

Routes n

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

Published by Venues
North 2024

Table of Contents

| | |
|---|----|
| Introduction | 5 |
| General Information | 6 |
| <i>What is Venues North?</i> | 6 |
| <i>What do we mean by 'new work?'</i> | 7 |
| <i>How do Venues North members support artists?</i> | 7 |
| <i>Which programmers should you talk to?</i> | 8 |
| <i>How do you get to know programmers?</i> | 8 |
| <i>What should you ask programmers for?</i> | 9 |
| <i>Inviting programmers to see your work</i> | 10 |
| <i>When do programmers programme?</i> | 10 |
| <i>What do programmers want to know?</i> | 11 |
| <i>Environmental responsibility</i> | 12 |
| <i>How are programming decisions made?</i> | 12 |
| <i>How does the money work?</i> | 13 |
| <i>Identifying audiences</i> | 15 |
| <i>Reaching audiences</i> | 16 |
| <i>Arts Council England National Portfolio Organisations</i> | 16 |
| Venue Information | |
| Alphabetti Theatre, Newcastle | 17 |
| ARC, Stockton | 22 |
| Arts Centre, Washington | 28 |
| Barnsley Civic | 30 |
| Blackpool Grand | 34 |
| Carriageworks Theatre, Leeds | 37 |
| Cast, Doncaster | 39 |
| Crewe Lyceum Theatre | 41 |
| Darlington Hippodrome | 43 |
| Enable US – University of Sheffield Performance Venues | 46 |

| | |
|---|-----|
| Georgian Theatre Royal, Richmond | 49 |
| Gosforth Civic Theatre, Newcastle | 53 |
| Harrogate Theatre | 56 |
| HOME, Manchester | 60 |
| Hull Truck Theatre | 64 |
| Interplay Theatre, Leeds | 68 |
| Lawrence Batley Theatre, Huddersfield | 70 |
| Leeds Playhouse | 73 |
| Live Theatre, Newcastle | 77 |
| Liverpool Lighthouse | 80 |
| Liverpool Royal Court | 83 |
| New Adelphi Theatre, Salford | 86 |
| Northern Stage, Newcastle | 90 |
| Octagon Theatre, Bolton | 93 |
| Royal Exchange Theatre, Manchester | 96 |
| Sheffield Theatres | 100 |
| Slung Low, Leeds | 103 |
| Stephen Joseph Theatre, Scarborough | 105 |
| Storyhouse, Chester | 108 |
| The Arts Centre, Edge Hill University | 114 |
| The Atkinson, Southport | 116 |
| The Dukes, Lancaster | 118 |
| The Edge Theatre and Arts Centre, Manchester | 121 |
| The Liverpool Everyman and Playhouse | 123 |
| The Lowry, Salford | 126 |
| The Muni Theatre, Colne | 130 |
| The Old Electric, Blackpool | 134 |
| The Viaduct Theatre, Halifax | 139 |
| Theatre by the Lake, Cumbria | 141 |
| Theatre In The Mill, Bradford | 144 |

Theatre Royal Wakefield ----- 147
Unity Theatre, Liverpool ----- 150
Waterside Arts, Trafford ----- 152
York Theatre Royal ----- 156
Your Trust, Rochdale ----- 158
Z-arts, Manchester ----- 161

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.

A handwritten signature in grey ink, appearing to read 'Alexander Ferris', written in a cursive style.

Alexander Ferris
Chair

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 members meet three times a year to share our learning around supporting artists, and to champion the artists we support.

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. From April 2022, we have operated on a paid membership model to cover meeting costs.

Current members include:

| | |
|--|-----------------|
| Alphabetti Theatre | Newcastle |
| ARC | Stockton |
| Barnsley Civic | Barnsley |
| Blackpool Grand Theatre | Blackpool |
| Carriageworks | Leeds |
| Cast | Doncaster |
| Crewe Lyceum | Crewe |
| Darlington Hippodrome | Darlington |
| Enable Us – University of Sheffield Performance Venues | Sheffield |
| Georgian Theatre Royal | Richmond |
| Gosforth Civic Theatre | Newcastle |
| Harrogate Theatre | Harrogate |
| HOME | Manchester |
| Hull Truck Theatre | Hull |
| Interplay | Leeds |
| Lawrence Batley Theatre | Huddersfield |
| Leeds Playhouse | Leeds |
| Live Theatre | Newcastle |
| Liverpool Lighthouse | Liverpool |
| Liverpool's Royal Court | Liverpool |
| New Adelphi Theatre – University of Salford | Salford |
| Northern Stage | Newcastle |
| Octagon Theatre | Bolton |
| Oldham Library Studio | Oldham |
| Royal Exchange Theatre | Manchester |
| Sheffield Theatres | Sheffield |
| Slung Low's HUB | Leeds |
| Stephen Joseph Theatre | Scarborough |
| Storyhouse | City of Chester |
| Sunderland Culture Company | Washington |
| The Arts Centre – Edge Hill University | Ormskirk |
| The Atkinson | Sefton |

The Dukes
The Edge Theatre & Arts Centre
The Liverpool Everyman and Playhouse
The Lowry
The Muni Theatre
The Old Electric
The Viaduct Theatre
Theatre by the Lake
Theatre in the Mill
Theatre Royal Wakefield
Unity Theatre
Waterside
York Theatre Royal
Your Trust
Z-arts

Lancaster
Chorlton
Liverpool
Salford
Colne
Blackpool
Halifax
Keswick
Bradford
Wakefield
Liverpool
Sale
York
Rochdale
Manchester

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.

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)
- 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 or work in progress showings
- Via social media – follow programmers on Twitter or Facebook and join or initiate conversations
- At special events for artists, such as North East Exchange, Alphabetti's Meet and Unity's Creative 'pool
- At the bar – where programmers can often be found pre and post show, both for informal and curated discussions

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
- Write a statement or letter of support to accompany a funding application

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. Full length recordings are great but not every programmer can commit to watching hours of footage.

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 online recordings 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 sometimes 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 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.

Environmental responsibility

We are all thinking about the impact our work has on the planet, and programmers may be interested to know how you are working to minimise your carbon footprint. Some venues will be prioritising work that is environmentally responsible in how it is made and toured, so do flag this up in your approach. You may want to reference or explore the Sustainable Productions guidance provided by the [Theatre Green Book](#).

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 (e.g. £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, i.e. 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.

Arts Council England National Portfolio Organisations

You may hear some venues referred to as NPOs (National Portfolio Organisations) which means they are part of Arts Council England's current National Portfolio of regularly funded organisations. Being an NPO means signing up a number of shared ambitions (Arts Council 'Outcomes') and agreeing to embed four Investment Principles in how you work.

You can find out more about the [Outcomes](#) and [Investment Principles](#) via these links; your own work is very likely to align with many aspects.

Alphabetti Theatre, Newcastle



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-----------------------------|
| Name: | Edward Cole | Position: | Artistic/Executive Director |
| Email: | programming@alphabettitheatre.co.uk edward@alphabettitheatre.co.uk support@alphabettitheatre.co.uk | Telephone: | 0191 261 9125 |

Artistic Policy:

Alphabetti Theatre is an award-winning, artist-led, multipurpose performance space, in Newcastle upon Tyne.

Our building (a repurposed rubber stamp factory) includes a theatre, bar, second stage, studios and rehearsal rooms and we are renowned for our DIY aesthetic, warm welcoming atmosphere, and high-quality creativity.

We believe art should be for everyone - not just those who can afford it. All our core productions run on a Pay What You Feel ticket pricing policy for the opening week, with ticket prices elsewhere starting at £3. Our year-long programme of work typically consists of over 200 theatre performances, 100 artist development programmes, up to 50 gigs, and numerous stand-up comedy, cabaret and family shows.

Despite our minimal financial resources, we are steadfast in our commitment to supporting our artists. We co-produce 60% of the work on our stages and commit to only receiving touring productions that fit our ethos and can offer something tangible to our creative community. We are most likely to program touring work via a larger partner, for example the Newcastle Fringe Festival.

We select artists and companies to work with based on content, style and suitability for our company, space and audiences. Often, we will first identify new artists through one of our artist development programmes, however additionally we try to see as many performances as we can locally and nationally - so please invite us to your work! Even if we're unable to programme your current project, we're always looking to make new connections with a view to developing bold, exciting, northern fringe theatre in the future.

Theatre Programme

As winners of Fringe Venue of the Year 2023 at the Stage Awards, Alphabetti are proud to fly the flag for high quality fringe theatre. This means supporting new and developing work by co-producing all of our headline programming. We aim to programme 12-18 months in advance and look to work with artists right from the start of an idea or creative process. Our team within the building will, alongside our creative partners, offer support and guidance to anyone involved in our programme - through funding, marketing, community engagement, producing, developing, creating and finally performing the show.

Whoever we work with, we are committed to accessibility throughout our programming. We aim for all productions to have 1 audio described, 1 captioned and 3 relaxed performances as a minimum, and we are always looking to support underrepresented demographics and tell untold stories. For those who feel they aren't quite ready to be considered for our main programme, we run a fully funded response programme throughout the year, where artists looking to develop their craft can submit ideas and share their creative responses with an audience.

Family Programme

Predominantly aimed at families with children aged 12 and under, Alphabetti programmes several productions per year coinciding with local school holidays. Since our first family show in 2017 we have built a reputation for high-quality work that is affordable to everyone and enjoyed by children of all ages. Often our family programme will run alongside an evening show, meaning the theatre and the backstage facilities will be shared by both creative teams.

Music, Cabaret & Comedy Programme

At Alphabetti we are always looking for the very best up and coming artists in music, comedy and cabaret. Predominantly on Friday and Saturday nights in the bar, we love nothing more than programming performances that will sit well alongside whatever is currently showing in the theatre – giving our audiences a great excuse to hang around after the show, grab a drink and see a new exciting performance on the D'Addorio stage.

Moving forward, we will be looking to host more music, comedy and cabaret in our main theatre space, so get in touch if you want to chat – as we can be relatively flexible when it comes to the size and scale of gigs.

Artist support:

Whatever stage of your artistic career you may be at, Alphabetti will look to facilitate your creative development through your next project. Whether pitching your first ever performance through one of our response programmes, or finally bringing an idea developed over decades to fruition, we will offer support, guidance and opportunities to as many creatives as possible.

We love nothing more than seeing artists start on one of our artist development streams, evolving over time and ultimately being programmed as part of our core theatre programme. Below are the two Artist Development Streams currently running - but be sure to follow us on social media and subscribe to our mailing list for all the latest opportunities.

Reaction Artist

This stream is there to develop under-represented artists in the performing arts ecology. By this we mean (not exclusive or exhaustive):

- Identify as a woman
- Identify as LGBTQIA+
- Identify as a person who has experienced racism and are part of an ethnically diverse background.
- Identify as living with a physical or cognitive disability.

Alphabetti commission an emerging theatre maker or company to create a short piece of theatre in reaction to the long running “core” theatre show that month. Alphabetti partner them with a mentor, they both come and watch the dress rehearsal, then they create a short complete piece of theatre (10-20 minutes) over the course of a week (Tues - Sat). They then tech and dress the piece on the Monday and then perform it 3 times after the “core” theatre show (Tues - Thurs) at 21:15.

What we offer the reaction artist & mentor:

- A run of 3 performances
- A £660 fee for the artist and £600 for mentor
- Free rehearsal space
- Artistic Support
- Technical Support, we provide a technician for the get-in and to operate the performances.

Response Writing Competition

This stream is funding dependent, it is produced in partnership with Just Write. This is a writing competition, open to anyone over the age of 16, they could be emerging or established. All plays will be read blind and judged by the merit of the play. It's free to enter and the winning script receives a cash prize.

How does it work?

- Writers come and watch one of the selected theatre shows during the first week of performances (Tuesday - Thursday). When they arrive at the box office, ask for a Writer's Pack. This will contain information about who they're writing for, cast, director, any other conditions of entry and information about how to submit their script.
- They will then have until midnight that Friday to write a complete 10- 20-minute play responding to any aspect of the production they've seen – what they write is up to them, but they'll have to follow the instructions in the pack carefully to be considered.
- Our Just Write creative team (Ben Dickenson, Martin Hylton and Paula Penman) will read the submissions and select a winning script. Unfortunately, due to the number of entries we receive, we are unable to offer notes.
- All applicants are notified by the Sunday of that week.
- The winning script goes into rehearsal for 1 week.
- It will then be professionally performed after the “core” theatre program during the third and final week of the run (Tuesday - Thursday).

This is a stream for emerging directors and actors. The Just Write creative team holds regular workshops for directors and actors and from here they select the creative teams for each competition. For more information about our opportunities visit: www.alphabettitheatre.co.uk/opportunities

Commission or support new work in development:

Yes

Financial deals:

Each offer varies but on average we offer the following.

For Evening and Family Theatre:

- 18 performances (all charged at pay what you feel)
- A guarantee of £2,700 plus a second call box office split of 70/30 once net box office exceeds £3,860.
- £2,250 theatre tax relief advance plus any additional monies if the production's rebate exceeds £2,500 after the claim has gone in.
- Free rehearsal space
- Input and Funding Application Support
- Artistic Support
- Community Engagement Support
- Technical Support
- Audience Development and Marketing support
- Support in making the production accessible.

For Music, Comedy & Cabaret:

- 1-3 performances (usually 1)
- £100 guarantee to artist again 70/30 box office split whichever is higher
- Alphabetti provide technician.
- Free rehearsal space (cabaret only)
- Theatre Tax Relief Rebate (cabaret only), this is not the advance like theatre, but Alphabetti will process their claim.
- Artistic Support
- Technical Support
- Audience Development and Marketing support

Artists can contact us by:

Email, phone, or web link.

How far in advance: it's never too early to talk to us. We want to work with artists from the inception of an idea.

If you approach us, you can expect:

A reply either suggesting a meeting or pointing you in the direction of other opportunities. We are a very small team so if you don't get a response within a fortnight, please follow it up with a phone call or another email, we won't mind.

We aren't interested in booking:

Amateur Dramatics, touring work, finished complete productions.

Spaces & Capacities:

| | |
|-----------------|-------------------------|
| Theatre | 80 seating |
| D'Addario Stage | 80 standing and seating |

Seasons:

September – December

January - July

ARC, Stockton



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-------------------------------------|
| Name: | Alexander Ferris | Position: | Chief Executive & Artistic Director |
| Email: | alexander.ferris@arconline.co.uk | Telephone: | 01642 525181 |

Artistic Policy:

Following a change in leadership, ARC's artistic policy is currently being reviewed but it is likely any new policy will be similar in tone and message to the current one. The below should still be a good steer for the kind of work we will be showing.

ARC's artistic policy is to provide creative activity and cultural experiences that are contemporary and relevant. We want to present a creative programme that helps us understand and enjoy the world as it is today and excites us about the future.

Co-design is a key principle of our creative programme. This means we will work proactively with artists and communities to develop work that is relevant to and resonates with our local communities. This doesn't necessarily mean work that is about, or made specifically for Stockton and the Tees Valley, but we will present work that our local communities can connect to, and that helps us understand the world we live in.

Ideas may come from artists or communities but in many cases the work will involve both. Our co-designed programme will therefore incorporate artist-led, community-led and co-created work. This will form our core programme, which will be enhanced by our presented work (music, comedy, film and some of our performances for families).

By communities, we mean communities of place, interest, identity, need and action, and we also think of artists we work with as a 'community'.

The work we create is for our local communities, but also for communities like ours. They exist all over the country, in areas where there are high proportions of people facing inequalities and barriers to engaging with culture, usually as a result of either their protected characteristics or socio-economic status.

Core programme

We are currently in the process of working to shift our programming model to a more community-led and community-responsive way of working. From 2023 we will be commissioning artists to make work in response to provocations developed with our communities. Details of commissioning opportunities will be shared via our website and social media channels, or you can [sign up to our ARCADE newsletter here](#) to be sure of hearing about them.

This doesn't mean that there won't be opportunities for artist-led work, but we'll be looking for it to align closely with our community priorities.

We prefer to work with artists and companies during the development of work, as this 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, touring piece of work.

We are not interested in work based around classic texts or adaptations, or that has historical themes, as the vast majority of our programme is set in the modern day.

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

Disabled-led work

We have a specific artistic policy around disabled work, developed with our strategic partner Little Cog, which includes a commitment to supporting work which champions changing perceptions of disability and disabled people, and ensuring that the work we programme and commission does not perpetuate negative stereotypes and myths around disability and disabled people. We tend not to programme work that focuses on a particular condition or impairment.

You can watch a short film that explains more about this policy [here](#).

Presented programme

Our presented programme (ie primarily bought in/touring work) includes:

Family

ARC's family programme is mainly focussed on work for under 7s. We present theatre, dance and puppetry performances on Saturdays approximately once a month. We co-commission a Christmas show for under 7s with the Albany in Deptford, and a February half term show with The Civic in Barnsley. Our family shows are usually booked at least 6 - 12 months ahead.

Music

ARC's programme encompasses a wide range of music including rock, pop, soul, jazz, folk and indie. The Point is an ideal space for music, with a seated capacity of up to 400 and a standing capacity of 550. ARC also presents a monthly series of daytime classical concerts in association with Master Musicians, featuring young musicians from across the world. Concerts are usually booked at least six months in advance.

Comedy and light entertainment

ARC has a fabulous reputation for comedy amongst audiences and comedians alike. Some of the best comedians around knock on our door wanting to perform here.

Our comedy programme includes:

- aspiring newcomers at our seasonal Beat the Gong events, where the audience gets to judge whether new acts get 'gonged off'
- circuit regulars at our monthly Catch 22 Comedy Club nights
- stand up favourites such as Chris Ramsey, Marcus Brigstocke and Jenny Éclair
- comedy legends like Lee Evans and Jack Dee, who have chosen ARC as a great venue to try out new material

Film

ARC's film programme features a range of mainstream, arthouse and family films, independent and world cinema. We regularly host post-show discussions and Q&A sessions with guests. We also screen live broadcasts such as NT Live and other productions. Regular film screenings run Wednesday – Saturday, with matinee and evening screenings. One-off screenings take place on Monday and Tuesday nights, either as private hires or collaborations.

Exhibitions

ARC's exhibition programme, which shown in the second floor Gallery, allows us to represent our local community visually. We exhibit work by local artists and community groups, as well as exhibitions developed by local curators. The programme is booked at least 12 months in advance.

Creative learning

We provide lots of opportunities for people to take part in creative activities, including children, young people, adults, disabled and older people. You can read more about the programme on our website.

Community-led events

We work with lots of different local people and organisations to help them stage their own creative events and activities. If you have an idea for an event or activity and want to talk to us about presenting or running it at ARC, please contact us.

Strategic projects

As part of ARC's regional and national work, we manage strategic development projects that benefit the wider cultural sector. Current projects can be found on our website.

Artist support:

We dedicate time, space and resource to supporting artists at ARC because we want artists to make work that is relevant for our audiences. We want to make sure that our programme is representative of our communities, and that our audiences hear stories that resonate with them.

We look to support artists whose work contributes to our artistic policy.

Find out more: If you are an artist and want to connect with us, please visit our website to join ARCADE, our artist mailing list. Our Producers are happy to offer advice and guidance to any ARCADE member. To arrange a time, please email artist.development@arconline.co.uk.

You can also see current opportunities for artists to get involved on our Opportunities page [here](#).

ARC Getaways

ARC Getaways offer free accommodation and workspace for one week, to enable artists and companies working in performance to get away and embrace some fresh thinking along with some North East air.

ARC 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 artists and companies working in performance whose work or practice aligns with our Artistic Policy. Please read the policy 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. Please visit our [website](#) for more details and how to apply.

ARC House

We encourage artists to spend time in Stockton, to find out more about our local communities. Appropriate accommodation is hard to find in the area, is often expensive and involves additional travel. Since 2016, we have rented a house in Stockton which means we can provide self-catering accommodation for artists working with us.

