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Project Management Toolkit
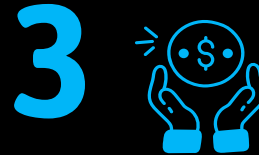
0 About this toolkit

1 Designing and planning a project!

2 What is a producer? Panel discussion

3 Alternative Revenue Streams & Fundraising

4 Digital Accessibility

5 Q&A with Richard Hayhow

6 Biographies

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About this toolkit

This toolkit brings together the learning and knowledge shared during training sessions delivered at the end of 2022 as part of the Critical Mass CPD offer, sharing learning and tips for inclusive dance practice and how to get your project off the ground.

It focuses on how to develop and fund inclusive dance activities.

What does it take to develop a project, get it funded and what roles and approaches do youneed to make it successful?

The following topics were covered within in-person training sessions to members of the Dance Development Leaders Group (DDLG)and the delivery team of Critical Mass; a massparticipation dance project delivered as part of the Birmingham Commonwealth Games2022 Cultural Festival:

- Getting your projects started
- What is a producer and why do you want to be one or need one?
- Applying for Funding
- Accessible marketing and content creation
- Setting up good relationships:Thinking about your approach todeliveringinclusiveprojects
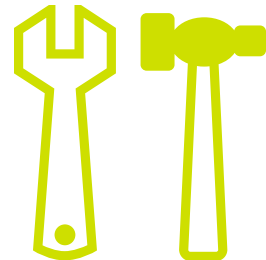- Teamwork and Leadership: Boundaries and responsibilities

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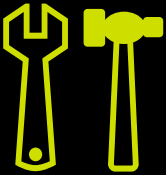
Designing and planning a project with inclusion at it's core!

Delivered by Louise Katerega, Head of Professional Development at PeopleDancing

1.1 Getting projects started

How do you start an inclusive class or project from scratch? What might your journey look like and what do you need to think about along the way?

YOUR MISSION: Find out who is in the room!

Money and funding can be tied to a geographical location, before we do anything we find out where the people we want to work with live, work, play and study.

Whenever and wherever you meet new people find out more about them. You never know when those individuals, their unique skills, connections, and knowledge can be useful, just as much as you can be useful to them!

When exploring the location for your project consider the places your cities and towns are twinned with, what is the potential for international projects and collaboration. These connections can signpost you on to make new connections when you need to, identify new funding opportunities all if you ask, stay curious and fact find!
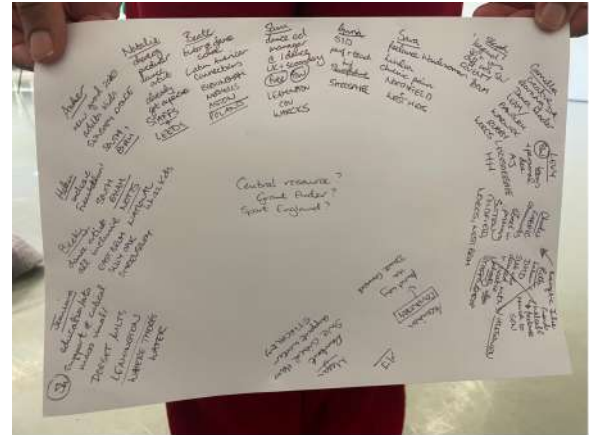

Image of a handwritten note on an A4 piece of paper listing everyone in the room for the training and their position in the room. It lists the facts everyone shared about themselves.

1.2 Activity 1: Value Mapping Ice Breaker

Before you get started, some things you'll need to have in place:

- Have a large working party to pick each other's brains
- Check your values align with the people you're working with e.g. why is inclusive dance important to them?
- Identify each other's assets and how might we combine them

You can do this just on your own or with the people you want to plan a project with.

You will need:

Pink Post-It notes

Inclusive dance

On these define 'who you are by writing down what you love about the project you want to plan' e.g Inclusive dance

Green Post-It notes

Increased confidence

On these write down the difference you want to make with your project or work rent funder agendas for larger programmes of activity.

Note: Doesn't matter what colour Post-its just have two different colours!

Set a time limit for this exercise. Play a piece of music for each post-it question.

Once the time is up review your post-its together:

Which post-its are shared?
Are the ones that are different an important part of the project? Or do they highlight a challenge and different agendas?
Is this the right project to work together on? Is this more than one project? Or a bigger programme of work?

This activity helps you to define the important elements of your project, the shared values between your working party, and the impact/outcomes you want to achieve. By defining the different elements of the project you can map them to different funder agendas for larger programmes of activity.

1.3 Activity 2: Asset Mapping

You've identified shared values, what everyone wants to achieve from the project and highlighted areas of difference or challenge. Asset mapping is about bringing different skills and backgrounds together. Celebrate the existing knowledge and experience in the room and identify any gaps you might need to make your idea work.

Question: What have we got going for us already?

You will need paper and a pen.

Draw around your hand on one side, on the other draw a similar sized image of a head or brain.

The Hand

inside the hand write down the professional skills that you have as an individual or organisation, outside the hand write down the skills you have in life in general e.g. can drive a car, other hobby skills outside of your sector
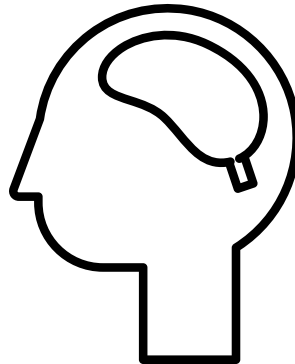
The Head / Brain

inside write down the different things you know about, outside the brain write a list of all the people you could talk that have skills and knowledge useful to your project e.g. a family member may have PR connections, you may know a carpenter that could build things, a friend of a friend with legal knowledge

"As you complete these don't apologise or worry about the Umming and ahhhing, this is when you're thinking and getting to the stuff that matters!"
- Louise

1.4 Writing a pitch document

The pitch document is for all the different people who may be involved in the project to help them respond and shape the idea with you. It's broad brushstrokes, the specifics are all 'ish' they can change. It's a working document as you develop your idea. The categories and questions below help us to cover all the key bases of activity and helps to identify the gaps. If you want to develop an activity you may start with any of these questions, you may know who you want to work with but don't yet know the what and the why. You may have a what but not a who.

Work through these questions to develop your idea:

- Who?
- What?
- When?
- Where?
- Why?
- How much and how many?
- and then....
- and so what? What is the long-term legacy or continued engagement?

