

# Derby LIVE

EVENTS



## Criteria and Considerations for Selecting Casts, Creative Teams and Co-producers

### Artistic Excellence

In line with the McMaster Report: *Supporting Excellence in the Arts*, Derby LIVE believes that the arts can only thrive and achieve their full impact if excellence is all-pervasive. This attention to excellence includes ensuring that Derby LIVE employs, and works with, the highest-quality personnel who are available.

Artistic excellence is further ensured through Derby LIVE's panel of Artistic Associates. These are top-quality artists, selected from a diverse range of disciplines and backgrounds, who act as artistic "critical friends" to the organisation, challenging, guiding and monitoring its produced theatre output. This work includes the Artistic Associates' involvement in the formation and evaluation of programmes, co-producing partners, creative teams and casts. The Artistic Associates also contribute to, and help nurture and evaluate, Derby LIVE's Learning and Inclusion programmes.

### Producing and commissioning

Derby LIVE only produces or commissions work which achieves at least one (and preferably more) of the following criteria:

- Artistic – work which is not being provided elsewhere or available to present as part of a tour. Derby LIVE prioritises new work, overlooked classics, work produced locally or with local relevance, and top-quality 20<sup>th</sup> and 21<sup>st</sup> Century work which may have had significant exposure in London but not in the region.
- Education/Participation – work which has particular benefits for learning and/or for social cohesion.
- Financial – work where the anticipated returns can be maximised by producing or commissioning in-house.

Where possible, Derby LIVE seeks to increase resources and share risk by co-producing or co-commissioning. Derby LIVE gives special attention to companies who can bring an artistically-diverse offer, affording artistic development opportunities for Derby LIVE's artists, staff and audiences.

## **Selecting freelancers and partners**

Derby LIVE helps to fulfil its commitment to excellence by utilising the Arts Council's criteria for its Grants for the arts awards when selecting casts, creative teams and co-producers. In line with this, and where applicable, the kind of questions we will look to potential partners, creative team members and co-producers to provide answers to are:

### **1. You and the work**

- What are your main ideas behind the proposed activity, and how do you plan to realise them?
- What do you want to achieve through the project, and how does this fit in with your current work and its future development?
- Why is the activity important to you or your organisation?
- How is the activity likely to affect the people who experience it, or how will it affect the arts more widely?
- What benefit will the activity bring to you or your organisation?
- How will the activity develop your future work?
- How will your proposed activity help Derby LIVE to achieve its aims and objectives?
- Where relevant, what are the names, skills and experience of the artists and the other main people involved?
- What will you do to achieve high-quality work through this activity?
- How will you involve other artists or skills?
- What opportunities does the activity present for the professional development of Derby LIVE staff?
- How will you help to ensure shared "ownership" of the activity between yourself, Derby LIVE and any other partners?

### **2. How the public will engage with the work**

- What evidence do you have that there is demand for the activity?
- Who are the people the activity will reach (for example, the audiences or people taking part), including those who may not normally engage with the arts?
- How will you reach people and, where appropriate, what are the details of your marketing activities?
- How will the work support the policies or aims of Derby City Council or of other public organisations?
- What evidence is there that the activity represents good value for money?

- How have you considered the needs and expectations of the people the activity is intended for?

### **3. Making it happen**

- Working with Derby LIVE, how will you manage and carry out the activity to achieve its aims?
- What is your past experience of successfully managing a similar activity?
- As well as Derby LIVE, what is the involvement of, and support from, any other partners, including others providing funding?
- What is the local community's involvement in decisions about the activity?
- What are the long-term effects this activity will have on how you will manage your work?

### **4. Finance**

- How is the budget suited to the activity (including details of how you have worked out any fees or wages)?
- What has been your approach to raising as much money as you can from other sources, what other sources of funding have you applied for, and what is the progress of any other applications you have made for funding?
- What effect, if any, will the activity have on your long-term financial position?
- Where relevant, what are your special circumstances if you are asking Derby LIVE to contribute the total cost of the activity? (i.e. what are you "bringing to the table"?)
- What financial controls do you have in place?

### **5. Evaluation**

- Working with Derby LIVE, how do you propose the work should be monitored and evaluated?
- How will you ensure that all stakeholders are meaningfully engaged in the evaluation process?

## **Co-producing protocols when Derby LIVE is not the Artistic Lead**

In projects with partners and co-producers where Derby LIVE does not take the artistic lead, Derby LIVE will still expect to have significant input into the artistic, financial, marketing and production processes, commensurate with the amount of investment (financial and in-kind) which Derby LIVE is contributing. These inputs are likely to include:

### **Artistic**

- Significant involvement in the formation of casts and creative teams

- Presence at the “meet and greet” with full company
- Involvement in a number of key sessions throughout the rehearsal period, including rehearsal room runs and feedback to the director(s)
- Involvement in technical and dress rehearsals, including feedback to the director(s)
- Feedback to director(s) after the opening performance and during the run
- Involvement in overall evaluation of project

### **Financial**

- Involvement in, and agreement to, budgeting processes and budgeting decisions
- Consultation over, and agreement to, any significant variations in budgetary apportionments
- Agreement to terms and conditions of employment and remuneration being operated
- Agreement to final “signing off”

### **Learning and Inclusion**

- Consultation over, and agreement to, all learning and inclusion aspects of the project, including active contribution, where possible, to this provision from all partners involved

### **Marketing**

- Consultation over, and agreement to, all marketing materials being used including use of logos, poster design, programme content, billing details, etc.

### **Production**

- Consultation over, and agreement to, all technical aspects of the project
- Agreed arrangements and opportunities for the professional development of Derby LIVE staff when they are used as Creative Team members in co-productions

## **Derby LIVE’s Commitment to the Theatre Ecology of Derby/shire**

Derby LIVE is committed to developing and enabling the theatre ecology of Derby and Derbyshire. Therefore, when selecting casts, creative teams, partners and co-producers, it prioritises, where appropriate, artists and arts organisations who are based in the sub-region. Derby LIVE also ensures that auditions are always held in Derby as well as, when suitable, in London.