Associate Artists & Companies

We also support a number of Associate Artists who we believe are making work that makes an important contribution to our artistic policy. You can read more about them and the support we offer [here](#). There is no application process to become an Associate - all of our Associates have grown out of relationships that began through collaborating on a specific project.

Our support includes producing and touring some of our Associates work, so you may see an ARC Production popping up in a venue near you!

Commission or support new work in development:

Yes

Financial deals:

In the Studio, we offer small guarantees (£300-£500); and in the Theatre fees range from £850-£1,200. However, most 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

Artists can contact us 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.

How far in advance: 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 12-24 months in advance. It is never too early to talk to us!

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. We aim to reply to emails from artists and freelancers we are working with, wherever possible within 10 working days, and to emails from artists and freelancers new to us within 20 working days.

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.

Spaces & Capacities:

| | |
|--------------------------------|------------------|
| The Point (Music/Comedy space) | 400/550 standing |
| Theatre | 250 |
| Studio | 100 |
| Cinema | 130 |

Seasons:

Sept – Dec

Jan – June

Arts Centre Washington



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|--|
| Name: | Helen Green | Position: | Head of Performance for Sunderland Culture |
| Email: | helen.green@sunderlandculture.org.uk | Telephone: | |

Artistic Policy:

Arts Centre Washington (ACW) is a community hub that seeks to build engagement in the arts primarily amongst the residents of Washington. A converted farm housing a 120 seat theatre, gallery spaces, recording studio, artists' studios, art workshop, café bar, rehearsal studios and function / meeting rooms, ACW is a multipurpose arts centre, programming theatre, exhibitions, film, comedy and music and a vibrant learning and engagement programme.

Our core priorities are:

- Work for, by and with children and young people
- The support and development of emerging artists, especially those based in Sunderland
- Engaging the community in artistic excellence

There is also a strong current of participation running through everything we do with approximately 75% of visitors to ACW taking part in activities. ACW seeks to balance programme offered elsewhere in the wider city of Sunderland and north east by concentrating on work that is original, inventive and, of course, small scale.

Work that really appeals to us is:

- Performance for children and families
- Performance that is diverse but also has real relevance to local audiences
- Productions that work well for adults are: adaptations of well-known classics e.g. plays, novels etc; heritage topics; plays with a political agenda; working class themes
- Work for young people, dance and spoken word

Artist support:

Rehearsal space, support with ACE applications

Commission or support new work in development:

When funding is available; mainly targeted at emerging Sunderland writers

Financial deals:

Splits & guarantees.

Artists can contact us by:

Email

How far in advance: 6 months – 1 year

If you approach us, you can expect:

I try to answer all approaches but my capacity is limited.

We aren't interested in booking:

Nothing too experimental; autobiographical theatre (unless its someone who has lived a life!);

Spaces & Capacities:

| | |
|---------|-----|
| Theatre | 120 |
|---------|-----|

Seasons:

Autumn; Spring; Summer

Barnsley Civic

BARNDSLEY CIVIC

Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-------------------|
| Name: | Joel Brogan | Position: | Head of Programme |
| Email: | joelbrogan@barnsleycivic.co.uk | Telephone: | 01226 237000 |

Artistic Policy:

We are the only arts centre within a town and borough of over 250,000 people, and the only multi-arts venues with both gallery and theatre spaces in South Yorkshire. Our programme is coherent, responsive, and relevant, encouraging audiences to attend work they can relate to and challenge their thinking. We aim to foster a community-driven spirit and ensure that our programme is shaped by, with and for the people of Barnsley. We are open and welcoming, bringing a high quality and diverse artistic programme, placing Barnsley on the cultural map, and delivering work which people want to see in our borough.

Each year we present over 100 performances in the theatre and studio theatre our current priorities are:

- We are committed to innovative & high-quality work.
- We champion audience focused work, that actively engages audience in a number of ways.
- We programme work that is relevant to the people of Barnsley. We know this through speaking to our community, looking at feedback and audience data.
- We aim to provide a platform for global majority/ diverse artists, with this work making up at least 30% of our programme, through active programming decisions and focused commissioning.
- We prioritise work for those under 30.
- We support working class audiences and artists to access the arts, through accessible pricing structures and focused artist support.
- We are committed to work that is inclusive and proactively reaches underrepresented communities.
- We provide an experience that is excellent value and affordable for audiences.
- We aim for 30% of our programme to come from Yorkshire.
- We take our environmental responsibility seriously and encourage the artists we work with to work in a more sustainable way.
- We take measured risks on work that resonates with, and challenges, the people of Barnsley. This is in artforms we have historically struggled to draw audiences.

Artist support:

We provide up to up to 2000 hours a year of **free rehearsal space** in our Studio Theatre. This is on a first come first serve basis and provided up to one week per artist or company.

Twice a year we offer up to two weeks rehearsal in our studio theatre followed by a day in the theatre with technical support and a supported sharing. This is selected in collaboration with our Young Civic Steering Group and can be accessed through an application process.

Each year we also offer three artists under 30 the opportunity to take part in a **professional development programme**. The successful applicants are paired up with practise-relevant established artists and will take part in a series of paid workshops that explore the areas relevant to establishing a career in the arts, including finding funding, writing grant applications, networking, how to make your work community relevant and how to find the work. We will offer each artist studio space, a paid commission to create new work and to develop public workshops for their community.

Commission or support new work in development:

We commission or co-commission at least **3 performances** each year and in the future we want to produce **1 new piece of work**. We focus our commissions and producing with artists and companies who are from the global majority, LGBTQIA+, D/deaf, disabled, neurodiverse and/or a challenged socio-economic group because we understand that these creatives experience more barriers to accessing work in the cultural sector or to developing new art or ideas. Commissioning is done through application and is reviewed by our commissioning group supported by the Youth Panel.

Each year we also provide up to **12 'micro commission'** of between £100 and £500. These will be open to artists in the Barnsley area. This is in direct response to barriers that can stop a working class creatives from flourishing and make it harder to get the right equipment and materials, find studio space, production costs, or even travel costs for an interview

Financial deals:

In the Theatre we generally offer box office splits in the artist's favour or guarantees that enables them to cover costs. These deals are negotiated on a show-by-show basis, considering everything from the size of the show to estimated audience reach. We operate with a standard ticket pricing of £13.50/£7 there can be some negotiation on this for commercial shows, but we try to keep pricing as reasonable as possible for audiences. In the studio theatre we generally offer a guaranteed fee, this space is about taking risks on work, and we want artists to be supported.

Artists can contact us by:

Email (soon through our website too!)

If you approach us, you can expect:

If you have an Artistic Practice that you think would fit well within our programme, get in contact with our programming team via email to start a discussion. It's great to have as much information as possible about the work, when you are looking to work with us and how your work resonates with our priorities. Our Head of Programme or Curator will always endeavor to respond to all enquiries and make informed decisions based on our priorities. New to 2024 we have a programming group made up of a cross-section of people from Barnsley including our youth panel who meet quarterly to review programming decisions and help to form our yearly programme of work.

We aren't interested in booking:

Work that isn't relevant to the people of Barnsley.

Spaces & Capacities:

| | |
|--------------------|--------------|
| Theatre | 336 |
| Theatre (Standing) | 500 standing |
| Studio Theatre | 50-70 |

Seasons:

Our seasons run January to July, and September to December

Blackpool Grand Theatre



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-----------------|
| Name: | Adam Knight | Position: | Chief Executive |
| Email: | adamk@blackpoolgrand.co.uk programming@blackpoolgrand.co.uk | Telephone: | 01253 743321 |

Artistic Policy:

Blackpool Grand Theatre is an Arts Council England National Portfolio Organisation 2023-26 and Grade II* listed Frank Matcham designed theatre, famously saved by and for the people of Blackpool. We are a nationally recognised, local resource, committed to inspiring a lifelong love of [the] theatre, The Grand presents mid to large scale work on our main stage including the best in West End musicals, drama, commercial and contemporary dance, ballet, opera, music, and comedy.

Our nationally recognized Story Led Resilience Programme won the UK Theatre Award for Excellence in Arts Education, the Children & Young People NOW Award for Arts & Culture and the Northern Cultural Education Award.

The Studio is our creative hub for small scale performances, for work in development, and is home to our extensive range of high-quality community engagement projects.

We have well-established relationships with many high profile companies including as a partner theatre of the Royal Shakespeare Company; partner and education lead for the Children's Theatre Partnership (for whom we have been commissioned to create resources for the UK national tours of *The Boy At The Back of The Class* and *Pig Heart Boy*); education partner for PW Productions (*Wonder Boy*); the Royal Opera House; and National Literacy Trust to name but a few.

Artist support:

We support artists through programming, co-commissioning, and providing space for research, development and work in progress sharing. Dependent on the project, we from time to time provide mentoring and in-kind support through provision of space or access to expertise.

Commission or support new work in development:

Yes. Current and recent commissions and co-commissions include: Gary Clarke Company, Northern Broadsides, Emerson & Ward, The Knotted Project, Black Liver. We are worked in partnership with Nottingham Playhouse to present their production of *The Real & Imagined Story of The Elephant Man* at Blackpool Grand Theatre in Autumn 2023 and are in co-production discussions with Pitlochry Festival Theatre for Summer 2025.

We are lead education partner for Children's Theatre Partnership and have been commissioned to create the accompanying education resources for the forthcoming national tours of *Pig Heart Boy* (CTP) and *Wonder Boy* (PW Productions/Bristol Old Vic). Current projects include: working with Northern Broadsides, Customs House South Shields, and Barnsley Civic on the new writing project *Life In A Northern Town*; and supporting development and co-commission of Gary Clarke Company's *Detention*.

Financial deals:

The type of deal we offer depends on the scale of work, length of run, element of risk and potential for commercial return or audience development. Negotiated deals may be in the form of splits, first calls, guarantees or structured deals. Where we're unable to support the development of work through financial investment, we will explore and consider ways that we can support work that we believe in through the provision of investment in kind.

Artists can contact us by:

We prefer initial contact by email as it allows time and space to review your proposal. It's helpful if you send a link to a tour pack, reviews, and video footage of production/workshop, or include some information about the people involved in your project, within your initial email.

How far in advance: Lead times are shorter and more flexible for The Studio, for the main house it's a good idea to get in touch at least 12-18 months in advance.

If you approach us, you can expect:

We will always endeavour to respond directly to personally addressed emails, particularly where links to more detailed production information have been provided. Generic or non-addressed emails are unlikely to be responded to.

We aren't interested in booking:

We are passionate about creating "More Stories for More People" and are keen to champion work on our stages that authentically reflects the lives and multiple experiences of communities we work with in Blackpool and beyond. We are passionate about creating space in our programme for work with a social justice lens and a golden thread of resilience running through it. Where we can, we aim to work in a co-productive, benefit for all capacity, and are passionate about staging work that acts as a catalyst for dialogue, discussion and debate as well as reflecting the mission, vision and values of Blackpool Grand Theatre, offering opportunities enjoy, participate and learn through theatre. If you have a great idea, we'd love to hear from you!

Spaces & Capacities:

| | |
|--------------------|----------|
| Matcham Auditorium | 1,085 |
| The Studio | Up to 80 |

Seasons:

Spring, Summer, Autumn/Winter with brochures published in March/April, August/September, November/December.

Carriageworks Theatre, Leeds



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-------------------|
| Name: | Zoe Salmon | Position: | Programme Manager |
| Email: | zoe.salmon@leeds.gov.uk | Telephone: | +441133367803 |

Artistic Policy:

At The Carriageworks Theatre in Leeds City Centre, community, family, and accessibility drive our artistic practice. Our theatre comprises two intimate and flexible spaces. Our Main Auditorium (345) and Studio (55-70) can be used in a variety of exciting formats – we're always open to ideas.

We are primarily a receiving house and programme a variety of small to mid-scale local and touring work. We focus strongly on children's theatre and programme new writing alongside well-loved and established touring theatre. We balance this with a vibrant mix of comedy and speakers.

At our heart, we are committed to programming work made by local theatre-makers and work that reflects and represents the diverse stories of people living and working in Leeds.

Artist support:

Showcasing and offering fees for new work.
Supporting Leeds-based companies, especially those making children’s theatre, by offering rehearsal space where possible.
Rehearsal and R&D space is always available to hire.

Commission or support new work in development:

No

Financial deals:

Preferably splits but guarantees and guarantees vs. splits can be negotiated for the right shows.

Artists can contact us by:

Initial contact: Email. Please include a tour pack and if possible and send an idea of the financial deal you are looking for.
Please feel free to send links to video content, directing me to a specific timestamp.

How far in advance: I usually work 12 months ahead.
It’s always worth getting in touch as I often have gaps.

If you approach us, you can expect:

While I will strive to respond to all enquiries, I may not always have the capacity to reply to generic emails marketing a show if I am not interested in programming it. For shows I am interested in programming, please expect a response within 2 weeks.

We aren’t interested in booking:

Mediums, Hypnotists, Tribute Bands.

Spaces & Capacities:

| | |
|-----------------|----------|
| Main Auditorium | 345 |
| Studio | 55 (-70) |

Seasons:

Spring/Summer: February – July
Autumn/Winter: September – January

Cast



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|--------------|
| Name: | Deborah Rees | Position: | Director |
| Email: | programming@castindoncaster.com | Telephone: | 01302 303959 |

Artistic Policy

Cast's artistic programme spans small to midscale spaces. We mainly programme touring product in our venue, alongside community work, hires, and work that we co-produce and/or co-commission. We have a thriving artist development programme with a range of different strands.

Artist support

Artist co-operative network, rehearsal space, occasional tech to open; mentoring; support with funding applications; programming shows

Commission or support new work in development

When funds allow but not as a matter of course.

Financial deals

Normally box office splits

Artists can contact us by

Initial contact preferred by email

How far in advance: 9 months – 18 months for programming and but artist development support is available sooner with less notice.

If you approach us, you can expect

We will get back in touch if we have something we can offer you.

We aren't interested in booking

Hypnotists, wrestling, mediums and clairvoyants.

Spaces & Capacities

| | |
|--------------|-----------------------------|
| Main Space | 620 |
| Second Space | 136 (end on) – 156 (thrust) |

Seasons

Cast's seasons are characterised as:

Christmas → Easter = Spring

Easter → July = Summer

September → Christmas = Autumn

Crewe Lyceum Theatre



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|------------------|
| Name: | Graham McKnight | Position: | Theatre Director |
| Email: | gmcknight@trafalgartheatres.com | Telephone: | 01270 508791 |

Artistic Policy:

We programme mid-scale touring theatre, with a particular interest in companies from the region, as well as dance, comedy, music and family/children's entertainment.

Our programme also includes larger scale national tours alongside amateur and community groups.

Our studio programme aims to offer smaller scale work that can help attract and develop younger audiences, as well as assist with developing work for emerging artists.

Externally, we have an event space on our doorstep that we programme alongside partners within the town's Cultural Forum, and have some available funding for certain events.

Artist support:

We are currently developing a new associate artists scheme. Presently we are able to support through R&D time in our spaces, technical and marketing support, signposting and mentoring. We have also been able to offer training to artists with funding support from the local authority.

Commission or support new work in development:

Yes

Financial deals:

We can offer splits, calls, hires and small guarantees.

Artists can contact us by:

We prefer initial contact by email. Any programming enquiries received via our info@ or boxoffice@ addresses will only be replied to if the work is of interest. Please try to include the following information:

- Contact details
- Any opportunity to see the work
- Potential dates
- Information on the piece and creative team

How far in advance: 6 months

If you approach us, you can expect:

All personalised emails will be responded to, and where appropriate, we may also ask if we can share your details with our programming colleagues in our other venues – mainly in the South East of the country – should we think your proposal would work in any of these.

We aren't interested in booking:

We will consider any request that is of sufficient quality

Spaces & Capacities:

| | |
|-----------------|---------------------|
| Main Auditorium | 677 |
| Lyceum Studio | 90 |
| Lyceum Square | 500 (outside space) |

Seasons:

We programme work January to November – December is held for our annual pantomime.

Darlington Hippodrome



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|------------------------------------|
| Name: | Heather Tarran-Jones | Position: | Programming & Development Director |
| Email: | heather.tarran-jones@darlington.gov.uk | Telephone: | 01325 406735 |

Artistic Policy:

Darlington Hippodrome is a home for people and communities to enjoy live performances and engage in learning and participatory experiences, celebrating the Theatre's rich history in a beautifully restored theatre. We are a receiving house, programming a varied programme of musicals, music, comedy, high-quality drama, dance, opera, and orchestral concerts.

A vibrant and welcoming venue, we are open Mon – Sat from 10am and present shows most evenings. Matinees take place on Thursdays and Saturdays. We also have a variety of rehearsal / education spaces available for workshops, classes and artist development

Darlington Hippodrome is also home to Darlington Operatic Society who produce and present two shows annually. We also host several community hire events and performances throughout the year.

As well as the main Hippodrome House, I also programme fringe and small-scale performance and comedy in The Hullabaloo Theatre as part of the Hipp @ The Hullabaloo evening programme.

Artist support:

We offer space in kind for projects that align with our cultural objectives. These tend to be projects that support the development of north east based artists and include a community element. They are often A.C.E funded.

We also offer small pockets of funding through our Place for Everyone Fund (up to £1,500). We are open to fresh ideas and happy to be approached via email

Commission or support new work in development:

Yes, if we have enough funding through a Place for Everyone and the work connects with our local community.

Financial deals:

Hippodrome - Mainly box office splits in the Hippodrome. But also happy to explore first calls and the occasional guarantee

Hipp @ The Hullabaloo – Preferably box office split, but can look to offer guarantees up to £350 depending on the show

Artists can contact us by:

Email.

How far in advance: 3 – 9 months for Hipp @ The Hullabaloo, 12 – 18 months for Hippodrome programme

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 Darlington Hippodrome or Hipp @ The Hullabaloo then we will not reply.

We aren't interested in booking:

Private commercial hires

Spaces & Capacities:

| | |
|--|---------|
| Darlington Hippodrome | 1005 |
| The Hullabaloo Theatre (for evening adult programme) | 150-170 |

Seasons:

Hippodrome – Programme 9 – 18 months in advance to ensure good lead in time for marketing and to guarantee inclusion in at least 1 brochure.

Hipp @ The Hullabaloo – Programming is on-going. Minimum 3 months lead in time required for marketing

Enable US – University of Sheffield Performance Venues



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|---------------|
| Name: | Porl Cooper | Position: | Programmer |
| Email: | enableus@sheffield.ac.uk | Telephone: | 0114 222 8889 |

Artistic Policy:

Established in 2017, Enable US (a University of Sheffield Performance Venues initiative) is a programme of high-quality new theatre and touring performance presented year round at University of Sheffield Drama Studio. It provides a platform within the University of Sheffield Performance Venues to bring audiences, artists and the University community together to experience, inspire and be inspired by performances that stimulate thought and broaden understanding, as well as providing access to workshops, training and development.

Through our offer we are enabling new and innovative performing arts companies to perform in Sheffield, companies that may not have previously had a platform to present their work in the city. The Enable US programme mainly sits at the 180 seat Drama Studio (although our other spaces can be considered depending on scale, genre, aesthetic etc, attracting a growing audience from Sheffield and beyond to enjoy performances that are new, inspiring, and exciting.

Our artistic programme encourages opportunities for students at the University of Sheffield 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.

We Actively seek work with themes and topics which resonate across Faculties and Schools (beyond School of English), a full list of which can be found here: <https://www.sheffield.ac.uk/departments/faculty-departments>

Within that remit, we will prioritise:

- International Work
- Physical Theatre, Dance & Circus
- Work by midcareer artists (to balance the other local venues focus on the New and Emerging)

Artist support:

Single night programmed performances within the Enable US festival period. Resident Company opportunities, following annual call out, giving access to year-round rehearsal space, technical facilities, plus cash support, and brokered relationships with academics, schools, and faculties within the University, which may then inform the work being made.

Commission or support new work in development:

Not outside our Resident Company offer.

Financial deals:

All deals are negotiated. Guaranteed fees / fees vs splits (in line with the potential yield of the space!) are met subject to secured external funding. Enable US does not (currently) work on a financial model with university subsidy as many other university venues may do. First Calls or splits can be offered otherwise.

