

# THE KNIT



*Supporting early-career  
theatre-makers in the  
current moment*

Evaluation report & artist  
resource pack from a business  
bootcamp for the brave

JANUARY 2024



New  
Diorama  
Theatre

**GUILD**  
**HALL**  
SCHOOL

**UPROOT®**

# THE KNOT

11-15 DECEMBER 2023

## PROGRAMME PARTNERS



## PARTY PARTNERS



## PRINCIPAL FUNDING FROM



Andrew  
Lloyd Webber  
Foundation



Community  
Infrastructure Levy &  
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'The Knot addressed a gap no other programme for emerging creatives seems to be filling. A space devoted to interrogating the systems we grow numb to and empowering its participants to imagine ways of working that don't yet exist.'

PARTICIPANT FEEDBACK



# WHAT WAS THE KNOT?


## EXPLAINING OURSELVES – A NOTE FROM THE KNOT TEAM.

THE KNOT was a week-long collective learning & development programme, billed as a “business bootcamp for theatre-makers – exploring the tools for making work and building careers at a time when the ‘business’ has never felt tougher.”

In practice, that meant a **full-time, in-person week of workshops, panels, seminars and collective learning**, hosted at Guildhall School of Music and Drama in December 2023 – delivered in partnership with New Diorama Theatre and Uproot Productions.

Twenty-five core participants were selected by a **mixture of lottery application and partner curation**, diversifying entry-points for those taking part. Crucially, **every participant was paid for their time**, in return for an expectation to be with us full-time – with dinners, theatre trips and a party thrown in. Extending access, we also opened up extra places for unsuccessful applicants to join key events, panel discussions and Zoom workshops across the week.

Working with leading facilitators, guests and our staff teams, the programme focused on the hard **business skills and industry challenges** – from finance and funding to company structures, employment law and management responsibilities, communications, project planning and growth models. These skills feel more vital than ever for bold artists seeking to make work on their own terms; but are often obscured or overlooked in the current artist development landscape.



‘One of the most personally gratifying things I’ve done this year... This bootcamp has left me feeling empowered, affirmed, and validated in my own practice and vision for what I intend to build in the future.’

PARTICIPANT FEEDBACK



## WHY?

Our plans drew on the legacy and learning from New Diorama's 2021-22 NDT Broadgate hub, supporting thousands of artists during pandemic 'recovery'. From lockdowns and rising costs of living and making work, to long-term reductions in creative funding and opportunities, we've experienced an ever-rising sense of precarity for independent artists seeking agency to forge their own path.

We can't shake the feeling that we've been living through a time of crisis in an industry long at breaking point. But we're convinced that, collectively, we can find ways forward – and The Knot aimed to start that journey,

focusing on those diverse, early-career artists most at risk of leaving our sector.

The programme design also embraced the fact that we simply don't have all (or most of) the answers for the next generation of artists. Those of us who 'know' how the theatre industry works also know too well that it often doesn't work. It's not enough to teach how things are: we hoped to also hold a space where artists could gain meaningful insight into the current realities, while building their **confidence and capacity to interrogate and remake those systems and working practices** in new ways.

## WHAT NEXT?

First, this document aims to capture **a record of what happened and some insights into our approach** which may be valuable to those planning similar projects in future, and a wider set of **artist resources** compiled for the programme. In the spirit of collective learning and knowledge sharing, we hope it's a valuable offer to anyone who wants to take a look.

Looking back, it was an intense week, equally enriching and (in the best way) exhausting. Further on, we've listed everyone who helped contribute to the programme as panellists, facilitators and guests. We can only offer our

deep thanks for their compassion, generosity with knowledge and insight, and openness to a collective, non-hierarchical approach to learning. There's so much space for this in our industry, but often too little time – and we need to continually remind ourselves to make it.

This document therefore also serves as a note-to-self to make that time. It was exhausting, but it was our favourite week of the year. Meaningful time spent with, and listening to, the artists of the future is always worth it – and their challenges and provocations are vital. **When asking 'what's next', we should start from there.**





‘The Knot drastically reshaped how I see myself.  
It taught me that as a freelancer I am and can  
be both an artist and a business.’

## PARTICIPANT FEEDBACK

## A FINAL THOUGHT

Our greatest thanks go to the participants who took part – and transformed the week into something far more than the content we’d programmed: carried by a sense of **community, co-operation and challenge**. We couldn’t imagine a cohort bringing such talent and energy, such different perspectives and backgrounds, such openness and care, such kindness for one another.

