

Routes In

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

**Published by
Venues North**

Autumn 2014

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1.Introduction

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

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

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

There is one key piece of advice:

Be targeted in your approach

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

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

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

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

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

Annabel Turpin
Chair
Venues North

2. General Information

2.1 What is Venues North?

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

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

Current members include:

- ARC, Stockton Arts Centre
- Arts Centre Washington
- Barnsley Civic
- Brewery Arts Centre, Kendal
- Cast, Doncaster
- Contact, Manchester
- Harrogate Theatre
- Home, Manchester
- Hull Truck Theatre
- Lawrence Batley Theatre, Huddersfield
- Live Theatre, Newcastle
- Northern Stage, Newcastle
- Point Blank/South Yorkshire Touring Scheme, Sheffield
- Royal Exchange, Manchester
- Slung Low's HUB, Leeds
- The Lowry, Salford
- The Met, Bury
- Theatre by the Lake, Keswick
- Theatre in the Mill, Bradford
- Unity Theatre, Liverpool
- West Yorkshire Playhouse, Leeds

2.2 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.

2.3 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

2.4 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 what 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.

2.5 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 you work is designed to be presented in a programmed venue, building a relationship with programmers is the first stage in building a relationship with potential audiences.

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

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

2.6 What should you ask programmers for?

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

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

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

As the relationship develops, ask if they can:

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

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

2.7 Inviting programmers to see your work

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

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

2.8 When do programmers programme?

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

Here are some possible answers:

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

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

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

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

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

2.9 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.

2.10 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!

2.11 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.

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

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

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

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

Examples

Scenario:

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

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

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

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

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

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

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

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

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

Risk

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

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

Deductions

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

- VAT – currently 20%, which means 20% of the box office income is deducted (and paid over by the venue to HMRC) before the percentage split is calculated

- Credit card commission – usually a percentage or flat rate, to cover the card processing costs incurred by the venue
- PRS - a deduction to cover the venue's contribution Performing Rights Society for the rights to play music during the show

Contras

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

2.12 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 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 by likening your work to that of other artists and companies, ie my work is likely to be enjoyed or appeal to audiences of work by XX, XX and XX.

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

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

2.13 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.

3. Venue Information

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

ARC, Stockton Arts Centre

Spaces:	The Point (music/comedy space) – 400/550 standing Theatre – 250 Studio – 100 Cinema - 130 Workshop, Dance Studio, Meeting Rooms
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Artistic Policy

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

Drama, dance and spoken word

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

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

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

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

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

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

Performances for families

ARC's family programme is mainly focussed on work for under 7s, although we have recently expanded our programme to include work for 8 – 12 year olds. As well as extended runs of live shows for ages 3+ at Christmas and Easter, we present theatre, dance and puppetry performances on Saturdays approximately once a month.

Music, comedy and film

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

Is there any kind of work you don't book?

We don't generally book work that is based around classic texts or adaptations. As explained above, we also rarely book finished, touring work.

Seasons:

We have two seasons, Sept – Dec, and Jan – June

How far in advance should artists approach you?

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, often our programme is provisionally committed up to 12 months in advance. It is never too early to talk to us!

What kind of financial deals can artists expect?

In the Studio, we offer box office splits or small guarantees (£300-£500); and in the Theatre fees range from £750-£1,000. However, more and more of our work is made collaboratively where fees are negotiated as part of a wider support package. We rarely book more than one or two performances, but often invite companies to spend more time with us, developing work and leading audience engagement activity.

How do you prefer artists to make initial contact?

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 do you prefer to receive further information?

Post		Email	X	DVD		Weblink	X
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Following an approach, what response should artists 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.

Artist development/support

ARCADE

ARCADE is a free membership scheme open to professional practitioners working in performance (primarily theatre, dance and spoken word) in the North East region. It is designed to bring professional practitioners together, to network and collaborate, to

share ideas and resources, and to support the creation of new work in the region.

ARCADE activities include:

- regular 'scratch' nights designed to enable artists to show work in progress for critical feedback
- professional development workshops to assist with the development of artistic practice
- opportunities to perform at ARC on a shared risk basis, to provide a platform for the work to be seen by funders, programmers and local audiences
- one-to-one surgeries with ARC staff, to provide advice and guidance
- free tickets to drama, spoken word and dance performances at ARC, to encourage exposure to professional work

Artist and company residences

Each year ARC supports a number of development residencies for artists and companies we feel have a particular talent, or need more professional support to develop their work. We invest in their development by providing free rehearsal space along with other support, which might be creative, technical and/or financial. We use these residencies to strengthen our relationship with selected artists and companies with whom we want to develop a longer term relationship, using them as an opportunity for more intense dialogue about future collaborations, and often as a way of introducing their work to potential audiences. There is no formal application process, artists and companies are usually identified through discussions about how their work is going to be developed, and how ARC can support that development.

Associate Artists and Companies

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

Support is likely to include ARC staff acting as an ongoing creative mentor or producer, as well as more practical assistance such as help with funding applications, rehearsal space, production, technical and marketing support.

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

Projects

Alongside ARC's core artist development activities, we also look to proactively develop projects with other partners. Previous examples of this include:

- PLACE, a series of five seed commissions for new work, in partnership with Festival of the North East
- Northern Elements, a spoken word development project for the greater North area run by ARC on behalf of Arts Council England
- Amuse Bouche, an initiative with Apples and Snakes to support spoken word artists moving towards professional performance

- Verb New Voices, a spoken word talent development project with BBC Radio 3

Routes North

Routes North is a North area initiative run by ARC in conjunction with Theatre in the Mill, Bradford and The Lowry, Salford. We jointly select and support a company to rehearse and perform a new piece of work through a package support including rehearsal and performance space across all three venues.

Routes North has an open application process, but is now closed for 2014/15. The application process for 2015/15 will open in April 2015.

Bridging the Gap

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

Details of the 2015 scheme will be announced in late autumn 2014.

Programmer's contact details

Name:	Annabel Turpin
Position:	Chief Executive
Tel:	01642 525181
Email:	annabel.turpin@arconline.co.uk

Arts Centre Washington

Spaces:	Theatre - 110-120 with raked seating/ 60-80 without raked seating Low Barn - 80 – 250 dependent on layout Granary - 100
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Artistic Policy

Arts Centre Washington (ACW) is a community hub that seeks to build engagement in the arts primarily amongst the residents of Washington and Sunderland which have some of the lowest levels of engagement in England.

