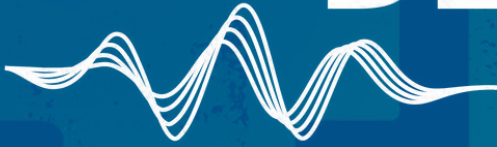
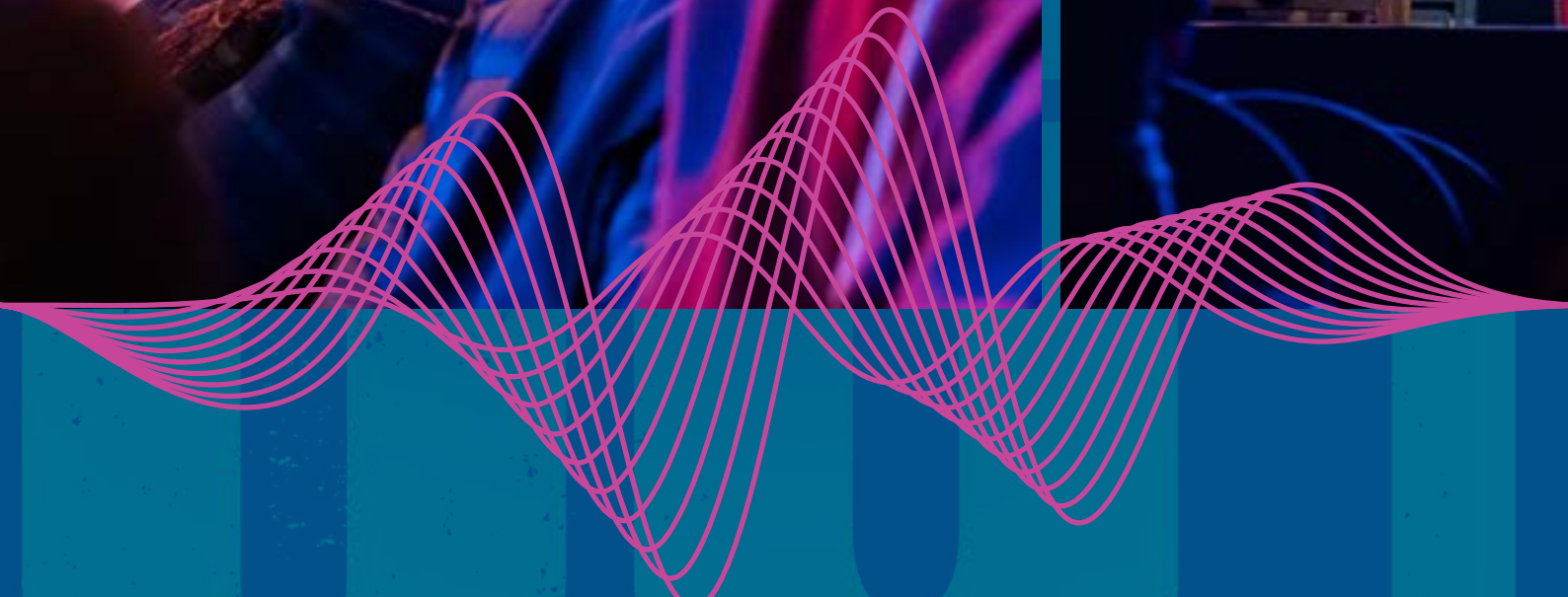


Push the Boat Out: Edinburgh's International Poetry Festival

PUSH THE BOAT OUT



Festival Report 2023



ABOUT PUSH THE BOAT OUT

An event unlike any other, Push The Boat Out (PTBO) remains Scotland's newest poetry and multi arts festival. We are inspired by the vibrancy and range of contemporary poetry, hip hop, and spoken word from Scotland, the UK, and further afield. Our aim is to not only give poetry a new platform, but to create an environment where all variations of this vital artform are encouraged to grow, evolve and even collide. We want to boundary-bend and explore fresh, inventive ways to bring poetry and audiences together by challenging perceptions of what poetry is and how it can be enjoyed.

'At Eighty', the late, great Edwin Morgan's unforgettable poem, is our namesake. The work is forward-looking and progressive; it encapsulates his persistent, indefatigable curiosity for the unknown, whatever it holds, come what may. Launched in 2021, the centenary year of Edwin's birth and one of the most difficult and unpredictable periods in recent times, PTBO pays homage to his inestimable contribution to poetry and to his restless pioneering spirit.

From 24th to 26th November 2023, our third festival filled the distinctive spaces of Summerhall with a heady mix of poetry, performance, music, art installations, discussion and joy. As we evolve, we more and more clearly see our unique contribution in creating a space where poetry comes together in conversation with other art forms and offers a place for artists and audiences alike to play and experiment with these juxtapositions.