In doing so, they also brought renewed commitment to our core belief – that **if we come together and share what we know now, then we can find better ways forward for the future.**

## THE KNOT TEAM

**Sian Brittain** *Head of Innovation, Guildhall School of Music & Drama*

**Emma Clark** *Creative Associate, New Diorama Theatre*

**Iona McTaggart** *Innovation Producer, Guildhall School of Music & Drama*

**Abigail Maria Sol** *Founder & CEO, Uproot Productions and Deya*

**Will Young** *Executive Director, New Diorama Theatre*



# THE KNOT IN NUMBERS

141 ARTISTS

Took part across the core cohort, open panel discussions, Zoom workshops and networking event. Supporting a diverse generation of future makers, of core participants:

60%

were from Black, Asian or Global Majority backgrounds

50%

identified as Working Class

28%

identified as D/deaf, disabled and/or neurodivergent

‘The Knot has rejuvenated the way I want to approach my career as a theatremaker. There are still the same obstacles and fears, but I feel more equipped to confront them.’

PARTICIPANT FEEDBACK

## PARTICIPANT EVALUATION

100%

of participant evaluations rated the experience as either ‘Excellent’ or ‘Very Good’ overall

Alongside core skills around **finance**, **business** and **fundraising**, participants identified the programme as particularly valuable for:

76%

Growing participants’ **confidence as independent practitioners**

VERY EFFECTIVE

88%

Supporting **new ways of thinking** and plans to develop individual practice

VERY EFFECTIVE

‘Life-affirming and life-changing. It gave me the opportunity to connect with like-minded people in an accessible and supportive context, and will have a revolutionary effect on my future practice.’

PARTICIPANT FEEDBACK



# PROGRAMME CREDITS

In addition to the core programme team, throughout the week sessions were led and joined by the following brilliant individuals.

## WORKSHOP LEADERS

**David Byrne** *Artistic Director, New Diorama Theatre / Royal Court Theatre*

**Daisy Hale** *Producer & Access Consultant, The Hale*

**Dan Kok** *Programme Producer, Another Route*

**Maia Mackney** *Postdoctoral Innovation Fellow: Evaluation, Guildhall School of Music and Drama*

**Amahra Spence** *Co-founder & Creative Director, MAIA Group*

**Matt Woodhead** *Co-Artistic Director, LUNG Theatre*

## PANELLISTS

**Victoria Burns** *National Co-ordinator, Culture Declares Emergency*

**Carolyn ML Forsyth** *Executive Director & Joint CEO, Talawa Theatre Company*

**Jamie Hale** *Artistic Director, CRIptic Arts & independent theatre-maker*

**Ellie Keel** *Producer & Founder, Women's Prize for Playwriting*

**Rachel Mars** *Total Theatre Award-winning performance-maker & writer*

**Gilly Roche** *Head of Interdisciplinary Practice, Guildhall School of Music & Drama*

**Paula Varjack** *Theatre-maker, video artist & dramaturg*

## GUEST ARTISTS

**Koko Brown** *Multi-disciplinary artist & producer*

**Guy J Sanders** *Graphic designer & art director*

## COACHING FACILITATORS

**Detta Danford**

**Diane Alison-Mitchell**

**Natasha Zielazinski**

## NETWORKING PARTY HOST

**Miss Asia Thorne**

‘A transformative and regenerative experience... I feel connected to my peers in the industry, invigorated to challenge outdated systems, and more hopeful about the longevity of my career’

PARTICIPANT FEEDBACK



# AN ARTIST'S PERSPECTIVE

*Artist, playwright and critic Naomi Obeng joined through the week as a participant, with a commission to reflect on the programme from a personal and creative perspective.*

## IS IT JUST ME?

It's the end of the first day and we're sharing pizzas across three tables in a city restaurant, 24 multidisciplinary artists ending day one in a more or less collective depression. To skip ahead, these artists will come to know each other keenly through the packed week. Nesting in Guildhall School's Milton Court building, an alchemical sense of camaraderie and community will emerge, beyond that which anyone could have feasibly planned.

But on this first evening, guts are still recovering from the afternoon discussion's punch: the executive directors and producers on the panel confirming that yes, the sector is broken, and yes, it's harder for independent companies and artists, and yes it's getting worse. Sprinkles of hope and encouragement,

sure, but a bleak mist overall, now lingering, as we line our stomachs with extremely welcome carbs.

So that's that then. That's that.

*Like TV static crystallising into image after a year of malfunction. My eyesight wasn't the issue, then. Reassured.*

The Knot comes at the end of what has felt like, as an independent artist in theatre, the Year of Problems Ungraspable. A status quo of promising conversations with venues vanishing into the ether, previously reliable opportunities closing, festivals becoming out of financial reach, quality work being frittered away by the diktat of cold hard cash (increasingly elusive) which makes our making possible.

A brokenness that's been hard to fathom, let alone know whether it can be fixed – let alone fixed by me. I enter day one already fatigued by these invisible forces of stagnation. I end it oddly grateful for the gut punch and bleakness. To hear it spoken aloud, to confirm that no, it's not just me.