Artists can contact us by:

Email

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

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

If you approach us, you can expect:

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

We aren't interested in booking:

Work that has already been presented in the region (as we have limited no. of performance slots and don't want to use them to replicate the offers of other venues in South Yorkshire) or that will be presented at other venues in South Yorkshire in the same period. 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 interest to encourage engagement between the company, students, academics, and the local community

Spaces & Capacities:

| | |
|---|---|
| Drama Studio (main home of Enable US programme) | 177 seats, flexible formats |
| The Octagon | Up to 1230 seats, 1600 standing, flexible formats |
| Firth Hall (concert venue) | 380 seats |

Seasons:

Mainly Spring/ Summer (between Feb and June) and Autumn/ Winter (between late Oct and December) with 2 x 6 monthly brochures per year.

Georgian Theatre Royal



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-----------------|
| Name: | Jo Mawhinney | Position: | Theatre Manager |
| Email: | ceo@georgiantheatreroyal.co.uk | Telephone: | 01748 823710 |

Artistic Policy:

Encouragement and promotion of the study, knowledge, understanding and appreciation of the Performing Arts are the key drivers of the Artistic Policy. The Georgian Theatre Royal is committed to engaging with the community through providing a diverse, contemporary, and relevant programme of events and performances. Commercial productions that attract larger audiences will help to support community productions, family productions or performances from new and emerging artists.

Theatre and Drama

The Theatre presents some of the newest and most exciting performance work being made in the UK. The programme features nationally renowned artists and companies who are making work that is relevant to people's lives today. This includes supporting the development of work by local and regional artists. High quality touring companies such as The Globe on Tour, Mikron, Hangfire, New Old Friends and Elysium Theatre Company continue to be included in the Theatre's programming. There remains a healthy demand for theatre and audiences will book according to the production company as much as for the attraction of the show's subject matter or title.

Opera and Classical Music

Evenings of opera are well received, including productions of smaller cast sizes such as those from Heritage Opera. The intimate nature of the theatre lends itself perfectly to the programming of recitals by individual musicians, chamber music groups, and small choral groups and soloists. This approach enables us to maximise artistic, audience and financial opportunities.

Families and Children

A minimum of two family-oriented shows in the Spring/Summer season and a further show in the Autumn/Winter season will be programmed. The in-house pantomime is, of course, a production for the whole family to enjoy. Ticket prices for family shows are set at £10, ensuring that price is not a restriction for accessing high quality theatre. Due to high production costs, however, often the ticket sales do not reach the guarantee and so the Theatre may host these shows at a financial loss. The artistic need outweighs the financial loss and, to ensure the Theatre meets its key objective – to ensure and promote the study, knowledge, understanding and appreciation of Dramatic Art – this financial loss is sustained. It is subsidised by the more commercial programming and by the annual donation from Friends of the Georgian Theatre Royal.

Music

The genres of rock, pop, soul, jazz, and indie continue to find audiences. There is a huge appetite for tribute acts, especially music from a few decades ago and when the entertainment is delivered with big production values and talented artists with great reputations. Live bands rather than backing music is preferred, but acoustic settings work well for smaller scale tours with bigger names, enabling the Theatre to book original artists. More opportunities need to be provided for local artists, especially singers, musicians and bands that are just starting out.

Comedy and Light Entertainment

Professional comedians love the intimate nature of the auditorium, and we access high profile comedians largely through the agency, Off the Kerb Productions. Due to the low capacity (and corresponding low box office yield), agents will often use the Theatre to provide for a 'work in progress' opportunity. Although judgment may be subjective, the CEO will endeavour not to book comedians with reputations for offensive material or those with a problematic fanbase. Character comedians work well as they provide a bridge between one-man shows (of which there are many) and stand-up comedians.

Artist support:

As a receiving house, rather than a producing house, we support artists by hosting their work. The Georgian is not an NPO and relies on achieving 80% earned income. This is a real challenge for a theatre with only 155 seating capacity. However, we can still support artists, including new and emerging companies, by taking risks with guarantees and by providing excellent marketing and promotion.

Commission or support new work in development:

Sadly no.

Financial deals:

Box office splits or small guarantees vs box office split.

Artists can contact us by:

Email

How far in advance: At least 8 months.

If you approach us, you can expect:

A reply! Please include excellent images of the show, especially of flyer/poster design. If I can picture the show looking great in our brochure, that's really helpful.

We aren't interested in booking:

- Anything with pyrotechnics or naked flames!
- Large scale casts or sets won't be viable.
- Anything that's immersive or requires audience access to the stage.
- Anything that's not end-on or would cause sight-line problems.

Spaces & Capacities:

| | |
|-----------------|-----|
| Main auditorium | 155 |
|-----------------|-----|

Seasons:

Spring /Summer (February to July)

Autumn (August to November)

Gosforth Civic Theatre



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|---------------------------------|
| Name: | Scott Forbes | Position: | Marketing & Programming Manager |
| Email: | scott@gosforthcivictheatre.co.uk | Telephone: | 0191 284 3700 |

Artistic Policy:

Gosforth Civic Theatre is an independent theatre, cafe, and events venue in Gosforth, three miles north of Newcastle upon Tyne city centre. It is an amazing social enterprise founded by a group of people with learning disabilities to bring the local community together and generate understanding, creativity, and change.

We're passionate about having a diverse cultural programme of performance, music and events that is in line with our strategy, attuned to our audiences and financially responsible.

We are a welcoming space where we believe in breaking down societal barriers. We embed people with learning disabilities in our staff team across events and promote a welcoming culture. It's crucial that whomever we work with respects that and embraces it.

Our programme is made up of live music, family performances, smaller studio theatre shows, stand- up comedy, film showings, spoken word shows (podcast recordings, extreme sports talks), and socially conscious community-led events.

Artist support:

We currently do not have funding for artist development, but we are always open to conversations to see if there are other ways we can support you.

As we operate our core program of SEND activity out of GCT Tuesday to Friday between 10am and 3pm during term time we are unable to offer block booking R&D space during these times, however ad hoc or short hires of our studio space are possible subject to availability.

Commission or support new work in development:

We are a receiving house not a producing house so any commissions or in-kind support would be linked to the financial deal of a show coming to Gosforth Civic Theatre.

Through our activity with our SEND outreach and Learning Disabled performance groups we produce our own work with LD performers for two in-house platforms a year, Freedom Moving and Engage. We are open to working with artists, creators and companies who can offer workshops or who are open to developing work with our groups.

Financial deals:

We are not an NPO so our programming budget is limited for buying shows and paying artists' fees regularly, so we welcome hires where possible.

However, we are open to co-promotions, part fees vs splits, and buying in the right show.

Our [Gigs and Shows document](#) outlines our hire fees for performance and general space hire.

Artists can contact us by:

Email is the best way. The general contact email of info@gosforthcivictheatre.co.uk.

Or you can contact the team individually on scott@gosforthcivictheatre.co.uk and helenkumar@gosforthcivictheatre.co.uk.

How far in advance: For self and co-promotions we would look at a minimum of four months in advance of the show date, but are open to hires six weeks before the event subject to availability, staffing and it landing in our what's on guide.

However, the majority of our programme is booked 9 – 12 months in advance, on average.

If you approach us, you can expect:

Honesty, transparency, and a passion to make your show the best it can be in our space. We love collaboration and building long-term relationships and value a joint effort in developing audiences for artist, company, and venue.

We aren't interested in booking:

Psychics, mediums, hypnotists and magicians, and we are very selective over tribute bands and will only take a small number of bookings per year, opting to choose agent-signed and promoted bands or those who are touring a specific project.

We find theatrical and dance shows with a clear narrative or broader themes work best with our audiences, so niche and challenging work is less likely to be selected as part of the programme.

If you bring a show to us that we feel does not fit in our public-facing cultural programme, we are open to discussing a private hire of the venue separate from the hire fees detailed above.

Spaces & Capacities:

| | |
|------------------|-----------|
| Theatre seated | Up to 200 |
| Theatre standing | 300 |
| Studio | 60 |
| Café | 60 |

You can download our [Gigs and Shows doc here](#) which includes a tech spec and more information about our spaces.

Seasons:

We programme in 4-month cycles;

January-April

May-August

September-December

Each one has a What's On Guide produced.

We look to book most cultural events on Thursdays and Fridays but can be flexible.

Harrogate Theatre



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|---------------------------------|
| Name: | Porl Cooper | Position: | Associate Producer & Programmer |
| Email: | Porl.cooper@harrogatetheatre.co.uk | Telephone: | 01423 502710 |

Artistic Policy:

Harrogate Theatre 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 acknowledges 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.

Artist support:

Harrogate's support for new work and artists takes three main forms.

- Scheduling / programming work as part of the main programme (we should be able to see the work in advance elsewhere or as a recording OR the work should come endorsed by at least one other venue programmer who has seen the work themselves).
- Ongoing affordable sometimes free workshops, masterclasses and learning sessions for creatives from anywhere throughout the year.
- 4 annual seed commissions, which since 2020 have taken on a new approach, to try to make the process as fair as possible and to allocate our available funds as equally as possible. Each year will have a call out (via the venue's Social Network channels among other places) for 4 opportunities of seed funding, space, support in kind and up to a week of performances. We will select 3 companies that are "known to us" (either through previous support or simply programming previous work) and 1 company completely "unknown to us" but whom we would prefer to be based or creating work within the Venues North footprint. The call outs will usually contain a specific provocation. One year it might be "how does your project meet the Creative Case for Diversity", another year it might be "How does your project aim to engage XXXXXX (audience demograph)". Successful applicants are selected by a panel of 4 and not just one programmer. 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 / North Yorkshire in particular. We actively encourage companies to make the work with us and have ongoing dialogues with all departments through that process.

**** NB After leaving the NPO in 2023, Our seed commission programme is suspended for financial year 24/25 and under revision for 25/26 ****

Additionally, Rehearsal space is available across the year or at a very heavily subsidised rate.

There are bookable 'Surgeries' available with the Associate Producer across the year.

Please note that both our rehearsal space and studio performance space are not in step free spaces (our building is 120 years old) and we currently do not have a lift to either space. We are doing our best to remedy this and, in the meantime, continue to develop relationships with other more accessible spaces for performance and rehearsal.

We welcome proposals for work that can present in offsite step free and low tech spaces, and shows which also have a quality digital recording that we can offer at the same time as the live show as an access workaround.

Financial deals:

Please do acknowledge that the studio size is only 60 seats and we can only consider deals and financial requests that can work within the potential yield of its capacity! (i.e. please avoid emailing to say that your work is "perfect for (y)our studio" whilst also telling me it comes with a £1200 price tag!)

For studio touring work we can offer a baseline or modest GT against 70%.

For main house work, GT's vs splits are preferable.

Where you are absolutely convinced "the show will sell out" we will happily take your super confident hire money (at a very reasonable rate!)

Artists can contact us by:

Email

How far in advance: Any time before the above brochure deadlines

If you approach us, you can expect:

We will try to respond to enquiries ASAP, given part time roles. As of Dec 2020, there is no full-time programmer.

To help with the volume of enquiries combined with the part time hours, there is an auto reply on the that gives an update as to where we are with programming, and hopefully some other helpful pointers, but does say that if you don't hear back in a certain timeline, please assume that the work is not a good fit for us right now. (Often helpfully saying "sorry, no" can be as time consuming as pulling together the programme, so we have found this auto response to be useful and artists have acknowledged its helpfulness.

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. We wouldn't look for Studio scale classical drama, and generally prefer new work to established texts

Spaces & Capacities:

| | |
|----------------|--------|
| Main House | 500 |
| Studio | 60 |
| Offsite Spaces | 50-200 |
| Royal Hall | 1000 |

Seasons:

Jan – April (late Oct Deadline)
May – July (late Feb deadline)
Sept – Dec (early Jun deadline)

HOME, Manchester



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-----------------|
| Name: | Lisa Allen | Position: | Head of Theatre |
| Email: | theatreprogramming@homemcr.org | Telephone: | 0161 212 3476 |

Artistic Policy:

<https://homemcr.org/about/work/home-theatre-programming-policy/>

Artist support:

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 Artist 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.

Projects include;

Artist Development Surgeries

Do you want to discuss a project idea, need a bit of career advice or would like to find out more about the Talent Development opportunities here at HOME? Our producer surgeries are a chance to book in 30-minute chats with one of our Talent Development producers. We can't promise that we'll have all the answers, but it will be a chance to discuss whatever you're working on, get some feedback from an industry professional and find out more about all the opportunities at HOME.

Explore

This opportunity is designed to be the most flexible, light touch way of supporting an idea or project to get off the ground. This can be used for both professional development and research opportunities.

This fund provides seed funding (up to £500) with access to development space alongside support from Artist Development producing team.

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, next 2025)

PUSH is HOME's bi-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.

PUSH Lab (January, Bi-annual next 2026)

For artists of all disciplines, PUSH LAB is a week-long programme of conversations, events, and workshops to inspire, provoke and challenge your thoughts of making work in 2022 and beyond. We also hope that it will be a chance to recharge and reconnect.

There will be opportunities to meet other artists, debate important issues, learn new skills or ways of working, and have fun in the process.

Commission or support new work in development:

Any commissioning opportunities will be shared on our Artist Development pages.

Financial deals:

We work on a variety of deals which we will discuss with the artist and will change on a show-by-show basis.

Artists can contact us by:

Email theatreprogramming@homemcr.org

Each proposal will then be looked at by HOME's Programming Team which will include representatives from HOME's Artist Development Team.

If we feel that your show could fit a season at HOME then it will also be discussed with HOME's Executive and Creative Development teams for a final decision.

These meetings happen monthly.

We will then get in touch with you to discuss dates/financial deal and progress your show for HOME's season.

How far in advance: HOME works approximately 9-12 months in advance so please bear that in mind when making a programming approach.

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.

The Focus for our Upcoming Programme

We will be creating a programme of produced and presented work that will enable us to develop and grow audiences and continue our journey to ensure our work reflects and speaks to our audiences.

HOME's audience profile will have broadened to be more representative of our city, because our meaningful engagements with Manchester communities will be demonstrably stronger. There are a number of major programming developments here:

Families: HOME is committing to producing/co-producing and presenting a regular programme of work for families. This is a long-term commitment that will have cultural diversity at its core. It will be programmed on a regular cycle so audiences will know what to expect, and when.

North West Artists and Collaborators: We will work with more regionally based artists and creatives in the production of our work, in close liaison with our Artist Development Team.

Co-productions: Our co-producing relationships will be centred on creative collaboration and true partnership in creative process, not simply financial expediency.

Representation: We will diversify the teams who make the work we present and the stories we tell. The work on our stages, our digital output and touring shows will look even more like the people of our city and speak to their interests and concerns.

Sustainability: The carbon footprint of our theatre programme will be on a downward path to meet our 2025 objective on a 50% reduction of 2019 levels. We will actively develop processes and approaches to making and presenting theatre that are more sustainable. We will do this in partnership with likeminded theatre makers, companies and venues to share our learning and enable rapid prototyping of methodologies.

Interested in bringing your show to HOME? Read our [Theatre Programming Policy here](#) to find out more and contact us.

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

We aren't interested in booking:

Spaces & Capacities:

| | |
|-------------|----------------------|
| Theatre 1 | 446 seat, three tier |
| Theatre 2 | 130 seat, flexible |
| 5 cinemas | |
| 2 galleries | |

Seasons:

September– February
March - August

Hull Truck Theatre



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|---------------------|
| Name: | Luke Dankoff | Position: | Producer/Programmer |
| Email: | programming@hulltruck.co.uk | Telephone: | 01482 488 244 |

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.

Stage 1

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.

Godber Studio

Godber 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.

How We Programme

We are committed to presenting work that reflects the diverse communities and artists that populate our nation. 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.

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 & East 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.

Artist support:

Grow is our year-round artist development scheme for artists and companies at all stages of their career. We provide artistic residencies through Be Our Guest, which provides artists with rehearsal space, mentoring support and £1500. In May we host our annual Grow Season, 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.

We also offer informal 1-2-1 sessions with local artists throughout the year.

Commission or support new work in development:

Yes but usually with companies and artists we already have established relationships with

Financial deals:

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

Artists can contact us by:

Email

If the show is tour-ready, please send a tour pack to 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

How far in advance: 6-12 Months

If you approach us, you can expect:

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.

Spaces & Capacities:

| | |
|---------------|-----|
| Stage 1 | 429 |
| Godber Studio | 135 |

Seasons:

Jan-Jul

Sep-Jan

Interplay Theatre, Leeds



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-------------------|
| Name: | Kirsty Pennycook | Position: | Artistic Director |
| Email: | kirsty@interplaytheatre.org.uk | Telephone: | 0113 263 8556 |

Artistic Policy:

Our aim is to work with to 6 to 8 artists / companies a year offering them opportunities to develop their work. We are interested in work that will engage the community of Armley or is for young people with PMLD that aligns with our national touring work. We prioritise:

- Work for disabled audiences
- Work by disabled artists
- Community work in West Leeds
- Early Years and Family Theatre projects
- Touring work that is fully funded

Artist support:

We offer:

- Use of space at a subsidised rate
- Partnerships in Arts Council Project Grant applications
- Programming performances that have been funded to community tour
- Strong local connections to primary schools to preview work for young audiences
- A participation programme for learning disabled audiences, to research, develop and share/preview shows with
- A host space for Research and Development sharings/ Works-in-progress
- Conversations and support around accessibility for your project

Commission or support new work in development:

Financial deals:

Variable. Often a 70/30 split on tickets.

Artists can contact us by:

Email

How far in advance: 6 to 12 months. We do also occasionally have short notice availability.

If you approach us, you can expect:

We are a small team so sometimes it may take some time to get back to you. Ordinarily, a conversation with our artistic director will happen if we are interested in supporting your work.

We aren't interested in booking:

Our area is a working class community of Leeds, with a diverse range of people. We don't programme anything specifically divisive regarding party politics. We struggle to marketing anything with very high ticket pricing.

Spaces & Capacities:

| | |
|-------------------------------|----|
| Rehearsal / Performance Space | 60 |
|-------------------------------|----|

Seasons:

N/A

Lawrence Batley Theatre, Huddersfield



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|--------------------------------------|
| Name: | Becky Dash Olivia Race | Position: | CEO Head of Creative Programme |
| Email: | programming@theibt.org | Telephone: | 01484 95502 |

Artistic Policy:

Located in the Yorkshire town of Huddersfield, Lawrence Batley Theatre presents a wide ranging year-round programme of in-house and visiting productions, from drama and contemporary dance to circus and pantomime. We host over 350 performances each year across our main auditorium, cellar studio and outdoor courtyard.

Lawrence Batley Theatre is the creative heart of Huddersfield, we are here to do our community proud. We share exciting and entertaining stories, encourage creativity, nurture confidence, and develop local and national talent. We want to build a stronger sense of community in our local area of Kirklees.

Our programming strategy is broken down into three strands: Entertaining, Brave & Exciting and Locally Rooted. Entertaining shows should provide our audiences with a great time at the theatre. Work people of Kirklees deserve to have access to on their doorstep. Brave & Exciting shows push form and/or are from the freshest, boldest & most daring artists around. Through our Locally Rooted programming we

are celebrating & supporting Northern talent and/or emerging artists from West Yorkshire. The Entertaining strand makes up the largest part of our programme.

We have ongoing relationships with many of the artists and companies that make up our programme, either as a theatre or through a member of our programming team. These companies and artists have a proven track record of quality work and/or strong ticket sales.

We love to meet new artists and companies through invites to see work at an early stage of its development or as a finished product ready to tour. We will also reach out to artists or companies who are making work we feel is a good fit for the theatre's values and audiences.

Artist support:

We give time, space and expertise to artists. Typically, this is through in-kind support rather than cash, for example, through support with funding applications and in-kind rehearsal space. We specifically look to support artists who fall within our Locally Rooted programming strand.

