A Review of Touring Theatre and Dance in Scotland:

Strand 2: Industry Survey of Producers and Promoters

CREATIVE SCOTLAND

ALBA | CHRUTHACHAIL

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Key Findings

Productions

- 74 organisations which produce work responded to the survey, including 59 which are exclusively producers and 15 that operate as both producers and promoters.
- Production companies are most commonly based in Edinburgh or Glasgow – 70% of the producing companies which responded to our survey were based in Edinburgh or Glasgow.
- The touring sector is dominated by small scale work – 65% of the productions detailed by producers were small scale and 64% had a cast size of less than four.
- The majority of work being toured is 'new work' - 60% of productions were new work (this is likely to be an underestimate as data for 35 productions is not available).
- 70% of productions detailed by respondents were theatre and 26% were dance with 4% 'other'.
- Two thirds of companies' 'most recent productions' and 40% of the second most recent took place in the current financial year (2016/17) suggesting a very active touring sector.

Venues and promoters

- 40 organisations which were venues or promoters responded to the survey, including 25 who were exclusively producers and 15 who were both producers and promoters.
- While the majority of work being produced is small in scale, only six (21%) of the main theatre spaces were small. 10 (34%) were mid-scale and thirteen (45%) were large (500+) seats.
- Venues programme a wide range of arts genres, with work for children and young people featuring very highly across all venues. Larger venues had a far broader range of programming.
- Most venues had presented work from both Scottish and UK companies. 60% (15) of venues had presented international work.

Budget and costs

- 56% of programmers stated they thought their programming budget had stayed around the same, while 22% stated it had increased and 22% that it had decreased.
- Production companies are largely seen as responsible for provision and meeting costs of production development (materials, rehearsal time and space).
- Audience development is a mixed picture with promoters taking more responsibility for provision of audience development, marketing and accessibility costs and producing companies taking responsibility for the organisation and cost of workshops.
- Production staging is more of a shared responsibility with the get in and get out crews and technical being provided by both producer and promoter – however producers were more likely to be seen to be meeting the costs. Producer companies were almost always seen as responsible for the provision and costs of accommodation and transport.
- There is significant variation between producers' and promoters' views of who took responsibility for the provision and costs of these core functions. Producers stated that they mostly provided and met the costs of all functions.

Fees

- The most common funding structures were 'upfront fee' (56% stating they experienced this most of the time or always) and 'box office split – company gets majority' (46% most of the time or always). 16 respondents stated that they had occasionally experienced arrangements of 'no fee to company'.
- 62% of all respondents had seen a change in fee structure. However there was a distinct split between promoters and producers with 68% of producers stating that they had seen a change compared with only 40% of promoters.
- The key changes experienced were lower fees and a move from fees to box office split
- There is a strong feeling from producers that they are 'taking all the risk' and that payment structures are irregular and vary from one organisation to the next.
- The key issues highlighted by respondents in the final comments section include
  - A reduction in fees meaning they can no longer sustain touring
  - Frustrations around effectiveness of exacerbated by many performances being 'one night stands' and a lack of continuity in tours
  - Venues report an oversupply of small scale and new work and an under supply of mid-scale work
  - Venues are becoming more risk averse and there is a specific reluctance to programme dance
  - Uneven distribution of supply across the year with peaks in spring and autumn.

Introduction

1:1 Background

Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland on behalf of everyone who lives, works or visits here.

A core ambition for Creative Scotland is that everyone can access and enjoy artistic and creative experiences. This is reflected in the key priority 'to strengthen presentation, touring and distribution of work, including through digital platforms and encouraging collaboration.'

Creative Scotland funds touring theatre and dance through both Open Project and Regular Funding (RFOs) supporting both producers (theatre and dance companies) and promoters such as venues and touring networks.

The Arts Strategy 2016-17 identified that 'Touring, exhibition and other means of distributing and sharing work is a concern for organisations as highlighted in the Sector Reviews. This is especially true for the performing arts (theatre, dance and music) where a growth in audiences remains a priority. This is key for increasing opportunities for access and delivering greater financial contribution to the viability of venues and producing companies. While working digitally can complement this, the live experience is still fundamental for many.'

1:2 The project

Creative Scotland attends the Touring Forum which is facilitated by the **Federation of Scottish Theatre (FST)**. This network voiced a number of concerns around the health of theatre and dance touring in Scotland of which perceived diminishing financial resources for both promoters and producers is paramount.

Discussions through the forum identified a need to better understand how the sector operates, how it has changed in recent years and gain a better understanding of the impact of Creative Scotland's funding in this area.

This report focuses on touring within Scotland. There is a broader context within which Scottish artists and productions also tour to international markets and networks, and a further commercial touring circuit with is not covered here.

Through in-depth consultation with a sub group of the Federation of Scottish Theatre's Touring Forum, Creative Scotland identified research questions which were developed into a research approach with four strands of enquiry (detailed below).

Strand	Research Methodology
1. What does the touring environment look like?	Quantitative analysis of the data currently held by Creative Scotland and partner agencies. Carried out in-house by Creative Scotland
2. What are the fees / funding arrangements?	Online questionnaire of venues / promoters using FST database. Carried out in-house by Creative Scotland
3. Do promoters and producers think touring in Scotland is successful?	Qualitative data analysis through managed focus groups and one to one interviews with key people. Conducted by Lisa Baxter
4. How does touring in Scotland now compare with other models?	Desk research and feedback from focus groups - Conducted by Claire Dow

Quantitative work was carried out in-house by Creative Scotland staff. Qualitative Research and a Literature and Practice Review were carried out by external researchers, Lisa Baxter and Claire Dow respectively, who together pulled all the findings of the Review into this Final Report.

There are five reports in the review which can be accessed on the **Creative Scotland website:**

Final Report:	**A Review of Touring Theatre and Dance in Scotland**
Strand 1	**Data Analysis of Creative Scotland Funded Touring 2012 – 2016**
Strand 2	**Industry Survey of Producers and Promoters**
Strand 3	**Qualitative Research into Touring Theatre and Dance in Scotland**
Strand 4	**Literature and Practice Review**

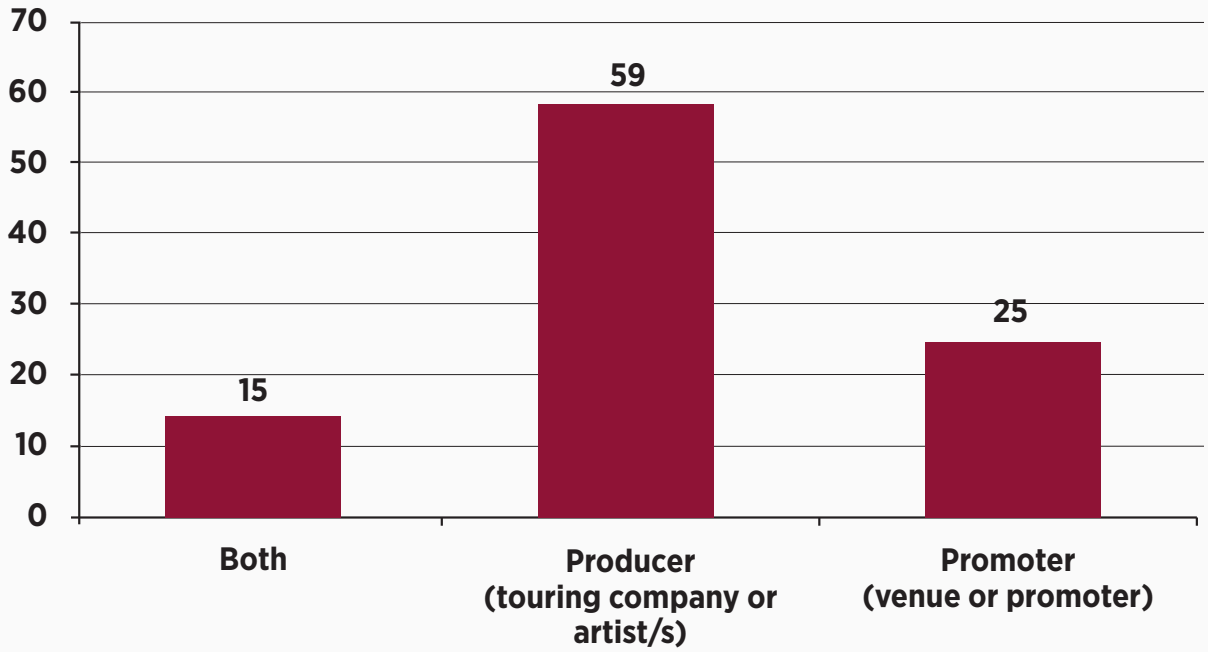
Respondent overview

2.1 Respondent profile

The survey was sent to 195 respondents via email. We received a total of 99 responses representing a 51% response rate.

