

*Enable. Connect. Develop.*

BEYOND THE ONE NIGHT STAND  
**CIRCUITWEST**  
*5-year Touring Strategy*

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FOR CIRCUITWEST - MAY 2017



Department of Culture and the Arts  
Department of Regional Development



ROYALTIES  
FOR REGIONS



Arts Planning Strategy & Management

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*The Last Great Hunt's Falling Through Clouds [Image by Jarrad Seng]*

# 1. Preamble

Touring in Western Australia has developed organically over time. This is in part due to the disparate needs and circumstances of the industry, the communities they serve and the lack of an holistic approach. Rarely are the needs of those involved in touring and the benefits sought from touring aligned for all the parties involved.

Nationally, performing arts touring is emerging from a period of transition. This has seen an evolution from a predominantly efficiency-driven, transaction-based model to one that more readily embraces relationships as the foundation of much touring activity. Indeed, successful touring is driven by strong relationships between:

- Presenter and community
- Presenter and producer
- Presenter and presenter
- Presenter and local government
- Local government and State government

The relatively recent emphasis on community engagement recognises the importance of the context of producing and presenting. This, too, is part of the evolution of touring practice in a move away from a distribution or export model to one that emphasises place and local empowerment and creates broad opportunities for cultural development, learning and co-creation.

The online survey conducted as part of this project and subsequent consultations have clearly demonstrated a desire for stronger networks and connections. The notion of ‘doing it with us, not to us’ is one that pervades the breadth of the plan.

The multifaceted nature of touring in regard to stakeholders, relationships, facilities, geography and artform results in a process that is inherently complex. There is no silver bullet that will address the myriad of variables that impact on effective touring. However, a systematic, long-term and coordinated approach is highly likely to deliver more effective outcomes.

No single body is responsible for touring in WA. Whilst centralisation has the potential to ‘funnel’ and limit opportunities, the absence of coordination of services is proving detrimental for producers and presenters and, ultimately, audiences.

In this context it is important to note that the scope of strategies and initiatives described within this plan extends beyond the remit of Country Arts WA and will not result in the duplication of services. Indeed partnership opportunities between CircuitWest and Country Arts WA could provide better outcomes for regional communities.

This report describes a tailored, coherent and connected five-year strategy for touring in WA that supports the needs and wants of the performing arts industry and the communities they serve.

The long-term strategic approach aims to increase the capacity of the performing arts to tour the State, including metropolitan-based work to the regions, region-based work to metropolitan areas and region-based work to regional areas.

The strategy recognises the inter-connectedness and the context of the five Schemes of the broader Creative Regions program. Specifically, this project relates to Scheme Two, the aim of which is to provide a healthy and vital touring ecology within Western Australia.

The work undertaken by CircuitWest to date in regard to technical benchmarking, presenter needs analysis and programming and engagement skills development has fed significantly into this strategy and the preceding consultants are fervently acknowledged for their contribution.

Indeed this demonstrates CircuitWest's role and ability to manage a coordinated approach to touring development in the state such as that exemplified in the Creative Regions program.

Ultimately, this multifaceted approach aims to provide a strong foundation upon which existing and new models for touring in Western Australia will deliver more effective results.

 *We want you  
to do it with us,  
not to us.* 

## 2. *Executive Summary*

This report on behalf of CircuitWest outlines a five-year strategy to develop touring activity for performing arts in Western Australia over the period 2017-2021.

The project is one of the most comprehensive state-wide, online and face-to-face consultations on performing arts touring ever undertaken in Western Australia.

The consultation process was complemented by desktop research and identified key issues that once addressed will deliver successful outcomes for producers, presenters and, most importantly, communities across the State.

Opportunities related to the identified issues focus on five key areas:

- Capacity building
- Connecting the industry and connecting the industry with communities
- Strategic partnerships across government and the private sector, particularly between Culture and the Arts and Local Government.
- Long-term planning
- Marketing and audience development

Additional investment by the State is required to comprehensively address the issues above and build upon the successful foundation established as a result of the Creative Regions program. Resourcing from multiple government departments would significantly support the initiatives outlined in this five-year strategy and will deliver on outcomes that extend well beyond those specific to arts and culture e.g. community well being, economic development and jobs creation.

Chronic under-resourcing for touring-related activity exists amongst many arts organisations, artists and the majority of regional arts presenting organisations. Increasing engagement and understanding of the value of touring activity in many local governments, the ability to make long-term strategic commitments and improving resources to support marketing and audience development will unquestionably deliver significantly greater outcomes for regional communities and the performing arts sector.

These outcomes include:

- A more sustainable arts sector with ultimately less reliance on government support
- Improved achievement of local government community development objectives
- Increased utilisation of cultural facilities
- Increased participation in cultural activity and the associated community benefits (e.g. social cohesion)
- Increased diversity of cultural activity
- Empowerment of local and regional communities
- Attraction to and retention of people in regional communities
- Increased return on investment in arts and cultural activity

Notably, these outcomes are strongly aligned with the Department of Culture and the Arts Strategic Directions 2016-31 and Regional Arts and Culture Action Plan.

Improved resourcing of the sector is a critical component of the plan.

Identifying a meeting point where local government and performance activity can connect and find mutual benefit is central to the success of the five-year strategy. Community development outcomes appear to be that meeting point.

The consultation process highlighted the extreme difference amongst communities - their resources, the size and sophistication of audiences and their community's needs, wants and unique circumstances. Accordingly the research identified that prescribed circuits are dependent upon multiple, highly variable factors, the impact of which is subject to the nature of each project or show.

Multiple touring circuits exist, based not on location but on capacity, need and community context.

This is consistent with the work undertaken prior to this project in regard to the programming, community engagement, technical benchmarking and needs analysis projects managed by CircuitWest. The latter of which segmented presenters into limited, moderate and high capacity. This has strongly informed the thinking, strategies and initiatives in this plan and is a key success of the Creative Regions program.

It is important to note that a focus on tour logistics and micro-touring practicalities is unlikely to meaningfully improve touring activity until significant macro issues as outlined above, are addressed.

The project aims, scope, methodology and key findings, and the specific aims and goals of the plan are detailed below.

This project was funded as part of the Creative Regions program, an investment of \$24M by the government of Western Australia managed by Department of Regional Development and the Department of Culture and the Arts.

**Acknowledgement:** *the online survey design was strongly informed by the content and format used by the Australian Performing Arts Centres Association created by Bronwyn Edinger. This has allowed for an analysis of state and national comparisons on some questions.*

### Project Aims

The key aim of this project is aligned to Scheme Two of the Creative Regions program, which is to:

Develop business models, provide professional development and programming strategies to increase viability of touring circuits and retain key people.

The overall aim of Scheme Two, as stated in the scope, is to:

- Develop a healthy and vital touring ecology in Western Australia
- Develop strategies for improvement of touring practice in Western Australia
- Improve touring outcomes.

### Scope

The scope of the survey included engagement with the following industry and non-industry stakeholders:

- Producers/arts companies – major and small to medium
- Festivals
- Independent artists
- Service organisations [e.g. Country Arts WA]
- Government – Local and State [Departments of Culture and the Arts and Regional Development]
- Presenters - Professionally-managed arts centres
- Presenters – Community and volunteer organisations

The scope was limited to live performing art forms. The study did not seek respondents involved predominantly in visual arts or film.

The reach of the survey was focused on presenters state-wide, including remote, regional and metropolitan participants and state and national producers interested in, or engaged with, touring in WA.

It is important to note that Aboriginal and Torres Strait Islander people were not targeted specifically and Indigenous performing arts activity is therefore under-represented in this report. Additional research is required to discover opportunities, particularly in regional areas and by non-subsidised performance makers.

The vast geography of the state, the highly dispersed nature of remote communities and their irregular engagement with touring activity has led to limited representation of remote communities in this report. The ability to comprehensively determine interest from these communities and establish touring circuits within this network presents a unique challenge beyond the scope of this project and requires additional dedicated research.

### Methodology

This plan was developed via an extensive consultation process undertaken over a six-month period, from October 2016 to March 2017. It comprised individual and group phone and face-to-face consultations and a comprehensive online survey.

The information from the survey and in-depth interviews and group workshops was pooled with desktop research.

The project was undertaken in the following stages:

- Desktop research
- In-depth interviews with key industry stakeholders
- Survey design, based on industry input
- Online survey undertaken between December 2016 and March 2017
- Online survey report distributed to broad industry database
- State-wide consultation workshops, inviting feedback on outcomes of online survey
- Webinar presentation of draft strategies, inviting feedback
- Draft report considered by CircuitWest committee.

## Key Findings

Critical issues were identified and are described in detail in the section on research findings:

- Working in silos – disconnection
- Context – undertaking activity that is meaningful and relevant in a specific environment
- Creating audience demand – audience measurement & research
- Disconnect with Local Government
- Capacity – human and physical/ lack of and difference / producer and presenter
- Programming – balance, risk and investment
- Long term planning – Surety of supply
- Learnt behaviour
- Tour building

## The Plan

The core outcome of this project is the identification of strategies to be implemented over the next five years to support touring activity and achieve better outcomes.

The aims and goals that inform the strategies are summarised below.

### **Aims**

- I. To develop a healthy and vital touring ecology in Western Australia
- II. To build relationships with Local Governments and regional development commissions and engage them with the performing arts sector.
- III. Increase viability of touring circuits and retain key people.
- IV. Increase the presentation of WA work by WA presenters

### **Goals**

1. Strong relationships between the sector and local government
2. Presenter and producer capacity to support touring activity increased
3. Improved marketing, communications and audience development effectiveness
4. Strong networks built, with effective communication
5. Presenters deliver a rich and diverse program that meets community needs
6. Funding programs meet sector needs and are consistent
7. Long-term, planned touring activity (certainty of supply)
8. Proposed strategies are effective

Strategies, initiatives and outcomes are detailed in section 10.

### Barriers and Opportunities

Several barriers and opportunities exist in regard to performing arts touring activity.