*Relief of a sunrise. Being reminded that wonders can arise without a constant struggle to create them.*

My fatigue doesn't dissipate through the week, but I do become primed, and somewhat addicted to one of The Knot's most simple constants, so under-shared in the rest of the sector: Facts. Knowledge. The 'That's that'. Facts fill my notebook in my blue scrawl. The specifics of my responsibilities as an employer? The key distinctions between a freelancer's pay and a worker's? Freelancers

not being legally entitled to a minimum wage. I squirrel away information so crucial it seems absurd to get this far into your career with no awareness of it. A kind of certainty I didn't know I craved.

When I check back in with members of the cohort after Will, Amahra and Koko's 'money' day on company structures and fundraising, there's a positive but significant overwhelm. A lot of information at once, I'm told. But by our final check-in session, deciding on a company structure has become a clear, immediate, newly within-reach goal for many. Learning curves have to be steep when you're learning what you didn't know you didn't know. It's thrilling.

*Vertiginous. Filling pages with answers to questions you didn't have the vocabulary to ask. A breathtaking perspective shift. A foundation.*





The sessions are responsive, organic, practical rather than theoretical – and never didactic, thankfully. This is about sharing, not teaching. The more I talk to the other artists during breaks and over lunch, the more I realise that this kind of happening must be the missing engine of change in theatre. The Knot makes little sense without its cohort. I look forward to the decompression time afforded by the end of day check-outs with Emma – and to simply hearing what others have to say. There's no session that goes by without some sharing of knowledge peer to peer, an eagerness to support each other and to democratise the knowledge sharing. It's empowering.

On Thursday there's no let up to the usefulness. Guy J Sanders' reflections on design and marketing blow my mind. Simple adjustments to your thinking can set huge changes in motion. Selling a show in one image and a title? Exciting ideas tick over into the networking party – too much in my head

to fully capitalise on the event, or be, indeed, much fun to talk to. While no workshop or event can be equally suited to all, I take a useful thought from every single one. The freedom to give and take as you like is baked into The Knot, and I start wondering, while I'm meant to be participating in the Christmas-themed group competition, whether it would be as successful if it weren't a genuine, unselfish, offer. From providing lunches to the relaxed learning space and social events, it has grown out of its intention and its form matches. If it had no heart in it, it just wouldn't work.

*Accepting. To slip away from networking? Sometimes your approach works for you. Not everything needs changing.*

During the final panel on the final day, I reflect on the new frameworks and notions we've discussed and trialed together – natural invitations for creative brains to grasp and use to make something that works for them. I'm excited to see how all these artists

use this knowledge to support their specific theatremaking goals. The business is part of the art. And in times as financially difficult as these, The Knot's permission to strategise has been indispensable. What would theatre be like if even more artists had these insights and frameworks from which to build?

*Nervous. On the tube home, knowing that this space will never exist again, not in the same way.*

I flick through my notes at the week's end and try to piece together a plan for 2024. I wonder, cynically, whether the uncontrolled variables are deceiving. A new place and a new group of people, new routine, new information. Of course it will feel huge, seismic, like a shift that cannot be reversed. Anything new feels like a holiday, for a time, but keeping hold of new frameworks is surely far more difficult than learning them. Bringing them into spaces where old notions linger, old feelings, old ungraspable bleakness?

A room full of sharp minds feels different to a room alone. Parts of my knowledge map are already fading a little. But I cannot unfeel the sense that so much possibility is newly within reach – and that I'm not alone in trying to make it real.

*An evaluation framework.*

*Mechanism of change: a feeling has occurred, and led to a change.*

*Confident. Determined. Designing new spaces for new work in new ways is a necessity, a possibility – no longer a hazy dream.*

NAOMI OBENG



'I arrived a confused, fearful artist and left with so much more confidence, knowledge and hunger.'

PARTICIPANT FEEDBACK



# A TOOLKIT OF TOOLKITS

People in our industry are often deeply generous with sharing their insights and experience; but as a ‘sector’ we’re not always as organised as we could be. When thinking about making a set of practical toolkits and resources for early-career artists to accompany The Knot, we were struck by how much of this already exists. Sometimes the greater challenge is knowing where to look for what you need.

So rather than try to re-invent the wheel, we’ve made this instead – a sort of curated link-tree, or an artists’ compare-the-market, for the brilliant resources already available to support practitioners developing their own projects at every stage.

This document aims to offer **an initial catalogue of the knowledge an independent theatre-maker might need**, where you can find it and in what formats, and what each different resource is most useful for. We’ve broken this down into twelve key areas and tried to signpost useful resources in each area – focusing on those that feel most valuable and what, when push comes to shove, you actually need to know.