The respondents were made up of 59 producing companies, 25 promoters / venues and 15 who did both. All respondents are listed in appendix two. Not all respondents answered every question and data is presented as proportions of respondents to each question, indicated by 'n=XX' in the tables and charts.

Fig 2.1: Respondent profile



2.2 Local authority breakdown

Responding organisations were from 22 of Scotland's 32 local authorities as detailed in table 1 below.

52% of all respondents were based in Edinburgh or Glasgow. This is particularly pronounced for producing companies with 73% of the producing companies based in either Edinburgh or Glasgow (highlighted in table 1) (70% of combined producer or 'both'). Promoter venues and those who were 'both' were more evenly spread.

Table 2.1: Local authority breakdown

Local authority	Both	Producer (touring company or artist/s)	Promoter (venue or promoter)	Grand Total
Aberdeen City			2	2
Aberdeenshire			1	1
Argyll and Bute	1	1		2
City of Edinburgh	1	20	3	24
Dumfries and Galloway			3	3
Dundee City	1	2		3
East Ayrshire			1	1
East Dunbartonshire		1		1
Edinburgh	2	1		3
Falkirk			1	1
Fife			2	2
Glasgow City	5	23		28
Highland	1	4	4	9
Moray		1	1	2
Na h-Eileanan Siar	1		1	2
North Ayrshire		1		1
North Lanarkshire	1			1
Perth and Kinross	2		3	5
Renfrewshire			1	1
Scottish Borders		2		2
South Ayrshire		1	1	2
Stirling		2	1	3
Grand Total	**15**	**59**	**25**	**99**

Producers and touring companies

A total of 59 touring companies responded to the survey. In addition a further 25 organisations which are both promoters and producers responded.

Key observations from this data include:

- Around 65% of touring activity is small scale, while only 28% were mid-scale and 7% large scale.
- Cast sizes were also small – 64% had a cast of four or less.
- 40% of tours went to more than ten venues.
- Two thirds of companies' 'most recent productions took place in the current financial year (2016/17) and 40% of the second most recent, suggesting a very active touring sector.
- The majority of work being toured is 'new work' - 108 productions were new work which is 60% of all productions (this is likely to be an underestimate as data for 35 productions is not available).

3.1 Dates of tours

Touring Companies were asked to give details of their three most recent productions. Details were supplied for a total of 188 productions, of which 85 (48%) took place in 2016/17.

Table 3.1: Dates of recent productions

	2012/13	2013/14	2014/15	2015/16	2016/17	Grand Total
First	1	5	2	15	48	71
Second	7	2	7	23	25	64
Third	5	2	7	16	12	42
Grand Total	**13**	**9**	**16**	**54**	**85**	**177**

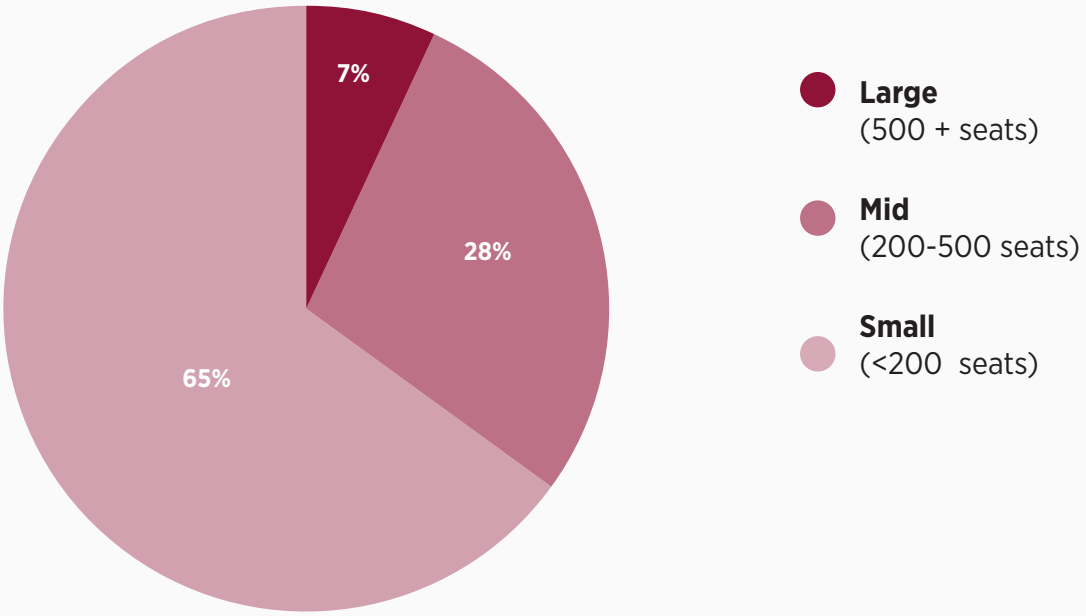
3.2 Scale of toured activity

Around two thirds (67%) of tours were small-scale. 28% were mid-scale and 7% were large scale. Large-scale tours were predominantly done by companies which were both venues and producers (Citz and Pitlochry) or a national company (Scottish Ballet), two other companies (Sell a Door and Rapture) also reported large scale tours.

Table 3.2: Most recent production – Scale of tour by financial year

	Large (500+ seats)	Mid (200 - 500 seats)	Small (<200 seats)	Grand Total	% small scale
2012/13		5	8	13	62%
2013/14		1	8	9	89%
2014/15		2	14	16	88%
2015/16	3	18	33	54	61%
2016/17	10	21	54	85	64%
		5	6	11	55%
Grand Total	**13**	**52**	**123**	**188**	**65%**

Fig 3.1: Recent touring activity: Scale of venue toured to



3.3 Cast size

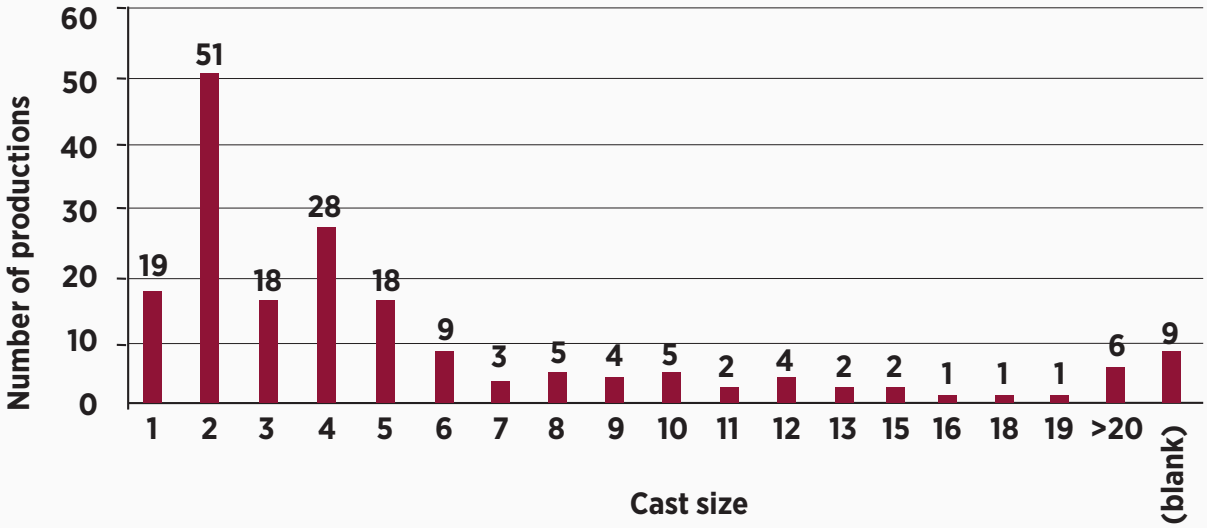
The touring sector is dominated by productions with a small cast size. Although there is variation over the production type there are no distinct trends.

