal and Birkenshaw- and all places in between.

We want to work with artists and companies who are open to collaboration and put community and engagement at the heart of their work. We programme and commission work that is:

- **Distinct:** it should be radically different
- **Relevant:** with the potential to involve local people in development and decision making
- **Engaged:** communities involved in engagement activities and opportunities for co-creation
- **Accessible:** with understanding of the needs of diverse audiences in peri-urban towns
- **Focused:** with clear understanding of the target audience for the work
- **Inspiring:** it should raise aspirations for what is possible in the area
- **Forward thinking:** have the potential to build long term relationships between artists, arts organisations and local people
- **Putting a spotlight on place:** is developing the local venue infrastructure and is inspired by the presentation location.

Specifically Creative Scene programs with the following locations in mind:

**Festivals:** Many community run festivals make up the Creative Scene in North Kirklees and provide opportunities for artistic programming. Venues include town centers, town halls, libraries, market halls and parades.

**Outdoor:** Providing opportunities for large-scale accessible events we are interested in all sorts of outdoor spaces including parks, town centres, train station platforms, etc.

**Community Venues:** We have developed two touring networks working with local venues:

- **On Tour Family:** Focused on performances for children aged 3 and up and their adults. Spaces include a 16<sup>th</sup> century barn, community centre, dance hall and two sports clubs.

The Local: Creating an exciting and memorable night out in a relaxed environment. Spaces include 4 pubs and a community centre.

## How we support artists

**R&D/Production Space:** Provision for time and space working in our area to create new work in collaboration with people here. Often this will be offered as part of a commissioning process but is also offered by invitation or request. (Please note we don not have a traditional rehearsal space but often broker opportunities in office blocks, pubs, etc)

**Commissions:** Designed with local people we put out briefs for commissions to create work specific to our context, often with relevance elsewhere and therefore potential for touring. These range from theatre productions to outdoor arts. Please sign up to our mailing list to be kept up to date with opportunities.  
<https://www.creativescene.org.uk/>

**Training/Networking Opportunities:** We are interested in developing artists who have a commitment to collaborating with communities to inform their work. We offer a programme of provocation sessions, training schools and networking opportunities. From time to time we will also support artists to attend wider opportunities, offered by invitation. Please sign up to our mailing list to be kept up to date with opportunities.  
<https://www.creativescene.org.uk/>

## Spaces & Capacities

We programme for non-traditional spaces. We work with venues as part of two touring circuits:

On Tour Family: Performance work for children aged 3 and up and their adults

The Local: Performance in pub style venues (works best when work is 'safely' interactive, where people can get up and go to the bar and where heckling is expected and can be embraced in the context of the work.)

We also programme work in a range of outdoor contexts and are open to work in other locations.

<i>Venue</i>	<i>Capacity</i>
Northorpe Barn (On Tour Family)	85
Birstall Community Centre (On Tour Family)	75
Batley Bulldogs Rugby League Club (On Tour Family)	80
Thornhill Sports and Community Centre (On Tour Family)	80
Healey Community Centre (On Tour Family)	60
The Navigation Tavern (The Local)	70
Robertown Community Centre (The Local)	70
The Taproom (The Local)	40
The Leggers Inn (The Local)	70
Mill Valley Brewery (The Local)	40

## Seasons

We programme year round. Family work is usually programmed in the February, May and October half-terms.

## How far in advance to contact us

At least 3 months. Often we would expect the artist/company to spend time in the area developing relationships and the work and therefore this requires a much longer lead-in.

### **The kind of financial deals we can offer**

Programme fees for the touring circuits range from £300-£800 depending on the scale of the work.

### **We like artists to make initial contact by...**


By email. Please introduce yourself and your work and tell us why you are interested in working with the us, how your work fits into our programme and what it offers our audiences. Let us know when and where we can see your work and how we can find out more about what you do.

### **We prefer artists to contact us:**

By email	Email	By phone		By post	
Send weblink		Send DVD			

### **If you approach us, you can expect...**

Any emails personally addressed to Creative Scene staff will be responded to however generically addressed emails and circulars will be read but only responded to if we are interested in the work.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Porl Cooper / Nick Hopwood	
<b>Position:</b>	Programmer / Head of Performance venues	
<b>Tel:</b>	0114 222 8889	
<b>Email:</b>	<a href="mailto:enableus@sheffield.ac.uk">enableus@sheffield.ac.uk</a> <a href="mailto:n.hopwood@sheffield.ac.uk">n.hopwood@sheffield.ac.uk</a>	<b>Enable Us – University of Sheffield</b>

<b>Artistic Policy</b>
<p>Enable US is a University of Sheffield Performance Venues initiative, which aims to offer creative experiences and development opportunities for Students, Staff and Sheffield audiences through performance, workshops, master classes and academic symposiums. The bi-annual Enable Us Festival (2 weeks each Spring and 2 weeks in Autumn) brings new and progressive theatre productions to Sheffield, providing a new platform for public engagement, and allows Sheffield audiences access to work that may not otherwise have been presented in the region. Enable US also provides support for the creation of new work by Students, University of Sheffield Alumni and local artists across the Northern Powerhouse regions, by providing space to create, to research and develop, and to access new audiences.</p> <p>Additionally the programme encourages opportunities for our Students to work alongside professional arts practitioners, to develop their own creativity and to grow as individuals. We also aim to develop work based learning programmes and internships within the cultural and creative professions. Enable US seeks to foster interdisciplinary practice and collaborations with academics and will present performance to stimulate and ignite debate and discussion.</p> <p>We Actively seek work that appeals to Faculties and Schools (beyond School of English), with themes and topics which resonate across other Faculties and Schools, a full list of which can be found here: <a href="https://www.sheffield.ac.uk/departments/faculty-departments">https://www.sheffield.ac.uk/departments/faculty-departments</a></p> <p>Within that remit, we will prioritise:</p> <ul style="list-style-type: none"> <li>• International Work</li> <li>• Physical Theatre, Dance &amp; Circus</li> <li>• Work by midcareer artists (to balance the other local venues focus on the New and Emerging)</li> </ul>
<b>How we support artists</b>

Single night programmed performances within the Enable Us festival periods  
 Residency and R & D opportunities (subject to availability and mainly out of term time)  
 Brokering relationships with academics, schools and faculties within the University, which may then inform the work being made.

**Spaces & Capacities**

Venue	Capacity
Drama Studio (main home of EnableUs programme)	177 seats, flexible formats
The Octagon	up to 1230 seats, 1600 standing, flexible formats
Firth Hall (concert venue)	380 seats

**Seasons**

2 weeks in the Spring (between Feb and April) and 2 weeks in the Autumn (between Oct and Dec)

**How far in advance to contact us**

As early as possible, but ideally 6-9 months in advance. We can consider productions in the short term under certain circumstances.

**We aren't interested in booking...**

Work that has already been presented in the region (as we have limited no. of performance slots)  
 Otherwise all approaches are considered.  
 We are always interested in work which resonates with the University Faculties  
 (list here <https://www.sheffield.ac.uk/departments/faculty-departments> ) and that which has a specific interests to encourage engagement between the company, students and academics.

**The kind of financial deals we can offer**

All deals are negotiated  
 While we are currently working to 80/20% splits or first calls in the companies favour, for Autumn 2018 onwards we are also seeking external funding which will allow us to meet guaranteed fees (fees still in line with the potential yield of the space!)

**We like artists to make initial contact by...**

E-mail  
 Please try and include as much of the following information;

- Mobile number
- An invitation to see work
- Information about the work, press reviews, background info about the creative team
- Information of where the work has previously been presented
- Potential tour dates

**We prefer artists to contact us:**


By email	YES	By phone		By post	
Send weblink	YES	Send DVD			

**If you approach us, you can expect...**

A response within 7-14 days to tell them whether their dates or production fit into our programme or if we may be interested in future productions

<b>Programmer's Contact Details</b>	
<b>Name:</b>	Perl Cooper



<b>Position:</b>	Programmer	
<b>Tel:</b>	01423 502710	
<b>Email:</b>	programming@harrogatetheatre.co.uk	
		<b>Harrogate Theatre</b>

### Artistic Policy

Built in 1900 and run today by Harrogate (White Rose) Theatre Trust Ltd, Harrogate Theatre is a typical example of a late Victorian proscenium arch venue built over five floors. The building has undergone several refurbishments, the last major one being between 2007-2011.

Harrogate Theatre is located on Oxford Street in central Harrogate and has two performance spaces (a main auditorium that seats 500 and a studio space that seats 60), which allow for producing and presenting theatre, dance, music and comedy. It is also home to a number of community groups that regularly perform musicals and plays throughout the year. The organisation also runs a vibrant education and outreach department that delivers throughout the District from an adjacent building called Hive. The Theatre has undergone considerable artistic development in the past 10 years that has seen the organisation establish itself as a significant influence in the region, with a growing national profile.

Over the past three years the Trust has acquired programming responsibilities for a programme of live events at the Royal Hall (1,000 seats) and Harrogate International Centre (2,000 seats), allowing for internationally renowned companies and artists to be part of the eclectic artistic programme.

Our Mission Statement is as follows:  
 “Harrogate Theatres produce and present a programme of quality drama, dance, comedy, music and festivals that celebrate the diversity and richness of British and world cultures, whilst identifying opportunities to work closely with artists and practitioners that challenge and excite audiences. Harrogate Theatres works with all stakeholders to generate educational activities that encourage an appreciation of the arts as participants or audience members. Harrogate Theatres acknowledge that activity within the arts sector contributes to the buoyancy of the local economy and therefore seeks to collaborate with other venues, cultural providers, funders and business partners.”



In addition Harrogate Theatre Scenic Services is operated by Harrogate Theatre, which sees the workshop construct and deliver sets for venues and companies all over the country.

### **How we support artists**

#### **Artist Development/Support**

Since 2011, Harrogate Theatre has developed an informal associate artist or partnership scheme that allows us to support and champion a diverse and varied range of new work by emerging and existing artists and companies.

As each individual and organisation's needs are different, there is no uniform package of support that we offer, or one uniform model of working with artists. We have in the past offered access to artistic and business support, development and rehearsal space, opportunities to showcase work to industry professionals and the public and co-produced on new work.

There are no strict criteria for who we work with but our priority is to ensure that we work with the most varied selection of companies as our resources allow and those hailing from the North of England, and Harrogate and District in particular.

### **Spaces & Capacities**

<i>Venue</i>	<i>Capacity</i>
Harrogate Theatre	500
Harrogate Studio	60
Royal Hall Harrogate	1000
Harrogate International Centre	

### **Seasons**

Sept – Mar

Feb – Aug

### **How far in advance to contact us**

As early as they can – but we do also occasionally book in the short term; so whenever suits the company.

### **We aren't interested in booking...**

Clairvoyants. We have a strong amateur programme of musicals and some dramas, so we always have to be aware of the balance of work across the venues.

**The kind of financial deals we can offer**

For our Studio Theatre we prefer to work on split deals; across our other spaces we are happy to discuss guarantees against %.

**We like artists to make initial contact by...**


Email

**We prefer artists to contact us:**

By email	x	By phone		By post	
Send weblink		Send DVD			

**If you approach us, you can expect...**

We will try to respond to enquiries ASAP but a nudge after a few weeks is always helpful. Happy to receive follow up phone calls. There are 3 in the programming team, but not full time programmer – we meet weekly to discuss options and working with companies; so we may take a while to get back to you.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Kevin Jamieson	
<b>Position:</b>	Senior Producer	
<b>Tel:</b>	0161 212 3476	
<b>Email:</b>	<a href="mailto:Kevin.jamieson@homemcr.org">Kevin.jamieson@homemcr.org</a>	<b>HOME, Manchester</b>

<b>Artistic Policy</b>
<p>We work with artists to produce questioning and ambitious artistic projects and involve audiences with new and extraordinary theatrical experiences.</p> <p>We programme an exciting, eclectic mix of plays, and our focus is celebrating and commissioning artists with a unique theatrical language. Sitting so closely to the best of international, independent cinema and contemporary visual art has inspired us to have strong visual ambitions for all our work in the theatre.</p> <p>Theatre at HOME has an international focus. We are a home for UK premieres of foreign language plays and celebrate many of the most inventive international theatre companies making work around the globe. Our annual ¡Viva! festival (April) joins together with our partner art forms in a venue-wide exploration of film, theatre and visual art from across the Spanish-speaking world.</p> <p>Dance theatre, combining the raw emotion of dance with the narrative of theatre also has a new home in Manchester and we are working with international partners to commission and produce bold new work as well as host the best touring productions in this exciting medium.</p> <p>Theatre 2 was launched in 2016 with a desire to explore the world around us through the lenses of the most exciting local, national and international companies. These companies are playful, questioning and challenging sharing unique viewpoints through daring performance practise.</p> <p>Orbit (October) is Theatre 2's annual showcase festival and bring's together a collective of artists and performances from some of the world's best festivals as well as premiere productions into a two week celebration.</p> <p>We continue to work with the best of Manchester's thriving fringe scene with our annual PUSH Festival (January), which is dedicated to supporting emerging artists, filmmakers and theatre makers to help them to develop, promote and showcase their practice.</p> <p>To advise and oversee our programming and ensure we are kept abreast of developments, we work with an international network of dramaturgs and we are also delighted to welcome new Associate Companies 1927 and Mighty Heart Theatre and Associate Artist Katie West. They join existing Associates Quarantine, Manchester's leading experimental theatre company.</p>

We also have a focus on developing the work and careers of emerging and mid career theatre makers. A programme of encounters, events and workshops – many lead by visiting practitioners of national and international standing – will provide the support, insight and platform needed to allow theatre's next generation to flourish.