PROGRAMME OVERVIEW

In 2023, our diverse and exciting programme featured nearly 100 poets and artists, emerging and established (all paid for their contributions). We offered an eclectic and varied bill of events including artist talks, installations, readings & discussions, headliners, an exciting range of workshops, music gigs, newly commissioned cross-art form performances, and an artists' development day. Just a few programme highlights included:

- A broad range of in-person events featuring some of the UK's foremost poets - Kathleen Jamie, John Hegley, Inua Ellams, Joelle Taylor, Hannah Lavery and many more.
- A series of international online events featuring incredible artists from India, China & Canada including Meena Kandasamy, Tishani Doshi, Catriona Niclòmhair Parsons and Jiaoyang Li.
- An imaginative programme of poetry in unexpected contexts, including poetry and dumpling making with Sean Wai Keung, a cocktail hour with Kate Fox and an exhibition from poet and polymath Ellen Renton exploring photography from a visually impaired perspective.
- A sold out solo performance from rising Edinburgh music star Hamish Hawk, with an intimate set highlighting the poetic quality of his lyrics.
- A discussion and reading from Jeremy Corbyn and Len McCluskey featuring their poetry anthology Poetry For the Many.
- Embodying our collaborative and collegiate approach we hosted several takeovers by other poetry collectives including Loud Poets, Spit it Out and Stellar Quines.
- A Poetry in the City strand which saw PTBO events feature in spaces across Edinburgh including a walk along Portobello Beach with Rishi Dastidar in collaboration with Portobello Books, a poetry and cycling workshop with Julia Sorensen and Zaki El-Salahi and a one of a kind reading at Maison de Moggy Cat Cafe with The Cat Prince himself, prize-winning poet Michael Pedersen.



NEW WORK

In meeting our goals to both create opportunities for poetry to be in conversation with other artforms and to create paid opportunities for poets to experiment and create, we continued to commission new and unusual work and collaborations.

One of the elements of this took the form of an open call for new pieces in association with the National Theatre of Scotland. This resulted in our incredible headline performance *Seeds*, featuring three new pieces of work that each explored the theme of *Seeds* by combining poetry with another artform. This included an exploration of the impact of AI on art from Ross McCleary, a choreographed piece looking at migration and homeland from Alycia Pirmohamed and Gwynne Bilski, and a pulsing RnB soundtrack exploring women's bodily autonomy through a reimagining of Persephone's experiences in the underworld from Imogen Stirling and Suse Bear.

Inspired by Summerhall's fascinating history, we also commissioned three new site-specific poems by some of Scotland's most exciting, fearless writers – Ever Dundas, Harry Josephine Giles and Iona Lee. Each was set to original music composed and performed by renowned theatre composer David Paul Jones in a "cinema for the ears".



"Being commissioned by PTBO was a brilliant and unique opportunity [...] I genuinely haven't seen many opportunities like this offered - the chance to collaborate and create hybrid work in the fields of poetry and theatre. To be presented with this opportunity, alongside such stellar partners, felt like a valuable step in my career progression."

Commissioned Artist, *Seeds*



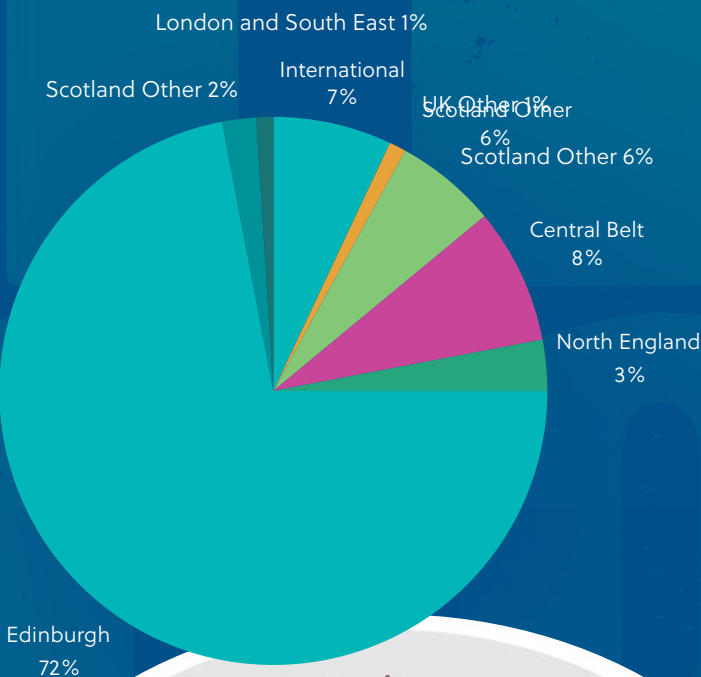
AUDIENCE EVALUATION

We were delighted to welcome audiences of over 1,800, with sales of over £16,000. Most attendees thought tickets were priced about right or that they would have paid more.

This year we introduced festival passes, offering limited numbers which sold out quickly. They allowed free entry into most events and half price entry to more intimate or headline events. 212 tickets were booked through the festival pass – an average of 6 per pass. We particularly saw an increase in attendances in some of the more niche events that have had lower audiences in the past.

"I saw more and felt greater connection to the festival by having [the Festival Pass]."

"We'd planned to go to a lot of events (we're not local) so the Pass was wonderful! We saw 18 events over the three days ... Excellent value for money!"