Overall, 10% of productions had a one person cast and 27% has a cast of two. In total two thirds (64%) had a cast of four or less. (n= 181).

A small number of productions (2 per year) had a cast of over 20. These were Scottish Ballet, Y Dance, Lung ha's and Sell a Door.

As expected, there is a direct correlation between scale of tour and cast size, with large scale tours having a larger cast size.

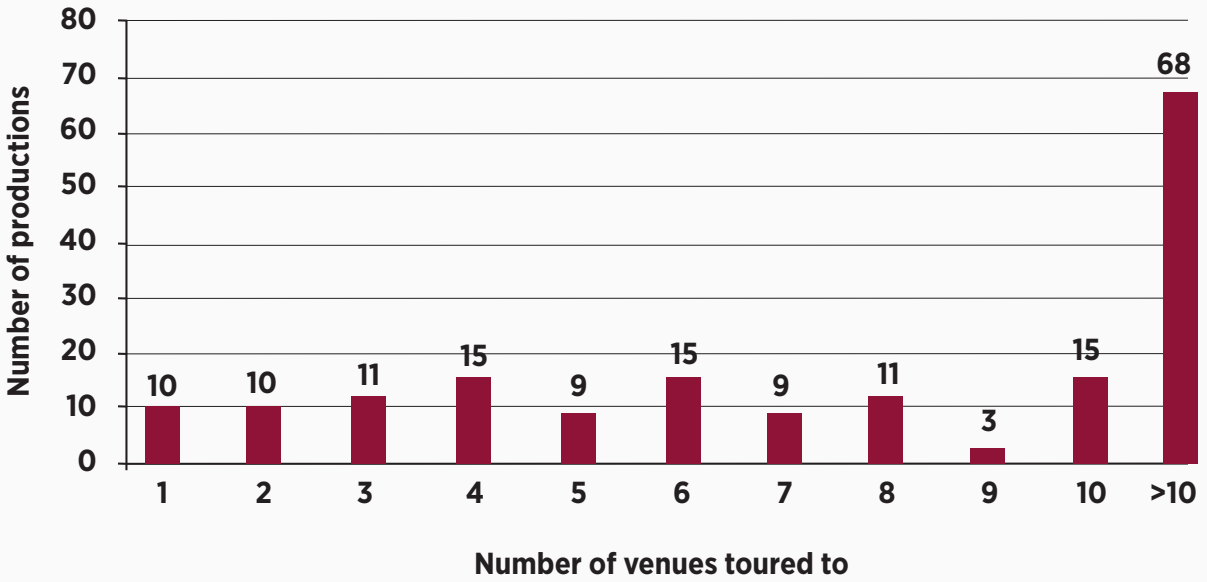
Fig 3.2: Cast size of productions (n=181)



3.4 Number of venues toured to

Respondents were asked to detail the number of venues each production toured to. 39% of productions toured to over ten venues. Conversely, 46 productions (26% of the sample) toured to four venues or less.

Figure 3.3: Number of venues toured to (n=176)



3.5 Genre of toured work

New work (both in theatre and dance) are the most common type of work. 108 productions (60%) were new work. This is likely to be an under estimate as much of the work tagged as 'other' (19% of the sample) is also new work.

Table 3.3 Type of toured work (n=179)

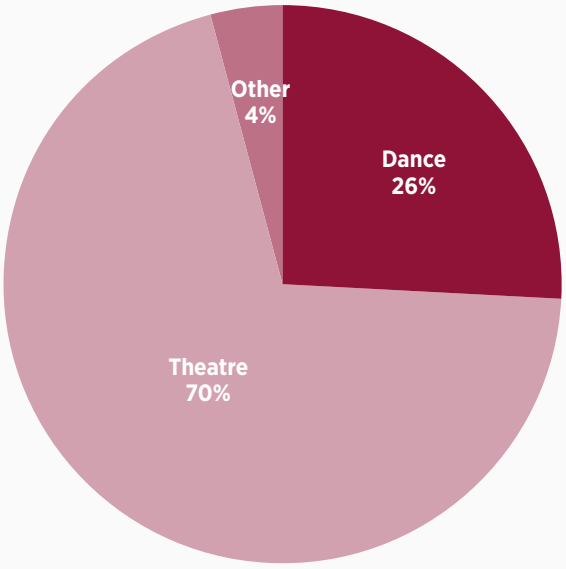
	Count	%
Dance - classic	3	2%
Dance - new choreography	34	18%
Dance - urban	1	1%
Dance -repertoire contemporary	1	1%
Other	35	19%
Performance art	2	1%
Theatre - new writing	74	39%
Theatre - repertoire - classic	11	6%
Theatre - repertoire - contemporary	18	10%
Grand Total	**179**	**100%**

3.6 Broad art form of toured work

Below is a breakdown by art form of all citedwork. This has been calculated by grouping the existing categories and categorising those which have stated 'other' in the survey.

Table 3.4 Type of toured work (n=179)

Broad art form	Count	%
Dance	50	26%
Opera	3	2%
Other	1	1%
Performance art	2	1%
Theatre	131	70%
Grand Total	**188**	**100%**



Venues and promoters

Responses were received from 40 organisations which were venues or promoters, including 25 who are exclusively producers and 15 who were both producers and promoters.

4.1 Performance spaces – size and scale

Six (21%) main theatre spaces were small, 10 (34%) were mid-scale and 13 (45%) were large (500+ seats).

Five respondents stated they used multiple spaces within a region, two respondents were festivals and four respondents gave details of additional smaller performance spaces (Eden Court, Comar, Theatre Royal Dumfries, Falkirk Community Trust, Ayr Gaiety).

Comments were also made that the categories for venue size were too broad.

Table 4.1: Size of main theatre space

	Count	%
Small (less than 200 seats)	6	21%
Medium (200 - 500 seats)	10	34%
Large (500+ seats)	13	45%
	29	**100.00%**

4.2 Number of tours hosted

Respondents were asked 'How many touring productions has your venue hosted in the last 12 months?' Responses ranged from 1 to over 200. For some venues this will include tours of music and other performance (comedy, lectures etc) which is not within the scope of this review.

Table 4.2: How many touring productions has your venue hosted in the last 12 months?

Tours hosted	Count of venues
10 and under	7
11 to 20	4
21 to 30	5
31 to 40	2
41-50	2
51 – 75	2
76-100	5
100+	2
	29

(N=29, Average (mean): 35, Median: 31.5, StDev: 31.2)

4.3 Programming

Respondents were asked to detail the number of venues each production toured to. 39% of productions toured to over 10 venues. Conversely 46 productions (26% of the sample) toured to four venues or less.

The most common arts genres being programmed are listed below.

Work for children and young people features very highly across all venues.