The barriers cluster around four broad, key areas:

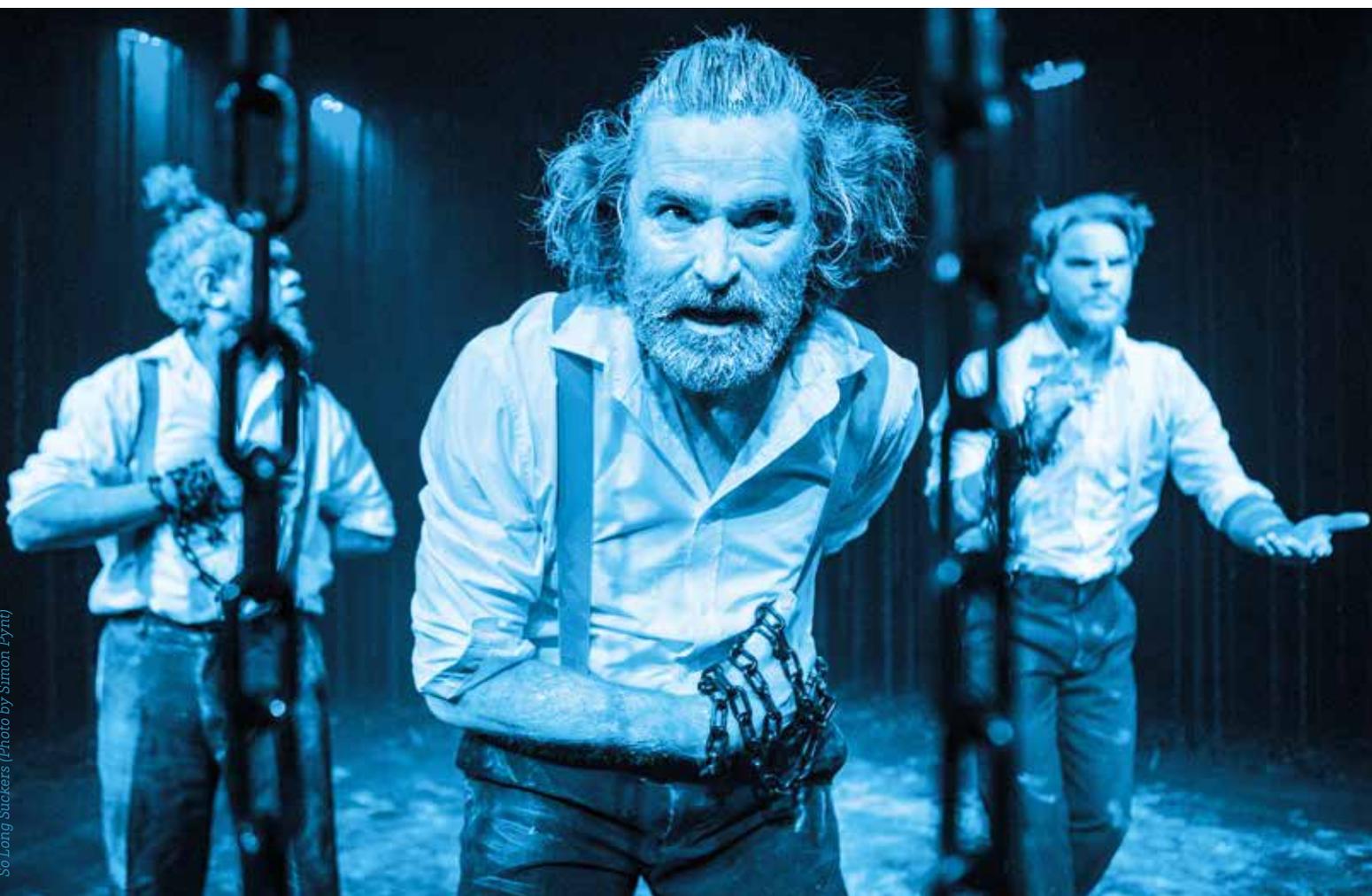
- > Resources - human, knowledge and physical
- > Forward planning
- > Marketing communications and audience research
- > Stronger networks and relationships.

Opportunities focus on these same areas and can be expanded to include:

- > Relationships specifically with local government and the connection between performing arts activity and their community development objectives.
- > Building presenter resources to:
  - Increase capacity to present
  - Support local artists and creators
  - Support a hub-and-spoke approach to extend reach
- > Developing a strategic and balanced mix of programming
- > Funding programs - revision, amendment, alignment and additional investment.

Overwhelmingly, this report has identified the need for touring activity that is specific and tailored to meet a highly varied set of conditions (skills, facilities, budgets, communities and performance projects) that exist across the State.

The touring strategies outlined in this plan respond directly to that need and provide tailored solutions.



## 3. Project Brief

The brief for the entire project is to develop a regional touring circuit strategy for CircuitWest for the next five years in Western Australia, in collaboration with regional stakeholders.

The key aim of this project is aligned to Scheme Two of the Creative Regions program, which is to develop business models and provide professional development and programming strategies to increase viability of touring circuits and retain key people.

The overall aim of Scheme Two, as set out in the project brief, is to develop a healthy and vital touring ecology in Western Australia.

The project also aims to build relationships with local governments and regional development commissions and engage them with the performing arts sector.

The project sought to deliver three key outcomes<sup>1</sup>:

- Identify regional touring circuits that are equitable, on a geographic and per capita basis, in collaboration with regional stakeholders, including but not limited to regional venues, government and statutory authorities, peak organisations, key festivals, producers and funding agencies;
- Articulate options for business models, with recommended resource allocations, structure and systems to service each circuit; and
- Articulate the case for key activities to support touring circuits beyond the current Royalties for Regions funding to funders and sponsors.

The project acknowledges the different size and capacity of venues around Western Australia. It is not limited to professionally managed venues but also includes community-managed venues and considers areas of Western Australia not yet participating in touring circuits.

The project also considered the role that professionally managed venues can play in establishing new touring circuits or providing access to work in surrounding regional and remote communities.

<sup>1</sup> The consultation process highlighted the extreme difference amongst communities - their resources, the size and sophistication of audiences and their community's needs, wants and unique circumstances. Indeed this was evident even between communities within the same region and in close proximity to each other. Accordingly the identification of prescribed circuits is dependent upon multiple, highly variable factors, the impact of which is subject to the nature of each project or show.

Identifying regional touring circuits that are equitable based on geographic and per capita basis is counter-intuitive to the feedback received by participants in the consultation which aims to support principles of self-determination and empowerment of regional communities, a focus on bespoke or tailored touring activity that recognises difference in communities and effective (as opposed to efficient) touring practices that deliver appropriate outcomes.

## 4. Scope

The scope of this project is performing arts touring in Western Australia.

The study focuses predominantly on the subsidised sector, although it did not exclude commercial activity.

Consultation included engagement with the following industry and non-industry stakeholders:

- Producers and arts companies – major and small-to-medium
- Festivals
- Independent artists
- Service organisations (e.g. West Australian Music (WAM), Country Arts WA)
- Government – Local and State Departments of Culture and the Arts and Regional Development
- Presenters – Professionally managed arts centres
- Presenters – Community and volunteer organisations

The scope was limited to live performing art forms and did not seek respondents predominantly involved in literature, visual arts or film.

The reach of the survey was focused on presenters state-wide, including remote, regional and metropolitan participants and state and national producers interested in, or engaged with, touring in WA.

It is important to note that Aboriginal and Torres Strait Islander people were not targeted specifically. The level of information gathered and reported regarding performing arts activity from this part of the touring ecology is patently under-represented.

Research undertaken by the Australia Council for the Arts<sup>2</sup> clearly observes the lack of work by Aboriginal and Torres Strait Islander people being presented in arts centres across Australia. It is important to note that this is in spite of an evidenced demand for work of this kind. The complexity and extent of this issue requires a dedicated strategy. Whilst the CircuitWest strategy does not attempt to address this issue specifically, the initiatives proposed in this plan are inclusive of Aboriginal and Torres Strait Islander people and aim to support the findings of Australia Council research.

<sup>2</sup> *Building Audiences: Aboriginal and Torres Strait Islander Arts (Bridson et al. 2015)*

# 5. *Key Definitions*

## **State Tour**

Tours to more than one destination within one state or territory.

## **National Tour**

Tours to destinations within more than one state or territory.

## **Metropolitan Touring**

Tours to destinations only within the Perth metropolitan area.

## **Producer**

Producers make the work that goes on tour. There are a wide variety of producers in the sector – large and small, subsidised companies, independent producers and commercial producing organisations.

## **Presenter**

This most commonly refers to venues in which the work is seen, both professionally managed and community or volunteer-run. Presenters may also be non-venue based, for example arts councils and festivals.

## **Community Presenter**

This refers to presenters that are predominantly volunteer-led and traditionally do not manage their own venue.

## **Tour coordinator**

Tour coordinators liaise with the producers and presenters to develop and deliver tours. There are a wide variety of tour coordinators within the sector nationally, providing a range of different services.

## **Tour Producer**

This is an extension or combination of the tour coordinator and producer roles. The tour producer works closely with the producing organisation to shape the work and represent producer interests to maximise the touring potential and effectiveness of the work.

## **Non-presenter Respondents**

This includes all respondents who did not qualify themselves as presenters or art centres managers.

# 6. Methodology

The project was undertaken in multiple stages.

A period of desktop research reviewed the reports drafted in relation to the needs analysis, technical benchmarking, community engagement and programming projects undertaken by CircuitWest. A broad range of papers on previous touring studies in Australia and abroad were also considered along with local government plans, development commission blueprints and government reports and strategies.

A series of in-depth interviews was held to assess key issues amongst government, producing and service organisations in Perth.

This process fed the design of a comprehensive online questionnaire undertaken between December 2016 and March 2017. This was circulated to a database of CircuitWest Members, Australian Performing Arts Centres Association (APACA) members and delegates of the WA Showcase 2016. The survey link was also provided for distribution to the following networks:

- WA Local Government Association
- AusdanceWA
- Country Arts WA
- The Department of Culture and the arts
- Community Arts Network
- Propel Youth Arts
- WAM
- DADAA

The survey comprised predominantly closed questions, however participants were given the opportunity to provide comments to some general questions. Although the detail and length of the survey was a deterrent to completion, a significant sample was received.

The detailed report was distributed to the sector prior to workshops being undertaken and feedback was sought.

Outcomes from the survey served to inform and complement a series of 10 state-wide, face-to-face sector consultations and workshops.

Workshops and consultations questioned participants across four key areas:

- Why are you involved with touring (or want to be involved)?
- What's working about existing touring systems or practices?
- What's not working about existing touring systems or practices?
- What could be done to make touring better?

Data from the survey was used to derive a list of key questions and ideas. At the conclusion of each workshop, this list was provided to participants with the request for people to respond directly via email.

An outline of the workshop is included at Appendix E.

Significant elements of the information gathered at each session were reflected back to participants at subsequent sessions to affirm or contradict ideas raised in each region and understand regional differences.

The final Perth-based workshop referred key regional issues back to a predominantly Perth-based sector, in addition to seeking their response to the consultation questions noted above.

Towards the conclusion of the consultation, a touring think tank was undertaken to further explore key themes and investigate and test broad, draft strategies.

Overarching issues, themes of change, draft touring principles, key areas of opportunity and around 40 strategies were presented via a webinar on 23 March to a national audience, with opportunities for feedback via a chat function and email. Twenty-nine people participated in the webinar.

A draft report was circulated to the CircuitWest Management Committee and the Department for Culture and the Arts for comment on April 3.

Over the period of the project input was received from people representing the interests of more than 74 organisations from Western Australia's performing arts sector (listed in Appendix A).

*It is important to note that the direct voice of audiences is absent from the consultation, however, representatives of the sector consistently referred to audiences as informing their activity. Whilst primary research to gain audience and potential audience responses to performing arts activity presented in their region would provide valuable information, such research was well beyond the scope of this project.*

# 7. *Environmental Analysis*

The performing arts touring landscape is in a process of evolution and maturation following a period of disruption.

Over the last five to ten years, industry bodies and sophisticated systems have emerged and developed. Significant cultural investment in people and infrastructure has come on line, with more to come in the near future. Nationally, familiar industry practices, such as Long Paddock, have dissolved and new processes evolved. Funding programs have been initiated and others cut.

This climate has served to destabilise the inherently complex process of touring in Western Australia.

However, these factors appear to present an opportunity to establish new and improved models for touring built on a foundation of research, professional development and a greater understanding of the touring landscape.

For the purpose of this paper, the situational analysis is described below in terms of Direct and Indirect Environment. The Direct Environment includes factors that directly impact on the WA touring sector, while the Indirect Environment includes secondary factors that relate to touring activity but may not have a direct impact.

## 7.1 *Direct Environment*

### **CircuitWest**

The appointment of a full time paid Executive Officer, dedicated office space, the introduction and growth of WA Showcase, management of Creative Regions projects and an effective strategic plan are all elements that indicate or have contributed to the growth of CircuitWest.

