Review of Arts Council Supports for the Touring and Dissemination of Work

M.CO

Contents

EXECUTIVE SUMMARY

This review seeks to consider Arts Council policy and supports for the touring and dissemination of work, with a particular focus on the effectiveness of these supports in relation to public engagement. The Arts Council's goal for public engagement is that 'more people will enjoy high-quality arts experiences.'

The report considered Arts Council policy and strategy alongside other key policies relevant to the review. The Arts Council made a range of data on touring available to the review for analysis. Targeted engagement was also undertaken with stakeholders from touring artists/producers/ companies, and from arts centres.

Based on the policy and research analysis, stakeholder engagement and data available to the review, the key findings of the review include:

- Touring and dissemination are fundamental to public engagement with quality arts provision, and essential to addressing Dublin vs ex-Dublin imbalances;

- Touring and dissemination are valued by artists/producers and by venues but for somewhat differing reasons;

- One size does not fit all when it comes to touring and dissemination, but there is strong support within the sector for dedicated, well-costed schemes;

- There is limited evidence to suggest that touring investment is currently targeted towards achieving strategic or sustained growth in public engagement;

- Much more needs to be done in terms of planning and providing for children and young people;

- Initiatives to strengthen advance planning are very beneficial;

- It is important that the use and management of data are strengthened; and

- There is a continual need to strengthen approaches to marketing and audience development.

The review makes six key recommendations to the Arts Council:

1. That the head of each artform / arts practice is responsible for administration of all touring and dissemination funding within their area of responsibility;

2. Back key clients in each artform / arts practice area to develop audiences through touring;

3. Establish a new dissemination scheme, building on recent learnings;

4. Refine the Touring and Dissemination Scheme (TDS) to strengthen delivery of the Arts Council's goal for public engagement;

