

Creative Scotland Theatre Review Digest of Statistics

**Scottish Cultural Enterprise
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Theatre Review Digest of Statistics

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1. Introduction

- 1.1 This Digest of Statistics was compiled as an integral part of the Creative Scotland Review of Theatres undertaken in 2011/2012 by Christine Hamilton Consulting.
- 1.2 A key aspect of the brief for this study was to compile data which would provide an overview of the cultural ecology for theatre.
- 1.3 In order to compile the required data a number of sources has been utilised. The main source of information has been the routine data collection undertaken by Creative Scotland as part of its monitoring and evaluation processes -- the principal dataset being the annual reports submitted by Foundation and Flexible funded organisations where theatre is a core element of their work. The Annual Reports were available for the financial years 2008-9 and 2009-10 only. A further source of data used was the database of project, Flexible and Foundation grants made in 2008-9, 2009-10 and 2010-11.
- 1.4 As the status of some organisations has changed over the three years being considered, the Creative Scotland dataset of theatre related organisations is shown in Appendix A of this Digest together with their status in each year.
- 1.5 Other sources of data used include A Review of Ten Building- Based Theatre Companies commissioned by Scottish Arts Council in 2002, Culture Sparks The Source Project, National Theatre of Scotland, Creative and Cultural Skills, PROMOTE YT, Federation of Scottish Theatres, CIPFA Cultural Statistics 2010, VOCAL survey of members and various reports commissioned by Creative Scotland and internet searches.

2. Summary of findings-

2.1 Performances and attendances

2.1.1 Foundation Funded organisation, Flexible Funded organisation and Edinburgh International Festival performances and attendances increased from 2008-09 to 2009-10.

2.2 Artist support events

2.2.1 For artist support events, (including CPD for artists) the overall picture in terms of numbers of events and attendances was similar in 2009-10 to that in 2008-09.

2.3 Touring

2.3.1 For Foundation Organisations, numbers of performances on tour increased whilst attendances fell from 2008-09 to 2009-10. For Flexible Funded Organisations the reverse was the case – numbers of performances decreased whilst attendances went up.

2.3.2 National Theatre of Scotland performances and attendances decreased markedly in 2009-10 compared to 2008-09, but that is explained by a strong focus on developing new work and touring on the small and mid scales in 2009-10. In 2010-11, performances and attendances exceeded those recorded in 2008-09.

2.4 Education and outreach

2.4.1 Significantly more education and outreach events were held by Foundation and Flexible Funded Organisations in 2009-10 than in the previous year, and total attendance increased slightly over the same period.

2.4.2 For Scottish Community Drama Association member groups, 2,530 events were attended by 379,000 participants in 2009-10.

2.4.3 The number of National Theatre of Scotland education and outreach events increased substantially from 2008-09 to 2010-11, but total attendances at such events fell.

2.5 Funding

2.5.1 There have been significant increases in the value of Scottish Arts Council/Creative Scotland awards to fund theatre-related work over the period 2008-09 to 2010-11. The increase is attributable to a rise in Lottery funding, reflecting changes in funding priorities towards funding community venues and touring organisations to programme cross-artform performances including theatre.

2.5.2 In 2009-10 Scottish Arts Council revenue funding was the most significant funding stream for both Foundation and Flexible Funded Organisations (64% and 73% of total funding respectively). Local authority revenue funding was the next most significant funding stream, making up almost a quarter of total Foundation organisational funding, and 11% of Flexible funded organisational funding.

2.6 Earned income

2.6.1 Overall earned income from box office and 'other' sources increased from 2008-09 to 2009-10 for both Foundation and Flexible Funded Organisations. For both types of organisation the most significant increases related to 'other' sources.

2.7 Staffing

2.7.1 In 2009-10 staff at both Foundation and Flexible funded theatre companies were predominantly working on a part-time basis, and this was even more pronounced for Flexible Funded Organisations.

2.8 Project funding

2.8.1 The number of individual project funded awards increased substantially over the years from 2008-09 to 2010-11. The total value of these awards increased significantly between 2008-09 and 2009-10, before flattening out in 2010-11.

2.9 Comparative Date

2.9.1 In an average year in the 1990s, SAC funded building based theatre companies spent 39p of every £1 on programming and 61p on other overheads. By the 2000s this had reduced to 28p in the £ on programming and increased to 72p on other overheads.

2.9.2 Over the same period the average number of in house productions created by building based theatre companies reduced by 48%. The number of performances they gave reduced by 30% and attendances for their own shows reduced by 68%.

2.9.3 The ratio of performances produced in house to visiting companies is now approximately 50:50.

2.10 Equalities

2.10.1 Only half of organisations in receipt of Flexible or Foundation funding actively monitor equal opportunities within their organisations.

2.10.2 Small sample sizes mean it is difficult to draw definitive conclusions about representation of individuals from ethnic minority backgrounds and people with disabilities in the Scottish theatre sector.

2.10.3 The available data suggest females are more represented in all broad categories of theatre work than males, although this is far more pronounced in terms of artistic roles than management, board and other roles.

2.11 Place

2.11.1 Since the inception of Lottery funding through Scottish Arts Council £55m has been invested in large scale (more than £500k) theatre performing spaces and projects. £5.3m has been invested in smaller grants (less than £500k). Lottery funding has been used to improve theatre provision in 26 local authorities out of a total of 32.

2.11.2 A survey of local authority spending on the arts suggests that approximately half of Scottish local authorities have reduced the level of revenue expenditure on the arts. However a similar number report that they have plans to increase the amount they invest in capital projects in the arts.

2.12 Audiences for theatre/drama

2.12.1 The Source Project shows that between 2006-7 and 2010-11 audiences for plays and drama saw a classic 'u shaped' curve from a highpoint in 2006-7 to a low in 2008-9 since when there has been a steady recovery but neither audiences, box office receipts or the number of households attending plays has recovered to 2006/7 levels.

2.12.2 The social breakdown of audiences using the MOSAIC software shows that between 2006-7 and 2010-11 the disparity in attendance across social groups became smaller with attendances from the most vulnerable members of society (*shades of grey, state beneficiaries and low income families*) remaining flattish and the wealthier social groups suffering a greater decline in audience share. However it is still the case that theatre going is an activity in the main of the wealthier groups.

2.12.3 By comparing the 2006-7 breakdown for children's theatre with the global breakdown for all theatre in 2006-7 it is evident that *upper echelons* represents 12 % of global

theatre audiences but 25% of audiences for children's theatre. Unfortunately no further breakdown for children's theatre to 2010-11 is available.

2.13 International

- 2.13.1 There is evidence of good levels of theatre work generated in Scotland being seen in the rest of the UK and beyond with support available for a range of activities. However, there is limited evidence of audiences and theatre makers in Scotland having the opportunity of seeing international work in a Scottish context or support being available for this activity.

2.14 Skills and Training Issues

- 2.14.1 A 2011 report from Culture and Creative Skills, has identified 'significant gaps in work based technical and specialist skills provision'. Steps are being taken to develop a Technical Skills Academy to address the shortage of people with the right technical skills and qualifications for theatre.

3. Performances and attendances

3.1 In the following sections we present data collected via the Creative Scotland system of Annual Returns for Foundation and Flexible Funded organisations. The years covered in this sample are 2008-09 and 2009-10. In order to establish a picture of what level of theatre activity is being supported by Creative Scotland, as well as the network of building based theatre companies around Scotland, the sample also looks at Flexible funded organisations whose core work is presenting, producing and supporting theatre and also at organisations both Foundation and Flexible funded where theatre is part of a wider remit of presenting cross artform activities and the National Theatre of Scotland.

3.2 Figures 1, 2 and 3 illustrate theatre performance and attendance figures for 2008-09 and 2009-10. They are separated according to Foundation Funding, Flexible Funding and Edinburgh International Festival status. The overall picture over the two-year period is similar in each case, with higher numbers of performances and attendances in 2009-10 than in 2008-09.ⁱ

Figure 1: Total number of performances and attendances for Foundation Funded theatre companies in their own buildings, 2008-09 & 2009-10

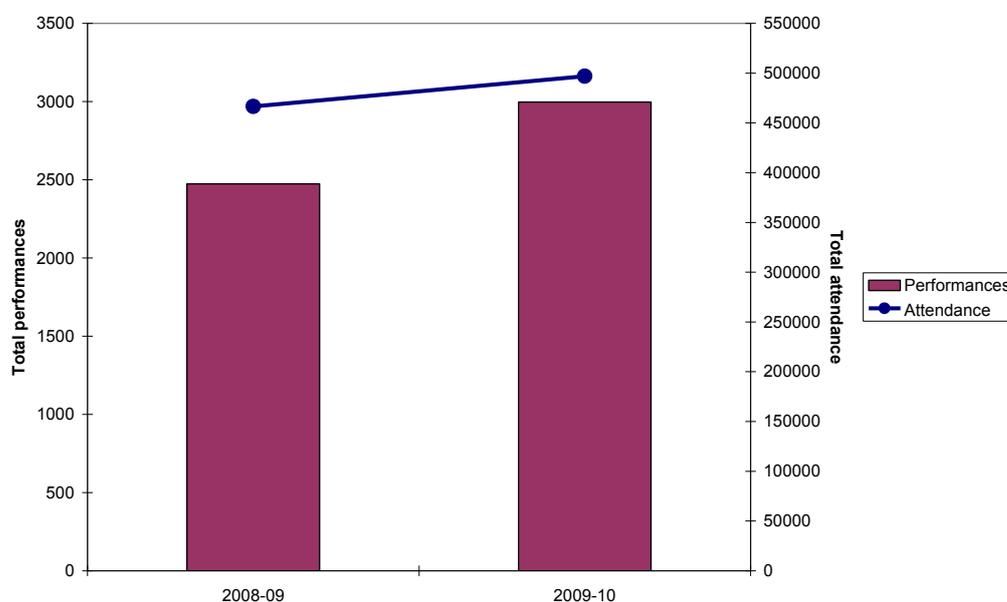


Figure 2: Total number of performances and attendances for Flexible funded theatre companies in their own buildings, 2008-09 & 2009-10

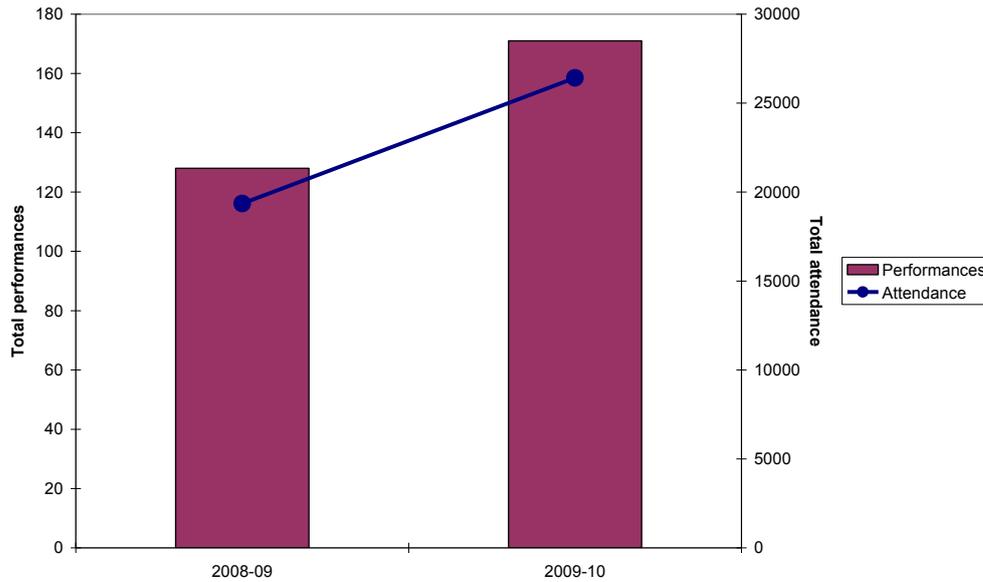
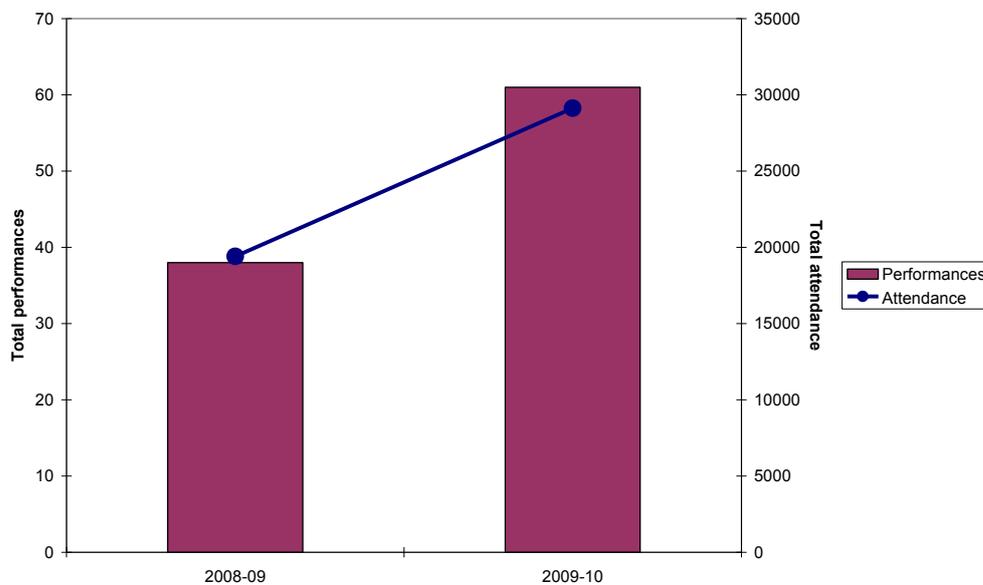


Figure 3: Total number of theatre performances and attendances at Edinburgh International Festival, 2008-09 & 2009-10



3.3 In order to give a snapshot of the range of work being presented by the organisations in the sample Appendix B contains ‘thumbnail’ descriptions of their programming activities in the financial year 2009-10 compiled by the organisations themselves as part of their Annual Reports to Creative Scotland.

4 Artist support events

4.1 Figures 4 and 5 illustrate artist support events and attendances in 2008-09 and 2009-10 within the sector, broken down according to Foundation and Flexible funded organisational status. In each case the picture in 2009-10 is similar to the previous

year, although for Foundation Organisations the number of events declined slightly whilst attendances increased a little, while for Flexible Funded Organisations both of these trends were reversed – there were more events but slightly fewer people took part.ⁱⁱ

Figure 4: Total number of artist support events and attendances, Foundation funded theatre organisations, 2008-09 & 2009-10

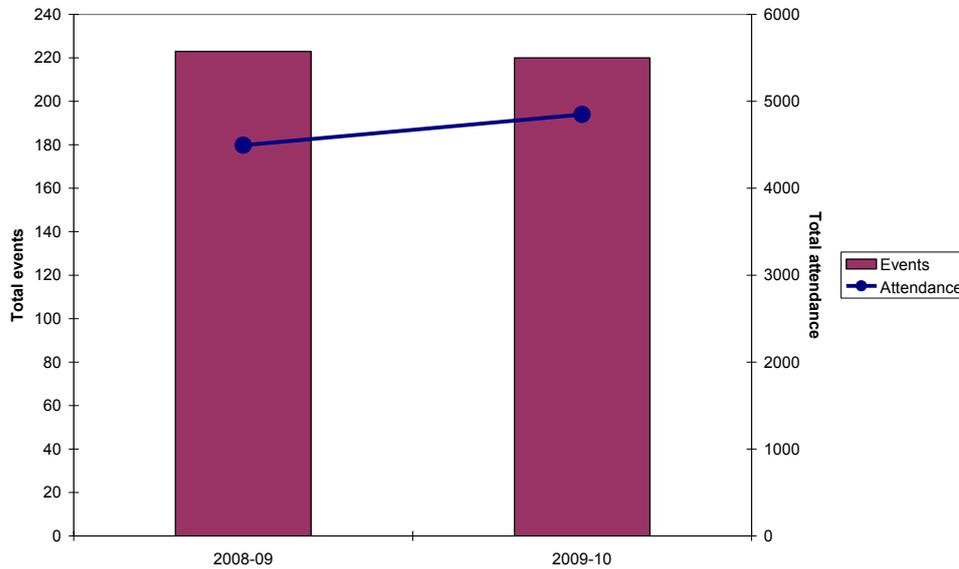
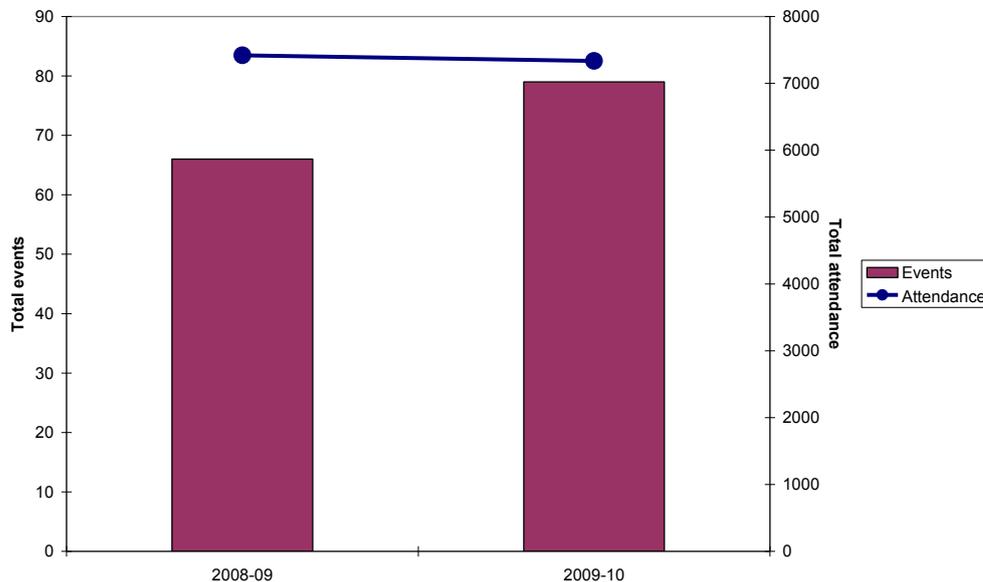


Figure 5: Total number of artist support events and attendances, Flexible funded theatre organisations, 2008-09 & 2009-10



4.2 In order to give a snapshot of the range of work being presented by the organisations in the sample Appendix C contains ‘thumbnail’ descriptions of their activities in the financial year 2009-10 compiled by the organisations themselves as part of their Annual Reports to Creative Scotland.

5. Touring

5.1 Figures 6 and 7 show numbers of performances and attendances for touring productions in 2008-09 and 2009-10, again broken down according to Foundation and Flexible funding status. For Foundation Organisations, numbers of performances increased whilst attendances fell over the two years. For Flexible Funded Organisations the reverse was the case – numbers of performances decreased whilst attendances went up.ⁱⁱⁱ

Figure 6 Total number of performances and attendances for Foundation Funded theatre companies on tour, 2008-09 & 2009-10

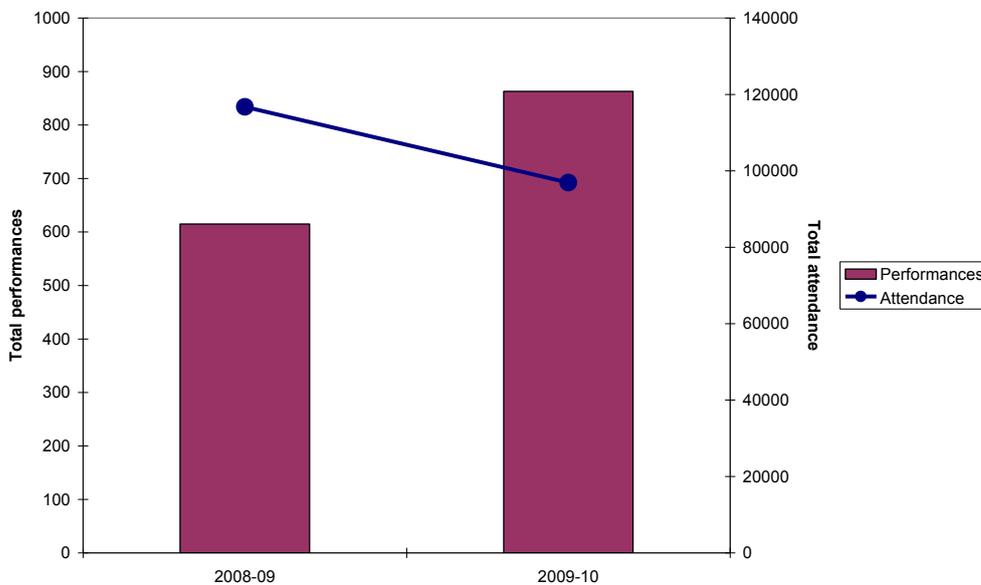
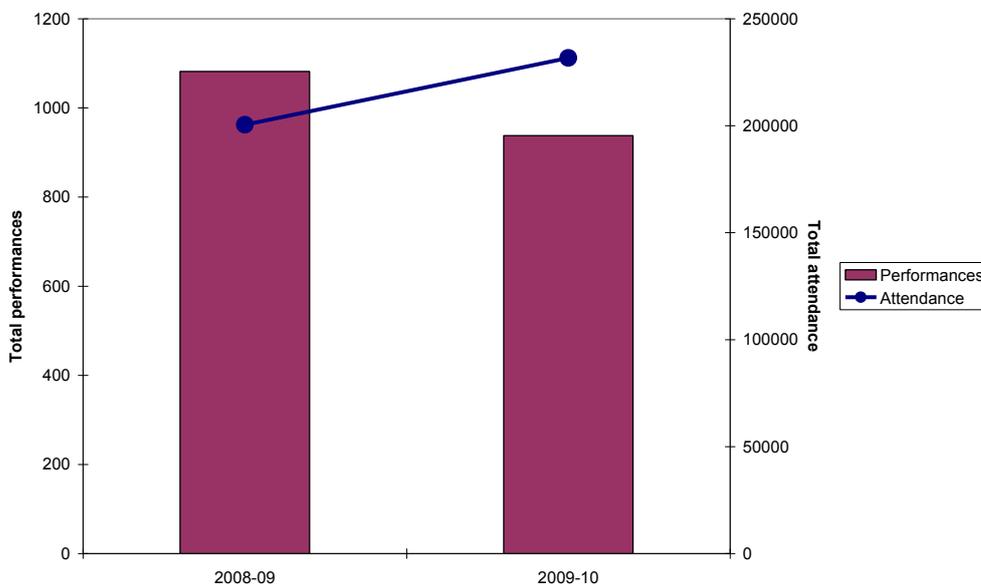
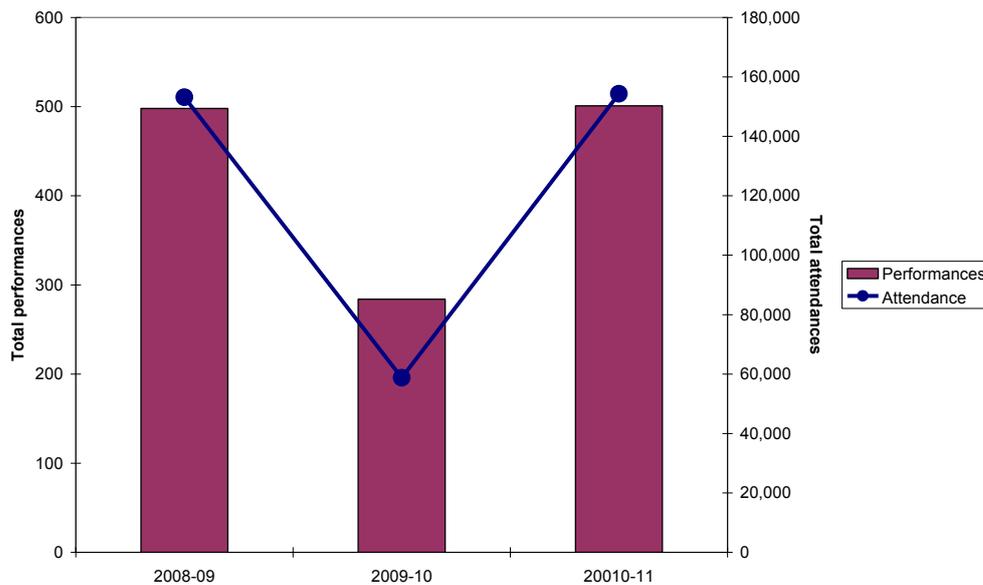


Figure 7: Total number of performances and attendances for Flexible Funded theatre companies on tour, 2008-09 & 2009-10



5.2 Figure 8 shows that the National Theatre of Scotland performances and attendances decreased markedly in 2009-10 compared to 2008-09, but that is explained by a strong focus on developing new work and touring on the small and mid scales in 2009-10. In 2010-11, performances and attendances exceeded those recorded in 2008-09.^{iv}

Figure 8: Total number of performances and attendances, National Theatre of Scotland, 2008-09 to 2010-11

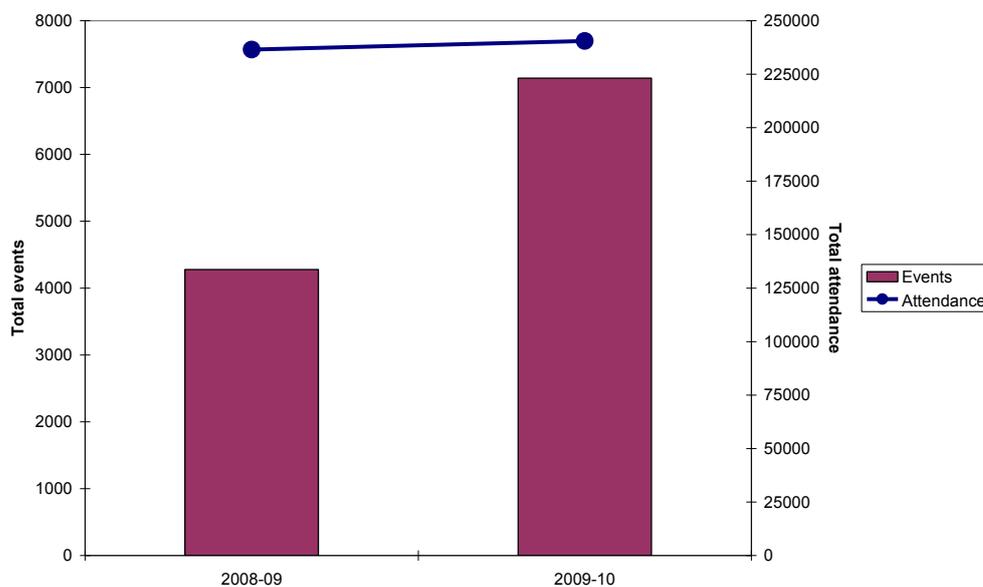


5.3 Appendix D contains an excerpt from the Scottish Government Report on the performance of the National Companies which describes the key achievements of the NTS in 2010/11

6. Education and outreach

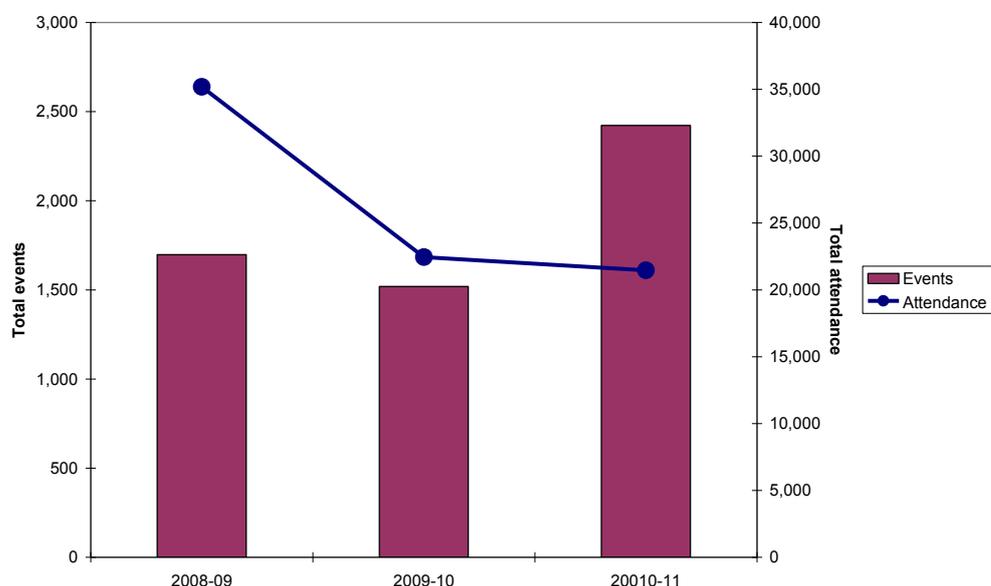
6.1 Figure 9 shows numbers of education and outreach events, and attendance at these, for 2008-09 and 2009-10. Significantly more events of this kind were held in 2009-10 than in the previous year, and total attendances increased slightly over the same period. In terms of Scottish Community Drama Association member groups, 2,530 events were attended by 379,000 participants in 2009-10. Data for the previous year was not available for comparison.^v

Figure 9: Total number of theatre education and outreach events and attendances, 2008-09 & 2009-10



6.2 Figure 10 shows the number of National Theatre of Scotland education and outreach events increased substantially from 2008-09 to 2010-11, but total attendances at such events fell^{vi}.