Above all, this document is a testament to the generosity of the many people and organisations who have, often voluntarily, devoted time, energy and expertise to helping others. To them we owe enormous thanks. **We did not make the resources listed here, and have made every effort to clearly credit those who have.**

Finally, thanks are also due to Stella Green, for compiling this document.

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# FINANCE & BUDGETING

## STARTING BLOCKS

*Created by:* **Guildhall School of Music & Drama**  
*Format:* **Video training course**  
[LINK](#)

Starting Blocks provides a range of online training courses for artists, each delivered as a series of videos and aiming to explore the foundations of setting up as a creative freelancer. In addition to an Introduction to Budgets and ‘Growth Mindset’, the resource includes courses on funding, marketing and partnerships.

## IDLE MONEY BLOG

*Created by:* **Susie Italiano**  
*Format:* **Article / Blog**  
[LINK](#)

Scalable information on the creation of a production budget. Accessible to first time budget-makers, Susie creates a step-by-step guide to the building blocks involved in creating a budget. Colloquial, clear, and thorough. She also offers (purchasable) templates on tax relief, income and expenditure, forecasting box office income, etc.

## ARTSADMIN — APPROACHING BUDGETS

*Created by:* **Artsadmin**  
*Format:* **Video / Template**  
[LINK](#)

A video here with Artsadmin Executive Director Deborah Chadbourn who gives her top tips when approaching a budget, alongside some writing on sustainable financing, and a resources directory. Useful for framing budget as a creative exercise, and a communication tool, and for free template access. Also useful if you would benefit from information delivered over video, or more conversationally.

## HOUSE THEATRE TOURING BUDGET TEMPLATE

*Created by:* **House Theatre**  
*Format:* **Template**  
[LINK](#)

A starting point template from which to create a touring budget (worth noting salaries here are based on ITC rates circa 2015).

## UNLIMITED RESOURCES

*Created by:* **Unlimited Theatre**  
*Format:* **Resource Collection**  
[LINK](#)

A list of resources here, mostly aimed at organisations who function as employers, but useful for access to financial templates tracking company cash flow, and balance sheets. Also some resources towards the bottom of the page on anti-racism in touring, accessible marketing guides and risk assessment.



# CONTRACTING & EMPLOYMENT

## HOUSE THEATRE SAMPLE ARTIST CONTRACT

*Created by:* **House Theatre / Makin Projects**

*Format:* **Template**

[LINK](#)

An editable contract, useful for the employment of individual artists

## HOUSE THEATRE VENUE CONTRACT TEMPLATE

*Created by:* **House Theatre / Makin Projects**

*Format:* **Template**

[LINK](#)

Editable venue contract template with typical clauses found in agreements between artist/company and theatre.

## HOUSE THEATRE FREELANCE TECHNICIAN CONTRACT TEMPLATE

*Created by:* **House Theatre / Makin Projects**

*Format:* **Template**

[LINK](#)

An editable contract, useful for the employment of freelance technicians.

## TAKE ART — VENUES SOUTH WEST ROUTES IN DOCUMENT

*Created by:* **David Lockwood / The Bike Shed & co.**

*Format:* **PDF**

[LINK](#)

This resource is referenced again below under ‘Touring’ but the end of the document also contains a very useful glossary of contract jargon.

## EQUITY: PROFESSIONALLY MADE PROFESSIONALLY PAID

*Created by:* **Equity**

*Format:* **Resource Collection**

[LINK](#)

Informally written resources outlining rights around fair pay. Useful for clarity on national minimum wage, holiday pay and the limitations various employment statuses do/do not place upon statutory rights. Also links to a resource for reporting bad practice in casting breakdowns/job adverts. On the right hand side of the page, you will also find the direct link to the Equity Fringe Agreement template.

## ACAS — DISCIPLINARY AND GRIEVANCE PROCEDURES

*Created by:* **Acas (Advisory, Conciliation and Arbitration Service)**

*Format:* **Webpage / PDF / Docs**

[LINK](#)

We hope you never have to use this, but a link here to Acas who provide information, advice, training, conciliation and other services to employers and employees to help prevent or resolve workplace problems. Looks at grievance procedures, mediation and formal disciplinary action.



# RATES OF PAY

## A NOTE ON RATES OF PAY

There are a range of union-agreed rates and guidance for paying team members. The most common are ITC rates agreed with Equity, which is an agreement between the Equity union and a range of venues and producers; UK Theatre / Equity, which is an agreement with many regional (and some London) venues; and BECTU rates covering technicians and backstage workers. We’re including links to these below.

Unless you are a member of ITC, UK Theatre or another group with a specific union agreement, you are not required to pay these rates – though they are good practice as benchmarks. You can usually ask the venue you’re working at if they follow a specific set of rates. Your only legal requirement for any employees is to pay the National Minimum Wage or National Living Wage (note this does not apply formally in the same way to freelancers). The Living Wage Foundation also produces guidance on hourly rates above the legal minimum, reflecting cost of living measures.