Whilst it is a multi purpose arts centre, programming exhibitions, film, comedy and music; our core priorities are:

- Work for, by and with children and young people
- Artistic development and support - for emerging and established performing artists and their work
- The development of small scale theatre, dance and spoken word for Sunderland audiences

There is also a strong current of participation running through everything we do with approximately 75% of visitors to ACW taking part in activities.

There are only two professional theatres in Sunderland: Sunderland Empire and ACW - opposite ends of the spectrum in terms of programme, size, audiences, funding etc. ACW therefore seeks to achieve a balance to such a large, commercial theatre by concentrating on work that is original, inventive and, of course, small scale. Work that really appeals to us has the ability to engage us intellectually and emotionally. We try to find work that has a resonance for local audiences and a relevance to their lives. For instance, politics or anything to do with the armed forces sells well! Whilst we prefer to leave the classics to larger theatres we recognise the attraction for infrequent theatre attenders to known product. Consequently, we are always interested in adaptations of well known/classic novels and programme these as a way of switching on our audiences to more original, edgy theatre. We also really like funny, quirky theatre; theatre that uses our space in a different way and theatre that engages directly with the audience – although not necessarily all these qualities at the same time.

We are also a member of the North East Children's Theatre Consortium, the North East Dance Network; and Paines Plough's small scale touring network.

Is there any kind of work you don't book?

Commercial theatre, popular musicals, and we very rarely book classic theatre

Seasons:	Jan- March, April – August, September - December
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How far in advance should artists approach you?

6 months

What kind of financial deals can artists expect?

We have a small theatre (110 seats) so find it very difficult to cover fees over £500 from a very small programming budget. A large proportion of the work we book at present is on a 70/30 box office split.

How do you prefer artists to make initial contact?

Via email – definitely not by telephone as I'm often not in, in a meeting or just not ready to discuss programming at that point. Random telephone calls might not find me in the most receptive mood as I might be in the midst of discussing accounts, dealing with a complaint or sorting out the blocked toilets!

How do you prefer to receive further information?

Post		Email	X	DVD		Weblink	X
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Following an approach, what response should artists expect?

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

Artist development/support

We host Greenhouse - our seasonal scratch night for theatre, dance and spoken word.

We attend the North East *Meet the Programmers* events twice a year.

We provide free rehearsal/R&D space to emerging artists (especially those in the Sunderland area).

We are part of the Bridging the Gap emerging artist initiative.

Programmer's contact details

Name:	Helen Green
Position:	Creative Director
Tel:	0191 219 3455 (switchboard)
Email:	helen.green@sunderland.gov.uk

Brewery Arts Centre, Kendal

Spaces:

Theatre (260) – this is our main space for theatre and dance
Malt Room (up to 300 seated / 450 standing) – this is primarily our music and comedy venue, although we have used it for some theatre and dance.
Studio (80) – this space is used by our youth arts groups and is only occasionally used for professional performance.
Warehouse (30) - primarily used for art house film, spoken word and acoustic music.

Artistic Policy

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

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

Within its limited financial resources, the Brewery takes artistic risks and invests in artists.

In particular, we programme:

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

Is there any kind of work you don't book?

Non arts events such as mediums, magicians, wrestling

Seasons:

Jan-March / April-June / September-December

How far in advance should artists approach you?

9-12 months

What kind of financial deals can artists expect?

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

How do you prefer artists to make initial contact?

By e-mail to mike.jones@breweryarts.co.uk

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

How do you prefer to receive further information?

Post		Email	X	DVD		Weblink	
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Following an approach, what response should artists expect?

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

Artist development/support

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

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

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

Programmer's contact details (Theatre/Dance/Comedy)

Name:	Mike Jones
Position:	Executive Director / Head of Performing Arts
Tel:	01539 722833 x230
Email:	mike.jones@breweryarts.co.uk

Programmer's contact details (Music)

Name:	Mike Chadwick
Position:	Director - Artistic and Programming
Tel:	0161 830 3882
Email:	mike.chadwick@bandonthewall.org

Cast, Doncaster

Spaces: Main House – 620
Second Space - 138

Artistic Policy

As a new venue that has no audience data we are trying a varied approach to mixed programming - some week long dramas, experimental contemporary work, dance, comedy, music, classical music, opera, ballet, 'an audience with ...'. We also support a lot of amateur work from the community.

Is there any kind of work you don't book?

Hypnotists, wrestling and tribute bands

Seasons: Jan – June, September to December (ish)

What kind of financial deals can artists expect?

Mainly box office splits, occasionally work on first calls or guarantees for studio shows. £3,000 is the maximum paid on a main house guarantee.

How do you prefer artists to make initial contact?

Generally by phone followed up with an email (depends who it is!)

How do you prefer to receive further information?

Post	<input type="checkbox"/>	Email	<input checked="" type="checkbox"/>	DVD	<input type="checkbox"/>	Weblink	<input type="checkbox"/>
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Following an approach, what response should artists expect?

A response to tell them where we are in our planning cycle, whether their dates or product fit in the programme and whether we are interested or may be interested in the future

Artist development/support

We programme a series of masterclasses, offer performance opportunities in our Ensemble, Script Slams and residencies.

Programmer's contact details

Name:	Clare Clarkson
Position:	Business Development Manager
Tel:	01302 303950
Email:	clare@castindoncaster.com

Contact, Manchester

Spaces:	Main Space (Space 1) –300 seat approximately Studio Space (Space 2) – 60 seat approximately (flexible raked seating) Rehearsal Studio (Space 3) – workshops up to 30 / 50 seats
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Artistic Policy

Contact is a dynamic multi-arts venue where young people aged 13 and up, artists and staff boldly re-imagine how performance might look and feel. Our programme is wide-ranging and diverse, and is informed by multiple voices including young programmers, artists, staff and participants. We present contemporary theatre, music, spoken word, dance, sited work, live art, digital art, cabaret and circus into all of our spaces.

We are a producing/commissioning and presenting venue, and a space where artistic experiments are explored, developed and presented: an ecology under one roof. We have an inclusive notion of what theatre can be and embrace partnership working with organisations and individuals locally, nationally and internationally.

Contact's main presenting programming aims are:

1. To showcase a wide-ranging programme of work that inspires, moves, stimulates and excites, with a focus on young people aged 13+ to adult
2. To present diverse work that inspires young people with a range of artistic provocations, sensibilities and influences
3. To present exciting new and emerging companies, supporting development and progression routes
4. To present an intergenerational programme of accomplished artists that raise aspirations and demonstrate artistic and professional longevity

Is there any kind of work you don't book?