Figure 10: Total number of theatre education and outreach events and attendances, National Theatre of Scotland, 2008-09 to 2010-11



7. Funding

7.1 In the next table we show the value of Scottish Arts Council / Creative Scotland awards to theatre-related work over the three years 2008 to 2011. The large increase in Lottery funding to theatre-related projects over the three years reflected changes in priorities which resulted in project funding going to a range of community venues and touring organisations so that they could programme cross artform performances which included theatre.^{vii}

| | 2008-09 | 2009-10 | 2010-11 |
|----------------------|------------------|-------------------|-------------------|
| Grant in aid funding | 9,630,213 | 9,939,000 | 9,531,390 |
| Lottery funding | 360,000 | 2,057,500 | 2,893,933 |
| Total | 9,990,213 | 11,996,500 | 12,425,323 |

7.2 The following table and pie charts show how funding was allocated to Foundation Funded and Flexible Funded theatre organisations in Scotland in 2009-10. In total, Foundation Funded organisations received just over £10million and Flexible funded bodies were in receipt of almost £3.7million. Scottish Arts Council revenue funding was the most significant funding stream for both Foundation and Flexible Funded Organisations (64% and 73% of total funding respectively). Local authority revenue funding was the next most significant funding stream, making up almost a quarter of total Foundation organisational funding, and 11% of Flexible Funded organisational funding.

Breakdown of Scottish Arts Council and local authority funding for theatre, 2009-10

| | Local authority revenue | Local authority project | Scottish Arts Council Revenue | Scottish Arts Council Project | SAC Lottery Project | Total |
|--------------------------|-------------------------|-------------------------|-------------------------------|-------------------------------|---------------------|------------|
| Foundation funded | 2,423,533 | 456,526 | 6,348,625 | 335,608 | 443,669 | 10,007,961 |

| | | | | | | |
|------------------------|---------|---------|-----------|---------|---------|-----------|
| Flexible Funded | 402,886 | 174,286 | 2,713,000 | 170,168 | 212,618 | 3,672,958 |
|------------------------|---------|---------|-----------|---------|---------|-----------|

Figure 11: Breakdown of Scottish Arts Council and local authority funding for Foundation Funded theatre organisations, 2009-10

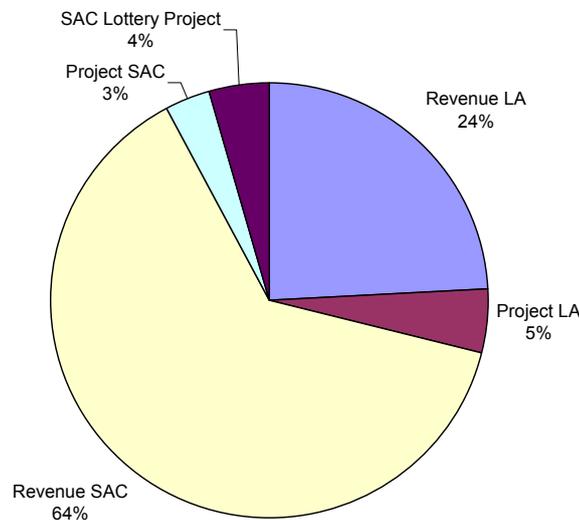
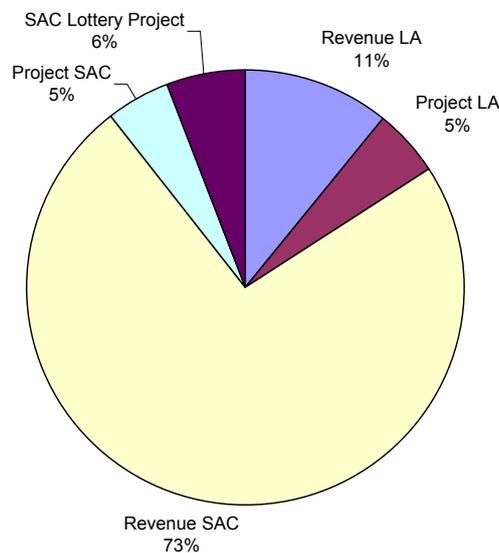


Figure 12: Breakdown of Scottish Arts Council and local authority funding for Flexible Funded theatre organisations, 2009-10



8. Earned income

8.1 Figures 13 and 14 show income earned by Foundation and Flexible Funded theatre companies in 2008-09 and 2009-10. Overall earned income from box office and other sources increased over the two years for both Foundation and Flexible Funded Organisations. For both types of organisation the most significant increases related to 'other income' sources.

Figure 13: Earned income for Foundation Funded theatre companies, 2008-09 & 2009-10

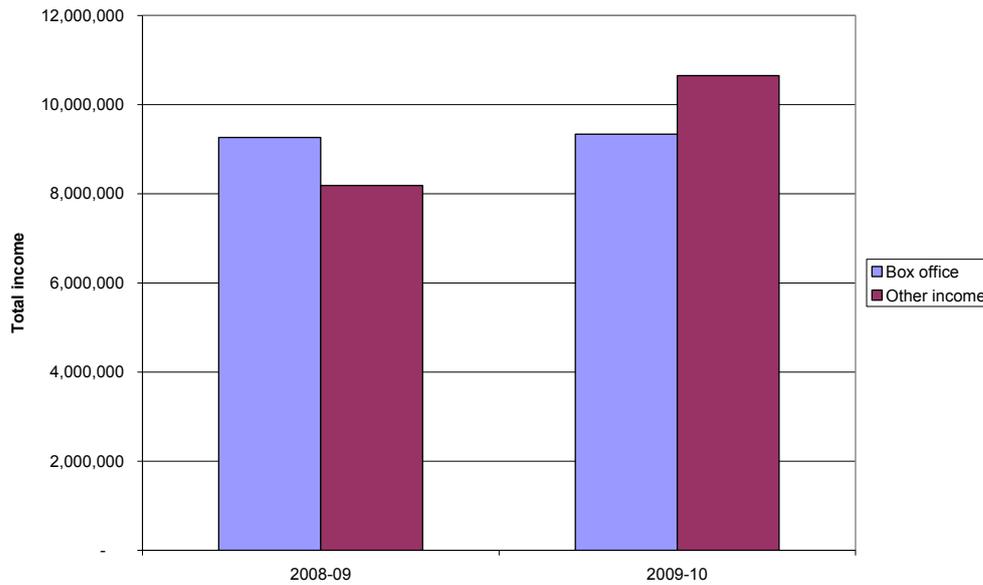
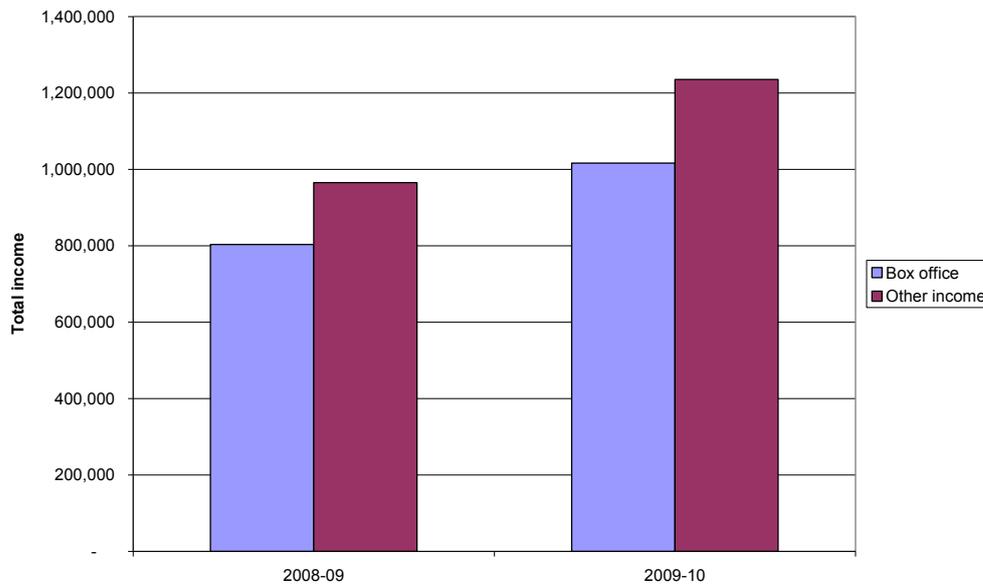


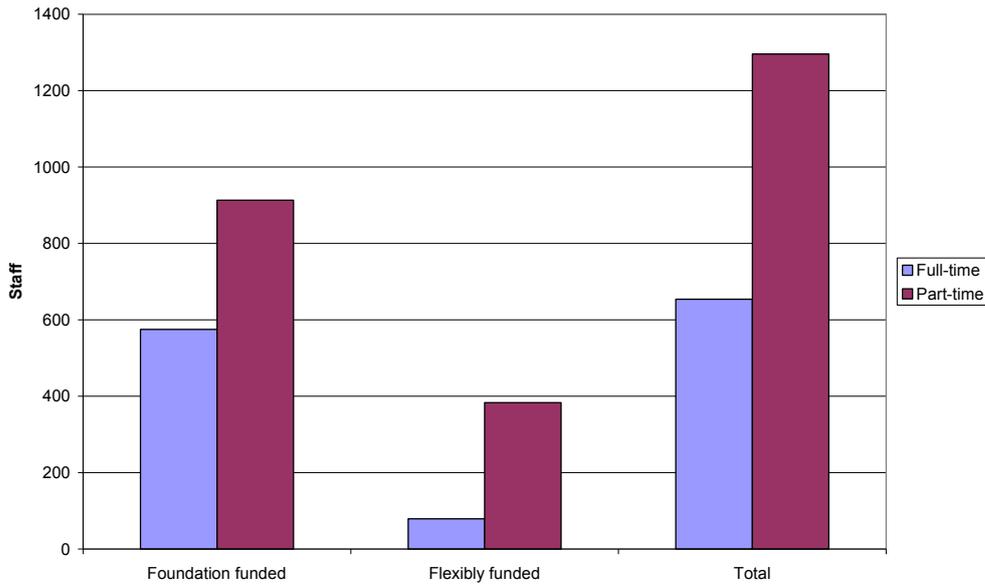
Figure 14: Earned income for Flexible Funded theatre companies, 2008-09 & 2009-10



9. Staffing

9.1 Figure 15 shows that in 2009-10 staff at both Foundation and Flexible funded theatre companies were predominantly working on a part-time basis, and this was even more pronounced for Flexible Funded Organisations.^{viii}

Figure 15: Staffing levels for Foundation and Flexible funded theatre companies, 2009-10



10. Project Funding

10.1 Figure 16 shows the number of individual project funded awards increased substantially over the years from 2008-09 to 2010-11. The total value of these awards increased significantly between 2008-09 and 2009-10, before flattening out in 2010-11.^{ix}

Figure 16: Thematic breakdown of project funding, number of awards, 2008-09 to 2010-11

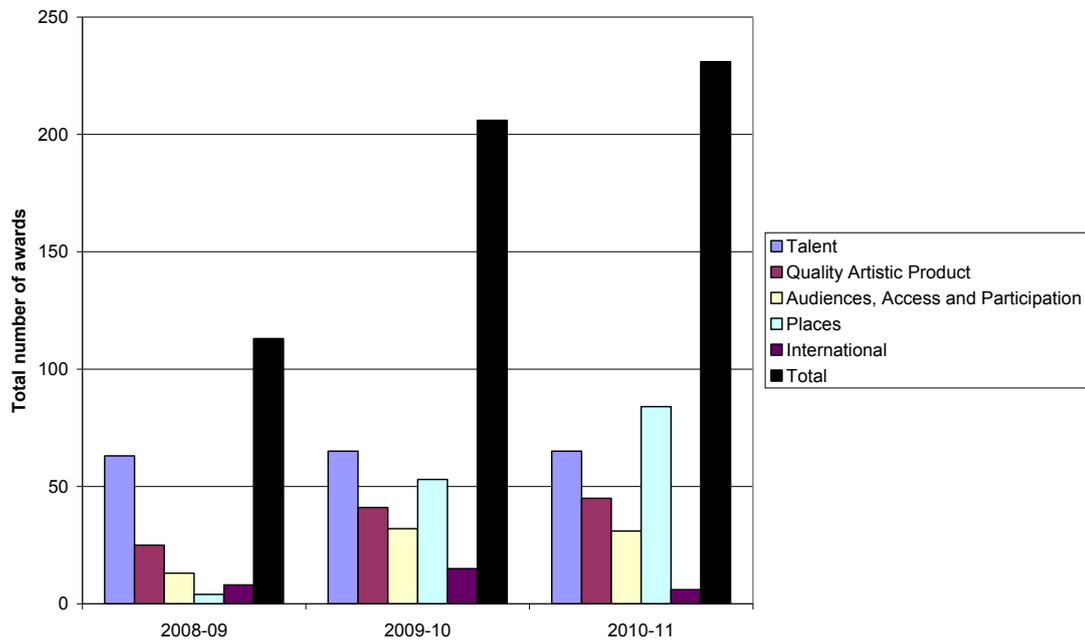
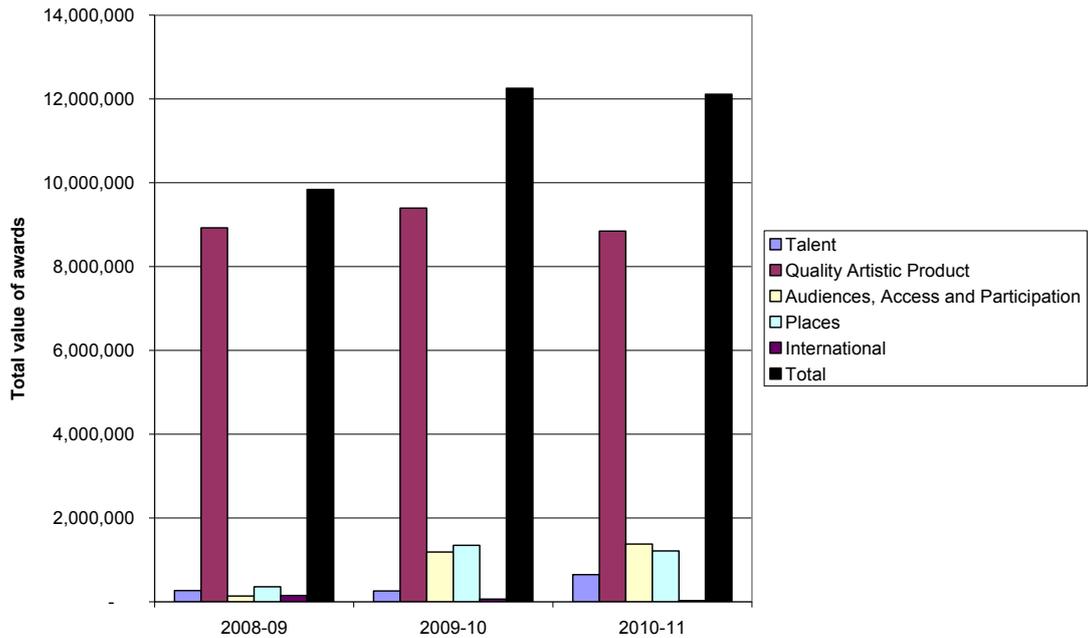


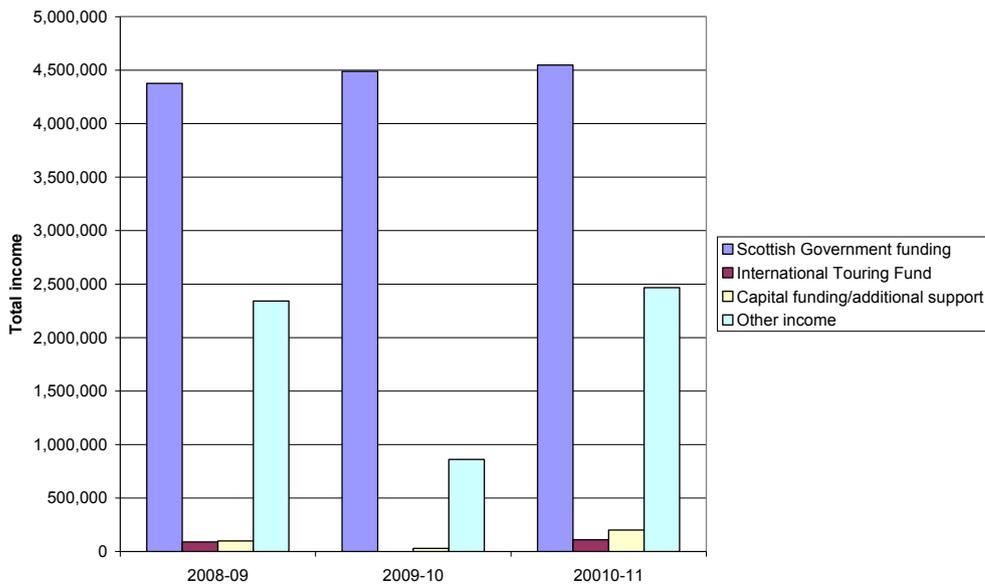
Figure 17: Thematic breakdown of project funding, value of awards, 2008-09 to 2010-11



Average Size of Project Grants by Thematic Heading

| | 08-9 | 09-10 | 10-11 | |
|---|---------|---------|---------|--|
| Talent | 4232 | 3989 | 9938 | |
| Quality Artistic Product | 356,910 | 229,193 | 196,624 | |
| Audiences, Access and Participation | 10741 | 37092 | 44449 | |
| Places | 90000 | 25404 | 14434 | |
| International | 18906 | 4343 | 4939 | |
| Appendix A gives a list of the In receipt of project funding | | | | |

Figure 18: Breakdown of NTS funding, 2008-09 to 2010-11^x

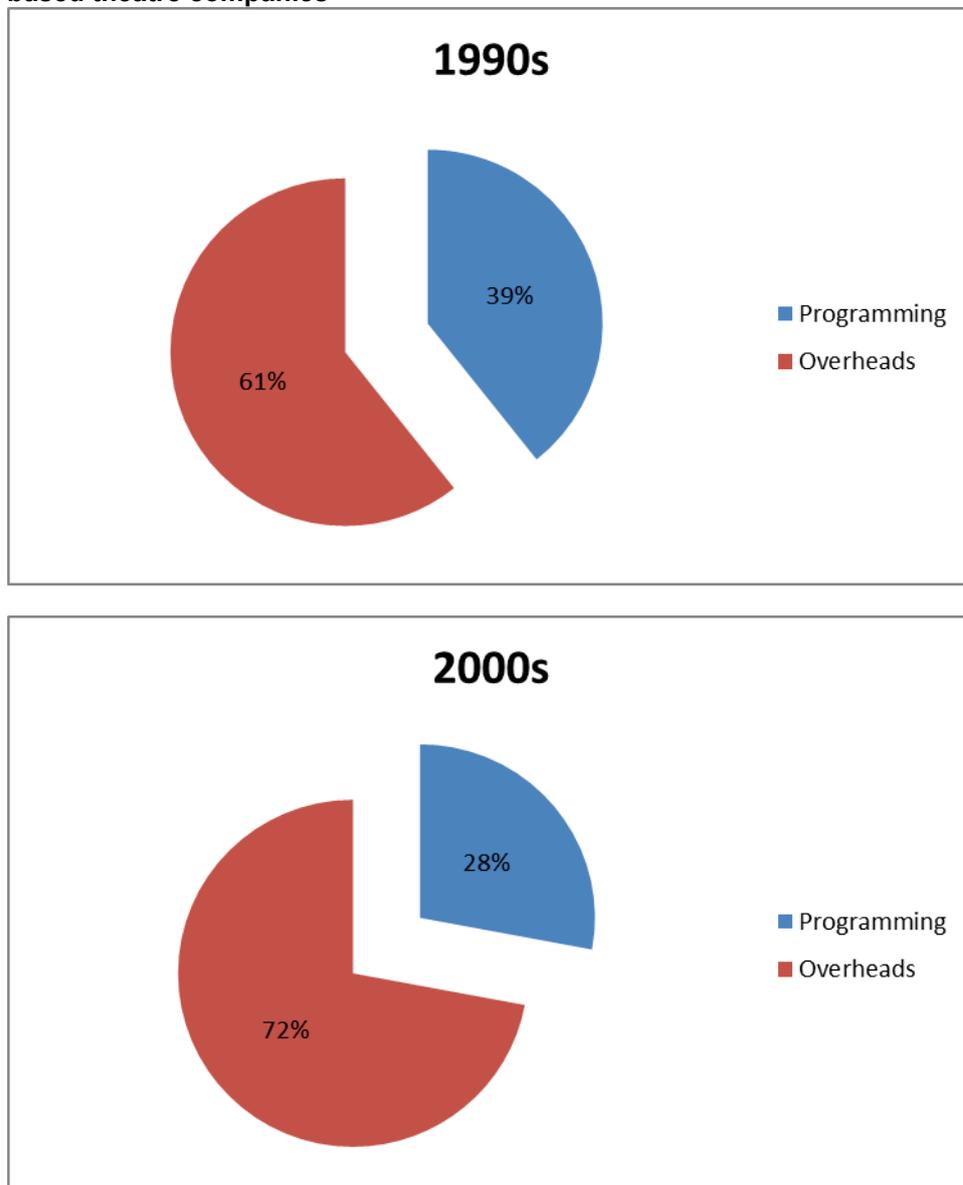


11. Comparative Data

Distribution of Expenditure Between Overheads and Programming

The charts below give a flavour of the changing nature of total programming and overhead spending by four theatres funded by SAC/Creative Scotland in the 1990s and 2000s. The four theatres are Dundee Repertory, Royal Lyceum, Traverse and Citizens. It should be noted that the following representations are not based on figures from either decade in full. The 1990s data^{xi} represent averaged data over the six years from 1994 to 1999, while the 2000s^{xii} figures are drawn from combined averages from 2008-09 and 2009-10. If we assume the figures below are representative of the decades under consideration, it would infer that proportions of spending on programming have decreased while overhead spending has increased as a percentage of total spend.

Figure 19: changes in balance of expenditure between 1990s and 2000s in four building based theatre companies



Trends in Outputs

The same data sources (with the additional of Perth Theatre) produce the following trends between the two decades.

| | Average 1990s | Average 2000s | % Change |
|------------------------------|--------------------------|--------------------------|---------------------|
| | £ | £ | |
| In house Productions created | 160 | 83 | 52 |
| Total Performances | 1647 | 1147 | 70 |
| Total attendances | 410827 | 279425 | 68 |
| Box Office Income (gross) | 2248207 | 2663451 | 118 |

During the 2001 Review of Building Based Theatre companies there was little mention of visiting theatre companies being programmed. In the 2012 data, the Federation of Scottish Theatre dedicates a separate part of their data collection to visiting theatre companies which now account for a significant number of performances a year.

| Citizens, Perth, Dundee, Traverse, Royal Lyceum | Average 2008-2011 |
|--|--------------------------|
| Number of annual performances of own productions | 1147 |
| Number of annual performances by visiting companies | 1055 |

12. Equalities

- 12.1 As part of the system of annual reporting, Flexible and Foundation Funded organisations are asked whether or not they monitor staff and Board members according to disability, ethnicity and gender^{xiii}.

| | |
|------------------------------|----|
| Total Organisations Surveyed | 32 |
| Total who monitor gender | 17 |
| Total who monitor disability | 17 |
| Total who monitor ethnicity | 17 |

Breakdown Table

| | Artistic | | Management | | Other roles | | Board members | |
|-------------------------|-----------------|----------|-------------------|----------|--------------------|----------|----------------------|----------|
| | No. | % | No. | % | No. | % | No. | % |
| Staff with a disability | 4 | 1% | 7 | 11% | 7 | 2% | 2 | 2% |
| Staff from BME grouping | 27 | 7% | 2 | 3% | 8 | 2% | 6 | 6% |
| Female staff | 272 | 74% | 38 | 58% | 234 | 53% | 51 | 51% |
| All staff | 368 | 100% | 66 | 100% | 442 | 100% | 100 | 100% |

- 12.2 Only half of organisations in receipt of Flexible or Foundation funding actively monitor equal opportunities within their organisations. This suggests that the importance of monitoring equal opportunities policy and action is not clearly understood throughout the theatre sector.
- 12.3 Of the organisations that do monitor disability the percentage of disabled people in artistic, other roles and Board members is less than might be expected if the population as a whole was represented.
- 12.4 According to the 2001 census 2.1% of the population are non-white. The organisations surveyed exceed this across all roles except 'other roles'.

12.5 Gender balance is satisfactory across all roles surveyed for the sample of organisations and tracks gender balance in Scotland as a whole.