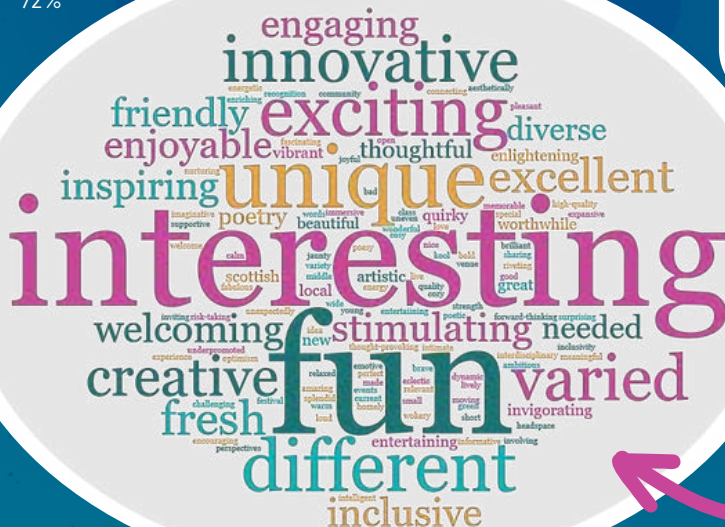


Postcode analysis show that, similarly to 2022, 75% of our audiences were local to Edinburgh, with a further 8% from Glasgow and the central belt. 6% were from the rest of Scotland and 5% from the rest of the UK. We were delighted that 7% of our audiences came from outside of the UK, a testament to the success of our international online programme, which we plan to continue as a year round feature.

One third of tickets were purchased in person on the day - meaning we don't have postcode data but could assume that these are either relatively local audiences or existing ticket holders attending additional events.

We sent an audience questionnaire after the festival. This generated 144 responses, a 65% increase on 2022.

We asked people to tell us the three words they associated most with the festival.



AUDIENCE EVALUATION

90% of respondents felt we were successful in our goal to create a space where poetry in all its guises can flourish, grow, and collide with other art forms. They felt the programme offered a choice and variety of events where they were both confident of finding something they knew they would enjoy and take risks and see something new. On a scale of 1 to 10, 90% of respondents rated both the quality of the events and their likelihood of recommending the festival to others as 8 or higher.

Most respondents felt PTBO offered something unique and needed in Scotland and Edinburgh's festival landscape.

"I adored the dumplings and poetry workshop, such a delightful format and a great way of bringing potential poetry-phobes to the table (literally!) and sharing great work in a fun way."

"It felt slightly edgy and experimental and therefore alive and fun - what poetry should be after all - taking me into a different world. So pleased I came and so pleased with all I saw and heard - and the excellent Summerhall cafe and nice volunteers."



Most respondents felt that staff and volunteers were knowledgeable and welcoming, and while there are still challenges with the Summerhall building as outlined in the accessibility section, 95% of respondents feel that it is an appropriate venue.

"The venue was great [...] good food and wonderful drinks. The staff were very welcoming. The acoustics were remarkably good."



COMMUNITY ENGAGEMENT STRAND

We believe that poetry and the arts should be a meaningful part of people's everyday lives, not an elite luxury for a few. It is a key goal for PTBO to broaden audiences for poetry and contribute to removing some of the barriers that marginalised groups face in accessing and enjoying poetry and other creative experiences.

Working in partnership with other organisations who are already engaging with and trusted by people that we would like to support is vital so that we can offer meaningful opportunities based on what people want and need. Building on the success of previous festivals, we worked with two specific community partner organisations: SCOREscotland and Open Book.

SCOREscotland

We collaborated with SCOREscotland for the first time in 2023. SCORE are a charity based in Westerhailes, one of Scotland's most deprived areas. They support people facing discrimination and address the causes and effects of racism and promote racial equality.

We collaborated with one of their youth groups, working with seven young people aged from 11 to 15 over 2 months. We offered weekly poetry and creative writing workshops, led by poet, artist and rapper Bee Asha. The young people explored a range of topics based on their own interests and were encouraged to try out different art forms including spoken word, music and visual art. They worked towards confidence in performance and by the festival, two of the young people read their own (very moving) work to an audience.

Evaluations shared with us by SCOREscotland showed that the young people found the sessions very enjoyable (scoring them an average of 4 on a scale of 1 to 5). More than half of the participants said that the sessions improved their mental wellbeing, and all but 1 agreed that they felt a sense of achievement after each session. In describing how they felt during and after the sessions, the young people chose words like "relaxed", "motivated", "happy" and "confident".

We have already planned to extend our partnership with SCOREscotland in the coming year with a longer programme.