Table 4.3: Most popular performance genres programmed by venues (n=27)

Answer Options	Count	%
Drama for children age 6-12	78.1%	25
Comedy	68.8%	22
Contemporary drama	68.8%	22
Drama for children age 5 and below	65.6%	21
Music	62.5%	20
Drama for young people age 13 years and above	56.3%	18
Classic drama	53.1%	17
Contemporary dance	53.1%	17
Cross artform	50.0%	16
Dance for children age 6-12	43.8%	14
Physical theatre	43.8%	14
Dance for children age 5 and below	40.6%	13
Musical theatre / musicals	40.6%	13
Experimental / performance art	37.5%	12
Opera	37.5%	12
Spoken word	37.5%	12
Ballet	34.4%	11
Dance for young people age 13 years and above	31.3%	10
Folk / world dance	28.1%	9
Cabaret/burlesque	21.9%	7
Circus	18.8%	6
Urban dance	18.8%	6
Ballroom / latin / jazz dance	9.4%	3
Site specific drama	9.4%	3
Scottish traditional dance	6.3%	2
Site specific dance	6.3%	2
Other (please specify)	25.0%	8

Larger venues had a far broader range of programming, this is perhaps explained in part by some larger organisations having multiple performance spaces or venues.

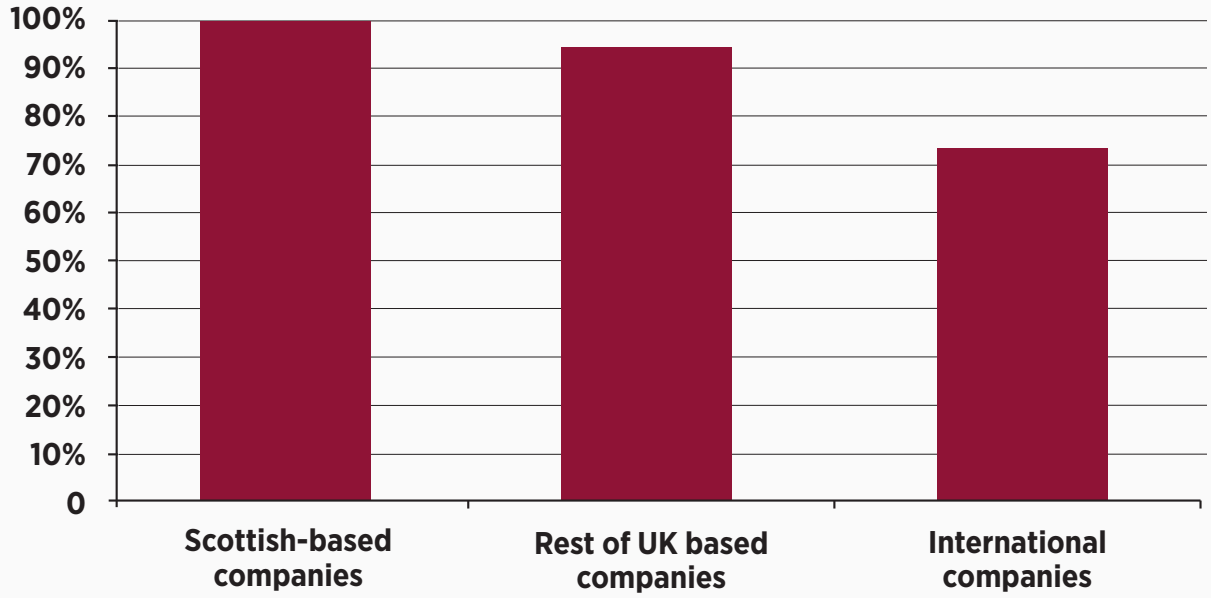
The genres of Ballet and Latin/ Ballroom were only programmed in large scale venues.

The genres which were more common in larger venues were Ballet, Opera, Musical Theatre, Classic Drama and drama for children and young people.

4.4 National and international work

Most venues had presented work from both Scottish and UK companies. 60% (15) of venues had presented international work.

Fig 4.1: Have you presented work from the following? (n=28)



The companies which presented international work are listed below.

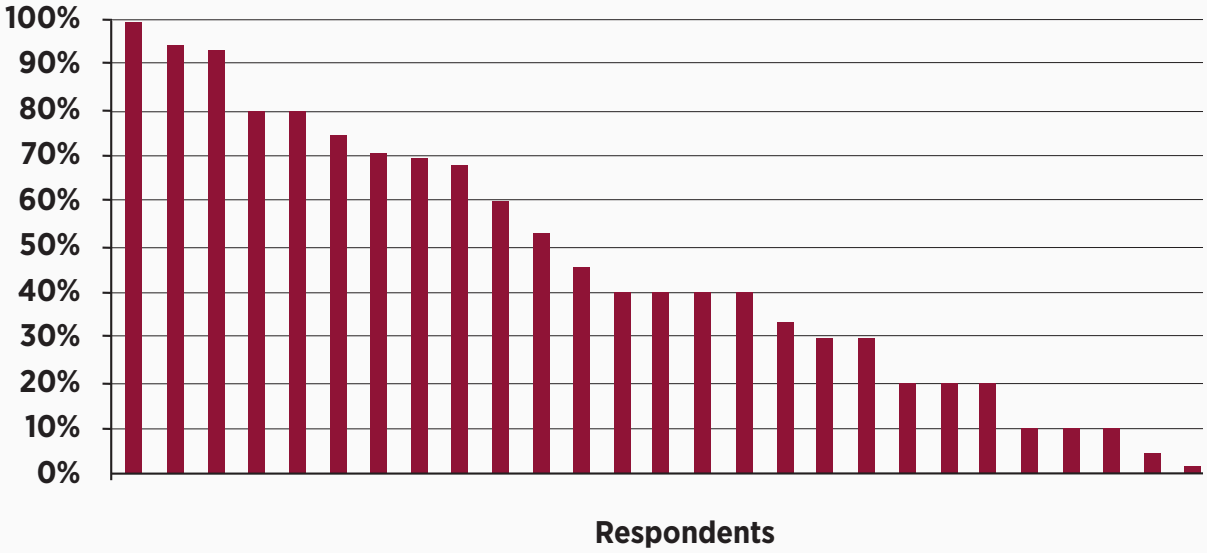
Table 4.4: Companies which presented international work

Organisation	Area (local authority)
An Lanntair	Na h-Eileanan Siar
Ayr Gaiety	South Ayrshire
Birnam Arts	Perth and Kinross
Bodysurf Scotland	Moray
Byre Theatre	Fife
Dundee Rep Theatre	Dundee City
Eden Court	Highland
Festival City Theatre Trust	City of Edinburgh
North East Arts Touring	Aberdeenshire
North Edinburgh Arts	City of Edinburgh
Paisley Arts Centre	Renfrewshire
Puppet Animation Scotland	City of Edinburgh
Rural Nations Scotland CIC	Na h-Eileanan Siar
SEALL	Highland
The Swallow Theatre	Dumfries and Galloway
Theatre Royal Dumfries	Dumfries and Galloway
Traverse Theatre	City of Edinburgh
Tron Theatre	Glasgow City

4.5 Funding and budgets

Promoters were asked how much of their budget is spent on programming. 24 venues answered this question and answers varied from 95 to 1 per cent with an mean average of 48 and median of 43. The wide dispersal of responses to this question suggests there was some variation in how it was interpreted and the results should be treated with caution.

Fig 4.2: Approximately what percentage of your turnover do you spend on programming?



Respondents were also asked if their expenditure share on programming had changed in the last five years. The results detailed below suggest that around half felt it had stayed roughly the same.

Fig 4.3: Budget committed to programming spend: Has this percentage changed in the last five years?