Children's work aimed at early years and children under 13

Seasons:	Two main seasons: Jan – July (spring/summer) / Sep – Dec (autumn/winter)
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How far in advance should artists approach you?

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

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

What kind of financial deals can artists expect?

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

How do you prefer artists to make initial contact?

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

You should include the following information:

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

How do you prefer to receive further information?

Post		Email	X	DVD		Weblink	X
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Following an approach, what response should artists expect?

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

Artist development/support

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

Programmer's contact details

Name:	Kate Catling (Jayne Compton – maternity cover)
Position:	Programme Manager
Tel:	0161 274 0611
Email:	katecatling@contactmcr.com (jaynecompton@contactmcr.com)

Harrogate Theatres

Spaces:	Harrogate Theatre – 500 seats Harrogate Studio Theatre – 60 seats Royal Hall Harrogate – 1000 seats Harrogate International Centre – 1977 seats
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Artistic Policy

A little bit of everything across the year...

Is there any kind of work you don't book?

Clairvoyants

Seasons:	Sept – Mar, Feb - Aug
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How far in advance should artists approach you?

As early as they know what they might be doing...

What kind of financial deals can artists expect? [Optional]

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

How do you prefer artists to make initial contact?

Email

How do you prefer to receive further information?

Post	<input checked="" type="checkbox"/>	Email	<input type="checkbox"/>	DVD	<input type="checkbox"/>	Weblink	<input checked="" type="checkbox"/>
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Following an approach, what response should artists expect?

There will be a reply either way via email.

Artist development/support

We have a core 'Associate Artist' programme – companies taking part are usually invited by Harrogate Theatres.

Programmer's contact details

Name:	David Bown
Position:	Chief Executive
Tel:	01423 502710
Email:	david.bown@harrogatetheatre.co.uk

Hull Truck Theatre

Spaces:	Main Theatre – 429 seats (thrust stage) Studio Theatre – 134 seats (end on – partially retractable)
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Artistic Policy

Hull Truck Theatre is the flagship venue for Hull and East Yorkshire presenting a theatre-led, mixed-disciplinary programme of produced and visiting work to explore the world, stimulate and entertain our audiences. We are excited by work that is imaginative, intelligent and emotionally resonant, and while we present work across a broad range of theatrical forms and styles, good writing is always at the heart.

Theatre forms the core of our programme, and we have relationships with a number of key touring partners whose work we programme in the Main House on a regular basis. Our studio is a space for new and sometimes more challenging theatrical experiences. We are particularly interested in exploring the idea of a 'northern voice', and of increasing the depth of our relationship (and that of our audiences) with artists making theatre in the North through supporting the creative development of work. We rarely programme work that is completely unknown to us: most often we have seen the work previously, or have attended a work-in-progress, or the work comes recommended from colleagues within the industry who are familiar with our programme and our audience.

Dance, music and comedy are programmed across both spaces in collaboration with partner organisations such as Hull Dance and Hull Jazz Festival: as with the drama programme, we curate and promote work by both established and emerging companies of national repute.

Is there any kind of work you don't book?

Tribute bands, novelty or variety acts, mediums etc.

Seasons:	January-July / September-December
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How far in advance should artists approach you?

6-12 months

What kind of financial deals can artists expect?

Both spaces work mainly on a 70:30 box office split; occasionally we can offer first calls on week-long bookings in the Main House.

How do you prefer artists to make initial contact?

If the show is tour-ready, send a tour pack with copy, images, reviews, and an indication of who the work is for. Do not send a script or DVD unless requested.

If the show is in development, please introduce yourself and your work and tell us why you are interested in working with Hull Truck 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 is welcome. We also take recommendations from industry colleagues.

How do you prefer to receive further information?

Post		Email	X	DVD		Weblink	X
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Following an approach, what response should artists expect?

We prefer email approaches, but due to the volume of proposals received it is not possible to respond to all. All proposals are kept on file until we are ready to programme: we hold programming meetings every couple of months and discuss as many proposals we've received as possible.

Artist development/support

GROW is our recently launched artist development scheme, focusing on the creative and practical tools needed to turn good ideas into great projects. Alongside an annual festival of workshops, conversations, surgeries and scratch performances, we are also developing structured associate, residency and mentoring schemes that will give artists access to unused space in the building and support for R&D of new projects. At present these schemes are by invitation, and any future open access schemes will be advertised through partner organisations and on our website.

Programmer's contact details

Name:	Kate Denby
Position:	Head of Programming
Tel:	01482 488 244
Email:	kate.denby@hulltruck.co.uk

Lawrence Batley Theatre, Huddersfield

Spaces:

Main house – 450 (subject to configuration – proscenium arch, thrust or flat floor)

Cellar – 70 (row format) / 120 (cabaret format)

Artistic Policy

We are a multi-art form venue with a broad programme, ranging from text-based theatre to devised performance, which is presented in our middle scale Main Stage and small scale Syngenta Cellar. We also have an outdoor courtyard. We have two seasons per year Sept – Jan, Feb – June and we are trying to establish outdoor work in July and August.

Our **performance** category features a wide range of live theatre with up to ten shows per season from professional companies such as Northern Broadsides, London Classic Theatre, John Godber, Red Ladder and Forced Entertainment, to home-grown and local amateur talent, including the Huddersfield Thespians and Dick and Lottie, with runs ranging from one-night-only to our three-week-long Christmas show.

In a typical season present an average of six **imagine** small scale experiences for younger children (aged typically from three to eight-years although this can vary) and families offering accessible and memorable theatre, dance, workshops, puppetry and music.

Our **in motion** series typically incorporates two or three performances at the larger end of middle scale, from major touring companies, such as Northern Ballet, National Dance Company Wales and Phoenix Dance, offering contemporary dance, dance theatre and circus.

The **opera** programme brings one or two productions of established or premiering works per year, at the smaller end of middle scale. In recent years, we have presented Opera North and Opera Della Luna, The Opera Group and Music Theatre Wales. We offer around eight evenings of music in our **sounds** programme, including groups and soloists, across a wide spectrum of musical genres from jazz and folk to contemporary and big band music, which are mainly presented in conjunction with promoters.