This increase in capacity, combined with the Creative Regions projects, has heightened CircuitWest's profile and brought long awaited resources to regional presenters. This is returning increased services to the touring sector and audiences in WA.

### **Country Arts WA**

The work undertaken by Country Arts WA to secure the significant funding to support the development of Creative Regions must be acknowledged. Country Arts WA's recent shift to support regional hubs is a significant change that has the potential to positively impact on touring in regard to the potential of local creation of work and building connections in regional areas. This shift has the potential to greatly complement the strategies outlined in this document and partnership opportunities between CircuitWest and Country Arts WA could provide beneficial outcomes in achieving stronger, more effective networks.

Country Arts WA is the State's most significantly resourced organisation for performing arts touring and regional cultural activity. Whilst key activities undertaken by Country Arts WA appear to serve similar outcomes sought in the strategies outlined in this document, it is important to note that support for touring by Country Arts WA to professionally managed venues is limited in regard to a venue's annual program of activity.

### **Performing Arts Touring Alliance (PATA)**

PATA is a national industry body focused on the development of effective performing arts touring. Whilst limited resources inhibit the ability of the organisation to undertake touring development, they are well positioned to identify and lead sector development. Subject to funding, PATA intends to undertake a comprehensive research project to gather, analyse and report on touring activity. This will greatly assist in providing evidence-based information that clearly demonstrates the value of performing arts touring in Australia.

### **National Funding Programs**

The contraction of funds in the Australia Council as a result of the establishment of the Catalyst program has had a severe impact on touring – several market development programs and initiatives no longer exist. The contraction of support for the small-to-medium sector has also reduced the capability (and in some instances the existence) of smaller companies that produce work suitable for touring.

The establishment of the National Touring Status funding program has had highly effective outcomes as a result of producers and presenters being able to undertake forward planning and development programs related to touring activity. The introduction and subsequent disbanding of the federal Catalyst funding program has had a destabilising effect on the sector. Contrary to common sentiment, an alternative funding program to the Australia Council could support arts organisations and activity that is not focused on art-making, e.g. market development.

### **State Funding Programs**

Eligibility criteria for the Artists in the House and the New Work in the House funding programs include: "the venue that will premiere the work has the capacity to receive and or produce touring performing arts productions". The capacity of the majority of regional presenting organisations to meet this requirement is critically low. This is likely to limit the success of these programs to those centres identified as having high capacity. The intent of these programs is highly consistent with the aims of the five-year plan. New programs or amended guidelines should be introduced to enable limited and moderate capacity centres to participate.

Similarly, the Regional and Remote Touring Fund application requires approximately 25 A4 pages of content requiring the applicant to consider 36 assessment criteria, plus a spreadsheet of four worksheets, individual venue confirmations, including marketing arrangements in each presenting venue, and additional administrative documentation. Whilst applications seeking considerable funds might justify such criteria and well-resourced organisations may have the capacity to develop and submit applications, the extent of the application is a significant barrier for low-capacity organisations and independent producers and artists. This is highly likely to impact on the diversity of tours offered.

The constraints of these programs identifies the need for new funding programs that do not place undue burden on artists and/or organisations with existing capacity issues yet still meet the accountability requirements associated with public funding.

### **Education and Training**

Limited opportunities exist in tertiary institutions to train and educate people in the vagaries of touring, venue management, programming and producing.

### **National and State Markets and Showcases**

There has been a significant rise in the scale and significance of state showcases and markets over the last three-to-five years, and the introduction of two new national markets. This has resulted in increasing pressure on presenters and producers to attend multiple events nationwide in order to secure touring opportunities. There is also increasing competition between events, which can impact on their viability.

### **Private Sector Support**

Support from the private sector has been identified as largely project focused. It appears this support predominantly provides access of arts activity to communities in which the sponsor has an interest in serving an employee base. Similarly, this touring appears often to be tied to the sponsor's pre-existing support of the production company. Whilst this meets the needs of targeted communities, production companies and sponsors it seems that the touring activity is often limited to one-off presentations or being focused on single towns or communities. Whilst this is not exclusively the case, there does appear to be an opportunity to expand private sector support for touring beyond these circumstances.

## 7.2

## *Indirect Environment*

The external environment described below includes broad factors that indirectly impact on touring activity.

### **Political**

The recent change of State Government has brought into question the future of the Royalties for Regions program and, as a result, ongoing support for the Creative Regions program is also uncertain.

It is encouraging to note the reference to arts and culture in the WA Labor Platform which states that Labor will:

- Value cultural facilities as vital assets within the community and encourage a whole of government and community approach to ensure ongoing investment in development and maintenance of them to ensure their ongoing viability and relevance to the community;<sup>3</sup>
- Address the dearth of funding for touring arts products and programs;
- Support the activation of under-utilised spaces for arts and cultural activities.

<sup>3</sup>WA Labor Platform 2015, pg 40

The change of government has also brought a new Minister for the Arts. Importantly, this Minister is also responsible for Local Government. Connections between these two portfolios could provide support for many of the strategies outlined in this plan.

## **Financial**

WA unemployment levels were reported in late 2016 at the highest levels since 2002.

The WA Department of State Development notes that the Western Australian economy is in transition to a period of lower growth as a result of the mining boom coming to an end. Western Australia is reported to have the worst-performing economy in the nation, with house prices tumbling alongside economic growth and investment contracts. WA was ranked last place on eight indicators, including economic growth, retail trade and housing<sup>4</sup>. This contractionary economic climate limits opportunities for investment and support from governments and the corporate sector in the arts.

## **Environmental**

Considerable air and road travel is inherent in touring. Accordingly, the carbon footprint associated with touring is significant. Indeed, touring (regional, national and international) is the greatest contributor to the live performance industry's carbon footprint<sup>5</sup>. Increasing negativity towards high carbon-producing activity and a potential price on carbon production needs to be considered in regard to the future of touring. Live Performance Australia's Greener Live Performances provides a resource for addressing these issues.

## **Technological**

Several technology factors provide opportunities and challenges for the arts sector. These include:

- The roll-out of the National Broadband Network, due for completion in 2021
- Increasing on-demand entertainment options
- Increased proliferation of social media
- Affordability of producing and distributing online content

## **Geographic**

The nature of our geographically dispersed network of presenting venues places cost challenges on much touring activity. Not only are travel and freight costs increased as a result of the significant distances but also the inability to earn presentation fees during travel time means earning capacity is reduced. These two factors significantly impact on the viability of touring in Western Australia; government intervention is needed to increase viability. Indeed, these relatively unique circumstances mean that there are few international touring systems that can help inform improvement in touring practice in WA.

<sup>4</sup>State of the states: WA economy continues to trail nation. ABC news online Jan 2017

<sup>5</sup>[http://liveperformance.com.au/greener\\_live\\_performances/touring](http://liveperformance.com.au/greener_live_performances/touring)

# 8. *Research Findings*

## 8.1 *Primary Research Findings*

Primary research findings from the online survey are detailed in a separate report. A summary of key findings from the survey is included at Appendix D.

A summary of the findings from the consultations follows.

### **8.1.1** *Key reasons why people engage with touring activity*

- Developing and educating voices of tomorrow; showcasing local talent
- Engagement with contemporary ideas
- “Exchange ideas, sights, smells, feelings”
- Economic benefits
- Broaden the creative offer to communities
- Extend the life of a show; employment opportunities; supports a sustainable sector
- Joy; pleasure of touring; sheer fun
- Increase livability of the community; reduce feeling of isolation
- Create connected community
- Celebrating local richness; local stories; keeping stories alive (not lost)
- Providing opportunities and support for young people, artists; pathways
- Promotes diversity; support Aboriginal culture
- Normalise creative experiences
- Exposure for artists, companies; work
- Enables an ability to present more when work is shared, toured
- Developing creative practice; inspiring creative thinking
- Skills transfer from touring companies
- Supporting new work
- Build confidence in the regions
- “It’s a way for our community to connect... to catch up”

Data from the online survey established that 54% of outcomes that presenters hope to achieve by presenting performances relate to community building.

*It’s a way for our community to connect... to catch up.*

### **8.1.2 What's working in touring activity and processes?**

- Level and range of cultural activity happening in our community
- Enthusiastic community; passionate, 'can do' attitude; committed people
- Personal connections
- Simulcasts
- Packaging it up – like 'Shows on the Go'
- Country Arts WA/CircuitWest services
- Performing Lines WA
- WA artists – their work
- Festival or venue as an anchor
- Small shows in difference spaces
- WAM structured program
- Cultural plans with local government

### **8.1.3 What's not working in touring activity and processes?**

- Linking organisations in the city to regional tours
- Lack of WA work – presenting – local regional work
- Limited touring dates – gluts of touring
- Funding deadlines, timelines, applications
- Ability to critically talk about work – understanding audiences
- Matching expectations – venues, producers
- Cultural safety – Aboriginal – cultural protocols
- Resourcing community engagement – audience development
- Understanding audiences, marketing materials
- Too busy to plan; burnout; one man band
- The offering – variety, randomness; “too much, too little at one time”
- The value of arts activity; definition of success; realistic expectations
- Working independently; lack of collaboration
- Work for local artists and producers
- Not exploiting the potential of touring companies
- Bespoke, context-specific work
- Lack of large scale, affordable work
- Suitability of presenting spaces; presenting small works
- Media, promotion – sophisticated communications strategy

### **8.1.4 What could be done differently to help make touring better?**

The key elements of ideas proposed by consultation participants have been analysed and interpreted to form the touring strategies detailed in section 10, The Plan.

### 8.1.5 Overview of context and commentary

The following section notes common issues that were raised throughout the project via the online survey, in-depth interviews and group consultations.

It is important to highlight that the issues listed below are highly interdependent as it is only through addressing multiple issues that touring effectiveness can be increased.

#### Capacity – “We’re right on the edge of coping”

Feedback from artists, producers and volunteer and professional presenters clearly evidences high and, in some cases, chronic levels of operational stress as a result of lack of capacity. This was particularly evident in the areas of presenter operations, tour development and coordination, regional producing capacity and marketing and audience development<sup>6</sup>.

#### Local Government – “We need to connect with Council”

There is a manifest misunderstanding of the cost and related benefits of touring activity in many local governments. This was reflected in consultation participants’ comments, such as, “there is a mismatch between sector expectations and council expectations”. A key element of this appears to be concern about the return on investment in cultural activity and particularly arts centre operations. Arts centres are consistently run with inappropriate levels of investment. Community benefits and outcomes often appear not to be considered in the process of deciding on arts investment, despite commonly stated objectives in council business plans, cultural plans and regional development commission blueprints about building stronger, more vibrant communities, increasing livability, retaining and attracting residents and creating more positive perceptions of some regional communities. Central to this issue is the lack of effective measurement of community outcomes from cultural activity. This is supported by an online paper by the Cultural Development Network<sup>7</sup> that comments:

**“The lack of a consistent and systematic set of cultural measures means that we are unable to improve practice or articulate the impact of the work in an evidence-based way.”**

Respondents also noted multiple instances of disempowerment of people responsible for managing cultural facilities. These people are often mid-level managers, with a limited circle of influence and decision-making authority. Also, the extent to which local government events (often free) were competing for resources and audiences was consistently raised; indeed, the lack of integration and collaboration between local government events and cultural teams was noted on many occasions.