"The Poetry/Creative Writing Workshops lit up with talent, with two participants wowing audiences at Push the Boat Out! Beyond the spotlight, these workshops are nurturing confidence and creativity in young writers. It's proof of the power of these programmes to inspire and empower our youth, showing them that their voices truly matter." SCOREscotland

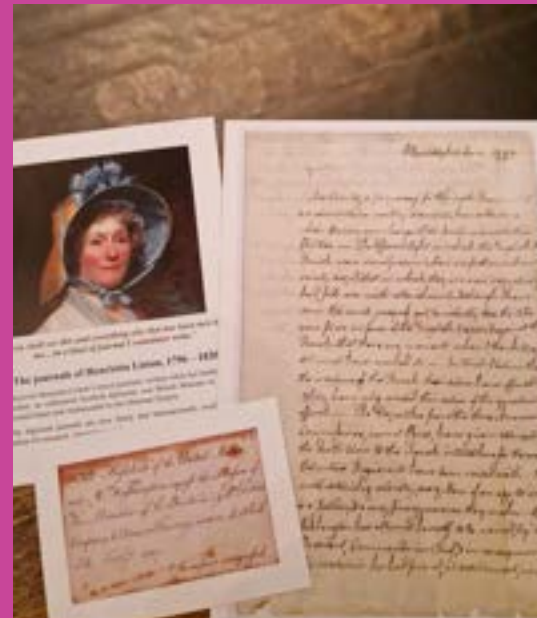
Open Book and the National Library of Scotland

Open Book runs weekly shared creative writing sessions all across Scotland for a diverse range of participants. We have partnered with them in each instalment of the festival. This year, brought a fresh aspect as we additionally collaborated with the National Library of Scotland (NLS).

We worked with them as they facilitated creative responses to the Liston Archive – an incredible collection held by NLS consisting of the letters, diaries and ephemera of Henrietta Liston, wife of the second British ambassador to the newly-formed United States of America.

Open Book participants from 15 groups across Scotland - from Stranraer to Dundee - created new poems in response to the work. This included groups that specifically support under-represented communities such as refugees, People of Colour, older people and those writing in Scots. The finished pieces were then read by Edinburgh-based group members at the festival, including representatives from disabled communities, LGBTQIA+ participant groups and People of Colour. Accompanying this was a multi-media reel created by NLS and interspersed readings from Henrietta's journals. NLS also brought a selection of reproduced materials from the archive so audiences had a more immersive experience.

This event was part of our Pay What You Can strand and family-friendly to widen access and participation as much as possible.



DEVELOPMENT DAY

A key ambition for PTBO is to support the development of artists and poets in Scotland. Along with providing high quality and well-paid opportunities to platform their work and paid commission opportunities, PTBO also included a development day for emerging and mid-career artists completely free of charge.

It offers a series of workshops and panels to support the development of not only creative practice but also business skills. This included topics such as the role of mentoring and awards in career development, environmentally sustainable practice, an exploration of live poetry scenes across Scotland and North East England, co-creating with AI and preparing for your first open mic.



The day was attended by 124 artists. Nearly a third completed evaluation forms. The majority felt that the workshops were enjoyable, enabled them to learn something new and were well run and of good quality. In terms of feeling included there was an appetite for greater interactivity, networking and space for Q&As. Our respondents felt that it was vitally important that PTBO offers free opportunities for practice development.

We asked for suggestions for future helpful sessions, and found there is a desire for workshops about resting as artists, generating income from poetry, the intersection of capitalism, colonialism, climate crisis and creating poetry, ideas of how and where to share work.

The majority of development day participants were in the 18 to 44 age group, showing that the festival is successful in reaching younger audiences with this offer.

"I love being here every year, and this workshop was a great start to this one."

"Provided inspiration and productive ideas on how to think differently."

"It will give me confidence and inspiration to apply for mentorship and awards."



ACCESSIBILITY

FINANCIAL BARRIERS

Financial barriers are one of the biggest challenges in widening access to arts festivals. We therefore took the following steps:

- Free tickets to the groups directly involved in our engagement programme, to the other people supported by our engagement programme partners and to students from relevant courses from Edinburgh, Queen Margaret and Glasgow Universities.
- Concessionary tickets (for under 26 year olds, over 60's, people on low incomes, students and disabled people) and free companion tickets for anyone attending as a carer.
- Introduced Pay What You Can pricing for a selection of events and offered a festival pass for the first time, responding to feedback that this would be a more affordable choice for people who would like to attend a higher number of festival events

HYBRID EVENTS

We are often asked about increased hybrid options for people to access the festival from home. Much of our programme was therefore broadcast via EHFm Radio free of charge, and the performance of our Seeds commissions was live streamed. The number of people tuning in on EHFm increased from 802 in 2022 to 872 in 2023. This represents a positive avenue but we could promote it even more.



"Working with PTBO over the last two years has unlocked a number of different revenue making models which we can now shop to other cultural organisations. We're eternally grateful to the festival for taking a chance on us and allowing us to try something different. It also contributes to our commitment to make cultural events as accessible as possible. We [...] hope to continue growing our relationship in the coming years!" Director, EHFm

ACCESSIBILITY

Across the festival, 8 events (or nearly 20% of the programme) were BSL interpreted, offering a wide range of different events to choose from.

We also created a festival clubroom, so that people could wait in a warm seated area for their events rather than queuing on stairs which was highlighted as an issue for people with mobility issues and other health conditions in 2022.

In our evaluation 55% of respondents said that the festival accessibility was excellent, and 38% that it was adequate.

We asked the 7% who felt it needed to be improved how we could address this. Some asked us to offer BSL interpretation, offer some pay what you can tickets, or ensure wheelchair access. This suggests we need to have more prominent accessibility information about our existing measures and better signage of accessible routes in Summerhall.