5. Build investment of significant resources around a long-term strategy that targets young audiences; and

6. Take a proactive approach to strengthening communication, networks, and capacity building.

1.
Background
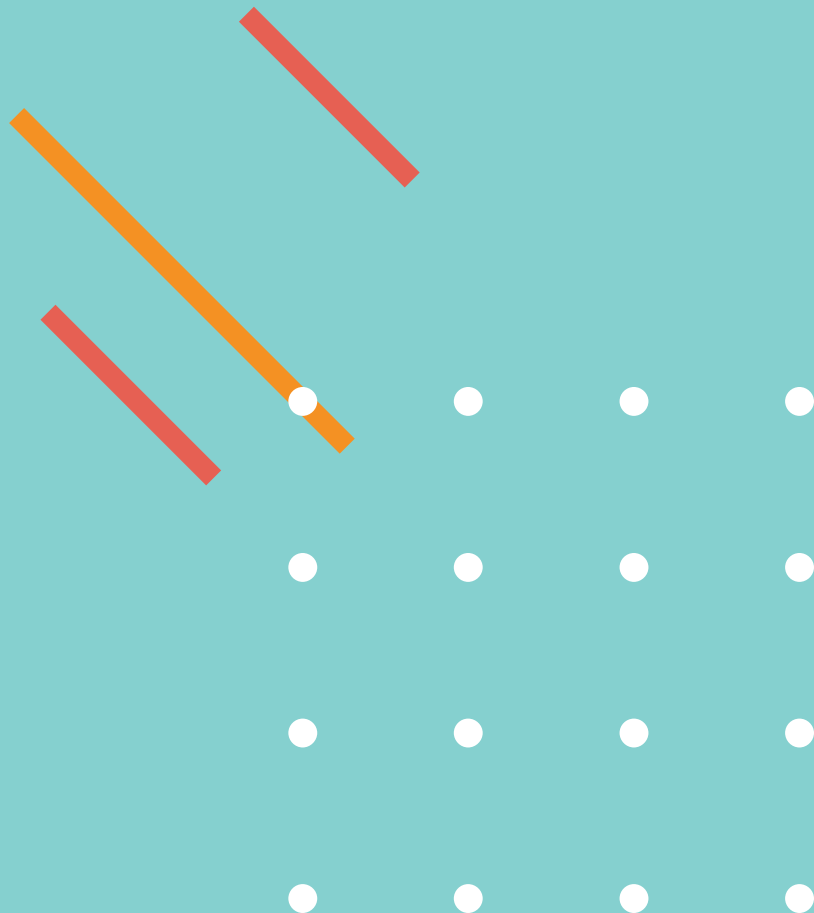
1. BACKGROUND

In November 2019, the Arts Council engaged M.CO Projects to review supports to touring and dissemination of work. The terms of reference made clear that 'the purpose of the Arts Council's support for touring and the dissemination of work is the enabling of high-quality artistic work to tour to towns and cities throughout Ireland. Ensuring the value of investment by extending the life cycle and impact of projects is also a key goal'.

The terms of reference included:
- Analysis of the effectiveness of all current supports for the touring and dissemination of work, in supporting public engagement, using available data.
- Within each artform and practice area, as assessment of the effectiveness of these supports in supporting public engagement.
- Recommendations on future management of the touring scheme, so that public engagement can be supported.
- Focused Consultation with key stakeholders.
- Consideration of the context of touring within Arts Council policy and strategy.

A first draft was prepared in April 2020. This draft benefitted from Arts Council feedback and was followed by targeted stakeholder consultation in May/June 2020 with people from a range of artforms and arts practices that engage regularly with supports for touring and dissemination. A second draft was submitted in July 2020. This draft received further Arts Council feedback in August 2020, and from updated Arts Council data on touring supports in September 2020. Consideration was also given to new policy initiatives (*Life Worth Living* and *General Scheme of the Online Safety and Media Regulation Bill*) emerging in the final quarter of 2020.

This report benefits from:
- Analysis of the policy context for touring and dissemination;
- Analysis of Arts Council research and data in relation to touring and dissemination;
- Meetings undertaken with the Arts Council staff and advisors; and
- Targeted engagement with the sector.

In line with the approach of Arts Council to this review, this document seeks to think beyond the COVID-19 pandemic, on the understanding that:
- This review does not seek to offer detailed design of specific or immediate schemes, but focuses on policy and policy interventions to inform medium and longer-term thinking for touring and dissemination;
- Vaccination programmes will enable planning beyond COVID-19; and
- Supporting the touring and dissemination of work is likely to be a key part of the renewal and recovery of the arts sector, and remain a key consideration for the Arts Council in the medium to long term.

The review nonetheless recognises that COVID-19, its impact on the arts sector, and learnings from investment programmes supporting the arts sector at this time, will all have a bearing on how touring and dissemination are managed into the future.