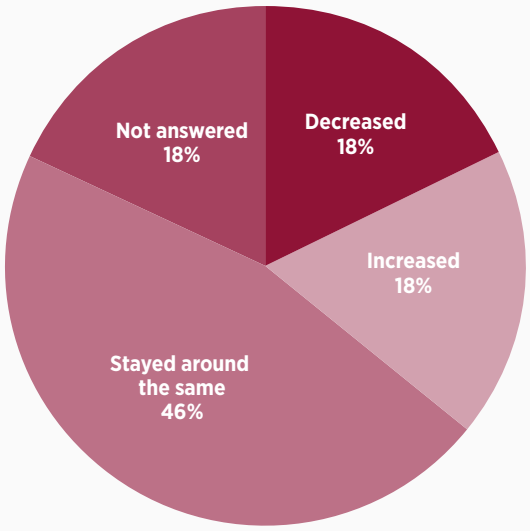


Table 4.5: Has this percentage changed over the last five years? (n=23)

	Response percent	Response count
Increased	22%	5
Stayed around the same	56%	13
Decreased	22%	5
Please give details	11	21

Responsibility for different factors of touring production

Respondents were asked to complete a question on who is generally responsible for paying for / providing a range of functions required in touring theatre.

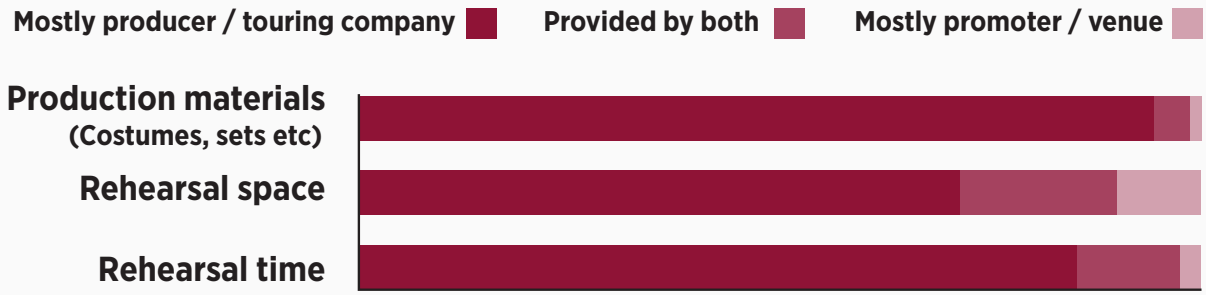
These can be broadly categorised as Production Development (Production Materials and rehearsal time and space), Audience Development and Marketing (including accessibility and workshops) and Production Staging (get in and out, technical support and accommodation and transport).

5.1 Production development

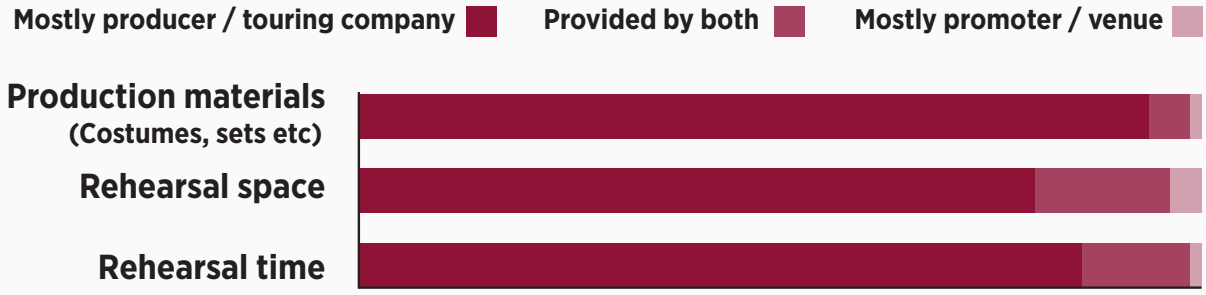
Production companies are largely seen as being responsible for provision and meeting costs of production development (materials, rehearsal time and space). There is little variation between the perceptions of producers and promoters.

Fig 5.1: Production development: (a)who provides?, (b) who pays?

Production development: Who provides?



Production development: Who pays?



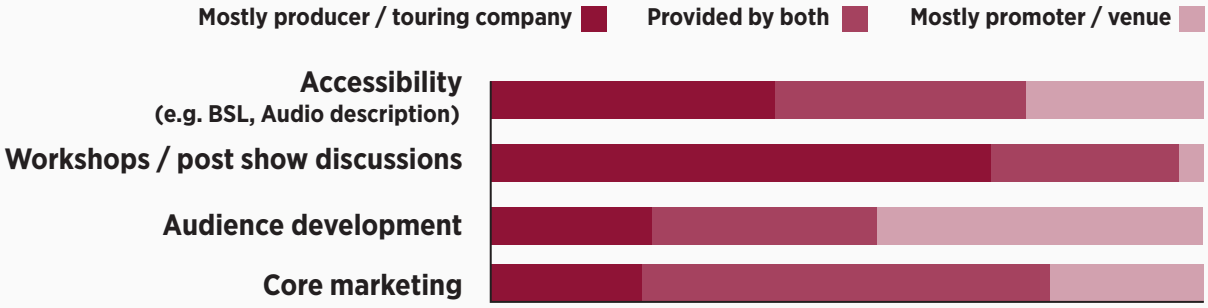
The full questions were 'Generally in your experience who is responsible for providing the following?' and 'Generally in your experience who meets the costs of the following?'

5.2 Audience development

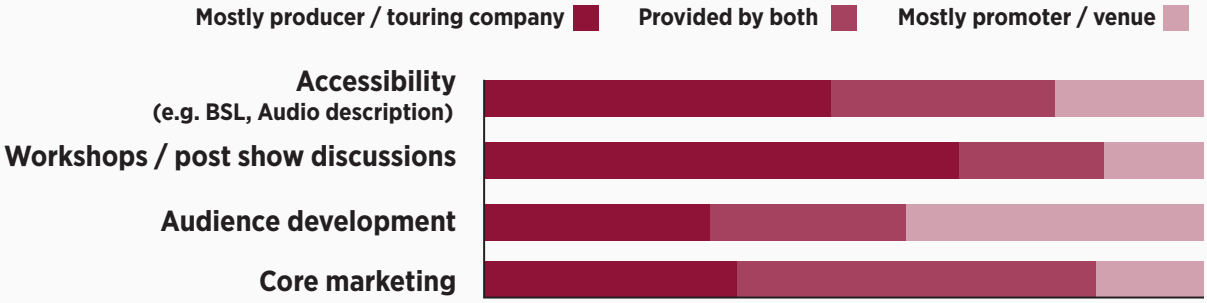
Audience development is a more mixed picture with promoters taking more responsibility for marketing and producing companies taking responsibility for the organisation and costs of workshops. While more venues were taking responsibility for provision of audience development, marketing and accessibility costs.

Fig 5.2: Audience development: (a)who provides?, (b) who pays?

Audience development: Who provides?

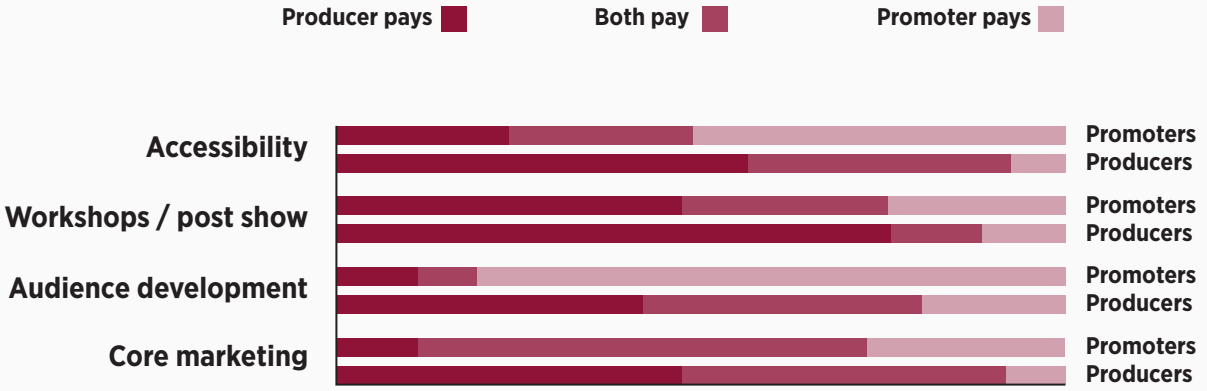


Audience development: Who pays?