The temperature of the building on what was a very cold winter weekend continues to be an issue, and we plan to work on this with Summerhall. Other suggestions included offering assigned seats for people with mobility issues, particularly in busy events, and having a broader selection of hybrid events for people who cannot attend in person.

“What an excellent line up and feature of a festival! Great work by all concerned, and thank-you to the good ship Summerhall for your exemplary access help for me, from XX, a very satisfied wheelchair user and audience member”



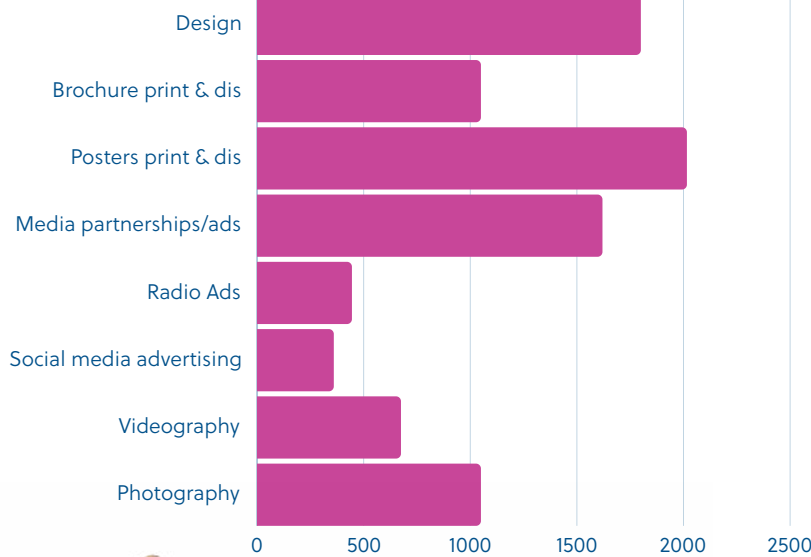
COMMUNICATIONS AND MARKETING

This year, we continued to use digital advertising in combination with print and traditional marketing avenues. Below we've provided an overview of different aspects of our comms/marketing campaign as well as details and analysis of our spending and strategy.

SOCIAL MEDIA CHANNELS

- Twitter
- Instagram
- Facebook
- MailerLite

SPENDING BREAKDOWN



ADVERTISEMENT SPEND

- Facebook/Instagram
- The Skinny
- The List
- Outdoor posters in Edinburgh
- Radio via EHFm
- Brochures

OTHER PROMOTIONAL/COMMS SPEND

- Visual assets by Laura Whitehouse (including our full print brochure)
- Festival photography by Tiu Makkonen
- Website development
- Programme Launch
- Filmed a trailer for future festival ads



SOCIAL MEDIA ANALYSIS

END NOV 2023

FACEBOOK FOLLOWERS:

804 ↑ (+16%)
since 2022

INSTAGRAM FOLLOWERS:

1,901 ↑ (+40%)
since 2022

TWITTER FOLLOWERS:

2,030 ↑ (+8%)
since 2022

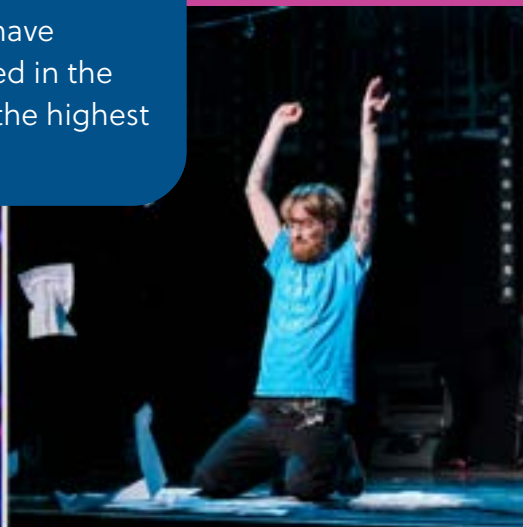
Our Facebook following is made up of 73% women and 27% men. This is spread fairly evenly across 25-65+ age demographics, but the mode of the audience is 35-44. 75% of our Instagram followers are women and 25% are men, with the mode of our audience being 25-34, slightly younger than Facebook. The vast majority of followers who have location data available are based in the UK, with Edinburgh still being the highest followed by Glasgow.

Similar to last year, the Facebook, Twitter and Instagram posts which gained the highest reach were collaborative posts or reshared by artists with a high follower count, major announcements, reel video footage of poets, posts detailing specific events and coverage during the festival.

Partners and fellow arts organisations continued to share our festival on social media. We were successful in building these networks and were more communicative with artists to reshare their events via social media. This is something we can continue using as our strategy to utilise the already warm following and audience our festival artists will have.

Our social media ads ran smoothly and were successful in reaching a new audience reaching 72k and 1,275 link clicks. Next year we could improve the CTR which dipped between 1-2%. We can utilise video ad content which could be used in combination with carousel ads.

Post-festival social media content continued to receive very high levels of engagement and posts about our monthly open mic night remains higher than before November's festival. All social media channels have increased in followers with Instagram significantly higher at 40% since 2022.