Ultimately, it’s important to understand the range of legal and best practice rates, but to make your own decision about what’s appropriate for your company or project.

## NATIONAL MINIMUM WAGE

*Created by:* **UK Government**  
*Format:* **Webpage**  
[\*\*LINK\*\*](#)

UK government minimum rates – the minimum you can legally pay those under your employment.

## LIVING WAGE

*Created by:* **Living Wage Foundation**  
*Format:* **Webpage**  
[\*\*LINK\*\*](#)

Substantiated annual figures for a recommended minimum wage (above legal requirements, adjusted according to cost of living), which you may want to aim to pay.

## UK THEATRE / EQUITY RATES

*Created by:* **UK Theatre / Equity**  
*Format:* **Webpage / PDF table**  
[\*\*LINK\*\*](#)

UK Theatre/Equity union agreed minimum rates of pay for Performers and Stage Management.

## ITC / EQUITY RATES

*Created by:* **ITC / Equity**  
*Format:* **Webpage (available as PDF and in large text format)**  
[\*\*LINK\*\*](#)

ITC/Equity union agreed minimum rates of pay for administrative staff, choreographers, designers, directors, fight directors, performers, stage managers, freelance producers and writers.

## ALPD RATES

*Created by:* **The Association for Lighting Production and Design**  
*Format:* **PDF**  
[\*\*LINK\*\*](#)

Guide document with various rates for producers/companies looking to engage a lighting designer.

## BECTU RATES

*Created by:* **BECTU (union for the creative industries)**  
*Format:* **Webpage**  
[\*\*LINK\*\*](#)

A range of rates including technical and production roles. (Also, if you search ‘touring’ on the BECTU website, they have a ‘guide to good touring practice’, which is also useful for situating a union’s idea of ‘good’ contractual practice, and disentangling some more general contractual jargon. Includes example templates for offer letters/deal memos, and touring contracts.)



# FUNDRAISING

## APPLYING FOR ARTS FUNDING

Created by: **Sabrina Mahfouz**

Format: **PDF Guide**

[LINK](#)

A thorough and colloquial document with general advice and examples, looking particularly at a ‘what, why, how, who and when’ structure for applications. Also includes some practical tidbits, from word count to evaluation. The final pages list funding organisations that generally have year-long submission windows.

## ARTSADMIN FUNDRAISING RESOURCES

Created by: **Artsadmin**

Format: **Video / webpage**

[LINK](#)

A video in conversation with Artsadmin Artist Support Producer Michael Norton concerning the process of creating a ‘Case for Support’. Useful for narrative building in financial contexts, and aligning your fundraising with your artistic identity.

## CHRISTINA POULTON TOOLS & RESOURCES

Created by: **Christina Poulton**

Format: **Templates / How-To Guides**

[LINK](#)

A collection of resources with particular emphasis on help with ACE Project Grants, as well as general how-to guides on crowd funding and writing funding bids. Most are free, some are Pay What You Can.

## CROWDFUNDING — A GUIDE BY BLAST THEORY

Created by: **Blast Theory**

Format: **PDF**

[LINK](#)

Blast Theory’s 28-page guide to crowd funding functions both as a breakdown of the crowd funding model, as well as a useful distillation of advice, learning and research on the intricacies of creating a public campaign. Worth noting it was created in 2014, but nonetheless, a thorough collation of information geared specifically towards arts orgs.

## THE WHITE PUBE FUNDING APPLICATION LIBRARY

Created by: **The White Pube**

Format: **Resource Collection**

[LINK](#)

A huge resource of successful funding applications. Examples of successful ACE Project Grants, DYCP’s, Residency Apps, PHD/ MA’s and many more, with an expansive range of financial scope and project type.

## THE UNCULTURED RESOURCES

Created by: **the uncultured**

Format: **Webpage / Resource Collection**

[LINK](#)

Free resources for freelancers in creative industries. Their offline ACE application templates are particularly popular. Additionally, their template for tracking relationships to programmers, guide to answering ACE Environmental Responsibility Questions, and their recorded conversations with artists regarding the state of ‘liveness’ post-pandemic may be of particular interest. Worth having a snoop if you feel you’ve got the basics covered.



# VENUES & TOURING

## TAKE ART — VENUES SOUTH WEST ROUTES IN DOCUMENT

Created by: **David Lockwood / The Bike Shed & co.**

Format: **PDF**

[LINK](#)

Geared towards programming in theatres in the South West, but also begins with helpful tips for approaching programmers, and a great ‘Jargon Buster’ for programming and contracting.