There was significant divergence regarding who is perceived to meet costs for accessibility and workshops as well as audience development and core marketing. With producers stating that generally they were more likely to meet these costs whereas promoters saw it as more equal distribution.

Fig 5.3. Comparison between Promoters and Producers on who meets the costs of audience development.

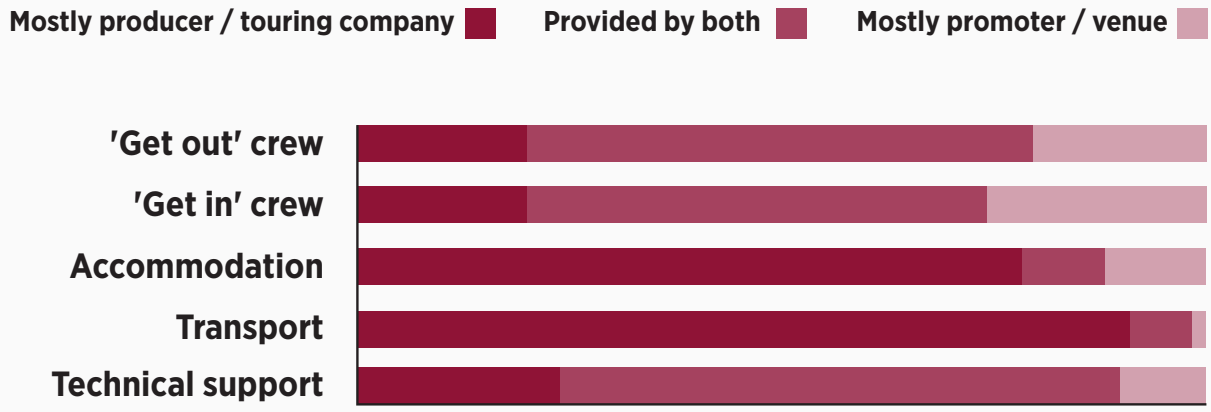


5.3 Production staging

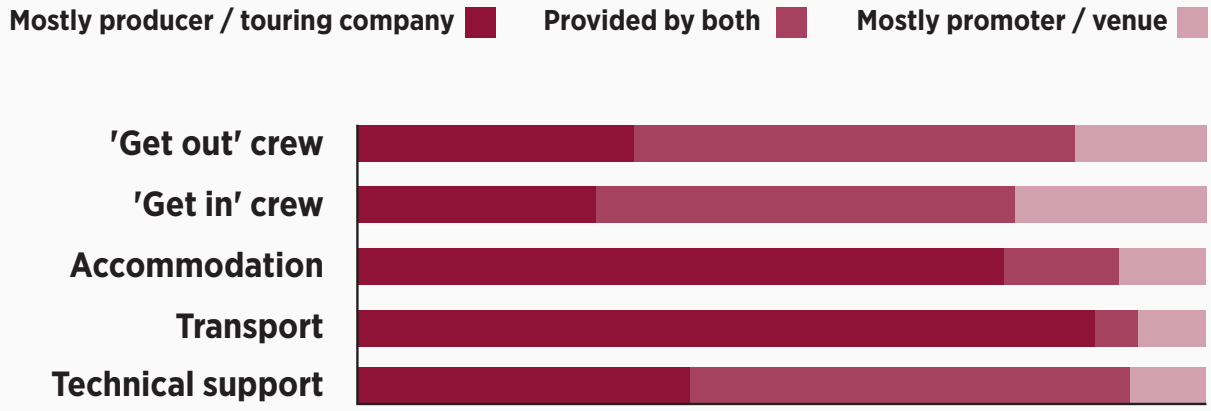
Production staging is more of a shared responsibility with the get in and get out crews and technical being provided by both producer and promoter. However, producers were more likely to meet the costs. Producer companies were almost always seen as responsible for the provision and cost of accommodation and transport.

Fig 5.4: Production staging: (a)Who provides?, (b) who pays?

Production staging: Who provides?



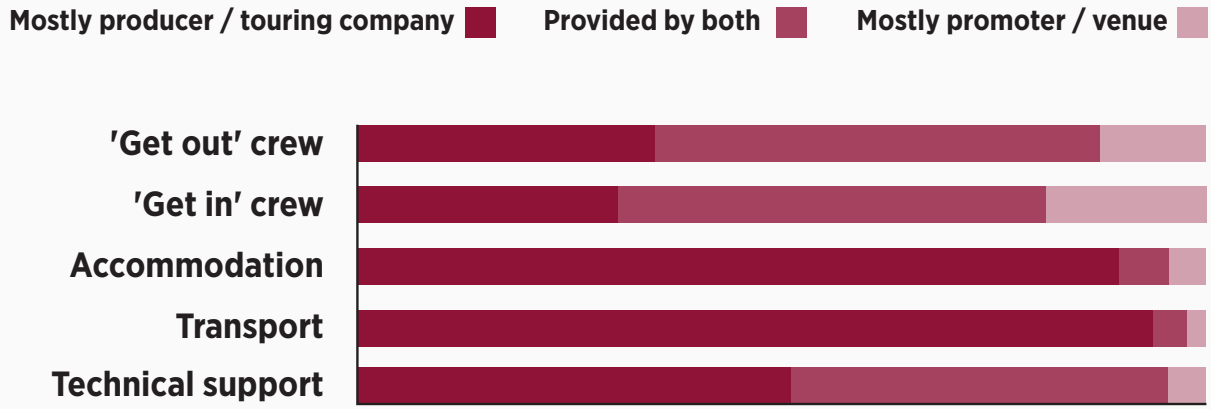
Production staging: Who pays?



There was significant variation between producers' and promoters' views of who took responsibility for the provision and costs of these core functions, with producers stating that they mostly provided and met the costs of all functions.

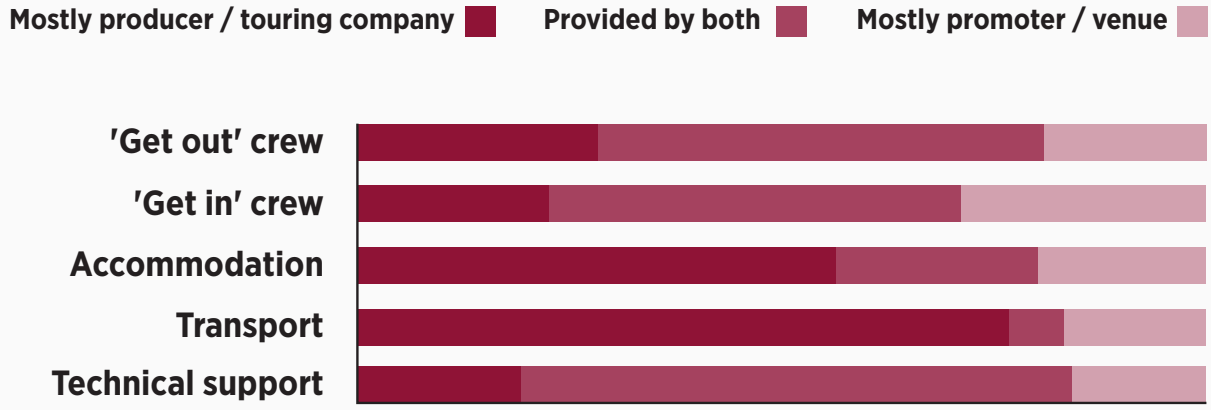
Fig 5.5: Production staging: Who pays?
(a) Producers' perceptions

Producers' perceptions: Who pays?