<sup>6</sup>Just over one third (34%) of presenters nationally have less than one full time marketing staff. APACA Economic Activity Report 2015

<sup>7</sup>Measurable cultural outcomes of engagement in cultural activities. Cultural Development Network, online

### **Audiences – “You’ve got to educate and train your audience”**

A significant area of opportunity lies in creating resources and developing activity that supports marketing and audience development. Similarly, people consulted noted the need to better understand their existing audiences and determine their potential audiences. One respondent affirmed this notion with the statement, “I used to think I knew my audience”. This is indicative of the lack of structured measurement of existing and potential audiences.

### **Long-term Planning – “We can’t undertake touring on an ad hoc basis”**

Consistent among producers and presenters was a clear desire to be enabled to undertake long-term planning to support greater and more strategic engagement and audience development. This was clearly articulated by one producer who said, “I would like to be planning 2019 now – I can’t go deep with six months notice”. Planning cycles of arts centres, community presenters and producing organisations limit their ability to respond effectively in a short time frame. This issue was one of the most significant factors limiting more and effective touring activity.<sup>8</sup>

### **Context – “Unpick the narrative of the community at that time”**

One of the strongest points of discussion amongst consultation participants was the importance of context. This was raised in terms of the appropriateness, understanding and relevance of the work toured to communities as well as an understanding of the community by touring producers. Presenters repeatedly noted the extent to which marketing collateral from touring companies was unsuitable. Further, producers noted that presenters often did not have a good understanding of the work being toured. Context is closely linked to community engagement: understanding shared needs is one of the foundations for an exceptional community engagement program.<sup>9</sup>

### **Collaboration & communication – “We want you to do it with us, not to us”**

Closely related to context issues, regional presenters noted a strong desire to work more closely with touring companies and tour producers. Many presenters commented that touring activity often took place in their community without sufficient communication with the producing or touring organisation. On several occasions, we heard producers and presenters say, “if we’d only known... we could have...”. This reflects the extent to which many opportunities are being lost as a result of the lack of collaboration between the producer and presenter, which, if addressed, could provide significantly better outcomes.

<sup>8</sup>90% of producers indicated they would undertake more touring activity if they could secure investment to tour regularly over a three-year period. CircuitWest online survey Report 2017

<sup>9</sup>Foundations of Community Engagement worksheet – Annette Carmichael, 2016

### **Seasonality – “We’re at the whim of producers regarding timing”**

Recognising and accommodating seasonality not only in a regional, agricultural or presenting sense but also a producing sense was identified as important. In simple terms this means getting the timing right. Consultation participants noted that there are rhythms of activity for producers and presenters that sometimes are not understood or addressed when tours are planned. This could include harvest or seeding times or a producer’s commitment to annual activity, such as accommodating school terms or participating in international events. Further, the unpredictable nature of project-based tour funding appears to regularly result in presenters having limited ability to influence decision-making around the timing of tours. This can result in work gluts at times and an inability to program in an effective and strategic manner.

### **Legacy**

The issue of legacy was raised throughout the consultation process and it is important to acknowledge the different ways in which legacy might be achieved. A single live experience can remain in an audience member’s memory for a lifetime – this is a legacy. At a more practical level, one-night-stand touring limits opportunities for touring artists or companies to share their knowledge and skills, undertake audience engagement, build relationships and simply experience the local environment, which can be valuable currency for that community as artists champion their experience of that community.

### **Latent Creative Talent**

The consultation provided evidence of much creative talent in regional areas. Often this talent is not visible or connected to a network that allows it to be supported. There can be a lack of any entity aware of or gathering talent. More so, it appeared there was little support for connecting local talent to development, creative or presentation opportunities. This was emphasised by one presenter who said, “there’s local talent around, they just need a push”.

### **Flow-on Effect**

It was a widely-held view that presenting organisations needed increased capacity as an important way to support local artists. Indeed, several artists and arts companies wanted to see presenters receive increased resources, understanding the benefits that would flow on to their practice. Similarly, the question of how better-resourced centres, producers and arts organisations could provide support for creative practice was consistently raised.

### **Connecting Creative Communities – “We need a nucleus for the atom”**

A lack of awareness of performance activity taking place in communities was a common theme. This activity could be better supported or leveraged, many consultation participants suggested. One presenter said, “It’s not that stuff isn’t happening, it’s that we don’t know each other”. Producers noted that it was difficult to identify talent and other cultural stakeholders or leaders in the community because there was no person or entity that enabled connection of the creative community. This was further evidenced in attempting to identify people to join the consultation workshops. Producers and presenters also noted their desire

to be aware of other activity in their region and the potential to share activity and resources. The simple act of connecting people was seen as a critical step in supporting touring activity, exemplified by the statement:



*If you just bring us together,  
...we'll get on with it.*



### **Programming – “They have taste here”**

Consultation participants declared that their communities have discerning cultural appetites but capacity and resource issues often make it difficult for presenters to take risks with programming. Indeed, 78% of presenter respondents from the online survey indicated they would like to present a broader range of art forms, with 64% indicating a specific desire to present more Indigenous work. Constraints on long-term planning appear to be a critical factor limiting a strategic approach to programming. Difficulty in obtaining information about available touring shows was also reported as a barrier to making informed programming decisions. Similarly, a lack of programming plans or guides appears to result in a reactive ad hoc approach to programming in some cases. In one case, a council declined a programming plan, which by all standards was in no way controversial, because they did not want to be committed to it. Respondents also acknowledged the need for support to assist coordinated programming. It was explicitly stated that this was not about a centralised curatorial model but more a sense of ‘triage’ of touring opportunities. Relative inflexibility of timing of tours was also noted as a significant barrier to strategic programming.

### **Learnt Behaviour**

It appears that some tour planning and delivery is based on outdated assumptions. While many funding programs accommodate different models of touring and regional engagement activity, it is still common practice to develop tour itineraries that are driven by efficiency. It seems that whilst the opportunity exists in some cases to undertake new ways of touring, the learnt behaviour as a result of older, less flexible funding guidelines means that new touring practices are not being adopted. Limitations on funding programs in regard to eligible expenses remain restrictive and constrain touring activity.

### **Tour Building and Programs**

Whilst the support available through the Regional and Remote Touring Fund was appreciated and the purpose of the fund in supporting local decision-making was commendable, the intent that the application comes from the regions (where capacity is most limited) was a significant impediment to greater engagement with the program – quite simply, few regional organisations have the time, ability or skills to coordinate and submit the application.

As detailed elsewhere in this report, the application requires approximately 25 A4 pages of content responding to 36 assessment criteria, plus a spreadsheet of four worksheets, individual venue confirmations, including marketing arrangements in each presenting venue, and additional administrative documentation. One regional respondent noted that they were submitting (and acquitting) 11 applications to secure the funding required to deliver an annual program.

It also appears that there is a lack of coordination of tour-related services and opportunities from metropolitan Perth, which confuses regional arts workers.

A significant gap was noted in services to develop and coordinate tours.<sup>10</sup> Similarly, the significant time, effort and specialised skill required to undertake this task was noted as a barrier to touring activity.

### Re-production

It has been a long-held goal of the touring sector that production companies and artists be mindful of touring practicalities when making work. With ever increasing costs and diminishing resources the reality of this occurring is extremely unlikely. Further, when shows are identified as having touring potential they often require re-working to be effective (e.g. redesigning elements of the set and lighting design). Most commonly, shows are simply remounted in a metropolitan context prior to a tour. The notion of 're-production' suggests that a dedicated period of redevelopment of the work is required in order to meet the specific demands of touring.

### Variables in Touring Ecology

The consultation confirmed findings of the CircuitWest Needs Analysis that factors in touring ecology are highly variable. The capacity of presenters ranged from limited to moderate to high. Annual marketing spend ranged from zero to \$191,000; the number of full time staff ranged from 0 to 16; and the number of shows presented in which the presenter took financial risk varied from 3 to 126<sup>11</sup>. In spite of this, the sector predominantly tends to approach touring in an holistic, one-size-fits-all manner. Based on consultation feedback, it would seem that better touring outcomes could be achieved by understanding the variables at play and taking a more nuanced and bespoke approach.

The consultations confirmed the findings of the CircuitWest Needs Analysis (2016), which highlighted all of the above factors as weaknesses or threats.

<sup>10</sup>70% of producers would undertake more touring activity if there was a service to assist in managing the delivery of the tour.

<sup>11</sup>CircuitWest Needs Analysis West End Projects and Jam Creative (2016).

## 8.2

## Secondary Research Findings

A number of reports, papers and articles have considered or explicitly reviewed touring in Australia and across the globe over the last 20 years.

The findings listed below intentionally reflect a review of relevant material from the last five years.

### **CircuitWest Needs Analysis, Technical Benchmarking, Community Engagement and Programming Plans**

These reports and plans were developed specifically for CircuitWest as part of the Creative Regions program.

Categorising presenters as limited, moderate or high capacity provides a framework upon which much of this plan's strategy is based. The rating is based on three relatively simple but highly indicative measures: number of employees, number of 'self-presented'/own-risk shows per year, and maximum capacity for show purchase price. Segmentation of presenters according to these criteria provides important information for the allocation of resources and assists the process of determining appropriate and potential touring circuits.

Segmentation outcomes are represented below:

CAPACITY TO PARTICIPATE	VENUE
HIGH	<b>Mandurah Performing Arts Centre</b> <b>City of Karratha</b> <b>Bunbury Entertainment Centre</b> <b>Albany Entertainment Centre</b>
MODERATE	<b>Esperance Civic Centre</b> <b>Queens Park Theatre, Geraldton</b> <b>Margaret River Cultural Centre</b> <b>Beverley Station Arts</b> <b>Goldfields Arts Centre, Kalgoorlie</b> <b>Matt Dann Theatre, Port Hedland</b> <b>Carnarvon Civic Centre</b>
LIMITED	<b>Cummins Theatre, Merredin</b> <b>Broome Civic Centre</b> <b>Narrogin</b> <b>Bruce Rock</b> <b>Tammin</b>

The majority of recommendations detailed in the needs analysis report are reflected in this plan.

The community engagement and programming plans highlight a need for ongoing resourcing support to plan and implement programs. Similarly, they reflect the increasing needs and wants of communities to better connect with touring activities in order to fully exploit the potential of touring activity.

This plan strongly supports a continued program of development in these areas.

<b>Cummins Theatre</b>	<b>Goldfields Arts Centre</b>
<b>Queens Park theatre</b>	<b>Beverley Station Arts</b>
<b>Broome Civic Centre</b>	<b>Bunbury Regional Entertainment Centre</b>
<b>Moora Performing Arts Centre</b>	<b>Margaret River Cultural Centre</b>
<b>Mandurah Performing Arts Centre</b>	<b>Shire of Tammin</b>
<b>Carnarvon Civic Centre</b>	<b>Albany Entertainment Centre</b>
<b>Matt Dann Theatre and Cinema</b>	<b>Esperance Civic Centre</b>
<b>Shire of Bruce Rock</b>	<b>Narrogin Town Hall</b>

The technical benchmarking project reviewed the overall venue capability to cater to WA touring programs and offered advice and recommendations for structural and operational improvements to capacity, to operate at optimum benchmarked levels, in line with the Oh You Beautiful Stage document criteria. Recommendations were classified according to technical upgrade or acquisition, capital or building upgrade, operational review or change, and occupational health and safety upgrade. Many factors noted for operational review or change are reflected in the strategies in this plan.

Reports were undertaken for the centres listed below and should be read in conjunction with this plan.

### **Creative Bunbury Strategy**

The strategic direction of the Creative Bunbury Strategy is indicative of the types of statements made by local governments about cultural support. According to the document, the City aims to strengthen its identity as a vibrant arts destination, a confident and resilient community with a supportive environment for artists and creative businesses. It also states that council will actively foster the exchange of information, knowledge and contacts that will enable creative ideas to become reality.