13. Place

13.1 In the next table we show grants of less than £500k made by the Scottish Arts Council National Lottery Capital Fund to theatre related organisations between 1996 and the present.^{xiv}

| Name | Local Authority | Amount | Purpose |
|--|-----------------------|----------|---------------------------|
| The Lemon Tree | Aberdeen | £451,011 | Equipment |
| Kirkton Hall | Aberdeenshire | £5,156 | Equipment |
| Woodend Barn Arts Centre | Aberdeenshire | £167,250 | Building |
| Melvin Hall | Aberdeenshire | £5,175 | Equipment |
| Haddo House Hall | Aberdeenshire | £28,995 | Equipment |
| Abbey Theatre | Angus | £136,110 | Building (1998) |
| Abbey Theatre | Angus | £145,461 | Building (1996) |
| Carnoustie Theatre Club | Angus | £62,492 | Building |
| Comrie Hall | Angus | £34,900 | Building |
| Benderloch and North Connel Drama Club | Argyll and Bute | £7,926 | Building |
| An Tobar | Argyll and Bute | £183,000 | Building |
| | Argyll and Bute | £29,727 | Equipment |
| Peebles Art Centre/ Regional Arts Centre | (Scottish) Borders | £4,000 | Feasibility Study |
| Wynd Theatre | (Scottish) Borders | £41,566 | Building |
| Wynd Theatre | (Scottish) Borders | £7,000 | Feasibility Study |
| Wynd Theatre | (Scottish) Borders | £9,000 | AIPP |
| Lochside Theatre | Dumfries and Galloway | £231,520 | Building |
| Moffat Theatre/Old Well Theatre | Dumfries and Galloway | £71,625 | Building |
| Moffat Theatre/Old Well Theatre | Dumfries and Galloway | £294,800 | Building |
| Moffat Theatre/Old Well Theatre | Dumfries and Galloway | £3,195 | Feasibility Study |
| Ryan Centre Leisure Complex | Dumfries and Galloway | £31,963 | Equipment |
| Dundee Rep Theatre Ltd | Dundee | £73,247 | Equipment (1998) |
| Dundee Rep Theatre Ltd | Dundee | £45,000 | Feasibility Study (1997) |
| Dundee Rep Theatre Ltd | Dundee | £9,150 | Equipment (1997) |
| Dundee Rep Theatre Ltd | Dundee | £315,000 | Feasibility Study (1996) |
| Brunton Theatre Trust | East Lothian | £3,875 | Feasibility Study (1995) |
| | | £4,000 | Feasibility Study (1997) |
| Royal Lyceum Theatre Co. Ltd | Edinburgh | £12,500 | Arch. Des. Comp. |
| Royal Lyceum Theatre Co. Ltd | Edinburgh | £10,000 | Feasibility Study |
| Royal Lyceum Theatre Co. Ltd | Edinburgh | £230,887 | Equipment |
| Royal Lyceum Theatre Co. Ltd | Edinburgh | £10,000 | Equipment |
| WHALE | Edinburgh | £4,050 | Feasibility Study |
| Falkirk Town Hall, Civic Centre | Falkirk | £208,000 | Buildings |
| Lochgelly Centre | Fife | £51,205 | Equipment |
| Byre | Fife | £300,000 | Buildings (supplementary) |
| Byre | Fife | £4,000 | Arch. Des. Comp. |
| Arches Theatre | Glasgow | £93,608 | Equipment |
| Arches Theatre | Glasgow | £8,043 | Equipment |
| Citizen's Theatre Ltd | Glasgow | £10,500 | Buildings |
| Tramway | Glasgow | £11,365 | Equipment |

| | | | |
|--|------------------------|-------------------|-------------------|
| Tramway | Glasgow | £70,095 | Equipment |
| Tron Theatre | Glasgow | £184,941 | Buildings |
| Tron Theatre | Glasgow | £8,100 | Feasibility Study |
| Tron Theatre | Glasgow | £20,651 | Feasibility Study |
| Eden Court Theatre Ltd | Highland | £472,586 | Buildings |
| Plockton Village Hall | Highland | £62,435 | Buildings |
| Plockton Village Hall | Highland | £392,053 | Buildings |
| Uig Village Hall | Highland | £48,155 | Buildings |
| Garmouth & Kingston Village Hall Committee | Moray | £6,000 | Equipment |
| Cumbernauld Theatre Trust Ltd. | North Lanarkshire | £10,350 | Equipment |
| Modyrvall Centre | North Lanarkshire | £106,413 | Equipment |
| Pitlochry Festival Society | Perth and Kinross | | |
| Pitlochry Festival Society | Perth and Kinross | £30,000 | Feasibility Study |
| Pitlochry Festival Society | Perth and Kinross | £93,034 | Equipment |
| Pitlochry Festival Society (continued) | Perth and Kinross | £7,500 | Equipment |
| Paisley Arts Centre | Renfrewshire | £56,420 | Equipment |
| Town Mill Arts Centre | South Lanarkshire | £164,250 | AIPP |
| Macrobert Arts Centre | Stirling | £75,000 | Arch. Des. Comp |
| Macrobert Arts Centre | Stirling | £45,967 | Equipment |
| Macrobert Arts Centre | Stirling | £10,500 | Feasibility Study |
| Macrobert Arts Centre | Stirling | £24,797 | Feasibility Study |
| Macrobert Arts Centre | Stirling | £50,000 | Equipment |
| Macrobert Arts Centre | Stirling | £7,000 | Feasibility Study |
| Macrobert Arts Centre | Stirling | £6,879 | Equipment |
| Macrobert Arts Centre | Stirling | £9,000 | Arch. Des. Comp |
| Tolbooth | Stirling | £9,000 | Feasibility Study |
| Tolbooth | Stirling | £24,900 | AIPP |
| Tolbooth | Stirling | £12,000 | Feasibility Study |
| Denny Civic Theatre | West Dunbartonshire | £80,000 | Buildings |
| An Lanntair Trust | Western Isles | £25,000 | Feasibility Study |
| | | | |
| Total | | £5,305,078 | |

In the next table we show grants of over £500k made by the Scottish Arts Council National Lottery Capital Fund to theatre related organisations from 1996 to the present.

| Name | Amount | Local Authority |
|--|---------------|------------------------|
| Aberdeen City Council (His Majestys Theatre) | £2,000,000 | Aberdeen City |
| Buccleuch Centre, The | £561,490 | Dumfries & Galloway |
| Dundee Repertory Theatre Limited | £2,382,000 | Dundee City |
| Dundee Repertory Theatre Limited | £662,325 | Dundee City |
| Brunton Theatre Trust | £1,185,200 | East Lothian |
| Queen Margaret University College | £1,500,000 | Edinburgh |
| Royal Lyceum Theatre Company Limited | £786,355 | Edinburgh |
| WHALE, Edinburgh | £650,840 | Edinburgh |
| North Edinburgh Arts Centre | £1,750,500 | Edinburgh |
| Royal Lyceum Theatre Company Limited | £635,679 | Edinburgh |
| Netherbow: Scottish Storytelling Centre, The | £800,000 | Edinburgh |
| Netherbow: Scottish Storytelling Centre, The | £500,000 | Edinburgh |
| Stevenson College | £567,000 | Edinburgh |
| An Lanntair, Stornoway | £3,061,080 | Eilean Siar |
| Byre Theatre of St Andrews Limited | £3,385,000 | Fife |

| | | |
|---|-------------|------------------|
| Adam Smith College, Fife | £500,000 | Fife |
| Tron Theatre Limited | £4,378,000 | Glasgow |
| University of Glasgow (Glasgow G12) | £900,000 | Glasgow |
| Arches Theatre | £3,469,630 | Glasgow |
| Citizens Theatre Limited | £885,379 | Glasgow |
| Glasgow City Council (Tramway) | £2,300,000 | Glasgow |
| Glasgow City Council (Platform at The Bridge) | £2,200,000 | Glasgow |
| Aros (Isle of Skye) Ltd | £802,000 | Highlands |
| Eden Court Theatre, Inverness | £2,305,000 | Highlands |
| Greenock Arts Guild | £2,685,540 | Inverclyde |
| North Ayrshire Council - Harbour Arts Centre | £537,995 | North Ayrshire |
| Orkney Islands Council (Pickaquoy Centre) | £637,500 | Orkney Islands |
| Birnam Institute Trust, The | £689,425 | Perth & Kinross |
| Pitlochry Festival Theatre | £1,438,000 | Perth & Kinross |
| Eastgate Theatre (Peebles) Limited | £1,593,343 | Scottish Borders |
| Shetland Arts Development Agency (The Mareel) | £2,120,000 | Shetland Islands |
| Stirling Council (The Tolbooth) | £3,100,000 | Stirling |
| University of Stirling (Macrobert) | £3,350,000 | Stirling |
| West Lothian Council (Howden Park) | £1,295,333 | West Lothian |
| | £55,614,614 | |

The above tables show that Lottery funding has been used to improve theatre provision in 26 local authorities out of a total of 32.

The next table is extracted from the report CIPFA Cultural Statistics 2010 and gives data about theatres owned by local authorities throughout Scotland

| Local Authority | Number of Theatres | Aggregate Size | Total Staff | No. Performances | Attendances |
|---------------------|--------------------|----------------|-------------|------------------|-------------|
| Aberdeen | - | | | | |
| Aberdeenshire | 2 | 524 | .2 | 130 | 16731 |
| Angus | 1 | 572 | 8 | 133 | 39260 |
| Argyll & Bute | - | | | | |
| Clackmannanshire | 1 | 500 | 2.4 | 167 | 55349 |
| Dumfries & Galloway | 1 | 263 | 2.4 | 141 | 22937 |
| Dundee | - | - | - | - | - |
| East Ayrshire | 2 | 600 | 5.8 | 184 | 56582 |
| East Dumbartonshire | 2 | 180 | 3 | 81 | 10054 |
| East Lothian | 1 | 296 | 15 | 279 | 62138 |
| East Renfrewshire | 1 | 338 | 4.5 | 203 | 39426 |
| Edinburgh | 2 | 2153 | 18 | 178 | 205500 |
| Falkirk | 2 | 949 | 18.1 | 819 | 68420 |
| Fife | 4 | 2061 | 62 | 2020 | 141171 |
| Glasgow | 3 | 1198 | 27 | 300 | 11000 |
| Highland | 5 | 1834 | 83 | 457 | 165163 |
| Inverclyde | - | - | - | - | - |
| Midlothian | - | - | - | - | - |
| Moray | - | - | - | - | - |
| North Ayrshire | 2 | 817 | - | 190 | 37172 |
| North Lanarkshire | - | - | - | - | - |
| Perth & Kinross | 1 | - | - | - | - |

| | | | | | |
|------------------------|---|-----|------|-----|--------|
| Renfrewshire | 1 | 151 | 7.1 | 384 | 18988 |
| Scottish Borders | 1 | 270 | 12.8 | 441 | 162536 |
| South Ayrshire | - | - | - | - | - |
| South Lanarkshire | 1 | 318 | 5 | 120 | 61000 |
| Stirling | - | - | - | - | - |
| West Dumbartonshire | 1 | 340 | 2.1 | - | - |
| West Lothian | 1 | 206 | - | 284 | 14845 |
| Eilean Siar | - | - | - | - | - |
| Orkney | 2 | - | - | - | - |
| Shetland | - | - | - | - | - |

Local authority hall and community centres in which theatre can take place issued in 2010^{xv}

| Local Authority | Number of Facilities | Aggregate Size | Total Staff | Attendances |
|---------------------|----------------------|----------------|-------------|-------------|
| Aberdeen | 23 | 9908 | - | - |
| Aberdeenshire | 66 | - | 130.6 | - |
| Angus | 6 | 5869 | 6.9 | 116284 |
| Argyll & Bute | 7 | 1200 | 20.1 | - |
| Clackmannanshire | 6 | 1366 | 8.8 | 90147 |
| Dumfries & Galloway | 64 | 22949 | 11.5 | 227842 |
| Dundee | 7 | 6646 | 36.6 | 372949 |
| East Ayrshire | 33 | 18914 | 41.8 | 132916 |
| East Dumbartonshire | 15 | 56605 | 20 | - |
| East Lothian | 22 | 19576 | 55.3 | 637146 |
| East Renfrewshire | 20 | 3518 | 41.4 | - |
| Edinburgh | - | - | - | - |
| Falkirk | 39 | 20000 | 34.3 | - |
| Fife | 98 | 16248 | 75 | 401267 |
| Glasgow | 41 | 20243 | 129 | 1512252 |
| Highland | 44 | 11100 | 22.4 | 400000 |
| Inverclyde | 12 | 7420 | 33 | 3330351 |
| Midlothian | 20 | - | 8.3 | 201028 |
| Moray | 17 | 15444 | 22 | 320709 |
| North Ayrshire | 36 | - | 51.4 | - |
| North Lanarkshire | 96 | 18060 | - | 736046 |
| Perth & Kinross | 1 | 550 | - | - |
| Renfrewshire | 32 | 10748 | 47.2 | 399750 |
| Scottish Borders | 43 | 19533 | 13.9 | - |
| South Ayrshire | 12 | 5464 | 10 | - |
| South Lanarkshire | 80 | 35460 | 102 | - |
| Stirling | 11 | 3018 | 14.8 | 154808 |
| West Dumbartonshire | 17 | - | 48 | - |
| West Lothian | 32 | 18122 | 52 | 976761 |
| Eilean Siar | - | - | - | - |
| Orkney | 17 | 2747 | - | - |
| Shetland | 1 | 2978 | 26 | 63057 |

When asked about levels of revenue expenditure in the current financial year (10-11) a sample of local authorities showed the following^{xvi}

| Number of Local Authorities | | |
|--------------------------------|----|--|
| No response | 15 | |
| Budget increased | 1 | |
| Budget remained the same | 1 | |
| Budget reduced by less than 5% | 7 | |
| Budget reduced by 5-10% | 4 | |
| Budget reduced by 10-15% | 4 | |

| | |
|-------|----|
| Total | 32 |
|-------|----|

When asked about planned capital investment in culture, sports and leisure in 2011-2012 the following results were obtained

| | |
|---|----|
| Number of Local Authorities | |
| No response | 15 |
| Planned to increase capital investment | 17 |
| No plans to increase capital investment | 0 |
| Total | 32 |

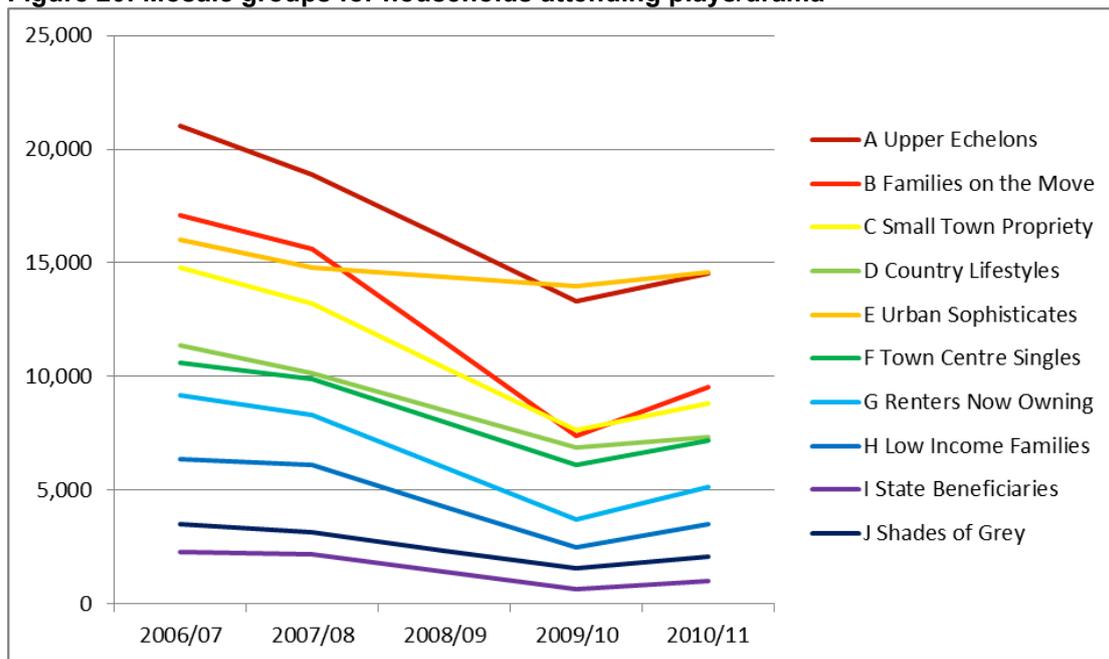
14. Audiences for Theatre

As part of the Theatre Review a separate report was commissioned from Culture Sparks^{xvii}. This information was drawn from the box offices of the major theatres of Scotland and does not include the small venues referred to elsewhere in this Digest.

The conclusions of this report are as follows:

- Between 2006/7 and 2010/11 the tickets sold for theatre/drama declined by 25%
- Between 2006/7 and 2010/11 box offices receipts from theatre/drama tickets declined by 12%
- Between 2006/7 and 2010/11 the number of theatre/drama performances offered to the public declined by 30%
- The socio economic composition of audiences for theatre/drama is mainly from the more affluent groups in society. However, at the same time the loss of audiences for theatre has mostly come from those more affluent groups. The number of ticket purchasers from *low income families*, *state beneficiaries* and *shades of grey* have remaining fairly stable. By 2010-11 the graph below shows that the socio- economic profile of theatregoers has become less polarised.

Figure 20: Mosaic groups for households attending plays/drama



In 1997 Glasgow Grows Audiences (GGA) was commissioned by Young Audiences Scotland to undertake a profiling exercise across member arts organisations:^{xviii}

- Catherine Wheels
- Children's International Theatre Festival (CITF)
- Giant
- TAG
- Visible Fictions
- Wee Stories

Using Mosaic Scotland software, GGA profiled attenders across the six organisations. The data for the organisations were compared with an aggregate of all of the organisations' data to provide comparisons with the overall profile.

Profiles appeared to be relatively similar across the board with *upper echelons* accounting for around a fifth of each organisation's audience. *Upper echelons* account for just over 6% of Scottish households and are characterised as successful individuals with high incomes and professional careers, living in suburban areas in the choicest housing. By comparing the 2006-7 breakdown for children's theatre with the global breakdown for all theatre in 2006-7 it is evident that *upper echelons* represents 12 % of global theatre audiences but 25% of audiences for children's theatre. Unfortunately no further breakdown for children's theatre to 2010-11 is available.

15. International

The following data are extracted from the Appendices to Creative Scotland Commissioned Report Scotland: International Arts & Culture Activity^{xix}

Grants from Creative Scotland: Theatre

OUTGOING...

CS provided the following grants in this period:

| | | |
|--|--------|--|
| Ankur Arts Productions | 4430 | Towards the cost of supporting costs to present "Roadkill" as part of IETM Glasgow 2010. |
| Bank of Scotland Imagine Children's Festival | 350083 | Towards the cost of 'Scots on Broadway', four Scottish companies producing theatre for children and young people in New York |
| British Council, The | 20000 | Towards the cost of the Edinburgh Showcase 2008. |
| Catherine Wheels Theatre Company | 10000 | Towards the cost of performances in Singapore and Tasmania |
| Clare Duffy | 520 | Towards the cost of travelling to Montreal to develop and research the Stellar Quines commission. |
| Cork Midsummer Festival | 32500 | Towards the cost of supporting the New Scottish Theatre season and showcase of Susurrus, Midsummer and Slick |
| David Leddy | 1943 | Towards the cost of travel and accommodation for a trip to Vancouver to attend the PuSH Assembly professional networking event |
| Dogstar Theatre Company | 10000 | Towards the cost of a presentation of The Tailor of Inverness at the Holden Street Theatre, Adelaide |
| Dogstar Theatre Company | 13191 | Towards the cost of touring The Tailor of Inverness to Germany, the Ukraine and Poland following on from the Edinburgh Fringe. |
| Faroque Khan | 828 | Towards the cost of attending a training and skills exchange workshop programme with Song of the Goat in Poland. |
| Federation of Scottish Theatre | 50000 | Towards the cost of curating and staging a showcase for Scottish Performing Arts companies to meet international promoters |
| Graeme Maley | 2169 | Towards the cost of touring Graeme Maley's production of 'Djupid' to Tasmania. |
| Grid Iron Theatre Company Ltd | 30000 | Towards the cost of second stage development of Tryst |
| Interkult | 26000 | Towards the cost of supporting the research and development phase and scottish participation in "The Four corners of Europe". |

| | | |
|--------------------------------------|-------|---|
| Kai Fischer | 781 | Towards the cost of visiting the Avignon theatre in July 2009 |
| Lung Ha's Theatre Company | 11250 | Towards the cost of performing Il Panico di Pantalone at Les Turbulences in Paris and lead a series of workshops |
| Milano Oltre | 6000 | Towards the cost of programming David Leddy's Susurrus over two weekends in October at the Milano Oltre Festival |
| Oxford Playhouse Theatre | 3580 | Towards the cost of programming David Leddy's "Susurrus" in the Botanic Gardens in Oxford. |
| Puppet State Theatre Company Limited | 550 | Towards the cost of presenting "The Man Who Planted Trees in the Netherlands", six performances in The Hague and Eindhoven. |
| Puppet State Theatre Company Limited | 3930 | Towards the cost of touring 'The Man Who Planted Trees' to the Sydney Opera House. |
| Rhona Matheson | 3650 | Towards the cost of restaging "My House" for Starcatchers prior to presentation in Bucharest. |
| Shona Reppe Puppets | 8000 | Towards the cost of performing Olga Volt and Cinderella at the Sydney Opera House, 5 - 25 April 2010. |
| Theatre Cryptic | 4900 | Towards the cost of supporting technical costs to present "Orlando" as part of IETM Glasgow 2010. |
| V.AMP Productions Ltd | 18000 | Towards the cost of a tour of 'Fleeto' by Paddy Cunneen in the Netherlands. |
| Vancouver East Cultural Centre | 10000 | Towards the cost of presenting "Midsummer" by the Traverse, eight performances in September in Vancouver. |
| Vanishing Point Theatre Company Ltd | 9000 | Towards the cost of performances of Interiors at venues in Italy and France in 2010. |
| Vanishing Point Theatre Company Ltd | 10000 | Towards the cost of supporting Interiors, international co-production and a seminar/conference |
| Visible Fictions Theatre Company | 3587 | Towards the cost of performing Shopping for shoes at IPAY in Pittsburgh in January 2010. |
| Vox Motus | 4620 | Towards the cost of supporting costs to present "The not-so-fatal death of grandpa Fredoas" as part of IETM Glasgow 2010. |
| Vox Motus | 10240 | Towards the remount production of SLICK for presentation at Cork Midsummer Festival as part of a showcase of Scottish Theatre |

INCOMING...

The Arches had 3 grants from Creative Scotland in this period:

| | |
|-------|--|
| 10000 | Towards supporting international practitioners to provide professional development opportunities for Scottish based artists. |
| 10000 | Towards the cost of programming Ontroerend Goed |
| 29394 | Towards the cost of touring Nic Green's Trilogy. |

Support from Key Agencies

The following is included as a summary of the involvement of the Scottish Government, the British Council and Visiting Arts.

Scottish Government

| Description of Activity | Period | Artists / Arts Organisations Involved | Country / Countries | Partners (lead in bold) | Public sector |
|-------------------------|--------|---------------------------------------|---------------------|-------------------------|---------------|
|-------------------------|--------|---------------------------------------|---------------------|-------------------------|---------------|

| | | | | | |
|---|-----------------|--|--------------------------|--|---------------------------------|
| Imagine at New Victory Theatre's Festival of Scottish Theatre | Sept / Oct 2009 | Bank of Scotland Imagine Children's Festival | USA | Scottish Government, Creative Scotland, Imagine Festivals Edinburgh, New Victory | £350,083 from SG's Expo Fund |
| Performance of <i>Midsummer</i> | Dec-09 | Traverse Theatre | Brussels, Belgium | Traverse Theatre, Cora Bissett, Matthew Pidgeon | £20,000 |
| European Tour | Oct-10 | Dogstar Theatre Company | Germany, Ukraine, Poland | Dogstar, Scottish Govt, Creative Scotland, partners in host countries | Funded through Made in Scotland |
| Sydney Opera House | Nov / Dec 2010 | Puppet State Theatre | Australia | Scottish Govt, Sydney Opera House, Creative Scotland, Puppet State Theatre | Funded through Made in Scotland |

British Council

| Description of Activity | Period | Artists/Orgs involved | Country / Countries | BC Funding | Partners |
|---------------------------|-------------------------|--|---------------------|---------------------|--|
| CLI | 2009 | Jean Cameron (producer, GI): Steve Slater (formally Tramway, now freelance); Jackie Shearer (Platform) | worldwide | 220,000 BC London | SAC |
| Edinburgh Festival Fringe | 2010 | Do we look like refugees | BC Georgia | 10,000 (BC Georgia) | FCO; Beyond Borders (Delfina Foundation); National Theatre Workshop |
| Edinburgh Festival Fringe | 2010 | Allegations | Zimbabwe | 10000 (BC Zimbabwe) | FCO; Beyond Borders (Delfina Foundation) |
| Showcase | Aug-09 | | worldwide | | SAC, Edinburgh Festival Fringe Society, Arts Council England, Arts Council of Northern Ireland and Wales Arts International. |
| IETM | Nov-10 | | Worldwide | 10,000 | Creative Scotland, Glasgow Life, Glasgow City Council and Glasgow City Marketing Bureau. |
| Washington Fringe | October - November 2010 | David Greig/ Cora Bissett; David Leddy | USA / UK | (80k BC USA) | Glasgow Life, Glasgow City Council and Glasgow City Marketing Bureau. |

Visiting Arts

In-country seminars and workshops for overseas practitioners

Visiting Arts delivered two very different workshops in Iran in January 2010 within the context of the Fajr Festival. The first was a Contemporary Myth lab, working with directors from both the UK and Iran. This was a direct follow up to the Contemporary Myth workshop held in Edinburgh in August 09. Jeremy Raison was one of the three UK directors in the workshop/lab.

A capacity building workshop was also delivered – working with the same group of Iranian theatre makers from January 2009. Julie Ellen (director Playwrights' Studio, Scotland) was part of the training team. Julie had been part of Contemporary Myths in Edinburgh in 2009, and had also participated in the Iranian Theatre Seminar held in Edinburgh in 2008.

Iran Theatre Producers Network

Launched during 2008/09, two events were held in 2009/10. A Fajr 2009 sharing event was held at SOAS in April 2009. This included three Scottish participants Nazli Tabatabai-Khatambakhsh, Roxana Pope and Vicky Rutherford. Full details were included in the 2008/09 report. The second event was held at Northern Stage Newcastle in October, and was programmed to coincide with a performance of Kismet by ZENDAH. In addition to three participants from ZENDAH, Roxana Pope was also in attendance. A sharing event post Fajr 2010 was held at Soho Theatre on April 19.

Visiting Arts in Edinburgh

Visiting Arts once again had a presence during the Edinburgh Festivals 2009. Events hosted by Visiting Arts included a producers' breakfast held at the Festival Theatre on August 20. Speakers at this event were Jonathan Mills, director of Edinburgh International Festival, Ruth MacKenzie, Expert Adviser to DCMS, and John McGrath, artistic director of National Theatre Wales. The Breakfast also featured film footage of intercultural theatre practice from artists featured in the Edinburgh Festivals and Visiting Arts projects, offering an alternative platform for international artists to present their works.