(b) Promoters' perceptions

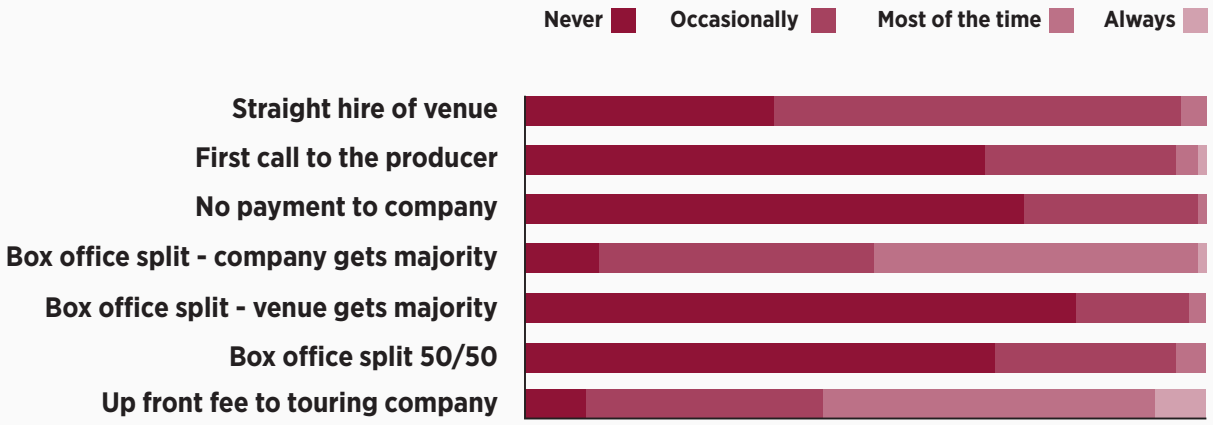
Promoters' perceptions: Who pays?



Funding structures

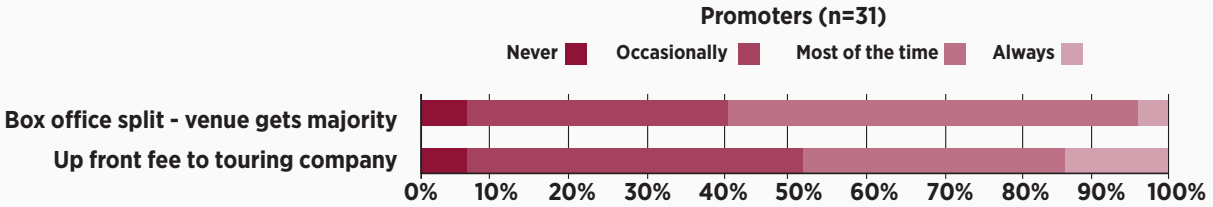
The most common funding structures were 'Up front fee' (56% stating they experienced this most of the time or always) and 'Box office split – company gets majority' (46% most of the time or always). 16 respondents stated that they had occasionally experienced arrangements of 'No fee to company'

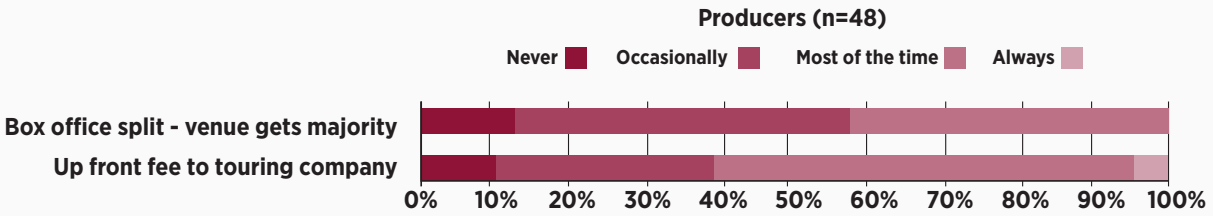
Fig 6.1: Which fee model/s have you experienced in the last 12 months?



There was variation in the experiences between producers and promoters, as detailed below.

Fig 6.2 Which fee model/s have you experienced in the last 12 months? Answers by (a)





Other fee structures included:

- Guarantee versus split - lower of upfront fee against a 70/30 split
- Guaranteed fee paid after the event
- Mix of guarantee, 1st call and % split
- Rehearsal and tech time given and deducted from possible fees
- Venue guarantees against loss
- Box office split in favour of producer with technical/marketing costs charged back by the venue.

The majority (62%) of respondents had seen a change in fee structure. However there was a distinct split between promoters and producers with 68% of producers stating that they had seen a change compared with only 40% of promoters.

Table 6.1: Have you seen a change in fee structures over the past five years?

	No		Yes		Total	
	4	36%	7	64%	11	100%
Both	14	32%	30	68%	44	100%
Producer (touring company or artist/s)	12	67%	6	33%	18	100%
Promoter (venue or promoter)	30	41%	43	59%	73	100%
Grand Total	4	36%	7	64%	11	100%

Key trends:

- **Move from fees to splits (14 respondents):** Highlighted the move away from fees to a box office split with some highlighting that splits are becoming less favourable.

There has been an attempt by venues to move from fees to splits.

Fees available have reduced. And we had a box office split with one of the major venues when before it would be an upfront fee.

This shift is also acknowledged by promoters although two promoters highlighted that they experienced producers asking for higher box office splits in recent years.

Increase in % split required by touring producers and in number of first call/second call deals.

Possibly higher fees, but would expect fees to go up over time. However, our budgets havent really increased. We have managed this by increasing ticket prices where we can. Athough we tend to be able to increase music and comedy ticket prices and have kept theatre ticket prices the same.

- Lower fees (12 respondents): Reports that fees are getting lower and there is less chance of securing a guarantee.

Lower fees and less chance of a decent guarantee for small scale work. Many venues passing the risk on to companies.

Fees have remained the same or become lower over the past seven years whilst the cost to tour has increased.

We have always offered at least a minimum guaranteed fee. We do not believe in belittling touring companies by offering box office splits.

- Promoters not willing to share the risk (four respondents) The move away from fee arrangements is seen as venues being unwilling to take on the risk.

There is less money offered by way of fee. No finanical risk taken by venues.

- Move from fees to hire only (two respondents).
- Challenges of securing fees for higher cost productions (two respondents): Specifically mentioning costs of touring children's work and dance.
- Payment structures vary from one company to the next and depend on negotiations rather than set rates (two respondents).

Funding sources

Respondents were asked to indicate their funding sources. The results show the centrality of Creative Scotland and local authority funding. Promoters are more likely to have Regular funding from Creative Scotland and to receive funding from their local authority. Nearly 60% of the promoter organisation received local authority funding.

Producers are more likely to be supported by Creative Scotland through open project funds other than Regular funding, although 27% of producers were RFOs. Only 19% of producing companies receive support from local authorities.

Table 7.1: Is your touring programme supported by any of the following? (tick all that apply)

	All Respondents		Producers		Promoters and 'Both'	
	%	Count	%	Count	%	Count
Creative Scotland Regular Funding	38%	30	27%	13	55%	17
Creative Scotland - other funding	48%	38	69%	33	16%	5
Local authority / cultural trust	34%	27	19%	9	58%	18
Academic institution	4%	3	4%	2	3%	1
Private sponsorship	25%	20	29%	14	19%	6
Other (please specify)	28%	22	33%	16	19%	6
Total Respondents						
		79		**48**		**31**

'Other' funders mentioned were Awards for All, British Council, Co-producers, Arts and Business, SEPA, Friends of Scottish Opera, Crowdfunding, Box Office, Trusts and Foundations, AYAN, Scottish Government MPA Funding, Edinburgh Science Festival and NPN Munich/ACE.

Final comments

Respondents were asked to give final comments in an open text field. 52 respondents offered comments in this section. Below is a summary of the key themes from these comments.

Fees and finance

Current fees cannot sustain longer touring (7 respondents) and fees have decreased (8 respondents).

The level of show fees (and therefore the amount of earned income available) has not significantly changed in over 15 years, whilst costs have increased exponentially. The result is that tours have become harder to support, therefore cast and company sizes decrease and tour lengths decrease. Resources are stretched and fewer people get to see the work.