Laughs is comedy, characters and cabaret, presenting around six one-nighters from national tours per season together with regular 'Comedy Cellar' nights of stand-up with resident comperes and a recently-introduced 'Best New Yorkshire Act' annual competition. Performers include television and radio names, warm up acts for stadium shows and previews for the Edinburgh Festival. Comedy is programmed in the Cellar and Main Stage.

In recent years, we introduced regular 35mm **film** nights (approx three per season) featuring both classics and new releases.

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

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

Is there any kind of work you don't book?

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

Seasons:

We have two seasons: Sept – Jan, Feb – June.

How far in advance should artists approach you?

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

What kind of financial deals can artists expect?

In the Cellar, we offer Box Office splits or small fees (under £700).

The Main Stage also works on splits or a guarantee basis and we occasionally hire the space to music or comedy promoters.

How do you prefer artists to make initial contact?

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

There may be a delay in any response as we programme in batches.

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

How do you prefer to receive further information?

Post	X	Email	X	DVD		Weblink	X
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Following an approach, what response should artists expect?

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

Artist development/support

Resident Companies: Supported office accommodation and a commitment to support the development of companies and their new work. Currently – Chol Theatre, Dark Horse, and Tell Tale Hearts. The LBT currently has space for one additional Resident Company.

Visual Artists in Residence: Open studio space and an annual exhibition in return for participation in family programme activities.

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

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

Production/Technical time: Provision of the theatre for a week for companies opening new work. Previously used by The Paper Birds, Featherstonehaughs, Oldham Coliseum/Imitating The Dog, London Classic Theatre, Mikron. This initiative is offered by request or invitation.

Producer support: Supporting regionally based artists with facilities and expertise i.e. marketing, box office, financial administration and grant holding as well as production time as above. Previous artists supported included Mick Martin – *Broken Time*, Julie Bokowiec – *The Last Cuckoo*, John Britton – *The Shattering Man*, Hidden Gems Productions – *Bag Lady* and Tunnelton Productions. This initiative is offered by request or invitation.

Halloween Happening: A whole building event with live performance, film and exhibition to platform new and contemporary work. Has included work by Bryony Pritchard, Indivisible, Sheila Ghelani, Liam Rooke, Penny Dreadful (ran 2009 – 2011). Running again in 2015.

Coffee House Nights: A monthly scratch night held in LBT's cafe, Queenie's Coffee Shop. Curated by Chol Theatre and features spoken word, acoustic music and performance. Contact: alison@thelbt.org

Programmer's contact details

Name:	Victoria Firth
Position:	Director
Tel:	01484 425282
Email:	programming@thelbt.org

Live Theatre, Newcastle

Spaces:	Main Theatre (170 capacity, with fixed and cabaret seating) Studio Theatre (60 capacity, with flexible layout) Rehearsal Room (60 capacity, with sprung floor) Writers Room(s)
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Artistic Policy

Live programmes new writing, text based work and theatrical stories that provoke and entertain audiences. We have a growing international reputation that is evolving and redefining itself.

We are interested in finding new voices and untold stories that speak to contemporary audiences and have something to say about how we live now. We are open to what new writing and text based work means – we want people to surprise us and interrogate what this means in the 21st century in theatre, it may look different to traditional models.

We have two performance spaces, the main house and a studio theatre, which is flexible and intimate for more experimental work. This strand of the company's work is known as the Live Lab.

We are also looking to programme work for children, families and young people, in particular, programming the best and most innovative work outside of the Christmas period.

Live Works, a new development at the rear of Live's existing buildings, is due for completion in 2016 and will feature indoor and outdoor performance spaces. It will also feature a young persons' writers centre.

We are open to establishing relationships with individuals and companies.

Live has a proven track record in developing text-based work and has particular strengths in providing dramaturgical advice and support.

Please email us and invite us to see your work, particularly in the development stages (scratches, readings, works in progress); if this is not possible then we will look at scripts.

Is there any kind of work you don't book?

In general, we are not looking for dance, large cast musicals, biographical plays or adaptations of classic works or novels.

Seasons:	We have recently evolved a two- season year plan: January – June and July- December. However, Live Lab events, scratch night and some R and D periods are organised on a more flexible basis.
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How far in advance should artists approach you?

Generally, as early as possible.

What kind of financial deals can artists expect?

This is flexible, and open to negotiation.

How do you prefer artists to make initial contact?

By email

How do you prefer to receive further information?

Post

Email

X

DVD

Weblink

Following an approach, what response should artists expect?

We will try to respond to enquiries asap but a nudge after a couple of weeks would be helpful.

Artist development/support**Live Theatre/The Empty Space Bursaries for Emerging Artists**

Live Theatre and The Empty Space run a bursary scheme for emerging artists, awarding at least one bursary every year. The bursaries enable artists and companies to develop an idea with dramaturgical and technical support over a ten day period in appropriate rehearsal space at Live. There is a public showing of the work in progress and there then follows a discussion between the artists, Live and The Empty Space about future planning for the piece. Recent bursary winners have gone to further development at Live and elsewhere and one has a received a full production at Live.

Scratch Nights

Three times a year Live Theatre, in association with The Empty Space, curates a Scratch Night in the Studio Theatre as part of the Live Lab programme of new work. These nights provide the opportunity for emerging artists to show their work to a discerning and enthusiastic audience. In addition, it enables Live to connect with the most promising emerging artists and companies from around the country and bring them to the theatre, offering them a level of support and audience engagement with development that they might not be able to access elsewhere. Scratch Night artists have the opportunity to spend up to a week in rehearsal at Live, with appropriate dramaturgical and technical support, and financial assistance. Each of the nights is designed to have a balance between regional and national artists on the bill.

Development Time for Emerging Artists and Companies

This is given primarily in order to facilitate the development of a new piece of text-based work. Live is keen to invite a variety of interpretations of what text-based work might be. They recognise that development may take many forms and are happy to accept proposals for different outcomes and ways of working. Artists might want to test an already existing text in some way or spend the week devising with some actors to enable the creation of text. There is no obligation to have a sharing or showback of work at the end of the development time at Live, but these can arranged if it would be useful to the process.

Subject to availability and suitability, Live can offer:

- 1 week's rehearsal space, in either rehearsal room or studio theatre
- Dramaturgical support and advice from our literary department

If you are having a showback, Live are happy to advise and help with invites for industry members. For development work, Live is unable to accommodate a public showback of the work but will enter discussions about the inclusion of the work at a Scratch Night or other appropriate Live Lab session.