## **How we support artists**

We want HOME to be a creative hub for the region, where local and world-class talent of all backgrounds and disciplines are discovered, nurtured and showcased, and come together to create new experiences,

Emerging creatives can take advantage of one-off skills workshops, long-term development residencies, commissions and regular showcase opportunities, which support the professional development of theatre makers, visual artists and filmmakers at all career stages and connect our region's creatives with national and international practitioners making work for our stages, screens and galleries. HOME work on talent development across all five strands of the programme; visual art, film, theatre, community and young people, digital and creative.

Throughout the year we run a number of specialist skills workshops, masterclasses and in depth projects to support the professional development of artists at varying career stages. This varied programme aims to connect regional artists with practitioners/companies making work for our stages, screens and galleries.

### Directors

HOME is working with the JMK Trust to offer a series of professional development workshops for Young & Emerging Directors in the region. Opportunities include regular meetings, in depth residencies and paid opportunities to assist on productions here at HOME.

Each September we also run an intensive introductory course in theatre directing, Stage Directions led by industry professionals for those curious to explore directing for the first time.

Throughout the year we provide a number of paid opportunities for directors to assist on a range of projects from staged readings, Made at HOME commissions and engagement projects.

### Made at HOME

Is our research and development programme for mid-career theatre makers to experiment and explore cross-art form ideas and collaborations. A series of bespoke opportunities each year for mid-career theatre makers to receive a tailored package of support including financial investment to interrogate future ideas, productions and collaborations, mentoring by HOME staff and cross-art form practitioners in HOME's network, dedicated rehearsal space, and access to HOME's in-house dramaturg.

### Mothers Who Make

Mothers who Make is a growing national network aimed at supporting mothers who are artists, working in any discipline and at any stage of their careers. It is a peer support group and creative exchange session for mothers who are artists – professional and/or passionate – writers, painters, actors, dancers, filmmakers, photographers...every kind of maker welcome, and every kind of mother. Please feel free to bring along your children, of any age, whether they are inside you, beside you or running round the room!

### PUSH Festival (January)

PUSH is HOME's annual festival dedicated to supporting emerging North West-based creatives to develop, promote and showcase their practice and create new networks. It's no secret that Manchester is a creative jewel

of a city, brimming with theatre-makers, filmmakers and visual artists pushing the boundaries of the way we make and perceive work. PUSH shines a light on that local talent and provides a platform for creatives from all art forms to showcase work that thrills, excites and challenges audiences. PUSH also aims to provide creatives with the skills to develop and push their practice further so expect workshops, panel discussions and networking opportunities.

### ORBIT (October)

Our annual Orbit festival showcases some of the most exciting and critically acclaimed productions from the Edinburgh Fringe Festival and beyond. In tandem with the diverse programme of shows, visiting companies and artists deliver a range of open access workshops for local theatre makers.

### T1 Commission

Responding to a national identified lack of opportunities for mid-career theatre makers to scale up to the demands of making work for a main stage, HOME has developed the T1 Commission. A bi-annual commissioning opportunity for mid-career practitioners to work with HOME and for the first time develop a new production for a main stage (T1). Over 18 months the practitioners will gain a bespoke residency (including national and international shadowing) concluding with a new commission.

### Talent Development Beyond Theatre @ HOME

There are corresponding Talent Development programmes across our Visual Arts, Film and Digital strands. HOME runs the prestigious BFI Film Academy for young film makers, our Digital Creatives programmes supports development of creative digital skills for people from a range of artistic and media backgrounds. The Granada Galleries focus on exhibiting work by local visual artists. Feature Expanded is an E.U. funded in-depth training programme and professional development opportunity for visual artists moving into making feature length artist film.

For more information about Artist Development opportunities at HOME and how to apply, visit <https://homemcr.org/work/talent-development/> or contact: Jennie McCusker, Associate Producer [jennie.mccusker@homemcr.org](mailto:jennie.mccusker@homemcr.org).

## **Spaces & Capacities**

<i>Venue</i>	<i>Capacity</i>
Theatre 1	450 seats
Theatre 2	130 seats
Plus 5 cinemas and 2 Galleries	

## **Seasons**

Sept – Feb  
Mar – Aug

## **How far in advance to contact us**

For all theatre 12-18 months. We always like to hear from artists at the earliest stages of their development so we have the opportunity to watch any work in progress or scratch sharing's that may be planned. This way we get a very good send of the work and the artist.

**We aren't interested in booking...**

We do not hire our spaces out to companies and all work must be curated by HOME

**The kind of financial deals we can offer**

We work on a variety of deals which we will discuss with the artist and will change on a show by show basis. We look for deals that make most sense to the artist/company and their needs.

**We like artists to make initial contact by...**


Email

**We prefer artists to contact us:**

By email	YES	By phone		By post	
Send weblink	YES	Send DVD			

**If you approach us, you can expect...**

Any personalised emails will always be answered and if shows are of interest they will be held on file. If the email is not personalised and the show is not of interest for HOME then we will not reply.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Adam Pownall	
<b>Position:</b>	Theatre Producer & Programmer	
<b>Tel:</b>	01482488244	
<b>Email:</b>	Programming@hulltruck.co.uk	<b>Hull Truck Theatre</b>

### Artistic Policy

Hull Truck Theatre is the flagship venue for Hull and the surrounding region presenting a theatre-led, mixed-disciplinary programme of produced and visiting work. We are a pioneering theatre with a unique Northern Voice, locally rooted, global in outlook, inspiring artists, audiences and communities to reach their greatest potential.

We are excited by work that is imaginative, compelling and reflects the diversity of a modern Britain through a focus on stories and people. We aim to present exceptional work across a broad range of theatrical forms and styles, to delight and inspire our wide range of audiences. The values which underpin our programme are: Innovation; Inclusion and Integrity.

#### The Heron

Drama is at the heart of our programming, and we have relationships with a number of key touring partners whose work we programme on a regular basis, including Northern Broadsides, The John Godber Company and Hull Jazz Festival.

Dance, music and comedy are programmed across both spaces and, as with the drama programme, we curate and promote work by companies of national repute.

#### Studio

Our Studio is a space for new and sometimes more challenging theatrical experiences. We are particularly interested in exploring the idea of a 'Northern voice', and of increasing the depth of our relationship (and that of our audiences) with artists making theatre in the North through supporting the creative development of work. The Studio is also a fully equipped cinema and we present a programme of live stream broadcasts and independent films with partners such as the Royal Shakespeare Company and Hull Independent Cinema.

#### Programming Strands

We are committed to presenting work that reflects the diverse communities and artists that populate our nation. We focus on the following strands to deliver thrilling and vital work that speaks of today:



### Good Fit

This is the broadest of our strands, incorporating performances that make a good night out for diverse audiences and including everything from classical drama to jazz and stand-up comedy.

### Innovative

Our primary focus for our visiting studio programme will be on developing and showcasing the work of contemporary UK artists and widening the pool of Northern based artists.

Through our partnerships with Venues North and artist networks, we will programme a diverse range of work from new writing from well established companies such as Graeae, Eclipse, Paines Plough, Sherman Theatre Cymru to spoken word, comedy and contemporary dance and circus.

### Local to Hull & Yorkshire

As the largest producing theatre in Hull & East Yorkshire, we aim to represent and nurture the talent and experience local to Hull Truck Theatre. This work will either be made in Hull & East Yorkshire or have a clear link to the region (individual artists, stories that resonate etc).

### Children & Family

We look to programme a broad range of work for families and children, from well-known titles to innovate and contemporary storytelling.

### Hull Truck Theatre productions

This strand is solely for Hull Truck Theatre produced work, found mainly in the main theatre. You will find highlights in our theatre brochures and we have regular Spring, Summer and Autumn slots – as well as our Youth Theatre and family Christmas show.

## **How We Support Artists**

Grow is our year-round artist development scheme for artists and companies at all stages of their career. Alongside a structured Supported Artists and actor training programme (the Regional Young Actors Ensemble) we provide artistic residencies through Be Our Guest, which provides artists with rehearsal space, accommodation, mentoring support and £1000. We also host our regular scratch night, First Time Out, which include structured feedback sessions.

In May we host our annual Grow Festival, which consists of workshops, conversations, performances of new work and creative networking opportunities.

Applications for residencies, scratch nights and other opportunities are advertised on our website.

## **Spaces & Capacities**

<i>Venue</i>	<i>Capacity</i>
Main Theatre	429 seats (thrust stage)
Studio Theatre	135 seats (end on)

## **Seasons**

Jan - July  
Sept - Dec

## **How far in advance to contact us**

6 - 12 months

**We aren't interested in booking...**

We will not book work that does not meet the overall values of the theatre or that does not reflect the diversity and inclusion of a modern Britain.

**The kind of financial deals we can offer**

Both spaces work mainly on a 70/30 box office split in the visiting company's favour; however we do a variety of deals dependent on the show, our audience forecast and our relationship with the artist or company.

**We like artists to make initial contact by...**

If the show is tour-ready, please send a tour pack to [programming@hulltruck.co.uk](mailto:programming@hulltruck.co.uk) with copy, images, reviews, and an indication of who the work is for. Please do not send a script or DVD unless requested. Please do be clear about how you think your work fits into one (or more) of the first three programming strands.

If the show is in development, please introduce yourself and your work and tell us why you are interested in working with Hull Truck Theatre and what your work offers our audiences. Let us know where and when we can see your work, and which other industry partners you are working with.


We rarely programme work by artists whose work we are not familiar with, so invitations to festivals, showcases and scratch performances in advance of tour booking are welcome. We also take recommendations from industry colleagues.

**We prefer artists to contact us:**

By email	x	By phone		By post	
Send weblink	x	Send DVD			

**If you approach us, you can expect...**

The programming email account is checked regularly, but due to the volume of proposals received it is not possible to respond to all. All proposals are kept on file until we are ready to programme: we hold programming meetings every couple of months and discuss as many proposals we've received as possible. We will get in touch with you if we think the show may be a good fit for us and are interested in exploring further. We try to see as much work as possible, so invites are always welcome. If you are coming to Hull Truck Theatre to see a show, please let us know and we will try to say hello in person.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Steve Byrne / Harriet Meuwissen-True	
<b>Position:</b>	Artistic Director (Steve Byrne) / Head of Community Engagement (Harriet Meuwissen-True)	
<b>Tel:</b>	0113 263 8556	
<b>Email:</b>	programming@interplaytheatre.co.uk	
		<b>Interplay Theatre</b>

<b>Artistic Policy</b>	
Our venue is open to bringing a diverse programme of works across all art forms but in 2019 will be focusing on programming mostly theatre. As an accessible venue all of our events are open to audiences with a wide range of abilities.	
<b>How we support artists</b>	
We aim to offer support to emerging artists as becoming part of our programme and work with visiting companies to offer rehearsal space and advice on helping make the most of our venue and audiences.	
<b>Spaces &amp; Capacities</b>	
<i>Venue</i>	<i>Capacity</i>
The Mission Hall	80
<b>Seasons</b>	
April – July, September - December	
<b>How far in advance to contact us</b>	
6 - 12 months	
<b>We aren't interested in booking...</b>	
N/A	
<b>The kind of financial deals we can offer</b>	

We generally offer box office splits of 70/30 (Artist/Venue) but are open to discussions with artists and visiting companies on an individual basis.

