



ALBA | CHRUTHACHAIL

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# TOURING FUND FOR THEATRE AND DANCE

FUNDING GUIDELINES 2020/21

Updated February 2020

Awarding funds from  
 **THE NATIONAL LOTTERY®**

# Background to the fund

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In late 2016, Creative Scotland commissioned an independent review of Touring for Theatre and Dance, and the **final report** was published in May 2017.

The Review identified many complex and inter-related issues regarding touring theatre and dance in Scotland. The Review called for bold thinking to effect change in the touring ecology.

Among the main conclusions was a call for a more strategic focus for touring, and the need to establish a touring fund driven by a renewed vision and clear strategic priorities around artistic quality, audiences, reach, balance of genre and scale, depth of engagement, efficiency, sustainability, continuity and progression.

This fund has consequently been developed in partnership with the Federation of Scottish Theatre, and working groups made up of representatives of dance and theatre companies and Creative Scotland.

To read more on the background to this fund, see the separate **Appendix 1**.

You can find out more about the former recipients of this fund on the Creative Scotland website. Award rounds were made in **December 2018**, **June 2019** and **December 2019**.

This fund is supported by the National Lottery through Creative Scotland.



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# Purpose of the fund

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**This fund is a starting point to test several tactics to address the recommendations from the [Review of Touring Theatre and Dance in Scotland](#).**

We recognise that publicly funded theatre and dance is only one aspect of the touring ecosystem. However, the public funding that Creative Scotland provides needs to serve both the artists and audiences of Scotland.

This fund has the ambition to change the way we tour publicly funded work. The projects supported through the fund should provide greater access to a variety of experiences for a diverse audience and broader opportunities for a more diverse range of artists and producers. This could be, for example, through partnership working between venues and promoters, through innovative presentation in non-traditional spaces or through deep engagement with communities.

**This fund aims to bring about this change by:**

- Funding high quality work to tour in a way that changes the relationships between venues and producers of touring work, be they individual artists, companies or producers of touring theatre and dance.
- Funding work that has the capacity to grow the numbers and/or diversity of audiences across Scotland, especially those who live outside the main cities of the Central belt.
- Funding work that increases the diversity of artists, producers and companies touring theatre and dance across Scotland.
- Creating conditions where artists are recognised for their work and can retain a proportion of the income their work creates to sustain their ongoing practice.
- Creating conditions that support venues to be more sustainable and give them the ability to invest more in developing audiences which we see as core to their role.
- Supporting the programming of work in venues or locations that would not otherwise present it to increase the opportunities for it to be seen by audiences.

We intend the fund to be responsive to evidence gathered throughout its operation and there will be opportunity to amend and refine criteria in future.

## Who Can Apply

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**All applicants must be based in Scotland and involved in the production, programming and/or touring of theatre and dance.**

**We will accept applications from:**

- Individual dance and theatre artists, companies and organisations.
- Independent dance and theatre producers (on their own to create an individual piece of work or on behalf of a group of artists producing several pieces of work).
- Consortia of venues. These can include venues which are Regularly Funded Organisations (RFO) and are funded to receive touring productions – provided they can evidence that this consortia activity is additional to their core work, that they are providing significant benefit to the consortia and that the consortia is not exclusively comprised of RFOs.

## Who Cannot Apply

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- Applicants seeking funds to research and develop projects to an early stage of production (these should still apply to Open Project Funding).
- Artists or companies seeking to create work that will not be touring (these should still apply to Open Project Funding).
- Creative Scotland Regularly Funded Organisations whose funding agreement includes making and touring theatre and/or dance as part of their core activity.
- Student and non-professional companies.
- Artists and organisations not based in Scotland.
- Funding for touring activity outside Scotland.