PARTNER PROMOTION

We encouraged poets to promote their events via social media, while we collaborated with partners like Lighthouse Books and the National Theatre of Scotland to extend our reach. Additionally, we continued media partnerships with The Skinny, The List and ran a competition for readers of The Skinny, offering festival passes as prizes. Shout-outs in e-newsletters from fellow literary festivals and partners helped to spotlight PTBO to an attentive audience. Additionally, we organized Instagram social media takeovers with The Skinny, though analytics suggest this was not as fruitful as anticipated.

We deepened our partnership with EHF, broadcasting multiple festival events live and hosting a pre-campaign promo show. This cost-effective strategy enhances accessibility for remote attendees. We plan to expand and promote this initiative as a central aspect of our accessibility efforts and tie this into our year-round programme.

PRESS COVERAGE

- The National
- The Herald
- The Times
- The List
- BBC Radio Scotland
- Reviewsphere
- Edinburgh Reporter
- Guide to Edinburgh Festival
- North Edinburgh News
- The Skinny
- EIF Recommends Blog
- MSN News highlight (Scotsman Review)
- The Guardian
- The Scotsman
- BBC Radio Scotland
- EHF
- The Edinburgh Minute
- The Skinny Newsletter / ZAP
- SNACK Mag
- The Edinburgh Evening News

**** A highlight of this year's Push the Boat Out festival at Summerhall was an event in which three local writers read specifically commissioned works about the host building,

The Scotsman

The Skinny Stats:

148 page views
 953 social impressions,
 c2000 impressions on their IG takeover
 MPUs x10,000 10-24 November
 Impressions: 9,380 delivered
 Clicks: 36
 CTR: 0.38%

ZAP Box 17 November

Opens: 3,276
 Open rate: 20.9%
 Clicks on ad: 8 (7 unique)
 Clicks on competition link: 19 (17 unique)

Instagram post on 21

November (part of takeover)
 Reach: 734
 Engagements: 14

FUTURE RECOMMENDATIONS: COMMS & MARKETING



- Our social media ad budget was well-spent. Our audience feedback forms show that many participants learned about PTBO from our Instagram, Facebook and Twitter. We could possibly increase ad spend in future years.
- This year, we introduced a full print brochure and distributed it around Edinburgh and Glasgow bookshops and cafes. We were able to trace that our brochure received 64 unique QR code scans. We will continue to print a full brochure programme in future years.
- The programme launch was integral to PTBO marketing and engagement and very successful. A heavier focus on making it a wider attended event would be ideal.
- This year we saw an increase in artist online engagement and we made efforts to communicate with artists more than last year. More artists shared their events on socials and introduced their followers to PTBO. Posts shared like this far outranked our organic reach and engagement capabilities. This strategy was indispensable as there was a direct correlation between ticket sales and events shared online this way. This is something we will prioritise in future campaigns.

ORGANISATIONAL DEVELOPMENT

2023 has been a year of change for Push the Boat Out. In August we secured charitable status and we will begin trading as a registered SCIO in 2024. This has allowed us to recruit a board of trustees, ably chaired by Anne Diack. Also in August our co-founder, Jenny Niven, moved from the Director position on to the board, as she took up her new post as Director of the Edinburgh International Book Festival. Emma Collins, formerly Executive Producer, was appointed as Director of the festival.

Our new charitable status and leadership coincides with a period of significant development as we restructure the team, and work on policies and procedures that will underpin our goals around supporting environmental sustainability and equality and diversity. As a charity, we will also be exploring a range of funding options to ensure our financial sustainability over the longer term.

For the first time in 2023, we implemented a Programming Group, which brought 5 additional artists and musicians together to advise on and offer knowledge and new ideas for our programming, ensuring a multiplicity of voices and perspectives.

SUCCESSSES

- Once again we increased our ticket sales: in 2021, 1,000 tickets were sold, in 2022, 1,420 and this year over 1,800. Many events sold out. This generated revenue of over £16,000, an incredible increase on 2022 of 75%.
- The introduction of our festival pass in response to audience feedback was a great success. The initial release sold out very quickly. It was seen as excellent value with pass holders attending an average of 6 events and increased attendance at many of the more "niche" events.
- Our strong and diverse programme was well-received by audiences and artists alike and resulted in a 4 star review in the Scotsman, amongst a range of other positive press coverage. We introduced an international online programme which was very well received and attracted audiences from all over the world.
- We addressed challenges around incorporating music successfully into the festival with a sold out gig by rising Edinburgh star, Hamish Hawk.
- We have cemented our USP as an organisation that platforms high quality poetry and brings it into conversation with other art forms.
- From our email opt-in list, we found that we had a large number of repeat festival goers with almost 2/3rds of opt-ins having bought tickets in previous years. Hopefully, this trend will continue to grow our attendees.
- We secured charitable status as Scottish Charitable Incorporated Organisation, began to build a strong board, and cemented our purpose to create public benefit, and successfully transitioned to a new leadership and staff structure.

SUPPORTING POETS, AUDIENCES AND WORKERS



PTBO generated more than £28,500 in fees for poets and artists - an increase of nearly 50% on 2022. We commissioned new work from 9 poets, artists and musicians, adding to an exceptional body of work by the Scottish poetry community and offering opportunities to collaborate and experiment.