2.
Context:
Policy and Research
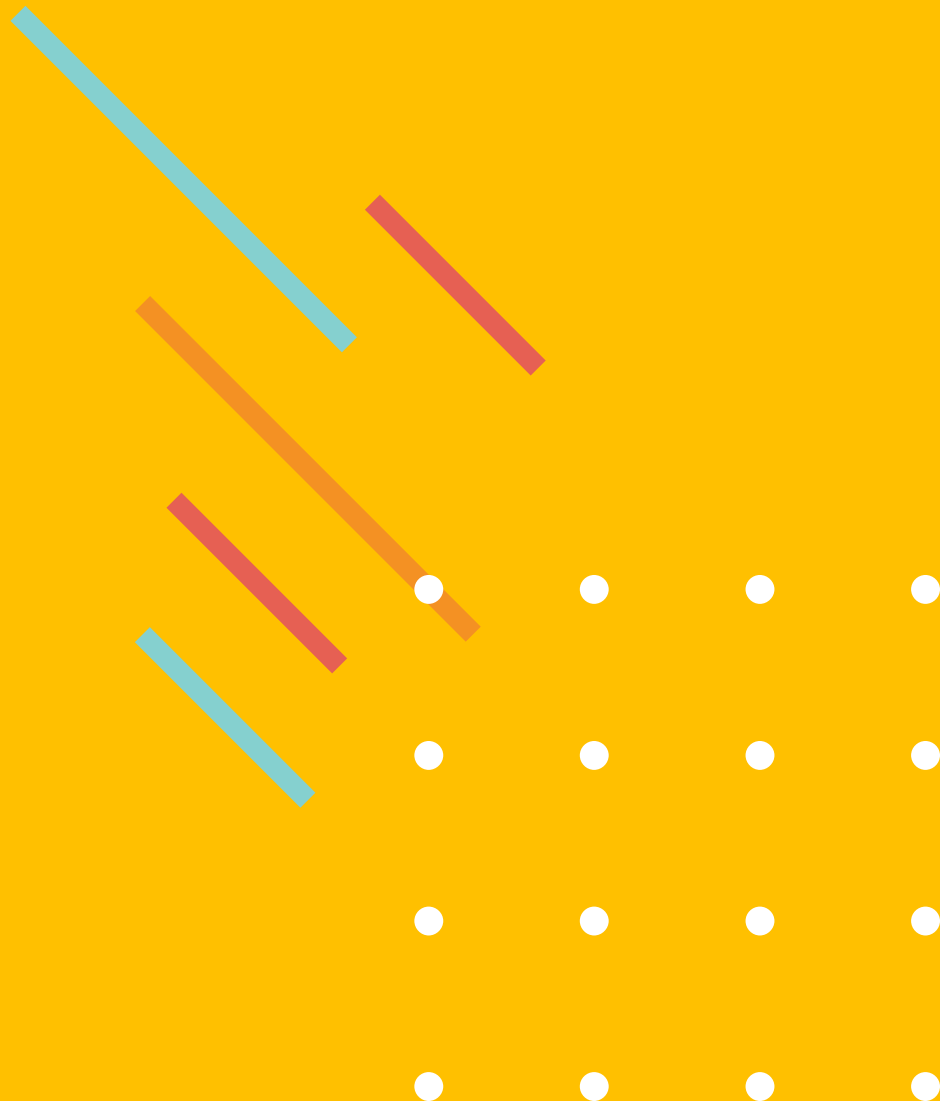
2. CONTEXT: POLICY AND RESEARCH

2.1

Making Great Art Work

The overarching policy framework for Arts Council support for the touring and dissemination of work is based in the Arts Council's ten-year strategy *Making Great Art Work* (2015). This strategy sets out five priority areas, each with a distinct goal:

- The Artist;

- Public Engagement;

- Spatial and demographic planning;

- Developing capacity; and

- Investment strategy.

In terms of Public Engagement, the stated goal is that **'more people will enjoy high quality arts experiences'**. Within Public Engagement, three specific objectives are of relevance to the touring and dissemination of work:
- **Objective 6 – Promote and develop good practice in audience development and public engagement;**

- **Objective 7 – Create opportunities for increased engagement in the arts by particular communities; and**

- **Objective 8 – Plan and provide for children and young people.**

The stated goal for The Artist is also important in that it seeks to ensure that '**artists are supported to make excellent work which is enjoyed and valued**'.

The other three priority areas for The Arts Council are related to planning and decision-making:
- Investment Strategy: Public monies are invested effectively to realise our priorities;

- Spatial and Demographic Planning: Well-planned arts provision benefits people across Ireland; and

- Developing Capacity: The Arts Council and the arts sector have the knowledge, skills and inventiveness to realise this strategy.

Particular objectives of the Investment Strategy that are pertinent to this review of Arts Council supports for the touring and dissemination of work include:

- Objective 10 – Make clear the principles and criteria that guide our investment strategy and inform our funding decisions;

- Objective 11 – Focus investment on artistic activity;

- Objective 12 – Establish funding agreements with organisations and partners; and

- Objective 14 – Improve measurement of the outcomes of our investment.