## VENUES NORTH — ROUTES IN GUIDE

Created by: **Venues North**

Format: **PDF**

[LINK](#)

Similar to the above, this is a comprehensive directory of Northern venues that programme new work (ft. contact details, artistic policies etc.), alongside a generally useful overview of challenges and approaches to getting new work programmed.

## STAMP LONDON

Created by: **STAMP network**

Format: **Webpage**

[LINK](#)

STAMP is a group of venues and organisations based in London who support and produce new work and this ‘Members’ page is a list of these venues. A directory describing what kind of work the venue supports and how they like to engage/be engaged with, like the Venues North and South West docs, this resource is a useful distillation of Longon venues’ identity, what kind of work they house, and how to approach them. Worth bearing in mind that some of the info may be dated post-pandemic.

## FARNHAM MALTINGS INTERNATIONAL RESOURCES

Created by: **Farnham Maltings**

Format: **Resource Collection**

[LINK](#)

A live library with resources on regional and international touring. A very useful database, which may take some navigating, but houses an extensive array of resources, spanning from introductory documents, to alternative touring models, to documents devoted to better understanding the effects of Brexit upon international touring. Guides, e-courses and provocations aplenty.

## ARTSADMIN EUROPEAN TOURING GUIDE

Created by: **Artsadmin**

Format: **Document / Easy-read / Audio recording**

[LINK](#)

A guide to touring across Europe aimed at individual artists and small companies in the UK, intending to tour for less than 3 months. From insurance and visas to copyright and transport, the guide offers a practical step-by-step overview, ft. case studies, and country-focussed details to help navigate the post-Brexit touring landscape. Comprehensive, detailed and practical. Available as a document and in audio-form.



# MARKETING

## OLD FIRE STATION — HELP & RESOURCES FOR ARTISTS

Created by: **Old Fire Station (Oxford)**

Format: **Webpage / PDF**

[LINK](#)

Five short and sweet documents with guides to writing press releases, marketing copy, print/design, and working with a venue’s marketer. Useful and clear, with examples.

## MARKETING PLAN CAMPAIGN TEMPLATE

Created by: **Culture Hive**

Format: **Template**

[LINK](#)

A step-by-step guide to planning a marketing campaign. Useful both as a reference point for developing your own campaigns, and for bigger-picture thinking (e.g. about your existing audience vs. your target audience).

## THE HANDLEBARDS — EXAMPLE MARKETING PACK

Created by: **The Handlebards**

Format: **Webpage**

[LINK](#)

An example of a marketing pack. A useful reference for those composing their own for the first time(s), or wanting to refer to an example comparatively.

## A QUICK GUIDE TO SOCIAL MEDIA FOR THE ARTS

Created by: **Katie Moffat / Culture Hive**

Format: **Article / Blog Post**

[LINK](#)

A light-touch look at social media, algorithms, effective content, and examples of successful arts social media engagement.

## ACCESSIBLE MARKETING TOOLKIT

Created by: **Birds of Paradise Theatre Company**

Format: **PDF**

[LINK](#)

A live, 10-page reference, overview and checklist for thinking about how marketing materials interact with access needs, and building relationships with disabled audiences. Also includes a useful collation of disability-led arts orgs and networks.

For a further, more detailed guide also available in Easy Read and Word formats, we’d also recommend **Unlimited’s Accessible Marketing Guide here**.

## CULTURE HIVE — SHARED AMBITION RESOURCES

Created by: **Culture Hive**

Format: **Resource Collection**

[LINK](#)

Some of this is intended to support organisations at NPO-level, but much of it is scalable information. Resources such as their Personality, Purpose and Heart toolkit, Telling Your Story To Make a Case for Support webinar and guides to Expanding Beyond Your Core Audience may be of use both to those wanting to establish their marketing knowledge, and those wanting to develop it.

# ACCESS

## NSDF ACCESS TOOLKIT

Created by: **Chloe Clarke / Nickie Miles-Wildin**

Format: **Toolkit / PDF**

[LINK](#)

A useful entry-point and overview for access topics, including for those wanting to explore the idea of accessibility as a creative tool capable of enhancing a piece of work.

## CREATING YOUR OWN ACCESS RIDER

Created by: **Unlimited**

Format: **Word / PDF / Audio**

[LINK](#)

Example and introduction to access riders; where, when and how they can be used; and what you might want to include.

## EUAN’S GUIDE TIPS

Created by: **Euan’s Guide**

Format: **Webpage**

[LINK](#)

Practical tips to improve the experience of going to the theatre for people with access needs, plus links to further guidance (touch tours, promoting/marketing an accessible event, etc).

## DEMYSTIFYING ACCESS

Created by: **Unlimited**

Format: **PDF, including Easy Read version**

[LINK](#)

Aimed at producers and performance-makers, this really clear, practical and comprehensive overview of terminology and good practice for making productions and events accessible to audiences across a range of barriers.