### **Arts Council to impose quantitative measures of arts quality <sup>12</sup>**

An online article on the Arts Professional website states that a national system for evaluating the quality of artistic work is to become compulsory for many of Arts Council England's (ACE) National Portfolio Organisations (NPOs). This article reflects the growing global trend to assess the non-economic benefits of cultural activity by publicly funded arts organisations.

<sup>12</sup><http://www.artspromotional.co.uk/news/arts-council-impose-quantitative-measures-arts-quality>

## APACA 2015 Economic Activity Report

APACA's biennial national scoping of economic activity amongst performing arts presenters reports that 78.3% of all respondent centres are owned by local governments, which also directly manage 66.3% of these centres. This equates to about two thirds of the entire sample being owned and operated by local governments.

## Australia Council National Touring Framework<sup>13</sup>

Many of the issues and recommendations of the Australia Council's National Touring framework<sup>14</sup> are consistent with the plan outlined in this report. Particular consistencies include:

- Capacity building
- Community engagement
- Marketing and audience development
- Product selection (programming)
- Funding programs

It is important to note that several environmental issues noted in the National Touring Framework as barriers to productive touring outcomes have, to some extent, been addressed. This plan builds on those successes and continues to support many key concepts established in that report.

## Theatre Touring Strategy 2006-2011

The Theatre Touring Strategy 2006-2011, a report by the Scottish Arts Council, notes:

*"The support for and development of the touring infrastructure necessarily relies on increased support for artists and companies, as the means of delivering high quality work to the public thus meeting our corporate aim of increasing participation.*

*"This is expected to have impact on the touring sector due to the scale and the geographic spread of the work that Foundation Organisations are likely to present for touring."*

This statement implies that successful touring outcomes will be achieved, indeed rely upon, a focus on the supply side of the touring sector. Similarly, that positive impact on touring may occur depending on the actions of the touring companies.

This is inconsistent with the information gathered throughout this project, which strongly suggests that direct investment in soft and hard touring infrastructure on the demand-side of the touring business is the dominant factor that would bring more successful touring outcomes.

<sup>13</sup> *Are We There Yet? National Touring Framework – April 2012*

<sup>14</sup> *The consultant notes that the National Touring Framework was a study undertaken by the same consultant in conjunction with Harley Stumm.*

### **NARPACA strategic plan**

The Northern Australian Regional Performing Arts Centres Association strategic plan highlights several issues that are common to those raised in this report, including the need for support to build platforms for meaningful performing arts experiences for audiences, stronger connections between producers and presenters and a better skilled performing arts workforce. A change to the name of the organisation to Stage Queensland was a response to significant shifts in the performing arts landscape, with more programs being developed as a result of direct relationships between producers and presenters.

### **Arts and Culture in Western Australian Local Government (2015)**

This report revealed that local governments' investment in arts and culture across the State is substantial and of pivotal importance. It notes that only 13% of local governments have an overarching cultural plan and that local government's contribution to the community through arts and culture appears to be at a critical point. This is particularly so as activity is not meeting aspirations and there is a significant gap between strategic intent and resource allocation.

### **Regional Development Strategy 2016-26**

The State Government's Department of Regional Development 2016-26 Strategy claims:

*"The challenges of distance, remoteness and sparse population mean regional communities face barriers not experienced in larger urban centres. Supporting communities and building their capacity to respond to unforeseen challenges will mitigate the impact of these challenges."*

This statement reflects support for the capacity-related issues faced by the arts sector in regional Western Australian communities.

### **Living in the Regions 2013, Department of Regional Development**

According to this report, two of the top four reasons people live in the regions are lifestyle and social life. Notably, only 12% of people rated 'cultural activity' as a primary reason for living in the regions.

### **Strategic Directions 2016-31, Arts Leadership Group report**

In regard to a regional and outer metropolitan context, this document notes that the expertise and support of local government working in tandem with the State will be essential to harnessing local engagement. It further states that arts policies targeted at improving infrastructure, local content and job creation in the sector will help to attract and retain people in regional communities.

It also notes that Aboriginal cultures are central to achieving the ambitions of both 'Strategic Directions' and 'Closing the Gap'.

## Regional Arts and Culture Action Plan 2014, Department of Culture and the Arts

Many themes and specific objectives and actions outlined in this report support the findings from the original research undertaken as part of this project and are consistent with the strategies outlined in the plan set out below. Some of the key commonalities are:

- Regional artists and community organisations want to connect with each other regularly, to share resources and stories, and generate ideas.
- Regional artists need access to professional and skills development.
- A consistent approach to the planning, operations and management of regional cultural infrastructure is required.
- Strong relationships between the State Government and local governments are critical to the successful and equitable delivery of arts and cultural services and infrastructure in the regions.
- Research and develop a model for a targeted regional cultural leadership program.
- Develop regular intra-regional networking forums for artists and community organisations.
- Support will be provided for regional arts and entertainment centres to access a diverse range of performing arts touring product and professional development and training opportunities for staff.

“

*We need a nucleus  
for the atom.*

”

# 9.

# Analysis of Research

Analysis of the primary and secondary research has identified themes of change and critical issues in the touring ecology.

## 9.1

## Themes of Change

Over the course of the consultation, people offered information that indicated a shift in thinking and practice in the touring and presenting landscape. This information was reflected back to people participating in the consultation as the project progressed and, as a result, several themes of change emerged.

It is important to note that whilst these changes were apparent, and the strategies outlined in the plan reflect these changes, models of existing or traditional touring practice are still valued and should complement and be integrated with new thinking. That is to say, those items listed below under the 'from' heading should not be considered no longer relevant.

FROM	TO
Supply focus	Demand-centered touring
Isolated	Connected (online) i.e. not missing out Centre of the universe
Do it to us	Do it with us
Taking what's on offer	Self-determination; we want to choose We have taste here
Equality of distribution	Telling our own stories - or putting stories in a local context
Giving regional people what the city gets	Empowerment
One night stand	Stay a while - longer, slower, deeper
Importing Distribution model	Creating Intra-regional; working with community, with local arts, with our region
Serving Do it for us	Enabling If you just bring us together, we'll get on with it
Less than Doing us a favour	Equal Partner
Grateful Indebted	Don't expect us to be grateful to you for coming to us
Output (the activity)	Outcomes (the impact) Reframing what we do in terms of value and outcomes
Standardised One size fits all	Bespoke Tailored programs and solutions

FROM	TO
Anecdotal - 'we think...'	Evidence - 'we know...'
Planned	On-demand, reactive (in a good way)
Content	Context
Me	Us
The cultural Tsar	What do we want collectively
"You need to understand us" (the message from the arts sector to local government)	"We need to understand you" (the message from the arts sector to local government)

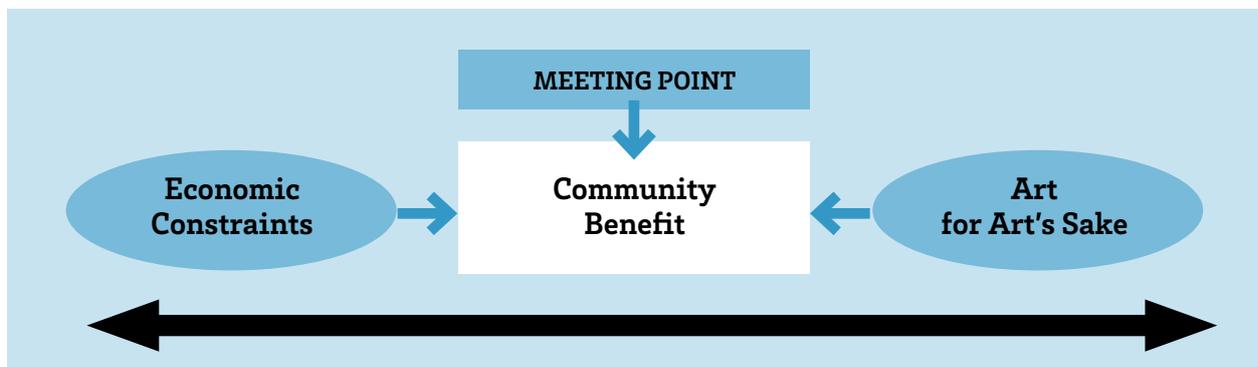
## 9.2 Critical Issues

The critical issues identified in the analysis of the primary and secondary research are summarised below. These factors are described in detail in the section on primary research findings:

- Working in silos – disconnection
- Context – undertaking activity that is meaningful and relevant in a specific environment
- Marketing and creating audience demand – audience measurement and research
- Disconnect with local government
- Capacity – human and physical (lack of and difference); producer and presenter
- Programming – balance, risk and investment
- Long term planning – certainty of supply
- Learnt behaviour
- Tour building

### A Model for Rethinking Engagement with Local Government

In regard to the critical importance of local government, it appears that common ground may be found by clearly identifying the point at which arts and cultural activity can support the community building aspirations of local government, whilst still working within economic constraints. Focusing on the mutual outcome of community benefit seems to be a logical meeting point for the arts and public sectors, as represented in this diagram:



The themes of change and critical issues have informed the goals, principles, strategies, initiatives and outcomes detailed in the following plan.

# 10. *The Plan*

The process of consultation and the online survey and literature review identified areas of opportunity to develop the touring landscape and meet the objectives of the project.

These opportunities are reflected in the aims, goals, principles, strategies, initiatives and outcomes detailed below.

## 10.1 *Aims*

- I. To develop a healthy and vital touring ecology in Western Australia
- II. To build relationships with local governments and regional development commissions and engage them with the performing arts sector
- III. Increase viability of touring circuits and retain key people
- IV. Increase the presentation of WA work by WA presenters

## 10.2 *Goals*

1. Strong relationships between the sector and local government
2. Presenter and producer capacity to support touring activity increased
3. Improved marketing, communications and audience development effectiveness
4. Strong networks built, with effective communication
5. Presenters deliver a rich and diverse program that meets community needs
6. Funding programs meet sector needs and are consistent
7. Long-term, planned touring activity (certainty of supply)
8. Proposed strategies are effective

## 10.3 *Touring Principles*

Feedback from consultation participants strongly informed the development of the following touring principles. These principles underpin the goals and strategies proposed below and it is recommended that they be adopted by all stakeholders actively participating in the touring sector.

- **Diversity** – a broad range of audiences, producers, stakeholders and performance projects are invited and included
- **Effectiveness** – touring activity focuses on outcomes and engagement, as opposed to output and access (a shift from efficiency focus)

- **Difference** – performance activity and shows recognise and accommodate the various circumstances of communities:
  - Motivation to engage
  - Capacity to act – people and infrastructure
  - Relevance of content
- **Leadership** – projects are initiated and undertaken that extend and progress performance practice and aesthetic growth
- **Collaboration** – touring happens with people, not to people. Listening, responding and working with community and stakeholders
- **Partnership** – encourage relationships that support touring activity and achieve more productive outcomes
- **Context** – build relevance and understanding of the work for community and of the community for the producer
- **Sharing** – make information and resources available as broadly as possible.

## Goal 1

**Establish strong relationships between the sector and local government and highlight the connection between performing arts activity and their community development objectives.**

### Strategy 1

Build an evidence base to show the relationship between cultural and social impact and investment in arts activity.