The *Making Great Art Work Funding Framework 2018-2020* also outlines revised funding categories:

Funding category	Purpose	Who can apply?
Artist' Supports	To support individual artists to develop their ideas and their practice through: ▪ taking time out to concentrate on their artistic practice, ▪ travelling to leam or to experience work in other countries, or ▪ availing of a residency opportunity with an organisation or institution	▪ Individual artists only
Project and programme	To provide funding on a competitive basis to support individuals, entities or organisations to: ▪ develop a specific idea, or ▪ to deliver more than one idea or activity	▪ Individual artists ▪ Organisations ▪ Entities that come together for the purpose of delivering a project or programme of work
Strategic	To provide funding on a competitive basis to support arts organisations with ambitious and imaginative proposals to: ▪ assist artists in developing their practice and their ideas, and/or ▪ deliver excellent arts experiences to the public	Organisations that are formally constituted and have a track record for the delivery in the arts
Partnership	To provide funding to support local authorities in delivering arts experiences to people across Ireland	Local authority arts offices
Development	To support a range of activities designed to assist artists and organisations in undertaking developmental activities that enhance participation and stimulate public interest in the arts. There are two types of development funding programme. ▪ Programmes in partnership with third-party organisations ▪ Programmes managed directly by the Arts Council	Development funding is not an open programme. The development funding on offer will change depending on our priorities and goals. This means that who can apply will also change.

As set out in this funding framework, 'Strategic' and 'Development' funding categories appear to be most relevant to the touring and dissemination agenda (as defined in the brief for this review).

2.2

A Future for Arts Touring in Ireland 2010-2015 – The Touring Experiment (2008):

Prior to the development of *Making Great Arts* work, the Arts Council initiated an action research project in 2006. *The Touring Experiment (TTE)* sought to review touring in Ireland from four perspectives:

1. Audience – needs and behaviours, preferences;

2. Infrastructure – 'soft' (personnel, skills, organisational) and 'hard' (venues, facilities);

3. Artist – welfare, opportunities; and

4. Artform – development, repertoire revival, renewal.

Forty-nine tours were supported across six artforms: Dance; Literature; Music; Theatre; Traditional Arts; and Visual Arts (incl. Architecture). A total budget €2,561,770 was allocated to fifty producers. It assessed a sample of tours based on a range of criteria (artistically-led; audience-led; geographical spread; innovation) and a range of structures/models for organising tours (e.g., independent producers; production companies; networks etc)

The report highlighted a lack of 'audience centred' touring activity and the need for 'touring networks' to strengthen the curatorial basis for offering arts to local and regional audiences. It noted that few producers and venues were capturing data about those attending.

From our understanding of the arts and touring in Ireland, it is clear to this (2020) review that strong touring networks have developed in the intervening years, although not necessarily across all artforms and arts practices. It is also noted by consultees to this review, however, that sustaining and strengthening networks are key challenges.

Considering the data provided to this review from the *Touring and Dissemination Scheme (TDS)*, it appears that progress has also been made in relation to data capture, although that issue remains an unknown quantity beyond the TDS initiative.

The principle finding of *The Touring* Experiment was that touring has been a recurring challenge for successive Arts Councils. The report called for a new approach, making six recommendations, the current status of which are considered below:

1. Place the audience at the centre of the tour planning process.
    Assessment / assumption: This has improved, and new programmes and funding criteria have been put in place in relation to audiences.

2. To determine and agree the strategic purpose of touring.
    Assessment / assumption: This is a focus of this review.

3. Allow the Arts Council to take a holistic view of the development of touring policy, so that the national and the local are complementary features of the touring environment.
    Assessment / assumption: Progress has been made through the development of the new funding frameworks (2018), which continue to evolve and develop, and in the development of an over-arching budget approach to touring.