Programmer's contact details

Name:	Gez Casey	Graeme Thompson
Position:	Literary Manager	Creative Producer
Tel:	0191 269 3492	0191 2292374
Email:	gez@live.org.uk	graeme@live.org.uk

Northern Stage, Newcastle

Spaces:	Stage 1 – mid scale venue, 447 seats Stage 2 – small scale venue, 160 seats (flexible) Stage 3 – fringe/cabaret space, 80 seats but 100 capacity
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Artistic Policy

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

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

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

Under the artistic leadership of Lorne Campbell we are changing the way we have historically programmed our spaces.

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

Stage 2: A space for what comes next. An innovative residency programme that invites visiting companies to make ambitious new work in a fully technically resourced environment, while simultaneously engaging in participatory and audience development initiatives. Bespoke residencies will be offered by invitation and in collaborative conversation and will include a cash investment as well as the in kind support. We will no longer (or at least, rarely) have straight presenting slots in this space.

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

Is there any kind of work you don't book?

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

Seasons:	Autumn: September - Jan Spring/Summer – February - June
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How far in advance should artists approach you?

Stages 1 and 2 will be programmed a year to 18 months in advance. Stage 3 will be more fluid and operate on a shorter programming cycle (approx 3-6 months)

What kind of financial deals can artists expect?

Stage 1 is programmed on a variety of deals depending on the nature of the show and its length of run. This could take the form of a guarantee, first call or box office split. This is negotiated with the Programming Manager.

Stage 2 residencies will be tailor-made for each company but cash support will be offered alongside in kind support from our technical, development, participation and communications departments.

Stage 3 will be programmed on a box office split basis.

How do you prefer artists to make initial contact?

Email

How do you prefer to receive further information?

Post		Email	X	DVD		Weblink	
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Following an approach, what response should artists expect?

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

Artist development/support

Artist development is at the heart of what we do. It will fuel the programming of all our spaces.

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

Programmer's contact details

Name:	Jo Cundall
Position:	Programming Manager
Tel:	0191 2427217
Email:	jcundall@northernstage.co.uk

Riverside Live, Sheffield & Performance Republic Touring Scheme

Spaces:	Riverside Live – studio space, limited tech, seated capacity 50 Bar space with multiple layouts Performance Republic programme into a number of venues across South Yorkshire, more details available on request.
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Artistic Policy

To provide a route into touring the South Yorkshire region whilst also offering local artists a platform for their work. We strive to offer people more opportunities to participate in the best dance, theatre, music and touring art there is.

Is there any kind of work you don't book?

Work by companies/artists that we haven't seen

Seasons:	The Riverside is programmed throughout the year; Performance republic operates two seasons: Autumn: Sept – Dec, Spring: March – May
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How far in advance should artists approach you?

Three/four months but we can occasionally programme at very short notice.

What kind of financial deals can artists expect?

Dependant on work and venue programmed into - often a straight fee, maximum fee is £1000 due to scale of venues. A more typical fee is £650.

How do you prefer artists to make initial contact?

Email/invite to work elsewhere

How do you prefer to receive further information?

Post		Email	X	DVD		Weblink	X
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Following an approach, what response should artists expect?

We would try to go and see their work and respond with email

Artist development/support

Elevator - Launched in July 2013, Elevator supported 14 emerging performing arts artists/companies to showcase their work to 200 audience members throughout the day. We provide ongoing mentoring/support with space and bursaries up to £4k.

Programmer's contact details

Name:	Amy Beard
Position:	Artistic Director
Tel:	0114 2493650
Email:	amy@pointblank.org.uk

Royal Exchange Theatre, Manchester

Spaces:	Main House – 750 in the round Studio – 90 flexible seating
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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 such as William Shakespeare, Tennessee Williams, Oscar Wilde, Noel Coward, and Anton Chekhov, we're also one of the country's leading theatres for new writing.

For 48 weeks of each year we produce and present theatre and participation/learning programmes over two seasons. Most of this is work created and produced in collaboration with freelance creative teams and individual artists, other theatre companies and communities. Some of it is work created by others that tours to the theatre as part of a national or regional tour. Our work also transfers and tours nationally and internationally. We run programmes for theatre artists and practitioners at different stages of their careers to learn and develop the skills needed for their craft.

Each season we present a varied programme with a strong commitment to staging riveting revivals and championing new work. Our Studio is also home to work presented by the most distinctive and imaginative touring companies and where our pioneering work with communities in Manchester finds expression.

Is there any kind of work you don't book?

Clairvoyants, wrestling, tribute bands, commercial musicals. We also don't hire our spaces to theatre companies for public performances; all work must be programmed into our artistic season. All work must be a Manchester - and ideally a North West - premiere.

Seasons:	September-February March-August
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How far in advance should artists approach you?

For the Studio – 6-12 months in advance

What kind of financial deals can artists expect?

For the Studio we will offer a box office split or a fee.

How do you prefer artists to make initial contact?							
Email							
How do you prefer to receive further information?							
Post		Email	X	DVD		Weblink	X
Following an approach, what response should artists expect?							
<p>Any emails personally addressed to Royal Exchange staff will be responded to, but we often hold emails on file until we start programming the relevant season, so replies may come weeks or months later. Generically addressed emails will be read but only responded to if we are interested in the work.</p> <p>Please note that any emails with attachments totalling over 4MB may be blocked by our servers.</p>							

Artist development/support	
<p>The Exchange has an active Literary department and invites script applications at specified submission windows throughout the year (please see the website for more details). We workshop a number of scripts each year if we are interested in developing the title further.</p> <p>The Literary department also runs the Bruntwood Hub – a unique partnership between six leading theatres in the North of England (Royal Exchange Theatre, Manchester, Liverpool Everyman and Playhouse, Live Theatre, Newcastle, West Yorkshire Playhouse, Octagon Theatre, Bolton and Northern Stage, Newcastle) which provides mentorship, support and inspiration to some of the most innovative, critically acclaimed playwrights from across the North, who have not yet written for larger theatre spaces. The Exchange is also home to the Bruntwood Prize for Playwriting – the UK’s biggest national competition for playwriting. Information on both of these programmes can be found at writeaplay.co.uk</p> <p>The Exchange provides a number of formalised training opportunities for people interested in theatre – e.g. the Birkbeck Resident Trainee Director Scheme, BBC Performing Arts Fund Fellowships and Regional Theatre Young Director’s Scheme.</p> <p>We also give space, producing and technical support to a collection of (mainly) North West based artists and companies, allowing them to develop their ideas and practice, and scratch new work. More information about a new artists’ development and residency scheme will be released in Spring 2015.</p>	

Programmer’s contact details	
Name:	Amy Jane Clewes
Position:	Assistant Producer
Tel:	0161 615 6707
Email:	amy.clewes@royalexchange.co.uk

Slung Low's HUB

Spaces:	End on/flexible performance space; loose seating so can be cleared to give larger space Parlour also available for meetings, discussions or solitary "desk" work Archway also available where clearance height is required
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Artistic Policy

Progressive work which otherwise might not get to be seen in Leeds

Is there any kind of work you don't book?