**PLEASE NOTE – Because of the introduction of the Touring Fund, the majority of applications to make and tour work will no longer be accepted for Open Project Funding. Please check the Open Project Funding guidance for more details.**

**Please email [enquiries@creativescotland.com](mailto:enquiries@creativescotland.com) if you have any queries about your eligibility for this fund.**

# What can you apply for?

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- **Making and touring new work or restaging previous work.**

The fund will support the production and touring costs for both new theatre and dance work, as well as the restaging of work which you have already developed or previously toured.

- **Touring of projects to a minimum of 12 locations.**

We would normally define a tour as a minimum of 12 locations. However, we are interested in extending the reach of touring work. Therefore applications should evidence ambition in the number and range of suggested venues and performances. However, for some art forms or genres – for example dance or aerial work – securing 12 locations is not feasible as performance spaces do not have the necessary technical resources; or because the work is pushing art form boundaries and needs to develop audiences over time. For these kinds of work, a tour of less than 12 locations can be supported if there is a clear rationale supplied, explaining why it is not able to tour to more than a limited number of locations.

- **Touring in Scotland only.**

This fund exists to support the touring of work in Scotland. For anyone seeking funding for tour dates outside Scotland, you should look at other funding options.

- **Projects taking place over a maximum two-year period.**

This can mean one project to tour at a time OR a group of projects.

- **One application per deadline.**

Applicants may submit only one application per deadline, but this can be for one individual project or for a slate of several projects.

Slate applications need to demonstrate strategic development in terms of audience between the various projects.

Producers applying for several projects on behalf of different artists/ companies may either apply as a slate application (for which they need to demonstrate strategic development between projects) OR as several separate single applications (to a maximum of 3).

- **The full amount required to produce and tour.**

In this fund we intend to support applications by either funding the full amount requested by the applicant, or not funding the project at all. So we ask applicants who are submitting one application for multiple projects to be realistic in terms of their capacity to deliver them in a two-year period, and the capacity within the budget available to support these types of projects. The decision-making panel will **not** select individual projects from a slate application.

# What are the criteria we will measure applications against, and what are we looking to support?

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## **Applications will be assessed against the following criteria:**

- Artistic quality and ambition
- Potential for audience engagement and/or development
- Rationale for the proposal against the recommendations of the Theatre and Dance Touring review
- Management plans
- Financial plans and value for public funding.

## **In this round, applications will be prioritised that demonstrate clear evidence of how they will increase audiences for their particular genre.**

In this round, we also have a particular interest in supporting work in **Gaelic** and **Scots** and recognise the different challenges of creating and touring work in these contexts. We have additional support for this and would welcome applications from:

- Applicants wishing to tour **Gaelic-medium work**. We appreciate that work of this type may be suited to smaller-scale touring to specific venues. Please apply to the fund in the normal manner, outlining your rationale for the scale of tour proposed.
- Applicants wishing to tour **work in Scots**. We can offer support with additional development costs for this work. Please indicate any additional support you require in your application.

## **The desired outcome of each funding deadline will be to fund work of high artistic quality and ambition that provides a balance of:**

- Art form and genre
- A variety of scales in terms of production and audience size
- New work and restaging of previously successful work
- Good geographic spread across Scotland. This will need to be appropriate to the work but **we would expect you to be trying to broaden the range of venues and audiences beyond those you currently reach**. This should include a consideration of venues and touring networks outside the main Central Belt cities and venues across the Central Belt who are under served with theatre and dance
- Work that addresses the gap in mid-scale productions
- Work that is created by a diverse range of artists and producers
- Work for a diverse range of audiences.

We will select projects for funding across a variety of scales, bearing in mind that larger scale work will be more expensive and therefore we will be able to fund a smaller number of these projects at each deadline.

We do not intend to set quotas for each scale or type of work, but to be responsive to the applications received. A balanced set of funded projects at each deadline will include some small and some larger scale works, representing a diversity of work for prospective audiences.

We will set priorities for each future deadline that will reflect the applications received and their potential to impact change on one or more of the recommendations of the Touring Review. We will also consider any gaps identified in the range of previously funded projects and in this round, applications will be prioritised that demonstrate clear evidence of how they will increase audiences for their particular genre.

