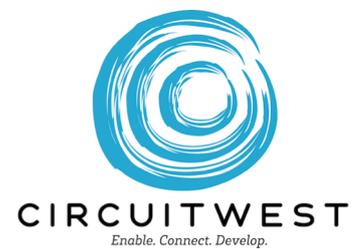# CircuitWest
Five-Year Touring Strategy

[Extract from Findings from Online Survey]

KEY QUESTIONS

Factors affecting potential increased touring activity
➢ Is further support required to develop programming skills of presenters [particularly non-professional]?
➢ Is the delivery of 'popular' shows a significant gap in touring activity?
➢ What level of centralised marketing services is required to provide sufficient support to presenters?
➢ Could a 'marketing locum' provide a service that would increase audience attendance?
➢ What process is used for presenters to determine demand from their community for the number and type of shows to be presented?
➢ Would research into regional communities [beyond existing audiences] provide information of value for programming and to measure demand?
➢ Is increasing staff levels amongst regional presenters a realistic option?

Reasons W.A. presenters present shows
➢ Is an effort to better communicate the non-economic impact of touring likely to affect decisions regarding additional investment in touring activity?

Presentation of W.A. shows by W.A. presenters
➢ What can be done to better support and promote the touring of *Western Australian produced* work among W.A. presenters?

Local Government and cultural investment decision-making
➢ Do you consider investment in a tool to measure performing arts outcomes [e.g. Culture Counts] a priority to help build investment in touring?
➢ Are local government authorities receptive to adopting such a platform?

Presenter programming decisions
➢ What are the circumstances pertinent to various presenters that impact on their dependency of other presenters regarding the programming decisions e.g. geographic location, programming knowledge, capacity to present?
➢ Is the establishment of a coordinated approach to programming decisions between presenters a priority?
➢ Is the lack of understanding of a work/show impacting on the ability to market that work effectively?
➢ Are time constraints and/or lack of capacity, creating an inability for programmers/venue managers to consider a full-length video or script for work, or is it simply not considered important?

Delivery of technical information from producers
➢ Is the provision of best practice information likely to improve the delivery of technical information from producers to presenters? Are there other options?

Non-performance activity
➢ What key factors impact on the ability of touring companies to spend more time in the towns they visit? What can be done to support this?

Presenter programming
➢ Evidence suggests that there is a strong desire amongst presenters to present a broader range of work for their community, a broader range of performance related activities, and more indigenous and multicultural work. Is this true for you?
➢ It appears it would be worthwhile pursuing and/or increasing the development of relationships between presenters and both the Perth International Arts Festival and FringeWorld Festival, as there is evidence of a strong desire amongst a majority of presenters to present work appearing at these festivals. Is this true for you?

Arts agencies' touring role within the sector
➢ Should CircuitWest's role in the sector be expanded? If so, in what way?
➢ What role can other agencies play [e.g. West Australian Music, AusdanceWA, Country Arts W.A.]
➢ Do opportunities exist for more coordination between agencies in regard to programs and touring activity?

Regional producing support
➢ Do professionally managed presenters/venues have an obligation, or want, to nurture local performing arts activity? If so, do they have capacity and how can this best occur?
➢ What services/resources are required by the arts community and presenter to enable them to assist?
➢ What are the benefits of this to the presenter & community**?**

Regularity of touring by the same artist or company
➢ What are the pros and cons of establishing a program similar to the Australia Council for the Arts' national touring status [confirmed multi-year tour funding], for producers, festivals, presenters and the communities they serve?

Awareness of existing touring mechanisms, services and programs
➢ Would increased support to allow producers to take advantage of touring services be likely to support increased touring opportunities.

Preference by producers for developing their tours in-house
➢ Is the introduction of a third party service or touring agency beneficial or does it create a disconnect between the show and the presenter and potentially their ability to market that show effectively?
➢ Are there particular conditions when the use of an agency is more suitable?

W.A. Showcase
➢ Should the exclusion on non-W.A. based producers from W.A. Showcase continue?
➢ Should W.A. Showcase be presenting or offering opportunities for producers to perform live excerpts? [As opposed to pitching]

Knowledge of how to tour in W.A.
➢ Is there a lack of *information* or a lack of *clarity* with the information that prevents understanding of how to tour in W.A.? Is the lack of knowledge dependent upon *experience* with existing touring processes?

Touring programs and tools
➢ Would the provision of *more* information, *targeted* information or *clearer* information about the various touring programs and tools that are available to producers and presenters be likely to increase the knowledge of producers and presenters of these programs?
➢ Is the lack of awareness about programs and tools due to a lack of interest or relevance?

We'd love your feedback – please email Rick Heath [rick@pushmanagement.com.au]
The Executive Summary of the report is available from the CircuitWest website.
Please email rachael@pushmanagement.com.au for a copy of the full report.

Extract from Findings from Online Survey – January 2017

PUSH
Arts Planning Strategy & Management