Audience development

Marketing and development not operating at an optimal level (6 respondents), Fewer audiences leading to lower income (2 respondents) and lack of continuity makes it difficult to build audiences.

The biggest problem is venues not taking enough responsibility for getting audiences in. They are the ones who can foster an ongoing relationship with people local to their venues, in a way that touring companies can't.

Venues and companies need to work together more on audience development and marketing - marketing departments across the board need to stop relying on social media alone.

It seems that marketing expertise in venues has been underfunded, overstretched and not as dynamic as it used to be.

Programming supply and demand

Dearth of high quality (Scottish) work at the large and mid scale and affordable work (8 respondents) and an oversupply of small scale work (5 respondents).

Currently the vast majority of the large-scale work on Scottish stages is produced in England and doesn't reflect the culture of our nation.

At times there are fewer productions of a scale to tour to our venues- Christmas productions are the exemption. At other times cast sizes are small and this is probably because companies are having to make their grants go further.

Still too many similar looking tours - in terms of scale and style - not enough variety.

The prevalence of mono-drama / single person plays - which whilst each one may be effective - has led to stagnation amongst the design/visual dimension of theatre. Whilst the one-person with Chair show works for the 10-minute Fringe venue get-in, it neglects other aspects of the theatrical experience for audiences.

There is a massive gap for us in finding popular quality drama. We can source 'high end' stuff that CS fund but which requires massive marketing and generally sells few seats or commercial stuff .....We need the stuff in the middle to get our audiences to try things out.

For the last 15 years touring theatre has been funded only from the perspective of artistic merit and not from the perspective of audience engagement. It's been largely theatre for theatre aficionados.....There is a big gap in terms of theatre which has some popular appeal in venues outside Edinburgh and Glasgow, but which also has some creative challenge.

Reluctance to programme dance (6 respondents) and poor understanding of dance (2 respondents).

Unfortunately, a great number of venues do not seem genuinely interested in programming dance or building audiences.

Touring in Scotland for dance is highly problematic for anything outside mainstream dance theatre , bums on seats type work. There is virtually no context or understanding of experimental work.

There is more venue requests from Contemporary Dance but a very difficult audience to find and loss-leader for us.

Increase in ‘ one night stands’ and shorter runs (4 respondents).

traditional ‘one-night’ programming for touring shows can mean that some audience members miss out.

When I started .....,tours would be for 6 weeks in Scotland, now it can be a struggle to fill 4 weeks.

The culture of one nighters also leads to marketing problems as departments don’t have the capacity to spend enough time and attention on marketing a different event every day. It then falls to the company to lead the marketing effort.

Work is often also not allowed to benefit from longer runs as the costs of programming this are deemed too high.

Uneven distribution across the year (6 respondents).

Not spread evenly through the year - either comes in spring or autumn.

still too many companies touring in feb to may and Sept to Nov and not enough in Jan, Jun, July, August.

The over-reliance by Companies on the “Fringe-then-Tour” model means we receive too many requests for drama touring slots in Sept/Oct and consequently very few requests to tour in May/June.

productions tend to be offered in “seasons” due to how they are funded, so there are times of the year where there is too much product on offer and you cant take all of it, and times when there is very little. You also can feel obligated as a venue to take work if it is travelling to venues near you, or miss out on ones that are not touring to anybody else in your area.

Challenges of booking tours (three respondents).

Medium scale venues increasingly want to program 1 year-18 months ahead, while smaller venues can struggle to finalise dates before about 3/4 months ahead. This can make it very difficult to sensibly combine these two sorts of venues in one tour.

Venues more risk averse (5 respondents).

Over the years we have found that venues and promoters are more risk averse especially in the case of new writing.

Challenging relationship between promoters and producers.

Difficulty in pinning down venues and programmers.

initial stages of negotiations are often fraught with expectation of competitive haggling, but that tends to calm down with mutual understanding and wish to make it work.

It works when the venues work together with us to engage audiences with us the venue and the work. It works when their is openmindness in collaborations to support each other and how best to work with the venue to develop the relationship prior to the performance. ..... We have experienced having been given a secure date with some venues to then be dumped for companie outside of Scotland.

We have also experienced promoters cancelling agreed pencilled dates without warning (4 times in 2 seasons).

Huge disproportions of timescale booking (some venues book very long in advance whilst others on a season to season basis. There are no clear and open deadlines that venue use for accepting proposals-which makes it time consuming to actually receive that info from venue programmers.

The relationship between us and venues seems to be getting tenser. Programmers are very reluctant at points to give clear answers and issue contracts later and later and send over programme proofs without much time to amend.

Companies are over-reliant on subsidy (3 respondents) and Creative Scotland needs to re-think its funding (4 respondents).

I think the theatre scene in Scotland has suffered over the past 8 years in short-term funding decisions, based on Creative Scotland trying to 'please all' and not putting audiences at the forefront of decision making.

There does need to be more funding invested in touring theatre over the long term to allow for greater frequency of production and performance.

CS should either be effectively funding the promoters to offer fees and facilitate their involvement in the promotional process or not and this should be clearly indicated to everyone at time of application for touring funds.

There is an aversion, or fear, of commercial funding when actually the leading funding body should be encouraging enterprising ways of match funding that makes venues and touring companies less reliant on public funding. .....We need an ideological shift, a cooperative shift and also much clever funding decisions to put audience back at the centre of our creative thinking.

Appendix One

Promoters

A Blank Canvas
All or Nothing Aerial Dance Theatre
Asylon Theatre
Barrowland Ballet
Birds of Paradise Theatre Company
Borderline theatre co
Brunstane Productions Ltd
Charioteer Theatre
Company Chordelia
Company of Wolves Ltd
conFAB
Cultured Mongrel
Curious Seed
Dance Ihayami
Dogstar Theatre Company
Fire Exit Ltd
Firebrand Theatre Company
Fronteiras Theatre Lab
Glas(s) Performance
Grinagog Theatre Company
Indepen-dance
Independent Artist
Independent Artist
Jabuti Theatre
Joan Clevillé Dance
Lung Ha Theatre Company
Magnetic North
Magnetic North
Marc Brew Company
Mischief La-Bas
Poorboy
Rapture Theatre
Right Lines Cartoon Theatre
Scottish Ballet
Scottish Dance Theatre
Scottish Opera
Scottish Theatre Producers
Sell a Door Theatre Company
Showroom
Solar Bear
Spinning Pizza Arts
Spotted Stripes Circus
Stammer productions
Starcatchers
Stellar Quines
Stillmotion
Strange Town
Terra Incognita Arts
The Occasion
The Walking Theatre Company
Theatre Broad
Tortoise in a Nutshell
Treading The Borders Theatre Company
Tricky Hat Productions
Visible Fictions
White & Givan
YDance

Producers / Venues

Aberdeen International Youth Festival
Aberdeen Performing Arts
An Lanntair
Aros Centre Isle of Skye
Ayr Gaiety
Birnam Arts
Bodysurf Scotland
Byre Theatre / University of St Andrews
Citizens Theatre
Comar (Mull Theatre)
Cumbernauld Theatre
Dumfirs & Galloway Arts Festival
Dundee Rep Theatre
East Ayshire Leisure Trust
Eden Court
Ellen
Falkirk Community Trust
Festival City Theatre Trust
Fife Cultural Trust
Freelance
Glasgow Life / Glasgow Arts
Horsecross Arts
Macphail Centre
North East Arts Touring
North Edinburgh Arts
Pitlochry Festival Theatre
Platform
Puppet Animation Scotland
Renfrewshire Leisure - Paisley Arts Centre
Rural Nations Scotland CIC
SEALL
The Swallow Theatre
The Touring Network
Theatre Royal Dumfries
Traverse Theatre
Tron Theatre

Some respondents remained anonymous