## **Recommendations from the Review of Touring Theatre and Dance pertinent to this fund**

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All applicants to this fund are asked to carefully consider how their project will help deliver some of the key recommendations from the Review of Touring Theatre and Dance. These recommendations highlighted the following:

- Demonstrate clear strategic priorities around audience development, reach and depth of engagement.
- Form regional/national touring consortia which would collaborate on establishing efficient touring 'highways' that producers can tap into.
- A need to improve reach and distribution.
- Address the gaps in distribution in the central corridor of Local Authority areas, and in the least visited areas.
- Examine ways to pool resources to generate work with a longer life and more resources through consortia.
- Trial and share innovative marketing and sustainable audience development approaches, which encourage repeat visits and longer stays, and include a focus on depth of engagement and local impact.

# Deadlines and Timescales

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**Fund opens for applications:**

Monday 17 February 2020

**Deadline for applications:**

Monday 27 April 2020

**Decision notification:**

w/c 29 June 2020

We expect projects to be planning tours around 12 months or more in advance of their application for funding. Applications at shorter notice will be accepted provided they contain a clear justification for the notice period.

## How to apply

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**Do you need this information in alternative formats or languages, or do you need any access support?**

Creative Scotland is committed to offering clear and accessible application processes and programmes that are open to everyone. On request this information is available in alternative formats including translations.

We offer access support to disabled applicants, tailored to individual requests. Support includes Sign Language Interpreters for meetings and scribing support for dyslexic applicants. Officers can offer advice to new applicants and support them to make an application.

The Equalities Team can offer additional one-to-one support to applicants with access requirements. Please note we will accept applications and supporting materials which are written in English, Gaelic or Scots.

For more information, contact our Enquiries Service (see Page 13 for details).

# Making an application

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Applications must be made on the Touring Fund Application Form, which can be found on the Creative Scotland [website](#).

Completed forms should be submitted along with all supporting materials to [touringfund@creativescotland.com](mailto:touringfund@creativescotland.com).

Your bank/building society account must be in the name of the organisation or individual that is applying for a grant. If you apply as an individual we will only make payments to your individual bank account.

If you apply as an organisation we will only make payments to a bank account in the organisation's name.

For groups of individuals one individual or one organisation will need to lead and be responsible for managing the application and any grant. For more information [click here](#)

## In your application you must include:

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- A clear proposal outlining the creative idea and the creative team. Applicants should be able to demonstrate their track record in the delivery of creative projects. If the artists involved have limited touring experience it would be helpful to include statements from mentors/peers on the suitability of the proposed work for touring. Artists who have toured before need not do this.
- An explanation of how your application addresses the recommendations of the Touring Review of Theatre and Dance in Scotland as outlined on Page 7.
- An outline of venues/spaces/locations the work is intending to perform in. You do not need to have come to any agreement with these venues or promoters at the point of submitting your funding application. However we will expect applicants to provide details of any relevant conversations, research and/or relationships which explain the rationale behind the proposed tour.
- If you are an artist or an artist-led company, we do not expect you to develop a marketing and audience development plan in your application – however, you should include a clear description of your intentions for what audiences and venues will get from your work. If your application is then successful, you will be expected to develop an audience plan, in collaboration with the venues you tour to, using the **FST code of conduct and initial agreement** as a basis. This will ensure you and your proposed venue partners are clear on what you expect each other to provide in order to get an audience for your production.

- Brief information on who will be responsible for managing the project and what experience they have.
- A detailed budget (see more information in the Budget Information section along with the supporting budget template available alongside this guidance [on the Creative Scotland website](#)).

Please note that your application should be no more than 25 pages long (minimum font size 11). Please note that applications which do not comply with this will be deemed ineligible.

## Budget Information

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- Project budgets should include the entire cost of making/restaging and touring the work.