INITIATIVES	ESTIMATE	TIMELINE
Partner with Culture Counts or similar organisation to develop, pilot and roll out a measurement tool that provides critical information on social impact and cultural value	\$20K pilot + annual license fee	2017 ongoing
Partner with APACA to provide data on economic activity to Culture Counts	\$0	2017/19/21

### Strategy 2

Provide guidance on arts centre management for local government.

INITIATIVES	ESTIMATE	TIMELINE
Develop and distribute PAC guide for local government – “Getting the most out of your arts centre resources”	\$40K	2017
Partner with WALGA to undertake a review of the efficacy of existing management models of arts centres	Partnership	2017/19/21
Develop key recruitment criteria for arts centre managers, recognising the cultural knowledge required	\$0	2017
Undertake annual day-long workshops in selected regional communities with presenters, producers, artists and local government representatives, to identify partnership opportunities for producing, presenting and maximising centre output and outcomes – based on APACA PowerPAC model.	\$0 as fee for service OR \$6K/centre	2018-2021

### Strategy 3

Invest in arts centre management professional development.

INITIATIVES	ESTIMATE	TIMELINE
Provide bursaries to support presenters to attend the Venue Management Association's venue management school	\$20K	2018-21

### Outcomes

- Highly skilled and appropriate centre managers
- Cost effectiveness arts centre management models are in place
- Cultural infrastructure is exploited to its full potential
- Local government has increased awareness of cultural value
- Investment in arts centre operations is increased
- Local artists and companies are supported and connected to their arts centre.

## Goal 2

**Increase presenter and producer capacity to support touring activity.**

### Strategy 1

Provide professional development programs and financial support to increase producing and presenting skills and knowledge.

INITIATIVES	ESTIMATE	TIMELINE
Provide bursaries to support presenters to attend the Venue Management Association's venue management school	\$20K	2018-21
Tour producer mentor program (an emerging producer is based with recognised tour producing company or independent); 3 opportunities of minimum 3 months per year	\$15K per opportunity \$5K mentor fee \$50K per year	2018-21
CircuitWest to investigate direct line funding to producers to deliver work and activity into schools	\$0	2018
Build a network of regional producers <sup>15</sup> to deliver a broker or connector role: <ul style="list-style-type: none"> <li>• Research and connect community needs and performance activity</li> <li>• Manage presenter dark time for access to artists developing work</li> <li>• Manage regional roundtables and showcases</li> <li>• Manage (not deliver) regional professional development</li> <li>• Manage and support hub and spoke activity</li> <li>• Accommodated by regional development commissions or presenting venues</li> <li>• Managed by CircuitWest Broker role</li> </ul>	10 positions @ \$80KPA (inc on costs) Travel \$10K per position  \$880KPA	2018-21
Producer camp – a week-long residency, once a year for three years, to develop producing skills amongst emerging regional producers and presenters	\$20K management & operations \$20K travel subsidy	2018-21
Establish a short-term intern program, basing emerging arts managers in regional presenting and producing organisations	\$50K travel and living allowance subsidy	2018-21
Advocate for touring, programming and venue management training opportunities at WAAPA	\$0	2017
Provide resources to enable shows that are being reworked for touring to do so in a regional community	\$100KPA	2018-21

<sup>15</sup>The regional producers' role would be significantly different from that of cultural development officers employed by Local Government. Producing is a dedicated skill, specifically project focused and extends to building touring activity that connects networks beyond local government, as opposed to the more generic, community-focused role of a cultural development officer.

## Strategy 2

Provide information that supports effective and efficient presenter operations.

INITIATIVES	ESTIMATE	TIMELINE
Adopt a best-practice template for tour company technical riders	\$0	2017
Partner with APACA to adopt a technical specifications template for presenters	\$0	2017
CircuitWest to identify partners to develop and deliver a three-year professional development program to cultivate touring skills for touring companies and artists – progresses touring practice (as opposed to one-off information sessions)	\$20KPA Travel subsidy \$10KPA speakers fees and program coordination	2017-21
Program to link with key events such as WA Showcase, CAWA conference, APACA Conference/PAX		
Provide case studies of best practice hub and spoke services	\$0	2018>
Provide case studies of best practice economic impact of arts and cultural events	\$0	2018>
Partner with development commissions to provide an online economic impact modeling tool for producers and presenters	\$0	2018>
Identify a list of individuals capable of providing grant writing assistance to limited capacity presenters and producers (complimentary and paid)	\$0	2018>
DCA to manage and publish a live list of touring programs and opportunities across various service providers	\$0	2018>

## Strategy 3

Provide a coordinated brokering role and advice and support for producers and presenters to access tour funding and services.

INITIATIVES	ESTIMATE	TIMELINE
CircuitWest to employ a tour broker to: <ul style="list-style-type: none"> <li>• Provide services that manage producer requests to tour and assess presenter interest (managing 'fit') to achieve presenters programming objectives</li> <li>• Manage a tour producing service for extant work for producers and presenters (building tours not building shows to tour)</li> </ul>	\$100K	2018-2021

## Strategy 4

Provide shared technical resources.

INITIATIVES	ESTIMATE	TIMELINE
Pilot a shared technical resource bank managed by a regional centre to support activity in remote communities	\$100K (one-one) \$5KPA annual maintenance	2018 2019-21

## Strategy 5

Encourage greater participation and innovative touring practices by presenters.

INITIATIVES	ESTIMATE	TIMELINE
Identify and address barriers to metropolitan presenters (particularly Perth Theatre Trust venues) to participate in touring opportunities	\$0	2017
Facilitate the introduction of the 'Small Gems' model - selected venues identify sequential tour dates prior to identifying the show, then seek or commission a show to suit agreed needs	\$0	2018
Establish a 'regional cities' touring circuit	\$0	2018
Identify alternative, tailored circuits appropriate to presenter capacity and demand	\$0	2018>

## Outcomes

- Increased presentation opportunities
- Local artists and creators across the State are supported
- Opportunities are extended to a broader range of presenters in smaller communities
- Presenters and producers have improved knowledge of programs and initiatives
- Increased audience attendance
- Government support for cultural facilities provides a greater return on investment
- Additional presentation and commissioning opportunities are made available for producers (particularly small-to-medium and independent)
- Touring of large-scale work is more practicable
- Capacity is built to support projects funded by Artist-in-the-House and New-Work-in-the-House funding programs
- Tour 'gluts' or 'clashes' are minimised

## Goal 3

**Improve marketing, communications and audience development effectiveness.**

### Strategy 1

Undertake primary research into audiences and potential audiences in presenter communities.

INITIATIVES	ESTIMATE	TIMELINE
Provide a research instrument for presenters to identify potential audiences and the needs, wants and satisfaction of existing audiences, potentially using Morris Hargreaves McIntyre's Culture Segments tool <sup>16</sup> Note: integrate with Goal 1, Strategy 1	\$25K	2017/19/21
Provide resources to support research implementation in limited and moderate capacity presenters	\$3K per presenter	2017/19/21
Provide resources to allow for the analysis and presentation of research outcomes	\$3K per presenter \$1K travel per presenter	2017/19/21

### Strategy 2

Provide skills development opportunities for presenters.

INITIATIVES	ESTIMATE	TIMELINE
Develop and deliver long-term ongoing professional development to build audience development knowledge and skills, working collaboratively with producers and presenters	\$5KPA per presenter	2018-21
NB: Findings from the research instrument referred to in strategy one above should be core to the professional development to provide a practical application of the knowledge gained; integrate with annual day-long workshops in selected regional communities with presenters	\$1KPA per presenter for travel	

<sup>16</sup><https://mhminsight.com/articles/culture-segments-1179>

### Strategy 3

Provide a staged, multi-year and tailored approach to develop integrated marketing and audience development plans for presenters.

INITIATIVES	ESTIMATE	TIMELINE
Develop individual integrated marketing and audience development plans for each presenter in collaboration with local governments as required Note: Integrate with Strategy 2 above.	Implementation: \$8K per presenter Review: \$3K per presenter	2018 Implement 2020 review
Ensure marketing and audience development plans are aligned with multi-year programming strategy	\$0	2017-21
CircuitWest to provide tailored marketing support services to moderate and limited capacity presenters	\$0	2018-21

### Strategy 4

Increase marketing resources for presenters.

INITIATIVES	ESTIMATE	TIMELINE
Identify partnership opportunities to provide additional financial support to increase marketing human resources in limited and moderate capacity presenters	\$0	2017>

### Strategy 5

Implement performance projects that support audience development.

INITIATIVES	ESTIMATE	TIMELINE
Implement Future Landings model across art forms, leveraging producer development	\$130KPA project	2018 >
Dedicated regions identified for roll-out in each year	\$70KPA regional facilitator	
Investigate other projects that return audience development outcomes e.g. Talking Theatre project (2004-06)	\$0	2017

## **Outcomes**

- Increase in audiences attendance
- Increase in financial viability of projects
- A skills base is developed that can be shared and passed on to staff
- Evidence-based decision making about marketing, audience development and programming occurs
- A more diverse range of work is presented
- A broader range of the community attends performance activity
- Cultural facilities are appreciated by more community members
- Investment in cultural activity is supported by community and councils
- Research tools are established that can be used in subsequent years

## Goal 4

**Build strong networks with effective communication.**

### Strategy 1

Enable face-to-face gatherings of regional arts practitioners.

INITIATIVES	ESTIMATE	TIMELINE
Develop a long-term, planned series of intra- and inter-regional round-table meetings – one per year in each of the nine regions over four years	\$8K travel subsidy per region (Managed by regional producer)	2018-21
Undertake mini-regional showcases to discuss the development and sharing of regionally produced work – one per year in each of the nine regions over four years	\$8K travel subsidy per region (Managed by regional producer) \$10K operational support per region	2018-21
Undertake annual day-long workshops in selected regional communities between presenters, producers, artists and local government, to identify partnership opportunities for producing and presenting (See Goal 1, Strategy 2)		

### Strategy 2

Connect regional arts practitioners regularly online.

INITIATIVES	ESTIMATE	TIMELINE
CircuitWest to plan, facilitate and undertake quarterly online meetings to share issues and opportunities for presenters and producers in selected networks  Note: these opportunities could be used to discuss and nurture works and projects in development	\$600 per session	2018-21

### Strategy 3

Identify connections between metro-based touring related services and, where possible, assist in the alignment of services.

INITIATIVES	ESTIMATE	TIMELINE
CircuitWest to facilitate and manage a biannual summit of metro-based touring-related service providers Providing cross-sector input and reporting outcomes to the sector	\$0	2017-21
CircuitWest to initiate a touring reference group comprising DCA, Lotterywest, WALGA and DRD to assist in identifying and connecting common organisational policies and priorities  Biannual meetings to be held	\$0	2017-21

### Strategy 4

Develop a complementary approach to showcases.

INITIATIVES	ESTIMATE	TIMELINE
Participate in annual national roundtable with representatives from state-based presenter associations, PATA, APAM and APACA	\$0 (CW operational budget)	2017-21

### Outcomes

- Knowledge resources are shared and built
- Efficiencies are achieved through coordination of services and information
- The sector feels supported and empowered
- Opportunities for the presentation of work within regions are identified
- Decision making about programming is effective
- Tour building and development is more coordinated
- Shared understanding nurtures collaboration
- Partners are identified

## Goal 5

**Presenters deliver a rich and diverse program that meets community needs.**

### Strategy 1

Advocate for and provide services to enable presenters to undertake strategic and balanced programming.