**We like artists to make initial contact by...**


Email/Phone

**We prefer artists to contact us:**

By email	X	By phone	X	By post	
Send weblink		Send DVD			

**If you approach us, you can expect...**

We aim to respond to programming enquiries within 2 weeks but during busy periods we may not be able to respond to all requests.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Henry Filloux - Bennett	
<b>Position:</b>	Director	
<b>Tel:</b>	01484 484420	
<b>Email:</b>	programming@thelbt.org	<b>Lawrence Batley Theatre, Huddersfield</b>

<b>Artistic Policy</b>
<p>We are a multi-art form venue with a broad programme, ranging from text-based theatre to devised performance, which is presented in our middle scale Main Stage and small scale Syngenta Cellar. We also have an outdoor courtyard. We have two seasons per year Sept – Jan and Feb – June. We occasionally present outdoor or family work in July and Aug.</p> <p>Our <i>Performance</i> category features a wide range of live theatre with up to 8 shows per season from professional companies from Northern Broadsides and English Touring Theatre to Forced Entertainment and Milk Presents. Runs are usually 1 or 2 nights in the Cellar and part or full weeks in the Main Stage. We also present home-grown and local amateur talent including the Huddersfield Thespians and Dick and Lottie. Once or twice per year we present opera at the smaller end of middle scale such as Opera Della Luna.</p> <p>We produce our own pantomime at Christmas.</p> <p>In a typical season we present an average of 6 <i>Imagine</i> shows. These are small scale experiences for younger children (aged from 3 to 9 years) and their families offering accessible and memorable theatre, dance, puppetry and music. Occasionally subject to production needs / stage availability we can take larger family shows on the Main Stage. We have recently begun programming work for early years.</p> <p>Our <i>In Motion</i> series incorporates two or three performances at the larger end of middle scale contemporary dance and dance theatre companies such as Jasmin Vardimon Company, National Dance Company Wales and Phoenix Dance. We also programme middle scale contemporary circus once or twice a season.</p> <p>We offer a handful of evenings of music in our <i>Sounds</i> programme across a wide spectrum of musical genres from jazz and folk to contemporary and big band music, however these are mainly local artists or presented in conjunction with local promoters. We are also a key venue for Huddersfield Contemporary Music Festival.</p> <p><i>Laughs</i> is comedy, characters and cabaret, presenting around 6 one-nighters from national tours per season together with regular 'Comedy Cellar' nights of stand-up and a 'Best New Yorkshire Act' annual competition.</p>

Performers include television and radio names, warm up acts for stadium shows and previews for the Edinburgh Festival. Comedy is programmed in the Cellar and Main Stage.

We often present work that cannot be seen elsewhere in the region and select artists and companies based on the content and style of their work and if we feel they are a good fit for our programme.

We are passionate about presenting work of quality and diversity that will connect with and stretch our audiences. This means we sometimes make new contexts in which to present work.

## How we support artists

**Resident Companies:** Supported office accommodation and a commitment to support the development of companies and their new work. Currently – Chol Theatre, Dark Horse and Joss Arnott Dance. We currently have one vacancy.

**Visual Artists in Residence:** Open studio space and an annual exhibition in return for participation in family programme activities. Contact [exhibitions@thelbt.org](mailto:exhibitions@thelbt.org).

**Sound Events** (previously *The Improv Session*): Monthly drop in evening for digital sound artists. Contact Abi Bliss, [inclusivesoundevents@gmail.com](mailto:inclusivesoundevents@gmail.com).

**Spare Room:** Free weekly open access programme for local artists to sign up and use available spaces at the LBT (e.g. Attic Theatre, meeting rooms, Syngenta Cellar) for rehearsals, R&D or meetings. To be added to the list email [spareroom@thelbt.org](mailto:spareroom@thelbt.org).

**R&D/Production/Technical time:** Provision of the theatre for a week for companies opening new work. Previously used by Front Room Productions, Uncanny Theatre and Citrus Arts. This initiative is offered by request or invitation. We have also supported regionally based artists with facilities and expertise i.e. marketing, box office services and financial administration.

**Halloween Happening:** A whole building event with live performance, film and exhibition to platform new and contemporary work. Has included work by Rouge 28, Hylton Collins and Ben Whitehead. For information contact [halloween@thelbt.org](mailto:halloween@thelbt.org).

**Coffee House Nights:** A monthly scratch night held in LBT's cafe, Queenie's Coffee Shop. Features predominantly spoken word but occasionally acoustic music and performance. Contact: [coffeehousenights@thelbt.org](mailto:coffeehousenights@thelbt.org)

## Spaces & Capacities

Venue	Capacity
Main House	450 (subject to configuration – proscenium arch, thrust or flat floor)
Cellar	70 (row format) / 120 (cabaret format)

## Seasons

Sept – Jan  
Feb – June

## How far in advance to contact us

We would consider bookings for the Main Stage from nine to 12 months in advance and six to 12 months for the Cellar.

**We aren't interested in booking...**

We do not book non arts events such as mediums or wrestling. We don't usually book musical theatre or tribute acts as we have a strong amateur programme serving this area. We usually only book musicians who are local or through promoters with whom we have a regular relationship.

**The kind of financial deals we can offer**

In the Cellar, we offer Box Office splits or small fees (under £700). The Main Stage also works on splits or a guarantee basis and we occasionally hire the space to music or comedy promoters.

**We like artists to make initial contact by...**

By email. Please introduce yourself and your work and tell us why you are interested in working with the LBT, how your work fits into our programme and what it offers our audiences. Let us know when and where we can see your work and how we can find out more about what you do. There may be a delay in any response as we programme in batches.

We also attend festivals and showcases, meet artists, listen to recommendations from other professionals and go and see performances to help us identify people with whom we want to work.

**We prefer artists to contact us:**

By email	X	By phone		By post	
Send weblink	X	Send DVD			

**If you approach us, you can expect...**

Any emails personally addressed to LBT staff will be responded to however generically addressed emails and circulars will be read but only responded to if we are interested in the work.




<b>Programmer's Contact Details</b>		
<b>Name:</b>	Graeme Thompson	
<b>Position:</b>	Creative Producer	
<b>Tel:</b>		
<b>Email:</b>	creative@live.org.uk	
		<b>Live Theatre</b>

<b>Artistic Policy</b>					
Live is a new writing and new work producer					
<b>How we support artists</b>					
We support artists through collaboration, meaningful relationships, dramaturgical and producing support. This can be through commissions, a wide range of opportunities through our artist development programme and visiting theatre programme					
<b>Spaces &amp; Capacities</b>					
<i>Venue</i>	<i>Capacity</i>				
Theatre	152				
Studio	60				
Garden	Various				
<b>Seasons</b>					
Two seasons. Jan to July & July to Dec					
<b>How far in advance to contact us</b>					
6 - 12 months					
<b>We aren't interested in booking...</b>					
Dance; biographical or historical pieces.					
<b>The kind of financial deals we can offer</b>					
We offer a mix of fees and splits					
<b>We prefer artists to contact us:</b>					
By email	x	By phone		By post	
Send weblink		Send DVD			

**If you approach us, you can expect...**

We would like to know as much information about your production as possible including scripts and video links. We take all this into consideration when programming shows in our season.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Mark Calvert	
<b>Position:</b>	Associate Director	
<b>Tel:</b>	0191 242 7205	
<b>Email:</b>	MCalvert@northernstage.co.uk	<b>Northern Stage</b>

## Artistic Policy

### Artistic Policy

Northern Stage makes ambitious, intelligent, enjoyable theatre. We do this by:

- producing new work for adults, children and families at our home in Newcastle and on tour around the UK
- collaborating with the most inventive regional, national and international theatre and dance companies and artists to present and celebrate their work
- encouraging and supporting audiences to take a risk with us
- creating the conditions for emerging and established theatre makers to develop their work
- inviting people of all backgrounds and ages to make theatre with us

We are committed to offering a programme of work which supports and offers a platform to the widest possible diversity of artists, in order to grow audiences for their work in the North East. All of our produced theatre is offered in accessible formats for Deaf and Disabled audiences including our groundbreaking integrated BSL performances.

Below is a rough guide to how we programme our spaces:

Stage 1: Contemporary and classic plays, adaptations and new commissions. We are increasing our produced and co-produced programme of work on this stage but will still present the most intriguing work from mid-scale touring partners.

Stage 2: A space for what comes next. An innovative residency programme that invites visiting companies to make ambitious new work in a fully technically resourced environment, while simultaneously engaging in participatory and audience development initiatives. Bespoke residencies are offered by invitation and in collaborative conversation and will include a cash investment as well as in kind support. We occasionally have straight presenting slots in this space.

Stage 3: a low-cost, accessible, technically supported community/fringe space. Stage 3 operates on a shorter programming cycle and presents work from across a wide range of disciplines and for artists at differing stages of their careers. It also functions as a community space and seeks to connect with a variety of local partners working within the social inclusion and creative development agenda.

### How we support artists

Artist development is at the heart of what we do. It will fuel the programming of all our spaces. Creative Team is our membership scheme for professional artists from a variety of disciplines. The website <http://www.northernstage.co.uk/take-part/creative-team> has further information about this and the forthcoming options which will involve a programme of workshops, masterclasses, performance opportunities and talks.

### Spaces & Capacities

<i>Venue</i>	<i>Capacity</i>
Stage 1 – mid scale venue, 447 seats	
Stage 2 – small scale venue, 160 seats (flexible)	
Stage 3 – fringe/cabaret space, 80 seats but 100 capacity	

### Seasons

Sept - Jan  
Feb – June

### How far in advance to contact us

Stages 1 and 2 is programmed a year to 18 months in advance. Stage 3 is more fluid and operates on a shorter programming cycle (approx 3-9 months)

### We aren't interested in booking...

Tribute acts, bands and speakers. We also don't tend to book circus work or novelty acts i.e. hypnotists, mediums etc.

### The kind of financial deals we can offer


Stage 1 is programmed on a variety of deals depending on the nature of the show and its length of run. This could take the form of a guarantee, first call or box office split. This is negotiated with the Programming Manager. Stage 2 residencies are tailor-made for each company but cash support is offered alongside in kind support from our technical, development, participation and communications departments. Stage 3 is programmed on a box office split basis.

### We prefer artists to contact us:

By email	x	By phone		By post	
Send weblink		Send DVD			

**If you approach us, you can expect...**

We have monthly programming meetings at which suitable work is discussed. If an approach is personally made i.e. addressed correctly, and written in a way that shows that the artist/company has researched Northern Stage and the various spaces, then a personalised response will always be given in due course. Generic emails will not be responded to

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Deborah Dickinson	
<b>Position:</b>	Associate Producer	
<b>Tel:</b>	01204 520661	
<b>Email:</b>	Deborah.dickinson@octagonbolton.co.uk	<b>Octagon Theatre Bolton</b>

### Artistic Policy

Artist development is fundamental to achieving our aims and evolving new work for audiences. It is an investment in culture and the long-term future of contemporary, relevant theatre in Bolton for existing and new audiences.

The Octagon is recognised as a home for playwrights and theatre-makers. We support, develop and present work from an emerging generation of artists, who are keen to experiment and develop new approaches to their work. Working with culturally diverse and disabled artists and local talent is important to us.

Talent development happens alongside our main house productions at specific times of the year, when we invite writers and theatre-makers to submit their work, ideas and proposals.

### How we support artists

We support artists, theatre-makers and writers at different stages in their careers.

#### Artists & Theatre-makers

##### - REVEAL Festival

The Octagon Theatre Bolton invites submissions from artists and theatre-makers for its annual REVEAL Festival, a platform for new performances, new stories, and new voices from the north of England. The REVEAL Festival takes place in spring and a call-out for applications is sent out in the preceding autumn.

The REVEAL Festival brings together a diverse mix of artists and theatre companies to put on a wide-range of exciting and engaging performances, experiences and events online and in site-specific locations, such as car parks, cafés, and even pubs! It provides an opportunity for audiences, theatre-makers, and artists to take risks together, creating and making new and inspiring theatre experiences in Bolton. We seek ideas that explore the

boundaries of theatre; ideas that are progressive, accessible, engaging and reflect a wide variety of perspectives.

The Octagon provides Artists with rehearsal and performance space, marketing support, advice and mentoring from members of the Artistic team, complimentary tickets to other shows within the festival, a fee and a split of the net Box Office sales.

#### **- Supported Artist's Scheme**

Each year we select between 1 and 3 individual artists or theatre-companies, who demonstrate extraordinary talent and a willingness to learn and work hard, to join our Supported Artists Scheme. The Scheme is a formal commitment to develop artists and theatre-makers at different points in their careers from across the north of England who are passionate about producing original and innovative work. We are particularly keen to unearth new talent by going beyond the usual networks.

Each artist and theatre company is different and will need different types and levels of support. Our Supported Artists Scheme is individually tailored to give artists space to breathe, to reflect, to get things wrong in a safe environment, to challenge the way they think about their work and develop their practice over the course of a year.

Artists will be given a package of in-kind support including rehearsal space, technical support, production guidance, access to the Octagon's Artistic team, marketing support, advice on business fundamentals and income generation. They will also be given the opportunity to showcase their work in the Theatre's Reveal Season and to contribute to the creative energy at the heart of the Octagon.

Members of the Artistic team, including Artistic Director Elizabeth Newman, provide mentoring, allowing Supported Artists to take risks, be brave and experiment with theatre form.

#### **New Writing**

We have a number of open windows during the year when new writing can be submitted:

##### **- Best of Bolton**

This fantastic celebratory annual festival of local talent showcases the very best of writing from home grown Bolton writers. Submissions can be in any short form, no more than three minutes long – story, poem, monologue, sketch, a short extract from a novel or play, and no more than three minutes long. Successful entries are directed by the Literary Associate with professional actors and performed in the main auditorium in matinee and evening performances. Writers are also given the chance to gain invaluable professional feedback from writers and theatre-makers.