We are in the process of formalising our Artist support and Artist Development schemes. Artists should keep an eye on our website and socials for further information throughout 2024.

Commission or support new work in development:

Yes

Financial deals:

We tend to offer splits but can offer first calls on some work and guarantees on a very small number of shows depending on their scale, profile and need of the artist/company.

Artists can contact us by:

By email - programming@thelbt.org

Please introduce yourself and your work and tell us why you are interested in working with Lawrence Batley Theatre, how your work fits into our programme and what it offers our audiences. Please send through a tour pack including images, reviews and a short tech spec (if you have them).

Let us know when and where we can see your work and how we can find out more about what you do.

Our programming team meets every 6 weeks to discuss what we have received from artists. Our programming team is made up of our CEO (Becky Dash), our Head of Creative Programme (Olivia Race), our Head of Marketing (Linzi Tate-Smith), our Head of Participation (Rebecca Winwood) and our Creative Associate (Keisha Hamilton).

How far in advance: For the main auditorium we are programming 12 months in advance, for example in Spring 2024 our main programming work is focused on Spring 2025.

Our diary is open for 24 months in advance, we can pencil advance dates for artists and companies who are reliant on funding outcomes.

For the Cellar and Courtyard, as these are smaller spaces, we can still be programming work between 6 to 12 months in advance.

If you approach us, you can expect:

An email response with a programming decision.

Depending on when your email lands in our inbox and when our next programming team meeting is, it can take up to 6 weeks for us to reply.

We aren't interested in booking:

If a show doesn't fit within our programming strategy and/or organisation priorities we may offer the artist or company the option of hiring one of our spaces instead.

Spaces & Capacities:

| | |
|--|----------|
| Main House | 461 |
| Cellar Theatre | 80 - 120 |
| Courtyard | 100 |
| Attic Theatre (mainly used as a rehearsal space) | 60 |

Seasons:

We have three season brochures.

Spring covers January to April

Summer covers May to August

Autumn/Winter covers September to January.

Leeds Playhouse



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|--|
| Name: | Dan Gilbert | Position: | Programmer (large and mid scale touring) |
| Email: | dan.gilbert@leedsplayhouse.org.uk | Telephone: | |
| Name: | Rio Matchett | Position: | Furnace Producer (studio touring and new work development) |
| Email: | rio.matchett@leedsplayhouse.org.uk | Telephone: | |

Artistic Policy:

Leeds Playhouse aims to be a hub for creative excellence – a great artistic beacon in the North.

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.

The Playhouse's creative ecology is made up of several interconnected and equally important parts, our programme of produced and visiting work; our Furnace programme of new work and artistic development; our Creative Communities activity and our Learning and Skills department.

Artist support:

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 Leeds Playhouse's development engine. It's where we develop audacious artistic voices and vital new theatre for the stage.

At the Playhouse, we can support you to:

Develop Your Career

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. 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. Opportunities include training, workshops, residencies and jobs.

<https://www.leedsplayhouse.org.uk/for-artists/personal-development/>

Develop Your Project

There are 4 ways we can support your project: free rehearsal space, informal sharings, development, and programming. We support artists at all stages of their career with priority given to: high quality art, under-represented voices, and work that reflects our community.

<https://www.leedsplayhouse.org.uk/for-artists/develop-your-project/>

Get Your Show Programmed

We favour high quality productions that reflect diverse communities and the world we live in today. 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 annually at our Open Season.

<https://www.leedsplayhouse.org.uk/for-artists/programming/>

Please visit <https://leedsplayhouse.org.uk/for-artists/> for further information, available in written English, BSL and audio.

Commission or support new work in development:

Yes

Financial deals:

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.

Artists can contact us by:

For artist and new work development: The best way to find out about the opportunities, support, events, workshops and offers that are available for artists is to sign up to our newsletter.

You'll receive a regular email from Furnace Producer Rio Matchett packed with information about free artist workshops, events, career opportunities, vacancies, and ticket offers from the Playhouse and from our friends across the region.

<https://leedsplayhouse.org.uk/for-artists/newsletter/>

For programming and touring enquiries: Please send a tour pack to programming@leedsplayhouse.org.uk

For more information on how and when we programme: Please see <https://leedsplayhouse.org.uk/for-artists/programming/>

How far in advance: 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.

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, but due to the volume of enquiries we receive, this may take a few weeks.

Depending on where we are in our planning cycle, it could take anything up to four 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.

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

Spaces & Capacities:

| | |
|-------------------|--------|
| Quarry | 750 |
| Courtyard | 420 |
| Bramall Rock Void | 70-120 |

Seasons:

January-July, September-January

Live Theatre, Newcastle



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|---|
| Name: | John Dawson & JD Stewart | Position: | Artist Development Producer & New Work Producer |
| Email: | Creative@live.org.uk | Telephone: | |

Artistic Policy:

A North East that writes its own story and fights for a more creative future. Live Theatre is one of England's only venues outside of London dedicated exclusively to new work. Having launched and supported many of the country's leading playwrights, Live now has a global reputation for its original, bold and deeply authentic productions rooted in the soil of the North East. From developing the creative voices of schoolchildren through to showcasing top world talent on our stage, Live Theatre's mission is:

- To unearth the rich and unexpected narratives of our region
- To nurture creativity and bring passionate ideas to life
- To be a space that unites people and ignites imaginations

Based on the Quayside in central Newcastle, Live Theatre is made up of a stunningly characterful main theatre, an adaptable studio space, a series of writing and rehearsal rooms, an atmospheric bar and the Lives Tales creative writing centre. We are known for our innovative business model, managing properties and

enterprises in our immediate area to help funnel investment into artists and new work. In everything we do our values remain:

Care for our people, communities and environment

Integrity in our ethical, authentic way of working

Adventure in our pursuit of the new, the surprising and the unknown

Openness to new people, influences and possibilities

Artist support:

As a Theatre dedicated solely to new writing, our focus is on discovering, nurturing and platforming new writing artists through an ever-evolving support and development programme - informed by the feedback of the artists we engage with.

Our current support and artist opportunities cover:

- North East Playwriting Award
- Young person North East Playwriting Award
- Artist in residence
- Full length script commissions for in house productions
- New work festivals
- Short script submissions for showcase events
- Scratch nights
- Full script feedback
- Open auditions for main house productions and artist development events
- Open calls for Directors
- Show development bursaries
- Free 10 week playwriting course led by guest industry leading writers
- Free hotdesking space
- Free R&D space
- Masterclasses and workshops
- Free writing residencies

All of our opportunities and workshops are free to join and all staged work receives a fee in line with ITC rates.

You can find all our currently open opportunities on our website, here:

<https://www.live.org.uk/talent>

Commission or support new work in development:

Yes

Financial deals:

In house Commissions/Productions: As we hold ITC ethical manager status we strictly follow their recommended fees to ensure fair pay for all artists across all of our productions. All commission fees and artist wages are available on ITC website, here <https://www.itc-arts.org/rates-of-pay/>

Visiting/Touring Theatre: Box Office Split, either 70/30 or 80/20 - open to negotiation.

Artists can contact us by:

Email: creative@live.org.uk

How far in advance: We have no official set dates for approaches to stage work but as far ahead of time as possible.

If you approach us, you can expect:

Upon emailing you should hear back from the creative team within two weeks (depending on the opportunity). If you do not hear, please do give a follow up.

We aren't interested in booking:

Hypnotists and tribute bands

Spaces & Capacities:

| | |
|--|---|
| Theatre | 153 (including balcony) |
| Studio | 55 seated |
| Writers rooms x 2 – Free hotdesking is available – please look on our website for more information | https://www.live.org.uk/live-theatres-hot-desk |

Seasons:

September – December

January – March

April - July

Liverpool Lighthouse



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-------------------|
| Name: | Rebecca Ross-Williams | Position: | Creative Director |
| Email: | r.ross-williams@liverpoolighthouse.com | Telephone: | 07842 245167 |

Artistic Policy:

Liverpool Lighthouse is a black-led, Arts and Community Centre, based in Anfield, North Liverpool. Established in 1998 and an Arts Council NPO from 2023, we aim to be a Creative Sanctuary for the most vulnerable and the city's artists.

Our mission is fourfold:

1. To support the development of artists from backgrounds underrepresented in the arts (particularly Black, ethnically diverse and disabled artists and artists from socio-economically disadvantaged backgrounds)
2. To be a national exemplar for excellence in arts for wellbeing practice with vulnerable groups
3. To provide arts and cultural experiences for underserved North Liverpool communities.
4. To develop as a National Gospel Music Centre, supporting artists nationally and collaborating to mainstream Gospel Music.

Artist's Lighthouse: we provide support for over 100 artists a year in theatre and gospel music, through discounted access to space and resources and an artist development programme for ethnically diverse and/or otherwise underrepresented theatre-makers and gospel music artists, both early career and established.

Community Cinema: with a 10m cinema screen in the auditorium, we currently offer a cinema programme aimed at families and schools. As a recent initiative, the cinema programme is in development.

Community Lighthouse: a three day a week arts and wellbeing programme with free hot food, access to practical support and creative wellbeing activities. This programme is for people from our local neighbourhoods and for people seeking sanctuary from across the city.

Young Creative Lighthouse: performing arts and music activities for 8 – 18yrs in after school and holiday club provision.

Choirs: Liverpool Lighthouse Choir, Love and Joy Gospel Choir and Liverpool Youth Gospel Choir rehearse and perform across Liverpool City Region.

The National Gospel Music Centre: Working closely with artists, industry professionals and other organisations, this programme is driving forward recognition and investment in UK gospel music as a genre and supporting the development and wellbeing of gospel music artists.

Elements of this programme include:

- The UK's first mainstream gospel music festival, Liverpool Gospel Music Festival
- The creation of a gospel music Hall of Fame and archive to celebrate the contributions of Black artists and pioneers in UK gospel music
- Collaboration with people within the industry and people of influence outside to generate investment and infrastructure for industry development
- Support of gospel music artists and industry professionals to develop sustainable, long-term careers
- Artistic development for gospel music artists
- Gospel Music into Schools programme

Artist support:

Through training, mentoring, practical support and development opportunities, we work to support the development of artists and creatives in Liverpool, expanding access to the cultural sector and helping creatives develop and share work. Our annual theatre-maker programme involves six underrepresented artists with a development programme bespoke to their needs.

A programme of support for gospel music artists is built around the Festival programme and through our ongoing work with choirs.

Commission or support new work in development:

Liverpool Lighthouse supports the development of new work by underrepresented artists and specifically black and ethnically diverse artists.

Financial deals:

Artists can contact us by:

By email: info@liverpoolighthouse.com

How far in advance:

If you approach us, you can expect:

We aim to reply to emails within 2 weeks.

We aren't interested in booking:

We currently do not programme work. Our programme mainly comes from work developed in-house through the community and artist development schemes or through hires.

Spaces & Capacities:

| | |
|--------------|-----|
| Kings Hall 1 | 420 |
| Kings Hall 2 | 50 |
| Music Studio | |

Seasons:

September – December

January – March

April - July

Liverpool Royal Court



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-------------------|
| Name: | Jess Bolger | Position: | Creative Producer |
| Email: | jbolger@liverpoolsroyalcourt.com | Telephone: | 01517094321 |

Artistic Policy:

Liverpool's Royal Court is a full-time producing house in the heart of the city centre. We began producing theatre in 2006 and have developed a unique style of theatre for Liverpool audiences, produced in Liverpool, primarily utilising Liverpool actors and writers. In 2018/2019, over 180,000 people visited the theatre and experienced the unique cabaret-style stalls seating, offering dinner and drinks before the show.

Alongside a programme of popular theatre, LRC has established wide-reaching community engagement programmes most of which are free to access with no waiting list and no auditions. These programmes provide arts activities to some of the most vulnerable communities in the region for all ages.

The majority of our work is new writing, commissioned and developed by us. We are happy to discuss ideas with writers, but our shows always focus on entertainment,

mainly through comedy and reflect the warmth and humour of the people of Liverpool.

Our recently opened Studio space has allowed us to broaden our reach, producing a wider range of writing and themes and welcoming newer audiences. The Studio programme is a mix of in-house productions and hires.

Mission: To be known throughout the UK as a leading producer of quality theatre and inspiring engagement programmes for non-traditional theatre audiences. To be a key organisation through which audiences can develop a love for theatre in all its forms.

Purpose: Putting our audiences and participants at the heart of all we do. We bring joy and laughter to people by putting real Liverpool lives on stage, presenting our work in a unique way to engage non-traditional theatre audiences.

Belief: That our brand of theatre production and participation programmes can be enjoyed by most people whether they have had previous theatre experiences or not.

Core Values: Liverpool's Royal Court:

- Discovers and nurtures Liverpool talent on stage and off
- Creates high quality, made-for-audiences entertainment and participation activities
- Includes all audiences, especially those from low socio-economic backgrounds
- Shows the best of Liverpool to the world

Artist support:

We are always happy to meet and discuss with artists, particularly those in the Liverpool City Region, who think their work may be suitable for our programme. We are also seeking to model a more collaborative way of working across the city with other NPOs and smaller companies. We have a dedicated rehearsal space, set building workshop and extensive costume store and are open to discussing sharing resources with emerging companies in the area.

Seed commissions

We offer seed commissions for writers who approach us with an idea for a show that we think has the potential to be developed into a full production for our main house or the Studio. We will also look at good ideas that may not be perfectly suited to our audience but may have commercial potential through collaboration with other producers.

Stage Write

Our newly launched new writing programme has a number of strands aimed at developing writing talent in the Liverpool region. Our Playwright Development Programme is a 10 month, free to access course for Liverpool writers, it is broadly aimed at writers with some experience looking at creating their first full length play. The course runs February to November with fortnightly sessions. Applications open in November for the following year's course.

We also run Stage Write showcase nights throughout the year, submissions can be made at any time and works selected will have an excerpt rehearsed with a professional cast and Director for a rehearsed reading.

Mentoring Programme

Alongside a number of other Liverpool organisations, we run a mentoring programme for artists and creatives from the global majority in Liverpool. The scheme runs for 9 months and each participant is paired with a professional theatre mentor.

Contact harvey@liverpoolsroyalcourt.com for further information.

Commission or support new work in development:

E-mail, explaining what the work is, how it has been developed and why you think it is right for Liverpool's Royal Court.

Financial deals:

Straight hires or 70/30 Box Office splits for Studio pieces. We cannot offer travel or accommodation as part of any deals.

Artists can contact us by:

Email

How far in advance: Programming happens continuously so contact can be made at any time. For Studio touring work / hires a minimum of 6 months.

If you approach us, you can expect:

We do our best to respond to all directly addressed approaches however we are a small team and may hold onto information until it is relevant / we are in a position to decide on it so it may be a while before we respond. If you are waiting on a decision from us then a reminder email is welcomed.

We will not generally reply to generic show information unless it is something we are interested in.

We aren't interested in booking:

We very rarely take external productions in the main auditorium. In the Studio we are not interested in mixed bill comedy nights, hypnotists / mediums or live music.

Spaces & Capacities:

| | |
|-----------------|------|
| Main Auditorium | 1105 |
| Studio | 154 |

Seasons:

Year round programming

New Adelphi Theatre, Salford



Programmer's Contact Details:

| | | | |
|---------------|---|-------------------|---|
| Name: | Niki Woods / Mark Fox | Position: | Artistic Director / Venue Development Manager |
| Email: | n.woods@salford.ac.uk / m.fox2@salford.ac.uk | Telephone: | 0161 295 6017 / 0161 295 6019 |

Artistic Policy:

New Adelphi building opened on University of Salford's main Peel Park campus in September 2016, delivering a new home for music, performance, dance, art, design and architecture students. These facilities provide a rich environment for creativity, co-creation, research, co-production, arts and culture on campus. Our 300 seat theatre features flexible seating configurations to suit a range of events and performances, and is equipped with a range of intelligent and generic lighting, a highly adaptable EM Acoustics PA system, and a high-powered Christie projector. The Studio Theatre is a classic black-box performance space with completely flexible seating and stage layouts, suitable for many types of performance.

Our hope is to cultivate a creative and cultural exchange between our communities, our staff and students and the artists we work with through producing and programming high-quality artistic experiences. We are a venue that aims to:

1. Deepen the relationships between staff, students, artists, and audiences.
2. Be routed in Salford to build audiences and opportunities for and with our neighbours.
3. Deliver a multi-disciplinary programme of events across all art forms with a commitment to support and nurture emerging artists.
4. Give students and graduates first-hand placement/internship experience of working in a professional theatre environment, for example: understanding box office/FOH duties and ushering to technically supporting events and leading on some content development for marketing purposes.

We will achieve this by maximising the benefits of working with professional companies through programming new work, artists' direct engagement with the curriculum through live briefs, masterclasses, co-creation, mentoring opportunities for undergraduates, postgraduates, and graduating students. We aim to promote research and development collaborations with university staff, artists, and students.

We will work with local artists and communities to find opportunities to co-create. We'll provide a venue that hosts creative opportunities for young people in Salford, for example, through our partnership and commitment to The Lowry's Stage Directions programme. We will provide a range of free and subsidised events and build an associate artist network that provides free rehearsal space and some financial support for new work.

We will utilise the theatres technical infrastructure to offer new digital and creative opportunities for visiting companies.

Artist support:

We have an Associate Artist support scheme and a Graduate Scholarship programme

To people involved with this we can offer:

- Preferable rates/fees to artist
- Access to free or cheap rehearsal space
- Access to our props and costume

For our Graduate Scholarship programme, we can suggest professional artists as mentors (paid). If you'd be interested in being a mentor, please email us

Commission or support new work in development:

If there are some student experience opportunities, (workshops/masterclasses/placements etc) and these are useful to your company/practice/funding, we are always happy to discuss.

Financial deals:

We can offer:

- Straight hire
- Box Office splits
- Guarantee vs a split
- Or we can discuss a fee.

Artists can contact us by:

Email

How far in advance: We try to programme 6 – 9 months in advance for our programmed events, however if you are looking for a hire then we can be contacted later.

If you approach us, you can expect:

We will try to reply to all inquiries even if we can't programme your work. The response maybe a no, as we don't have the time to give detailed feedback on every inquiry.

We are a university venue, so we programme all work around the teaching and assessments. We also try to programme work that is relevant to our degree programmes – Theatre/Performance/Media/Comedy/Dance.

We aren't interested in booking:

Well, it's worth an email, try us out!

Spaces & Capacities:

| | |
|-----------------------------|----------|
| New Adelphi Theatre | 300 |
| New Adelphi Studio | up to 80 |
| Rehearsal spaces (for Hire) | 20 |

Seasons:

Two Seasons –

September – December

January - May

Northern Stage, Newcastle



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|----------|
| Name: | Helen Dobson | Position: | Producer |
| Email: | hdobson@northernstage.co.uk | Telephone: | |

Artistic Policy:

Northern Stage produces at least four productions per year and presents a wide and varied programme of events, comedy, dance, and theatre with the ambition to platform quality work from the North-East and to bring quality work from the UK and beyond to North-East audiences. We programme thematically, bringing together a season of work across the year that interrogates and interprets a broad theme or idea, from different perspectives across different artforms.

Our midscale Stage One boasts one of the widest stages in England and is best suited for bold pieces of theatre that can offer a Good Night Out for audiences. It works well for adaptations, international ensembles, large scale dance work and for artists with experience of working at scale.

Our Stage Two studio works well for new writing, cabaret and more. It has a flexible auditorium that can be raked or cabaret style.

Our Stage Three studio is a flexible white space that hosts new work by local artists as well as dance, cabaret, and other late-night programming. It also has a daytime life presenting theatre for young audiences.

At Christmas and for other pieces of large theatre, we join stage one and two to create Epic Space which allows for flexibility on the mid-scale to create in the round, traverse, thrust configurations.

Artist support:

Northern Stage understands that touring is a crucial part of artistic development, and one of the key ways we can support artists is through programming itself. We can also provide in-kind support for rehearsals and development where we feel a piece of work will strike a chord with our audiences or aligns with our strategic objectives to nurture artists in the region who are ready to work nationally and at scale. Northern Stage is committed to approachability and accountability. Our Creative Associate holds time for building relationships with new artists every week and shares their conversations with the rest of the Artistic Planning department.