## ACCESS ARTS CROYDON RESOURCES

Created by: **Access Arts Croydon**

Format: **Webpage**

[LINK](#)

Oriented around making an event/venue more accessible, this includes outlines of different kinds of disability access and resources to support improvements. AAC’s Manifesto may also be of interest, centring the case for an accessible programme.

## ACCESS TO WORK GUIDE

Created by: **Disability Arts Online**

Format: **Text / Audio / Easy-read, and Video / BSL / captioned**

[LINK](#)

Practical guidance for employers, employees, and self-employed looking to engage with and apply for Access To Work (a government fund which can help cover work-related access costs).

## CULTURAL SHIFT REPORT

Created by: **ARC / Little Cog**

Format: **PDF**

[LINK](#)

A 15-page report on the ‘Cultural Shift’ project – intending, as the name suggests, to bring about a cultural shift in the way large venues work with disabled artists and audiences, in order to make disability equality ‘a reality, not a slogan’. A more complex, strategic document, useful for those wanting to deepen and further interrogate change around disability access.



# DIVERSITY & INCLUSION

## UK THEATRE — DIVERSITY & INCLUSION RESOURCES

*Created by:* **UK Theatre**  
*Format:* **Toolkit / PDF**  
[LINK](#)

This brief list comprises links to companies, orgs, and surveys working towards a better, more inclusive sector. At the top of the page, there is also a link to a ‘Gender Equality’ resource, that is among the most thorough of its kind we’ve seen.

## UK THEATRE — BULLYING, HARASSMENT & DISCRIMINATION

*Created by:* **UK Theatre**  
*Format:* **Resource Collection**  
[LINK](#)

Links to resources, toolkits and handbooks, with a focus on how to create safe and inclusive workspaces. Resources such as the anti-racism touring rider take a helpfully practical approach.

## UK THEATRE — MENTAL HEALTH & WELLBEING

*Created by:* **UK Theatre**  
*Format:* **Resource Collection**  
[LINK](#)

Links to research, training resources and campaigns concerning mental health and wellbeing support in workplace and arts industry contexts, tackling the perspectives of both the individual and the organisation.

## THEATRE CASTING TOOLKIT

*Created by:* **Theatre Casting Toolkit / Tonic**  
*Format:* **Webpage**  
[LINK](#)

Practical resources and information to improve diversity and inclusion in theatre casting, including removing barriers and improving practice through planning and auditioning. Includes prompts and provocations for people in a range of roles to ask themselves to challenge traditional thinking.

## INC ARTS UNLOCK

*Created by:* **Inc Arts**  
*Format:* **Webpage / Toolkit**  
[LINK](#)

A practical toolkit for the cultural sector to take measurable action against racism, and create inclusive change in creative work places. In order to access the ‘take action’ page, the user will first need to register themselves, which allows you access to over 100 actions organisations can commit to in order to strengthen their anti-racist practice. Useful if you want to explore a more formal/monitored framework for taking action, but with more of a focus on organisational culture than individual practice.

# COMMUNITY, PARTICIPATION & CO-CREATION

## DISRUPT TOOLKIT

*Created by:* **Guildhall School of Music & Drama (plus partners)**

*Format:* **Toolkit**

[LINK](#)

A pack for artists and organisations working with communities. This pack is interested in interrogating the default power structures in the arts sector and provoking thought around new ways of working. An accessible, introductory resource useful for those wanting to begin thinking about dismantling hierarchical structures of community engagement, and engage in broader thought around the shapes power can take in arts spaces.

This toolkit also includes a dedicated section with ideas and resources for evaluating co-creation projects.

## COMMUNITY ENGAGEMENT: 10 QUESTIONS

*Created by:* **Natelle Morgan-Brown / Culture Hive**

*Format:* **Webpage**

[LINK](#)

A step-by-step look at the key questions you may want to ask yourself before embarking on a community engagement project. A useful thought process to have to take yourself through if starting to consider co-creating with a community or group.

## CONSIDERING CO-CREATION

*Created by:* **ACE / Heart of Glass / Battersea Arts Centre**

*Format:* **PDF / podcast (available in audio and transcript)**

[LINK](#)

A report delving into what it means when the cultural sector refers to ‘co-creation’, as well as a collation of existent resources and learning on collaborative practices. The report is followed by a podcast series with Artists, Producers and Participants engaged with co-creation / collaborative practices. A potentially very useful resource as the idea of co-creation becomes increasingly aligned with the ACE Let’s Create strategy.