Before sharing your pitch document with possible partners or potential funders make sure it has:

- Clear and simple titles,
- Gaps between sections so you can pick your way through it and jump to a new section easily

Ask yourself:

- Is it accessible for the different audiences and stakeholders you might want to work with?
- Would they understand it if you sent it to them?
- Would they be able to see how they would fit into this?

Consider what your vision statement is for you and your project.

This should reflect the world you want to see, and where you are going with your project. This may seem a challenge to think about but you already know it, you just need to articulate it.

1.5 Activity 3: The Who, What, When, Where, Why

Write down the categories in a list on the big piece of paper. Spend one minute as a group to answer each category for your project idea. Do it as quickly as you can, answering on post it notes so that you can always move them around later on.

| Who? | What? | When? | Where? | How? | Why? |

Check and review
After quickly answering the categories it's time to check and review what you wrote down. Set a time limit for each section to just bash it out and not overthink things!

Do your whys match your whos, will the hows achieve the whys, and is the where and when possible?

In this review process consider what is the minimum you could run this project with both resources and activity.

What would you need to deliver the smallest part of the idea?
How can you scale it up?

Do you believe that you can?
If you undertake these activities, you may spend only 25 minutes planning but you can plan out something substantial in that time and it makes it easier for people who are busy to get involved and see how they can help you!

1.6 Top Tips from Louise and her network

- **Small funding pots are just as important as the big – the big are great for sustainability but the small ones add up and spread the word.** It provides proof of concept and trust to funders that you can successfully manage grant income. For more information about fundraising and generating income visit page 19
- **What formal documentation do you need in place for your organisation? How is your company structured?** Whether you are a freelancer who is a registered sole trader or a Community Interest Company, which is a special type of limited company that exists to the benefit of the community rather than private shareholders, or a constituted not-for-profit community group. However, you set yourselves up will impact what funding you can access. Whether you are an individual or an organisation have your policies, mission statements and risk assessments in place. They look professional, you may need them for grants and to share with partners you work with. Have your own constitution so that it is clear how and why you work the way you do.

- **Build your CV** with as much experience as you can
- **Never stop learning** – professional development is important at every stage of your career
- **Try new ideas!** It prevents boredom and work from becoming stale, you don't know if it will work till you try it
- **Find inspiration from others**
- **Just go for it!**

- **Whomever you are communicating with consider what communication method is best for those individuals and any access support needs they may have to enable successful participation.** Conversations on the phone are useful for those with low digital literacy, even if you hate talking on the phone it helps with accessibility. This method isn't great for those with auditory support needs but digital literacy and access is something we often to take for granted and assume everyone has.

- **What you do will make a huge difference in people's lives, never forget that!**

- **Networking is so important**
- **Huge amounts can be achieved when you work and plan together!**
- **Teamwork makes the dream work** – this is a cliché for a reason. People with the same values and ambitions for inclusive practice as yourself is important and having different skills is great way to build a complementary team.
- **Ask for help!** From a company chairman to the treasurer, a dance lead, and accessibility advisors, don't be shy - be bold and ask people to get involved, they can either say no, yes or give you conditional agreements.

2

What is a producer?
Panel discussion

This panel discussed their own experiences as producers, as well as answering burning questions about producing work as freelancers, for community groups and in inclusive settings.

Panel members:
Samina Beckford - Founder and Director of First Position Dance Arts
Kirsten Tranter - Independent producer and project manager
Sho Shibata - Executive Producer of Stopgap Dance company

2.1 What is a producer and do you need one?

A general definition of the producer role is 'the person responsible for finding and launching a project; arranging financing; hiring/managing key members of the creative team; and overseeing all elements of pre-production, production and post-production'.

Tasks the role often include but are not limited to:
- Fundraising
- Deciphering the funding application languages
- Identifying what drives funders
- Community liaison
- Ticketing
- Aligning creative vision with education, health and well-being and social justice
- Making connections beyond with scope of the creative vision and placing it within a wider world context
- Identifying the outcomes
- Delivering and managing debriefs and evaluations

Producers may specialise in specific areas or provide general support across any and all of these.

As a producer, your role is to identify the 'how' in achieving the creative vision of a project.

A panel discussion amongst cultural sector peers was held discussing what it means to be a producer from their perspective.
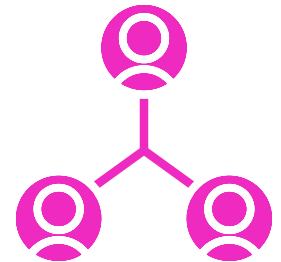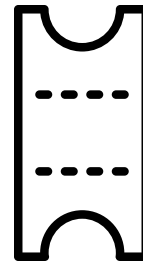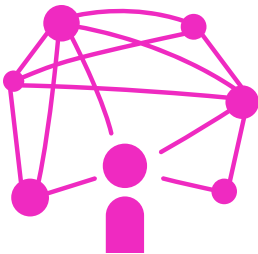
2.2 How do our panellists define the producer role?

Kirsten – It's being the right fit to provide help and support for the project and organisation to be the best it can be. This means having honest conversations to identify their needs. It requires collaborative working and bouncing of ideas.

'I like to work with people where I feel like I can help upskill them, rather than me writing independently, I have a go, we work together, talk through how they might look'

Samina – Producer has an eye over all of that – a good producer is someone who takes a back seat and enables the creatives and artists to be creative. Don't underestimate the experience of being an artist and push your producer in the direction you want them to go, challenge yourself.

'Find the funding to work within the context of where we are. Let's not work for free, let's get paid what we deserve, what can you do creatively with the vision you have.'

Sho – It's like a marriage, you have to click with your producer to be able to get your project off the ground, what an artist wants and what a producer can deliver can be quite tight – so they need to be in sync – always an open dialogue to figure out where the work sits in the context of the sector and funding landscape'

Producers thinking is shifting, Arts Council England questions are shifting in their Grants for the Arts – there is so little space to talk about your art.

Producers have to understand different languages – the language of funding, the targets, organisation ambitions, and how the artwork you're trying to promote fits in with funder objectives. You have to identify what key stakeholders' values and motivations are and whether you can present your work to meet it.

'You have to be a chameleon but with a core artistic and social mission – you need to be able to map that to different perspectives.'

Rachel Liggitt, Shropshire Inclusive Dance –The alignment of our work from Arts Council to social care and education is really welcomed. It is really forcing artist that want to have integrity in their art to make incredible choreography. The world is changing and how we talk about the impact of the work with communities along with it.

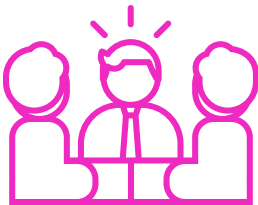# 2.3   What does producing look like for you?