Our talent development work, SCALE UP, is focused on taking artists' work and careers on journeys of scale. Join [SCALE UP NETWORK](#) to find out more.

Commission or support new work in development:

Yes, we support and commission new work at scale, stories with local resonance, or adaptations of well-known pieces of culture. We tend not to produce new plays, and do not accept unsolicited scripts.

Financial deals:

Stages 2 and 3 are usually programmed on a straight 70/30 split. There is some capacity for guarantees on Stage 1 shows, and occasionally on Stage 2.

Artists can contact us by:

Emailing programming@northernstage.co.uk, or booking a meeting with our Creative Associate via this link. Priority is given to local artists, but we do also have space to meet others.

How far in advance: 6-9 months, longer for Stage One works.

If you approach us, you can expect:

Acknowledgement within 30 days, and a conversation.

We programme on a rolling basis and have fortnightly artistic meetings where we discuss the ways we can support artists we've met.

We aren't interested in booking:

Musical Tribute acts.

Spaces & Capacities:

| | |
|-------------|-----|
| Stage One | 450 |
| Stage Two | 170 |
| Stage Three | 88 |

Seasons:

Spring: February – July

Autumn: September – November

Octagon Theatre, Bolton



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-----------------------------------|
| Name: | Will Treasure | Position: | Head of Producing and Programming |
| Email: | programming@octagonbolton.co.uk | Telephone: | |

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.

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.

We have a flexible main house space (300-400) and a brand-new studio theatre (~88) which are programmed at specific points during the year around our busy seasons of in-house work. We are particularly interested in work which will help us to reach new audiences, support new and diverse talent, and that will complement our seasons of popular, bold and adventurous work for the people of Bolton and

Our surrounding areas. We primarily function as a producing house and regularly work with freelance creatives including directors, writers, movement directors, designers, and musical directors. We programme our main house when possible, and regularly programme our studio theatre across the weekends and school holidays.

Artist support:

We support artists through general auditions, local hiring, residencies, commissions, rehearsal space, in-kind advice and support, open script windows, creative engagement opportunities and more.

Find out about how we can support you here:

[Artists and Freelancers | Octagon Theatre Bolton \(octagonbolton.co.uk\)](https://www.octagonbolton.co.uk/artists-and-freelancers)

Commission or support new work in development:

This is on a case by case basis.

Financial deals:

All deals are negotiated. In our studio we are best able to support a box office split on small-scale shows, we cannot offer guarantees in the Studio. Main house deals are built around the show/run length etc.

Artists can contact us by:

Programming Enquiries – programming@octagonbolton.co.uk

Your submission will be logged and discussed at our regular programming meetings. Please try and include as much of the following information as you can:

- Contact details
- An invitation to see work/ recording of the work.
- Information about the company, reviews, price and technical specification
- Potential tour dates and tour pack

Casting – casting@octagonbolton.co.uk

Artist Development – artist.development@octagonbolton.co.uk

How far in advance: As far as possible, ideally 6-9 months in advance for studio programming.

If you approach us, you can expect:

If you contact our Head of Producing and Programming directly or via our Artist Development account, we will try our best to respond within 10 working days.

Enquiries sent to the casting or programming email account will be read and logged; we will be back in touch should we wish to take your enquiry further. Do let us know in your email if you require a response by a specific date and we will do our best to help.

We aren't interested in booking:

Spaces & Capacities:

| | |
|------------|--|
| Main House | 300 – 400 (dependent on seating configuration) |
| Studio | 80 – 99 seats |

Seasons:

Approx September – April and April - August

Royal Exchange Theatre, Manchester



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|--------------------|
| Name: | Nickie Miles-Wildin | Position: | Associate Director |
| Email: | programming@royalexchange.co.uk | Telephone: | 0161 833 9333 |

Artistic Policy:

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.

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 and major texts from the canon, from Shakespeare to Caryl Churchill, Noel Coward to Lynn Nottage.

We produce and present theatre and participation/learning programmes throughout the year including in our temporary venue, The Den. This is work

created and produced in collaboration with local communities, freelance creative teams, individual artists, and other theatre companies. Our work also transfers and tours nationally and internationally.

Each season we present a varied programme with a strong commitment to staging riveting revivals and championing new work.

Artist support:

Nurturing new talent, supporting artistic risk and investing in new ideas is a huge part of what we do. Our artist development programme reflects and enhances 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.

To find out more about current opportunities

<https://www.royalexchange.co.uk/create-participate/>

WRITERS

With over 200 premieres and a string of awards, we continue to cement our place as a centre of excellence for new writing and support for playwrights.

The Royal Exchange Theatre has a rich history of supporting, developing, and producing new work by playwrights at various stages of their journey as artists. We have an ambitious and diverse programme of new work and a variety of ways in which we support playwrights – the work on our stages is only a small percentage of the work we do to engage with and support artists. We endeavour to support artistic risk and are dedicated to reimagining the relationship a producing theatre has with its audiences and artists.

Our aim is to develop and produce the best new plays and work for our stages from exciting and diverse voices. We commission a range of projects from some of the UK's most exceptional artists, creating ambitious new work as well as vibrant new adaptations and translations of classics through which we strive to re-envision our relationship to that work.

We endeavour to support as many new and aspiring playwrights as possible through:

- Script Submission Windows are opportunities for playwrights to submit a script for feedback and to mark the start of a longer conversation and journey for both of us.
- Writing Resources for playwrights packed with online inspirations including things to consider when writing a play, tutorials, and tips from experienced playwrights.
- Workshops or opportunities to collaborate with other artists, directors, and theatre-makers. Space to write and access to a library of work. One to one dramaturgical support.

- A range of partnerships with organisations including English Touring Theatre, Tamasha Theatre Company, Graeae Theatre Company, Talawa Theatre Company, Eclipse Theatre Company

THE BRUNTWOOD PRIZE FOR PLAYWRITING

The Prize is a partnership between the Royal Exchange Theatre and property company Bruntwood. It is Europe's biggest playwriting prize and is open to writers of any background and experience.

At the heart of the Bruntwood Prize for Playwriting is the principal that anyone and everyone can enter the Prize – it is entirely anonymous, and scripts are judged purely on the basis of the work alone and with no knowledge of the identity of the playwright. Since it began in 2005 over 15,000 scripts have been entered, £304,000 has been awarded to 34 prize winning writers and 26 winning productions have been staged in 38 UK wide venues. In 2015 it celebrated its 10th anniversary and is now recognised as a launch-pad for some of the country's most respected and produced playwrights.

The website associated with the Bruntwood Prize for Playwriting, www.writeaplay.co.uk, is designed to support anyone interested in writing for live performance and has a huge range of resources and a wealth of information, support and inspiration from blogs, courses and filmed workshops with some of the world's most renowned playwrights such as Simon Stephens and Suzan-Lori Parks.

Artists can contact us by:

Email at programming@royalexchange.co.uk

Please note we are not booking any touring or externally produced work into our Studio for 2024/25.

If you approach us, you can expect:

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.

We aren't interested in booking:

Clairvoyants, wrestling, tribute bands. 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.

Spaces & Capacities:

THE MODULE

The Module is our main house – in the round and over three levels, it has a capacity of 750, yet no seat is more than 9 metres away from the action.

As a full-time producing house working in a unique space, we don't receive touring productions to our main stage.

THE STUDIO

Our Studio space is a base for our participation work, including the workshops and productions created by our Young Company, Elders Company, and Local Exchange participants.

At the moment we're not making or receiving work in The Studio.

Sheffield Theatres



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|------------|
| Name: | Laura Bloor | Position: | Programmer |
| Email: | programming@sheffieldtheatres.co.uk | Telephone: | |

Artistic Policy:

Sheffield Theatres is home to three theatres: the Crucible, the Sheffield landmark with a world-famous reputation; the Tanya Moiseiwitsch Playhouse (formerly known as The Studio), an intimate, versatile space for getting closer to the action; and the gleaming Lyceum, the beautiful proscenium that hosts the best of the UK's touring shows.

Across the three theatres, we produce a diverse programme of work spanning a range of genres and present a range of work currently on tour in the UK. We are proud to be at the forefront of presenting theatre performances that are accessible to all and have a longstanding commitment to equality and diversity on all our stages. Committed to investing in the creative leaders of the future, we have a dedicated talent development hub, The Bank, which supports a new cohort of emerging theatre-makers every year.

We have set criteria/objectives that we assess all submissions against, which are Artist Development; Audience Development; Creative Case for Diversity; Sales; Artistic Quality, and a successful submission will satisfy at least one of these criteria.

Artist support:

In 2019 Sheffield Theatres launched The Bank, a talent development hub dedicated to supporting artists. The Bank is Sheffield Theatres' creative space for local artists and theatre-makers to develop work, skills, collaborations and careers with the support of the staff, resources, and creative teams at Sheffield Theatres. The Bank is also home to The Bank Cohort, a group of creatives who are supported and mentored over 9 months in a programme including practical sessions on developing skills, seed funding for projects, and opportunities to work on Sheffield Theatres' productions.

Sheffield Theatres is committed to supporting artists at all stages of their career, further to the Bank Cohort, Sheffield Theatres' has a year-round Rolling Residency programme which offers local artists, time, money and space to develop their ideas and explore their artistic practice. There is also the Making Room Observer programme, that gives aspiring theatre-makers the opportunity to observe a rehearsal process at Sheffield Theatres.

For up-to-date information about upcoming artist support schemes and details of how to get in touch please visit <http://www.sheffieldtheatres.co.uk/for-artists>

You can also email talent.development@sheffieldtheatres.co.uk

Commission or support new work in development:

Yes

Financial deals:

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.

Artists can contact us by:

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 trailer or a full recording of the show or previous shows, it will be a huge help.

How far in advance: : 6-12 months for the Playhouse. 12 – 18 months for the Crucible and Lyceum.

If you approach us, you can expect:

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 the amount of emails we receive, there could be a wait of up to two months before getting 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.

We aren't interested in booking:

We don't programme tribute bands, hypnotists, mediums etc. We're unlikely to programme adaptations of classic texts, and all work is part of our season of programmed or produced work.

Spaces & Capacities:

| | |
|------------------------------|--|
| Crucible | 925 |
| Tanya Moiseiwitsch Playhouse | In the Round – 389 Thrust – 294 End on – 182 |
| Lyceum | 977 |

Seasons:

At Sheffield Theatres, we generally have three on-sale periods a year in Spring, Summer and Autumn; each including up to 12 months of visiting programmed work. Therefore, we usually require our programme to be determined at least 2 months prior to our on-sale dates, to ensure enough preparation time for our teams. Currently these are:

March on-sale – Submissions by January the same year

June on-sale – Submissions by April the same year

October on-sale – Submissions by July/August the same year

Slung Low, Leeds



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|----------------|
| Name: | Matt Angove | Position: | Head of Venues |
| Email: | info@slunglow.org | Telephone: | 07305 155698 |

Artistic Policy:

A programme of progressive work which otherwise might not get to be seen in Leeds.

Artist support:

Rehearsal or R&D space at The Warehouse to Holbeck and Slung Low at Temple is open access to anyone who has need of it and can be requested via a simple online form on our website.

Anything we support should be able to meet at least one of these criteria:

- If the support of The Warehouse in Holbeck would clearly be of benefit to the artist requesting the resource, and that benefit can clearly be demonstrated by the artists. Our primary role is to support young and emerging artists.
- If the support of The Warehouse in Holbeck 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.

- If a specific project or performance would encourage a new (and unlikely) audience to The Warehouse in Holbeck. 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 Warehouse in Holbeck.

Commission or support new work in development:

Yes

Financial deals:

All performances are offered as pay what you decide with audiences paying after they have seen the performance. 100% given to artists in cash on the night and card payments when collated via BACS. Preferable (but not essential) that artists provide small quantity of print for internal and small local distribution.

Artists can contact us by:

Email, phone, or post.

How far in advance: At least two months.

If you approach us, you can expect:

A response within a couple of days, a kind welcome, and a warming experience!

We aren't interested in booking:

Everything is considered, although primarily it leans towards new work.

Spaces & Capacities:

| | |
|---|---------|
| The Warehouse In Holbeck – Cabaret Space | 160 |
| The Warehouse In Holbeck – Big Space | 250 |
| Slung Low at Temple – Outdoor Rehearsal / Performance Space | 150 |
| Slung Low at Temple – Various meeting rooms | Various |

Seasons:

Program is April - December

Stephen Joseph Theatre, Scarborough



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|---|
| Name: | Ben Rothera Nelli Mooney | Position: | -Programmer (Maternity Cover) -Assistant Producer & Talent Development Co- Ordinator |
| Email: | programming@sjt.uk.com | Telephone: | 01723 356 646 |

Artistic Policy:

Bold relevant and surprising theatre which inspires and entertains. As well as being a producing theatre we programme a variety of work from one-nighters to week long runs.

We produce 6 in house shows a year which typically run for at least 4 weeks and programme visiting work year round, except for January which is allocated for maintenance.

Our main house is called The Round and is an in the round space. It is flexible though, so we can configure it thrust or end on, where the capacities are a bit lower, so please talk to us about what you need, the scale of programmed work we do is really varied.

The McCarthy space is our studio sized space and is also our cinema. It has fixed raked seating and a slightly raised stage.

We programme in both these space and we are interested in theatre, comedy, music, spoken word, dance, variety and family work.
When getting in touch it would be useful to have a rough idea of dates artists are looking for and what technical requirements the show has.

Artist support:

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&D projects.

We are also developing a network of local performers and theatre makers from Scarborough and the surrounding areas.

Commission or support new work in development:

Very occasionally

Financial deals:

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.

Artists can contact us by:

Email with as much information as possible including any footage or images of the show

How far in advance: We're looking 12 months ahead at the visiting programme. So ideally you should get in touch 1 year in advance but that shouldn't stop you contacting us as we sometimes are able to programme work within shorter periods

If you approach us, you can expect:

If your show is something that we would be interested in we will contact you by email.

Due to the volume of enquiries, we are not always able to respond to everyone. However, we do keep a record of all enquiries.

We aren't interested in booking:

We are interested in most things, but we tend not to programme performance/Live Art work that is very abstract, and because we have 2 in house Christmas shows each year, we tend not to programme other family or children's work at Christmas.

Spaces & Capacities:

| | |
|---------------------------|-----|
| The Round (in full round) | 400 |
| The Round (in Thrust) | 237 |
| The Round (Full 3 Sides) | 275 |
| The McCarthy | 160 |

Seasons:

Spring/Summer (February – July)

Autumn/Winter (September – December)

Storyhouse, Chester



Programmer's Contact Details:

| | | | |
|--------|--|------------|---------------------|
| Name: | Emily Mackenzie | Position: | Head of Programming |
| Email: | Emily.mackenzie@storyhouse.com | Telephone: | 01244 730536 |

Artistic Policy:

Tell The World Stories

Storyhouse's artistic policy is to **Tell the World Stories** and we believe in the power of stories to create understanding within and between communities, spark creativity and allow people to feel seen and heard. We are committed to creating and presenting outstanding artistic opportunities for everyone. This House is Your House.

We are an independent arts centre and mid-scale theatre in Chester in the North West of England which incorporates a library, theatres and a cinema. We also run an open-air theatre every summer in the city's Grosvenor Park.

Storyhouse Originals

Storyhouse Originals is the name given to our home produced work which we produce throughout the year. This includes our annual Christmas show on our main stage, two / three shows for our Open-Air Theatre, a curriculum text which tours to

schools and community venues and one other production in the Spring season. We have co-produced with other companies including Tripple C and New Earth and are interested in other co-producing relationships.

We are interested in work that raises urgent conversations whether through the commissioning of new writing or the re-imagining of classic texts through queer and feminist lenses. We are passionate about taking titles that exist in different genres whether that is film or literature to give audiences a sense of ownership of the piece before seeing it and allowing us to meet new audiences who might not have thought theatre was for them. We aim to spark conversations for our audiences by offering alternative perspectives in a safe space, where they won't feel alienated and whilst still ensuring they have a good night out. Ultimately, we are driven by telling exciting stories in interesting ways.

Festivals

Every year we have a series of community co-curated festivals that are developed in partnership with our steering groups of people with lived experience of the subject matter of each festival. The festivals currently include Storyhouse Queer (February), Storyhouse Women (March/ April) Kaleidoscope (July), Storyhouse Childless (September) Storyhouse Elders (October).

All of the festivals have performances as part of the programme alongside workshops, talks and debates so we are regularly looking for content for these especially from artists with lived experience of the subject matter of the festival.

In addition to this we also run Wayword a children's literature festival which takes place every October and aims to inspire a love of stories and reading in children 3-11 and Chester Literature Festival which takes places in November. Both festivals include spoken word and literary connected performances as part of the festival alongside author and illustrator events and workshops.

Touring Programme

We programme a varied and dynamic programme that caters for all of our community and includes theatre, music, comedy, dance and literature events. Our theatre spaces include our main space which works as both as a thrust and proscenium and our black box studio theatre.

The aims of the touring programme are:

- To provide access to performances from national and international companies and artists for Storyhouse's audiences.
- To provide a diverse programme of artists and productions to enhance the annual offer from Storyhouse
- To feed into all the festivals throughout the year and ensure their themes and values are continued through the wider programme

Cinema

We are an independent cinema with a vibrant and diverse programme including world cinema, British independent film, documentary, classic films, new releases, family features, curated seasons and festivals. We offer post screening talks and discussions to further enhance our programme. Our cinema plays a key role in our festivals programme offering another art form to artistically explore the issues and themes they cover. Our cinema sits within a wider arts centre environment allowing us to connect audiences with other artistic opportunities.

The aims of the cinema programme are:

- To build audiences with a life-long love of cinema and watching film collectively
- To develop local community partnerships that help us connect with new audiences
- To develop national and international partnerships to bring films to Chester that would not otherwise be available for local audiences.
- To work with our Young Programmers to give young people agency and opportunities to programme the cinema
- To ensure the cinema and its programme is accessible to everyone through relaxed, captioned, audio described autism friendly and parent and baby screenings.
- To promote on and off-screen diversity to ensure all our audiences to see themselves reflected in the stories we will favour films in our programme that give positive on-screen representation of diverse and under-represented groups

Library

Storyhouse Library has the longest opening hours of any library in the UK and our books line the walls of our whole building. We have a beautiful children's library with a storytelling room which is regularly transformed to tie into our theatre programme. We offer arts and crafts activities for families every weekend and during school holidays as well as 4 sessions of Rhyme Time per week for babies and their carers. We have a multitude of reading groups, digital buddies and other sessions run by our library team in response to the needs of our library users. The library plays a key part in both our Wayword Festival and Chester Literature festival informing the lineup of authors and collections of books are curated throughout the year to tie into our festival's programmes, film and theatre programmes and key months like Black History month, wellbeing week etc.

Engagement and Participation

We have an extensive engagement programme for children, young people and communities to experience Storyhouse and the arts, prioritising working with people who face barriers to engagement, are underrepresented or are underserved. Our offer for children and young people aged 5-25 includes youth theatre and young company, young programmers, young leaders, The Agency and an extensive school's partnership programme. We also run engagement programmes for the learning disability community including a theatre company, monthly club nights and twice monthly open mic nights. Our Elders programme runs monthly events for those 55+ in addition to the festival itself. We offer free space to community groups running free to access activities which fit within our values we currently have 55 groups meeting regularly at Storyhouse.

Spaces

Main stage – our main stage in thrust configuration is 485 seats and in proscenium 840 seats. We move between these two configurations several times per year and we usually programme for a period of several months before changing the configuration around again. The longest run we usually offer is one week.

The Garrett Studio – is a black box studio with flexible bleacher seating which seats 140 in unreserved seating. 250 capacity for a standing gig. We have four opportunities per year to programme new work into this space and we are particularly interested in new work that fits within our festivals programme and is made by artists with lived experience of the subject matter. It is also available for hire.