Everything considered, preference given to new work rather than established texts

Seasons:	N/A
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How far in advance should artists approach you?

Anything over 6 weeks

What kind of financial deals can artists expect? [Optional]

All performances are offered on £paywhatyoudecide with audiences paying after they have seen the performance. 100% given to artists in cash on the night.

Preferable (but not essential) that artists provide small quantity of print for internal and small local distribution (we can sticker/overprint to keep costs down)

How do you prefer artists to make initial contact?

Marketing pack by email with links to work online rather than embedded

How do you prefer to receive further information?

Post		Email	x	DVD		Weblink	x
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Following an approach, what response should artists expect?

It would be useful if artists could indicate something within the current or past programme which strikes a chord with the work they are looking to get shown, or some clear reason why their work should be shown in Leeds. Email response generally given the same week of enquiry.

Artist development/support

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

- If the support of the HUB would clearly be of benefit to the artist requesting the resource, and that benefit can be clearly demonstrated by the artists. Our primary role is to support young and emerging artists.
- If the support of the HUB would result in an audience experience that might otherwise be missing from the city. One of our roles is to contribute (often as an outlier) to the healthy diversity of performances that are presented in the city.

- If a specific project or performance would encourage a new (and unlikely) audience to the HUB. One of our missions is to make sure that people who wouldn't normally consider a theatre somewhere they might visit always feel welcome at the HUB.
- If a specific event or partnership would be of financial benefit to Slung Low resulting in more resources being made available to our first 3 aims. These events should never contradict our ethical standing on issues, nor endanger our first 3 aims.

Programmer's contact details	
Name:	Porl Cooper
Position:	General & HUB Manager, Slung Low
Email:	porl@slunglow.org

The Civic, Barnsley

Spaces:

The Assembly Room – 264 theatre end on format, 200 in the round, 336 comedy format, 600 standing

The Panorama Bar 60 – 80 seats depending on required stage size, limited tech

Mandela Gardens – public gardens with flat performance space for outside work

Artistic Policy

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

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

We are a multi-functional and mixed space venue that comprises of The Assembly Room, Gallery@, meeting rooms and Foyer areas, and Mandela Gardens

We are an Arts Council National Portfolio Organisation

What are our aims?

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

What do we programme?

- Theatre and Dance

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

The programme consists of nationally renowned touring companies and local/regional artists. We are predominantly a receiving house but are interested in collaborative and potential commissioning opportunities that have audience development and engagement at their heart.

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

We are a relatively new venue and are still building audiences therefore we will only programme 6 to 8 theatre performances and one or two dance performances per

season.

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

- Family Performance

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

We commission and co commission family work and are open to discussions with companies about their work.

We programme our family work 6 – 12 months in advance.

- Music

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

The music programme is planned 6 – 8 months in advance.

- Comedy and Cabaret

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

We programme our comedy 6 – 12 months in advance.

Our Cabaret programme is a seasonal partnership with Cabaret Boom Boom, presenting the best variety acts on the touring circuit.

- Visual Arts

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

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

In addition to Venues North, we are members of SVN, a Small Venue Network of 12 theatres in the Yorkshire region that meet and work collaboratively, share knowledge and expertise with the purpose of bolstering the artistic and economic resilience of smaller provincial venues.

We are currently partners in three Arts Council strategic touring applications.

Is there any kind of work you don't book?

We tend not to programme amateur musical theatre and amateur dramatics mainly due to the provision provided by other venues in the Borough, however are open to discussions about partnership with these organisations

Seasons:

Performance Seasons: Feb – May, Sept - Dec
 Artist development period: June

How far in advance should artists approach you?

12 months ideally

What kind of financial deals can artists expect?

Financial deals are varied depending on the genre of the show:
 Theatre: tend to be guarantees from £350 - £1,200, often set against a 70/20 box office split
 Comedy: straight box office splits
 Dance: a set guarantee £750 – £1,500 depending on show
 Music: small guarantee (£350- £600) against a split after costs

How do you prefer artists to make initial contact?

Email ideally followed up by a phone call

How do you prefer to receive further information?

Post		Email	x	DVD		Weblink	
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Following an approach, what response should artists expect?

I would aim to respond to the initial email within a week, then followed by a telephone conversation

Artist development/support

CARP – Civic Artist Residency Programme

A flexible programme aiming to support artists in the process of creating work, developing and experimenting with new ideas in a creative and supportive arts environment.

The residency is for a flexible period over four weeks in June and currently includes a budget of £1,000 for the whole programme, i.e. if we support one artist they would get £1000, two artists £500 each etc. We are presently seeking additional funding to increase the budget and support we can offer artists in the CARP programme.

Commissioning - we have three small commissioning budgets of up to £2,500 that is earmarked for co –commissioning/seed funding support for companies developing new work in the venue.

Scratch nights- we host two scratch nights within the regular programmed season and a sharing of new work in CARP, our artist development month in June. We have a small budget to support expenses and will predominantly look at hosting local and regional artists.

We are keen to hear from companies that are producing high quality family theatre suitable for Christmas that is an alternative to pantomime and have commissioned and co-commissioned this kind of work in the past.

Programmer's contact details	
Name:	Ian Morley
Position:	Theatre Programmer
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Email:	ianmorley@barnsleycivic.co.uk

The Lowry, Salford

Spaces:

The Lyric Theatre: 1700
The Quays Theatre: 450
The Studio: 140 (170 if there is sufficient demand)

Artistic Policy

The Lowry is a large arts centre in Salford incorporating three theatre spaces (one large, one midscale and one studio) and two visual arts galleries. While our larger spaces focus on work from nationally and internationally renowned partners such as the National Theatre, Birmingham Royal Ballet, Opera North and Rambert, The Studio programme is dedicated to the freshest and most exciting work being made by emerging and mid-career theatre makers. It is home to an extended family of up and coming theatre makers, companies and mavericks from the North West and beyond.