Attendance at International Events

Performing Arts: Theatre & Dance

International Society for the Performing Arts (ISPA)

January 2009 – New York, USA

c. 120 delegates, 17 from UK, 4 from Scotland: Bettina Reisser & Ian Smith, SAC; Louise Mitchell, Glasgow Concert Halls; John Stalker, Edinburgh Festival Theatre

January 2010 – New York, USA

Creative Scotland provided support for Alasdair Campbell, Jackie Wylie (The Arches) and Matthew Studdert-Kennedy to attend this event (and also to attend this event in 2011 and 2012)

Association for Performing Arts Presenters (APAP)

January 2009 – New York, USA

c. 50 non USA delegates, 4+ from UK, 1 from Scotland: Eileen O'Reilly, Nat Theatre of Scotland

Creative Scotland also provided support for the following artists from Scotland to perform at the APAP conference in New York. These were as follows:

| | |
|-----------------|------|
| Kevin Henderson | 725 |
| Nuala Kennedy | 4350 |
| Outside Track | 2800 |

IETM

2008-2010

Creative Scotland provided support for a number of delegates from Scotland to attend IETM meetings over a period of three years, 2008-2010. These were as follows:

| | | |
|-----------------------------------|------|---|
| Alasdair Campbell | 7000 | Towards the cost of participating in the ISPA-Scotland fellowship pilot 2010 - 2012. |
| Birds of Paradise Theatre Company | 4600 | Towards the IETM/International networking project, attendance of 3 IETM plenary meetings, membership in 2009 and 2010 |
| Citizens' Theatre Limited | 5300 | Towards the IETM/International networking project, attendance of 3 IETM plenary meetings, membership in 2009 and 2010 |
| Fire Exit Limited | 4600 | Towards the IETM/International networking project, attendance of 3 IETM plenary meetings, membership in 2009 and 2010 |
| Grid Iron Theatre Company Ltd | 5000 | Towards the IETM/International networking project, attendance of 3 IETM plenary meetings, membership in 2009 and 2010 |
| Jackie Wylie | 7000 | Towards the cost of participation in the the ISPA - Scotland fellowship pilot 2010 - 2012. |
| Matthew Studdert - Kennedy | 7000 | Towards the cost of participating in the ISPA-Scotland fellowship pilot 2010 - 2012. |
| National Theatre of Scotland | 554 | Attending the IETM meeting in Berlin. |
| Stammer Productions | 4600 | Towards the IETM/International networking project, attendance of 3 IETM plenary meetings, membership in 2009 and 2010 |
| Stephen O Slater | 701 | Attending the IETM meeting in Vilnius. |
| Stephen O Slater | 778 | Attending the IETM meeting in Zurich |
| Theatre Cryptic | 490 | Attending the IETM meeting in Berlin. |
| Theatre Cryptic | 569 | Attending the IETM meeting in Bratislava |
| Theatre Cryptic | 694 | Attending the IETM meeting in Zurich |
| Theatre Cryptic | 700 | Cathie Boyd attending IETM Plenary Meeting. |
| Traverse Theatre | 5300 | Towards the IETM/International networking project, attendance of 3 IETM plenary meetings, membership in 2009 and 2010 |
| Vanishing Point Theatre Company | 4600 | Towards the IETM/International networking project, attendance of 3 IETM plenary meetings, membership in 2009 and 2010 |
| Vox Motus | 5500 | Towards the IETM/International networking project, attendance of 3 IETM plenary meetings, membership in 2009 and 2010 |

Other support from Creative Scotland in the areas of theatre was as follows:

| | | |
|-------------------------------|------|---|
| Andy Howitt | 220 | Attending SEAS in Skegness. |
| Chris Biddlecombe | 300 | Attending SEAS in Skegness. |
| Poorboy Ltd | 709 | Attending SEAS in Skegness: Sandy Thomson and Jacquie Skelton. |
| David Leddy | 1943 | Attending PuSH Assembly professional networking event in Vancouver |
| Mary Shields | 481 | Attending the Tokyo Performing Arts market. |
| Playwrights' Studio, Scotland | 1235 | Attending Playwrights Guild of Canada Conference; Playwrights without Borders in Vancouver. |
| TAG Theatre Company | 2000 | 2 teaching artists to take part in Theatre Communications Group National Conference in Chicago. |

Research has also shown Scottish artists attending **symposia / trade fairs in the UK**, as follows:

Mintfest Street Arts Festival / Symposium

September 2010 – Kendal, England

c. 90 delegates, 77 from the UK, 6 from Scotland:

| | | | |
|----------|------------|------------------------------------|-----------------------------------|
| Neil | Butler | Director | UZ Events |
| Chloe | Dear | Creative Producer | Iron-Oxide |
| Jaine | Lumsden | Development Officer, Drama Officer | Creative Scotland |
| Jonathan | McGrath | Lecturer in performance | School of Theatre, Dundee College |
| Alan | Richardson | Project Director | Conflux |
| Ian | Smith | Director | Mischief La-Bas |

Decibel

2009 – Manchester, England

| | | | |
|---------|----------|-----------------------------------|-------------------------------------|
| Joe | Hall | Young Programmer 4 | macrobert |
| Sara | Maclean | Young Programmer | macrobert |
| Cheryl | Martin | Director-in-Residence | Traverse Theatre |
| M | Power | Young Programmer 2 | macrobert |
| Bjorn | Sandberg | Young Programmer 3 | macrobert |
| Liam | Sinclair | Director | Edinburgh Mela |
| Stephen | Slater | Senior Producer | Tramway / Culture and Sport Glasgow |
| Kirsty | White | Arts Officer for Social Inclusion | Culture and Sport Glasgow |

Conferences and seminars

IFACCA

October 2009 – Johannesburg, South Africa

c. 450 delegates, c. 15? from the UK, and 3 from Scotland:

| | | | |
|--------|-----------|----------|----------------------------|
| Joanne | Orr | Director | Museums Galleries Scotland |
| David | Taylor | | Scottish Arts Council |
| Femi | Folorunso | | Scottish Arts Council |

Council of Europe: CultureWatch Conference

September 2010 – Brussels, Belgium

c. 165 delegates, 22 from the UK, 2 from Scotland: Anne Bonnar; Venu Dhupa

Other EU funding opportunities

The following are projects, which have some element of arts, culture or the creative industries, were funded by the Structural Funds in the 2000-2006 period:

| | | | | | |
|------|-----|------|--|----------------------------|---------|
| East | OB2 | ERDF | Pitlochry - Creative Heartland | Pitlochry Festival Society | 91,891 |
| East | OB2 | ERDF | Marketing Dundee and Dundee Rep as the home of Scotland's regional | Dundee Repertory Theatre | 371,812 |

| | | | | | |
|------|------|------|---|---------------------------------|------------|
| | | | theatre | | |
| Gen | OB3 | ESF | Theatre Skills Training | Out of Darkness Theatre Company | 45,661 |
| Gen | OB3 | ESF | Out of Darkness Theatre | | |
| Gen | OB3G | ESF | Borderline Theatre | South Ayrshire | 23,523 |
| Gen | OB3G | ESF | Gorbals Youth and Community Theatre | Glasgow City Council | 30,100 |
| H&I | | ERDF | Highlands & Islands Online Ticketing Project | HI-Arts | 802,401 |
| H&I | | ERDF | Redevelopment of Eden Court | Eden Court Theatre and Cinema | 2,773,320 |
| H&I | | ERDF | Mull Theatre Project | Argyll & Bute Council | 200,000 |
| H&I | | ERDF | Restoration and reuse of Spa Pavilion, Strathpeffer | Ross & Cromarty Enterprise | 210,000 |
| H&I | | ERDF | An Lanntair Arts Centre | An-Lanntair | 802,401 |
| West | OB2 | ERDF | Scottish Youth Theatre | Scottish Youth Theatre | 139,157 |
| West | OB2 | ERDF | Greater Easterhouse Arts Factory | Glasgow City Council | 1,883,318 |
| | | | | | 48,885,638 |

Results of Google searches using selected key words

Scotland Theatre

Theatre — International Summer School of Scotland

The *International Summer School of Scotland* offers its students the opportunity to explore and extend their *theatrical* skills and talents and use them to ...
www.summerschoolscotland.com/programs/theatre/ - Cached

Federation of Scottish Theatre

to support *Scotland's theatre* and dance sector to be a world leader in ... 9 benefiting from *international* touring opportunities after the festival and all ...
www.scottishtheatres.com/ - Cached - Similar

National Theatre of Scotland | International touring

The National *Theatre of Scotland* works with the best of Scottish and *international* talent to promote world class *theatre*. It aims to develop a sustainable ...
www.nationaltheatrescotland.com/.../default.asp?page... - Cached - Similar

Promote Youth Theatre - International Youth Arts Festival

National *Theatre of Scotland* - EXTREME... ThickSkin take Davey Anderson's BLACKOUT to the Fringe!... ABERDEEN INTERNATIONAL YOUTH FESTIVAL. ...
www.promoteyt.co.uk/viewNews.php?id=93 - Cached

The International Journal of Scottish Theatre - About IJoST

Brief description about the aims and objectives of the journal.
www.arts.gla.ac.uk/scotlit/asls/ijost/about.htm - Cached

16. Skills and Training Issues

The following data have been provided by Creative and Cultural Skills- the UK wide sector skill council for advertising, crafts, cultural heritage, literature, music, design and performing arts.

| | | |
|---|---|--|
| Sector ^{xx} | %UK increase/decrease in people employed 2006/6- 2008/9 | |
| Actors, singers, musicians and other entertainers | 13% | |
| Arts administrators, producers, directors | 17% | |
| Arts facilities | -14% | |

Creative and Cultural Skills' definition of performing arts includes dance and theatre

| | | |
|--------------------------------------|--|--|
| Sector ^{xxi} | % change in employment in Scotland 2004-2010 | % change in employment in UK 2004-2010 |
| Performing Arts | 38% | 38% |
| Creative and Cultural Industry Total | 1% | 11% |

The profile of performing arts employees at UK level

| | | | | |
|-------------------|-----------------|-------------------|--------|------|
| ^{xxii} | Self employment | Part-time working | %women | %BME |
| Performing Arts | 58% | 35% | 49% | 6% |
| UK as a whole | 13% | 25% | 46% | 9% |
| CS FXO/Foundation | N/a | 33.5% | 62% | 4.2% |

Comparison of business size, turnover and self-employment in the creative and cultural industry in Scotland^{xxiii}

| | | | |
|--------------------------------------|------------------------------------|------------------------------------|-----------------|
| Sector | Businesses employing fewer than 10 | Businesses with turnover below £1m | Self Employed % |
| Performing Arts | 90% | 94% | 30% |
| Creative and Cultural Industry Total | 90% | 93% | 37% |

The level of qualification people working in the performing arts possess in Scotland

| | | | | | | |
|--------------------------------------|---------------|---------|---------|---------|-------|------------|
| Sector | Below level 2 | Level 2 | Level 3 | Level 4 | Other | don't know |
| Performing Arts | 8% | 13% | 16% | 56% | 5% | 2% |
| Creative and Cultural Industry Total | 5% | 9% | 20% | 61% | 4% | 1% |

The reasons given for recruitment problems at UK level in the performing arts^{xxiv}

| | |
|---------------------------------------|-----|
| | |
| Applicants lack the experience | 53% |
| There have been few or no applicants | 27% |
| Applicants lack the specialist skills | 21% |

| | |
|--|-----|
| Applicants tend to have poor attitudes and motivations | 19% |
| Firm unable to meet applicant expectations | 19% |
| Applicants lack the transferable skills | 12% |
| Applicants lack the qualifications | 7% |
| Other | 6% |

The types of skills gaps performing arts organisations are faced with at present

| | |
|----------------------|-----|
| Technical | 22% |
| Administration | 21% |
| ICT skills | 20% |
| Business Development | 18% |
| Finance/Accounting | 16% |
| Marketing etc | 15% |
| Management | 7% |
| Sales | 6% |
| Digital | 3% |
| Other | 34% |
| | |

^{xxv}The following challenges in Scotland for all artforms have been identified

There are significant gaps in work based technical and specialist skills provision
It is essential to increase and further develop higher skills in the workforce with a greater focus on business and enterprise. Individuals and employers are confused by the high volume of education and training provision available and are unclear what qualifications are valued by employers for entry into industry, career development and progressions
There is a need to diversify the workforce for business success
There is the challenge of increasing employment investment and commitment to training and development in industries dominated by micro businesses and self employed/freelancers

Industry, education and stakeholders have identified and agreed ten programmes to meet these challenges

- Creative apprenticeships
- Technical Theatre Skills Academy
- Creative and Cultural Leadership Programme
- Scotland Careers Strategy
- Continuing Professional Development
- UK Design Skills Alliances
- Business knowledge in creative courses
- Qualification Reform
- Diversity
- Research Agenda

In 2009 a Technical Theatre Skill Feasibility Study was commissioned by a consortium of education providers (RSAMD and Edinburgh's Telford College), Creative & Cultural Skills and the Federation of Scottish Theatre to explore the feasibility of a Technical Theatre Skills Academy for Scotland which has both academic and industry ownership. The overall conclusion was that there is overwhelming support from both employers and education/training providers for a Technical Theatre Skills Academy for Scotland that is created using a network approach involving education and industry partnerships.

An extract from the findings of this report appear in Appendix F

Appendix A The Creative Scotland Dataset of Project, Flexible and Foundation Funded Theatre Organisations

| Organisation | Core Activity | 2008/9 | 2009/10 | 2010/11 |
|--|----------------------------|------------------------------|------------------------------|--------------------------------------|
| Abderite Productions | Non building-based theatre | Project Funding | | |
| Aberdeen International Youth Festival | Agency | Project Funding | Project Funding | |
| Aberdeen Performing Arts | Building-based theatre | Project Funding - Lemon Tree | Project Funding | Project Funding |
| Ankur Arts Productions | Non building-based theatre | | | Project Funding |
| Arches Theatre | Building-based theatre | Foundation Funding | Foundation Funding | Foundation & Project Funding |
| Aros (Isle of Skye) Ltd | Receiving venue | | Project Funding | Project Funding |
| Articulation | Non building-based theatre | | Project Funding | Project Funding |
| Benchours Productions Ltd | Non building-based theatre | Flexible & Project Funding | | |
| Bengali Performing Arts | Non building-based theatre | | | Project Funding |
| Birds of Paradise Theatre Company | Non building-based theatre | Project Funding | Flexible & Project Funding | Flexible Funding |
| Birnam Institute Trust, The | Receiving venue | | Project Funding | Project Funding |
| Borderline Theatre Company Limited | Non building-based theatre | | Project Funding | Project Funding |
| Brunton Theatre Trust | Receiving venue | | Project Funding | Project Funding |
| Buccleuch Heritage Trust | Receiving venue | | Project Funding | |
| Byre Theatre of St Andrews Limited | Building-based theatre | Flexible Funding | Flexible & Project Funding | Flexible & Project Funding |
| Carrbridge Community Arts Projects | Receiving venue | | Project Funding | |
| Catherine Wheels Theatre Company | Non building-based theatre | Flexible & Project Funding | Flexible Funding | Flexible & Project Funding |
| Citizens' Theatre Limited | Building-based theatre | Foundation & Project Funding | Foundation & Project Funding | Foundation & Project Funding |
| Communicado Productions Limited | Non building-based theatre | | | Project Funding |
| Craignish Village Hall | Receiving venue | | Project Funding | Project Funding |
| Cromarty Arts Trust | Receiving venue | | | Project Funding |
| Culture And Sport Glasgow | Non building-based theatre | | Project Funding | Project Funding |
| Cumbernauld Theatre Trust Limited | Building-based theatre | Flexible Funding | Project Funding | Project Funding |
| Dogstar Theatre | Non building-based theatre | Project Funding | Project Funding | Project Funding |
| Dumfries and Galloway Arts Association | Agency | Flexible Funding | Project Funding | Project Funding |
| Dundee City Council | Agency | | Project Funding | Project Funding |
| Dundee Repertory Theatre Limited | Building-based theatre | Foundation Funding | Foundation Funding | Foundation Funding |
| East Ayrshire Council | Agency | | Project Funding | |
| East Renfrewshire Council | Receiving venue | | | Project Funding for Eastwood Theatre |

| | | | | |
|---|----------------------------|----------------------------|-------------------------------|----------------------------|
| Eastgate Theatre (Peebles) Limited | Receiving venue | | Project Funding | Project Funding |
| Edinburgh Festival Fringe Society Ltd | Agency | | Project Funding | |
| Eilean Eisdeal Trust | Receiving venue | | Project Funding | Project Funding |
| Ek Performance | Non building-based theatre | | Project Funding | |
| Federation of Scottish Theatre | Agency | Project Funding | Project Funding | Project Funding |
| Fire Exit Limited | Non building-based theatre | | Project Funding | |
| Frozen Charlotte Productions Ltd | Non building-based theatre | | | Project Funding |
| Gala Scotland Ltd | Agency | | Flexible Funding for 2009/10. | Flexible Funding |
| Giant Productions Ltd. | Non building-based theatre | | Project Funding | |
| Glas(s) Performance Limited | Non building-based theatre | | | Project Funding |
| Glasgow Theatres Ltd | Non building-based theatre | | Project Funding | |
| Glen Urquhart Public Hall | Receiving venue | | Project Funding | Project Funding |
| Glengarry & District Community Association | Receiving venue | | Project Funding | |
| Glenkens Community And Arts Trust | Receiving venue | | Project Funding | Project Funding |
| Glenuig Community Association | Receiving venue | | Project Funding | Project Funding |
| Grid Iron Theatre Company Ltd | Non building-based theatre | Flexible Funding | Flexible & Project Funding | Flexible & Project Funding |
| Halloween In Huntly | Receiving venue | | | Project Funding |
| Harris Arts and Heritage | Receiving venue | | Project Funding | Project Funding |
| Hearts And Minds | Non building-based theatre | Project Funding | | Project Funding |
| Highland Council | Agency | | Project Funding | Project Funding |
| Highlands And Islands Arts Ltd | Agency | Project Funding | Project Funding | |
| Highlands And Islands Theatre Network | Agency | Project Funding | Project Funding | |
| Imagineate | Non building-based theatre | Foundation Funding | Foundation Funding | Foundation Funding |
| Iron-Oxide | Non building-based theatre | Project Funding | | |
| Islay Arts Association | Receiving venue | | Project Funding | Project Funding |
| Isle Of Eigg Residents Association | Receiving venue | | Project Funding | Project Funding |
| Lamp of Lothian Trust | Receiving venue | | | Project Funding |
| Leith Festival Association | Agency | | Project Funding | |
| LicketySpit | Non building-based theatre | | Project Funding | Project Funding |
| Lochalsh Arts Network (LOCHAN) | Receiving venue | | Project Funding | Project Funding |
| Lochinver Village Hall Arts&Entertainment Group | Receiving venue | | Project Funding | |
| Lung Ha's Theatre Company | Non building-based theatre | Flexible & Project Funding | Flexible Funding | Flexible Funding |
| Lyth Arts Centre | Receiving venue | Flexible Funding | Project Funding | Project Funding |
| Macphail Centre | Receiving venue | | Project Funding | Project Funding |

| | | | | |
|--|----------------------------|------------------------------|------------------------------|------------------------------|
| MacRobert Arts Centre | Receiving venue | Foundation Funding | Foundation Funding | Foundation Funding |
| Magnetic North Theatre Productions Ltd | Non building-based theatre | | Project Funding | Project Funding |
| Mallaig and Morar Community Centre Association | Receiving venue | | Project Funding | Project Funding |
| Melrose Arts Trust | Receiving venue | | Project Funding | Project Funding |
| Mike Maran Productions | Non building-based theatre | | Project Funding | |
| Milano Oltre | Non building-based theatre | | Project Funding | |
| Mischief La-Bas | Non building-based theatre | | Flexible funding | Flexible funding |
| Mull Theatre | Building-based theatre | Flexible Funding | Flexible & Project Funding | Flexible & Project Funding |
| National Theatre Of Scotland, The | Non building-based theatre | | Project Funding | |
| North East Arts Touring | Agency | Project Funding | Flexible & Project Funding | Flexible & Project Funding |
| North Highland Connections | Agency | | Project Funding | |
| NTC Touring Theatre Company Ltd. | Non building-based theatre | | | Project Funding |
| NVA (Europe) Ltd | Non building-based theatre | Flexible Funding | Flexible Funding | Flexible & Project Funding |
| Orkney Arts Society | Receiving venue | | Project Funding | Project Funding |
| Perth Festival of the Arts Limited | Agency | | Project Funding | Project Funding |
| Pitlochry Festival Theatre | Building-based theatre | Flexible Funding | Project Funding | Project Funding |
| Playwrights' Studio, Scotland | Agency | Project Funding | Flexible & Project Funding | Flexible & Project Funding |
| Plutot La Vie | Non building-based theatre | | | Project Funding |
| Promoters Arts Network | Agency | Project Funding | Project Funding | Project Funding |
| Promote-YT (Scotland) | Agency | Project Funding | Flexible & Project Funding | Flexible & Project Funding |
| Puppet Animation Scotland Limited | Non building-based theatre | Foundation & Project Funding | Foundation & Project Funding | Foundation & Project Funding |
| Puppet Lab, The | Non building-based theatre | Project Funding | Project Funding | Project Funding |
| Puppet State Theatre Company Limited | Non building-based theatre | | Project Funding | |
| Raasay Community Association | Receiving venue | | Project Funding | Project Funding |
| Random Accomplice | Non building-based theatre | | Project Funding | Project Funding |
| Rapture Theatre Company | Non building-based theatre | | | Project Funding |
| Reeling & Writhing | Non building-based theatre | | Project Funding | Project Funding |
| Right Lines Productions | Non building-based theatre | | | Project Funding |
| Rosehall And District Community Arts | Receiving venue | | Project Funding | Project Funding |
| Royal Lyceum Theatre Company Limited | Building-based theatre | Foundation Funding | Foundation Funding | Foundation Funding |
| Scottish Borders Council | Agency | | Project Funding | |
| Scottish Community Drama Association | Agency | Project Funding | Flexible & Project Funding | Flexible & Project Funding |

| | | | | |
|---|----------------------------|--------------------------------|--------------------------------|--------------------------------|
| Scottish Streetnet | Non building-based theatre | Project Funding | | |
| Scottish Youth Theatre Ltd | Building-based theatre | Foundation & Project Funding | Foundation Funding | Foundation & Project Funding |
| SEALL Arts Limited | Receiving venue | | Project Funding | Project Funding |
| Shetland Arts Development Agency | Agency | Project Funding | | |
| Shona Reppe Puppets | Non building-based theatre | | Project Funding | Project Funding |
| Stellar Quines | Non building-based theatre | Flexible & Project Funding | Flexible Funding | Flexible & Project Funding |
| Still Point | Non building-based theatre | | | Project Funding |
| Stop And Stir Arts Limited | Non building-based theatre | | | Project Funding |
| Strange Bird Zirkus | Non building-based theatre | | | Project Funding |
| Strathpeffer Pavilion Association Company | Receiving venue | | Project Funding | Project Funding |
| Suspect Culture Theatre Company | Non building-based theatre | Flexible Funding | | |
| Suspended Motion | Non building-based theatre | | | Project Funding |
| The Fallen Angels Club Promotions Ltd | Non building-based theatre | | Project Funding | Project Funding |
| The Occasional Cabaret CIC | Non building-based theatre | | | Project Funding |
| The Oxford Playhouse Theatre | Building-based theatre | | Project Funding | |
| Theatre Cryptic | Non building-based theatre | | Project Funding | Project Funding |
| Theatre Modo | Non building-based theatre | | Project Funding | |
| Theatre Objektiv Ltd | Non building-based theatre | | | Project Funding |
| Theatre Workshop Scotland Limited | Building-based theatre | Flexible Funding | | |
| Traverse Theatre (Scotland) Limited | Building-based theatre | Foundation and Project Funding | Foundation and Project Funding | Foundation and Project Funding |
| Tron Theatre Limited | Building-based theatre | Foundation Funding | Foundation and Project Funding | Foundation and Project Funding |
| Ullapool Entertainments | Receiving venue | | Project Funding | Project Funding |
| Universal Arts | Non building-based theatre | Project Funding | Project Funding | Project Funding |
| Universal Hall | Receiving venue | | Project Funding | Project Funding |
| Untitled Projects | Non building-based theatre | | Project Funding | |
| Upstanding Comedy | Non building-based theatre | | | Project Funding |
| UZ Arts | Non building-based theatre | Project Funding | Project Funding | Project Funding |
| V.AMP Productions Ltd | Non building-based theatre | | Project Funding | |
| Vaisakhi da Mela Committee | Non building-based theatre | | Project Funding | |
| Vancouver East Cultural Centre | Non building-based theatre | | Project Funding | |
| Vanishing Point Theatre Company Ltd | Non building-based theatre | Flexible & Project Funding | Flexible & Project Funding | Flexible & Project Funding |
| Visible Fictions Theatre Company | Non building-based theatre | Flexible Funding | Flexible & Project Funding | Flexible Funding |
| Voluntary Arts Scotland | Agency | Project Funding | Project Funding | |

| | | | | |
|----------------------------------|----------------------------|-----------------|----------------------------|----------------------------|
| Vox Motus | Non building-based theatre | Project Funding | Project Funding | Project Funding |
| Web Rigging Services Ltd | Non building-based theatre | Project Funding | | |
| Wee Stories Theatre For Children | Non building-based theatre | Project Funding | Flexible & Project Funding | Flexible & Project Funding |
| West Coast Arts | Receiving venue | | Project Funding | Project Funding |
| West End Festival | Agency | | Project Funding | Project Funding |
| West Lothian Council | Receiving venue | | | Project Funding |
| WHALE Arts Agency, The | Receiving venue | | | Project Funding |
| Woodend Arts Association | Receiving venue | | Project Funding | Project Funding |
| Young Vic | Building-based theatre | | | Project Funding |

Appendix B The Programming Activities of Foundation and Flexible Funded Theatre Organisations 2009/10

(as supplied by the companies to Creative Scotland)

Foundation Funded Organisations

Citizens Theatre

In 2009/2010 the company's own main stage productions included Ghosts by Ibsen in a version by Amelia Bullimore, Othello by William Shakespeare, Cinderella by Alan McHugh and Backbeat a co production with Karl Sydow. In addition two productions by Trainee Directors were created for the studios: TopDog UnderDog by Suzan Lori-Parks and My Name is Rachel Corrie by Alan Rickman & Katherine Viner. Two new productions were also created for young people: Museum of Dreams by Ailie Cohen & Guy Hollands ,in partnership with The Arts& Theatres Trust Fife, and This View of Life by Peter Arnott in partnership with the Hunterian Museum and National Library of Scotland. Sound of My Voice adapted by Jeremy Raison from the novel by Ron Butlin restaged the Edinburgh Festival Fringe sold out and won the Stage Award for Best Actor. Over the year the company also programmed a wide range of visiting companies including the National Theatre of Scotland with The House of Bernada Alba, Northern BroadSides with Medea and Dialogue Productions with Helter Skelter.