Grosvenor Park Open Air Theatre – we build and run a 500 seat open air theatre in the round every July and August. We mostly produce our own shows in repertory for the park but are interested in other programming opportunities in music and comedy that would work outdoors in the round. We also have a small second stage suitable for small scale acoustic music gigs and stand-up comedy.

What do we programme

Theatre, dance, musicals, family shows, work for young audiences, comedy, cabaret, music and literature events.

Artist support:

We do not have an in-house artist support scheme at the moment, however we can support new and upcoming artists and performances through presenting them as part of our programme and can offer space in kind in some cases as we also own a rehearsal studio a few doors down in Chester.

Commission or support new work in development:

Yes

Financial deals:

Splits/ hires/ small fees

Garret Studio fees are usually between £300 to £750 based on number of performances

We also offer a community hire rate for qualifying groups.

Artists can contact us by:

Emailing programming@storyhouse.com

We try and see as much work as we can and the best way to connect with us is to invite us to see your work, where we can't see your work we will ask you for video footage. Programming enquiries for touring work should be sent to Emily.Mackenzie@Storyhouse.com or Programming@storyhouse.com

We work to create a balance of art forms and content across a 12-month period. Enquiries usually come to our Programming Strategy or Creative Team meetings for discussions with the wider creative teams.

How far in advance: For main stage 12-18 months lead in time/ Garret 9-12 months.

We programme all year round, for the main stage we programme up to two years in advance for some large-scale work like musicals but usually 9 -12 months in advance. For the studio we programme 6-9 months in advance.

For our produced work we work about 18 months to two years in advance on our producing partnerships.

If you approach us, you can expect:

A member of the programming team will get back to you to ask for further info , discuss dates or let you know if we do not have the capacity to be able to take the event if not possible.

We aren't interested in booking:

Tribute acts/ drama for main stage we have to consider based on our in-house production titles

Spaces & Capacities:

| | |
|--------------------------------|------------------------|
| Main Space Thrust stage set up | 485 |
| Main Space Proscenium set up | 840 |
| Garret studio | 147 unreserved seating |

Seasons:

We programme all year

The Arts Centre, Edge Hill University



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|--------------|
| Name: | Clare Allen | Position: | Arts Manager |
| Email: | allenc@edgehill.ac.uk | Telephone: | 01695 584468 |

Artistic Policy:

The Arts Centre at Edge Hill University hosts live performance in two modern theatres: the Rose Theatre (capacity 230) and the Studio Theatre (capacity 135). The focus of the programming is geared towards students, although most shows are open to the public. One-night performances make up the majority of programming, but some larger scale productions would go to two or three day runs.

Programming includes theatre, musical theatre, dance, music, comedy, stand-up comedy, film, lectures, poetry and the spoken word.

Artist support:

Only for current or former students of Edge Hill University.

Commission or support new work in development:

New and emerging theatre companies are welcome, and the Arts Centre often hosts WIP productions. The Arts Centre has a resident theatre company, Tenderfoot, so any commissions would go to them.

Financial deals:

Because tickets are either free to students or heavily discounted, the Arts Centre prefers to work on a fee arrangement rather than a box office split. Fee range around £400 to £2,500.

Artists can contact us by:

By email is preferred. Tour packs are encouraged, especially including images, tech spec, fee expectations, and information about the company.

How far in advance: Up to 12 months.

If you approach us, you can expect:

A response to your email.

We aren't interested in booking:

Children's shows, amateur dramatics, hypnotists, clairvoyants, magic shows, tribute acts.

Spaces & Capacities:

| | |
|----------------|-----|
| Rose Theatre | 230 |
| Studio Theatre | 135 |

Seasons:

February to June
September to December

The Atkinson, Southport



Programmer's Contact Details:

| | | | |
|---------------|---------------------------|-------------------|-------------------|
| Name: | Marie Kenny | Position: | Programme Manager |
| Email: | Marie.Kenny@sefton.gov.uk | Telephone: | |

Artistic Policy:

The Atkinson is Southport's home for music, theatre, art, literature and history. We offer an exciting and varied destination for families, cultural tourists and arts enthusiasts alike, with a full day and night time offer. Significant investment has been made in refurbishing our stunning 19th century buildings to create a welcoming and accessible multi art-form venue with a strong contemporary feel. Our traditional Theatre and dynamic Studio space present music, comedy and performing arts.

Artist support:

The Atkinson is a receiving house. I am interested in programming and supporting new work that is in development or ready to tour.

Commission or support new work in development:

Yes

Financial deals:

Splits, fees, calls and hires

Artists can contact us by:

Email, ideally with a tour pack and an idea of the type of deal you are looking for.

How far in advance: 6-18 Months. I welcome invitations to Work in Progress/Scratch Nights in order to get to know your work.

If you approach us, you can expect:

I do my best to reply to all personal approaches within a few weeks. Due to the volume I receive, I can't reply to all general show information unless it's something I'm potentially interested in.

We aren't interested in booking:

Hypnotists/ mediums

Spaces & Capacities:

| | |
|---------|------------------------|
| Theatre | 400 |
| Studio | Flexible space max 280 |

Seasons:

Sept- July

The Dukes, Lancaster



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|---|
| Name: | Jamie Walsh / Emma Nixon | Position: | Associate Producer/ Creative Administrator |
| Email: | programming@dukeslancaster.org | Telephone: | 0152 4598500 |

Artistic Policy:

Our touring programme is divided into two seasons, Autumn/Winter and Spring/Summer. We are interested in:

- Drama/Theatre- We are interested in split weeks of titles with name recognition, usually re-told with a twist and northern voice (eg classic novels in new adaptations, Shakespeare, well-loved plays). We are especially interested in Productions created for and performed in The Round. New work that has strong audience appeal. Musical theatre or music lead work also.
- Contemporary Work in Moor Space. In 2019 our Creative Learning building was renamed Moor Space and given a new identity and purpose and is now our home for contemporary theatre. The contemporary theatre programme at Moor Space is an expansion of the current delivery of The Dukes and will allow us to present more diverse stories and provide a home for emerging local artists to experiment and explore their work. These artists and their work are reflective and focus on issues of wellbeing, mental health or present a conversation about the challenges with our society.

- Contemporary Dance. We are interested in dance or dance/theatre for all audiences including families.
- Family Work. Our offer to children and families focuses on small-scale monthly work for the under-5s and large-scale work twice a season for the over-5s. Our monthly under-5s offer presents small-scale puppetry and storytelling-based theatre to provide an accessible and intimate first theatre experience for children and families. This work is presented in our Round theatre.
- Theatre, comedy and dance are programmed into all three spaces. We are interested in new work and also in production partnerships.

Artist support:

MOOR SPACE - The newest performance space in Lancaster, Moor Space is a place of cultural democracy where artists are invited to present their work in partnership with the Dukes. Focused on contemporary and new work Moor Space is a place to develop ideas, practice and present work.

WORKSHOPS - The Dukes workshop programme is delivered by artists in response to artists.

OPEN SPACE - R&D space, time and support is available at the Dukes throughout the year. We are keen to support both local and regional artists and emerging companies.

CREATOR MEMBERSHIP - Are you a creative in Lancaster or Morecambe looking connections and opportunities to develop – join our free creative membership.

CREATIVE COLLABORATORS - Creative Collaborators work with The Dukes across its diverse output from programming to creation of place to creative learning. We work closely with these artists to embed them in The Dukes and share our skills, knowledge and access to support their work.

BLAST FEST – New work festival each spring with commissioning pot and support.

LANCASTER PLAYWRITING PRIZE – Annual prize in partnership with Lancaster University.

Commission or support new work in development:

Yes

Financial deals:

We can offer splits, minimal fees and guarantees but are willing to negotiate

Artists can contact us by:

Email

How far in advance: In Autumn our programme is finalised in May, and in Spring our programme is finalised in September.

If you approach us, you can expect:

We will respond to emails.

We aren't interested in booking:

Tribute bands, mediums, clairvoyants, choirs.

We are unable to present live theatre June-August due to technical resources committed to our annual outdoor show.

Spaces & Capacities:

| | |
|-----------|---|
| The Rake | 313 |
| The Round | 230 full round/194 thrust/120 thrust with set |
| MoorSpace | 100 |

Seasons:

Spring: March – August

Autumn: September – February

The Edge Theatre and Arts Centre, Manchester



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-------------------|
| Name: | Janine Waters | Position: | Artistic Director |
| Email: | bookings@edgetheatre.co.uk | Telephone: | 0161 2829776 |

Artistic Policy:

We programme small or mid-scale touring theatre, new writing, children's work, music, dance, comedy and spoken word.

Artist support:

Each year we work with 2 early and mid-career Manchester based companies to create a new piece of work, as part of our Made at The Edge scheme. This can be through free rehearsal space, artistic direction or scratch nights.

Commission or support new work in development:

Financial deals:

Usually, a 70/30 split

Artists can contact us by:

Email bookings@edgetheatre.co.uk with programming in the subject line, telling us a bit about yourself, your work and why you think it would work well at The Edge.

How far in advance: 6-12 months

If you approach us, you can expect:

Emails to bookings@edgetheatre.co.uk about programming will be looked at and, if of interest, responded to within 12 weeks. Unfortunately, we cannot respond to all the emails that come through to this account due to the high level of proposals we receive.

We aren't interested in booking:

No arts events, tribute bands, mediums, clairvoyants

Spaces & Capacities:

| | |
|---------|--------|
| Theatre | 62-102 |
|---------|--------|

Seasons:

January – April (Spring)

May – July (Summer)

September – December (Autumn)

The Liverpool Everyman and Playhouse



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-----------------------------------|
| Name: | Ashlie Nelson | Position: | Head of Producing and Programming |
| Email: | a.nelson@everymanplayhouse.com | Telephone: | 0151 708 3704 |

Artistic Policy:

The Liverpool Everyman and Playhouse's mission is to inspire our city and reflect our community. We believe in change-making, socially impactful theatre that is representative of the North West. Across our two spaces we seek to programme and produce work that Liverpool wants to see and to harness the power of theatre for good. We love creative, inspiring, and relevant theatre that speaks to diverse, contemporary Liverpool. We actively seek out new work from North West artists, with embedded talent development a vital touchstone of what we do.

Artist support:

YEP

Our dedicated Young Everyman Playhouse department (YEP) provides opportunities for young people aged 14-25. There are five strands to YEP – actors, directors, producers, technicians and writers – which recruit annually. YEP members are offered active engagement with in-house productions, and their programmes all culminate with a practical project to showcase their work. They also get £5 show tickets, and free access to pre-show events and workshops.

Playwrights Programme

Each year, up to eight writers with an established artistic practice are invited to join our free Playwrights' Programme, honing their craft and knowledge across a series of fortnightly sessions, and writing a new full-length play. The programme is led by our New Works Associate, with masterclasses from visiting writers, directors and practitioners curated according to each group's interests. Applications open in Autumn.

New Works

Our New Works department offers tailored support and mentorship, which may take the form of script notes, seed commissions, space to workshop and share new work, and occasionally short runs in the Playhouse Studio. We try to start from a place of 'what can we do to help' and be responsive to artists' needs.

The best way to engage with us is by inviting us to your work through the newworks@everymanplayhouse.com address or sending us something to read.

Please note that supported artists and companies must be based in or originate from Merseyside.

Script Submissions

Our New Works department accepts unsolicited script submissions from writers within a dedicated window which opens in late May/June. Details and entry criteria can be found on our website.

The Writers Room

The Writers' Room is a quiet, free space to escape to and work on your current play or dip into our extensive script library. The Writers' Room is open from 11am-3pm (later if a show is on in the main house) Tues – Sat apart from when in use by Playwriting courses or regular reading groups.

Commission or support new work in development:

Yes

Financial deals:

All deals are negotiated and include box office splits and guarantees. We do not hire out our performance spaces for shows although we do offer commercial hires for other events.

Artists can contact us by:

Email

How far in advance: We are interested in hearing from artists all year round. If you would like us to come and see your work, we require two weeks' notice for shows in the Liverpool region and at least three for those outside of it. If you are making a programming or touring enquiry then we require 6 to 12 months lead in.

If you approach us, you can expect:

We aim to reply to every emailed programming enquiry, either to request more information and begin a conversation about the show, or to let you know that the work isn't of interest. We receive many proposals so this may take us up to two weeks, please bear with us. Due to the volume of emails, we cannot always respond to mail shots or generic emails.

We aren't interested in booking:

We will not book work that does not speak to contemporary Liverpool or that does not reflect our core values of relevance, courage and compassion. We are also not interested in work that does not represent the diverse make-up of Liverpool communities. We usually only programme work by Liverpool and Merseyside-based artists and companies into our studio space, so it's unlikely that we can take touring studio scale work.

Spaces & Capacities:

| | |
|--------------------------------------|-----|
| Everyman – thrust stage | 450 |
| Playhouse – proscenium end on | 650 |
| Playhouse studio – black box, thrust | 70 |

Seasons:

Spring: January to June

Autumn: September/Winter – September to December

The Lowry, Salford



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|---|
| Name: | Antonia Beck Matthew Eames | Position: | Senior Producer: Artist Development Head of Theatres (Contemporary and Commissioning) |
| Email: | artistdevelopment@thelowry.com programming@thelowry.com | Telephone: | 0161 876 2067 |

Artistic Policy:

The Lowry is a registered charity committed to using visual and performing arts to enrich people's lives. We present audiences with a diverse programme of theatre, opera, musicals, dance, music, comedy and visual art as well as events and activities to expand the horizons of audiences and artists alike.

At the heart of our work is a commitment to our local communities and young people. Tapping into the work on our stages and in our galleries, we offer thousands of free creative participation opportunities each year.

We are passionate about nurturing talent, developing creative professionals of the future and raising aspirations.

Based in Salford, Greater Manchester, we programme a wide range of theatre, dance, circus, musicals, comedy, digital and cross-arts performance across our three performance spaces. Our Lyric and Quays theatres regularly feature the latest large to mid-scale productions from companies based across the UK and internationally. This includes our eight partner companies Access All Areas, Birmingham Royal Ballet, Far From the Norm, LUNG, National Theatre, Ockham's Razor, Opera North and Rambert. We also present work from Matthew Bourne's New Adventures and Royal Shakespeare Company as well as the very best touring commercial theatre. In addition, we also welcome the freshest and most exciting new work being made by emerging and mid-career theatre makers, performance artists and practitioners as part of our contemporary performance programmes. Productions are often multi-disciplinary featuring physical, visual and digital practice, and 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, immersive theatre, dance/movement-based work, new musical theatre and experimental cross-arts practice are all celebrated in the context of the programme.

We find work by seeing as many performances as we can, discussing and sharing recommendations with other 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 commission new work through our Artist Development schemes and this forms an important part of our programmes throughout the year.

We also have an outdoor and off-site programme working creatively with Salford communities to bring great performances to their doorsteps across the year – whether in parks, pubs or other public spaces.

Artist support:

Artist Development at The Lowry

The Lowry's Artist Development Programme is one of the most innovative and respected initiatives for artists and companies in the UK. Since 2009 we have held a nationally visible profile as a leader in the field of artist development, championing this as an area of specialist practice that is crucial to ensuring the health and vitality of the arts sector and encouraging the development of a national understanding of best practice.

Through our programmes, we nurture talent and provide bespoke pathways for artists to present bold, dynamic and innovative work to audiences and visitors not just at our home in Salford, Greater Manchester but at venues across the UK and internationally.

We value investment in people rather than projects, building long-term, bespoke relationships with artists which don't start or end with a performance or exhibition, and instead focus on long-lasting, strategic support.

We prioritise support for artists currently under-represented in the sector including those who may be marginalised due to their age, sexuality, gender identity, ethnicity, disability status, religion or belief, socio-economic status, caring or parental responsibilities.

ARTIST NETWORK

The Lowry's Artist Network is a free, open access programme supporting professional artists at all stages of their career to focus on their creative and professional development. Our programme has a year-round offer including regular workshops, socials, ticket offers, Scratch Nights and other one-off or short-term opportunities to develop creative practice, explore new ideas and build networks. Sign up to our newsletter to be the first to hear about what we have coming up.

For other programmes and opportunities please visit the Artist Development pages on our website - <https://thelowry.com/about-us/artist-development/>

Commission or support new work in development:

Yes

Financial deals:

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.

Artists can contact us by:

We prefer contact via email so that we can spend time considering your project.

If you have a finished show, send us:

- Tour pack including images, reviews, 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
- What kind of support you will need, bearing in mind that often we will be more able to give support in kind than cash.

How far in advance: 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 and a clear sense of what you need to take the next step.

If you approach us, you can expect:

An email response. If we are interested in programming or supporting the development of your show, we will let you know what further information we need.

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 also do not support artists who are solely musicians.

Spaces & Capacities:

| | |
|--------|------|
| Lyric | 1700 |
| Quays | 450 |
| Studio | 140 |

Seasons:

Jan to Apr

May to Aug

Sep to Dec

The Muni Theatre



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|------------------------------|
| Name: | Frank Burkitt | Position: | Theatre Manager & Programmer |
| Email: | Frank.Burkitt@pendleleisuretrust.co.uk | Telephone: | 0128 2661 223 |

Artistic Policy:

At The Muni Theatre, we strive to be a vibrant hub for artistic expression, community engagement, and cultural enrichment. As a receiving house, we curate a diverse programme that reflects the dynamic tapestry of contemporary theatre, while also fostering experiences that promote wellbeing and connectivity within our community. Our programming is guided by a commitment to artistic excellence, inclusivity, and the exploration of the human experience.

1. Artistic Excellence:

- We seek to present high-quality theatrical productions that challenge, inspire, and entertain our audiences.
- We prioritise collaborations with innovative artists and companies who push boundaries and experiment with form, content, and storytelling techniques.
- Our programming spans a wide range of genres, including drama, comedy, musical theatre, children's theatre, physical theatre, and live music events, ensuring a rich and varied cultural offering.

2. Community Engagement:

- We recognize the importance of theatre as a communal space where individuals can come together to share, reflect, and connect.
- Our programming includes initiatives aimed at fostering dialogue and social interaction, such as post-show discussions, workshops, and audience Q&A sessions.
- We actively seek input from members of our community, including local residents, artists, educators, and cultural organizations, to ensure that our programming resonates with their interests and concerns.

3. Artists for Wellbeing:

- We believe in the transformative power of the arts to promote mental, emotional, and physical wellbeing.
- In addition to traditional theatrical performances, we offer programming specifically designed to support health and wellness, such as mindfulness workshops, therapeutic storytelling sessions, and participatory arts projects.
- We collaborate with healthcare providers, social service agencies, and other community partners to reach underserved populations and address pressing social issues through the arts, including our arts on prescription programme.

4. Sustainability and Accessibility:

- We are committed to making theatre accessible to all members of our community, regardless of background or circumstance.
- We offer a variety of ticketing options, including discounted tickets for students, seniors, and low-income individuals.
- We strive to minimize our environmental impact by implementing sustainable practices in our operations, including energy efficiency, waste reduction, and responsible sourcing.

Conclusion:

At The Muni Theatre we see ourselves not only as a place to watch performances, but as a catalyst for artistic innovation, community building, and personal growth. Through our diverse and thoughtfully curated programming, we aim to create meaningful experiences that inspire, challenge, and unite audiences of all ages and backgrounds. We invite you to join us.

Artist support:

At The Muni Theatre, we're more than just a stage – we're a nurturing home for artists. We offer support for artists, including rehearsal space and mentorship to help artists bring their visions to life. With a commitment to fostering creativity and innovation, we provide performance opportunities, giving artists the platform they need to showcase their work and connect with audiences. Rehearsal space is available for artists whose work or practice aligns with our Artistic Policy and new artists who are currently underrepresented in our programme. For more information, please contact the Theatre Manager, Yvette Saunders: yvette.saunders@pendleleisuretrust.co.uk.

Commission or support new work in development:

We support new work in development.

Financial deals:

We offer Box Office splits for artists that align with our programming policy. We are also a commercial venue available for hire.

Artists can contact us by:

Please send us an email with information about your company and your event.