4. Develop the council's familiarity and experience of touring produc*tions.*
    Assessment / assumption: This has not been a matter for this review, but it appears reasonable to assume that the addition of new approaches (such as TDS) has significantly strengthened Arts Council's knowledge and experience of touring.

5. Develop a system of funding that places audience development at the core and reduce the prevalence of 'grant-reactive' behaviour – this can increase audience engagement and attendances.
    Assessment / assumption: This has been partially addressed through the Touring and Dissemination Scheme and through other criteria, but more can be done here. Where the TTE raised the issue of 'grant-reactive' behaviour, there is a concern that current approach may remain somewhat 'application-reactive'.

6. Challenge is to achieve this while curbing any tendency towards conservatism in audience-driven programming.
    Assessment / assumption: There is little evidence or feedback from stakeholders to suggest that Arts Council approaches have succumbed to "*any tendency towards conservatism in audience-driven programming*". It should nonetheless be a constant and remain a tension at the heart of the touring / audience-development debate.

Further in relation to audiences, *The Touring Experiment* report made the following comment:
The Arts Council needs to determine and agree the strategic purpose of touring. Over the years, policies for touring seem to have been reactive to the perceived needs of venues. There was also a clear emphasis on the needs of production companies. The policy aim was to generate activity to service the infrastructure. As a general comment, it is fair to say that the principal reason for this was to support touring activity at a time

when Ireland's arts infrastructure was still in early development. The evidence of The Touring Experiment indicates that an audience-centred strategy will increase the levels of audience engagement and audience attendances.

The TDS initiative clearly recognises the importance of 'intended audiences' and 'how audience numbers will be optimised' in the criteria for the scheme. It does not appear that this, in itself, represents an holistic audience-centred strategy.

2.3
The Arts Council's Touring Budget / Touring and Dissemination of Work Scheme:

The Touring and Dissemination Scheme (TDS) is a focus of this review process, albeit not the sole focus. It nonetheless represents a significant policy initiative within the Arts Council's approach to touring and dissemination. The TDS sits within a wider framework of the Touring Budget, which also supports 'strategic' and 'arts centre' funded clients. The TDS scheme is a source of significant data that has supported much of the analysis contained in this review.

A regular pattern of funding was introduced for touring from 2012 with set application deadlines as follows:

Deadline   **Period of touring**
May   January to June, of the following year
January   July to December, of the same year

In addition, an 'advance planning' strand is supported:

Deadline   **Period of touring**
January   January to December, or the following year

This pattern/process for Arts Council engagement with touring (set out in Appendix D) should be seen in the context of an annual budget (See Table 1). The touring budget of approx. €2m p.a. comes from non-recurring expenditure of approx. €20m p.a.:

Table 1:

Touring budget 2020[1]		2,000,000
Advance planning 2020 commitment	624,912	
Touring commitment: Strategic and Arts Centre Funding[2]	768,864	
Assisted touring	25,000	
Venice architecture tour	20,000	
Committed for Round 1, 2020	299,830	
Total committed to date		1,728,606
Budget for Round 2 2020		261,394

Source: The Arts Council

1 At the time of publication, Round 2 of the 2020 TDS Scheme was cancelled due to uncertainty regarding programming for the remainder of 2020 brought about by the COVID-19 crisis.
2 This is reserved funding and can only be spent on touring.

The TDS has a number of objectives and priorities, namely: high artistic quality; strong audience focus; geographical spread; range of genres/practices in each artform; tours of different scales; understanding of roles and risk-sharing.

A range of artforms and art practices can avail of this scheme. Under the current guidelines, budgets are not allocated between artforms; rather, budget is allocated according to overall score, irrespective of artform. A strategic score is awarded to comply with the strategic objective of supporting a range of genres. In line with *Making Great Art Work* (notably the aforementioned Funding Framework) **this approach provides the Arts Council with a possible mechanism to focus touring and dissemination investment on development priorities**.