Dundee Rep

In 2009/10 the companies own productions included Balgay Hill a new play by Simon Macallum about Dundee and the life of local hero Billy Mackenzie, The Cherry Orchard by Anton Chekhov, directed by Vladimir Bouchler, The Elephant Man by Bernard Pomerance, A Christmas Carol and Equus by Peter Shaffer. It co produced with the National Theatre of Scotland Peer Gynt by Henrik Isben adapted by Colin Teevan which toured Scotland and played London's Barbican Theatre. The company programmed a wide range of visiting artists presenting dance, drama, children's shows, comedy and music.

Horsecross/Perth Theatre

Drama work at Perth Theatre continued to build on the successful format of a four play subscription season, family Christmas show and shorter runs of visiting company work. We staged three Horsecross productions this year; Pinocchio, Proof and Jane Eyre. Jane Eyre won a Critics Award for Theatre in Scotland for best technical team. We also had a well attended and well received programme of visiting work for all ages and tastes throughout the year. We were delighted to welcome Be Near Me in April 2009, a co-production between the National Theatre of Scotland and the Donmar Warehouse. Other memorable shows included The Curse of the Demeter presented by Visible Fictions and inspired by Bram Stoker's Dracula and A Wee Home From Home directed by Gerry Mulgrew.

Royal Lyceum Theatre

The Royal Lyceum Theatre Company's own productions for the financial year 2009/10 were:

Copenhagen by Michael Frayn, directed Tony Cownie
The Beggar's Opera A new version created by Vanishing Point and based on the original by John Gay, directed by Matthew Lenton. A co-production with Vanishing Point and The Belgrade Theatre, Coventry
Confessions of a Justified Sinner by James Hogg, adapted and directed by Mark Thomson
Peter Pan by J.M Barrie, directed by Jemima Levick
The Price by Arthur Miller, directed by John Dove
The Beauty Queen of Leenane by Martin McManagh, directed by Tony Cownie.
Every One by Jo Clifford, directed by Mark Thomson

Other events were:

Imaginate – May 2009

Connections National Youth Theatre Festival in association with the Royal National Theatre - June 2009

Summer on Stage – Youth Theatre Performance and technical course - July 2009

Edinburgh International Festival – August 09

Traverse Theatre

A broad and varied programme of shows and events underpinned a very successful artistic year for the Traverse Theatre. The year started with Gregory Burke's *Hours*, a co-production with Bath Theatre Royal, followed by a Scottish tour of the acclaimed *Midsummer* by David Greig. Another great success of Traverse Festival 2009 was the co-production with Birmingham Rep of *Orphans* by Dennis Kelly playing to full capacity audiences. Meanwhile on the stage of the Royal Lyceum Theatre as part of the Edinburgh International Festival, the Traverse produced an acclaimed new production of *The Last Witch* by Rona Munro, directed by Dominic Hill.

In terms of visiting companies, 2009/10 saw a large increase in audiences, not only during the Festival but across the year. This was down to new initiatives such as the Autumn Dance Festival and Manipulate Puppet Festival. The introduction of the Play, A Pie and A Pint series in conjunction with Oran Mohr contributed greatly and adds a new dimension in lunchtime theatre. In Autumn 2009, the company produced *The Dark Things*, by Ursula Rani Sami which went on to win the Critics' Award for Theatre in Scotland for best new play and best production.

Tron Theatre

Tron Theatre Company opened the season with the Scottish premier of two plays *Bliss* by Caryl Churchill and *Mud* by Mari Fornes. In June the company was resident in Naples, Italy. Immediately afterwards, the company staged *Cooking With Elvis* by Lee Hall as a summer comedy production and this show played to sold out performances for its entire run with 50% of the audiences being first time visitors to the Tron. The Autumn play was the British regional production of Polly Stenham's award winning play, *That Face* - with Kath Howden in the lead role of a highly successful production. Tron Theatre then went onto stage its annual pantomime, to record attendances with *Ya Beauty and the Beast*. The show for very young children, *Santa's Little Helpers* ran in the Changing House at the same time. In Spring 2010, the Tron staged a triumphant co-production with Comunicado Theatre of *The Government Inspector*, directed by Gerry Mulgrew, and shortly afterwards presented the Scottish premier of the Martin Crimp play, *The City*. This was performed in the Changing House with Selina Boyack and Gabriel Quigley in the cast. Again, this production received excellent reviews across the board. The visiting programme also went very well - continuing the policy of diversity and innovation coupled with high calibre work and using both the Changing House and the main space simultaneously most evenings. Highlights of the Spring/Summer 2009 season included: *The Cholmondeleys* and *the Featherstonehaughs* with *Dancing OnYour Grave*; *Borderline Theatre* with *The Ducky*; *Redcape Theatre* with *The Idiot Colony*; *Vanishing Point*'s award winning play, *Interiors*; and an incredible production from Korea of *The Angel and The Woodcutter*. In the Autumn, David Leddy staged a co-production with *The Tron of White Tea* - which won a Fringe First Award in Edinburgh and there were performances from *Cryptic*, *Live Theatre Newcastle*, *Vox Motus*, *Daniel Kitson*, and a strong Glasgay programme. The whole Autumn season played to virtually packed houses and this carried on in the Spring with *Random Accomplice*'s wonderful new play by Douglas Maxwell, *Promises Promises*. National Theatre of Scotland were in residence at the Tron for a Spring season of work for teenagers under the banner of *tfd*. Apart from an accompanying Changing House events schedule with new young companies and experimental work (such as *Flaterate's The Zeros Keep Going*), and full participation and education programme through this period, regular theatre, music and cabaret was programmed into the Victorian Bar space.

The Arches

2009/10 saw the Arches continue to provide developmental support for local artists and platform brave, innovative, high quality contemporary art forms and music, maintaining our national and international reputation as the leading hub of culture and creativity in Scotland.

Our programme of artist development and training opportunities included our Platform 18 award for young theatre makers, Scratch, the Arches Brick Award, The Blackbox Graduate Visual Art Residency and Theatre Design Summer School.

In August 2009 the Arches ran St. Stephen's, formerly Aurora Nova, during the Edinburgh Fringe where Nic Green's Trilogy was at the centre of the programme.

In November we presented a massive collaboration between International giants Derevo and Akhe and the Conflux project. This huge production boldly stated the Arches unique ability to use its spectacular building to create events that could happen in no other theatre.

We presented a magical Christmas production of Little Red Riding Hood for young children. During our GARL closure period our Off Site events took place all over the city.

Taylor Mac and the TEAM from New York and Ontroerend Goed from Belgium amazed our audiences and our second Behaviour festival established itself as the leading festival of experimental theatre in Scotland.

Conflux's Surge festival brought street arts, physical theatre and circus to the people of Glasgow. Cantabile 2 from Denmark created an incredible event, The Venus Labyrinth, an interactive journey for one audience member at a time through the entire maze of the Arches. Arches LIVE, which took place in September, is Glasgow's only festival that takes a chance on artists at the very beginnings of their careers and in doing so plays a vital role in the grassroots creative health of the city. New Works New Worlds focused on local political artists.

Eden Court

EC's relationship with the National Companies continued with NTS, Scottish Opera and Scottish Ballet, each bringing several shows and enjoying increased attendances. Musicals Buddy, Annie and Blood Brothers all attracted large audiences. Local amateur and professional performers also saw healthy audience numbers. Dogstar Theatre's Tailor of Inverness made a return.

EC programmed a season for the Year of Homecoming, which saw a spectacular performance of MacBeth by Polish company TBP, as well as three new children's shows. Family events included favourites "Wee Stories" and "The Tiger Who Came to Tea" which, unusually for a show of its scale, managed to retain a feeling of intimacy. There was a new co-producer for pantomime, returning to traditional values, resulting in increased sales and strong reviews and audience reaction.

Edinburgh International Festival

The 2009 Edinburgh International Festival ran from 14 August – 6 September. The programme was inspired by the ideas and philosophies surrounding the Scottish Enlightenment, reflecting the 'Great Minds and Innovations' strand of Scotland's Year of Homecoming 2009.

Highlights included a huge production of Goethe's Faust, performed by the National Theatre 'Radu Stanca' Sibiu Romania and directed by Silviu Purcărete in a specially converted space at the Lowland Hall Inghliston; St Kilda, Island of the Birdmen in a French/Belgian/Scottish collaboration; the premiere of a new play by Rona Munro, The Last Witch, in co-production with the Traverse Theatre;

The programme was well received by audiences and provoked a great deal of debate and diverse opinion amongst critics. The Festival also attracted a very large number of

international producers and promoters, which is one of our success criteria when assessing the impact of the programme.

2009 also saw one of the most extensive education and outreach programmes the Festival has presented in recent years. Full detail of this are given elsewhere in this report, but of particular note was the series of twelve discussions presented in association with the Royal Society of Edinburgh, which regularly attracted over 200 people and the wide range of activities in schools.

Imagine

In 2009/10 Imagine achieved the following:

The 2009 Bank of Scotland Imagine Festival - 15 companies from around the world with 119 performances for an audience of 11,000 children and young people, their teachers and families.

Flexible Funded Organisations

Cumbernauld Theatre

Cumbernauld Theatre continued to develop its strong reputation for creating new opportunities for professional theatre production, co-production and community involvement in the arts. Combining both in-house produced work with the work of Scottish and International visiting companies and artists, the Company presented a strong season of work throughout 2009-10. This included launching an innovative in-house ensemble season which produced 4 new theatre productions attracting significant audience interest and acclaim. Alongside this work, the Company continued to develop its partnerships through co-productions, support for developing artists and presenting three seasons of visiting artists work.

Mull Theatre

Mull Theatre welcomes partnerships with other organisations and artists to develop collaborative projects. We provide support and facilities to rehearse and develop projects, to commission and create new work, combine strengths and tour more widely. We provide support and a performance base for a huge range of performing arts companies from around the world and in 2009/10 hosted the rehearsal, production, previews and openings for the National Theatre of Scotland's *Mary Queen of Scots Got Her Head Chopped Off* and *Our Teacher's A Troll as well as Right Lines' Accidental Death of an Accordionist*.

Appendix C The Education Activities of Foundation and Flexible Funded Organisations

Foundation and flexible Flexible Funded organisations

Dundee Rep

Support, training and development for the Reps permanent actors is a major element the companies work which includes singing lessons, movement classes, voice workshops as well as working with visiting actors and directors.

Horsecross Arts

We continued to run our successful trainee youth theatre director scheme offering opportunities for young people to enter the field of youth theatre as experienced professionals

Imagineate

Art Form Development Programme

Imagineate believes that a high quality skills development programme is the key to unlocking creativity and supporting artistic excellence in the performing arts sector for children and young people.

The 2009/10 programme included:

Art Form Development Opportunities at Festival

Imagineate hosted a number of art form development events for students; recent graduates; emerging artists and producers at the Imagineate Festival. We supported over 50 artists to attend the Festival including a dedicated package for dancers; artists creating work for early years and writers. Students from RSAMD also benefited from a tailored package supported by Imagineate.

Imagineate Artist in Residence

Formerly known as Imagineate's training post, the renamed post continues to provide an opportunity for a talented artist to gain a comprehensive understanding of the children's theatre scene at home and abroad whilst also allowing for development of their own practice.

Writers Development Programme

Imagineate's programme of events and opportunities to encourage writers to play a central role in the creation of work for children and young people.

Imagineate Winter Sessions - opportunities for artists and producers

Imagineate's Winter Sessions programme continues to go from strength to strength, with David Harradine's Master Class proving to be a high point in the programme of presentations, seminars and artistic exchange.

Imagineate Associated Artists – support for three, year-long Associate Artists positions

Puppet and Animation Festival

We offer a range of skills and career development opportunities to encourage aspiring practitioners to prepare for entry into the sector. The Festival is the single most important annual focus for puppetry in Scotland. It maintains the professional sector through substantial employment opportunities, and it stimulates art form development by providing regular chances for Scottish puppeteers and audiences to engage with the work of leading companies from the rest of the UK and around the world. Through its master classes manipulate also provides an arena of significant opportunities for Scottish practitioners to develop further their artistic and technical working practices. Over the past four years Puppet Animation Scotland has awarded over £100,000 through its Creative Fund to Scottish puppeteers, contributing significantly to the creation of 22 productions or workshop programmes that to date have been enjoyed by over 50,000 spectators and participants. In

2009 we also provided travel and accommodation bursaries for sixteen Scottish puppeteers to visit the Mondial Festival Des Theatres De Marionettes, in Charleville, France, allowing these practitioners to engage meaningfully at this major world puppetry event with international work of the highest quality from around the world, to the great benefit of their creative ambitions and working methods.

The Arches

2009/10 saw the Arches continue to provide developmental support for local artists and platform brave, innovative, high quality contemporary art forms and music, maintaining our national and international reputation as the leading hub of culture and creativity in Scotland.

Our programme of artist development and training opportunities included our Platform 18 award for young theatre makers, Scratch, the Arches Brick Award, The Blackbox Graduate Visual Art Residency and Theatre Design Summer School.

Arches LIVE, which took place in September, is Glasgow's only festival that takes a chance on artists at the very beginnings of their careers and in doing so plays a vital role in the grassroots creative health of the city. New Works New Worlds focused on local political artists.

Ankur Arts

Ankur's long-standing writing programme, Acts of Translation, also came to an end, culminating in rehearsed readings of two new plays. Sheila Puri's Vaisakhi Drums behind Tenement Walls and Tawona Sitholé's Mwanawashe were rehearsed with professional actors for a week and presented to an enthusiastic audience at the CCA in October 2009

During the year Ankur's SAC funded Arts Management Traineeship was completed, during which Nisha Berman undertook 18 months of training in arts management and marketing.

Birds of Paradise

Writing for Change Residency in association with the Playwrights' Studio Scotland. Danny Start was appointed Birds of Paradise's first writer in residence and started working on a new script "In an Alien Landscape".

Held on Friday 6th November Changing: Voices was an informal afternoon of discussion with artists whose voice has influenced inclusive theatre. Guest speakers were Robert Softley Gale, Danny Start, Andrea Gibb and Michael Hughes.

Playwrights Studio Scotland

Through Playwrights' Studio's review process, it was found that activities have brought benefits right across theatre. 1.Created easy pathways for all to find opportunities in playwriting throughout Scotland and internationally. 2.Acted as an information hub for the public and theatre industry. 3.Increased diversity in playwriting. 4.Discovered new talent. 5.Enabled playwrights with talent to be industry ready. 6.Acted as a script development unit on behalf of the theatre industry. 7.Improved the quality of plays being produced through direct interventions with the creating artists. 8.Distributed SAC funding and support direct to artists. All of these achievements are additional to successful delivery of year on year activity. In 2009-10, Playwrights' Studio won the tender from Scottish Screen to run the Writers' Factory, a screenwriting programme providing training and support. Additional workshops were added to the programme for Up Close - a day of workshops and playwriting activity - due to overwhelming demand. 229 participants attended workshops throughout the day. In partnership with BBC Scotland Radio Drama, Playwrights' Studio launched a competition to find young emerging talent. Workshops were held across Scotland with total attendance of 167 people. The winners were Philippa Mannion and Lewis Hetherington who go on to receive mentoring to develop their plays and for extracts to be recorded in a workshop day. 51 applications for only four mentoring places were received. Mentees for 2009-19 were Rachel Clive, John McCann, Mairead Martin and James Ley. Playwrights' Studio coordinated

the New Playwright Bursaries for Scottish Arts Council. There were 43 applications and two writers, Julia Taudevin and Kenny McKenna, were awarded £1500 each plus mentoring and development. Playwrights' Studio continued to manage and deliver the contemporary text element of RSAMD MA in Classical and Contemporary Text programme; managing the commissions and development programmes for three playwrights, timetabling acting and directing students and mentoring the directors in working with playwrights. Illuminate was a highly successful event examining the art of playwriting in a culturally diverse Scotland with 52 attendees and 11 practitioner participants leading sessions and breakouts. In 2009-10, Playwrights' Studio introduced a new, more open way of supporting professional playwrights called Writers' Projects. 49 applications were received. Alan McKendrick, Morna Pearson and Lynda Radley were recipients in 2009-10. Playwrights' Studio introduced Partner Projects to encourage producing organisations to deliver activity with playwrights. There were 14 applications for two awards, given to Traverse Theatre and Dundee Rep Theatre. In 2009-10, Playwrights' Studio worked towards a new business plan for 2011-14.

Scottish Society of Playwrights members survey 2009 & 2010

(conducted Spring 2011)

Scottish-based playwrights are a small group of highly-skilled, influential artists whose work is seen all around the world. 35 respondents (the majority of SSP's membership, which covers the majority of active professional playwrights) told us about their work in the calendar years 2009 and 2010.

Key findings:

International

. Scotland's playwrights are doing a large amount of international work.

43% of respondents had international translations or overseas productions including:

41 international productions

21 foreign countries

32 translations

14 languages

20% had translations abroad

20% were published abroad or in translation.

20% also translated other international plays into English/Scots, bringing new artistic influences into the country.

Creative Scotland may be unaware of the extent of this international success as most playwrights do not have a direct relationship with funders through which to report back their activity.

Places

34 touring productions across the UK within the two year period.

Half of all commissions were received from organisations outside the central belt, representing a good geographic spread.

43% were commissioned by non-Foundation companies, thus being well-integrated throughout the cultural ecosystem.

Education, access and participation.

Scotland's playwrights contribute strongly to these themes

32% had worked as writers in residence.

40% had been involved in paid writer's attachments or mentoring schemes.

Entrepreneurial cultural economy.

Playwrights often have portfolio careers, maximising their professional skills for income generation and inward investment in the sector.

77% also worked in other areas of theatre, maximising skills and feeding back into the cultural economy.

57% of commissioned writers also had work produced abroad or toured abroad, resulting in inward financial investment for the Scottish cultural economy.

40% also used their professional writing skills to earn money outside of publicly-funded arts.

43% were published in the UK, making the work easier to transport and allowing the influence of the work to be felt long after productions have closed.

Catherine Wheels

Paul Fitzpatrick successfully completed the Clore Fellowship project. Gill Robertson has been a mentor on the FST mentoring programme, and took part in the 2010 EIF Leverhulme Theatre School for Theatre Directors.

Mull Theatre

In 2009/10 we gave year-round full time or part time employment in artistic development, administration, education, project management, marketing and box-office to a core staff of eight people on Mull, as well as seasonal or project work to a further eight in front-of-house as well as various technical and creative roles.

We also gave significant employment to six actors and seven stage managers, gave commissioned work to three writers, three directors, three stage designers, two costume designers, two set builders, two scenic artists, two sound designers, two lighting designer, and hosted three students in various roles.

Theatre Cryptic

Cryptic Nights - "Stay Curious" - continued as a monthly programme in partnership with and programmed at the CCA, Glasgow. This ambitious project provides a platform for emerging artists, to create innovative groundbreaking work within a supportive environment at no financial risk. All funds for Cryptic Nights are raised in addition to core funding and to date the work of over 70 artists has been shown to an average audience capacity of 77%. Cryptic is grateful to all donors and funders who have supported this new venture.

In its 16th year of operation Cryptic firmly believes in the nurturing of new talent within the arts, especially music theatre. In addition to Cryptic Nights, Joshua Armstrong held the role of Assistant Director part funded by FST. Joshua worked on *Confined Human Condition* and will also continue his development in the 2010 production of *Orlando*.

Vanishing Point

Vanishing Point continued to develop the Shared Resource Project – Space 11 into Phase 5, which continues to support a number of theatre and dance companies/artists. During this phase two new artists joined the project Thom Scullion (actor, director, writer) and Maxwell McCarthy (dancer, choreographer). Vanishing Point also set up Virtual Space 11, a private forum that provides various links, tools, recourses and discussion page for all members.

National Theatre of Scotland

NTS commissioned 7 new plays, ran development sessions for 15 new projects, delivered a development programme for new writers and expanded their successful directors' summer school collaboration with Edinburgh International Festival to include writers and theatre makers.

Appendix D Touring

Dundee Rep

Co produced with the National Theatre of Scotland Peer Gynt by Henrik Isben adapted by Colin Teevan which toured Scotland and played London's Barbican Theatre

Traverse

A Scottish tour of the acclaimed Midsummer by David Greig, which concluded in a sell-out run at the Traverse's Edinburgh Festival Fringe. Such was the demand for this romantic comedy the British Council sponsored a performance in Brussels as part of a Scottish Government "Scotland Week" event, prior to a run in the Soho Theatre, London. (This has generated London West End commercial interest and many ongoing requests for the show to tour internationally)

Tron

In June the company was resident in Naples, Italy with a co-production with the Napoli Teatro Festival of a site specific promenade show entitled Maonaciello - devised and directed by Andy Arnold and with a 12 strong Scots and Italian cast. All words were spoken in Italian and Neopolitan. Monaciello was proved to be a highlight of the festival.

The Arches

In August 2009 the Arches ran St. Stephen's, formerly Aurora Nova, during the Edinburgh Fringe where Nic Green's Trilogy was at the centre of the programme and became a sensational hit show which then sold out its London run at Battersea Arts Centre the Barbican and has toured to Bristol, Lancaster, Dublin and Belfast.

In November we presented a massive collaboration between International giants Derevo and Akhe and the Conflux project. The show was then presented in Dresden.

Imaginate

The Festival on Tour developed this year to include a week- long spring tour of 2006 Festival favourite, Goodbye Mr. Muffin by Theatr Refleksion. The tour visited 5 local authorities and included a programme of creative workshops for pupils and teachers, that supported their evaluation and understanding of the performance experience. Workshops were designed to meet specific expressive arts outcomes for the Curriculum for Excellence.

The Festival on Tour included performances at venues throughout Scotland for a range of age groups.

Catherine Wheels

Catherine Wheels produced four shows in 2009-10; new show Pobby and Dingan, and from the repertoire; The Snow Baby, Kappa and Hansel and Gretel. Pobby and Dingan continued the company's relationship with writer Rob Evans and toured to small and medium scale venues across Scotland. The show has been nominated for a TMA theatre award. The Snow Baby was invited to be Howden Park Centre's first Christmas show.. Catherine Wheels continued to raise it's international profile with Hansel and Gretel which was re-staged to be part of the Scottish Festival on Broadway at the New Victory Theatre in New York. This was the company's second invitation to the New Victory Theatre, and resulted in a Broadway Drama Desk award nomination.

And finally, with support from the EXPO Fund, the organisation presented a unique showcase of four of Scotland's finest companies producing theatre for children and young people at the famous New Victory Theatre in New York.

Cumbernauld Theatre

The Company concluded its successful small scale European collaboration project with Teatru De Comedie in Bucharest, with actors from Scotland visiting Romania to complete the collaborative work in progress creative process.

Mull Theatre

Mull Theatre is one of Scotland's foremost touring theatre companies, producing accessible, challenging theatre, which is engaging, dynamic, inspiring and involving. It commissions new work and produces and tours a broad range of contemporary and classic Scottish and international theatre for all ages. The company is based at Druimfin, a purpose-built Theatre Production Centre near Tobermory on the Isle of Mull.

Mull Theatre's acclaimed productions are seen in almost every city, town, village and island in Scotland from the largest theatre to the smallest village hall, including the Royal Lyceum, Citizens Theatre, Dundee Rep., Eden Court, The Byre, Perth Theatre, The Tron, The Traverse and many others. Its production of *Cyprus* by Peter Arnott enjoyed a four week West End run at the Trafalgar Studios in London.

Stellar Quines

Stellar Quines produces touring theatre of excellence with an emphasis on new writing and facilitating the creative work of women theatre practitioners. In June 2009 Stellar Quines produced *Rehearsal Room 15*, the latest in its series of innovative workshops and public rehearsed readings designed to facilitate the development of new plays and creative opportunities for women writers, directors and performers. Over three days at the Tron Theatre in Glasgow and three days at the Traverse Theatre in Edinburgh *Rehearsal Room 15* gave audiences an opportunity to comment and ask questions about the works in progress and the overall creative process, as well as providing crucial feedback for Stellar Quines on the plays it currently has under development. These include *ANA*, a Canadian/Scottish international collaboration with Imago Theatre Company from Montreal which will tour in Scotland in early 2012. The Canadian writer, director and Imago Artistic Director travelled to Scotland to hold workshops, auditions and public readings around the development of *ANA* and to meet Scottish promoters. In August 2009 Stellar Quines went into partnership with Assembly Theatre Ltd to create the world premiere of *The Girls of Slender Means* by Muriel Spark, adapted by Judith Adams. This was the culmination of five years of work attempting to get the production to the stage. It was realised through additional funding from the SAC National Lottery Fund in recognition of Homecoming Year. A large scale production with a cast of 12, the show was seen by more than 6500 members of the public over three weeks during the Edinburgh Fringe Festival 09. The production was well reviewed and featured in numerous press and media outlets including a feature for the BBC Culture Show. The cast were nominated for Best Ensemble in the Stage Awards for Acting Excellence. Throughout 2009 Stellar Quines also continued a commission for Martin Bowman for the translation into Scots of *A Live Bird in the Mouth* by Canadian writer Jeanne-Mance Delisle and issued a new commission for the play *Constantina* by Torben Betts.

Theatre Cryptic

2009/10 saw Cryptic focus on its new vision 'to build on Cryptic's music theatre legacy whilst nurturing emerging talent and new technologies for use in performance.'

Cryptic toured a new production, *Confined Human Condition*; performed *Seven*; continued programming *Cryptic Nights* and developed *Orlando*.

Confined Human Condition commissioned: Phillip Neil Martin (composer); James Johnston, *Get Made* (set design), Theo Clinkard (costume design) and Nich Smith (lighting design).

This double bill music theatre production staged Martin's *Terror of Love* (premiere) and Alejandro Vinão's *The Baghdad Monologue* (Scottish premiere).

A co-production with the Women's Arts International Festival at the Brewery Arts Centre, Kendal which led to Cryptic being the first arts company to be resident at The Yann, Kendal. Performances took place at the Brewery Arts Centre, Tron Theatre, Glasgow and Traverse Theatre, Edinburgh.

Seven comprised three music works presented visually by Cryptic, performed by The Scottish Ensemble and Tenebrae as part of the celebrations of Scottish Ensemble's 40th Anniversary and James MacMillan's 50th birthday. Cryptic commissioned visual artists James Houston and Angelica Kroeger to collaborate with director Cathie Boyd. Seven premiered at the 2009 City of London Festival and at Perth Concert Hall and Glasgow City Halls during Easter 2010.

Cryptic also focused on developing Orlando commissioning composers Craig Armstrong and AGF (premiere autumn 2010). Orlando also allows the continue development of new technology, Living Canvas, with Digital Design Studio, Glasgow School of Art, financially supported by the Arts Humanities Research Council.

Further afield, Cryptic's film to accompany Franghiz Ali -Zadeh's Mugam Sayagi, (originally premiering in 2007 as part of Optical Identity) was screened at the Adelaide Film Festival 2010. .