##### **- National Octagon Prize**

The Octagon Theatre launched its National Prize in 2016, encouraging new and original writing for the stage. Judged by a panel of industry professionals the winning submissions are fully produced and performed in our Studio Theatre over a two to three week period. Over the coming years, we will adapt the prize to ensure our audiences are exposed to a dynamic and diverse range of theatrical experiences.

For more information, visit [www.octagonbolton.co.uk](http://www.octagonbolton.co.uk)

### **Spaces & Capacities**

Main Auditorium	321 - 395
Studio	100



<b>Seasons</b>					
Sept - July					
<b>How far in advance to contact us</b>					
12 months					
<b>We aren't interested in booking...</b>					
Tribute bands					
<b>The kind of financial deals we can offer</b>					
Box office split, fees					
<b>We like artists to make initial contact by...</b>					
Email					
<b>We prefer artists to contact us:</b>					
By email	x	By phone		By post	
Send weblink		Send DVD			
<b>If you approach us, you can expect...</b>					
A response by email.					

<b>Programmer's Contact Details</b>	
<b>Name:</b>	Chris Lawson
<b>Position:</b>	Associate Director
<b>Tel:</b>	0161 785 7015
<b>Email:</b>	ChrisLawson@Coliseum.org.uk



**Oldham Coliseum Theatre**

### **Artistic Policy**

The Coliseum is a thriving, accessible producing theatre, creating and presenting high-quality plays and providing a far reaching participatory programme that integrates with all aspects of the company's work engaging the diverse communities of Oldham, Greater Manchester and further afield. The Coliseum is the undisputed focus for the cultural life of the town. The work of the company is informed by a clear set of values that shape the way it operates. These values are creativity, inclusion, diversity, innovation, quality and an approach that encourages partnership working and is audience-centred. We take a leading role in the social agenda of Oldham, driving the cultural offer and providing unique opportunities for professionals, audiences and different communities to come together and engage with the arts.

### **How we support artists**

The Coliseum is committed to developing the work of emerging artists and companies from across the region and beyond to explore the stories and issues that affect and reflect our local communities. We offer a supportive, welcoming and playful creative environment to take your work to the next level. The Studio programme runs alongside that of the Main Stage with a mix of new writing, visiting companies, rehearsed readings, bespoke and in-house productions. The studio is now offered to companies for 'takeover weeks' which can be used to present or develop work at its early stages.

We offer a number of opportunities for artists dependent on their individual needs including:

- Studio Season / First Break festival – programming companies for performance in our studio.
- Annual new writing competition
- Scripts & Scribbles – Weekly play-reading and writing groups (for all levels)
- Masterclasses and workshops from associate and visiting artists
- Response shows – written responses to the themes from Main House shows, performed on the set for the production
- Support for actors, writers and directors in association with our partners

We also offer support in the form of a Script reading service, rehearsal space (subject to availability), rehearsed readings, dramaturgy and marketing support. We can also arrange for companies to access and work with our community groups for R&D purposes.

### Spaces & Capacities

<i>Venue</i>	<i>Capacity</i>
Main House	525
Studio	50

### Seasons

Main House: Sept – Jan & Feb – July    Studio: Feb - July

### How far in advance to contact us

6-12 Months. We welcome invitations to Work in Progress/Scratch Nights in order to get to know your work.

### We aren't interested in booking...

Large cast shows, musicals. We generally do not book adaptations of classic works. All work is programmed; we do not offer straight hire to companies.

### The kind of financial deals we can offer

Box office splits

### We like artists to make initial contact by...

Email

### We prefer artists to contact us:

By email	X	By phone		By post	
Send weblink		Send DVD			


### If you approach us, you can expect...

During the programming cycle the Associate Director will aim to reply by email within one week, this may be longer if in rehearsal. Attaching a tour pack will enable us to determine any potential interest early on.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Karuna Jaipal	
<b>Position:</b>	Library Development Officer	
<b>Tel:</b>	0161 770 8060	
<b>Email:</b>	<a href="mailto:Karuna.jaipal@oldham.gov.uk">Karuna.jaipal@oldham.gov.uk</a>	
		<b>Live@theLibrary at Oldham Libraries</b>

<b>Artistic Policy</b>	
<p>Oldham Libraries' live@thelibrary offer aims to showcase a diverse programme of artistic and educational performances. These cover a wide range of art forms, from drama, new writing, comedy, storytelling, digital theatre to author events.</p> <p>We also feature and encourage performances by emerging artists. Crucially, we will ensure that the programme reflects the interests and aspirations of the local community.</p> <p>Our main performance space is located within Oldham Central Library however we are extending our cultural offer across our network of 11 community libraries as part of live@thelibrarylocal brand.</p>	
<b>How we support artists</b>	
<p>Our lead contact will liaise with artists, offering advice, time, space and technical support. <i>(charges for technical support will apply)</i></p> <p>We also are keen to work with new artists and touring companies as part of our Open Space festival to give them a platform to showcase their projects.</p>	
<b>Spaces &amp; Capacities</b>	
<i>Venue</i>	<i>Capacity</i>
Oldham Library – Performance Space	80
Community Libraries	30
<b>Seasons</b>	
<p>Jan - April  May - July  Sept – Dec</p>	

<b>How far in advance to contact us</b>					
6 - 8 months					
<b>The kind of financial deals we can offer</b>					
We can offer a guarantee fix fee or a box office split of 70/30					
<b>We like artists to make initial contact by...</b>					
Please email us – providing information on the performance, target audience and costs					
<b>We prefer artists to contact us:</b>					
By email	x	By phone	x	By post	
Send weblink		Send DVD			
<b>If you approach us, you can expect...</b>					
We will respond to all emails and follow up with phone calls for performances we are interested in.					

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Amy Clewes	
<b>Position:</b>	Producer	
<b>Tel:</b>	0161 615 6707	
<b>Email:</b>	Amy.Clewes@royalexchange.co.uk	<b>Royal Exchange Theatre</b>

<b>Artistic Policy</b>
<p>Situated in the heart of Manchester, the Royal Exchange is an award-winning producing Theatre with a history spanning five decades. Our overarching vision is to be an internationally recognised centre of excellence for theatre in the UK and a vibrant cultural centre for Manchester and the region.</p> <p>We inspire audiences by creating and presenting excellent work that brings together diverse approaches to storytelling with our unique spaces and developing different ways for artists, audiences, and participants to engage with our work locally, nationally and internationally. Known for producing classics such as William Shakespeare, Tennessee Williams, Oscar Wilde, Noel Coward, and Anton Chekhov, we're also one of the country's leading theatres for new writing.</p> <p>For 48 weeks of each year we produce and present theatre and participation/learning programmes over two seasons. Most of this is work created and produced in collaboration with freelance creative teams and individual artists, other theatre companies and communities. Some of it is work created by others that tours to the theatre as part of a national or regional tour. Our work also transfers and tours nationally and internationally. We run programmes for theatre artists and practitioners at different stages of their careers to learn and develop the skills needed for their craft.</p> <p>Each season we present a varied programme with a strong commitment to staging riveting revivals and championing new work. Our Studio is also home to work presented by the most distinctive and imaginative touring companies and where our pioneering work with communities in Manchester finds expression.</p>
<b>How we support artists</b>
<p>Nurturing new talent, supporting artistic risk and investing in new ideas is a huge part of what we do. Our artist development programme is built to reflect and enhance the quality and diversity of the Royal Exchange Theatre's current work; bold, inclusive shows for diverse audiences as well as new work created by the most exciting artists, writers and makers.</p> <p>We have created four interlinked programmes of artist development:</p> <ul style="list-style-type: none"> <li>• <b>Open Exchange</b></li> <li>• <b>Writers Exchange</b></li> <li>• <b>Directors Exchange</b></li> <li>• <b>Actors Exchange</b></li> </ul>

To find out more about these opportunities visit [www.royalexchange.co.uk/creativeopportunities](http://www.royalexchange.co.uk/creativeopportunities)

## **OPEN EXCHANGE**

Open Exchange provides a series of development opportunities for emerging artists in Greater Manchester of all disciplines, rooted in the belief that collaboration creates great art and brilliant theatre doesn't always begin with a script. At its core is the Network – a dynamic group of artists, musicians, directors, poets, performers, and makers, who are interested in investigating the process of creating theatre. Members can access a free programme of **masterclasses**, access to rehearsal space, support and mentoring, and applied-for opportunities to make theatre in collaborative and adventurous ways with **REACT** and **Co:LAB**. We also provide year-long bespoke residencies for up to three **Supported Artists** who are identified as promising emerging theatre makers.

The work of the Open Exchange also fuels our biennial **Hodgkiss Prize**, a prestigious award which enables artists and companies from across the North of England to produce new devised work at the Exchange.

## **DIRECTORS EXCHANGE**

Directors Exchange is a new formal partnership with the **Regional Theatre Young Directors Scheme**. The Royal Exchange Theatre is the northern hub for this nationally acclaimed talent development programme, which complements our commitment to providing opportunities for next generation of directors at the Exchange.

With each season of shows and productions, the Royal Exchange Theatre also provides a unique opportunity for aspiring directors, theatre-makers and facilitators based in Greater Manchester through **Observer Mondays**. This allows directors to observe the journey of a production through rehearsals from the first day through to Press Night. They will receive mentoring from one of our Associate Artistic Directors, tickets to see the production and a one-to-one meeting with the director of the production.

## **WRITERS EXCHANGE**

The Royal Exchange Theatre is dedicated to working with a diverse range of playwrights throughout their journey as artists. We oversee **The Bruntwood Prize for Playwriting**, Europe's biggest playwriting competition. Since its inception in 2005, nearly 13,000 scripts have been submitted, £208,000 awarded in Prize money to 22 winners, and 23 productions have been staged in 38 theatres across the UK. The Prize has developed an unparalleled reputation for unearthing the boldest new voices including Anna Jordan, Alistair McDowall, Janice Okoh, Vivienne Franzmann and Duncan Macmillan.


Alongside the Prize, we work with playwrights through a range of bespoke opportunities including mentoring, workshops, readings and unique projects such as **Come Closer** which enables us to engage with local, national and international playwrights to develop their craft, access support and networking opportunities and create new ambitious work for our iconic spaces. During our **Script Windows**, we welcome work by playwrights from across the North to send us their work for detailed feedback. Ultimately, we commission and produce work by playwrights who demonstrate the skill and ambition to rise to the challenge of writing for our unique spaces.

## **ACTORS EXCHANGE**

Actors Exchange is a developing new strand of work which has begun in direct response to a recognised sector need, to support people who because of disability, ethnicity or socio-economic background are experiencing barriers to accessing quality acting training and skills development.



<b>Spaces &amp; Capacities</b>					
<i>Venue</i>		<i>Capacity</i>			
Theatre		750			
Studio		90			
<b>Seasons</b>					
Sept - Feb Mar - Aug					
<b>How far in advance to contact us</b>					
For Studio, 6-18 months					
<b>We aren't interested in booking...</b>					
<p>Clairvoyants, wrestling, tribute bands, commercial musicals. We also don't hire our spaces to theatre companies for public performances; all work must be programmed into our artistic season. All work must be a Manchester - and ideally a North West - premiere.</p> <p>As we produce a lot of New Writing in the Studio in-house, we are often looking for contemporary performance/non-text led work to balance the programme in the visiting programme. We are also interested in residency models and visiting work which engages with our emerging artists and makers.</p>					
<b>The kind of financial deals we can offer</b>					
Box office split against a guarantee					
<b>We like artists to make initial contact by...</b>					
Email					
<b>We prefer artists to contact us:</b>					
By email	x	By phone		By post	
Send weblink	x	Send DVD			
<b>If you approach us, you can expect...</b>					
<p>Any emails personally addressed to Royal Exchange staff will be responded to, but we often hold emails on file until we start programming the relevant season, so replies may come weeks or months later. Generically addressed emails will be read but only responded to if we are interested in the work. Please note that any emails with attachments totalling over 4MB may be blocked by our servers.</p>					

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Mikey Cook	
<b>Position:</b>	Programmer	
<b>Tel:</b>	0114 249 5999	
<b>Email:</b>	<a href="mailto:programming@sheffieldtheatres.co.uk">programming@sheffieldtheatres.co.uk</a>	<b>Sheffield Theatres</b>

### Artistic Policy

One of the country's leading theatres, Sheffield Theatres is home to the world-famous **Crucible**, the W R G Sprague built **Lyceum**, and the multi-format **Studio**.

Taking pride in creating **bold, passionate** and **enriching** work across our three stages, we were recognised for our ambition in 2013, 2014 and 2017 when we won the Regional Theatre of the Year Award in the Stage Awards.

Across our three theatres, we produce a diverse programme of work, spanning a range of genres: classical revivals, new work, large-scale musicals and innovative and immersive theatre experiences. We present the best work currently on tour in the UK and work with theatre artists locally and nationally to nurture and develop new creative talent.