Those eligible for TDS funding include applicants in receipt of certain other Arts Council funding. Since 2018, **organisations in receipt of strategic or arts centre funding have been obliged to include touring proposals with their annual applications**. Strategically funded clients can however access advance planning funding.

The scheme encourages **applications that demonstrate collaboration and partnership between networks, consortia – particularly if there is a high degree of engagement with audience**.

2.4
Attendance, Participation & Engagement with the Arts in Ireland 2018 – Arts Council national survey (Behaviours & Attitudes):

More recently, the Arts Council engaged the independent market research company Behaviour & Attitudes to survey and analyse how the public engage with the arts in Ireland. This research looks at attendance, participation, behaviours and attitudes from the perspective of the public.

At a high level, this research identifies that the most significant demographic driver of attendance is location (Fig.1). Other demographic factors taken into account here are age, gender and social class. Behaviour & Attitudes makes this determination on the basis of '*Dublin vs elsewhere*' with notable exceptions in traditional arts and street arts. **When the broad implication of this demographic driver is set against MCO analysis that 50% of projects under the Touring & Dissemination Scheme emanate from Dublin** (as set out in Appendix C, Slide 2 and taken as a barometer of broader touring activity) **a strong case is presented for strengthening touring supports**. Behaviour & Attitudes additionally notes that Irish adults' overall satisfaction with their level of arts attendance is "significantly higher in Dublin". Touring policy represents a significant opportunity for the Arts Council to address this demographic deficit and gap in regional satisfaction.

Fig.1
Arts attendance past 12 months : Any Attendance
Base: All Adults n- 1,068

	Total	Gender		Age			Social Class		Region	
		Male	Female	<34	35-49	50+	ABC1F50+	C2DEF50-	Dublin	EX-Dublin
Base (WTD)	3694	1809	1885	1174	1042	1478	1709	1985	1071	2623
UNWTD	1068	513	555	292	334	442	524	544	313	755
Films	55	57	53	75	63	33	60	50	68	50
Rock or Popular music	23	24	21	32	27	13	26	20	29	20
Plays	22	19	25	26	18	22	25	20	30	19
Street arts	20	21	20	23	26	14	22	19	17	22
Art Exhibition	19	14	23	22	21	14	22	16	27	15
Musical	18	16	20	20	17	16	20	15	27	14
Traditional Irish/Folk music	17	18	16	16	17	18	19	16	16	17
Stand-up comedy	14	15	13	22	16	7	18	11	22	11
Traditional Irish/Folk dance performance	9	9	9	9	10	9	10	8	11	8
Circus – in a tent or other venue	8	7	8	11	11	3	9	7	6	8
Jazz/Blues music	7	8	6	7	6	6	8	5	12	5
Other music	7	5	8	10	6	5	8	6	7	7
Classical music	6	6	6	5	5	8	8	5	12	4
World music	6	8	5	9	7	3	8	5	12	4
Opera	5	5	5	5	3	7	5	5	12	3
Event connected with books or writing	5	3	7	5	6	6	6	5	8	4
Other performance, concert, event — please specify	5	4	6	5	4	5	5	5	5	5
Contemporary dance performance	4	4	4	3	7	2	4	3	5	3
Ballet	2	1	3	3	2	1	2	2	5	1

The most significant demographic driver of attendance is location - Dublin vs elsewhere.

(Source: Arts Council / Behaviour and Attitudes, 2018)

The Behaviour & Attitudes research also identifies some interesting findings on audiences which offer guidance to this review (Fig.2). It segments the arts attendees into '*Aficionados*' (who attended more than 20 events in the previous 12 months), '*Regulars*' (who attended more than 9 events in the previous 12 months) and '*Occasionals*' (who attended more than four events in the past 12 months).