INITIATIVES	ESTIMATE	TIMELINE
Develop a planned, multi-year program of curatorial and programming skills development for presenters via dedicated sessions at WA Showcase, the regional producer network, regional roundtables, online meetings and other industry markets and events	\$5KPA	2017-21
Continue to support the development and implementation of program plans for all professionally-managed presenters	\$0	2017
Train the CircuitWest broker to provide skills development in critical response	\$2K	2018
Actively encourage presenters to develop consistent programming streams over multiple years	\$0	2017-21
Brokering service provided by CircuitWest (see Goal 2, Strategy 4)		
New funding programs that support programming initiatives (see Goal 6)		

### Outcomes

- Programming decisions are well informed
- Programming outcomes align with community needs
- Context for performance projects is increased
- Audience development is better supported
- Art form development is better supported
- Audience experience is deeper and richer

## Goal 6

**Ensure funding programs meet sector needs and are consistent.**

### Strategy 1

Review and where appropriate amend existing funding programs.

INITIATIVES	ESTIMATE	TIMELINE
Lobby for the revision of Playing Australia guidelines to allow intrastate touring in WA	\$0	2017
Review Shows on the Go and amend process to allow for greater flexibility in the selection of tour dates	\$0	2017
Review Boost Touring program and subject to outcome extend to 2018-2022	\$0	2017
Investigate opportunity for Lotterywest Regional Performing Arts funding program to address increased presenter capacity needs to deliver tour-funded activity	\$0	2017
Review and simplify application requirements of the Regional Remote Touring Fund	\$0	2017
Review Artists-in-the-House guidelines in view of limited capacity amongst presenters to support the program	\$0	2017
Increase the allocation of the Regional Remote Touring Fund	\$250K 2017 \$500K 2018 \$1M 2019-21	2017-21
Ensure funding program eligibility allows for payment to long-serving, high-output volunteer presenter coordinators	\$0	2017-21

### Strategy 2

Ensure funding programs are stable, yet responsive and well communicated.

INITIATIVES	ESTIMATE	TIMELINE
Provide consistency in touring programs (over time)	\$0	2017-21
Ensure touring program guidelines are flexible enough to accommodate new models of touring practice, such as touring a 'process', 're-production' funding, mini-festival touring and risk-share arrangements	\$0	2017-21
DCA to provide an online list of tour-related funding and program opportunities	\$0	2017>

### Strategy 3

Implement new funding programs or guidelines that specifically target touring needs.

INITIATIVES	ESTIMATE	TIMELINE
Introduce multi-year funding for touring to dedicated companies and presenters	\$0	2017>
Introduce marketing, pre-production and tour management costs as eligible touring costs in grant applications	\$0	2017>
Re-introduce a Guarantee Against Loss program to support two streams: <ul style="list-style-type: none"> <li>• Commercially viable work</li> <li>• New Western Australian work</li> </ul>	\$0	2017>
Establish a 'Go To' fund to assist with attendance at showcases and professional development opportunities, including for presenters to see work in development and for city-based producers and presenters to attend regional showcases	\$100KPA	2017-21
Introduce a program modeled on the Australia Councils' Creative Australia - Presentation grant: \$100KPA x five presenters for four-year program	\$500KPA	2018-21
Amend guidelines or introduce funding support to allow for longer stays by touring companies	\$0	2017-2021
Reduce the application requirements for touring funds under \$50K. Noting standard acquittal requirements would still be applicable.	\$0	2017>

### Outcomes

- More Western Australian-produced work is presented in Western Australia
- Presenters build curatorial and programming knowledge and make better programming decisions
- Touring is more affordable and sustainable
- More participants engage in touring activity
- Presenter and producer confidence is built and risk-taking is supported
- Presenters and producers undertake a strategic approach to touring and presenting
- A range of performance-related activity is supported
- More work is created and produced regionally
- Local stories are protected, told, heard and valued
- Administrative burden for applying for touring funds for low capacity organisations is reduced

## Goal 7

**Enable long-term, planned touring activity (certainty of supply).**

### Strategy 1

Provide guarantees of performance delivery well in advance of activity.

INITIATIVES	ESTIMATE	TIMELINE
Provide “touring status” to identified producers, artists and presenters for a four-year period (first year is non-financial)	\$0 see note	2018>
Establish a dedicated art form focus among selected presenters and producers for a minimum 3-year period	\$0 see note	2018>

**NOTE:** both these initiatives could be undertaken within existing tour program funding, however this would significantly limit access to funds. It is strongly recommended that additional funds be allocated to these programs.

### Outcomes

- Opportunities for audience development are increased
- Larger organisations participate in touring activity
- Audiences receive a more diverse offering of work and performance-related activity
- Regional artists and presenters receive professional development opportunities
- Presenters are able to develop planned, complementary programs that support touring activity
- Producer and presenter confidence is increased
- Financial viability is increased
- Return on investment is increased

## Goal 8

Ensure proposed strategies are effective.

### Strategy 1

Implement a process of evaluation and review of the proposed strategies.

INITIATIVES	ESTIMATE	TIMELINE
Undertake an independent annual review of this strategy against stated outcomes and milestones and output measures	\$5K	2017-21
Amend program delivery according to successes and newly identified issues in the sector	\$0	2017-21

### Outcomes

- Sector needs are met
- Investment is appropriately aligned with sector needs
- Sector is supportive of government programs
- Outcomes of Goals 1-7 are met.

*“It’s not that stuff isn’t happening, it’s that we don’t know each other.”*



*Small Voices Louder. [Image by Monica Defendi Photography]*

# 11. Conclusion

This plan significantly contributes to the long-term, strategic development of touring opportunities in Western Australia.

It addresses several barriers that exist in regard to performing arts touring activity, which focus on four key areas:

- **Resources** – human, knowledge and physical
- **Forward planning**
- **Marketing** communications and audience research
- **Stronger networks** and relationships

The plan focuses initiatives on four key areas of opportunity:

- Relationships, specifically with local government and the connection between performing arts activity and their community development objectives
- Building presenter resources to:
  - Increase capacity to present
  - Support local artists and creators
  - Support a hub-and-spoke approach to extend reach
- Developing a strategic and balanced mix of programming
- Funding programs – revision, amendment, alignment and additional investment.

Indigenous performing arts activity is under-represented in this report and requires additional research to discover opportunities, particularly in regional areas and by non-subsidised performance makers.

This plan responds to an identified need for touring strategies to be developed that are specific and tailored to meet a highly varied set of conditions (skills, facilities, budgets and communities) that exist across the State.

By investing in the strategies and initiatives outlined in the plan, significant improvements in outputs and outcomes will be achieved for the cultural sector and communities throughout the State.

## 12. Appendix A

### *List of respondents/participant organisations:*

1. A-Class Entertainment
2. The Actors Hub
3. Albany Entertainment Centre
4. Annette Carmichael, Choreographer & Creative Producer
5. Anything Is Valid Dance Theatre
6. Arts and Culture Goldfields Association Inc t/a Artgold
7. Arts Margaret River
8. Ausdance WA
9. Awesome Arts
10. Barking Gecko Theatre Company
11. Beverly Station Arts
12. Big Hart
13. Bijou Theatre
14. Black Swan State Theatre Company
15. Bunbury Regional Entertainment Centre
16. Circus Oz
17. City of Albany
18. City of Busselton
19. City of Cockburn
20. City of Greater Geraldton
21. City of Karratha
22. Co3 Australia
23. Country Arts WA
24. Community Arts Network
25. DADAA LTD
26. Denmark Arts
27. Derby Media Aboriginal Corporation
28. Esperance Civic Centre
29. Esperance Community Arts
30. Festival of the Wind
31. Fremantle Arts Centre
32. FringeWorld
33. Goldfields Arts Centre
34. Harvey Recreation and Cultural Centre
35. Josh Johnstone Band / Grandstand Agency
36. The Last Great Hunt
37. Lisa Wilson Projects
38. Local Government authority
39. Lost & Found Opera
40. Marrugeku Inc
41. MOANA
42. Opera Australia
43. Patch Theatre Company
44. Performing Lines
45. Performing Lines WA
46. Perth Concert Hall
47. Perth International Arts Festival
48. Perth Symphony Orchestra
49. Perth Theatre Trust
50. Queensland Theatre
51. Restless Dance Theatre
52. Shaun Parker & Company
53. Shire Derby West Kimberley
54. Shire of Ashburton
55. Shire of Carnarvon
56. Shire of Dandaragan
57. Shire of Dardanup
58. Shire of Kondinin
59. Shire of Mingenew
60. Shire of Mukinbudin
61. Shire of Perenjori
62. Shire of Plantagenet
63. Shire of Wyndham East Kimberley
64. Signature Music
65. Southern Edge Arts
66. Spare Parts Puppet Theatre
67. Terrapin Puppet Theatre
68. The Gelo Company
69. Tura New Music
70. University Theatres
71. Vancouver Arts Centre
72. West Australian Music
73. WASO
74. Yirra Yaakin Theatre Company

**NB** additional artists and organisations responded whom chose not to state their name or organisation.

## 13. Appendix B

### *List of cities and towns represented.*

- |                |                            |                    |                   |
|----------------|----------------------------|--------------------|-------------------|
| 1. Adelaide    | 13. Derby                  | 27. Kondinin       | 36. Perth         |
| 2. Albany      | 14. Eaton                  | 25. Kununurra      | 37. Port Hedland  |
| 3. Beijing     | 15. Esperance              | 26. Mandurah       | 38. Ravensthorpe  |
| 4. Beverly     | 16. Fitzroy Crossing       | 27. Margaret River | 39. Sydney        |
| 5. Brisbane    | 17. Fremantle              | 28. Melbourne      | 40. Three Springs |
| 6. Broome      | 18. Geraldton              | 29. Midland        | 41. Tom Price     |
| 7. Bunbury     | 19. Harvey                 | 30. Mingenew       |                   |
| 8. Busselton   | 20. Hobart                 | 31. Mount Barker   |                   |
| 9. Camillo, WA | 21. Jurien Bay             | 32. Mukinbudin     |                   |
| 10. Carnarvon  | 22. Kalgoorlie-<br>Boulder | 33. Pannawonica    |                   |
| 11. Dardanup   | 23. Karratha               | 34. Paraburdoo     |                   |
| 12. Denmark    |                            | 35. Perenjori      |                   |

**NB** some artists and organisations that responded chose not to state their place of work.

## 14. Appendix C

### *Extract from Future Landings 2015 Evaluation Report*

Future Landings 2015 Ausdance WA is the peak body for dance in Western Australia (WA). As part of the national Ausdance network, Ausdance WA is informed by a national perspective, and as an independently incorporated organisation, delivers programs that are responsive to the needs and contexts particular to WA. Future Landings was first presented in 2011 as part of the four-year Future Moves initiative (2009- 2012) supported by the WA Government to invigorate contemporary dance in WA. Future Landings is a large-scale project that combined contemporary dance, visual arts, and music to create original community-created performances. An important focus of Future Landings is the skills development of regionally based choreographers in Community Arts and Cultural Development (CACD) practices. Through the use of mentors, a training residency, and shared learning via teleconferences, skills are developed in choreography, project management, marketing, conflict resolution, and communication with partners. The underlying ethos of Future Landings is to empower and build the capacity of artists and artworkers living in regional areas, so that they may lead projects that express the ideas and stories of regional Western Australia.

Future Landings 2015 sought to create a web of transformative and inspiring cultural activity connecting the communities of Carnarvon, Denmark, and Kalgoorlie using contemporary dance. Contemporary dance is created in and of our time. It is a form of dance that embraces difference and individuality, finding inspiration in people's unique ways of moving. Crossing barriers of language, ability, and age, contemporary dance expresses contemporary issues in a form that is relevant and uncovers their emotional core.