Our Volunteer Programme was also a great success, providing opportunities for 13 volunteers to receive training and become part of the festival in a direct and meaningful way.

We created book sales, and opportunities for knowledge exchange, professional development and social connection. We introduced people to new work and forms.

We created 8 meaningful jobs, including moving two staff to year round positions, and contracted web designers, production support and other skilled freelancers. This year a big success was the creation of a Programming Group, offering paid opportunities for artists to feed into our programming strategy.

CHALLENGES

Our accessibility was improved from 2022, but still was not clearly signposted for some, and the temperature and comfort in an old building like Summerhall continues to be a challenge.

We are asked for online and hybrid options to improve accessibility and have offered these through a combination of an online programme, a live stream of a visually engaging work and a partnership with EHFM to broadcast much of the festival free of charge. Some feedback suggests that these offers were not adequately publicised, and finding the right level of hybrid offer remains a challenge.

Once again one third of our tickets were sold within the last days prior to the festival and on the door. This continued pattern of late buying which has been evident since Covid makes it hard to be certain of our potential income.

YEAR ROUND PROGRAMME

ROCK THE BOAT: MONTHLY POETRY OPEN MIC NIGHT



"I attended the 'preparing for your first open mic' workshop at a time when I wanted to start sharing my poems at open mics but felt far too nervous and vulnerable to actually do it. The atmosphere at the workshop was welcoming and supportive; we talked very openly about feeling and dealing with nerves and emotions. Julia and Catherine offered me valuable kindness and guidance and this experience gave me the confidence to read one of my poems at rock the boat's open mic not long after. I probably wouldn't have been up on stage yet without this workshop!"

Our monthly Rock the Boat poetry open mic continues to host between 35 and 55 people every month with several regular attendees. Presenting a new featured poet every month ensures a quality standard of poetry and entices a returning audience to hear new and varied contemporary work. Our hosts Julia Sorensen and Catherine Wilson Garry have built a strong supportive community.

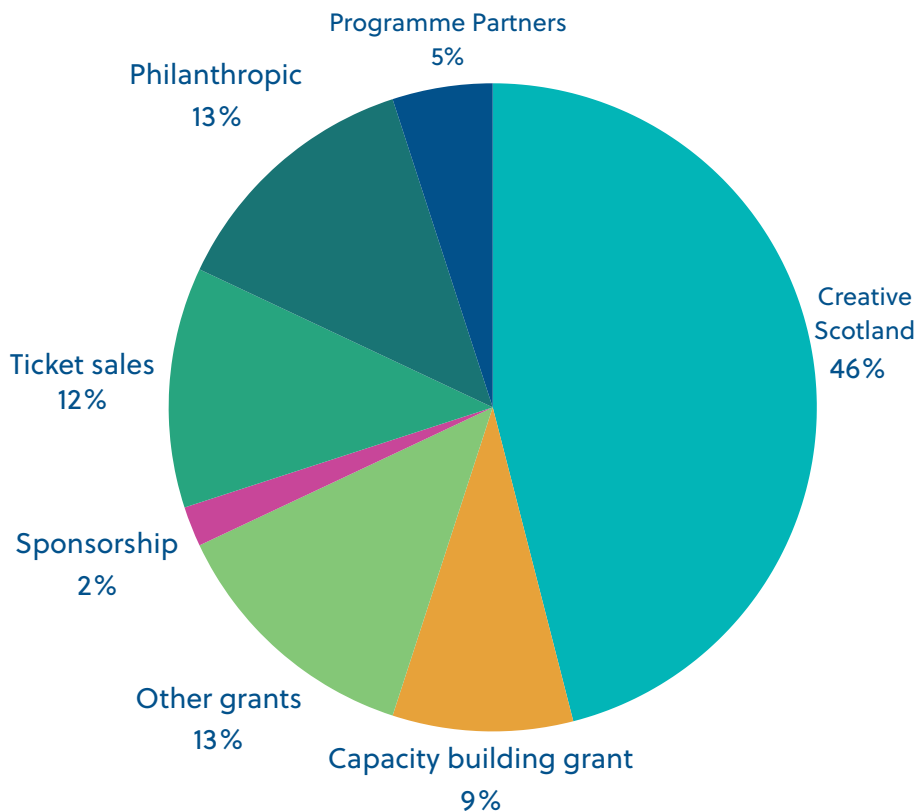
Rock the Boat provides a clear developmental pathway to and from the festival, as people learn new skills, grow in confidence and begin to perform. Several featured poets have also performed at the festival. We are currently consulting with the Rock the Boat audiences to understand what else they would like us to offer developmentally.