Top Tips
- Don't forget it should be a creative process
- Build your networks – producers have robust networks that help you problem solve, always add to yours and ask fellow producers to share and signpost in their own networks, reach out to venues and funders
- Consider what impact your work can make on your audiences and communities
- Co-design your work with your intended participants and audiences to make it relevant to them and their lives
- Read and research – learn the different languages to be able to move between sectors and access funding

Advice for those trying to do everything themselves

Not every budget will stretch for both a creative lead and a producer and so you may find yourself doing all of the roles. Here are our panellists' top tips if you have to wear all the hats to make your project happen:

- Use your networks
- Find the right people to work with
- In order to make work happen you may have to be prepared to develop the funding bids for free to secure future and more long-term paid-for work. Cover that bid writing time with the fees for your future role as full cost recovery.
- Think about the social impact of your work in order to increase your chances of success in funding opportunities.
- Consider how you will collect feedback to evidence the impact of your work
- You may have to reframe your work to fit different funding streams – identify a series of potential funders and their funding deadline
- Explore opportunities to monetise your work even if it's fully funded. Identify the commercial value through merchandising, pay what you can tickets, or nominal fees for tickets and refreshments.

2.3   What does producing look like for you?

Finding a producer and finding producer opportunities:

- Venues often have in house producers so check with them and develop a relationship with them
- Put a call out through your networks whether you're looking for producer work or seeking recommendations for a producer.
- Look at similar types of projects and identify who was involved and reach out to them
- Have an up to date LinkedIn page, more and more people are using this platform professionally
- Look at early career, mid-career producer programmes and those that offer first projects through them
- ACE and other funders offer access support for completing funding applications, when matching you with a bid writer these freelancers may also have general producer skills and networks to tap into. You may want a bid writer, or you may want to offer your services as one.
- When it comes to applying for funding you may be the best person to write the bid, give it a go first before explore bid writing support.

'I'm dyslexic and neurodivergent. Funding applications are ARGHHHH to me. ACE offer a budget to access a support person to help you write your bid. The ideas are all mine, but they could put it into sentences that made sense. Needing to know the language is so true – what I said and how they said it is so different and I wouldn't have got the funding without it. That person then became my producer.'

- Attendee

Conclusion
The word producer is defined by the behind-the-scenes activity that makes the work happen. It's a catch all of arts administration and skills that enable artistic creativity to thrive. The producer is a creative problem solver that brings an artistic lens to the project management of a show, film, cultural production.

2.4   Top Tips for working with communities

- Forward plan, identify contingencies, it's all in the preparation.

- Risk assessment and identify challenges and clashes in dynamics in the planning process

- Identify what can a producer bring and hold that space on the ground at the community level rather than the professional theatre level.

- You need to be able to speak different languages, and have interpersonal and communication skills so that you can move between different stakeholder groups

- Be prepared to take on a leadership role and be responsible for what's happening in a space

- Enable people to engage and understand the work, and consider the context in which they are accessing it from the location, the themes, and the art form. Create a safe way for them to understand why they may want to attend a performance or stop and watch it if it's happening in a public space.

- Support performers to work with and interact with communities and co-create with participants and community performers

- Collect feedback, reflections, and evaluation throughout – to do this identify how you can make the process meaningful for everyone and check in to see if everyone has an understanding of the value and difference the work hopes to make.

- Have conversations and unpack how people feel and what they want.

2.5 Producer Q&A

Do you have practical tips for managing the well-being of producers and self-care in this industry?

- Have Boundaries

- Have a peer support network that understands your work – if there isn't one already then create one within your own network

- Have your cheerleaders who are friends and family

- Cost in access and space for reflection, consider your delivery timeline for managing staff hours and their well-being which includes artistic nurturing

- Ensure you ask what you are worth and budget appropriately for your time on a project – manage expectations of what is deliverable within a budget.

- Cost in project management and participant support time.

- Build in space for evaluation and how it feeds into your next funding bid to create a sustainable model, ask for more and more money each time will help you grow your organisation and build trust with funders in what you can deliver.

- Be your own cheerleader
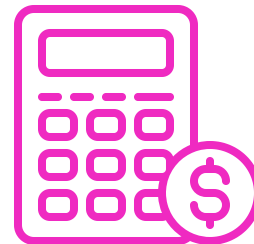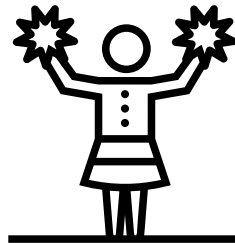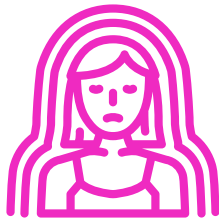
2.5 Producer Q&A

How do we recognise the social impact of the work we do? How can we measure the impact our projects and put it into funder language?

· Arts Council's National portfolio funded organisations (NPOs) have a prescriptive process for measuring impacts through Audience Agency audience finder surveys and the impact and insight toolkit. These measure artistic quality and other mandatory performance indicators.

Arts Council Quality Principles for participatory work:

1. Striving for excellence and innovation	2. Being authentic	3. Being exciting, inspiring and engaging	4. Ensuring a positive and inclusive experience	5. Actively involving children and young people	6. Enabling personal progression	7. Developing belonging and ownership

Arts Council quality metrics for working in a participatory for each quality principle are:

|						
• The project was well organised. • Achievement: I was amazed by what we achieved	• Authenticity: It felt like a real artistic experience.	• Enjoyment: I had a good time. • New people: I got to know people who are different to me. • Motivation: I feel motivated to do more creative things in the future.	• Respect: I was treated as an equal. • Voice: My ideas were taken seriously.	• Contribution: I felt like my contribution mattered. • Support: People in the group supported each other. • Experimenting: I felt comfortable trying new things. • Acceptance: I felt like I could be myself.	• Belonging: They made me feel part of the team. • Stretch: I did something I didn't know I was capable of. • Artistic skills: I improved my artistic skills. • The project opened up new opportunities for me	• Feedback: I got helpful feedback. • Friendship: I felt close to other people involved in the project.

2.5   Producer Q&A

You can use these within your own projects alongside identifying your own measures of success that relate directly to the differences of the individuals you are working with. Small changes can be huge impacts and differences for participants with access support needs taking up new opportunities.

- Identify 5 core things you would want to measure across all your projects and capture similar information for the same types of work to build up a body of evidence to help with future applications. These should be things you want to capture and evidence alongside funder outcomes.