**Although applicants are welcome to use their own format, a budget template can be found alongside this guidance.**

- Costs for **the planning** of the tour (i.e. tour booking, producer support, audience planning) should be shown separately in your budget from the creation and making costs. If your application is successful a payment schedule to cover these costs will be agreed with a first instalment payable on signing the agreement with Creative Scotland.
- For multiple project applications, we need an overall budget and a budget for each tour with delivery costs as above divided across each project.
- Budgets should include a contingency of 5% for most types of work, or up to 10% for work with higher variable costs such as site specific and outdoor work.
- It is a requirement that all applicants pay appropriate industry standard fees and payments to all members of the creative and delivery teams. Advice on [appropriate pay scales can be found here](#).
- Co-Production income, where you are working in partnership with a venue or promoter to create a piece of work and they are providing resources above what they would normally provide for a performance (e.g. technical support, rehearsal space, marketing support for individual projects), should be included in the budget. Any RFO co-producers should provide a cash contribution to any co-production.
- Box Office fees should **not** be included in your budget. Instead the successful applicants will be expected to offer the work to venues at an 80/20 split of box office **in the venues' favour**. The applicant will retain this 20% of the box office to support their ongoing work between projects. This may be used to maintain producer support or develop future projects. This need **not** be included in the project budget. Fees related to the creation of the funded project will still be covered by the funding award.

- We expect applicants to make full use of the **Theatre Tax Credit** but again this should **not** be included in the budget for the Touring Fund, although we will need you to record this in your end of project monitoring report. You should therefore make sure you have systems in place to capture the required information for a claim. Together with the 20% of box office we intend this to provide a level of sustainability for artist and companies between active touring projects.
- For venues, the retention of 80% of the box office is intended to promote varied programming and development of their audience. To book this work venues will be expected to adhere to an Initial Agreement that you will agree with them, detailing what they will provide for the project, covering technical, marketing, staffing and how they will work with the applicant to deliver audiences. A copy of this can be found [here](#).
- For productions playing performances at larger scale venues where there is the potential to earn significant income (e.g. the Kings/Theatre Royal in Glasgow, Capital Theatres main auditoria in Edinburgh, His Majesty's Theatre in Aberdeen or The Empire in Eden Court Inverness) the weekly direct touring costs of these weeks should not be included in your expenditure or subject to the 80/20 split of box office in the venues' favour. As the Touring Fund is public funding it is not appropriate for this funding to subsidise any profits made from these performances; therefore we would expect the total of any profits you might accrue from these dates to be included in your matched income in order to reduce the call on public funds for the creation of your project. We would also encourage you to seek co-production income from other sources and producers for projects of this scale.

**If you are planning to tour to some of these venues, please contact Creative Scotland for a pre-application conversation to discuss the type of deals and/or box office splits to include in the budget.**

- Due to the high demand on the Theatre and Dance Touring fund we are unable to support performances of your project at the Edinburgh Fringe. You may still carry out Fringe performances in addition to your tour, but none of the costs or income for these should be included in your budget for your application.
- If your application to the fund is successful you will be funded to deliver the number of performances you have indicated in your application. If demand for your project increases, unfortunately the fund cannot increase your award to cover the costs of additional performances above this number. We would encourage you however to maximise the number of tour dates you carry out and you may wish to increase your number of tour dates on a charged basis, either through a box office split or fee agreed with the additional venues. You may wish to use your award to prioritise performances at venues that will allow you to reach new audiences.
- We do not intend to offer reduced awards. Applications will either be funded in total or not at all so please provide realistic and appropriate costs.

# Decision-Making Process

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Decisions will be made by a panel of up to four Creative Scotland staff plus five panel members drawn from the touring dance and theatre sector, recruited by an open call process and selected by Creative Scotland. Membership of the panel will be for set periods and new members will be recruited regularly.

We will draw on the expertise of the decision-making panel, who will be formed of a majority of sector peers, to identify which projects best reflect high artistic quality and potential for audiences.