Sheffield Theatres has attracted widespread national and international acclaim for its productions across its 45-year history.


### How we support artists

Making Room is our programme for artist development, provided for artists living and working in the wider South Yorkshire region.

**Residencies**  
 We can occasionally support artists and companies by offering rehearsal space subject to availability. This can range from a half-day, up to one week. We only tend to offer residencies for work that we envisage being interested in programming at some point. That being said, there is no guarantee that a residency will lead to the work being programmed.

**The Network**  
 Anyone working professionally in theatre can join the Making Room Network and access a range of support, such as invitations to exclusive networking events; post-show Q&As; masterclasses led by industry leaders; workshops and events. They will also be signed up to the weekly mailing list, which features events and opportunities for artists around the country. To join, simply follow the link - <http://eepurl.com/b90ITz> .

<b>Spaces &amp; Capacities</b>					
<i>Venue</i>		<i>Capacity</i>			
The Crucible		895			
Crucible Studio		150-400 (depending on format)			
Lyceum		1,077			
<b>Seasons</b>					
As we are a producing house our seasons are largely dictated by our own producing cycles. Therefore, our seasons for programmed work in the studio are generally as follows: <b>Autumn</b> – Oct - Nov <b>Spring</b> – Jan - Mar <b>Summer</b> – May - June					
<b>How far in advance to contact us</b>					
6-12 months for the studio					
<b>We aren't interested in booking...</b>					
We don't programme tribute bands, hypnotists, mediums etc. We're unlikely to programme adaptations of classic texts. We also don't hire out the studio, and all work is part of our season of programmed or produced work.					
<b>The kind of financial deals we can offer</b>					
Deals are negotiated subject to a number of variables, but we aim to provide modest guarantees and/or box office splits. We do not offer travel/accommodation on top or, or as part of deals.					
<b>We like artists to make initial contact by...</b>					
Email. We are very interested to hear why artists want to bring their work specifically to Sheffield Theatres, and why it would be a good fit in our programme.  Please provide as much detail as possible – a tour pack with images, reviews and a short tech spec is great. Also, if you have a production trailers or a full recording of the show or previous shows, it will be a huge help.					
<b>We prefer artists to contact us:</b>					
By email	X	By phone		By post	
Send weblink	X	Send DVD			
<b>If you approach us, you can expect...</b>					
If emails have been addressed to someone personally at Sheffield Theatres, artists should expect a response via email once a decision has been made. Generically addressed emails will only be replied to should the work be of interest to us. Every submission received is considered, so it is only necessary to make contact once. Due to emails being filed by season of enquiry, there could be a wait of up to two months before receiving a response.  If a company's work is unknown to us, we may ask to be invited to see some of your work before making a decision.					

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Alan Lane	
<b>Position:</b>	Artistic Director	
<b>Tel:</b>		
<b>Email:</b>	<a href="mailto:hub@slunglow.org">hub@slunglow.org</a>	
		<b>SLUNG LOW's HUB</b>

<b>Artistic Policy</b>	
A programme of progressive work which otherwise might not get to be seen in Leeds	
<b>How we support artists</b>	
<p>Rehearsal or R &amp; D space at the HUB is open access to anyone who has need of it and can be requested via a simple online form on our website</p> <p>Anything we support should be able to meet at least one of these criteria:</p> <ul style="list-style-type: none"> <li>• If the support of the HUB would clearly be of benefit to the artist requesting the resource, and that benefit can be clearly demonstrated by the artists. Our primary role is to support young and emerging artists.</li> <li>• If the support of the HUB would result in an audience experience that might otherwise be missing from the city. One of our roles is to contribute (often as an outlier) to the healthy diversity of performances that are presented in the city.</li> <li>• If a specific project or performance would encourage a new (and unlikely) audience to the HUB. One of our missions is to make sure that people who wouldn't normally consider a theatre somewhere they might visit always feel welcome at the HUB.</li> <li>• If a specific event or partnership would be of financial benefit to Slung Low resulting in more resources being made available to our first 3 aims. These events should never contradict our ethical standing on issues, nor endanger our first 3 aims.</li> </ul>	
<b>Spaces &amp; Capacities</b>	
<i>Venue</i>	<i>Capacity</i>
Main Performance Space – playing space 6m x 5m	76 Seats (raked)
Parlour for reduced capacity lowtech events	20-25 informal seating
<b>Seasons</b>	
N/a – Programme is year round, excluding December, January and August	
<b>How far in advance to contact us</b>	
Anything over 6 weeks	
<b>We aren't interested in booking...</b>	
Everything is considered, though preference given to new work rather than established texts	

**The kind of financial deals we can offer**

All performances are offered on £paywhatyoudecide with audiences paying after they have seen the performance. 100% given to artists in cash on the night. Preferable (but not essential) that artists provide small quantity of print for internal and small local distribution (we can sticker/overprint to keep costs down)

**We like artists to make initial contact by...**


Marketing pack by email with links to work online rather than embedded. It is rare for us to “blind-programme” work so video clips, regardless of technical editing wizardry are always good to see. It would be useful if artists could indicate something within the current or past programme which strikes a chord with the work they are looking to get shown, or some clear reason why their work should be shown in Leeds. Endorsements from programmers elsewhere are also helpful.

**We prefer artists to contact us:**

By email	X	By phone		By post	X
Send weblink	X	Send DVD	Online link preferred		

**If you approach us, you can expect...**

A response within two weeks, but programmer post is part-time so please bear with any delay or do feel free to chase up!

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Alison Ford	
<b>Position:</b>	Theatre Programming & Development	
<b>Tel:</b>	01422 353073	
<b>Email:</b>	alison@squarechapel.co.uk	
		<b>Square Chapel Arts Centre</b>

### Artistic Policy

At Square Chapel, we believe in magic: the magic that is created when people, ideas, creativity, expression, conversation and stories come together. We believe that groups of people, however small, can change the world for the better, and they're the only thing that ever will.

Providing a unique platform for a diverse range of high quality theatre, music, comedy, dance, food and film, alongside an extensive education and outreach programme, Square Chapel is Calderdale's hub for culture, community and creativity. Based in a beautiful Grade II\* listed Georgian chapel that was bought for £26, rescued and transformed by a group of local volunteers almost 30 years ago, we are about to move into the next chapter for Square Chapel, having just launched our stunning new extension, funded by Arts Council England, Calderdale Council, multiple trusts and foundations and a hugely successful public campaign.

We believe that the best kind of art should be fearless, compelling and responsive to the community in which it is presented and it is our intention to work more closely with artists, companies and creatives at all different stages of development to offer access routes into the arts and progression opportunities beyond that. We are committed to building a more diverse network of artists and recognise that this needs to start at grassroots level. We are aware of our responsibility as a community venue to provide experiences and opportunities that children and young people may no longer find in schools, and are rising to the challenge. We believe in life-long learning and skills-sharing across art-forms, sectors and generations. We welcome anyone and everyone through the doors of Square Chapel and invite you to take ownership of the space, but we also know that the work we do outside of our four walls and inside our local communities is equally important. We want to facilitate an ongoing dialogue between artists and audiences to inform the way in which new work is made and challenge the people who make it. We advocate curiosity, experimentation, a sense of ambition and a willingness to fail; and understand that there is far more to 'value' than finance, and greater 'success' than an end product. We are a home for human creativity.

### How we support artists

**Square Route: Talent Development at Square Chapel**



*Square Route* is Square Chapel's talent development programme, providing opportunities and support for artists, companies and creatives at various stages of their career, based in West Yorkshire and beyond. The programme is broken up into four strands: *Connect, Present, Evolve and Create*; with the aim to provide our creative community with the networks, platforms, residency and commissioning opportunities that are needed to grow a thriving cultural ecology for Halifax.

## Spaces & Capacities

Venue	Capacity
Red Brick Auditorium	220
Copper Auditorium	115
Workshop / Rehearsal / Meeting Space	25
Sunderland St. Satellite Residency Space	15

## Seasons

Autumn (Sept – Dec)  
Spring (Jan – Mar)  
Summer (Apr – Jul)

## How far in advance to contact us

There is no set timescale as we programme and work with artists in different ways all year round – sometimes planned up to 12 months in advance, and others on a much tighter timescale. For programming alone, we tend to say 6-9 months in advance; and for R&D / artistic residencies we ideally need at least a 3-month turnaround – but in terms of building a meaningful relationship (which might not necessarily mean immediate programming), it is never too early to start a conversation.

## We aren't interested in booking...

We programme a wide range of work to suit our different spaces. We avoid booking tribute acts and although we are open to programming dance and live art, we tend to feature less of it due to lower audience demand. As well as new work and contemporary performance, we do book more traditional theatre shows and adaptations of classic texts, but we always like to see innovation and new ideas within the work.

## The kind of financial deals we can offer

Our deals completely depend on the type and scale of work and depth of engagement. For artists coming to perform in our studio space, we try and offer a small guarantee against a 70/30 split. For larger scale shows that are more technically complex, we might expect to pay a higher fee, or for those more commercially successful shows, a simple 70/30 split will often suffice.

## We like artists to make initial contact by...

For artists wanting to develop a relationship with Square Chapel, we would ask you to get in touch by email – introduce yourself and your work, tell us who your work is made for and why you think it is a good match for Square Chapel's ethos, programme and community. Let us know of any opportunities to come and see your work (we try and get to as much as we can but it is impossible to attend everything, so also be prepared to send us any text, visuals or video footage that would help us build a picture) and any timescales you have for research, development and touring.


## We prefer artists to contact us:

By email	X	By phone		By post	
Send weblink	X	Send DVD			

## If you approach us, you can expect...



Emails to our general programming account ([programming@squarechapel.co.uk](mailto:programming@squarechapel.co.uk)) will be looked at and, if of interest, will be responded to within 12 weeks. Unfortunately, we cannot respond to all the emails that come through this account due to the high level of proposals we receive. Emails directed to a specific member of the programming team will be responded to as soon as possible but due to the level of enquiries we receive this can sometimes take time, so please don't be afraid to follow up. We will try, wherever possible, to see work we are invited to (within geographic reason) and strongly encourage artists to come and see work here (and let us know if you are, so we can say hello!).

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Amy Fisher or Fleur Hebditch	
<b>Position:</b>	Creative Producer, Assistant Producer & Literary Coordinator	
<b>Tel:</b>	01723356646	
<b>Email:</b>	programming@sjt.uk.com	
		<b>Stephen Joseph Theatre</b>

<b>Artistic Policy</b>	
<p>Bold relevant and surprising theatre which inspires and entertains.</p> <p>As well as being a producing theatre we programme a variety of work from one-nighters to week long runs. Our main house is in the Round, which can also be sold in a 3 sided configuration. The McCarthy space is proscenium which also doubles as a cinema. We programme, theatre, comedy, music, dance and variety.</p>	
<b>How we support artists</b>	
<p>We offer a variety of development opportunities. We support artists by offering rehearsal space for development, showcasing new work to industry professionals and the public, play readings and support for R&amp;D projects. We also co-produce and run an open submission policy for new writing.</p>	
<b>Spaces &amp; Capacities</b>	
<i>Venue</i>	<i>Capacity</i>
The Round	400
The McCarthy	165
The Bar	80
<b>Seasons</b>	
Summer (Apr – Oct), Winter (Oct – Jan), Spring (Jan – Apr)	
<b>How far in advance to contact us</b>	
<p>Ideally 9 months but that shouldn't stop you contacting us as we sometimes are able to programme work within shorter periods.</p>	
<b>The kind of financial deals we can offer</b>	
<p>We offer a variety of deals dependent on the show and audience forecast which will be negotiated with the artist. This could take the form of a guarantee, a box office split, first call or a guarantee against a box office split.</p>	

<b>We like artists to make initial contact by...</b>					
Email					
<b>We prefer artists to contact us:</b>					
By email	Email	By phone		By post	
Send weblink		Send DVD			
<b>If you approach us, you can expect...</b>					
If your show is something that we would be interested in we will contact you either by email or phone. Due to the volume of enquiries we are not always able to respond to everyone, however, we do keep a record of all enquiries.					

Programmer's Contact Details	
<b>Name:</b>	Johnathan Ilott
<b>Position:</b>	Programmer
<b>Tel:</b>	01524 598507
<b>Email:</b>	programming@dukes-lancaster.org



**The Dukes, Lancaster**

### Artistic Policy

The Dukes is a unique cultural centre for Lancashire. Our mission is to create and present great art which changes people's lives for the better.

We are Lancashire's only producing theatre, creating 3-4 productions each year, including a family Christmas show in the Round and an outdoor promenade show in Williamson Park each summer. Our award-winning creative learning department works with communities across Lancaster and Morecambe: outcomes from these programmes are often seen on our stages.

In addition, we present a curated programme of live theatre, film and digital arts, dance, music and comedy, aiming to offer our audiences a wide variety of high quality entertainment.

Our touring programme is divided into two seasons, Autumn and Spring.