How far in advance: programme up to 12-18 months in advance. Contact us regardless of your timeline.

If you approach us, you can expect:

We aim to respond to emails received within 10 working days.

We aren't interested in booking:

Work that sits outside of our artistic policy.

Spaces & Capacities:

| | |
|-----------------------------|-----|
| The Muni Theatre - Standing | 750 |
| The Muni Theatre – Seated | 616 |
| Albert Room - Standing | 100 |
| Albert Room - Seated | 80 |

Seasons:

January – April

May – August

September – December

The Old Electric, Blackpool



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-------------------|
| Name: | Melanie Whitehead | Position: | Artistic Director |
| Email: | melanie@theoldelectric.co.uk | Telephone: | 01253 834 175 |

Artistic Policy:

Our purpose is to ensure that arts and creativity is accessible for all Blackpool communities.

Our vision:

- A stronger, more resilient resident community are empowered to create a new narrative about the town.
- New work that provokes, surprises and entertains audiences is regularly made and performed in Blackpool and shared across the UK and around the world.

Our mission is to:

- Provide transformative creative experiences that improve lives of local residents.
- Be valuable contributors to the town's economy through a new hub of creative opportunities.

Our objectives are to:

- Inspire individuals to connect with their own creativity through a menu of high-quality socially engaged arts activities in Blackpool.
- Collaborate with others to reduce barriers to communities connecting with high quality arts programmes. Support emerging creatives in their professional aspirations via regular development and employment opportunities.
- Develop a new hub of social connectivity and creative practice in the town.
- Generate income to support our aims to develop financial and organisational resilience.

We strive for these through:

Innovation: actively different from much of the commercial-entertainment offer currently available in the area but inspired by the local people, places and things we will engage in dialogue with other companies and venues regionally, nationally and internationally.

Illumination: responding to the needs of the local community, offering new light by which we see ourselves, the society we live in and the world at large; learning, self-expression and self-reflection and the connection between healthy mind, body and spirit are at the core of everything we do.

Opportunity: supporting the development of emerging artists as well as linking with established industry experts, all activities are offered at reasonable rates to locals and regularity of service ensures the growth of long-term relationships and a stronger creative community.

The Old Electric is the new home of The Electric Sunshine Project cic and many others. The Electric Sunshine Project (TESP) was formed in 2016 to offer creative experiences; workshops, events, projects and shows which aim to reduce barriers for children, families and adults to connect with their own creativity.

The name was inspired by events of 1879, when Blackpool became the first town in the world to have electric street lighting; they called it 'electric sunshine'; we aim to capture this spirit of aspiration, innovation and creative solution and, through the arts, to reinvent perceptions of what Britain's best-loved seaside town can offer the rest of the world.

In 2020, TESP received Reaching Communities Lottery funding to develop a new community arts hub in the heart of Blackpool.

As a result, we have taken over part of this building which originally opened as The Princess Electric Theatre in 1922 and has been welcoming visitors ever since as a cinema, market, band venue and a series of nightclubs.

This rich history and the years of enjoyment she has provided is embedded into the fabric of the building; with a new identity of The Old Electric (TheOE) we hope to welcome many more people through her doors – for fun, togetherness and something a little bit different!

Artist support:

Our core programme of participatory activity is delivered Monday-Thursday evenings and includes an ever-evolving schedule that includes, drama, dance, singing, music, aerial, life drawing, movement, writing, sign language, social groups, spoken word, community theatre, podcasting and others.

We offer continuing programmes of professional development for creatives through a broad range of partnerships and connections and seek to ensure that there are opportunities for those wishing to work in the creative sector are able to do so whilst still living in Blackpool. Working as part of the town's Cultural Strategy group, we have the opportunity and ambition to develop infrastructure and systems of support our cultural and creative industries; to enable local people to build skills, access creative career pathways and secure well paid jobs in the town.

Collaboration is key to ensuring the longevity of this cultural transformation. Forming partnerships with like-minded individuals and organisations will allow access to shared resources and ensure sustainable growth.

Meanwhile, we make an open offer to artists to use our rehearsal spaces free of charge which can be used as match-funding for applications. We hope this will be a mutually beneficial offer that supports our organisational ethos and is born out of dialogue...

Commission or support new work in development:

Our ACE supported new writing festival April-July 2024 Power Plays was our first activity aimed at supporting new writing for the stage, exploring original perspectives on the region, and establishing The OE as Blackpool's home of new writing. With 48 exciting events all connected with new writing, the literary festival line-up included visiting artist Q&As, new live productions, a primary schools programme, peer to peer projects and keynote masterclass sessions. Power Plays as a title is intended to act as provocation for thinking about where the power dynamics lie in the town with a view to enacting change. Our playwriting competition is an invitation to writers to send new work in for consideration which is thematically linked to Blackpool. We hope this will be performed professionally and we will work with the writer to take the work on tour in the future. We anticipate this festival will grow and develop and provide new opportunities for new theatre-makers in the future...

Financial deals:

Our theatre is a 9m cube with raked built in bench, end-on seating for 70 plus the option to add in additional flat, chaired seating up to 180 (which would include some side rows to form a thrust or in the round performance area) plus we can include some balcony standing options to take the capacity to 230. We usually put visiting productions on sale for 100 tickets. These are all unseated and audiences choose their preferred locations in the seating bank on a democratic basis, the nature of the space enables an intimate feeling that is welcoming of audience interaction.

As part of our longer-term plan to shift theatre-going trends and arts access here in Blackpool we keep prices accessible to all local audiences and therefore tickets under £10pp (usually around £8 or £5 for works-in-progress).

We tend to achieve between 20-80% capacity currently and find the shows that are best attended are those with a really clear target demographic, an interesting theme as a hook and those who are active on social media with promotions and a variety of different content that we can connect with and share.

Post show discussions and other aspects that add value and offer deeper insight into the theatre-making process are also popular.

We are keen to support a diverse range of programming and to build longer term relationships with key people and organisations, we are not in a position to offer financial guarantees in advance, however we do offer a Box Office split of 75:25 in favour of the visiting artists. If you're awaiting funding news, we are happy to offer no-obligation cancellation terms and can set minimum numbers and cancellation clauses to ensure artists are not left out of pocket in any instances. We do expect to share responsibilities on some of the technical and marketing aspects and that we can work together to make this work as much as possible.

Artists can contact us by:

By email

How far in advance: Variable although we have usually programmed a full season at least 4-6 months in advance of the first starting date eg Sept-Dec is programmed by April.

If you approach us, you can expect:

Along with our self-produced productions and events, we welcome a broad range of visiting theatre companies to our stages on Friday nights.

We seek shows for one-night that start at 7pm and ideally run without an interval. Get-in is offered from 12midday on the day of the production and ideally get-out is completed straight after the performance.

However, for developing work, we are sometimes able to offer space as support in kind for rehearsals.

Our theatre space is on the second floor of the building. Here's a bit more about us and our tech/venue overview:

- all floors and areas are accessible via lift
- we are not licensed for alcohol - we are therefore family, recovery community, and all cultural sectors friendly
- we have good growth opportunity and support from national and regional infrastructure partners; we hope that the right mix of touring producers will see the chance to connect from early stages to develop longer term relationships
- our background in participation and learning means that we have good relationships with social/clinical services and partner organisations who provide support for targeted groups and are keen to explore diversionary activities in collaboration with us as well as more in-depth projects that can support different social/learning outcomes; this also includes organisations buying group tickets on behalf of their clients.
- a body of volunteers and artists are in residence here and are keen to be supported and to learn through shadowing and other PD opportunities

Technically, we have a basic kit list and an in-house support technician who can help with Get in/outs and can support with running shows provided clearly marked up scripts are provided in advance:

Sound desk: Allen & Heath ZED 420 16-channel with backstage linked multi-core
Linked to: Mackie SRM 450 Active sound reinforcement system - 3 x (inc 1 bass)
3 x microphones with leads and stands

Lighting desks x 2: Colorcue 2 and Colorcue 3

Top bar Lighting rig: 12 x RGB 36-Watt COB LED tricolour (+ UV) individually operable and pre-programmable to provide a basic wash across the whole performance area. These are not able to be refocussed or replotted.

Bottom bar Lighting rig: 6 colour LEDs 910-watt RGB/white/amber/UV. 25-degree beam angle providing light on audiences and side under/overhangs
Hand operated Showtec Followspot LED 75 (multi-colours)
Mirror ball with mini spot on top rig

We do have a few other individually powered lights that can be positioned but won't be operable from the main tech desk. Plus projectors and screens (need to be operated from onstage or side of stage currently) We also have some headsets/battery mics that can connect to the set-up plus some individually powered speaker/amps that could be included as monitors provided we've had a heads up and discussion in advance.

We aren't interested in booking:

Whilst we're keen to support project activity that links with visiting productions, we're such a small team that additional outreach and developmental work is only achievable provided we've agreed terms in advance; we're sadly not able to support with additional workshops or activity outside of production beyond audience development activity.

Spaces & Capacities:

| | |
|-------------|---------|
| Theatre | 100-230 |
| The Mezz | 50 |
| The Gallery | 40 |

Seasons:

Sept – December (Autumn)

Jan – June (Spring)

June – August (Festivals)

The Viaduct Theatre, Halifax



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|--------------|
| Name: | Sarah Horsley | Position: | Director |
| Email: | sarah@viaducttheatre.org.uk | Telephone: | 01422 849227 |

Artistic Policy:

Mid-scale receiving venue. Emphasis on Drama & New Writing, preferably reflecting the locality of the Theatre. Building a younger audience. Ideally able to perform in a traverse setting.

Artist support:

Additional Marketing & Media support, Rehearsal Space

Commission or support new work in development:

Yes

Financial deals:

Usually splits. Occasional guarantees

Artists can contact us by:

Email

How far in advance: 6-12 Months in advance.

If you approach us, you can expect:

A response detailing if your work is/isn't suitable for our programme and why.

We aren't interested in booking:

Dance, Circus

Spaces & Capacities:

| | |
|-----------------|--|
| Main Auditorium | 355-150 (amphitheatre 355, traverse setting 310, end on 150) |
| Theatre Bar | 65-80 |

Seasons:

Feb-June, Sep-Dec

Theatre By The Lake, Cumbria



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|--------------|
| Name: | Amy Clewes | Position: | Producer |
| Email: | Programming@theatrebythelake.com | Telephone: | 017687 81113 |

Artistic Policy:

As the only professional, Arts Council England-funded, producing theatre in Cumbria, Theatre by the Lake (TBTL) plays an important role in the cultural scene of the region and is one of the UK's leading regional theatres. It delivers an annual programme of home-produced and visiting work and has established itself as a major attraction for both Cumbrian residents and visitors to the Lake District.

TBTL is an essential creative hub in an area of comparatively limited cultural provision. We operate in England's second largest and second least populated county with 70% of settlements comprising under 200 people. As a producing theatre, the work we create, commission and share is critical to levelling up access to high quality arts for rural and isolated communities, particularly children and young people, and developing local talent.

Our VISION is:

Theatre enriches the lives of everyone in Cumbria, and theatre made in Cumbria is celebrated on the national stage.

Our MISSION is:

In our venue and out across Cumbria, we make and share great theatre that tells stories, builds communities and celebrates our place.

Our VALUES are:

Collaborative - we are stronger when we work with others

Bold - we are brave and ambitious

Inclusive - we are accessible, welcoming and celebrate diversity

Innovative - we are creative and make our own opportunities

Connected - we are rooted in our place, our communities and our landscape

Artist support:

From our relatively isolated location in Cumbria, we work to help develop the work of artists, with a particular focus on artists and companies with links to Cumbria. Our talent development network, Cumbrian Creatives, currently numbers approx. 250 members and through this we've been able to offer a number of commissions, development and scratch performance opportunities. We're also able to offer R&D space where available and are happy to share the knowledge and experience of our team in a variety of ways.

If you have any thoughts or ideas of how we can further support artists, do get in touch!

Commission or support new work in development:

Yes

Financial deals:

We prefer direct splits or calls on box office if possible, especially in the Studio, but can offer guaranteed fees depending on the show.

Artists can contact us by:

Emailing a tour pack to our dedicated programming address – programming@theatrebythelake.com.

Ideally this will include tech info, the sort of deal you usually look for, and any other key info (although we're aware not everyone has this info at the time of enquiry). Enquiries must include information about when they are touring, and which of our two spaces is appropriate for the work as we will not be able to consider any programming requests which do not contain this information.

How far in advance: As far in advance as possible, it takes us a while to slot our seasons into place

If you approach us, you can expect:

A friendly reception! Due to the high volume of enquiries and the fact that we are a very small team, we are unfortunately unable to respond to every enquiry. We look at programming emails in batches according to upcoming seasons, so it may be a few months before we start programming the season for which artists are enquiring.

All emails will be read, but we only have the capacity to respond to those which are of interest.

We aren't interested in booking:

The limited capacity within our small team means we're unable to accept/read unsolicited scripts

Spaces & Capacities:

| | |
|------------|--|
| Main House | 389 |
| Studio | Between 60-100, dependent on configuration |
| FOH spaces | Approx. 40 – can work for participatory events |

Seasons:

Year round

Theatre In The Mill, Bradford



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-----------------|
| Name: | Ayza Akhtar | Position: | Senior Producer |
| Email: | a.akhtar68@bradford.ac.uk | Telephone: | 07825906856 |

Artistic Policy:

Theatre in the Mill is a Bradford based arts organisation committed to developing, supporting and presenting socially responsible art and performance.

Part of the University of Bradford, Theatre in the Mill was opened in the heart of the campus in 1976. Today, it comprises a studio theatre, flexible development and performance spaces, and an installation space.

We believe in artists and audiences, in the need 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 people to see themselves represented and portrayed in contemporary culture and that we have a responsibility to be a mirror that reflects them. We believe in positive change, in striving for equality and in eradicating the thresholds to participation. We believe in making sure our offer is open to all.

Our primary focus is artist development, with multiple tracks that speak to creators at any stage in their career. We prioritize work by people with protected characteristics, who may be underrepresented in the mainstream art world, who do not necessarily have access or support to develop their arts practice.

Artist support:

We believe artists should have time, space, financial support, peer support, mentorship and skill development opportunities as they interrogate their ideas and develop their work. With our spaces, staff's experience, and network of mentors and facilitators, we can construct a supportive framework that provides value to artists at any stage of their careers or artistic process.

Theatre in the Mill is launching several different artist development strands, primarily geared towards Global Majority artists and artists with protected characteristics. These strands include "Untitled", an idea-development incubator where emerging and early career artists are given a small amount of money, are partnered with a mentor from our global network, and three months to dig into and explore an idea they have in response to a provocation, ending in a public facing sharing taking any form they want. They are also asked to attend 3 workshops with the entire cohort.

For mid-career artists, we offer a supported R&D strand, where they are given a larger pot of money, access to our Studio space, and a year of time to develop a new work. They are asked to mentor the Untitled strand or sit on the selection jury. They can also be given an additional bursary for leading a workshop on their practice or anything related to the work they are developing.

In both cases, we emphasize developing artist networks, allowing members from both cohorts to interact and build relationships that can last them beyond their time with us. These strands are open to artists across mediums.

Additionally, we host "You're Having a Laff", an ongoing series of comedy workshops aimed at women and non-binary people, primarily from the global majority, introducing them to the world of stand-up comedy, helping them develop their writing and performance, as well as marketing and social media presence to help launch them as professional comedians.

Commission or support new work in development:

Yes

Financial deals:

Much of the support we offer includes a fee packaged with use of the venue and mentorship with our Artistic Director and members of our team. Our more structured development strands have fee structures in place, with £1000 offered for Untitled and £5000 offered for the supported R&D strand. We also work closely with artists to offer our space for an in-kind public facing offer to the benefit of our audience, community and other artists. Beyond that, we work with artists that reach out to us one-on-one to see how we can best support them.

Artists can contact us by:

We can be contacted via email at theatre@bradford.ac.uk. We ask that you include information about yourself or your company, the practice, your idea or project, and how you believe we can best support you.

How far in advance: We have conversations on a rolling basis and may point you to some of our open calls if we believe your project, is the right fit.

If you approach us, you can expect:

An email response either setting up a meeting to discuss your project further or letting you know if we don't think it's a correct fit, and when possible, signposting to other organizations who may be better able to support.

We aren't interested in booking:

We rarely book dance performances as our studio space isn't the best set up for them. We can only accommodate solo, or small cast performances and primarily book experimental and radical work. We also don't book pantomimes, or standard interpretations of classic works.

Spaces & Capacities:

| | |
|------------|----|
| Studio | 80 |
| Gallery II | 25 |
| Cafe | 52 |

Seasons:

July – September

September – December

January – March

Theatre Royal Wakefield



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|--------------------------------------|
| Name: | Emma Proctor | Position: | Communications and Programme Manager |
| Email: | programming@theatreroyalwakefield.co.uk | Telephone: | 01924 215 531 |

Artistic Policy:

Our strategy is to retain and develop our existing audiences and enable them to experience more creatively stimulating work, while also attracting new audiences and encouraging them to return. We take a strategic approach to broaden and diversify the productions presented, maximising the impact of programming.

We programme three seasons a year with a varied programme of: drama, pantomime, musical theatre, music and comedy. We will continue to expand our programme with innovative drama and family friendly productions. We will collaborate with other producers to present the best of touring theatre, alongside our own productions. Across both our performance spaces we will develop our creative programme to both build and diversify audiences.

Our stage is usually occupied 265 days of the year and some of the work is made by us, right here in Wakefield (like our hugely popular pantomime). The rest we hand pick from the best that the UK has to offer. Theatre Royal Wakefield is for everyone.

Artist support:

We support artists by offering a flexible space for development, showcasing new work, play readings and support for R&D projects.

Commission or support new work in development:

No

Financial deals:

Split deals, Hires, Guarantees against splits, First calls, All deals are negotiable

Artists can contact us by:

Email

How far in advance: Our diaries are open 1-2 years in advance

If you approach us, you can expect:

If emails have been addressed to the programming team at Theatre Royal Wakefield, 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.

We aren't interested in booking:

- Hypnotists
- Mediums
- Roy Chubby Brown or similar
- Wrestling
- Pantomimes (including adult pantos)

Spaces & Capacities:

| | |
|--------------------|-------------------------------------|
| Matcham Auditorium | 499 (Stage rake 1:30) |
| Walker Studio | 40-60 (depending on seating layout) |

Seasons:

Spring (mid January – early April)

Summer (May – early July)

Autumn (mid September– early November)

Unity Theatre, Liverpool



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|-------------------|
| Name: | Elinor Randle | Position: | Artistic Director |
| Email: | elirandle@unitytheatre.co.uk | Telephone: | |

Artistic Policy:

We produce and present contemporary theatre and combined arts that is unique, bold, asks questions and challenges accepted norms.

www.unitytheatreliverpool.co.uk

Artist support:

Rehearsal and R&D space is available to hire.

In addition, we have a free creative membership called 'Creative Pool' with benefits for Merseyside artists including subsidised tickets and free workshops. All details of this can be found online

Commission or support new work in development:

Yes, for Merseyside Artists only. Can support scratch work in development at our scratch nights.