The Studio theatre programme presents drama, physical theatre, puppetry, children's theatre, dance and experimental work. We will also occasionally programme small scale musicals, chamber opera and spoken word if the shows are right for our space.

This award-winning space presents shows with a sense of adventure, from touring shows through to brand new productions. Our great passion is new stories told in interesting ways, from playwrights with distinctive new voices through to theatre makers pushing the boundaries of what theatre can be. We programme existing productions that excite us and also support the creation of new work directly through our artist development schemes, Developed With The Lowry and the Associate Artist scheme.

We select work to present based on how well it fits with the vision of The Studio and the wider programme of The Lowry as a whole. We balance an appetite for the exciting with a commitment to engaging new audiences so we try to provide a wide spread of work over a season.

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

Is there any kind of work you don't book?

We don't take hypnotists, magic shows, tribute acts or ice shows. We are less likely to book productions of well known titles as these are well represented on our other stages.

We do programme new writing productions but we don't provide development opportunities or commissions for playwrights because as a receiving house, we don't have the resources needed to take a script through to production ourselves. We encourage writers to explore the excellent work of our neighbouring venues The Octagon Theatre, Bolton and The Royal Exchange.

Seasons:	Three seasons per year: Jan – April, May – August, September to December.
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How far in advance should artists approach you?

We programme finished touring work between nine months and a year in advance. Artists wanting to make work with us should get in touch once you have got a plan and a creative team together. We will always want to know how this project will develop your practice and help you move forward, so it is a good idea to think about these things as well as the show itself.

What kind of financial deals can artists expect?

We have historically worked on box office splits (70:30) but will sometimes offer small fees or guarantees against splits depending on the needs of the company.

How do you prefer artists to make initial contact?

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

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

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

How do you prefer to receive further information?

Post		Email	yes	DVD		Weblink	yes
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Following an approach, what response should artists expect?

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

Artist development/support

STUDIO MEMBERS

The *Studio Member* scheme is the latest step in The Lowry's efforts to support theatre-makers from the start of their careers through to establishing themselves in the professional theatre industry. As a pre-cursor to our *Developed With The Lowry* and *Associate Artists* programmes, it provides free development activities for students, graduates and early-career performance artists and theatre-makers so that they can develop a greater understanding of how to succeed in the industry.

Studio Members are able to benefit from monthly workshops, masterclasses and seminars, along with discounted theatre tickets and regular networking sessions. They also receive invitations to special events at The Lowry including exhibition private

views, rehearsed readings, sharings and community project celebrations.

Sample activities include:

- How To: Take Your Show to Edinburgh
- How To: Make a Living as an artist/theatre-maker/writer
- How To: Market Your Work
- Accountancy for Artists
- Being Self Employed
- How To: Tour to Schools
- How To: Tour Internationally

The great news is that Studio Membership is entirely free thanks to support from Jerwood Charitable Foundation and Esmee Fairbairn Foundation. It is open to students and recent graduates over the age of 18 living within Greater Manchester and artists and theatre-makers who have been involved in at least one professional or fringe production.

For more information and to apply for membership visit thelowry.com/studio

DEVELOPED WITH THE LOWRY

Through Developed With, we offer five companies or artists a year-long package of support to help them move forward in their practice. These companies may be local or based elsewhere in the country but they will share our passion for new stories told in interesting ways.

Typically, the relationship begins with exploring the company or artist's current position and aims and how their next production will help them to achieve these aims.

We then look for opportunities to help the company members, for example securing funding from Jerwood Charitable Foundation to support go-see trips to Edinburgh, masterclasses with experts, attendance at conferences and to pay for outside eye support. We also provide financial, technical and marketing support and space to support the production and premiere of the new show, and to help them secure a future life for the piece by advocating to our partners and hosting an annual showcase.

We recruit companies we would like to work with throughout the year and will approach them directly to see if there is a good opportunity for us to work together. We will occasionally put out open calls for more specific opportunities – these are publicised through our website and blog, Twitter, ArtsNews and the PANDA website (www.panda-arts.org).

ASSOCIATE ARTISTS

We may invite companies who have previously been through Developed With to become Associate Artists. Our Associate Artists are very important to us and we are committed to helping them build a strong audience for their work as they become established on the national touring circuit.

We support our Associate Artists to explore more ambitious steps forwards in their practice across form, content, scale or collaboration, and we also support them as they

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

STEP CHANGE

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

ROUTES NORTH

Each year we work in partnership with Theatre In The Mill, Bradford and ARC, Stockton to offer one artist or company the chance to create a piece of work with and for our three venues. This opportunity offers rehearsal space, mentoring support and six confirmed performance dates, though the applicant is expected to supplement this with either private or grant funding.

PROFESSIONAL DEVELOPMENT OPPORTUNITIES

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

Programmer's contact details	
Name:	Claire Symonds
Position:	Studio Programmer / Producer
Tel:	0161 876 2160
Email:	Claire.symonds@thelowry.com
Name:	Matthew Eames (maternity cover September 2013 – August 2014)
Position:	Associate Studio Programmer / Producer
Tel:	0161 876 2162
Email:	Matthew.Eames@thelowry.com

Unity Theatre, Liverpool

Spaces:	Unity One (end on) 150 Unity Two (open space, end on, traverse, in-the-round) 88
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Artistic Policy

Unity presents an eclectic annual programme drawn from local, national and international circuits. We have a particular interest in new work, multimedia, physical and visual theatre, high quality work for children and families, comedy, and small scale dance. We also have a commitment to making our resources and staff team accessible to local users and performance groups. We are interested in considering the occasional co-productions, commissions and co-commissions as well as hosting premiers. We undertake a small number of in-house projects over the year.

Seasons:	September – January February – April/May April/May – July Closed August
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How far in advance should artists approach you?

Initial approach 6-8 months

What kind of financial deals can artists expect?

Will consider fees (up to £1k), guarantees, splits, calls, hires

How do you prefer artists to make initial contact?

By email

How do you prefer to receive further information?

Post		Email	X	DVD	X	Weblink	X
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Artist development/support

We have recently instigated occasional Scratch Nights as one way of viewing work that may have the potential for development through our Making Art programme.