All panel members will receive training on panel decision making which will include unconscious bias training. Where a panel member has an interest in an application this should be declared. It will not be possible for a panel member to sit on a panel where they are also an applicant (either as an individual or as part of a consortium).

Decisions will be made within 9 weeks of application. Unsuccessful applicants will be notified by email and given written feedback in the first instance and if further information is desired a follow up meeting with Creative Scotland staff can be arranged.

## If you are successful in receiving funding:

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**Successful applications will be awarded funding in principle for the project in its entirety. This funding will be released to the applicant as follows:**

A first payment of 15% of the total award will be released on signature of agreement to cover the initial costs of bringing the planned tour to fruition. This will require negotiating the Initial Agreement with tour venues or promoters. This figure may be negotiated if a strong rationale is given.

If applicants cannot book their proposed tour to an agreed appropriate number of venues within three months of the proposed start date of a tour then the balance of funds awarded would either revert to the Touring Fund to make other awards, or a rationale should be provided to secure an exceptional extension. Extensions beyond 12 months will not be possible.

For successful applications for multiple projects the process described above will be applied to each individual tour, in line with an agreed payment schedule and timeline.

Once the tour has been agreed, the balance of funds up to 75% of the total award will be released, with the remaining 10% released on final evaluation of the project. Please note that for slate applications, the second payment of 75% will be released for each project as bookings are confirmed.

## Help, further advice or feedback:

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Alternately if you require any support, further information or have any general enquiries about the application process please contact our Enquiries Service. Our Enquiries Service will be able to advise you or will put you in contact with one of our officers working on this funding programme.

**Email:** [enquiries@creativescotland.com](mailto:enquiries@creativescotland.com)

**Telephone:** 0345 603 6000\*

Lines are open 10am-12pm and 2-4pm, Monday–Friday. Voicemail is available outwith these hours. If you want us to call you back, then leave a message with your number and we'll arrange a time to call you.

**Web:** You can send us a message via the [Creative Scotland website](#)

**Twitter:** Get in touch [@creativescots](#)

**Facebook:** We are at [www.facebook.com/CreativeScotland](http://www.facebook.com/CreativeScotland)

If you are a D/deaf BSL user, you can access our services with the Contact Scotland-BSL programme. Go to [www.contactscotland-bsl.org/public](http://www.contactscotland-bsl.org/public) for more information.

\* Please note: Calls to our 0345 number are charged at the same rate as calling national 01 or 02 numbers. Approximate charges are up to 9p per minute from landlines and between 3p – 55p per minute from mobiles. However, calls to this number are also part of inclusive allowances. Please check with your phone line provider for exact charges.

# Data Protection:

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Creative Scotland (CS) requires some personal information about you/ your organisation to consider your application for funding. Without such CS will not be able to fund your project.

If you would like to see a breakdown of the personal information CS requires, why it is required, what CS does with that information and how long CS keeps it, please refer to CS's Funding Privacy Notice available online at: [www.creativescotland.com/privacy-policy/funding-privacy-notice](http://www.creativescotland.com/privacy-policy/funding-privacy-notice).

CS may share your personal information with third parties to comply with the law and/or for the legitimate interests of CS and/ or the third parties concerned. Where the personal information you have provided to CS belongs to other individual(s), please refer to CS's Funding Privacy Notice. You are welcome to share this Funding Privacy Statement and CS' Funding Privacy Notice with the respective individual(s).

You have some rights in relation to the personal information that CS holds about you under the General Data Protection Regulation. Information on how to exercise these rights is contained in CS's Funding Privacy Notice or you can contact CS's Data Protection Officer.

If you have any concerns with how CS has processed your personal information, you should contact CS' Data Protection Officer in the first instance, as CS would welcome the opportunity to work with you to resolve any complaint. If you are still dissatisfied, you can submit a complaint to the Information Commissioners Office.



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