PODCAST

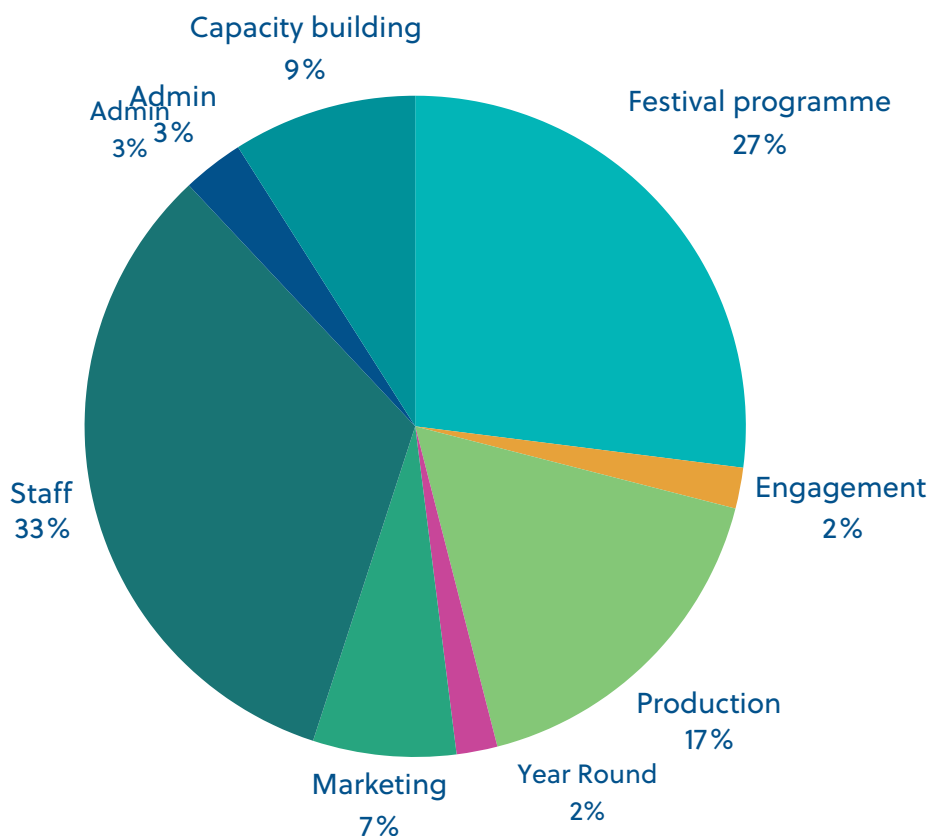
Our podcast has released semi-regular episodes since 2022 on SoundCloud and Spotify. We use the radio recordings from the previous year's festival to create podcast episodes with the help of Summerhall's radio station, EHFM. The podcast has received 300 plays over the past year, mostly played during the festival lead-up and weekend. The people who listen to our podcast often hear about it from social media or our newsletter and are a small group of dedicated listeners. We want to broaden our audience and increase listeners in this coming year.

FINANCIALS

INCOME



EXPENDITURE



CONCLUSIONS

Push the Boat Out continues to go from strength to strength in a relatively short space of time, growing audiences, increasing ticket sales and cementing a reputation for high-quality, exciting and innovative programming.

We have carved out a unique space and much anticipated event in the festival calendar and are seen as offering something different and important. Our commissioning programme and development day are seen as particularly supportive by artists.

We continue to develop strong partnerships with others including organisations and communities involved in our engagement programme, venue and delivery partners such as EHFM and Summerhall, and artistic collaborators such as the National Theatre of Scotland, the Forward Prize and a broad range of other poetry organisations and collectives.

Push the Boat Out, as a new charity, has many opportunities in the future to consolidate, grow, innovate and collaborate.

SO, WHAT'S NEXT FOR PUSH THE BOAT OUT?

In future, we plan on focussing on the following areas of improvement in terms of festival delivery:

- Continuing to build the 'brand' and profile of PTBO across the UK and internationally to ensure we can work with the most creative and interesting artists, writers and partners we can.
- Developing accessibility, both for physical and remote audiences. This includes further promoting the accessibility measures we already have in place, working with Summerhall to improve signage and comfort in an old building and making sure that our existing hybrid offer via EHFM is well-promoted and grows.
- Continuing to develop our audience research, to understand their needs, and behaviours better. This includes maximising the information we are able to collect in various ways, and continuing to engage with our committed audiences through Rock the Boat and our newsletter.
- Continued exploration of the best way to offer our engagement programme, with a particular focus on young people, the D/deaf community and people facing discrimination.
- Expanding our year round programme to include the monthly Rock the Boat open mic, bi-monthly podcast, a year round international online programme and researching what ongoing professional development opportunities would be supportive to the sector.

On a strategic level, we're currently working on:

- Cementing and diversifying our Board to ensure that many perspectives are represented in our leadership structure leading to equitable and robust governance.
- Implementing a new staffing structure, which enables more staff to be contracted on a year round basis, enshrining fair work principles and consistent commitment to the festival.
- Creating a three year business plan to guide our work and enable us to focus on future financial sustainability, equity and diversity.
- Diversifying our funding in light of our new charitable status.

Are you interested in the future of Push the Boat Out?

Contact Us:

emma.collins@pushtheboatout.org

info@pushtheboatout.org

www.pushtheboatout.org



FUNDERS & PARTNERSHIPS

We were delighted to receive support from a range of wonderful partners. The festival would not be possible without their help.



Push the Boat Out Arts SCIO is a registered charity: SC052742