- These other measures could be physical and emotional well-being, representation, and diversity. Research existing data sources to use to benchmark and compare against.

- Consider including budgeting for time for evaluation, and whether you can pay for an independent evaluator to undertake the work or a critical friend to support you in this process.

- In order to measure improvement baseline at the start of your activity and then at identified intervals appropriate for the length of the project, repeat your baseline at the end to compare to where people were at the start.

- Identify key findings and your learning for next time from every project – that becomes your argument for receiving further funding

- Engage with grant managers and ask them perspectives in what they think about your project and identify any developmental ambitions – challenge your dialogue to refine it – get them to invest in you with their time and their thoughts on your growth.

- Identify what you want to build in and talk to people who have an interest in your activity – participants, and peers will help you decide what you want to find out and identify what success might look like for your project

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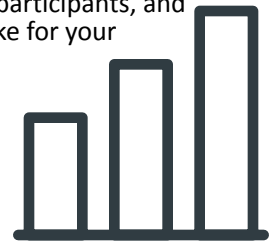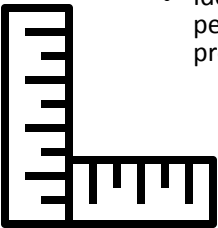
Alternative Revenue Streams & Fundraising

Delivered by:
- Amy Dalton Hardy–development specialist–dance and outdoor arts
- Natalie Haslam–dance artist, choreographer, theatre producer and loves bid writing
- Will Southworth Relationship Manager-ACE–been there 5 yrs

3.1   What does ACE want?

Arts Council England (ACE) are the national development agency for creativity and culture. They are funded by central government and the National Lottery to distribute funds that align with their Let's Create strategic vision. They operate independently; free to distribute funds with minimal interference.

There are two types of grants to apply for from Arts Council England. Other funding streams such as Creative People Places, Cultural Recovery Fund and the National Portfolio Funding rounds also happen but these are for established organisations and consortiums to apply for.

National Lottery Project Grants – formerly known as G4A – grants for the arts £1k- £100k

These are open-access programmes that support individual artists, communities and cultural organisations.

It is an open-access fund with rolling deadlines you can apply to.

The fund is divided into two parts. You can apply for either between **£1000-30,000** and for **£30k-£100k plus**. There are different processes in the application and review of those applying for 30k-100k. If you haven't successfully applied for grants before it's advisable to apply for the smaller grant and build up that relationship with ACE.

You can apply to this fund for research and development (R&D), making and touring work, staging work, community work etc.

It's a competitive fund but less so than the Developing Your Creative Practice(DYCP) grant.

All ACE grants are focussed on activity that addresses and delivers towards the **ACE Let's Create Strategy** which covers the next 10 years 2020-2030.

CRITERIA: It's based on the 'Let's Create' strategy in which there are three outcomes/areas to make a difference:
- Creative cultural country
- Creative people
- Creative communities

3.1   What does ACE want?

There are four investment principles which is focussed on the way you do your work:

- **Ambition & Quality**
- **Dynamism**
- **Environmental Responsibility**
- **Inclusivity & Relevance**

We recommended reading and accessing all of their resources before applying and completing an application form to establish if your idea is eligible.

As you begin to scope out your finding bid get in touch with Arts Council to speak to a funding officer to review and check the questions.

It used to be a requirement to have a minimum of 10% match funding of the total project costs from other sources or in-kind support. This remains a nice thing to have in place but you don't need it, especially for smaller-scale projects.

For inclusion projects where costs may be higher for access support needs be explicit about that spend and its purpose. When considering your project budget remember that equity and other unions have day rates so be above their minimum for paying people.

To find out more about the grant visit here: https://www.artscouncil.org.uk/ProjectGrants
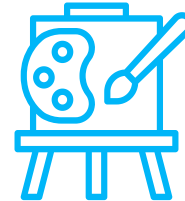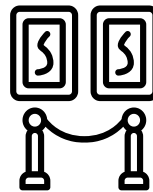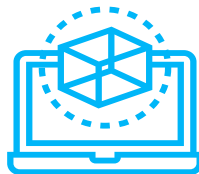
3.1   What does ACE want?

Developing Your Creative Practice Grants (DYCP) - small grants £2k-10k

This is **not project funding,** its purpose is to support independent artists and collectives to **develop their creative practice**; and to spend time on their own work away from project work and R&D. This fund is about l**earning skills, being mentored, changing practice, and trying new things**.

It is a simple but highly competitive process, with low success rates, based on two questions:

What's the opportunity?
Why now?

They want to see a demonstration of how this grant will **change and improve your work** and the difference your plan will make to you and your practice. Applying to cover the cost of attending a course is unlikely, with tailored individual support or mentoring more likely to be successful.

You only need one year of professional experience to apply for the grant and you are restricted to the amount of times you can apply in a specific timeframe, it's two unsuccessful and one successful. This information is always clearly provided on the specific grant pages. There have been 15 rounds of DYCP and in rounds 8-15 they received 19,000 applications.

There are set deadlines to apply for the rounds so check the website! If there are elements in the grant process that don't make sense then give ACE a call!

We recommended reading and accessing all of their resources before applying and completing an application form to establish if your idea is eligible.

To find out more about the grant visit here: https://www.artscouncil.org.uk/dycp

Don't forget:
If you have access support needs in undertaking this process then get In touch with ACE they can provide you with a bid writer to help you through the process!

3.2   How to survive as a freelancer?

As a freelancer, you have to build your portfolio of work. You are an entrepreneur and in order to sustain a career in the arts you need to consider:

- how you can commercialise your work as an income stream?
- what is your core work? that stuff that pays the bills. This may or may not be in the arts

Examples of varying freelancer portfolios include:

- Teacher by day delivers workshops, writes funding bids, works on projects and commissions and runs social media
- Bid writing for access support on a 1-2-1 basis, paid directly by ACE
- Dance Teacher who sell their lessons as downloadable workshops plans as a commercial by product for a passive income stream.

How do you fd the work and the opportunities?Top tips for finding work and opportunities?

- **Join lots of dance newsletters from the Freelance Dance Task Force, Arts Jobs, People Dancing, etc.**
- **Networking – 90% of who you know is important in shaping your funding bids and helping you to write them too. When developing a funding bid consider who can offer in-kind support.**
- **Have an eco-system of support in place: get external opinions from those in andout of the sector to be objective and honest about your applications.**

YOU CAN DO IT!
We love you!