Making Art. Artists/Companies are selected through a simple written application which asks for some background information on the team involved, an outline of their project and how it would benefit from the Making Art support. If selected an informal interview follows with the Artistic Director and any other staff who might be appropriate. Once chosen the artists will have access to all key members of staff for support and advice and a member of the technical team is seconded to the project and maintains contact with them through rehearsal to final performances. A days tech and two days performance is part of the deal. The performances are promoted as work-in-progress. Projects that have shown real potential for development are then recommended to go forward to our advanced programme – Making Art Plus.

The Unity team will meet with the artists, feedback on the work-in-progress and

question them about their aims for the project and whether they have identified any exceptional needs or external professionals they would like to work with to move the work along. If their choices are agreed then Unity will invest up to £2k in the project. The final production will be given up to three performances at the venue. If the production shows the potential for touring Unity will continue to advise and support the artists through a process of informal mentoring.

Programmer's contact details	
Name:	Graeme Phillips
Position:	Artistic Director
Tel:	0151 702 7363
Email:	graemephillips@unitytheatre.co.uk

West Yorkshire Playhouse, Leeds

Spaces:

Quarry Theatre – 750
Courtyard Theatre – 350
Barber Studio – 70-250
Front of House – 85 cabaret set up

Artistic Policy

West Yorkshire Playhouse is the leading producing theatre in Leeds. Under the Artistic Directorship of James Brining, we are a cultural hub for the city and beyond, a place where people can come to tell and share stories; to engage in world class theatre. We make theatre that is pioneering, invigorating and relevant, seeking out the best companies and individual artists working locally, nationally and internationally to create inspirational theatre right in the heart of Yorkshire. From large scale spectacle to more intimate performances we develop and create work for our stages, workshops and for spaces elsewhere that inspire.

We are dedicated collaborators, working regularly with other theatres from across the UK, independent producers, and some of the most distinctive, original voices in theatre today. We develop work with established practitioners and also find new voices that ought to be heard, providing a creative space for new writers, emerging companies and individual theatre makers.

Cultural organisations are vital for growth. By opening up our building, our work and our imagination we will develop theatre across many platforms and with a wide variety of people to transform the way we see our city, Yorkshire, the world and each other. By reaching out to communities, schools and audiences throughout Yorkshire and further afield we will tell the stories that make a difference, are necessary and are vital for today.

West Yorkshire Playhouse is predominantly a producing theatre –the majority of the programme is made up of produced works, co-productions, and Playhouse developed projects.

However of strand of incoming work is an important and distinct part of the programme – aiming to bring in external creative voices, diversifying the programme, and appealing and speaking to a range of different audiences. Mainly presented in the Quarry and Courtyard Theatre the programme of incoming work encompasses drama, dance, large-scale productions, contemporary theatre, new writing and occasionally comedy and one off events. Occasionally we programme incoming work outside of the two main theatre spaces.

Our annual Transform Festival takes place each Spring across all Playhouse spaces and outside its doors – and is a hot bed of new, experimental and site-specific work – as well as involving Playhouse developed pieces and commissions, the presented strand for the festival promotes smaller-scale, experimental or participatory works taking place across the theatres and other spaces, as well as in site-specific and off-site locations.

Seasons:	Spring Season: January-July Autumn Season: September-January
How far in advance should artists approach you?	
Dependant on the project but generally for incoming proposals, approximately 10 months before the next season commences.	
Our Transform Festival usually starts being programmed the summer before the next Spring festival.	

What kind of financial deals can artists expect?	
It depends on the kind of work, scale of production and estimated audience demographic and target for the work.	
For performances in the Courtyard Theatre, as an example the guarantee can be anything from £500-£2,000 per performance depending on the show, audience appeal, and marketing infrastructure behind the company. We also often work on a guarantee versus box office split basis in order to share the risk on a show. A sole box office deal can also be made from time to time, mainly for comedy or larger scale productions, or for new companies visiting for the first time.	

How do you prefer artists to make initial contact?	
For incoming work, via email, including a touring pack and any relevant information about the show. We are also open to invitations to upcoming works in progress or sharings to get a first hand insight into the work and will try to make these where we can. When programming new artists or new work, we often find that introducing us and our audiences to the work before hand as part of scratch nights or through other areas of our artistic development programme is a healthy first step – developing the relationship between the venue and company and getting to know the style and audience appeal of the work, prior to considering the company for the incoming programme.	

How do you prefer to receive further information?							
Post		Email	X	DVD	X	Weblink	X

Following an approach, what response should artists expect?	
An email response which can take anywhere between two weeks to two months depending on the stage we are at in our programming process. At this stage we may let you know that the show is no longer being considered for the programme – or, if we are interested in pursuing the conversation we may request additional information such as technical needs, financial arrangements, marketing infrastructure and plans, and available dates. Sometimes we will request this information by email or make a phone call to you. If ultimately the work isn't a fit for the programme at that stage, we may suggest looking at our artist development programme if of interest, or suggest that you keep in touch about future projects, or invite us to see something.	

Artist development/support	
We run a regular scratch night 'The Playground' programming three events per season and showcasing new and unfinished ideas which takes place front of house – travel expenses are covered for participating companies and artists and feedback provided.	

We run residencies and workshops, offering a range of different kinds of support to new projects – anything from producing and dramaturgy support, to fundraising support, seed or full commissions, in order to develop exciting new projects by a diverse range of theatre makers.

A scheme each summer ‘Summer Sublets’ opens up rehearsal spaces and conference rooms to a range of practitioners for project development or experimentation time.

Our Furnace programme provides meaningful support to new and innovative companies such as seed commissions, producing, fundraising, creative and technical support – as well as a showcase opportunity in the Autumn to peers and industry professionals – all support geared towards getting a new project on its feet.

Various projects initiated through our artistic development strand have gone on to be developed into full production at West Yorkshire Playhouse or in partnership with other venues or festivals.

Alongside these schemes, we also currently host Associate Companies Unlimited Theatre and RashDash, and playwright in residence Zodwa Nyoni. We are part of the JMK scheme offering directorial training to young directors, and host a new writing programme focused on the development of new writers and script development.

Programmer’s contact details

Name:	Amy Letman
Position:	Associate Producer (contact for artist development opportunities & Transform Festival)
Tel:	0113 213 7214
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Name:	Martin Atkinson (incoming work)
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This edition of ***Routes In: A guide to getting new work programmed in the North of England*** was published by Venues North in autumn 2014.

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

annabel.turpin@arconline.co.uk