We are interested in:

- Week-long and split weeks of titles with name recognition, usually re-told with a twist (eg classic novels in new adaptations, Shakespeare, well-loved plays)
- New work which throws light on how we live now, expands our horizons, explores an issue of particular local relevance, or reveals a previously untold story. Usually for 1-3 nights. Increasingly this is work which we have helped support during development (see below).
- Companies and productions that engage with new audiences or which embrace new ways of engaging with our existing audiences, including digital interaction.
- Productions created for and performed in the round.
- Family theatre, particularly for ages 5-10, with big ambitions and diverse casting, for Saturdays, half-terms and school holidays.

- Companies who want to talk with audiences, and will work with us to provide engagement opportunities e.g. masterclasses, schools workshops, talkbacks etc.

Theatre, comedy, dance and music are programmed into both The Round and The Rake, occasionally with partner organisations such as the Lancaster Jazz Festival and Lancaster Litfest.

We prefer to see work before programming, or at least know the company's previous work. Our primary programming resource is the Edinburgh Fringe though we will also endeavour to catch potential work if presented in the North West. Please give us plenty of notice of opportunities to see your work.

### How we support artists

We offer three main artist development programmes:

**BASE:** Bespoke Artist Support & Exchange. Regular social events, skills training and masterclasses for North West artists at every stage of their career.

**Kick Start Open Space:** each August we throw our doors open to any artist who would like to make use of our spaces to start work on something new. No technical resource or financial support is available, but expert advice from our in-house producing and programming team is on tap throughout the week. Applications open in May each year.

**Kick Start Residencies:** week-long residencies in one of our theatre spaces for artists / companies to work on new projects, with varying levels of technical, marketing and producing support as appropriate. Dates vary but May, July, and September are most likely. These opportunities are available to companies whose work we hope to present as part of the professional programme, and are considered on a project-by-project basis.

Visit [www.dukes-lancaster.org/artists-hub](http://www.dukes-lancaster.org/artists-hub) for more information.

### Spaces & Capacities

The Rake	313 end-on <a href="https://dukes-lancaster.org/about-us/hire-us/">https://dukes-lancaster.org/about-us/hire-us/</a>
The Round	240 fully in The Round, or 120-140 in thrust
Centre for Creative Learning	80 in traverse, can be fully flexible (NB this space is rarely available for professional touring)

### Seasons

Spring: Jan – May  
Autumn: Sept - Dec

### How far in advance to contact us

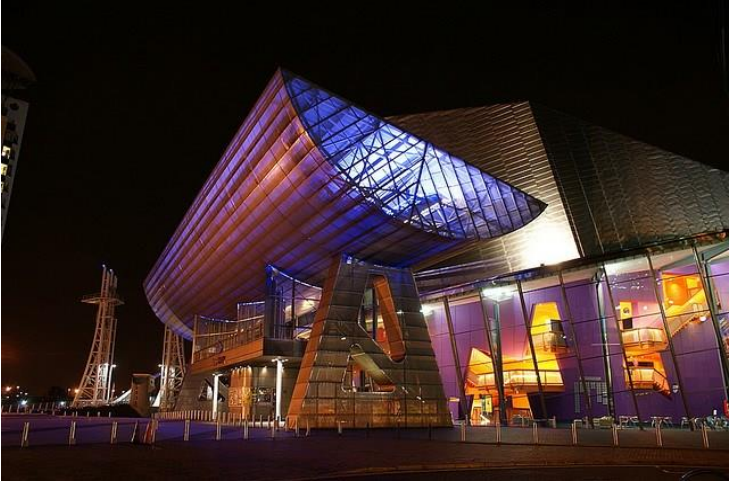
#### Autumn

Week-long runs: December-January  
Splits: January/February  
One-Nighters: February  
Programme finalised: March

#### Spring

Week-long runs: July/August  
Splits: August/September  
One-Nighters: September

Programme finalised: October					
Further in advance is always useful if possible!					
<b>We aren't interested in booking...</b>					
Non arts-events, tribute bands, mediums, clairvoyants. We are unable to present live theatre July-August, as all our staff and technical resources are committed to our Park show.					
<b>The kind of financial deals we can offer</b>					
As an organisation the level of financial risk we can take on touring shows is low and we will take this into account in our programming decisions. As such where possible we seek to book work on a 70/30 box office split.					
On occasion we will offer minimum guarantees or fees. These will be negotiable depending on the type of work and audience projections.					
For new work, particularly work in development, we sometimes use Pay What You Decide ticketing.					
<b>We like artists to make initial contact by...</b>					
Email: introduce yourself and your work, tell us who your work is made for and why you think it is a good match or us. Tell us which of our spaces you're interested in, and why your show is a good fit. Sending us visuals (marketing, R&D or show images) really helps.					
<b>We prefer artists to contact us:</b>					
By email	X	By phone		By post	
Send weblink	X	Send DVD			
<b>If you approach us, you can expect...</b>					
Due to the volume received we cannot always reply to every e-mail. We will keep proposals we are interested in on file and reply to companies that we believe will fit our criteria. Sometimes these replies may be weeks after the initial approach.					

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Claire Symonds / Matthew Eames	
<b>Position:</b>	Senior Producer: Artist Development / Senior Theatre Programmer/Producer	
<b>Tel:</b>	0161 876 2160/2102	
<b>Email:</b>	<a href="mailto:claire.symonds@thelowry.com">claire.symonds@thelowry.com</a> <a href="mailto:Matthew.eames@thelowry.com">Matthew.eames@thelowry.com</a>	<b>The Lowry</b>

### Artistic Policy

The Lowry is a large arts centre in Salford, Greater Manchester with three theatres programming a wide range of theatre, dance, circus, musicals, comedy, digital and cross arts performance. Our Lyric and Quays theatre programme regularly features the latest productions from nationally and internationally renowned partners such as the National Theatre, Rambert, Birmingham Royal Ballet, Opera North, The Royal Court, Matthew Bourne's New Adventures and Clod Ensemble as well as the very best touring commercial theatre.

Alongside this, we welcome the freshest and most exciting work being made by emerging and mid-career theatremakers in our contemporary theatre programme. Newly created, cutting-edge, contemporary performance is seen across all scales - Lyric, Quays and Studio - encompassing and challenging all theatrical forms. Productions are often multi-disciplinary, featuring emergent physical, visual and digital practice; stories old and new are told in innovative ways embracing linear and non-linear narratives and diverse cultural practice beyond the Western tradition. Contemporary circus, new writing, site-specific/responsive and immersive theatre, new music theatre and the most experimental cross-arts practice are all celebrated in the context of the programme. The Lowry is able to offer audiences and artists/companies a through-line in bold, innovative theatre that leads from the newest, bravest artists touring at the small-scale, to the nationally renowned companies working at the mid-scale, to international auteurs in the Lyric.

We find work by seeing as many performances as we can, sharing recommendations with programmers and producers, meeting artists and considering approaches made by email though we're less likely to book work from artists we haven't previously seen.

We also commission between eight and twelve companies a year through our artist development schemes and the premieres of their work form an important part of our programme throughout the year. Every two years we also present WEEK 53, our major cross-arts festival which is a major focus for contemporary theatre commissions and presentations



## How we support artists

### STUDIO MEMBERS

The *Studio Member* scheme launched in 2014 and provides free development activities for students, graduates and early-career theatre-makers so that they can develop a greater understanding of how to succeed in the industry.

Studio Members benefit from monthly workshops, artistic masterclasses and business seminars, along with discounted theatre tickets and regular networking sessions. They also receive invitations to special events at The Lowry including exhibition private views, rehearsed readings, sharings and community project celebrations. We also offer our Studio Members mentoring, rehearsal space and performance platform opportunities where we can.

Studio Membership is entirely free and open to students and recent graduates over the age of 18 living within Greater Manchester and artists and theatre-makers who have been involved in at least one professional or fringe production.

For more information and to apply for membership visit [www.thelowry.com/artists-partners](http://www.thelowry.com/artists-partners)

### DEVELOPED WITH THE LOWRY

Through Developed With, we offer five companies or artists a year-long package of support to help them move forward in their practice. We provide financial, technical and marketing support and space to support the production and premiere of a new show, and to help them secure a future life for the piece by advocating to our partners and hosting an annual showcase. Alongside this, we offer each company or artist a bespoke package of professional development support, with ringfenced funding to support them in developing their wider practice and processes through a range of activities such as placements, training courses, go-see trips, masterclasses or workshops with more established artists, mentoring sessions and attending conferences.

We recruit companies we would like to work with throughout the year and will approach them directly to see if there is a good opportunity for us to work together. We will occasionally put out open calls for more specific opportunities – these are publicised through our website and blog, Twitter, ArtsNews and through the networks of our partners in the industry.

### ASSOCIATE ARTISTS

We may invite local companies or artists we have a particularly strong connection to into our Associate Artist programme. Our Associate Artists are very important to us and we are committed to helping them build a strong audience for their work as they become established on the national touring circuit.

We support our Associate Artists to explore more ambitious steps forwards in their practice across form, content, scale or collaboration, and we also support them as they extend their learning in relation to business or audience development. Associate Artists may undertake shadowing or training with staff in our Development or Marketing teams, for example, or we might help them explore appropriate company structures or to recruit a Board, while also providing financial, technical, marketing and other support as they produce and premiere their new work.

### STEP CHANGE

The Lowry is one of three regional partners for Step Change, the National Theatre's acclaimed annual programme to support development opportunities for theatre professionals working in administration or management-based roles. Participants benefit from an intensive programme of masterclasses, mentoring, coaching and a 40-day secondment outside their current organisation to explore how they could move forward in their career or use their transferrable skills to take significant steps in a new field within theatre.

## PROFESSIONAL DEVELOPMENT OPPORTUNITIES

We are offering an increasing number of opportunities for theatre makers to benefit from the experience at The Lowry, from talks and masterclasses from visiting companies through to mentoring sessions from our inhouse teams and opportunities for 1-1 mentoring or peer learning sessions. Please visit [www.thelowry.com/studio](http://www.thelowry.com/studio) for more details and information about how to get involved.

## Spaces & Capacities

<i>Venue</i>	<i>Capacity</i>
Lyric	1600
Quays	450
Studio	140

## Seasons

Jan to Apr, May to Aug, Sep to Dec

## How far in advance to contact us

We programme finished touring work between nine months and a year in advance.

We are open to discussions about new projects from an early stage – please contact us once you have a plan, a creative team and a clear sense of what you need to take the next step.

## We aren't interested in booking...

We don't take hypnotists, magic shows, tribute acts or ice shows. We are less likely to book productions of well known titles in the Studio as these are well represented on our other stages. We do programme new writing productions but we don't provide development opportunities or commissions for playwrights because as a receiving house, we don't have the resources needed to take a script through to production ourselves. We encourage writers to explore the excellent work of our neighbouring venues The Octagon Theatre, Bolton and The Royal Exchange.

## The kind of financial deals we can offer

We offer a range of different financial deals from fees through to guarantees and splits depending on the needs of the work, our relationship with the artist or company and how confident we are that there is a strong audience for the work.

## We like artists to make initial contact by...

We always prefer email to phone contact so that we can spend some real time considering your project when we won't be disturbed or working against other deadlines.

If you have a finished show, send us a tour pack with images, reviews and a short tech spec if you have them, but please don't send documents larger than about 4MB because our inboxes are small!

If you are looking for support for a new show, tell us about your company and your experience to date, your proposed project and its audiences, how the project will move forward your practice and what kind of support you will need, bearing in mind that often we will be more able to give support in kind than cash.

## We prefer artists to contact us:

By email	x	By phone		By post	
Send weblink		Send DVD			

**If you approach us, you can expect...**

Any emails personally addressed to The Lowry staff will be responded to; generically addressed emails will be read but only responded to if we are interested in the work.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Zoe Bailey	
<b>Position:</b>	Associate Producer	
<b>Tel:</b>	017687 72282 ext.258	
<b>Email:</b>	zoe.bailey@theatrebythelake.com	<b>Theatre by the Lake</b>

<b>Artistic Policy</b>	
To programme a wide variety of touring theatre on the small or mid-scale, children's work, dance, music, film and speakers to complement our top quality home-produced theatre offer.	
<b>How we support artists</b>	
We can offer R&D opportunities, free rehearsal space (when available), showcases and support and advice to companies. For programmed work, our committed Marketing team will do everything they can to promote shows.	
<b>Spaces &amp; Capacities</b>	
<i>Venue</i>	<i>Capacity</i>
Main House	389
Studio	65-100 depending on format
FOH spaces	40ish – can work for participatory events/children's performances
<b>Seasons</b>	
Spring Season of visiting work, Feb – May. One-nighters (usually Sundays) in Main House July – Nov. Limited Autumn Season of visiting work, November.	
<b>How far in advance to contact us</b>	
Approx 1 year, although slots sometimes come up with less notice!	
<b>We aren't interested in booking...</b>	
n/a	
<b>The kind of financial deals we can offer</b>	
We prefer direct splits or calls on box office if possible, especially in the Studio, but can sometimes offer guaranteed fees depending on the show.	