3.3   Case Study: Freewheelin Dance

Amy supported Free Wheelin Dance to apply for a Project Grant from ACE.

August 2021 the project ideas were formed after 5 years of being in the sector before applying.

Amy was matched as a bid writer for Helen.

They had a 1-2-,1 talked through the idea and identified the research that might need to be undertaken.

This included reviewing venues and their accessibility, and willingness to increase accessibility from ensuing hearing loops are installed and the capability to remove whole rows to accommodate a group of all wheelchair users attending the theatre eg. MAC, Arena in Wolverhampton, Inspire Arts Mansfield

Having recruited venue partners it was time to iron out the details.

In this instance, Amy had a dual role as an access support worker as Helen has dyslexia.

Helen asked what ACE meant in their questions and the use of specific language, Amy translated Helen's ideas and project plan into ACE language; and pulled together in a logical order to respond to funder and partner questions.

Amy fostered conversations around roles, titles and the context of the organisation in relation to partners.

The project was successfully funded £63k and took over 2 years from their initial meeting to the funder judgement on the application.

3.4   Case Study: The Breaking League

Andrei is a hip-hop breakdancer who is building a legacy and creating an infrastructure for sustainability and recognition through the development of a focused festival. His company The Breaking League has received funding 5 times from ACE as well as from other funding sources.

"I applied for funding and each year it's been granted by the Arts Council England. I've had City of Culture grants; I've been able to send children from Coventry to places like China to compete."**.**

One main focus of work is ensuring fair pay to dancers including per diems for international performers.

He is trying to make hip-hop artists understand how other genre dancers are treated, to create a structure for hip-hop dancers to make a living and raise expectations and standards. He also hosts panel discussions exploring gender imbalance to increase diversity and the policies and procedures to create safe spaces for performers both physically and mentally.

When undertaking funding bid writing be mindful of any deadlines and timescales but take time to invest and think through your ideas to ensure they are the right funder for what you want to achieve.

It's important to consider how the programme you are delivering makes a difference to those taking part, attending, the organisations and the wider sector. Having a bigger impact and legacy beyond the project delivery can be a key factor of securing investment.

3.5   The Ebb and Flow

Grant decision making usually takes 6 weeks for an under £30k grant from ACE and 16 weeks for over £30k.

This means there will be peaks of activity and pressure and periods of waiting. It's important to keep conversations alive with people who have tentatively committed and keep the conversation open. This includes being mindful over those that may need to take other paid work on and and having a list of potential back-ups you can approach if you're successful.

ACE will fund a mentor or a coach for your projects if you think this development element would be beneficial for you then include them within your budgets to increase your own skill sets and capacity. Consider your own progression and legacy as well as your participants.

In the ebb and flow of things work on developing your organisation structure and progression. Being a constituted company isn't a requirement for ACE funding but if you're looking for other funding your organisation structure matters, whether you want to be a constituted not for profit community group, a Community Interest Company C.I.C are too good places to start. This also means having policies in place from safeguarding to equality and diversity, it's great to have these anyway!

Even if your funding bid is in you can still be recruiting additional match funding and in-kind support.

Match Funding–what is it?
Match funding can be additional income from other sources or in-kind support which has a monetary value e.g. free venue hire what is the cost of it? Emails or formal letters of support from partners are great to include in your PDF of additional information and reinforce their offers

JUST ASK PEOPLE FOR MATCH!! They can only say no, yes or on condition!
Think about who might want your product. Approach venues and organisations, look for match and alignment with organisations. Ask yourself:

- **Do their values align with yours?**
- **What other work or projects have they been involved with?**

Remember if it's about the community actively involve them in discussions about the needs and demands of the project. Participant-led ideas generated by groups will increase your chances of funding. Consulting with participants and communities can be fun and movement-led – think about the why. Has it been done before? Is there something that needs development?

3.6　Budget

Does it tell a story! Planning your budget helps you identify the holes in partners and cash. Are all costs and time covered?

Remember to cost your time in effectively.

In-kind funding of time, free venues and sponsorship of costumes, etc all have a monetary value and so calculate it and show the total figure of in-kind support, don't just name it.

Remember to calculate your access support costs too.

Have some contingency.

For grants over 50K you have to put a cash flow in and make it in a spreadsheet. They have a specific template to use, this is where you map your expenditure across the life cycle of your project. So what will you spend when as you deliver activity per month.
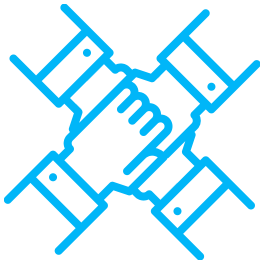
TOP TIPS
- Remember to cost your time in effectively.
- Remember to calculate your access support costs.
- In-kind funding of time, free venues and sponsorship of costumes etc all has a monetary value and so calculate it and show the total figure of in-kind support, don't just name it.
- Consider other revenue streams: merch, ticket sales, refreshments, badges etc. Private income generation can be match funding on a bid too!
- Always have some contingency. Double check income!
- Small grant pots are a great source of match funding for a bigger grant and can all add up!
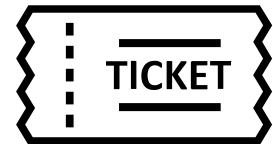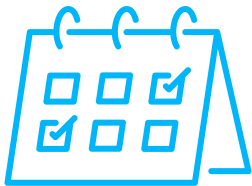
3.7 Funding Q&A

How do you navigate developing a project you have in mind, but need to get a team together to get funding but don't have funding yet?

- Your bid is stronger if you know your team but you can add recruitment into your bid. You don't need to have your team in place, just describe your recruitment process.

- Unnamed collaborators will then mean the first payment may be on condition of naming them or having venues confirmed etc. if they were TBC or under discussion.

- Performers are less of an issue. No harm in having conversations with people, just be honest. Transparency is key to conversations and having backups to approach if others secure other work is a good idea.

- Nothing wrong with having agreements in place subject to funding on your employment terms with performers.

- Make approaches informally, give yourself time to shape and scope and have tentative conversations with partners that remain open and honest. Schmooze and come back and then return with a formal ask once you're ready.

- Give yourself enough time to reapply! Good projects will get funded eventually, build in time to be able to reapply before your project start date is planned.

3.8 Top Tips

Language:
- Learn their language. It's not plagiarism to use their words, it's a big tick for their applications. Put their buzzwords back in your applications!
- Don't use 5 words when 1 word will do.
- Use ampersand '&' instead of 'and' to cut words, use acronyms and abbreviations too!