Grid Iron

In 2009 Grid Iron's major activity was focused on making a return to the Edinburgh Festival Fringe, after an absence of three years, with a production called Barflies. The company's objective was to reconnect with the very loyal audience they had built through their previous eight appearances at the festival. A further significant objective was to re-engage with the hundreds of national and international programmers and promoters who flock to Edinburgh during August with a view to finding product to take to their venues and festivals in the future. Performed on location in The Barony Bar on Broughton Street, Barflies was a huge success and completely sold out before the first performance. The company were able to extend add some extra performances which again sold out instantly. The production was part of the Traverse Theatre's festival programme and received four award nominations of which it won two, a Scotsman Fringe First and a Herald Angel, bringing Grid Iron's cache of awards to a total of 26. Other major activities during the period 2009 - 2010 were focused on preparations for our programme of events for April 2010 and beyond, the first of which was a co-production with Lung Ha's Theatre Company, Scotland's premier inclusive theatre company, which opened at the very start of the 2010-2011 financial year.

Vanishing Point

Vanishing Point's key production for 2009/10 was The Beggar's Opera. Vanishing Point adapted John Gay's 18th century play, into a dark, seedy, absurd, visually rich and cruelly comic, in co-production with The Royal Lyceum Theatre and Belgrade Theatre in Coventry, in association with Tramway, Glasgow. It featured brand new live music from Alasdair Macrae and A Band Called Quinn, cutting edge production design and a large cast of leading performers, The Beggar's Opera was a music gig with a story.

The Beggar's Opera premiered at the Royal Lyceum, Edinburgh, followed by The Belgrade Theatre, Coventry and completed its tour at the Tramway, Glasgow on 31st October 2009.

Vanishing Point's hit production Interiors continued its 2008/09 tour by performing at the Napoli Teatro Festival Italia (Naples, Italy) in June 2009. Interiors was hugely successful and received great critical acclaim at the festival. It won three awards at the Critics Awards for Theatre in Scotland – Best Director (Matthew Lenton); Best Ensemble and Best Production in June 2009. Cryptic

Visible Fictions

Visible Fictions creates vibrant, high quality and accessible theatre for young people and adults alike. For over 18 years, their work has inspired and entertained audiences across the world – from Broadway to schools in the Scottish Highlands – always aiming to challenge, excite and thrill. No two Visible Fictions performances are alike but all guarantee an equally memorable and powerful experience. Alongside the professional performance work, the company produces dynamic education and participation projects which also enthuse all who connect to them, helping participants to discover their own artistic potential and inspire their own learning. In 2009/2010 Visible Fictions created two brand new productions: *Curse of the Demeter* (a spine-chilling production based on Bram Stoker's *Dracula*) which toured Scotland in Autumn, and *Zorro*, a co-production with the Traverse Theatre that premiered in Edinburgh at Christmas. In addition to new work, *Peter Pan*, a co-production with the Children's Theatre Company in Minneapolis toured Scotland and the USA in Spring and Summer, *Jason and the Argonauts* toured to the USA and Australia (including performances at the Sydney Opera House), and *Shopping for Shoes* toured Ireland and Canada winning the Victor Award at the International Performing Arts for Youth Showcase in Pittsburgh.

Mischief La-Bas

Principal projects undertaken during this period (in addition to the company's regular walkabout and interactive 'gigs') were the three strands dedicated to 'gently warping the underlay of the fabric of society' throughout Scotland and beyond. The company also developed its organisational capacity to deal with this increased activity.

'Carlos Gardel in Scotland'

This first strand was designed to introduce public interactive theatre to fifteen remote and rural communities of Scotland. The scenario involved the apparently impromptu erection of a life-sized statue dedicated to 1930's Tango Superstar Carlos Gardel in each village centre. This was undertaken by a team of 'builders', whilst the 'celebrity entourage' of Irana Frump and Councillor Frank Patterson interacted with the local public. During the unveiling ceremony, the local historical significance of Carlos was clarified – including the fact that he only spent 90 minutes in the village, as would his statue.

This light hearted and semi-credible tour was very well received, and undertaken with the minimum amount of administration regarding permissions etc. Simple site visits and courteous explanations to local authorities primed them for this (and future) collaborations. SAC reports were extremely favourable.

Documentation can be seen at the dedicated website www.carlosgardelinscotland.com

'Market of Optimism'

This second strand was designed to bring a large-scale free and interactive event to three market towns in Scotland, preferably that had low cultural provision and could not normally consider accommodating such a project. The event, featuring over 30 performers, sixteen market stalls, two human cashpoints, organ grinder and itinerant Ratcharmer, was hosted by Aviemore, Perth, and Dumfries. In each location, whatever the weather, local communities turned out in their many hundreds to enjoy the experience. Feedback through a dedicated wordpress site, on site audience monitoring and SAC reports was extremely favourable and supportive.

As with the 'statues' project, new relationships were established which can be further developed in promoting new work throughout Scotland.

'The Zoo'

The third strand was the research and development of a project of international significance incorporating genuine collaborations with European producers and artists. At various conferences and forums, the company presented the concept of a large-scale Zoo environment featuring interactive installations and exhibits created by artists. This led to an enormous amount of interest, and the stance taken by Mischief La-Bas in mingling public art and accessibility has provoked encouraging and enthusiastic debate amongst the international sector.

The company engaged international producers Neil Butler/Steve Stenning of UZ Events to collaborate on negotiating with key figures throughout the UK and Europe.

There is significant interest from potential partners in Marseilles (France), Antwerp (Belgium), Terschilling (Holland), Ljubljana (Slovenia), Graz (Austria), London, Brighton, Manchester, Preston and Glasgow. The collaborative model being devised is breaking new ground by insisting on genuine creative input from co-producers, and the company awaits responses regarding financial commitments.

North East Arts Touring

During 2009/10 just under 10,000 people attended 148 performances supported by NEAT in 39 venues across the North East.

NEAT assisted in the promotion of 58 different productions from 46 theatre and dance companies. The year included visits from several new companies to the area including Cube Theatre; Dancexchange; Magnetic North and Random Accomplice. NEAT also supported work from North East based companies Red Rag Theatre and Wildbird for the first time. Popular companies returning to the region included Visible Fictions; the National Theatre of Scotland; Gilmore Productions and Dogstar Theatre.

Through the continued development of the network, the year saw several new promoters joining NEAT including Finzean Hall; Logie Coldstone Hall and Midmar Village Hall in Aberdeenshire, Edinville Hall in Moray and Menmuir Hall in Angus. NEAT ran a series of regional network events for promoters in the Spring of 2009 across the region and a larger event in September in Fraserburgh.

In February 2010 NEAT moved into new office space at Woodend Barn, which has become a hub of cultural activity following the expansion and development of the venue. NEAT shares office space with Growing Audiences North East (GANE) and Sound festival. As well as its core activity in supporting touring professional performances around the region and promoter development, NEAT continued to work with other organisations within the North East, nationally and internationally to promote and develop rural and community touring in Scotland. These include the National Rural Touring Forum, Federation of Scottish Theatres, Growing Audiences North East, Regional Screen Scotland among many others.

National Theatre of Scotland

The National Theatre of Scotland concentrated their energies in Scotland this year. They focused on developing new work and new audiences, reaching into as many of Scotland's smaller communities as possible, and prioritising venues outside the Central Belt. They have completed Transform projects in Orkney, Caithness, Moray, East Renfrewshire and Aberdeen in partnership with Scottish Power. They toured a double bill of Liz Lochhead's play *Mary Queen of Scots* got her *Head Chopped Off* and a new play by Dennis Kelly, *My Teacher's a Troll* to 16 small venues across Scotland. Duncan McLean's new play *Long Gone Lonesome* opened in Orkney and they toured Rona Munro's version of Lorca's *The House of Bernada Alba* to major venues across Scotland.

NTS gave 236 performances to just over 45,000 people in Scotland during this year. NTS also gave 48 performances to the wider UK and internationally to just under 14,000 people.

NTS focussed on Scottish touring during 2009/10, but included some wider UK touring. There was also a particular emphasis on developing and presenting work specifically aimed at recruiting new audiences to theatre and the arts and this is reflected in the higher percentage of core grant in 4.1.8. NTS continues to challenge the notion of what theatre is, where it can happen, and who it is for. *Wall of Death* combined an artist installation with the thrill of a daredevil motorcycle act, whilst *tfd* was a season of 3 plays specifically targeted at teenage

audiences. For AllotmentNTS took over a disused shop unit in Govan, Glasgow and ran a series of interactive, community-based 'arts bar' evenings.

Appendix E Education Activities of Flexible and Foundation Funded Organisations

Citizens Theatre

Citizens Learning & TAG undertook 95 different projects involving different 1478 workshops. Projects included support and training for the Young Co. and the Community Company both of whom produced their shows(Lend Me your Ears and Wicked Christmas- Cinderella's Revenge); Kids@Citz workshops for young people; Nightschool for adults; Dayschool for the long term unemployed; Off the Page for the young at heart and mature in years; work experience for young people; Doors Open Day, Backstage tours; work in HMP Greenock women's prison; CPD sessions for teachers, Make It Work for the corporate sector and on going work in schools including the Sense Over Sectarianism project , Dragonfly for the pre 5's and the culmination of a three year project with Dalbeattie High School,

Dundee Rep

The Reps creative learning strand continued to develop throughout the year providing community outreach workshops, education workshops, dramatherapy, youth theatre, creative drama sessions and CPD for teachers, community artists, youth workers and young people. Enterprise Day opened the theatres doors to secondary school pupils offering them an insight into the workings of the theatre working and Careers Day gave young people the opportunity to find out about career options in theatre.

Eden Court

EC delivers the largest theatre arts education programme in the country. The main work is delivered by workers based throughout the Highlands in both schools and the community. EC also holds 60 classes a week in music, dance, drama, writing, digital media and crafts. In addition, EC undertook a number of projects. Creative Identities delivered creative learning activities for looked after young people. By March 2010 EC had exceeded targets, working with 689 young people and delivering over 100 projects. EC continues to offer extra-curricular SQA Higher Drama and Dance and Intermediate 2 Drama. The exam results are excellent. These courses are not taught in Highland schools, so pupils get an opportunity to demonstrate their commitment to the arts, helping them to access further education.

Horsecross Arts

This past year has provided the opportunity to really develop our work with people with physical and learning disabilities and our partnerships with Drake Music Scotland and the local Adult Resource Centres. In Spring 2009, Kinnoull, Blairgowrie and Gleneagles ARCs demonstrated their continuing commitment by funding a young person's music and drama project last Summer.

In this past year Horsecross Players, our integrated drama group for people who want to be part of the life of the theatre, has gone from strength to strength, retaining original members as well as recruiting several new members through our brochure. At full capacity, we have 28 group members who continue to enjoy a varied selection of theatre based workshops.

Perth Youth Theatre

In 2009/10 PYT had 150 members aged from 12 – 25 years and presented 4 main stage productions and 2 studio theatre performances at the annual Festival of Youth Theatre over the month of June, attended by over 1600 people. The festival received a great deal of positive audience feedback and favourable review. PYT Young Playwrights presented their showcase in the studio theatre to a good sized audience. Young Playwrights continues to go from strength to strength with 10 members this year We continued to support the Chaos theatre group in North Perth for young people aged 7 – 12

In July 13 PYT Seniors travelled to France in July for PYT's first ever International Exchange Project with Theatre Du Sycomore and participated in a Shakespeare festival for young people.

MacRobert

The key success in 2009/10 was the start of the mPOWER project funded by the Inspire fund. The project seeks to demonstrate that young people aged 12 - 17 are inspiring in the own right and culminated in a critically successful multi-art form festival in Summer 2010, created by with and for young people. In the year young people experienced a diverse range of work from attendances at Berlin and Edinburgh festivals to the return of 4D ART's Norman and the amazing Insane in the Brane by Swedish street dance company Bounce. From these experiences the young people will put together a programme of events to showcase their talents, internationally renowned acts and new work for young people by Scottish artists. Young children have also been catered for during the year with performances by Scottish companies such as Tall Stories, Catherine Wheels and Visible fictions, as well as strong international performances by Canadian company Cas Public and enchanting interactive performances of Butterflies by Italian company TPO. Christmas at macrobert goes from strength to strength and offers something for all ages with a programme including Peep for the under 3's, Rob Evan's The Night before Christmas and ever popular family pantomime Sleeping Beauty by Johnny McKnight and this year directed by Andy Manley. macrobert continues to offer a diverse and inclusive range of outreach work and classes and this resulted in all the macrobert groups performing in FEBfest for friends and family, this also offered a great opportunity for our mPOWER technical interns to get practical experience in production skills.

Royal Lyceum Theatre

Education Programme 2009/2010

Programme for Schools

A total of 34 school groups, approximately 1020 children, took part in drama workshops led by members of the Education team.

In Autumn 2009 and Spring 2010 we delivered the final part of the Spark project with 6 Edinburgh Primary schools in areas of social and economic deprivation in the city.

Participation Programme

710 adults took part in a series of Talks, Discussions, Drama workshops and events around the season of plays.

In Spring 2010 a new programme of workshops were introduced for Families with young children aged 2-4 years. These sessions attracted 42 participants over 4 sessions.

Lyceum Youth Theatre

The Lyceum Youth Theatre continued to build on its reputation as one of the UK's leading youth theatres. In June the Lyceum was host to the Royal National Theatre's New Connections Festival in Scotland for the seventh consecutive year. Ten youth theatres from across Scotland and from Ireland and Norway took part.

Imagine

• Learning Partnerships

Imagine is passionate in the aspirations of the Curriculum for Excellence, enabling all young people in Scotland to become successful learners, confident individuals, responsible citizens and effective contributors. In 2009/10 Imagine produced a rolling programme of initiatives and events to further this essential part of our work. This included:

- Teachers & Cultural Co-ordinator Events at the Festival
- Performing Arts Planner for distribution throughout Scotland

- Continual Professional Development opportunities – workshops, performances - for educators across Scotland throughout the year.

Puppet and Animation Festival

Puppet Animation Scotland nurtures and promotes the art forms of puppetry and animation in Scotland. Since 2000 Scottish puppetry companies have presented their work to over 1,250,000 people throughout the UK (PAS: Annual Surveys/2000-2009). Our portfolio of festivals and support schemes provides significant means to foster creativity, innovation and excellence throughout Scotland's professional puppetry community. During 2009 Puppet Animation Scotland - and The Puppet Lab - received an award from the Scottish Arts Council/National Lottery Inspire Fund to create "Big Man Walking" - a mythic 8 meter tall figure. The Big Man made a journey of celebration and discovery around Scotland's towns and cities where he acted as a powerful catalyst for the creation of a large and rich variety of community inspired arts orientated activity. 60,000 people engaged creatively with the Big Man from the first public workshop to his final walk. Our children's festival, the Puppet Animation Festival, is a dynamic and continually evolving partnership with local authorities, organisations and venues throughout Scotland. Every Easter over the past 26 years puppeteers have presented their work to large and enthusiastic audiences in city centre theatres, urban community and arts centres, and the smallest of village halls across the nation. The UK's largest and longest established annual performing arts event for children, since 2000 over 160,000 people have attended (PAS: Puppet Animation Festival Reports/2000-2009). Presented every February at the Traverse Theatre in Edinburgh, manipulate Visual Theatre Festival - innovative theatre arts for consenting adults - brings powerful and challenging work of the highest quality from around the world to Scotland. manipulate promotes world class animation and puppetry - and related performing arts of all styles and techniques - to the widest possible audiences, both within the Scottish arts community and the general public.

Scottish Youth Theatre

Scottish Youth Theatre, Scotland's national theatre 'for & by' young people – giving young people in Scotland the opportunity to explore and to reach their creative potential through a quality theatre arts experience.

Scottish Youth Theatre (SYT) continued to deliver an expanding range of processed and performance based activities for children & young people through out Scotland, in 09/10. For Summer Festival 2009, SYT ran 9 courses in Aberdeen, Edinburgh and Glasgow. The courses provided participatory opportunities for young people, aged 8 to 21 years, from diverse geographic, social, economic and ethnic backgrounds - 229 participants from throughout Scotland. Courses available were; Junior (1 week), Foundation (2 weeks), Intermediate (3 weeks), Performance & Production and Technical Theatre (both 5 Weeks). 45 performances of 11 productions attended by 3760 people showcased the hard work, dedication and skill of both participants and 64 theatre arts professionals, who supported them during the Festival.

SYT continued to run weekly drama classes in Glasgow, Edinburgh & Aberdeen. Glasgow's Weekly Dance Classes expanded. Over 500 young people 2.5 years to 25 years attended weekly. The three blocks delivered each year are in collaboration with the Festival Theatre, Edinburgh, and HMT, Aberdeen. SYT also delivered theatre arts based courses for the Spring and October school breaks.

SYT's development of quality theatre arts based activities for age 7 and under, influenced the company's work in both SYT Production's activities, Family Storytime and Education workshops.

SYT Productions had 18 skills development/performance based projects including; Phases 2 & 3 of Young Playwrights; Homecoming's Tam O'Shanter project, a collaboration with Y-dance and the National Youth Pipe Band; Skills development and issue based performance projects.

SYT Productions company of young talented theatre arts practitioners were integral to the continued development of the highly acclaimed, interactive performances for children under 7 and their families. In December 2009, 'The Puddock and The Princess' was a great success

with audiences and critics. This success prompted a spring show based on the same model, 'The Ugly Duckling'.

Autumn 2009, the National Roadshow toured Scotland, 194 theatre arts based sessions were attended by 3376 young people.

With partners including, Orkney Islands Council, Shakespeare in Schools, Learning Teaching Scotland and Aberdour Festival the company delivered a range of Special Projects.

SYT developed an innovative series of drama based Curriculum for Excellence workshops which will be delivered next year.

Throughout the year SYT extended training and development opportunities to core and freelance staff.

The Board members continued to support SYT as advocates and with robust governance.

Areas of research and development pursued were: qualification and accreditation; the relationship between the national youth performing arts companies; international collaborations and partnerships; and the development of the Brian Cox Studio as a venue for quality work for and by children and young people.

In the year, the Old Sheriff Court was used as a rehearsal, conference and meeting venue by a range of clients including government and local authority departments, NGOs, charities, educational, training organisations and other arts based organisations.

The Arches

We continue to produce a programme of contemporary, urban influenced creative learning and education activity including collaborations with Ankur, Confab and Visible Fictions. We began a new project with Adrian Howells drawing upon the experiences of older people in the city.

Our exceptional duty of care and responsibility for the young people who come clubbing at the Arches was again recognised by our achievement, for the second year in a row, of "Gold Award" and "Best Overall Late Night Opening Venue" at Glasgow's "Best Bar None" Awards.

We are proud to be working with Skills Development Scotland and 28 Arches employees are now enrolled in apprenticeship programmes.

Flexible Funded Organisations

Ankur Productions

During the year Ankur completed a number of training and outreach projects, while laying the Foundations for future professional and outreach output and consolidating its organisational base.

The Quantum Leap drama workshop programme, which was central to Ankur's outreach activities for four years, finally came to an end. The adult group, under the direction of Cora Bissett, devised Love's Time's Beggar, 'a searching meditation on memory and loss' (The Scotsman), which was presented at the Tron Theatre. The teenage group also mounted a final production at the Tron, David Greig's Danny 306 + Me (4ever) and Ankur ran a summer school for young children from the refugee and asylum seeker community in Glasgow's Red Road flats. It also ran workshops with SCORE and Sikh Sanjog in Edinburgh. During the course of the QL programme Ankur ran various workshops series, summer schools and taster workshops which involved over 1500 participants in Glasgow, Edinburgh and Dundee and led to the creation of seven productions.

Under the aegis of its Pangaa project, supported by the SAC Inspire Fund, Ankur commenced an 18 month long programme of workshops in urban arts with young people, which will lead to a large-scale professional production in October 2010. Working mainly in the South Side of

Glasgow and in Maryhill, Woodlands and Knightswood, Ankur has carried out a range of workshops in break dancing, rapping, D-Jing, martial arts, drama and music. Writer Davey Anderson and Director Paddy Cunneen are creating a production, Playback, which will be presented at the Briggait in October 2010.

During the year Ankur also commenced development work with Cora Bissett on a new professional production dealing with sex-trafficking, Roadkill which will be presented in 2010/11.

Birds Of Paradise

This year Birds of Paradise premiered Clutter Keeps Company by Davey Anderson a fast-paced bittersweet comedy thriller about running away from an unholy mess and plunging into utter chaos. Opening at the Tramway Theatre on the 17th February 2010, the production then toured across Scotland and to Italy and Hungary. 'hugely enjoyable. And presented with formidable professionalism' Joyce McMillan. The production innovated with embedding access tools into the production. Mark Brown described it as "theatre which is both inclusive and aesthetically consistent"

The production was accompanied on tour by Revealed – a Photographic Exhibition of visual encounters in the city of Edinburgh by seven visually disabled people, curated by Rosita McKenzie. Outreach workshops were delivered in eight Local Authority areas and the company doubled the number of sessions it delivered.

During Scottish Refugee Week 2009, the company performed Home Sweet Home by Simon Macallum, a thought provoking and humane look at the situation facing a destitute asylum seeker and volunteer host.

Throughout the year the company participated in the EU Culture programme project DifferenzArt which brought the company into partnership with four Italian town councils near the city of Brescia and theatre groups from Germany, Bulgaria and Hungary. Birds of Paradise participated in workshops, seminars and meetings to discuss & share practice in Brescia and Sofia.

Birds of Paradise attended IETM meetings in Bratislava, Slovakia and Vilnius, Lithuania. An article on the Bratislava visit was published in SAC's ib magazine.

Education Projects An SAC Learn award has allowed the company to analyse and develop its approach to education throughout 2009-10. This will result in the creation of an education strategy in autumn 2010.

In addition to this, Birds of Paradise have continued to deliver core aspects of our education programme; creating further opportunities for disabled and non-disabled young people to engage in the arts.

Ashcraig School continues to be the company's first point of contact with young disabled people. In 2009 both in-class sessions (providing opportunities for qualifications in Drama for sixth year students) and out-of-classroom drama sessions for younger students were held. In Autumn 2009 the company ran a pilot project called BoP Tuesdays over 6 weeks for young disabled people with a particular interest in the performing arts.

The company presented its work at the Scottish Learning Festival, as part of the FST stall, in September 2009.

16th Anniversary Publication - Paradise City was launched in December.

Cumbernauld Theatre

The Company invested further in supporting and sustaining audiences with the further development of its new 'Love The Arts' e-membership programme alongside the Stage 1 launch of a newly designed web-site. In line with its strong reputation, the Company continued to develop its vibrant community, education and participation programme with support and regular workshops for senior community members, an amateur drama group, a writers group as well as a large youth theatre which attracts up to 300 participants each week. Overall 2009-10 represents positive growth in Cumbernauld Theatre's creative work in professional theatre, creative learning and community led practice.

Glasgow East Arts Company,

The major achievements over the year across all our programmes (and not just FXO activity) included an international youth project called AWAKE and collaboration with National Theatre of Scotland on their Transform programme resulting in a new work called Smiler. A new Christmas panto was co-produced with Glasgow Life and in addition to a run at Platform went on a community tour of Glasgow. Further 'In Association With...' collaborations emerged including The Songbird with Giant Productions and Bright Black with Vox Motus. Platform's music programme kicked off in February with a capacity standing crowd for James Yorkston, Phantom Band, Alistair Roberts and more. This was followed up in March by Ryan Quigley's jazz band fronted by Del Amitri's, Justin Currie. Our youth drama activities streamlined themselves under the direction of our new Drama Artist to create a range of participative opportunities called Platform Performance. This programme included a range of 'creation stations' for all ages and a brand new adult drama session running on a weekly basis.

Artreach Activity

The company strengthened its links with local community planning partners to develop an annual festival day and summer gala day programme. This resulted in more than 15,000 attendances across a range of local neighbourhoods in Glasgow East. Although the FXO postholders were not in place over this period, they would be in place to contribute to these programmes in future years.

Lung Ha's Theatre Company

Lung Ha's Theatre Company exists to provide and inspire opportunities for people with learning disabilities to become actively involved in the performing arts. Throughout 2009-10 the Company provided weekly, and often more, drama training and rehearsal opportunities for up to 25 people with a learning disability. In addition the Company produced two works for the Scottish stage; the first being DANGEROUSLY, YOURS... and the second IL PANICO DI PANTALONE. DANGEROUSLY, YOURS... featured the Company's entire performing group of 25 and was directed by Maria Oller, with dramaturgy provided by Roxana Pope, choreography by Janis Claxton, sound and live music by Robert Pettigrew and John Sampson, design by Jessica Worrall with lighting by Renny Robertson. The production was staged at The Queens Hall in Edinburgh (a first for the Company) and at Platform, The Bridge in Glasgow. IL PANICO DI PANTALONE was the Company's annual small-scale touring production and was a re-staging of a production originally mounted in 2008-09. This production toured to Scottish Youth Theatre in Glasgow, Howden Park in Livingston and the Traverse Theatre in Edinburgh. Both productions received assessments from the Scottish Arts Council of "Good" and/or "Very Good". In addition the Company began work on perhaps its most ambitious project to date, that being HUXLEY'S LAB. HUXLEY'S LAB will feature the full performing group of 25 in collaboration with renowned site-specific theatre makers Grid Iron Theatre Company - for the first time Lung Ha's Theatre Company performers will work with professional actors - this production is due to open on the 1st of April 2010 at the University of Edinburgh's Informatics Forum. .

Promote YT

In 2009 the organisation was forced to postpone the National Festival of Youth Theatre (NFYT) from its traditional autumn slot due to logistical problems occasioned by an unprecedented increase in demand for participation following the success of our 2008 event. Despite this postponement Promote YT still committed to working with various strategic partners in Fife to undertake a similar youth theatre development project in Lochgelly in 2009. Funded predominantly by the Scottish Community Foundation this project saw the creation of a new youth theatre group and the delivery of a day celebration of regional youth theatre work in Fife to promote networking. This Lochgelly group is now being sustained by Carnegie College and by the regional youth theatre organisation, 'Kinetic'. SKILL UP Xtra, a programme of five one day training workshops, was pioneered over 2009/10 and the popularity was such that these were self-funding. The quality of the delivery of the SKILL UP Xtra programme was excellent and was commended in the Scottish Arts Council Evaluation of the one workshop day which was assessed. To support the delivery of this training, a work

group was created to devise the Promote YT Training Framework. The document produced now acts as an informal curriculum for Promote YT's training programme as well as an inspirational guide to best practice in youth theatre. The organisation recruited a Communications Officer to offer dedicated time and commitment to the information services being provided through the website and the organisations fortnightly newsletter 'PRO-motion'. The website has been the subject of constant developments which has included the design of a Scottish map to post information about youth theatre activity. This has substantially increased the 'hits' and usage of the web-site. The successful launch of a Membership Scheme in late 2009 indicated a strong willingness from a core of the sector to affiliate themselves more closely with the work of Promote YT. Seventy six youth theatre organisations became members of this scheme and this has allowed Promote YT to gain a more succinct understanding of who is doing what in youth theatre in Scotland either directly or indirectly. Over 2009/10 Promote YT undertook an efficiency drive to manage an overspend carried forward from the previous financial year. This, coupled with an underspend made through the postponement of the NFYT to 2010 and income generating initiatives, enabled the organisation to eliminate its deficit whilst still ensuring projects were delivered to the highest possible standards. Additionally with long term core funding secured until 2011 through the Scottish Arts Council and deferred funding from The Highland Council, Hi-Arts, The Robertson Trust and The Gannochy Trust, Promote YT put in place sufficient finances and funding support for project commitments over 2010/11.