**We like artists to make initial contact by...**


Email or phone

**We prefer artists to contact us:**

By email	X	By phone	X	By post	
Send weblink		Send DVD			

**If you approach us, you can expect...**

We like to think a warm reception! We'll make an effort to fit in the show if we like the look of it, we have space and it fits with the mix of events we have in that period.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Sarah Sharp	
<b>Position:</b>	Producer and Programmer	
<b>Tel:</b>	0114 278 6500	
<b>Email:</b>	sarah@theatredelicatessen.co.uk	<b>Theatre Deli Sheffield</b>

### Artistic Policy

Theatre Deli transform space and inspire artists. We offer space for emerging artists to experiment with performance ideas. Our aim is to have busy buildings full of activity. We love non-traditional theatre but support all ideas where we can. Our programmes and spaces are always changing, and we are committed to supporting pioneering performance ideas.

Theatre Deli support artists at every stage of their careers, and helps early-career individuals and companies alongside more established theatre makers, take the next step in their artistic development and process. By creating buildings that host a community of theatre makers, Theatre Deli are paving the way/facilitating a bouncing board for collaborations on new boundary pushing theatre work.

We see artists' careers holistically - whilst we have tailored support schemes for emerging artists, we also work artists at every stage of their career.

### How we support artists

Two week artistic residencies:

We have 5 placements of two week residencies per year which include fully subsidised rehearsal space and £300. They also get mentoring and technical support alongside this. These run twice per year in spring and summer.

Four Scratch nights and one week residencies in London.

Development Curve:

We link previous deli artists with new companies to forge stronger relationships and encourage reciprocal learning.

We offer a two week residency programme twice per year to 5-8 companies.

Seasonal themed scratch nights allowing artists to test new ideas.  
Mentoring and support, ongoing or project specific.  
Annual Departure Point programme - 10 week intensive course on sustainable practice.

## Spaces & Capacities

<i>Venue</i>	<i>Capacity</i>
Main space	120 in thrust, 80 end on. Can go up to 150 if budget to hire more deck.
Rehearsal room	60 in thrust, 80 end on

## Seasons

Our two main seasons run from February to June and September to December. However we are starting to programme more outdoor and family work over the summer months too.

## How far in advance to contact us

For main space as far in advance as possible (5 or 6 months is fine) for rehearsal room then 2 or 3 months is ideal.

## We aren't interested in booking...

Spiritual events  
Traditional texts done in traditional ways (e.g Shakespeare done in period costume etc)

## The kind of financial deals we can offer

We normally offer a ticket split in the artist's favour, can sometimes offer guarantees or fees if it is part of a funded festival or programme. Normal ticket price is between £7-12 depending on show normal split is 70/30 where costs allow.

## We like artists to make initial contact by...

There's no ideal way to make contact with a venue is there? We say email but they often get overloaded, we say phone but we might not be at our desk! So I think where you can, do try to invite us to see a piece of your work or ask for a cup of tea or coffee with as much notice as you can. If we're overloaded then it might be tricky, but if not it's really great to make initial contact before there is a specific purpose/outcome in mind. That way you can hear about how we operate and what we're up to, and we can catch up with all you do too.



**We prefer artists to contact us:**

By email	x	By phone	x	By post
Send weblink	x	Send DVD		

**If you approach us, you can expect...**

That you might have to send a follow up email - this is nothing about you but emails are sometimes easily missed in a big inbox, but we would love for you to follow up to check. If you can give us a call to remind us then that also helps, but if not we will definitely try our best to get back to you when we can (sometimes 4-6 weeks if we have a big project or festival on). We're trying to be honest here, as we do really want to hear from you but are an extremely small team at present!

<b>Programmer's Contact Details</b>	
<b>Name:</b>	Richard Warburton
<b>Position:</b>	Artistic Director
<b>Tel:</b>	01274 233186
<b>Email:</b>	Theatre@bradford.ac.uk



**Theatre in the Mill**

### **Artistic Policy**

Artist development is at the core of what we do at Theatre in the Mill. Our main focus is on helping artists to develop new work and interrogate their practice. We do this by providing space, finance, support and links to other groups and individual who can positively impact their development.

Theatre in the Mill is a Bradford based performance venue situated on the University of Bradford campus. We are committed to presenting, developing and supporting socially responsible work that represents the environment within which we are situated and work that reflects our three core goals of Representation, Inclusion, and Innovation. We strive to create spaces that promote dialogue and art that represents the narrative of the people, the city and the region. We believe in the need for our audiences to see themselves represented and portrayed in contemporary culture and that we have a responsibility to be a mirror that reflects the lives of those around us. We are also excited about the future and the possibilities inherent within it.

We welcome work that is innovative in form and work that reflects how we communicate ideas in contemporary society. We commission and support work which we think reflects these values and beliefs.

We want to provide artists with the opportunity to access the expertise that is at home at the University of Bradford. We are able to broker relationships with academics and departments where we can see that this engagement will be mutually beneficial.

We visit festivals, listen to recommendations and try and see as many performances as we can.

We prefer to engage with artist early on in the development of a new work or new way of working and we expect all artists to be willing to engage with other artists, our audience and help us to create an ethos of shared learning and resources.

Except with rare exceptions we don't book visiting work that we haven't had any engagement with

### **How we support artists**

We don't have a one size fits all policy and so each relationship we have with an artist is developed around their needs both artistically and emotionally. We provide financial support in the form of commissions which range from £500 to £5,000. We provide space and technical support. We can offer administrative space and advice and will help with individual funding bids where appropriate. We increasingly will try and provide digital support both in how it is used in practice and in disseminating what artists do. We try to encourage artists to share resources and expertise, we expect all artists we commission to engage with other venue users where appropriate.

As well as our main space we have a rehearsal studio and in 2018 will be developing a micro studio primarily used for one on one performances. Over the next two years we will be developing our digital expertise and we will be offering a variety of opportunities for people to get involved.

We are particularly interested in supporting groups and individuals who aren't often represented.

### **Spaces & Capacities**

<i>Venue</i>	<i>Capacity</i>
Theatre in the Mill (main space)	80
Rehearsal Studio	(not currently able to host or present work)
Mini Studio	30 (will open late summer 2018)

### **Seasons**

Oct to Dec and Feb to June. We host residencies outside of these seasons

### **How far in advance to contact us**

We like to start relationships with artists as early as possible. We book our spaces and residencies at least 3 to 6 months in advance. However if space is available last minute we will always offer this up.

### **We aren't interested in booking...**

Visiting work, work that doesn't reflect our core goals. (Representation, inclusion and innovation)

### **The kind of financial deals we can offer**

This ranges from residency space, box office splits (always in the artists favour) and £500 to 5k commissions.

### **We like artists to make initial contact by...**


Reading our policy and getting in touch with us early on in their idea process. The more information and understanding of what support you think we can help you with the better. Let us know where we can see your work if possible.

**We prefer artists to contact us:**

By email	x	By phone		By post	
Send weblink	x	Send DVD			

**If you approach us, you can expect...**

Any emails personally addressed to Theatre in the Mill staff will be responded to; generic emails will be read but only responded to if we are interested in the work. We try and meet with all artists who wish to meet who we believe reflect the type of work we value and support. We are a small team with limited capacity so we cannot always respond immediately to requests.

Programmer's Contact Details		
<b>Name:</b>	Programming: Andrew Aughton  Artist Development (Theatre): Ross Carey	
<b>Position:</b>	Programmer	
<b>Tel:</b>	07983 281256 (Andrew)  0161 912 5616 (Ross)	
<b>Email:</b>	andrewaughton@cbits.net commissions@watersidearts.org	
		<b>Waterside</b>

### Artistic Policy

Waterside is a vibrant destination for performance, culture and events.

Opened in 2004, the venue houses live theatre and event spaces, galleries, bar & coffee house and workshop studios.

Waterside is currently going through a period of significant change, evaluating everything that we do, in order to provide resilience and a sustainable future.

We are inviting audiences, theatre makers, practitioners and peers to contribute towards our artistic vision to create a place to inspire and nurture creativity at all ages and supporting the creation of new and engaging work.

We want to facilitate deeper relationships with our audiences, to encourage a sense of ownership from the community.

Our main house, The Robert Bolt Theatre is a flexible space for performance, music, events and immersive theatre. Our studio, The Chambers is a stunning art-deco space, suited to intimate performance, development work, comedy and music. An additional performance space (the Plaza) on the banks of the Bridgewater Canal, is located outside the venue and is ideal for seasonal programming. The venue also utilizes the nearby Walkden Gardens to present outdoor theatre.

Waterside also has a number of exhibition spaces, including the Lauriston Gallery, presenting professional works, both of regional and national importance. Waterside is the home of the Cosgrove Hall Films archive.

In addition, there are multiple spaces used for workshops, conferencing and artist development.

As part of Trafford Council, Waterside presents work with Creative Industries Trafford, providing opportunities, support and participation for theatre-makers, emerging artists, writers and practitioners.

Waterside's year-round programme includes:

**Theatre:** combining classic texts with work for schools & young people, new writing, professional work from local artists, ballet, contemporary dance, multi-form theatre (such as genres incorporating circus techniques, or which

fuse dance & drama) and occasional experimental work. We also work in partnership with other Greater Manchester venues and organisations to present work on various festival themes, including Black History, LGBT and Science, among others, to include in our own programme.

**Comedy** including familiar and not-so-familiar stand-up names, a monthly Buzz Comedy club and famous names on the cabaret and music-in-comedy circuits. We also support the region's annual Women in Comedy Festival with performances at Waterside.

**Music:** a live programme across a wide range of genres, from jazz and folk to contemporary rock, acoustic & pop, including new and emerging names from both the regional and national scenes.

**Children & Families** (around 20 to 25 productions per year, for pre-school to teens, in both the Chambers and RB Theatre). We regularly welcome companies such as Half Moon, Lyngo, tutti frutti, Zest, Little Angel and Action Transport, among others, plus a major 4-week winter production each year, presented during December and over the Christmas holiday period. We work in partnership with the other members of the Big Imaginations consortium (administered from Z-Arts in Manchester and funded by Arts Council England) to identify and support the best and most original new productions for children, families and young people available, regionally, nationally and internationally.

**Refract** is our annual ten-day festival presenting experiential performance, music and events. The spirit of which is to challenge our audience to 'see things differently'. Held in July, Waterside hosts around 30 performances and participatory events both inside and outside the venue. The programme provides a platform for artists that are new to Waterside, or a familiar face with a piece of work that is somewhat jilted from convention.

## How we support artists

Creative Industries Trafford (CIT) provides artists and creatives with professional development opportunities in partnership with Waterside, Trafford Council with support from Arts Council England.

We aim to nurture artists and theatre makers, supporting the creative process with the outcome of delivering high-quality artistic work, whilst providing the tools to help build sustainable careers in the arts and broadening their skill sets.

CIT presents a calendar of events, including workshops, opportunities, networking sessions, talks, conferences and masterclasses from leading practitioners across a number of fields including theatre, visual arts, literature, animation, craft & design.

CIT events draw creatives from across the UK and welcome participants from outside of the borough.

To keep up to date with CIT projects signup at [creativeindustriestrafford.org](http://creativeindustriestrafford.org)

### Theatre

Our seed commissions have been highly successful, providing important first steps for companies such as Mighty Heart, Thick Richard, Four Shadows Theatre and Square Peg Theatre. We've also supported artists such as The Knotted Project, Jackie Hagan and Kate O'Donnell with residencies. More recently, we've worked in an exciting partnership with the National Trust to commission 5 theatre-makers, celebrating the Regency Era at Lyme Hall in Cheshire.

Our theatre-makers development scheme is having a refresh and our brand new opportunities will launch in the Spring 2018.

Example opportunities include performance platforms to test out new work, masterclasses and workshops, seed commission opportunities, financial investment, mentoring and residencies.

Please visit our website to find news on our upcoming CPD and commission opportunities.

For any enquiries, questions or just to say hello, please contact [commissions@watersidearts.org](mailto:commissions@watersidearts.org)

## Spaces & Capacities

Venue	Capacity
Robert Bolt Theatre	321 – 342 seated. 500 standing.
The Chambers	60 – 110.
Waterside Plaza	Varies depending on event. Outside performances only.

## Seasons

Three:  
 Jan – Apr (Spring)  
 May – Jul (Summer)  
 Sept – Dec (Autumn)

## How far in advance to contact us

6 – 9 months.

## We aren't interested in booking...

Tribute acts are rarely selected for the programme. We do not programme clairvoyants or sports events.

## The kind of financial deals we can offer

Case by case basis, box office splits, flat fees and guarantee depending on the work.

## We like artists to make initial contact by...

E-mail all relevant information, no large attachments.  
 Trafford Council's systems are unable to access Dropbox and other file sharing platforms.