Form filling:
- Bullet point ideas down, group bullet points, cut ones that aren't necessary or duplicate and say the same thing. This all helps you with the flow of writing paragraphs and answering questions.
- Artist bios are sneaky places for getting more info into your bid. You can define and expand their roles on your project here. The bio word count is generous.
- There isn't a clear box that asks what you're going to do–it's a 50-word limit at the start, so get it down to an elevator pitch. The detailed description is 800 characters which is about 3 more sentences to explain.

Takeaways:
- There are lots of templates that can help you, ACE has templates, and other funders have templates, use Google Docs and share it with friends and colleagues to comment on–tag team a draft version with comments and suggestions.
- Check their social and show you've done your research in what they're talking about, are interested in and have previously funded, engage with them in that space
- Bios of artists and letters of support get added to Grantium in the grant portal for submitting your grant application. It only allows one document to upload as a PDF into one file and has a file limit. Prep your document and put everything in there–this is your opportunity to tell them as much about your work as possible
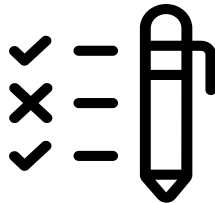
3.9   Things we'd wish we'd known

It's important to say who you are and what you do in a couple of lines. Get this rolling off your tongue so that you can confidently articulate why you do what you do and what it is.

Challenge: Can you articulate your USP and project as a 2 minute elevator pitch?
This will help you write and talk about you and your project confidently.

You never know where the next connection, piece of work or recommendation will come from.

Be kind: People remember how you make them feel and it will come back to benefit you at some point.

Share your wisdom and knowledge!

4
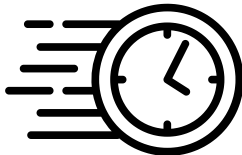
Digital Accessibility

Accessible design and marketing is all about giving your audience what they need, how they need it and understanding your audience. It's extending your person-centred approach to how you design and deliver projects, workshops and devise performances, into all of your communication methods.

Your content needs to meet the needs of users rather than expecting it to be easily accessed in the same way by everyone.

Accessibility is useful for everyone and essential for some.

Delivered by Caspian Turner, Founder of Accessible by Design

4.1 Assistive Technology - Visually Impaired

There are a range of devices and tools that help make digital and marketing content accessible. Understanding how they work helps us to consider what we need to do to make our content readable.

Screen Readers – This is software used by anyone with a visual impairment to read the content of a computer screen. Examples include JAWS for Windows, NVDA, or Voiceover for Mac, Talkback for Android. Alexa and Siri to enable voiceover are great ways to check your marketing. They work with web browsing and reading documents. However, they have trouble with PDF documents and so consider providing easy-read documents.

Screen magnification software – These allow users to control the size of text and or graphics on the screen. Unlike using a zoom feature, these applications allow the user to have the ability to see the enlarged text in relation to the rest of the screen.

Text readers: Software used by people with various forms of learning disabilities that affect their ability to read text. This software will read text with a synthesized voice and may have a highlighter to emphasize the word being spoken. These applications do not read things such as menus or types of elements - they only read the text.

Speech input software or Speech to Text software/tool: This provides people with difficulty in typing an alternate way to type text and also control the computer. Users can give the system some limited commands to perform mouse actions. Users can tell the system to click a link or a button or use a menu item. They are a useful tool for anyone who is neuro divergent, and or has dyslexia. There is a limited level of speech recognition utiliites in Mac and Windows as well as Siri and Alexa as a form of speech to text tool. Dragon Naturally Speaking and Otter Ai are both alternatives often used.
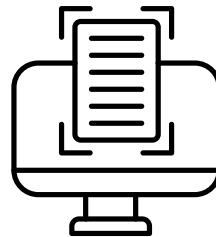
4.2 Assistive Technology - Physical support needs

Alternative input devices - Some users may not be able to use a mouse or keyboard to work on a computer. There are different types of alternative input devices that can assist:

· **Head pointers and d-pads**
· **Motion tracking or eye tracking**
· **Single switch entry devices**

Users of such devices may take longer to navigate a website or complete a transaction or booking form. Having timers on check outs for ticketing purchase is one example of discrimination against users of such tech as they can time out before they complete a purchase.
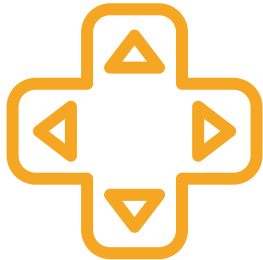
4.3   **Website Accessibility**

There are web accessibility guidelines that can help you understand how to make your website accessible, if you have one, you can also run checkers on the accessible health of your website just by finding free online accessibility checkers.

The Web Content Accessibility Guidelines (WCAG) are developed by the Web Accessibility Initiative of the World Wide Web Consortium. These guidelines include how to write content to make it accessible for assistive tech to work at its best by it's user.

You can use the central government guide to understanding what these mean for you:
https://www.gov.uk/service-manual/helping-people-to-use-your-service/understanding-wcag

Accessibility is about people and not the law. Some simple things to remember for your website is:

- the colour contrast,
- the auto scaling of the web page to meet different browser specifications from watch, mobile, laptop and desktop
- auto scaling of font sizes
- use of alt text for images
- descriptive hyperlinks and navigation buttons

Animated banners and buttons
Having flashing animations or changing colours of text and patterns can look really fun and engaging but repeated flashing lights can cause problems for some audiences. Consider what value this adds to your content and if it's excluding anyone by having it.
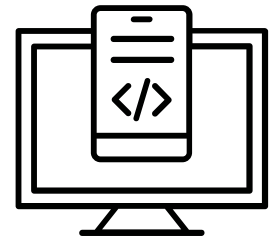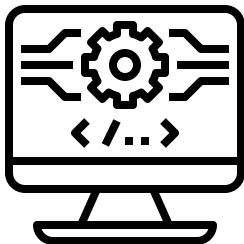
4.4   Authouring Content

Here is our handy guide to consider how to author and design content for both web and marketing.

Say NO to all capitals
It takes 10% longer for people to read all capitals. The occasional word is ok, not great, but whole sentences should not be in all capitals. Write a paragraph in all capitals or chose an all capital font to put your document in capitals, how easy do you find it to read?

How do you read an image? – Alt Text
When using images in documents, on social and on your website ensure that you provide alternative text. This describes the image for visually impaired users. When writing alternative text remember your visual references may not work for someone who has been blind since birth. Use of colours won't be relevant to all, describe shapes and textures.