Fig. 2
Arts Attendees Segmentation
Base: All Adults aged 16+ n – 1,068

Total Cross Attendance Past 12 Months %	Average Arts events attended past 12 months	Share of Arts Attendance
Occasionals 27% Attend 1-2 Types of Event	4.3	**16%**
Regulars 25% Attend 3-4 Types of Event	9.2	**32%**
Aficionados 19% Attend 5+ Types of Event	20.6	**52%**
Films only 10%		
None 18%		

(Source: Arts Council / Behaviour and Attitudes, 2018)

The above segmentation shows that:

- *Aficionados* make up 52% of attendees, and account for only 19% of the population;

- *Regulars* make up 32% of attendees, but account for a further 25% of the population.

The reasons people attend arts events:

The Behaviour & Attitudes research identifies that, for all those who attend arts events, the highest and second highest reasons for attending were connected to personal enjoyment (54%) and spending time with friends and family (46%). (Note that respondents could identify multiple reasons for attending).

Following these two reasons, **the third, fourth and fifth highest reasons for attending arts events were:**

3. **"Like going to that type of event" (34%)**

4. **"To see a specific performer, artist or company" (30%)**

5. **"To see a specific show or event" (28%)**

This review regards the ranking of these reasons (No.3, 4, 5) as highly relevant to touring and dissemination. These three reasons ranked higher than "recommended by a friend or relative" (8th) where '*word of mouth*' might often be taken as key reason behind arts attendances.

While the Behaviour & Attitudes research indicates that many people interested in the arts are interested in more than one artform, the three reasons highlighted for attending an arts event (No.3, 4, 5) also rank far higher than "have new experiences/discover new artists/artforms", with the appetite for new experiences/artists/artforms identified as the 12th most important reason (of 18 reasons) *for audiences to attend* an arts event.

In terms of reasons for *not* attending arts events more often, "It costs too much" was the second highest reason at 30% alongside "difficult to find the time" and this was just behind the reason of lack of interest (35%).

In terms of online arts engagement, the Behaviour & Attitudes research shows that **those aged less than 34 years demonstrate a higher level of online engagement**. It is notable too, that online engagement crosses all segments attending arts events (occasional, regular and aficionados) with between 45% - 48% of those audiences using social media to find out about or talk about an arts event, organisation or artist.

Online engagement was also more important to those outside of Dublin with 75% of respondents using online media to find out about arts events (vs 60% for those living in Dublin). **Online engagement may be significant in considering options or opportunities for dissemination of works.**

It may be of some concern that **only 27% of those surveyed are very satisfied with availability of information about arts events and activities**. In terms of the most recent arts experience of those surveyed however, it is worth noting the high level of satisfaction with the arts, with 51% of people saying they were extremely satisfied with the "quality of performance/exhibition" in their most recent arts experience, and a further 40% were satisfied. While the arts experiences covered in the Behaviour & Attitudes survey are wider than projects funded by the Arts Council, **these satisfaction ratings should nonetheless give confidence to the Arts Council's approach to touring and dissemination**.

The Behaviour & Attitudes report made a number of conclusions based on the data:

- *Aficionados are the core audience, must be kept happy, and may have the potential to act as evangelists for arts attendance and participation;*

- The *opportunity for growth appears to particularly focus on Regulars – albeit they already attend near 10 events per years; but could they attend still more frequently;*

- *While they do attend, Occasionals show a weaker overall affinity to the arts and the scope for their greater involvement may be consequently weaker; and*

- *Outside of these two groups, any targeting for growth in attendance and participation may best focus on the youth audience through online engagement in the arts*.