## ANGEL SHED TRAINING RESOURCES

*Created by:* **Angel Shed**

*Format:* **PDF / YouTube videos**

[LINK](#)

A series of resources for working with children and young people, Angel Shed have created ‘The Inclusive Games’ resource pack, which gathers a huge number of games for young children, ft. an ‘Inclusivity Adaptor’ at the end of the document for ensuring your practice is as inclusive as it can be. Their pack entitled ‘Creating Original Inclusive Theatre’ on the other hand acts as a useful blueprint for making work with young people. Accessible, inclusive roadmaps and references throughout.



# ENVIRONMENTAL RESPONSIBILITY

## THEATRE GREEN BOOK

*Created by:* **Theatre Green Book**

*Format:* **Toolkit**

[LINK](#)

A three-part practical toolkit. Book One (Producing) is particularly useful for guiding sustainability principles, challenging established notions, and evaluating the environmental impact of a process/production. Also particularly good for those with interest in the environmental impact of digital and hybrid work.

Theatre Green Book’s website also contains a ‘Sustainable Productions Toolkit’ which is a very thorough collation of resources on sustainable practice ranging from the material (design, tech) to the structural (budgeting, touring).

## SEASON FOR CHANGE TOOLKIT

*Created by:* **Season For Change & partners**

*Format:* **Toolkit**

[LINK](#)

A toolkit more explicitly concerned with climate change. Sections 1 & 2 of the toolkit are likely more relevant to smaller-scale makers. Section 1 is useful for evaluating the shape of your artistic journey when making work about climate justice; while Section 2 focuses on translating artistic/environmental principles into the delivery of an event/project. Both sections include case studies with practical embodiments of these principles.

# EVALUATION

## IS THIS THE BEST IT CAN BE?

*Created by:* **Creative Scotland**

*Format:* **Toolkit**

[LINK](#)

Extensive resources for assessing quality in participatory arts, emphasising a discursive/experiential approach. Useful for reflective and present-tense evaluation (e.g developing your organisation, or sense-checking as a project proceeds).

## THE LITTLE BOOK OF CREATIVE EVALUATION

*Created by:* **Elisavet Christou, Violet Owen & Pinar Ceyhan**

*Format:* **PDF guide with case studies**

[LINK](#)

A detailed but friendly overview of different creative approaches with case studies providing useful and actionable examples.

## STORYTELLING METHODOLOGY

*Created by:* **Old Fire Station (Oxford)**

*Format:* **How-To Guide / PDF**

[LINK](#)

A values-driven framework for participants to explore: what changed for them, how, and why is it important? Interesting as an alternative/collaborative approach not based on outputs/metrics.

## CREATIVE AUDIENCE FEEDBACK

*Created by:* **Without Walls**

*Format:* **Webpage / PDF**

[LINK](#)

A brief, snappy webpage linking to a detailed PDF exploring approaches to audience feedback. Framed around events/festivals, but easily translatable to other contexts.

# OPPORTUNITIES & CALL-OUTS

## ARTSADMIN ANCHOR

*Created by:* **Artsadmin**  
*Format:* **Weekly email / newsletter**  
[LINK](#)

A weekly email newsletter for artists, rounding up information on funding, commissions, platforms, callouts, seminars, workshops, courses, resources, jobs, opportunities and studio space.

## OPPORTUNITY TUESDAY SUBSTACK

*Created by:* **Linda J Bloomfield**  
*Format:* **Weekly email / Newsletter / Website**  
[LINK](#)

Covering early career to very experienced, Opportunity Tuesday’s weekly newsletter advertises jobs for theatre and performance artists, directors, writers, visual artists, community artists and facilitators, technical and backstage workers, photographers and filmmakers, designers, and more.

## OPENHIRE

*Created by:* **Josh Roche / Derek Bond / Openhire**  
*Format:* **Weekly email / Newsletter**  
[LINK](#)

Built to destabilise the system of informal ‘social hiring’, Openhire sends, or can be used to send, a weekly email with advertised jobs and their fees (not for actors/casting).

## GRANTS ONLINE ARTS & CULTURE NEWS PAGE

*Created by:* **Grants Online**  
*Format:* **Webpage**  
[LINK](#)

A constantly updating resource for those looking for grant funding. Their Arts, Culture and Heritage News page provides a live database of opportunities sorted by opportunity posting date. Useful for a more interdisciplinary, comprehensive oversight of available grants, and for those who perhaps feel they have exhausted their familiar routes or want to explore new ones.

## ON THE MOVE

*Created by:* **On the Move**  
*Format:* **Webpage / newsletter**  
[LINK](#)

A webpage with international focus, linking to 1) a news page featuring international callouts (across arts disciplines) and 2) comprehensive mobility funding guides for various regions of the world. ‘Mobility funding’ here being funding for those selected for a project [e.g. a residency, festival], developing a project [e.g. a co-production], or working experiences [e.g. training] in international contexts and looking to cover their costs. On the Move also have a monthly, multilingual newsletter.





[newdiorama.com](http://newdiorama.com)

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