The cms of a website can auto add alt text as can many social media apps. If you don't use alt text for a visual image a screen reader will simply state unlabelled image, preventing the user from engaging with this content or understanding how it adds value to the text they've just listened to.

Remember that as humans when someone simply states a visual of 'a person' we will intuitively imagine ourselves in that image, this can be great for people feeling representative but if it's important to understand who is in the photo then use more descriptive dialogue.

Always ask for bios and self-descriptions fo artists and people you are working with for alt text purposes. You should only provide gender and ethnicity id provided by the named person in an image.

Providing information in alt text is more beneficial to more people than by not providing it.

See examples of where alt text is used to describe the images of our contributors to this resource.

The icon illustrations throughout this document are decorative and as such they can be marked as such on websites or their alt-text inputted as ""

4.4   Authouring Content

Headings are your friend
Breaking down lots of text with good, practical headings not only helps to shortcut to parts of a webpage that someone is most interested in, it can help someone read a big document. How do you feel when faced with pages of text with no breaks in it? Does it make you want to read it?

Headings are great for screen readers, anyone with cognitive abilities, it helps Google search and creates tabs for shortcutting through text.

People use heading levels in screen readers to jump to the content they are looking for.
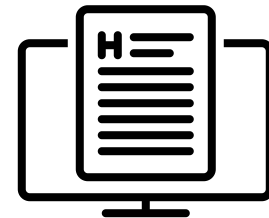
4.5   Authouring Link Text

How many websites do you see a clickable button that says 'click here'?

When using a screen reader how would you know which 'click here' button you would need to press to get to the information you're looking for if a page has 5 'click here' buttons?

When adding buttons on a webpage make them descriptive. What is the content clocking here will take you to? What will it tell me?

Say where link goes and try adding some of these:

· Access….
· View….
· Watch….
· Listen to…
· Explore…
· Visit our resources page

Make sure your links describe an action or destination or title of the next page, be specific and different from others on the page and distinguish it from different parts of the content.

4.6   Accessible Writing

Did you know the average reading age in the UK is 9 years old?

The Sun writes content for average reading age of 8 years, The Guardian for an average reading age of 14.

The higher the reading age of your content, the longer it takes to consume it.

If text isn't in your first language this will also impact a user's speed to process the content.

Deaf audiences have lower levels of literacy and BSL may be their first language which will impact their speed of processing your content.

Wherever possible ensure content is not invisible to people's senses. There is an audio description charity called Vocaleyes that specialise in audio description of arts and cultural content.

https://vocaleyes.co.uk/

There are tools to help check the readability of your text, these are:

· Hemingway
· Grammerly
· Readability FX

4.7   Live Streaming and video content

It's great, isn't it? But is there a way for you to provide alternative content afterwards with captioned video or a plain text version of events.

80% of people under 30 have captions on Netflix

This statistic might surprise you but it helps with focus and attention and makes watching content in busy public places easier to follow through captions instead of audio. Auto generated captions are great as a minimum to save time but they will need manual adjustments to ensure they accurately represent what you have created.

Consider how you can embed descriptions of the visual environment within dialogue.

4.8   E-mail Marketing and email comms

Nicely designed email marketing can be great for many users to feel inspired and excited by what you're doing but they aren't accessible for everyone. Any good newsletter sign-up and distribution service such as mail chimp will automatically create different accessible version of your newsletter.

San serif fonts are most accessible and don't forget to check the colour contrasts on email settings.

4.9   Other tools

There are tools that can help you check the accessibility of your website such as:

· Axe dev tools – free and paid version
· Sort site – regularly scans
· Headings map – shows you headings on page
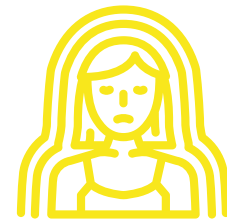· Contrast checker – background and foreground colours
· Gov.uk accessibility check
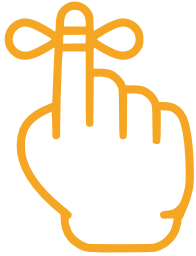
Remember, ensuring accessibility is essential for some but beneficial for all!

5

Open Theatre
Teamwork and Leadership:

Boundaries and responsibilities

Q&A with Richard Hayhow

5.1　Richard Hayhow Q&A

When working with communities, and especially children &vulnerable individuals, establishing boundaries and clear responsibilities is important. This protects & safeguards the individuals you are working with, but also you as an artist. Emotions can be high, and well-being is important for everyone involved, including the delivery team & background staff.

For example, the way that Open Theatre works is by taking the time to get to know its participants. They believe that you have to look at the company, from the people to the artist, rather than an artist engaging with the people.

Physical Touch? Are hugs okay with participants?

Personal boundaries vary for vulnerable people and individuals with additional needs.

'Take a step back and really think about the individual. Question is it an excuse not to get involved in other harder parts of the dance?' - Richard

What are the other things to consider about the individual and their personal situation?
Why might the physical attachment be happening? And is it safe to allow it?
Do not be judgemental.
Walk in their shoes.

5.1   Richard Hayhow Q&A

How do you manage group dynamics of a class and the reasons for attendance. Some attend for the social side,but other may be there just to dance, but how can facilitate both experiences?

'Tailor your expectations to the people in the room. Question why they need this time. Maybe set the session at the start, say that you will dance for a while, and then have a break so people can talk.

Think a bit differently about your practice, and observe how people react. They are coming to you for many reasons, you also may have an agenda especially if you are working on projects.

You have created a safe space, if it becomes only that then there is still value in it.

We are not specialists in human behaviour or analysts, we have our skills and have to use them the best we can.' -

Sometimes being group-led may not reach the goals or grow to be enough. There is no problem in splitting groups to get the best, read the room. It's about knowing who a person is and how they will work well. Group-led is not always the answer.

There is no formula for a right way to approach inclusivity. We do know that it needs longer time rather than short projects. Practices need to meet rather than bringing people into your established methodology.' - Richard

Challenge:

Why are you being inclusive?
Is it because you want to be or feel that you need to be?
There is no judgment in having a practice that is not inclusive. It's hard.

5.1   Richard Hayhow Q&A

How to feel confident as a new freelancer, working inclusively for the first time?

Richard's top tips for running a session:
- The more you do the more your confidence will grow.
- Have a toolkit of 2/3 tried and trusted activities that you know work.
- It's important to read the room, set the context at the start.
- There's the methodology you learn at university of warm up, work, cool down. But that's not set in stone.
- Try to be fluid in your approach.

We encourage you to explore the **Common Ground Manual** for more examples of how to manage weekly sessions and characters within groups.