The 42 youth theatres and associated organisations who are members of Promote YT (Scotland) were requested to complete the 2010 Youth Theatre Sector Survey. Where an umbrella organisation is responsible for the running of a number of youth theatre groups, one survey was completed to represent all groups.

- 26 valid responses were submitted, representing a response rate of 62%.
- The majority (82.1%) of survey responders indicated that FEMALE participants made up 50-75% of their total numbers.
- The majority (92.9%) of survey responders indicated that WHITE participants made up 75-100% of their total numbers.
- The majority of survey responders indicated that the average distance travelled to attend their Youth Theatre was 1-40 miles.
- 45% of survey responders have a waiting list of between 1-25 young people. The average length of waiting time for prospective new members was either between 3-6 months (31%) or 1 year+ (31%)
- 50% of survey responders indicated that they provide subsidised places to socially disadvantaged members.
- A decrease in membership levels was attributed to two main factors:
 - Competition from other groups/activities.
 - Members no longer able to afford fees.
- 96.6% of survey responders indicated that they consult with their Youth Theatre members, through evaluation, youth representatives and structured youth forums/committees.
- 75% of survey responders indicated that they carry out a balance of weekly sessions and performances/projects.
- 95% of survey responders indicated that they delivered a project to young people over the summer holidays.
- 5 survey responders indicated that they follow a curriculum in their Youth Theatre activity. The majority (78.9%) of the remaining groups indicated that they do not believe a curriculum is necessary.

The majority of survey responders indicated that they evaluate their creative work through:

- Audience feedback
- Participant feedback
- Peer-to-peer feedback

An increase in the level of creative output was attributed (in order of most to least impact) to:

- Increased membership.
- Increased availability of external projects and initiatives to engage in.

- Increased remit for individual Youth Theatres.
- Increased funding/resources.

A decrease in the level of creative output was attributed (in equal measure) to:
Decreased funding.

Decreased availability of external projects and initiatives to engage in.
The economic downturn

- 61.5% of survey responders indicated that they additionally pay freelance workers both travel expenses and planning time.
- 63% of survey responders indicated that they provide their staff with professional development opportunities in the following areas (in order of popularity).
 - Creative Delivery
 - Child Protection
 - Policy and Procedure
 - Risk Assessment

The majority of survey responders indicated that they had implemented the following measures to protect staff:

- Registration with Disclosure Scotland
- A Child Protection Policy
- A Risk Assessment Procedure
- Public Liability Insurance

Only 20% of survey responders indicated that they had a post in place in 2010 specifically to fundraise.

Scottish Community Drama Association

Despite changes in staff during this year SCDA has continued to make good progress against its objectives. The One Act Festival attracted slightly more entries than in the previous year in both the adult and the youth categories although there was a decrease in the number of original plays. A thorough revision of Festival procedures has been carried out with particular attention being given to safety procedures and the importance of appropriate insurance cover. It has been an active year for the Playwriting Committee with 9 plays being entered for the Scott Salver Competition which were read and assessed by 4 experienced members. The top 4 plays were entered into the Geoffrey Whitworth Competition 2 of which received a "Commended" from professional judge Ron Nicol. The Playwriting Committee have been working on a new competition entitled "Play on Words" for one act plays which they will launch in 2010. Honorary President Richard Wilson has generously sponsored this competition by donating the prize monies. A small group of volunteers have been busy converting our library information in the Eastern Division onto an electronic database to make it easier for our members to search for scripts. We continue to focus our communication through our quarterly Scene magazine and plan to introduce an email newsletter in 2010 in addition to carrying out a review of our website and looking at how to make best use of social networking sites for communicating with our members. In the area of Fundraising the Patrons Scheme has been well received and we continue to receive donations from Clubs as well as members of the national committees who regularly donate their expenses. We ran 6 Theatre Maker events (a 50% rise on the 2008/09), one of the highlights being the Dynamic Directing workshops for Beginners and Intermediates that was held at the RSAMD. The workshops were oversubscribed and feedback was very positive. This success demonstrates that there is an appetite for good quality training at a National level. We will be running more high quality National Theatre Maker events in 2010/11 across Scotland to make them accessible for all of our members. We continued to develop our range of services through responding to queries and bespoke training requests as well as keeping clubs up to date with any changes in legislation. We have increased our National profile through attendance at a range of seminars and arts events. These included; Theatre Forum of Scotland, Voluntary Arts Scotland, British Drama Festivals Consortium, International Theatre Exchange, and Central Council of Amateur Theatre. Preliminary meetings have also taken place with the Royal

Shakespeare Company to look at how Scotland can be represented at a World Festival of Shakespeare as part of the Cultural Olympiad. Visible Fictions

Visible Fictions

The company also continued to support East Ayrshire Youth Theatre and continued their ground-breaking work within Polmont Young Offenders Institute

Catherine Wheels

The company toured the unique classroom based theatre piece Kappa to primary schools and 2009 saw the commencement of the education strategy project Second Stage. The project will continue through to 2010-11, and will develop a strategy for engaging with secondary schools

National Theatre of Scotland

NTS Learn presented 22 major education and outreach projects, delivered through 1,519 events, resulting in 22,452 participations in their programme. These projects included 5 Transform projects in Moray, Orkney, Caithness, Glasgow and Aberdeen in partnership with Determined to Succeed and Scottish Power Learning. Transform has become established as a beacon of good practice, generating theatre for and with local communities.

The Company performed in 31 different venues and delivered education projects in over 30 different venues across Scotland (including such diverse locations as schools, community centres, local theatre venues and Cornton Vale Women's Prison) as well as performing in 5 different venues elsewhere in the UK.

Appendix F Technical Skills

In 2009 a Technical Theatre Skill Feasibility Study was commissioned by a consortium of education providers (RSAMD and Edinburgh's Telford College), Creative & Cultural Skills and the Federation of Scottish Theatre to explore the feasibility of a Technical Theatre Skills Academy for Scotland which has both academic and industry ownership.

Overall Conclusion

There is overwhelming support from both employers and education/ training providers for a Technical Theatre Skills Academy for Scotland that is created using a network approach involving education and industry partnerships.

An extract from the findings of this report appear in Appendix F.

- It has been outwith the remit of this Feasibility Study to prepare a full business model for a Technical Theatre Skills Academy for Scotland, however, an outline framework for the business plan is provided in an appendix.

Can a professional theatre provide the appropriate conditions for education courses to be delivered?

- Theatre companies are generally very interested in having a role in training and would make facilities and staff expertise available. Companies could work together to provide a full range of facilities to meet different skill needs of those wishing to enter the industry and those working the industry who wish to develop their skills.
- The national companies, RSAMD and some of the larger building-based producing companies are best placed to provide fit-for purpose space and expertise to support technical theatre training. There is no single model, however, as capacity and availability of expertise varies from company to company. There is a case therefore, for a Technical Theatre Skills Academy to have a central role liaising with industry and education/training providers and the Scottish Stage and Screen Network for Drama Training to coordinate training across a national network of providers and specialist facilities.
- With a network approach clearly both industry's and the education/training sectors' preferred option, it is not appropriate to cost the re-development of an individual working theatre to provide training facilities.
- Scheduling and coordination of trainee apprenticeships and workshop development training (CPD) is complex and would benefit from a centralised approach.

Can a new 'modular' course be designed to enhance training options and can collaborative programmes enhance effectiveness and efficiencies?

- A fairly radical rethink is needed to explore how technical theatre training is structured and how it can be delivered in a more effective and cohesive manner with professional theatres directly involved in curriculum design and delivery.
- Any new provision developed must provide opportunities for vocational work-based training, through, for example, trainee apprenticeship schemes, work placement schemes and mechanisms to assess and accredit experience and skills obtained in the workplace.

Can skill levels needed to enter and progress within the industry be defined and can technical theatre disciplines be mapped to SCQF levels?

- There is a need for a technical theatre skills framework that provides a mechanism to map skills to job profiles and to the SCQF framework and formalised education/training provision. This would fall within the remit of Creative & Cultural Skills in their role as a Sector Skills Council (SSC) and would be part of the SSC's strategy to identify skills needs and develop standards for the Creative Industries Sector.

What are industry needs in terms of current and future technical skills?

- There is a clear message from the industry that, whatever is created to address the skills needs in the industry, it should involve a partnership approach between employers and education/training providers.
- There is a demand for degree courses but they need to be more closely aligned with industry needs. There is a need for a new degree course structure that enables intense study over a shorter period of time (e.g. two years instead of three years to complete an ordinary degree). This would require the Higher Education Institutions to work in partnership with industry and colleges to re-design existing provision in alternative ways which capitalise upon opportunities for collaborative, work-based delivery and articulation. Ideas for a new curriculum framework for technical theatre training are presented in an appendix.

How effective and appropriate is current training for present and future needs?

- Theatre companies need support to develop a more structured approach to staff development, CPD and career progression for its existing workforce. The proposals for a Skills Framework in an appendix go some way to defining and supporting staff development initiatives within industry.
- Because there is little on offer currently, industry rarely calls on the education sector to meet the CPD needs of its workforce and tends to use 'equipment suppliers', private training providers or in-house training. There is an opportunity for colleges and HEIs offering technical theatre training to help meet CPD needs now and in the future. This will require education providers to work more collaboratively with the industry to design a Flexible, work-based provision that would include a portfolio mix of work-based training, short courses and fast track courses. Ideas for this are set out in an Appendix .

What would a 'gold' standard in technical theatre look like?

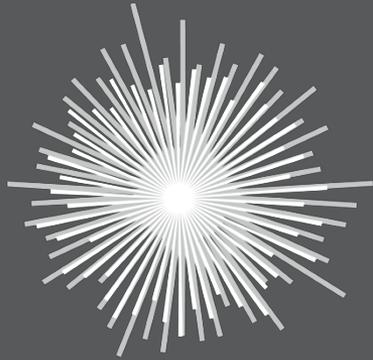
- A definition of a 'gold' standard for training is emerging as a collaborative approach which:
 - adopts a modular approach to the development of skills and achievement of qualifications;
 - builds on the strength of education providers to develop core skills;
 - uses the expertise and facilities of the industry to provide extended work placements and develop specialist skills;
 - facilitates progression between industry and education (in both directions)..

What technical skills needs do related industries have and could skilled technicians move between industries?

- There is a real opportunity (especially during the economic downturn) for colleges and HEIs to work collaboratively with industry to provide courses for skilled trades professionals, such as carpenters/joiners and electricians trained for the construction industry, to convert and transfer their skills to the theatre industry.
- There is also an opportunity to market a comprehensive skills based training programme to other related industries (including music venues, sporting venues and companies organising large scale and outdoor events). This could be facilitated through the Technical Theatre Skills Academy using the Skills Framework outlined in **Appendix 3** and a linked national database of training provision as tools to help define skills and training needs.
- Once training courses that exhibit the characteristics of a 'gold' standard have been developed, they could be promoted to interested international markets.

References

- ⁱ Extracted from the annual returns of 12 Foundation and 4 Flexible Funded organisations presenting theatre in their own venues plus Edinburgh International Festival at various venues
- ⁱⁱ Extracted from the annual returns of 14 Foundation Funded and 18 Flexible Funded organisations where their core work was theatre based.
- ⁱⁱⁱ Extracted from the annual returns of 9 Foundation Funded and 15 Flexible Funded organisations where their core work was theatre based.
- ^{iv} National Performing Companies- Report on activity 2007/8, 2008/9 and 2009/10 published by the Scottish Government <http://www.scotland.gov.uk/Publications/2011/02/03083628/0>
- ^v Extracted from the annual returns of 14 Foundation Funded and 18 Flexible Funded organisations where their core work was theatre based.
- ^{vi} National Performing Companies- Report on activity 2007/8, 2008/9 and 2009/10 published by the Scottish Government <http://www.scotland.gov.uk/Publications/2011/02/03083628/0>
- ^{vii} Extracted from the grants managements systems of Scottish Arts Council and subsequently Creative Scotland and the annual returns of Foundation and Flexible Funded organisations
- ^{viii} Extracted from the annual returns of 14 Foundation Funded and 18 Flexible Funded organisations where their core work was theatre based.
- ^{ix} Extracted from the grants managements systems of Scottish Arts Council and subsequently Creative Scotland
- ^x National Performing Companies- Report on activity 2007/8, 2008/9 and 2009/10 published by the Scottish Government <http://www.scotland.gov.uk/Publications/2011/02/03083628/0>
- ^{xi} PAL8 Review of Building Based Theatre Companies 2001 (Scottish Arts Council)
- ^{xii} Data supplied by Federation of Scottish Theatres in February 2012
- ^{xiii} Extracted from the annual returns of 14 Foundation Funded and 18 Flexible Funded organisations where their core work was theatre based
- ^{xiv} Extracted from the Lottery grant management systems of Scottish Arts Council and Creative Scotland
- ^{xv} CIPTA Cultural Statistics 2010 <http://www.cipfastats.net>
- ^{xvi} October 2011 VOCAL (the local government of officers in culture and leisure) survey of their members to assess the current level of investment in culture, sport and leisure. They received responses from a sample of 17 local authorities out of 32
- ^{xvii} Culture Sparks Report –Plays/Drama Scotland
- ^{xviii} Glasgow Grows Audiences Profiling Report for Young Audiences Scotland 1997
- ^{xix} Scotland:International Arts & Culture Activity by Geoffrey Brown Creative Scotland 2010
- ^{xx} Performing Arts Blueprint 2010 www/ccskills.org.uk
- ^{xxi} Creative and Cultural Skills Sector Skills Assessment for Scotland 2011
- ^{xxii} Performing Arts Blueprint 2010 www/ccskills.org.uk
- ^{xxiii} Creative and Cultural Skills Sector Skills Assessment for Scotland 2011
- ^{xxiv} Performing Arts Blueprint 2010 www/ccskills.org.uk
- ^{xxv} Culture and Creative Skills - Creative Blueprint for Scotland 2009



**CULTURE
SPARKS:**

Igniting Intelligence
and Innovation

Culture Sparks

February 2012

**Creative Scotland
Theatre Review 2012**

Plays/Drama Audience Analysis

The intelligence and innovation partnership for the cultural sector



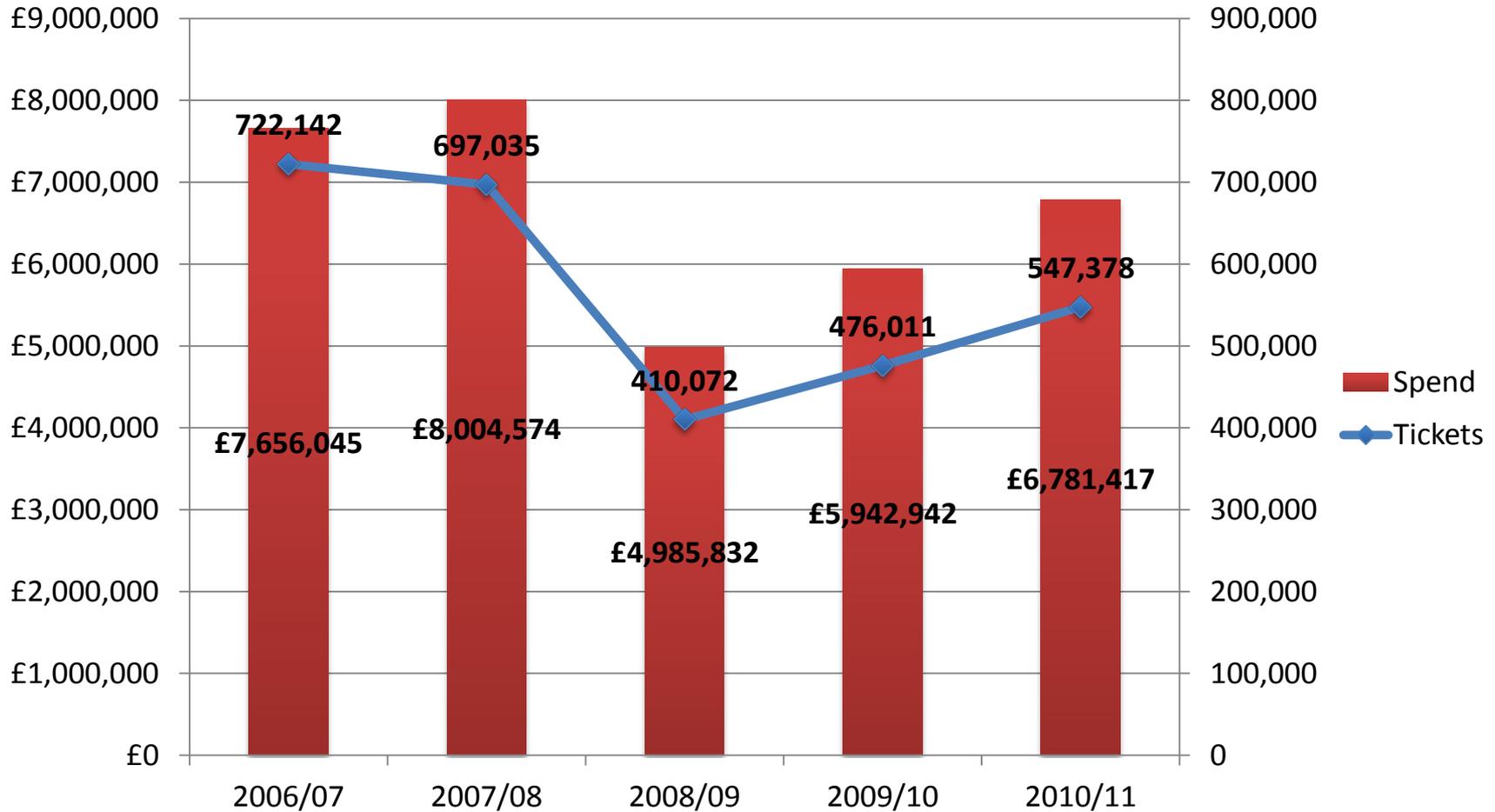
Plays/Drama Data Analysis

- The data is taken from The Source Project; event and customer data collected from box offices in 38 of the major venues across Scotland. The quality of data collection has improved at point of sale over the duration of the project. The issue of data capture has been a key one for this project to address through training and capacity building with box office and marketing staff.
- The project ran from April 2006 to March 2011
- As The Source project progressed more venues participated. This means the data was not from a fixed set of sources for the entire period. (See accompanying sheet of participants)
(Note: In 2008/09 the Edinburgh Festival Fringe box office failed to retain event or customer data. This means the figures in the data set for plays, drama and other theatre events in the 2008/09 period are likely to be lower than actual numbers at the time.)
- ‘Plays/Drama’ includes any staged dramatic event, ranging from traditional stage productions to student productions from established consortiums and summer schools.
- This data set does not include any other stage production, including pantomime, puppet or animated events, talent shows, mixed-bill shows, musicals, opera, cabaret, burlesque or circus shows.
- A Performance is a single show; an Event is an entire run of shows
- Tickets Sold and Income Generated data is taken directly from box office systems
- Postcode data is not always captured for every booking; ‘no data’ is stated when postcode data is not available
- Drive Time and Drive Distance are based on the full postcode of the booker household and venue
- A household can travel more than once in a year to more than one venue; household figures are cumulative
- Experian is established as the world’s leading supplier of consumer segmentation. Mosaic is a global network of segmentation that classifies a billion people worldwide. Mosaic Scotland is part of the UK family of household and neighbourhood classifications. It classifies Scotland’s consumers into 44 types aggregated into 10 groups

Plays/Drama Attendance in Scotland



Number of Tickets Sold and Income Generated Plays/Drama



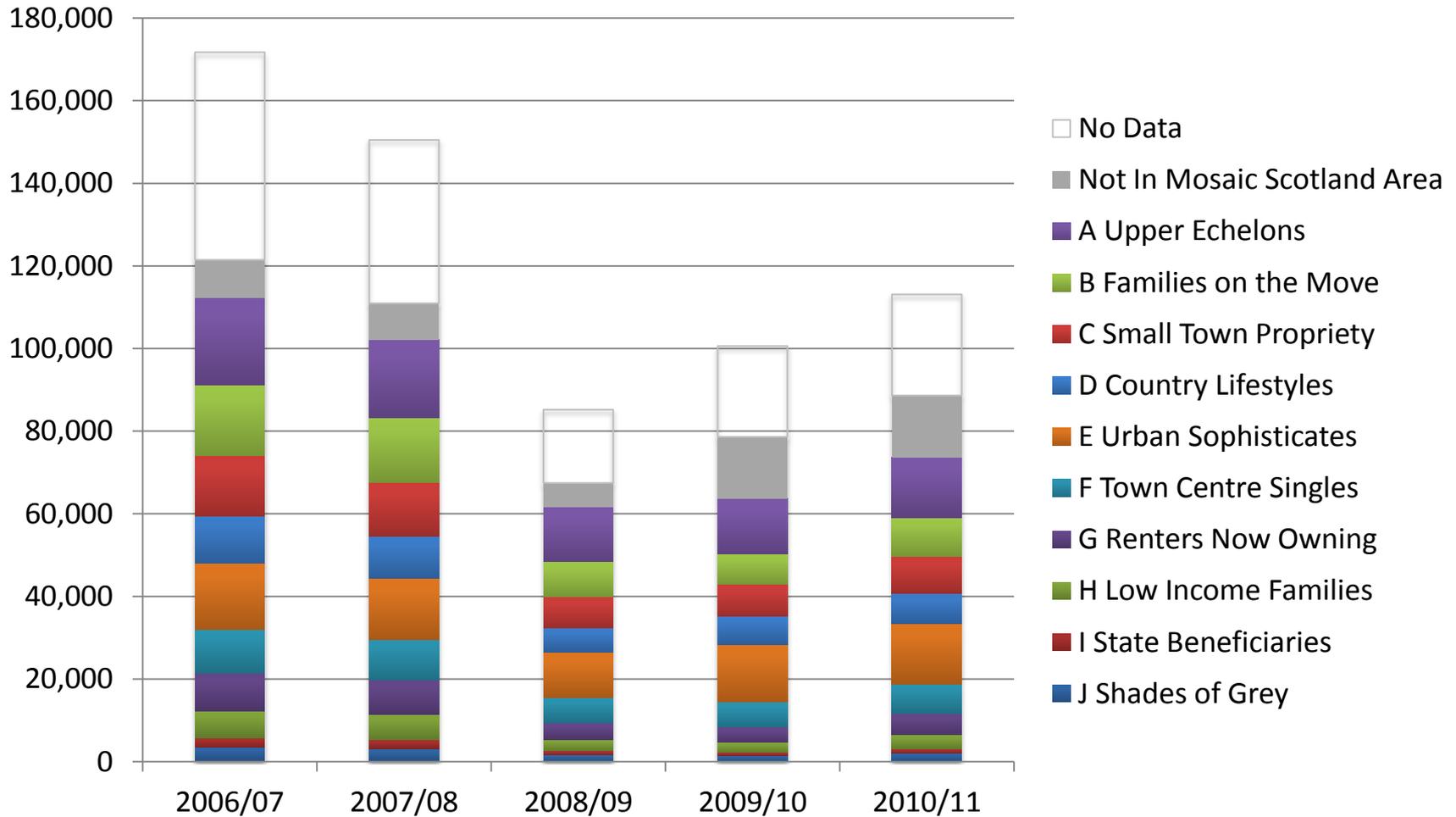
Base: Plays/Drama performances (40,523)

Source: The Source, 2006/07-2010/11

Plays/Drama Audience in Scotland



Total Number of Households by Mosaic Group Plays/Drama



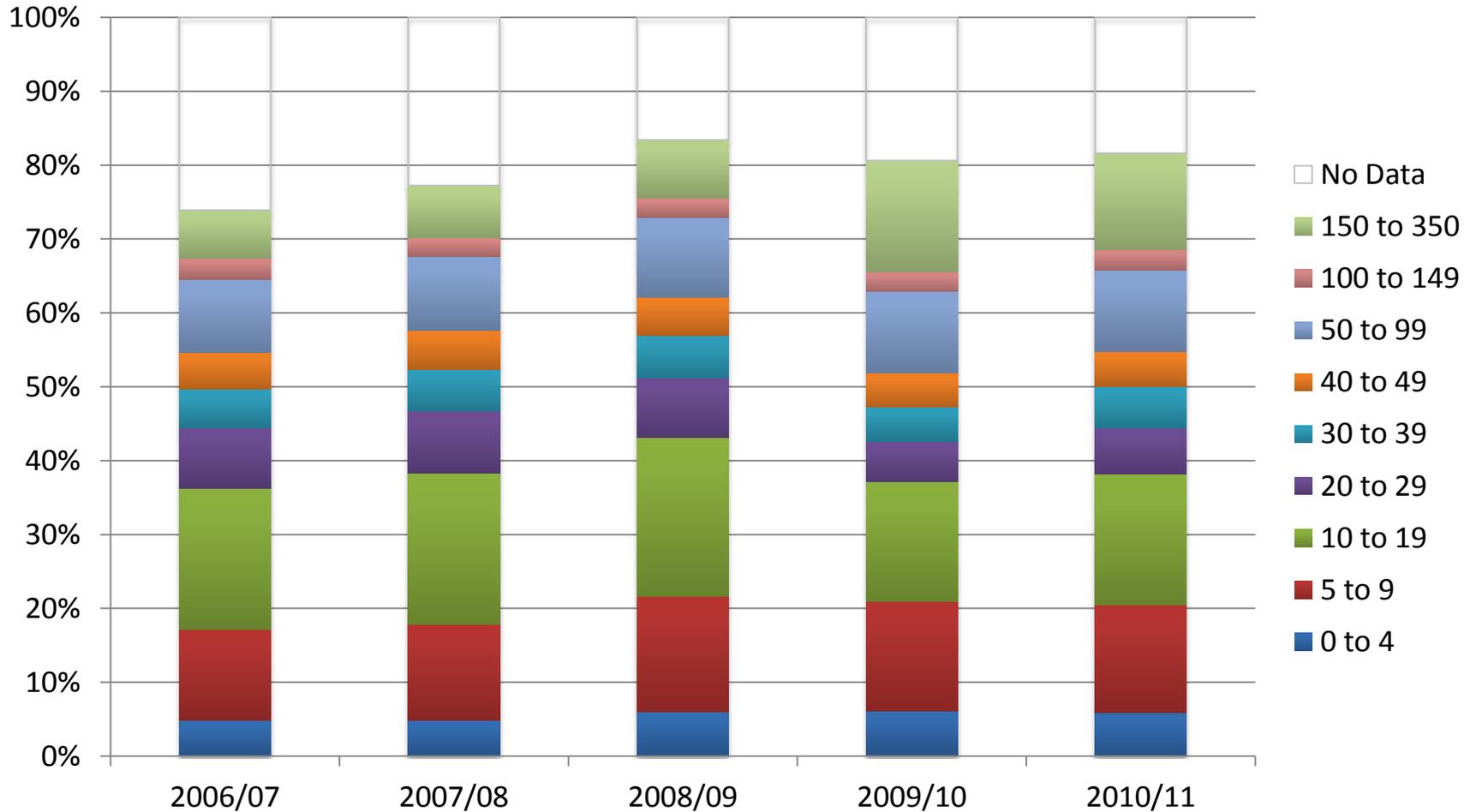
Base: Plays/Drama performances (40,523)