## We prefer artists to contact us:

By email	X	By phone		By post	
Send weblink	X	Send DVD			

## If you approach us, you can expect...

We will take a careful look at your proposal, including any previous work you can direct us to. We always consider two options for all proposals we receive:

- presenting the new work, in either The Chambers or RB Theatre, as part of our year-round programme or as part of our 10-day immersive event – Refract – each July; or
- forging some other form of partnership around the new work, such as co-producing, commissioning, free space, artist support, etc. We also have a more formal route to theatre commissioning work through our Creative Industries Trafford programme ([creativeindustriestrafford.org](http://creativeindustriestrafford.org)).



Please note that our programming team are not always office-based. Depending on the time of year, we may not be able to consider proposals immediately, and some submissions may be saved for future consideration.

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Wesley Pearce	
<b>Position:</b>	Assistant Producer	
<b>Tel:</b>	0113 213 7214	
<b>Email:</b>	Wesley Pearce, Assistant Producer: <a href="mailto:programming@wyp.org.uk">programming@wyp.org.uk</a>	<b>West Yorkshire Playhouse</b>

<b>Artistic Policy</b>
<p>West Yorkshire Playhouse aims to be a hub for creative excellence – a great artistic beacon in the North.</p> <p>Our mission is to create world class, relevant and compelling theatre and to transform people's lives by the power and vitality of our work. We aim to have a company, an artistic programme and an audience that reflects the diversity of the society we live in.</p> <p>The Playhouse's creative ecology is made up of three interconnected and equally important parts: our programme of produced and visiting work; our Creative Engagement activity and our Furnace programme of artistic development.</p>
<b>How we support artists</b>
<p>We use the word Furnace to describe all of the work we do to generate and create new performance work and support and nourish our local creative community. In short, Furnace is West Yorkshire Playhouse's development engine. It's where we develop audacious artistic voices and vital new theatre for the stage.</p> <p>At the Playhouse, we develop:</p> <p><b>People</b></p> <p>We believe it's crucial to develop a diverse, highly skilled community of artists in Leeds and West Yorkshire. The Playhouse offers one of the most comprehensive artist development programmes in the country.</p> <p>Unlike the development of new work, our artist development activity has no intended performance outcome. Rather, it recognises that creativity, experimentation and innovation flourish in pressure-free environments.</p> <p><b>Projects</b></p> <p>Project Development is the development of brand new theatre projects that are brought to us by independent artists. We provide a safe, receptive and open environment for artists and companies living</p>

and working in the North to explore new projects, to push at the boundaries of their creativity; to try, fail and try again.

We create bespoke development journeys for projects, responding to an artist's needs and tailoring the way we nurture new theatre ideas accordingly.

Broadly, we support projects with time (meetings, advice, and producing / dramaturgical support), space (in our rehearsal rooms) and money (through seed funding and targeted investment).

### **Programme**

Programme development activity is anything we do to support the evolution of plays under commission or ideas generated by our in-house directors. It allows our work to be rigorously tested, ensuring the highest possible quality across our programme.

### **Partnerships**

We are committed to nurturing a resilient and sustainable ecology for artists to create new theatre in Leeds.

We want our building to be a prism that reflects the world around it and we believe that we are only as strong as the creative community we serve.

Please visit [www.wyp.org.uk/furnace](http://www.wyp.org.uk/furnace) for further information.

### **Spaces & Capacities**

<i>Venue</i>	<i>Capacity</i>
Quarry Theatre	750
Courtyard Theatre	350
In September 2019, we will open a brand new permanent studio theatre – The Brammall Rock Void. Capacity and programme TBC.	80

### **Seasons**

Jan – July

Sept – Jan

Please note that our building will undergo a major redevelopment period from June 2018 until September 2019. During that time, we will continue to present work in our temporary workshop theatre space and at various locations beyond our building. However, we will not be able to programme as much visiting work during that period.

### **How far in advance to contact us**

Artists can contact our Artistic Planning team via email throughout the year to say hello, talk about their work and invite us along to shows that they have coming up so that we can get an introduction to their work.

If an artist or company wants to contact us about touring an existing work to the Playhouse, or discussing a potential co-production with us, they should get in touch at least eight months in advance.

### **We aren't interested in booking...**

We don't tend to programme live music, film or novelty acts like hypnotists or mediums. We also don't programme amateur companies because we have strong pre-existing links with established community companies, who perform annual at our Open Season.

**The kind of financial deals we can offer**

We generally offer box office splits in the artist's favour or guarantees that allow them to ensure that their costs will be covered. These deals are negotiated on a performance by performance basis, taking in to account everything from scale of the production to estimated audience reach.

These deals are also regularly part of a bigger support package - we often invite visiting companies to deliver workshops to our local artist network and we're open to innovative community engagement initiatives.

**We like artists to make initial contact by...**

Underpinning our Furnace programme of artistic development is the Furnace Social Club. It's a community, a conversation and a chance to come together, meet people and spark new collaborations. It's how we communicate information about any artistic development opportunities both at the Playhouse and at partner organisations across the UK. To sign up and for more information about the team, visit [www.wyp.org.uk/furnacesocialclub](http://www.wyp.org.uk/furnacesocialclub)

If you'd like to tour work to us, send an email to [wesley.pearce@wyp.org.uk](mailto:wesley.pearce@wyp.org.uk), along with a tour pack, tech spec and video footage of the show if you have it."

**We prefer artists to contact us:**


By email	X	By phone		By post	
Send weblink	X	Send DVD			

**If you approach us, you can expect...**

We try to acknowledge the receipt of an email as quickly as possible if it's sent to our individual, personal email addresses.

Depending on where we are in our planning cycle, it could take anything up to two months to confirm touring dates and in the meantime, we endeavour to keep artists in the loop about the conversations we're having in-house.

Due to the volume of invites we receive on a daily basis, we might not always be able to respond to every invitation, especially if we cannot attend. If a member of the team is available to see work, we will get back to you.

Programmer's Contact Details		
<b>Name:</b>	John Tomlinson	
<b>Position:</b>	Associate Producer	
<b>Tel:</b>	01904 658162	
<b>Email:</b>	programming@yorktheatreroyal.co.uk	<b>York Theatre Royal</b>

### Artistic Policy

York Theatre Royal vies with Bristol Old Vic for the title of the oldest producing theatre in the country. We have been producing great drama in the city of York for over 250 years. Each year the venue entertains over 200,000 people with its wide variety of performances, events and activities, with a balanced and diverse programme of artistic and educational activity across all art forms. The main focus is on theatre, dance, music and comedy.

### How we support artists

As part of our artist development scheme, we have many exciting opportunities across the season to get involved. We are committed to supporting new artists and companies in the region, by developing their ideas and work with us at York Theatre Royal.

TakeOver Festival was launched back in 2009. It was set up to be an annual festival run entirely by 12- to 26-year-olds who, with support from York Theatre Royal staff, would programme, prepare and produce a festival of theatre and events. In the last six years, more than 700 young people have been involved in running brilliant and well-received festivals.

*BeSpectACTive!* is a European project involving some of the most innovative European organisations working on active spectatorship in contemporary performing arts. Across the programme, there will be 21 new theatre and dance shows, 54 creative residencies, 30 workshops and 4 international conferences.


*SLATE* supports and develops black theatre professionals working in the north by increasing access to local, national and international networks and creating new opportunities for Black artists. Led by Eclipse Theatre Company, with a consortium of cultural organisations, including York Theatre Royal and Pilot Theatre.

Artists can join our open network at [artistdevelopment@yorktheatreroyal.co.uk](mailto:artistdevelopment@yorktheatreroyal.co.uk) to be first to hear about all further opportunities as part of York Theatre Royal's Artist Development Scheme.

### Spaces & Capacities

Venue	Capacity
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Main House	763		
Studio	100		
<b>Seasons</b>			
Jan – June / July - Dec			
<b>How far in advance to contact us</b>			
6 - 9 months			
<b>We aren't interested in booking...</b>			
Sporting events, Magicians			
<b>The kind of financial deals we can offer</b>			
Guaranteed fee (or against a 70/30 split) in the Studio			
<b>We like artists to make initial contact by...</b>			
Email/phone			
<b>We prefer artists to contact us:</b>			
By email	X	By phone	X
Send weblink	X	Send DVD	
<b>If you approach us, you can expect...</b>			
A warm response. We love it when artists/companies come to visit, so drop us a line if you're in town – we'll buy the Yorkshire Tea!			

<b>Programmer's Contact Details</b>		
<b>Name:</b>	Zoe Pickering	
<b>Position:</b>	Programme & Big Imaginations Manager	
<b>Tel:</b>	0161 226 1912	
<b>Email:</b>	zoe@z-arts.org	
		<b>Z-arts</b>

### Artistic Policy

Z-arts are Manchester's venue for children and families and only programme work for that audience, although it is possible to hire the venue for other work. We also lead and coordinate the Big Imaginations network of venues across the North West and west / South Yorkshire, who all share a commitment to bringing brilliant touring children's theatre to the region.

### How we support artists

Z-arts mission is to inspire and enable generations of young people from Manchester and beyond to utilise creativity to maximise their potential.

Artists are nurtured and supported by Z-arts to make excellent, contemporary theatre, performance and arts activities for children and families, through three strands:

- a) an association scheme for established artists
- b) an emerging artists residency programme, across the Big Imaginations network for 15 venues across the North-West / Yorkshire
- c) commissioning new work for children and families.

### Spaces & Capacities

<i>Venue</i>	<i>Capacity</i>
Z-arts Theatre	225
STUN Studio (Z-arts)	80
Other Big Imaginations venues:	
Atkinson / Citadel / Turnpike Centre / Touchstones /	Waterside / Theatre Delicatessen, Sheffield /
Kirkgate / Tameside Libraries /The Grand, Clitheroe/	Wild Rumpus /Burnley Youth Theatre /
Whitby Hall / The Boo / Spot On / CRTA /	Mind The Gap / Creative Scene /
Lawrence Batley Theatre / Lancaster Arts / Unity	The Dukes / Brewery Arts Centre



	Scratch Nights	Mentoring	Associates/ Resident companies	Residencies/ Free space	Commissions, Co Commissions & Bursaries	Producing support	Professional Development Workshops	Artist membership scheme
ARC, Stockton Arts Centre	x	x	x	x	x	x	x	x
Arts Centre Washington	x			x				
Brewery Arts Centre, Kendal		x	x	x	x			
Cast, Doncaster				x			x	
Contact Theatre, Manchester	x	x		x	x	x	x	
Harrrogate Theatres	x	x	x	x			x	x
HOME, Manchester		x	x	x	x		x	
Hull Truck Theatre		x	x	x			x	
Lawrence Batley Theatre, Huddersfield	x	x	x	x		x	x	
Live Theatre, Newcastle	x	x		x	x			
Northern Stage, Newcastle	x	x		x			x	x
Royal Exchange Theatre, Manchester		x	x	x	x		x	x
Slung Low's HUB		x						
Theatre by the Lake, Keswick		x		x	x			
Theatre in the Mill, Bradford		x		x	x			
The Civic, Barnsley	x	x		x	x			
The Lowry, Salford		x	x	x	x	x	x	x
Unity Theatre, Liverpool	x	x		x	x	x		
West Yorkshire Playhouse, Leeds	x	x	x	x	x		x	x

	Dance	Contemporary Theatre	Classic Theatre	Spoken word	Music	Comedy	Family	Film
ARC, Stockton Arts Centre	x	x		x	x	x	x	x
Arts Centre Washington								
Brewery Arts Centre, Kendal	x	x	x	x	x	x	x	x
Cast, Doncaster	x	x	x	x	x	x	x	x
Contact, Manchester	x	x		x	x	x	x	
Harrrogate Theatres								
HOME, Manchester	x	x					x	x
Hull Truck Theatre		x	x	x	x	x	x	x
Lawrence Batley Theatre, Huddersfield	x	x	x	x	x	x	x	x
Live Theatre, Newcastle								
Northern Stage, Newcastle	x	x	x	x		x	x	
Royal Exchange Theatre, Manchester	x	x		x	x	x	x	
Slung Low's HUB								
Theatre by the Lake, Keswick								
Theatre in the Mill, Bradford								
The Civic, Barnsley								
The Lowry, Salford	x	x		x		x	x	
Unity Theatre, Liverpool								
West Yorkshire Playhouse, Leeds	x	x	x	x	x	x	x	

# Dance Agencies

## Dance City

Patricia Stead

Programme Manager/Creative Producer

0191 269 5584

Patricia.Stead@dancecity.co.uk

## Yorkshire Dance

Kirsty Redhead

Creative Producer

0113 243 9867

kirstyredhead@yorkshiredance.com

## Merseyside Dance Initiative

Karen Gallagher MBE

Artistic Director

0151 708 8810

karen@mdi.org.uk

This edition of *Routes In: A guide to getting new work programmed in the North of England* was published by Venues North in January 2018.

We hope you have found it useful. If you have any questions, suggestions or comments about how we can improve it, please email:

[annabel.turpin@arconline.co.uk](mailto:annabel.turpin@arconline.co.uk)