This manual consolidates the learning from Critical Mass into practical approaches for delivering inclusive dance practice. It offers information on safeguarding further details, social media expectations and supporting welfare.

The team at Fabric are committed to the legacy and impact of the work from Critical Mass to more inclusive dance practice undertaken, developed, and profiled across the Midlands and beyond.

To find out more about the long-term impact and the 'what next?' that is driving the work of FABRIC please explore Spirit's inquiry: https://spiritof2012.org.uk/policy/inquiry/

To learn more about Critical Mass and the many mass performances that happened, head to FABRIC's Participation page: https://fabric.dance/participation-projects/

If you want to learn more about successfully managing a mass scale inclusive project as part of a major cultural event, please read the Critical Mass Playbook: https://fabric.dance/resources/inclusive-resources/critical-mass-playbook/

6

Biographies
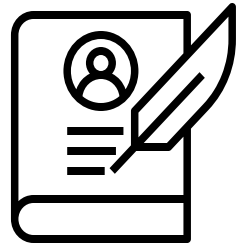
Bio: **Louise Katerega**

Image of Louise, a woman of mixed Ugandan and English heritage with braided hair and a smiling face, wearing a jacket with a big patterned print of flowers.

Who is Louise?

Louise Katerega describes herself as a woman of mixed Ugandan and English heritage. For over two decases Louise has developed a practice focucsed on dance by with and for people with disabilities. Louise leads Foot in Hand a company of cross generational, culturally divers, disabled and non-disabled dancers. In 2012, she co-choreographed the inclusive dance aspect of the opening ceremony of the Olympic Sailing Events in Weymouth and was commissioned to create new works for the Olympic and Paralympic torch celebrations in Leicester.

Louise trained at London Contemporary Dance School, Coventry University (Performing Arts) holds a first-class degree in Film and Literature from the University of Warwick and trained as a life coach. She is board adviser to Turned On Its Head Early Years Dance Theatre, a board member of ArtReach a multi- and outdoor arts company and NeSSIE, a children's mental health charity. She is also trustee of ASSITEJ UK, one branch of a larger international network around arts for young audiences. Past board experience includes Birmingham Royal Ballet (Education Committee), Spark Arts Children's Festival, Foundation for Community Dance, NationalInclusive Dance Network. Louise is Head of Professional Development at People Dancing.

Learn more from Louise by clicking here or the mouse picture for her webinar on 'Participatory Dance and Ethics'

Find out more about Louise's company Foot in Hand by clickin here or on the picture of the mouse!

Bio: What is a producer? Project manager?

This panel discussed their own experiences as producers, as well as answering burning questions about producing work as freelancers, for community groups and in inclusive settings.

Samina Beckford, Founder and Director of First Position Dance Arts, she is a freelance producer working with Warwick Arts Centre and the Hippodrome. Is a member of a dance consortium. Creator of the Alie project UK galvanising big dance companies to engage with young people and international dancers to engage with with local professionals.

Samina identifies as she/her. The image shows a smiling face close up with big gold hoop earrings.

Kirsten Tranter is an Independent Producer and Project Manager. She is a Black Country girl, based in Nuneaton, who works mainly with communities.

Kirsten identifies as she/her. The image shows a smiling face with long brown wavy hair.

Sho Shibata, Executive Producer of Stopgap Dance Company, a National Portfolio Organisation. Based in the South East of England. Stopgap create mid-small scale shows where deaf, disabled and neurodivergent professionals work alongside non-disabled professionals. Sho is also on the board of ISTD exams, and Place The Crowd is an area council member for ACE south-east as well on their board advising ACE decision-making impacting the SE region.

Sho identifies as he/him; he is wearing a yellow shirt and black waistcoat. He has short salt-and-pepper hair and wears round glasses. He sits behind an apple laptop, gesturing with his hand to someone off-camera.

Bio: Alternative Revenue Streams & Fundraising

This section explores types of funding, key things to consider when applying, and how to move up funding thresholds over time. This section has tips and tricks to help you write your funding bids and outline the current Arts Council England funding streams

Will Southworth - Relationship Manager, Arts Council England. Will has been there 5 yrs supporting artists to apply for funding.

Will is a middle aged white man with a short brown beard and hair, wearing a dark coat, outside at night.

Amy Dalton Hardy – development specialist and dance and outdoor artist. Amy is also a professional bid writer and is on the ACE bid writing access support list.

Amy is a middle-aged white woman with long, wavy dark hair, writing in a notebook.

Natalie Haslam – dance artist, choreographer, theatre producer and loves bid writing. Natalie brings tips and tricks to help you tackle funding applications yourself!

Natalie is a white woman with strawberry blonde hair just below the shoulders and a long fringe. She is smiling, wearing bright red lipstick and a black top.

https://www.artscouncil.org.uk/

https://www.amydaltonhardy.co.uk/

https://www.nataliehaslam.com/

Bio: Caspian Turner

Caspian, a white man with a bald head and a beard wearing a suit and shirt and tie.

Who is Caspian Turner?

He's a digital accessibility specialist and founder of Accessible by Design, a digital accessibility consultancy working with arts and cultural organisations and technology providers in Europe and North America.

He started Accessible by Design following his experiences as Head of Strategy for a web agency called Substrakt, his time at Tessitura and in-house at Southbank Centre and Glyndebourne.

And, during that time in these roles, he started to learn about the poor and exclusionary experiences that Blind, d/Deaf and Disabled audiences have when accessing arts and cultural websites and so his company exists to help change this.

They are members of the International Association of accessibility professionals, and he holds an accreditation from them as a web accessibility specialist.

There are many things that we can be doing in our processes every day that improve accessibility for everyone and some of this is covered in this section

Find out more about Caspian's company Accessible by Design here: https://accessiblebydesign.co.uk/

Bio: Richard Hayhow

Richard Hayhow is an older white man smiling, wearing a v-necked jumper over an open shirt.

Who is Richard?
Richard is Director of Open Theatre Company, an organisation which aims to place the creativity of young people with learning disabilities at the centre of the cultural life of Birmingham and Coventry. He has been working in the field of theatre and learning disability for over 30 years and is a passionate advocate for the talents and abilities of young people with learning disabilities.

Learn more about the work of Open Theatre

Explore their online resources

A huge thank you to all contributors towards this resource, for delivering fantastic in-person CPD training for freelance dance artists.

Thank you to Kirsty Hillyer, We Are Frilly for documenting and producing this resource.

Thank you to the Critical Mass partners and funders for making this possible.

FABRIC