Future Landings 2015 comprised of three projects that were unique to each town and had been developed to address specific needs or issues within each community.

### Key findings from presenter respondents.

- 59% of all presenters did not produce or co-produce productions. 24% produced community or amateur productions. 12% co-produce professional work with other companies or artists. No presenters produce professional productions in which they take the full financial risk.
- Amongst presenter respondents, 51% presented over eight productions a year in which they took some active process of selection or financial risk. 43% presented one or two productions in which they took some active process of selection or financial risk (as opposed to hiring the venue).
- 100% of community presenters presented four or less shows and 83% presented only one or two shows in which they took some active process of selection or financial risk.
- 29% of presenters presented one or two Western Australian productions. 7% of all presenters presented more than 10 Western Australian works.
- 54% of outcomes that presenters hope to achieve by presenting performance relate to community building.
- 70% of presenter respondents considered social contact, entertainment, pleasure, building social cohesion and mental stimulation as ‘very important’ reasons for presenting work.
- 87.5% of presenter respondents considered economic impact as an important or very important outcome.
- 65% of presenter respondents agreed or strongly agreed that it was important to make their own programming decisions irrespective of what other presenters are programming. This was a similar figure amongst professional and community presenters.
- 53% of presenters agreed or strongly agreed that their programming decisions are highly dependent upon neighbouring presenters in the area or region selecting the same shows.
- 81% of presenter respondents agreed or strongly agreed that a service that provided coordinated programming decisions between presenters (i.e. about shows for touring) would be of great benefit to them.
- 25% of presenter respondents agreed with the statement “I would present more shows if the shows available were shows that I liked.”
- 56% of presenter respondents agreed or strongly agreed with the statement “I would present more shows if the shows available were shows that my community wanted”.
- 60% of presenter respondents agreed or strongly agreed with the statement “I would present more shows if I had greater capacity to pay for the show fees”.

- Almost two-thirds of presenter respondents (62.5%) agreed or strongly agreed with the statement “If I had more human resources in general in my organisation I would present more shows”.
- Presenters were questioned about which areas of human resource that would most benefit. 44% of respondents indicated that additional resources in marketing and/or audience development would be most beneficial.
- 50% of professional presenters considered the service from producing organisations (delivery of technical/marketing information) average or below.
- 78% of presenter respondents agreed or strongly agreed that they would like to present a broader range of work for their community (i.e. different artforms dance, theatre, circus, opera, classical music etc.)
- 86% of presenter respondents agreed or strongly agreed that they would like to present a broader range of performance related activities (as opposed to actual performances).
- 64% of presenter respondents agreed or strongly agreed that they would like to present more indigenous work.
- 71% of presenter respondents agreed or strongly agreed that they would like to present more multi-cultural work.
- 79% of presenter respondents agreed that they would like to present shows that appear in the Perth International Arts Festival.
- 71% of presenter respondents agreed that they would like to present shows that appear in the FringeWorld Festival.
- The types performing arts activity presenters would like to program but have been unable to include: musical theatre productions, work that is culturally and linguistically diverse, Aboriginal and Torres Strait Islander work, large scale productions of any kind, contemporary music and disability based work.
- The reasons why presenters were unable to program this type of work included: affordability, lack of suitable venue/facilities, lack of organisational capacity, kind of work is not offered for regional touring and artist availability.
- 79% of presenters agreed or strongly agreed that it was important to them that some visiting companies spend more time in their community (beyond the performance only).
- 57% of presenters are interested in presenting their own festival.  
50% of presenters indicated that CircuitWest should have a role identifying shows suitable for touring. 71% of professional presenters indicated that CircuitWest should have a role identifying shows suitable for touring.
- 36% of presenter respondents indicated they were not really clear about many of the purpose of many touring related programs and events.

- 50% of presenters responded that it was essential to present productions from WA every year. 36% of presenters responded that WA productions were 'nice to have' or not important' to present.
- 15% of presenters indicated that it was essential to present Productions from the major performing arts companies (e.g. Black Swan State Theatre Co, WA Ballet etc.) every year.
- 46% of presenters indicated that it was essential to present small-scale productions that can be presented in simple spaces with limited technical facilities every year.
- The cost of production/performance fee, technical specifications and venue crew requirements were the most significant factors affecting the selection of shows.
- 75% of respondents considered a video of the full-length production not essential or not important at all as a factor affecting their programming decisions. 84% of respondents considered a copy of the script not essential or not important at all for text-based productions.
- 54% of respondents regard the track record of the producer not essential to their programming decisions.
- An online menu of tour-ready productions and the opportunity to attend full-length productions were most highly rated by presenter respondents regarding the likelihood of their use of various tools and events, assuming a nominal fee was applicable.
- 69% of presenter respondents indicated that they would still travel to WA Showcase even if they could access all production information online.
- 69% of presenters believe their ability to secure visits from the same company or artist in successive years (e.g. each year, over three years) would greatly or somewhat impact on increased support for a company or artist. 77% believe it would greatly or somewhat impact on developing an audience for an artform. And 69% it would greatly or somewhat impact on increasing audience attendance.
- 61% of presenters appear to be confident they know the level of demand (type and number of performances) from their community.
- 46% of presenters indicated their marketing resources and expertise was a significant consideration in the type of shows they presented.
- 69% of presenters indicated their marketing resources and expertise was a significant consideration in the number of shows they presented.
- 62% of presenters indicated the number and expertise of their staff (in general) was a significant consideration in the number of shows they presented.
- 46% of presenter respondents noted that they have no staff whose primary role it is to promote the shows they present. No presenters reported that they have more than one full time person in this role.

## Key findings from non-presenters

- 92% of non-presenter respondents indicated that undertaking touring activity was important to them or their organisation.
- The most significant reasons that non-presenters considered touring important (unprompted) were providing exposure or increasing profile of their organisation or the work/artists, creating employment opportunities and extending the product life of the work.
- 70% of respondents stated that in the 2011-12 financial year they had undertaken no metropolitan touring - in the 2015-16 financial year this figure was 54%.
- The percentage of producers not undertaking any state-based touring decreased from 50% in 2011-12 financial year to 29% in the 2015-16 financial year.
- 30% of respondents undertook no national touring activity in the 2015-16 financial year.
- The number of producer respondents undertaking no international touring activity decreased from 70% in the 2011-12 financial year to 61% in the 2015-16 financial year.
- A high level of familiarity and awareness of the majority of state-based mechanisms, services and programs exists amongst non-presenters.
- The majority of producers (59%) reported that they had approached and negotiated touring proposals directly with presenters.
- Almost half of respondents (41%) indicated that they had participated in the National Touring Selector or the Australian Performing Arts Market.
- Over one third (36%) had participated in the Performing Arts Exchange.
- Almost one third (32%) of producers had not participated in any of the mechanisms and events listed.
- 77% of non-presenter respondents indicated that a face-to-face touring market should be held even if presenters could access online all the information required for them to program their production and could connect with the producer if further information was required.
- 37% of independent artists or independent producers indicated a preference to use a third party to produce their tour.
- 27% of small to medium organisations indicated preference to use a third party.
- 100% of major organisations indicated a preference to develop tours in-house.
- 27% of non-presenters had previously attended WA Showcase.

- 41% of non-presenters indicated they would attend WA Showcase even if they didn't have a formal presentation opportunity or a specific production in mind. Almost a quarter of respondents (23%) indicated they wouldn't attend but believe other producers should have the opportunity to do so.
- 68% of non-presenters indicated they would attend a market or showcase other than WA Showcase in 2017 even if they didn't have a formal presentation opportunity or a specific production in mind.
- 55% of producer respondents have previously attended a national touring market.
- 48% of producer respondents feel they have enough information on how touring works in WA to effectively develop opportunities, 48% do not.
- 34% of producer respondents Strongly Agreed or Agreed with the statement that they do not understand how to secure a tour in WA 47% Strongly Disagree or Disagree.
- 70% of non-presenters indicated a likelihood of them undertaking more touring activity if there was a service to assist in managing the delivery of the tour.
- 90% of producer respondents indicated they would undertake more touring activity if they could secure investment to tour regularly over a three year period.
- 90% agreed strongly agreed that would undertake more touring if they could establish long-term relationships with presenters.
- 80% strongly agreed that they would undertake more touring if there was greater demand from presenters for the style of genre of work at their organisation made.

# 16. Appendix E - Workshop Format

[2 hour workshop format]

## BEYOND THE ONE NIGHT STAND CIRCUITWEST Regional Touring Circuit Strategy Development



**Hello and welcome** [15 mins] - *Brief background and introduction*

### What are we trying to achieve?

- Healthy and vital touring ecology within Western Australia
- A strategic approach to increasing the capacity of the performing arts to tour the state, including
  - Metropolitan based work to the regions,
  - Regional based work to metropolitan areas and
  - Regional based work to regional areas.
- Premise - one size does not fit all

### Structure

- Describe how the next 90mins will run

### Scope

- What we're NOT going to talk about
- What we ARE going to talk about
- Why you want to engage with touring activity
- How well the current touring systems work for you
- How well the current funding programs work for you
- What might happen differently / better
- What do we need to achieve that

### Context [15 mins]

- Explain the difference between tour development and tour delivery
- Explain context around structural issues and practical issues

### Current touring landscape

- Describe current touring mechanisms

### CircuitWest

- Brief description

### Participant introductions

### Definitions

### Why? [20 mins]

Why are you or do you want to be involved with touring?

- Why do you WANT to tour? (What are the benefits for you?)
- Why DO you tour? (for those of you that do)

- What are the BENEFITS of having touring shows available/ engaging in the touring process?
- What do you or your community get out of it?

### **What Works?** [20 mins] [focus on mechanisms/programs]

- Having had that discussion about why we now want to narrow things down.
- What works for you about the way touring currently works (benefits or mechanisms) write down at least three things for yourself
- Ask for people to tell us and write them on the white board
- Think about your top priorities – what’s most significant for you? Top three for you - • Rick mark them on white board
- Rick - Identify the top 5 things that work well

### **What Doesn't Work?** [20 mins]

- What doesn't work for you about touring? This could be practical and logistical issues or programs or broader concepts about how we engage (with audiences/ with each other) - Why do you not tour or not want to tour? What prevents you from receiving touring shows or engaging in or more with the touring process? (What are the barriers)
- Write down at least three things for yourself that don't work
- Rick – ask for people to tell us and write them on the white board
- Think about your top priorities – what’s most significant for you? Top three for you - • Rick mark them on white board
- Rick - Identify the top 5 things that work well

### **What do we want to do to make things better NOW and in IN THE FUTURE?** [20 mins]

What would be of benefit to you? (Here we want to think about new ideas)

- Thinking about a few of the things things that work and don't work...
- What would make a difference for you that would help
- Now grab a piece of paper and write down three practical ideas that could make touring work better for you - write each idea on a separate piece of paper [3 mins] these are not though out solutions but a brain dump of ideas
- Place your ideas on the floor. [1min]
- Get participants to review all the ideas and then write down what they think is the best ideas or can they use other peoples ideas to amend or improve on their own ideas [5 mins]
- Share ideas / Rick write them up

### **Wrap up** [5 mins]

#### **Summarise:**

- Describe key findings from online survey
- Review
- Key benefits
  - Top five things that work
  - Top five things that don't work
  - Some ideas for what we do to make touring better
- Next steps
- Options for further input

# 17. Appendix F

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Barking Gecko Theatre Co (Photo by Jon Green)



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