Financial deals:

Fees, splits and hires

Artists can contact us by:

Emails

How far in advance: 6-9 months

If you approach us, you can expect:

To hear back from us within 2 weeks but please be aware we are inundated with requests so might be longer

We aren't interested in booking:

Everything is considered though we prefer the contemporary to classics and we prefer work that is innovative and challenges the status quo

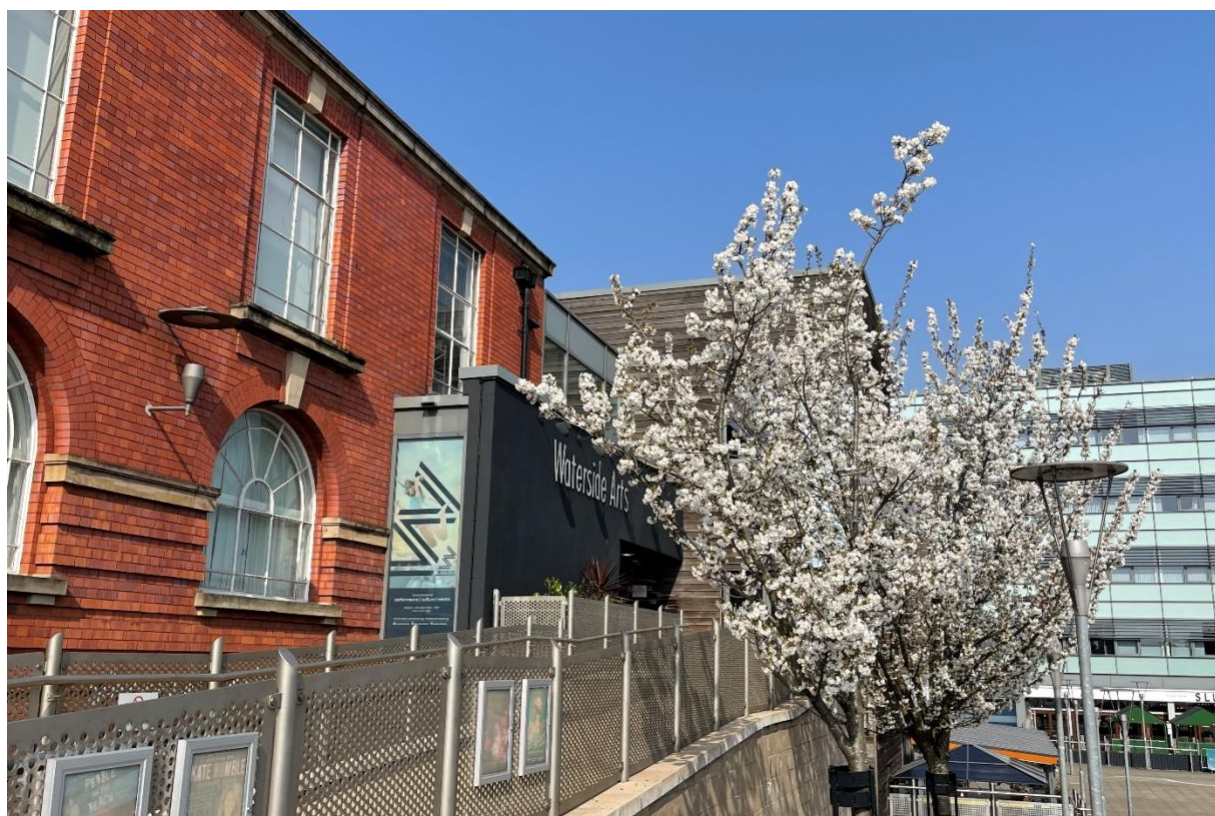
Spaces & Capacities:

| | |
|---------|-----|
| Unity 1 | 150 |
| Unity 2 | 88 |

Seasons:

All year except January, July and August

Waterside Arts, Trafford



Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|---------------------|
| Name: | Andrew Aughton | Position: | Programming Manager |
| Email: | programming@watersidearts.org | Telephone: | 0161 912 5616 |

Artistic Policy:

Waterside is an award-winning 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 as we refocus to support and activate the Trafford Cultural Strategy and 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 utilises 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).

Annually we present the Pride in Trafford Festival, supporting and developing queer artists and presenting work for our LGBTQ+ community. The festival focuses on artistic output rather than the more traditional elements of Pride festivals.

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.

In the Winter we host Prism: A Festival of Music & Light, showcasing the best of immersive and digital arts.

Artist support:

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.

We're really proud of the brilliant artists we have worked with through commissioning, co-production, seed funding and in-kind support.

Commissioned work includes BI-TOPIA by Sam Danson, First Time by Nathaniel Hall & Dibby Theatre and works by Mighty Heart, Thick Richard, Square Peg Theatre and partnered in the delivery of work by Green Carnation Theatre: Clothes Swap, Move Manchester: Queeries, Girl Gang: Millennial Pink, Hawk Dance Theatre: A Moment, HDT and Knotted Project, Minute Taker: Wolf Hours and David Hoyle: Hedda.

We pride ourselves in how we embrace artists into the family, adapting specialist support for each artists and we do this with integrity, dedication and care.

If you wish to find out more about our theatre development work, contact our Theatre Development Producer Sam Danson - sam@watersidearts.org

Commission or support new work in development:

Yes

Financial deals:

All types, including guarantees, box office splits, guarantee v split etc

Artists can contact us by:

Sending tour packs, info on the shows and availability for programming to programming@watersidearts.org and for theatre development sam@watersidearts.org

How far in advance: 9-12 months

If you approach us, you can expect:

We collate seasonal programming options and as such may take us a while to reach out if we are in a position to programme your work.

We aren't interested in booking:

Spaces & Capacities:

| | |
|------------------------------------|--------|
| Robert Bolt Theatre (fully seated) | 322 |
| Robert Bolt Theatre (standing) | 422 |
| The Chambers (studio space) | 40-120 |
| Waterside Plaza (outdoor) | 500 |

Seasons:

SPRING/SUMMER March – August

AUTUMN/WINTER September - February

York Theatre Royal



Programmer's Contact Details:

| | | | |
|---------------|--|--------------------|--|
| Name: | Clare Bewers and Jenny Jenkins | Position: | Programming and Planning Co-Ordinator (Job-share role) |
| Email: | programming@yorktheatreroyal.co.uk | Telephone : | 01904 550153 |

Artistic Policy:

York Theatre Royal is an ambitious 280 year old producing and presenting theatre with two end-on stage spaces.

The theatre presents a diverse range of work across the main stage and studio including drama, panto, musicals, dance, live music, comedy and guest speaker events.

We produce and co-produce with national and international partners for work on our main stage.

Artist support:

We largely support North Yorkshire based artists and companies through our Creative Hub which can be signed up to via our website.

We provide free space for Research and Development, commission new work, support companies to go to the Edinburgh Fringe Festival through the Pleasance Pathways scheme and having one Associate Company in residence each year. We also consider co-producing and other forms of partnership, particularly in helping companies launch tours from our venue. We prioritise North Yorkshire based work in our Studio space. We do consider approaches from artists and companies outside of North Yorkshire - particularly where there is strong relevance to our city and/or innovation in the proposal - but there is less available resource for this.

Link to relevant page on website: <https://www.yorktheatroyal.co.uk/be-part-of-it/artists>

Link to sign up to our Creative Hub: <https://form.jotform.com/220902407106040>

Commission or support new work in development:

Yes

Financial deals:

Box office splits, calls, guarantees or guarantee versus box office splits

Artists can contact us by:

Email

How far in advance: Please get in contact as early as possible.

If you approach us, you can expect:

It's worth noting that our programming is looked after by an artistic planning team instead of an individual, all suggestions will be considered by the Artistic Planning team.

We aren't interested in booking:

Sporting events, tribute acts

Spaces & Capacities:

| | |
|--|-----------|
| Main Stage | 712 – 761 |
| Studio (end on with retractable theatre seating or flexible black box theatre space) | 70 |

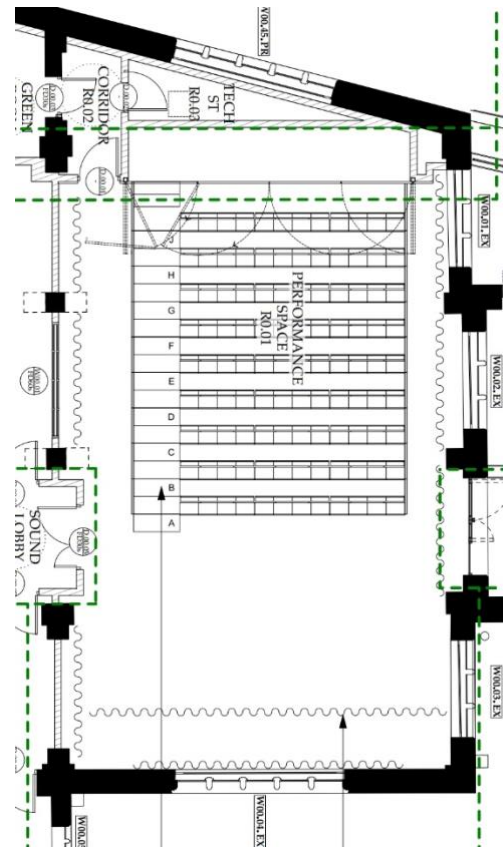
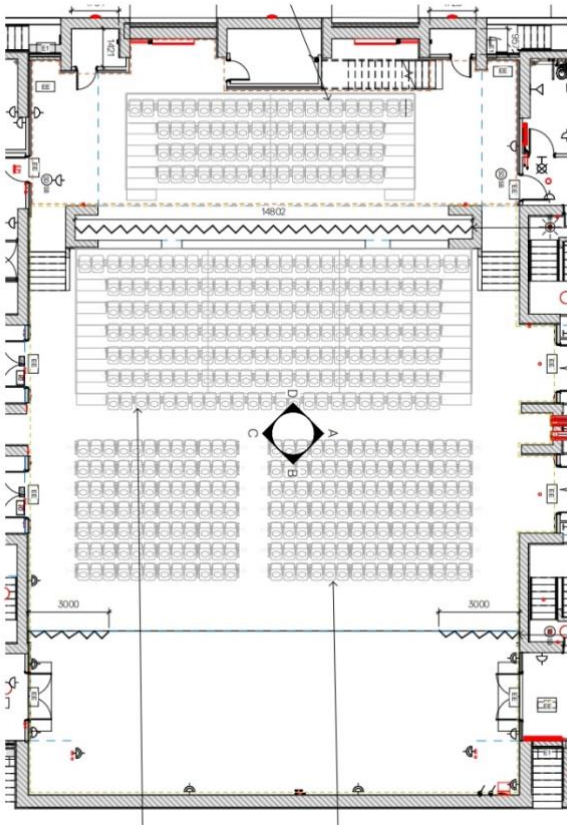
Seasons:

All year except January and August

Your Trust, Rochdale

HEYWOOD CULTURE HUB & TOUCHSTONES

(opening Summer 2025)



Proposed plans for venue layout for Heywood (left) and Rochdale (right)

Programmer's Contact Details:

| | | | |
|---------------|--|-------------------|---|
| Name: | Porl Cooper | Position: | Senior Producer & Programmer |
| Email: | programming@yourtrustrochdale.co.uk | Telephone: | Email only for now until each building opens then see websites for details. |

“By 2027 the programme will be known for opening culture to all. We will be recognised locally, nationally, and internationally for the quality, accessibility, and verve of our programmes in and around all the venues and across the Borough of Rochdale. We will be making a measurable difference to the lives of individuals and their communities.”

Your Trust Strategic Plan for Culture 2022

Artistic Policy:

Your Trusts three performance venues act as a 'campus' within Rochdale borough - a priority place and priority 1 levelling up for culture place (LUFC) in the Northwest - providing a studio style space (Touchstones) for more intimate performance and creation, a midscale community hub / arts centre (Heywood) and a more commercially focused main house (Middleton),

Heywood Culture Hub – c400 capacity flexible format

A much-loved multipurpose cultural hub at the heart of its community.

The received programme comprises midscale family friendly work, drama and theatre, music events, comedy, dance, circus & physical theatre as well as an annual pantomime / seasonal Christmas offer. It is also a place where our supported companies can showcase their work.

Touchstones – c140 capacity flexible format

A “flagship visual arts-led creative & cultural hub at gateway to a new town centre”

Touchstones is the main arts & heritage venue in Rochdale housing a museum, galleries, local studies centre, café & education space as well as a fully accessible flexible performance space (with retractable bleacher seating). Touchstones is a key entertainment venue for Rochdale's audiences, artists, and arts organisations, and a space to train and develop Greater Manchester's creative workforce for the future.

Across all venues our Priority Audiences include South Asian communities, early years, families & older people, and those isolated & vulnerable. For both Heywood and Rochdale, we welcome proposals that include wraparound activity that might offer professional training and development, as well as community engagement and outreach work that contributes to wellbeing

Artist support:

As of Spring 2024 the Artist Development offer for Heywood Culture Hub is still to be finalized following consultation with local companies and artists. We envisage the offer to include research, development and scratch opportunities, an amount of seed funding opportunities as well as the possibility for artists at pivotal points in their careers to showcase their work in a mid-scale venue in a summer / pre-Edinburgh slot

Financial deals

All deals are negotiated covering Guaranteed fees / fees vs splits (in line with the potential yield of the space) and calls.

Artists can contact us by:

E-mail is always preferred to maintain a record of ongoing conversations. Please try and include as much of the following information.

- Mobile number
- An invitation to see work or a link to a recording.
- Information about the work, press reviews, background info about the creative team and links to existing marketing assets where possible.
- Information of where the work has previously been presented.
- Potential tour dates

How far in advance: As early as possible, but ideally 6-9 months in advance.

If you approach us, you can expect:

A response within 3 weeks to let them know if your proposal is a good fit into the programme or if we may be interested in future proposals from you

We aren't interested in booking:

All genres and themes are considered. We wouldn't prioritise work that has already / recently been presented in the borough, and we are always interested in work across genres which resonates with our priority audiences referenced above.

Spaces & Capacities:

| | |
|----------------------|------------------------------|
| Touchstones Rochdale | c140 seats, flexible formats |
| Heywood Culture Hub | C400 flexible formats |

Seasons:

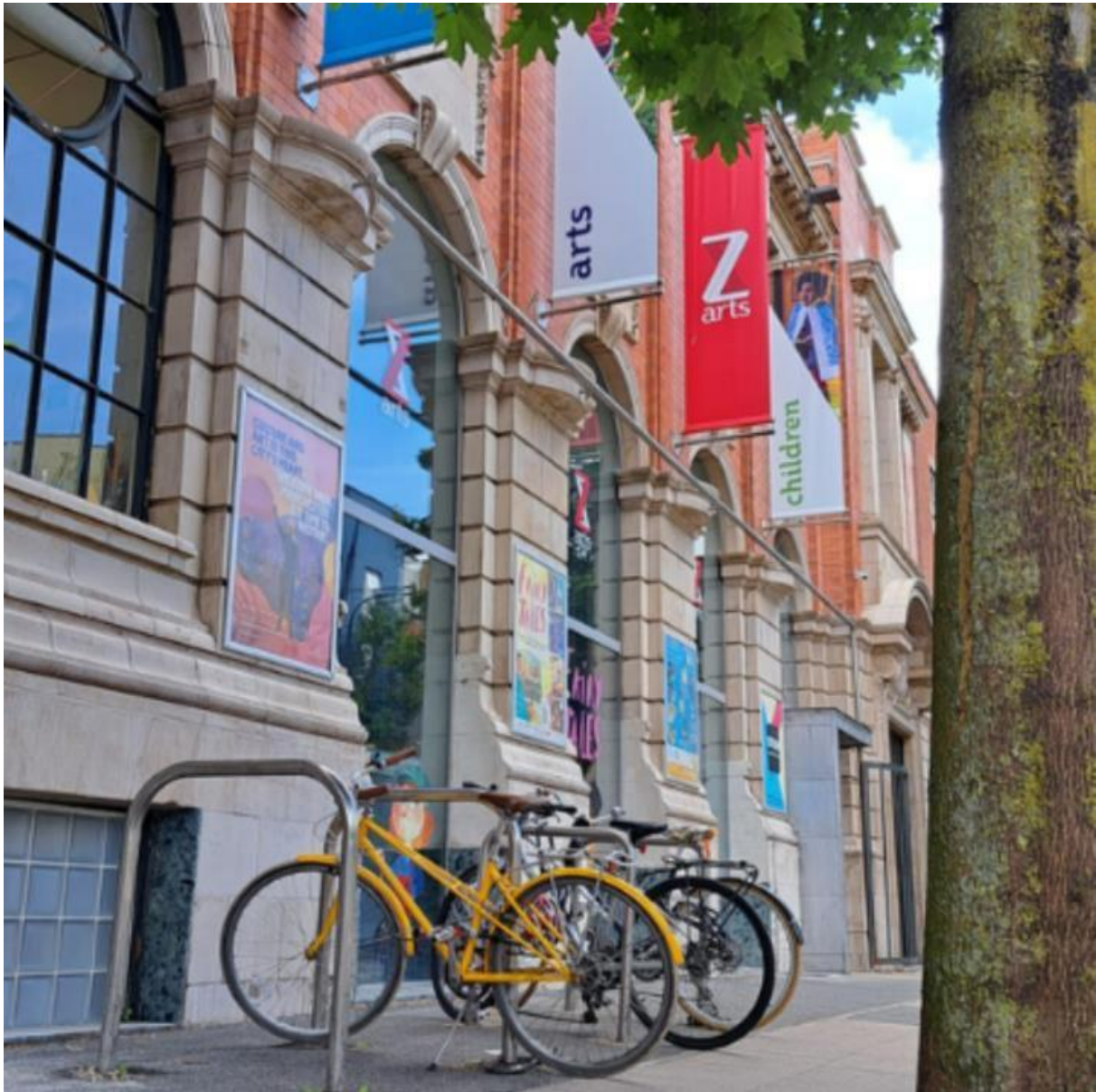
2 x 6 monthly brochures per year.

More details:

<https://www.yourtrustrochdale.co.uk/venues/heywood-civic-centre/>

<https://www.yourtrustrochdale.co.uk/venues/touchstones-rochdale/>

Z-Arts, Manchester



Programmer's Contact Details:

| | | | |
|---------------|---|-------------------|--|
| Name: | Zoe Pickering / Isah-Levi Roach | Position: | Zoe: Z-arts Head of Programming and Big Imaginations Manager Isah: Z-arts Artist Development Producer & Big Imaginations Producer |
| Email: | zoe@z-arts.org / isah@z-arts.org | Telephone: | 0161 226 1912 / 0161 697 5908 |

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, whom all share a commitment to bringing brilliant touring children's theatre to the respective regions.

Artist support:

Z-arts is committed to supporting artists based in Manchester and the wider North-West. We recognise the importance of supporting a wide range of artists, that reflect the diversity of the North-West. Z-arts has their newly published Artist Development Policy which can be found on their website at the following address:

<https://www.z-arts.org/about-us/artist-development-at-z-arts/>

What we can offer to artists making work for children and families:

- Mentoring/Project Support
 - Time with us to chat about your project

- Space
 - Rehearsal Space
 - Performance Space

- Finances
 - Money
 - Support in kind

- Networking
 - Information sharing with various networks
 - Meeting the Big Imagination Network
 - Meeting Z-arts Staff

- Introductions to other networks that we're part of.

- Other
 - There may be some other support you're seeking that doesn't neatly fit into the categories above. We're happy to hear about it.

If artists are making work for children then we will always look at what support we can offer. We have a focus on Global Majority artists and artists based in the Northwest.

Commission or support new work in development:

As mentioned, Z-arts does commission work with a focus on Global Majority artists and artists from the Northwest. Commissions are available to support artists with a continued relationship to Z-arts and are not available on a ‘callout and apply’ basis.

Financial deals:

Artists can contact us by:

Artists can use our artist support request Google Form:

<https://forms.gle/Q7qThWZNXUewNVRf7>

How far in advance: Submissions to the support request form are viewed monthly at our monthly Artist Development Meeting. As these meetings will only take place monthly, we encourage artists to be proactive in seeking support.

If you approach us, you can expect:

An email response within roughly a month detailing if we were able to support you with your support request or not. We will also let you know if further information is needed.

We aren’t interested in booking:

Anything that isn’t for children and families.

Spaces & Capacities:

| | |
|---------------|--|
| Theatre | 225 |
| Artist Studio | 62 (with additional seating up to 100) |

Seasons:

Our seasonal brochure runs as follows:

Summer:

January 2024 – August 2024

Winter:

September 2024 – December 2024.

This edition of Routes In: A guide to getting new work programmed in the North of England was published by Venues North in July 2024.

We hope you have found it useful. If you have any questions, suggestions or comments about how we can improve it, please email: artist.development@arconline.co.uk