Source: The Source, 2006/07-2010/11

Plays/Drama Audience in Scotland



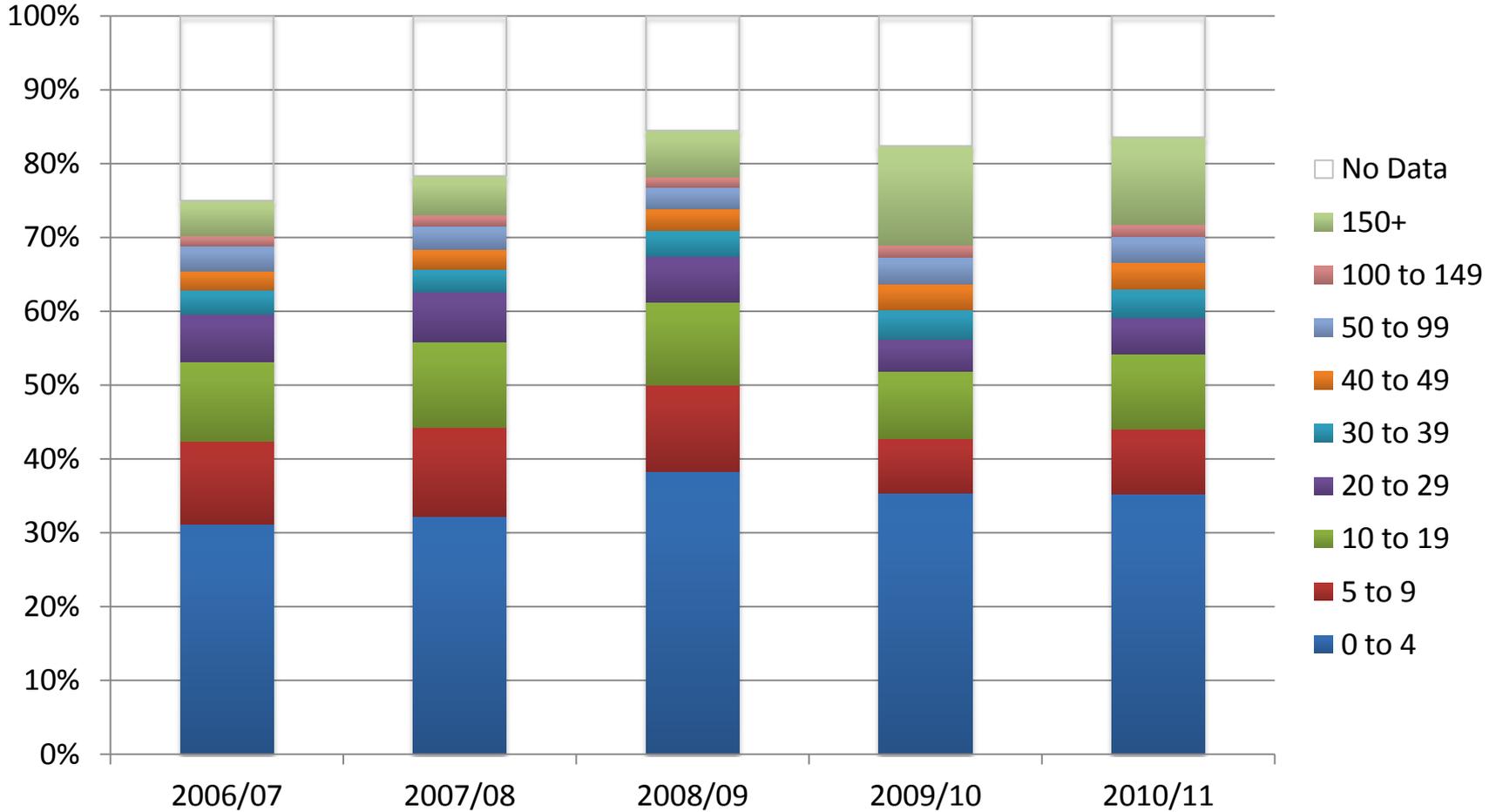
Proportion of Households by Drive Time (Minutes) Plays/Drama



Plays/Drama Audience in Scotland



Proportion of Households by Drive Distance (Miles) Plays/Drama



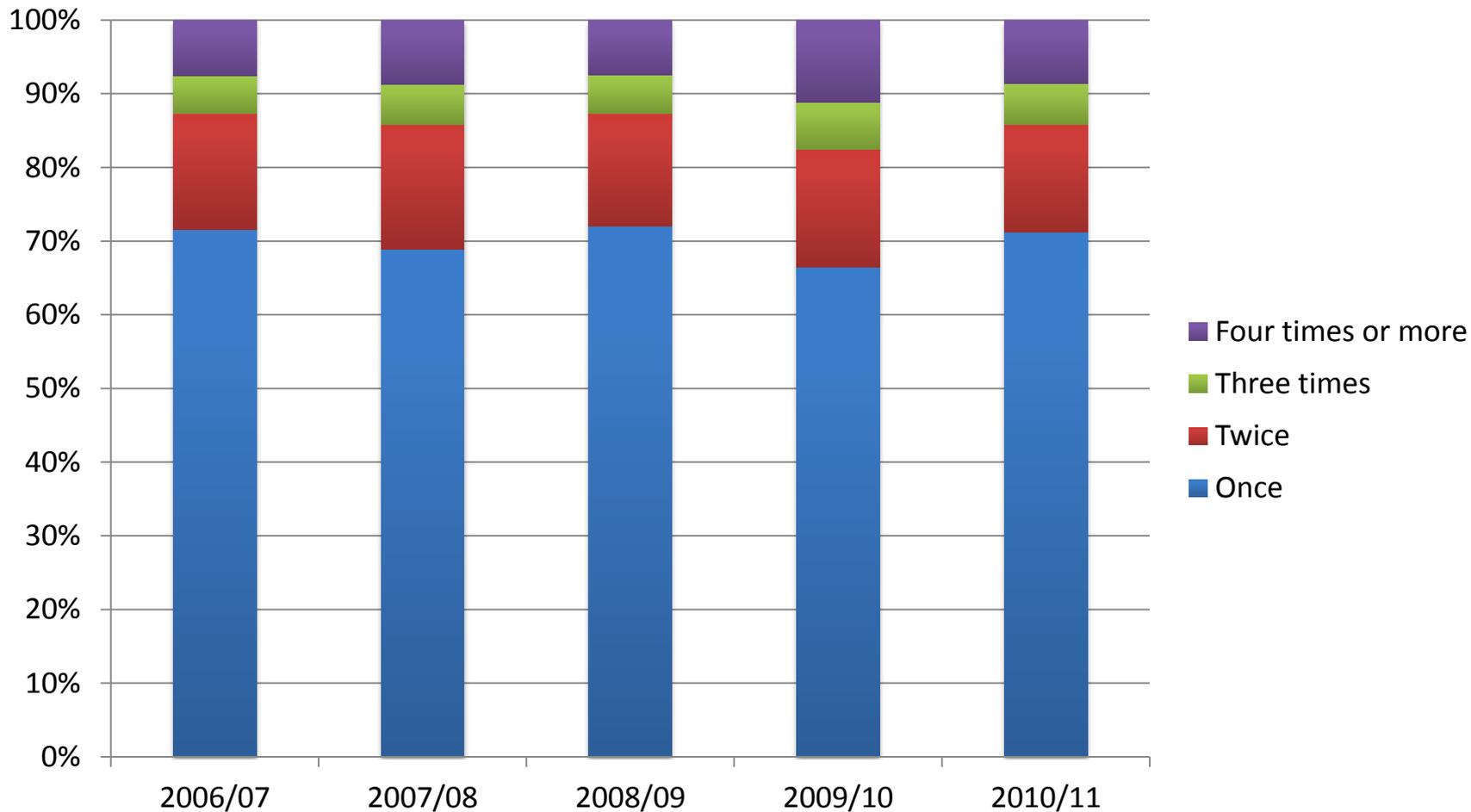
Base: Plays/Drama performances (40,523)

Source: The Source, 2006/07-2010/11

Plays/Drama Audience in Scotland



Proportion of Households by Frequency of Attendance Plays/Drama



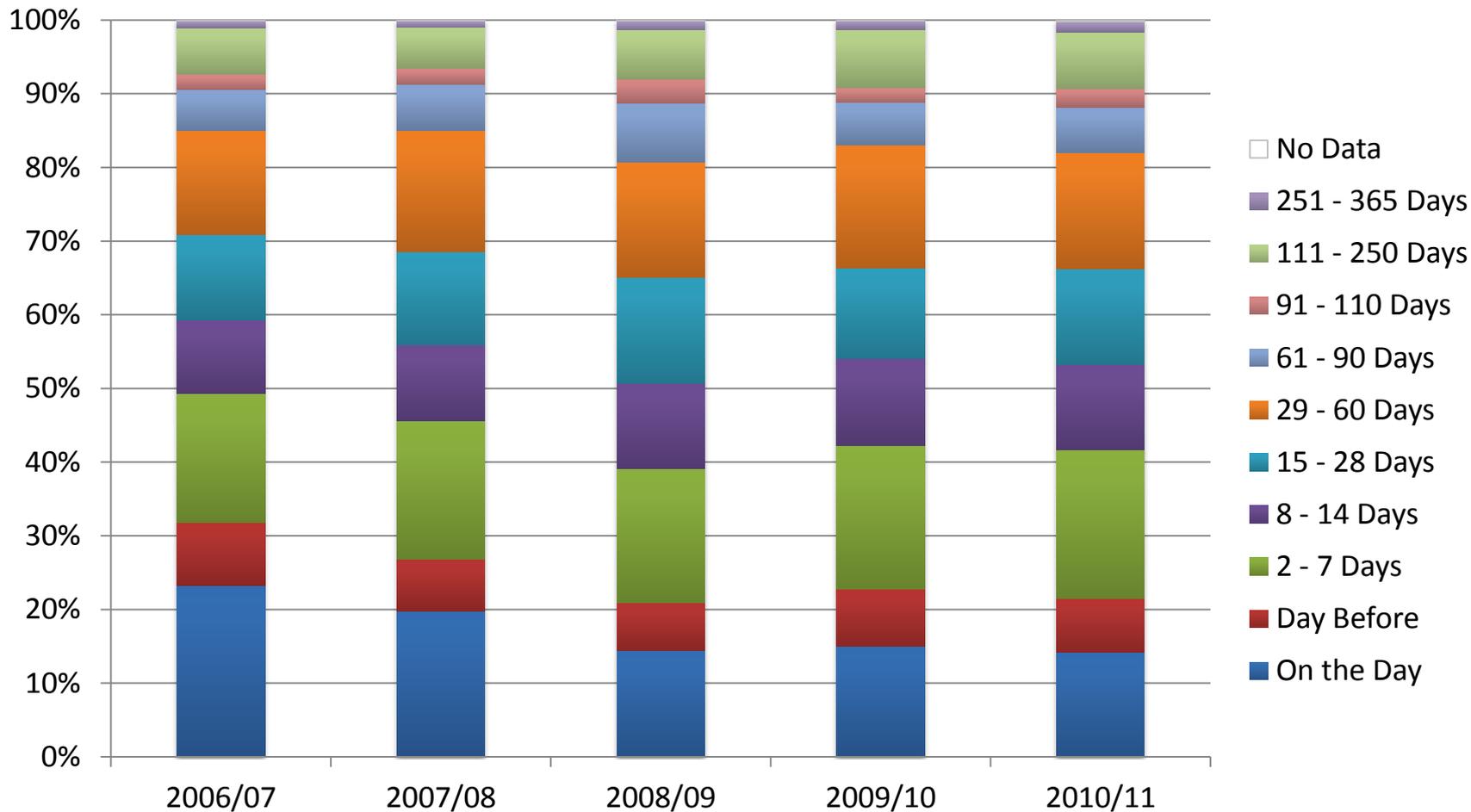
Base: Plays/Drama performances (40,523)

Source: The Source, 2006/07-2010/11

Plays/Drama Sales Audience in Scotland



Proportion of Tickets Sold by Advanced Sales Plays/Drama



Base: Plays/Drama performances (40,523)

Source: The Source, 2006/07-2010/11

Plays/Drama Audience in Scotland



| Of those households that attended a Plays/Drama event... | |
|--|------------|
| Percentage that went on to attend another artform event | |
| Any Other Artform (e.g. Club nights) | 5% |
| Ballet | 5% |
| Cinema/Film | 3% |
| Classical Music | 10% |
| Comedy | 23% |
| Dance | 9% |
| Folk/Trad Music | 8% |
| Jazz | 4% |
| Kids Events | 11% |
| Live Literature/Poetry | 3% |
| Miscellaneous Music | 9% |
| Musicals | 22% |
| Opera | 5% |
| Other Theatre (inc Pantomime) | 19% |
| Plays/Drama | ALL |
| Rock/Pop Music | 6% |
| Workshop/Education | 4% |
| World Music | 3% |

Base: Plays/Drama performances (40,523)

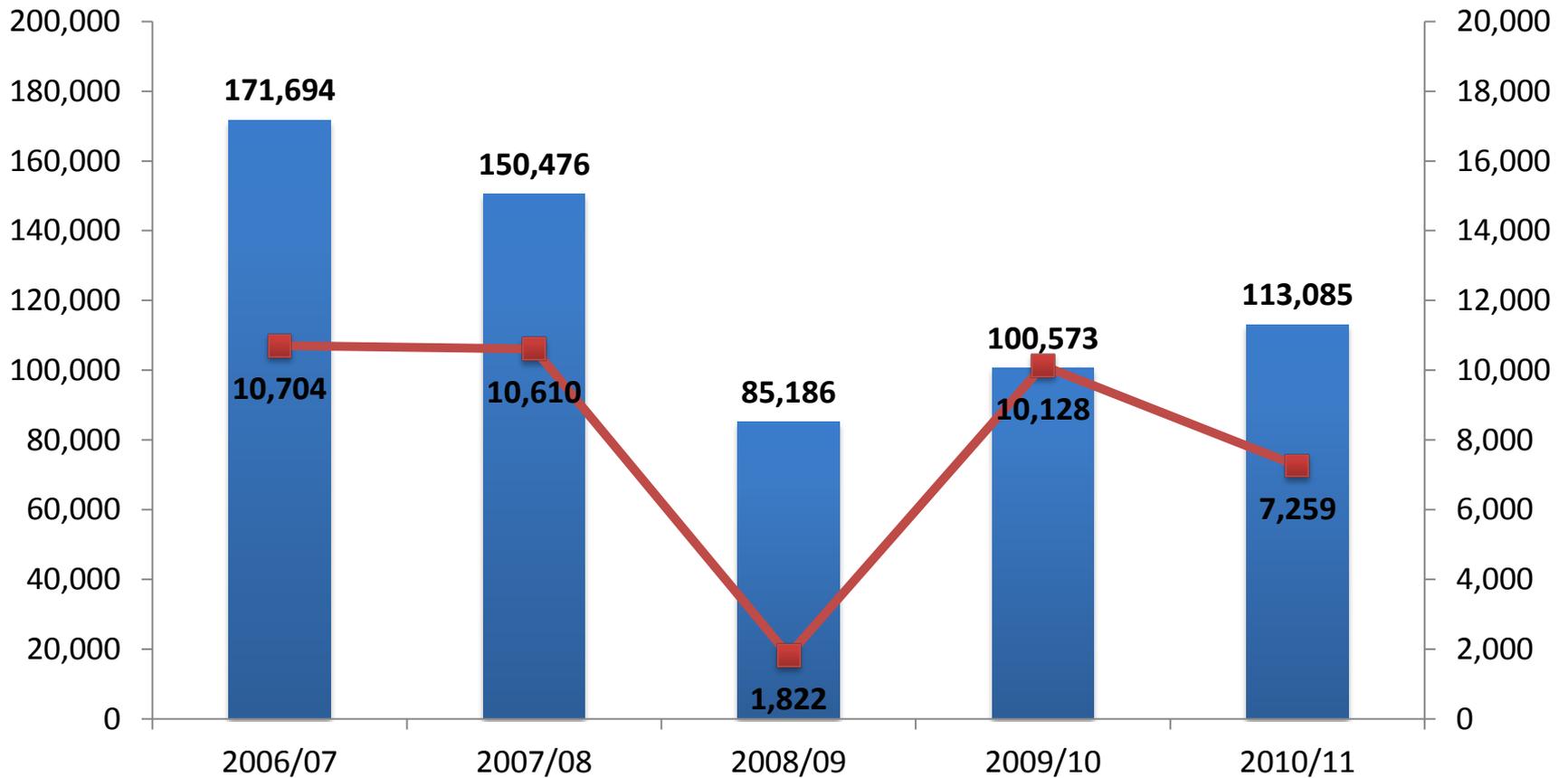
Source: The Source, 2010/11

Plays/Drama Audience in Scotland



Number of Booker Households and Number of Performances Plays/Drama

HH Performances



Base: Plays/Drama performances (40,523)

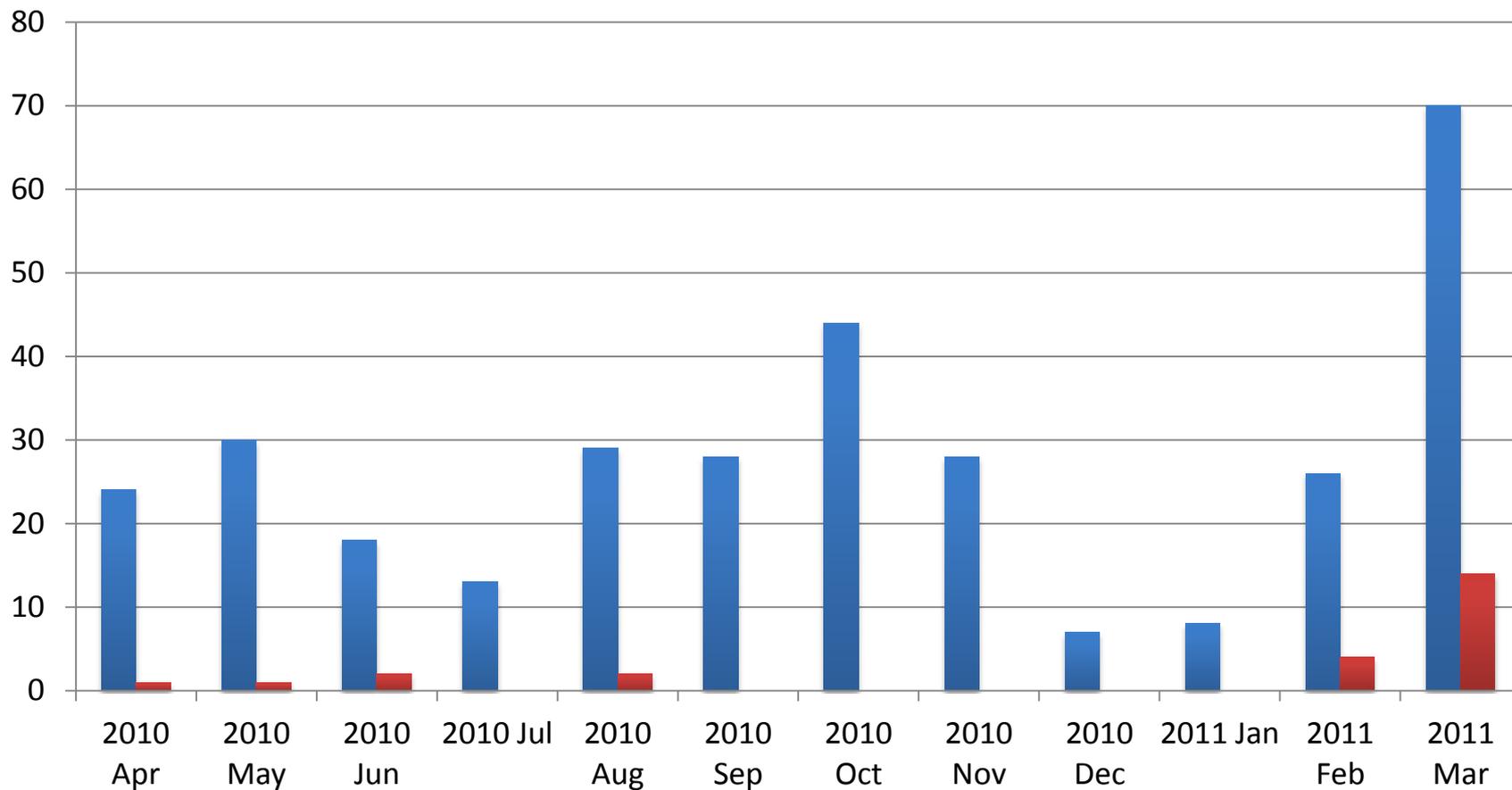
Source: The Source, 2006/07-2010/11

Plays / Drama Events in Scotland



Number of Events by Month

■ Plays/Drama ■ NTS



Base: Plays / Drama performances (1,513)

Source: The Source, 2010/11

Examples of Plays/Drama Events in Scotland



National Theatre of Scotland Productions

- The Bacchae
- Peter Pan
- Black Watch
- Mary Stuart
- Caledonia
- Tutti Frutti
- Six Characters
- 365
- Be Near Me
- Beautiful Burnout
- Realism
- Peer Gynt
- Equus
- Elizabeth Gordon Quinn
- Architecting
- Venus as a Boy
- Little Otik
- The House Of Bernarda Alba
- Rupture
- The Wonderful World Of Dissocia

Examples of Other Plays/Drama Productions

- The Lion the Witch & the Wardrobe
- Sinbad
- Calendar Girls
- Pinocchio
- Sunset Song
- Romeo & Juliet
- The Snow Queen
- The Importance of Being Earnest
- Macbeth
- Two
- The Glass Menagerie
- A View from the Bridge
- The Vagina Monologues
- All My Sons
- Merchant of Venice
- Troilus and Cressida
- Marilyn
- Waiting For Godot
- And Then There Were None
- Little Voice

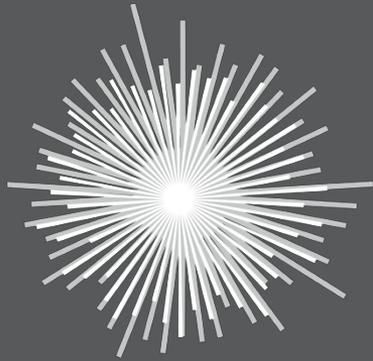
Appendix: The Source Project Overview



| FST Dataset | 2006/07 | 2007/08 | 2008/09 | 2009/10 | 2010/11 |
|---------------------------------------|-----------|-----------|-----------|-----------|-----------|
| Aberdeen Music Hall | Yes | Yes | Yes | Yes | Yes |
| Adam Smith Theatre | Yes | Yes | Yes | Yes | Yes |
| Brunton | Yes | Yes | Yes | Yes | Partial |
| Caird Hall | Yes | Yes | Yes | Yes | Yes |
| Carnegie Hall | Yes | Yes | Yes | Yes | Yes |
| Centre for Contemporary Arts | Yes | Yes | No | No | No |
| Citizens Theatre | Yes | Yes | Yes | Yes | Yes |
| City Halls | Yes | Yes | Yes | Yes | Yes |
| Cumbernauld Theatre | Yes | Yes | Yes | Yes | Yes |
| Dancebase | No | No | Yes | Yes | No |
| Dundee Rep | Yes | Yes | Yes | Yes | Yes |
| Eden Court | Yes | Yes | Yes | Yes | Yes |
| Edinburgh Filmhouse/Film Fest | Partial | Yes | Yes | Yes | Yes |
| Edinburgh International Book Festival | Yes | Yes | Yes | Yes | Yes |
| Edinburgh Playhouse | No | No | No | Partial | Yes |
| Festival City Theatre | Yes | Yes | Yes | Yes | Yes |
| Fringe | Yes | Yes | No | No | No |
| Fringe Red 61 | No | No | No | No | Yes |
| Glasgow Royal Concert Halls | Yes | Yes | Yes | Yes | Yes |
| His Majesty's Theatre | Yes | Yes | Yes | Yes | Yes |
| Hogmanay (Edinburgh) | Yes | No | Yes | Yes | Yes |
| Horsecross | Yes | Yes | Yes | Yes | Yes |
| Howden Park Centre | Yes | Yes | Yes | Yes | Yes |
| Kings Theatre Glasgow | Yes | Yes | Yes | Yes | Yes |
| Macrobert | Yes | Yes | Yes | Yes | Yes |
| National Theatre of Scotland | Yes | Yes | Yes | Yes | Yes |
| Old Fruitmarket | Yes | Yes | Yes | Yes | Yes |
| Pitlochry Festival Theatre | Yes | Yes | Yes | Yes | Yes |
| Platform | Yes | Yes | Yes | Yes | Yes |
| Roths Hall | Yes | Yes | Yes | Yes | Yes |
| Royal Lyceum Theatre | Yes | Yes | Yes | Yes | Yes |
| RSAMD | No | No | No | Yes | Yes |
| RSNO | Yes | Yes | Yes | Yes | Yes |
| Scottish Ballet | Yes | Yes | Yes | Yes | Yes |
| Scottish Chamber Orchestra | Yes | Yes | Yes | Yes | Yes |
| Scottish Opera | Yes | Yes | Yes | Yes | Yes |
| The Arches | Yes | Yes | Yes | Yes | Yes |
| The Byre Theatre | Yes | Yes | Yes | Yes | Yes |
| The Hub | Yes | Yes | Yes | Yes | Yes |
| The Lemon Tree | Yes | Yes | Yes | Yes | Yes |
| The Queens Hall | Yes | Yes | Yes | Yes | Yes |
| The Tron Theatre | Yes | Yes | Yes | Yes | Yes |
| Theatre Royal | Yes | Yes | Yes | Yes | Yes |
| Traverse Theatre | Yes | Yes | Yes | Yes | Yes |
| Usher Hall | Yes | Partial | No | Yes | Yes |
| Total (45) | 41 | 40 | 39 | 41 | 42 |

- The data is taken from The Source Project; event and customer data collected from box offices in 38 of the major venues across Scotland and the National Touring Companies at those venues. The quality of data collection has improved at point of sale over the duration of the project. The issue of data capture has been a key one for this project to address through training and capacity building with box office and marketing staff.
- The project ran from April 2006 to March 2011.
- During The Source Project a total of 24.1m tickets were sold generating over £336.3m of revenue by 1.4m households.
- As The Source project progressed more venues participated. This means the data was not from a fixed set of sources for the entire period

(Note: In 2008/09 the Edinburgh Festival Fringe box office failed to retain event or customer data. This means the figures in the data set for plays, drama and other theatre events in the 2008/09 period are likely to be lower than actual numbers at the time.)



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