2.5
Growing Up in Ireland:

Growing Up in Ireland is a Government-funded study of children being carried out jointly by the ESRI and Trinity College Dublin. It is managed by the Department of Children and Youth Affairs in association with the Central Statistics Office and has produced a number of reports since its inception in 2006. Of relevance to this draft review are:

At 9-years old (2009)
Under 'Children's participation in structured cultural activities' the report notes that just under half of the children (47%) were involved in structured cultural activities such as dance, ballet, arts, drama, etc. More

than twice the proportion of girls (65%) than boys (31%) took part in these activities. Participation rates were significantly related to maternal education, social class, family income and family type. This report also shows that 36% of children whose mothers had left school with a Junior Certificate or less were involved in these broadly defined cultural activities. This proportion rose steadily to stand at 64% among nine-year-olds whose mother was a Third Level graduate. Similar significant and strong relationships with family income and social class were equally apparent.

At 13-years old (2018)

Under 'Organised sports and cultural activities' the report notes that there were indications of income inequalities in the level of participation in organised sporting and cultural activities, particularly when these were paid activities. The rate of participation at least weekly, in paid activities in this area was 56 per cent of those 13-year-olds in the highest income quintile compared to 34 per cent of those in the lowest quintile. Participation in dance, drama or music lessons (usually paid activities) was also higher among those in the top income quintile; 33 per cent participated at least once a week compared to just 20 per cent in the bottom quintile.

While the findings of the above two reports (9-years old and 13-years old) engage primarily with arts participation, **variances significantly correlated to family income and other social factors are likely to apply to arts appreciation**.

Being 20-years old (2018/19)

According to the report 'Being 20 years old' (No.1), more than eight out of ten young men and young women used the internet for 'music/TV/movies', 'social media', 'messaging/calling', 'searching for information generally', 'shopping' and 'college work', but the study provides no insight or data more specifically related to arts activities. The report also shows that 89% of 20-year-olds report that they contribute to their social and leisure costs. While not surprising, this report demonstrates that **young people at this age are largely making their own choices choosing how they engage with culture and the internet is a key means of engagement**.

The report on 'Education, Training and Employment' (No.4) explores perceptions of the benefits of second-level education among 20-year-olds. These findings highlight that:

- 17% perceive that second-level education benefitted their appreciation of art/music a lot, and 33% perceive that second-level education was of some benefit in this regard; and

- 15% perceive that second-level education benefitted their appreciation of reading for pleasure, and 32% perceived that second-level education was of some benefit in this regard.

It is notable however that 53% of young people perceive that second-level education did not benefit their appreciation of art/music and 50% perceive that it did not benefit their appreciation of reading for pleasure.

These findings suggest that **in-school programmes need to be supplemented by both out-of-school programmes and online engagement is key if the needs of young adults are to be addressed in touring and dissemination**.

2.6
Project Ireland 2040 (2018)

Culture, heritage and sport are strategic investment priorities of *Project Ireland 2040*, Ireland's National Planning Framework. Arts, culture and heritage are also seen as intrinsic elements supporting quality of life, and the framework recognises that larger towns and cities should have arts and cultural infrastructure. This provides a basis for the completion/enhancement of a network of infrastructure that can support arts development, touring and dissemination. Of equal significance for this draft review is the commitment to ambitious growth targets for Cork, Galway, Limerick and Waterford to **enable these four cities to grow by at least 50% to 2040, become stronger regional drivers and develop as viable alternatives to Dublin**. The role played by Sligo in the North West and Athlone in the Midlands as regional centres is also recognised. The Arts Council may wish for touring and dissemination policy **to take account of such ambition by seeking to ensure that quality work is available in these four cities and the two regional centres, or within easy reach of these locations. (See also 2.7, below).**

2.7
Arts Council Arts Centre Policy (2019)

This policy focuses on the development of arts centres and takes cognisance of *Project Ireland 2040*, noting that: *the ambition to improve the quality of life in urban locations and enhance their potential to become regional leaders has the potential to impact upon the investment by the Arts Council.* The Arts Centre policy also notes the role of arts centres in providing flexible and expert support which recognises and organises around the needs of the artists as they make work.

The policy notes that 'Forging connection between the arts and the public is a defining characteristic of the work of Arts Council-supported arts centres' and recognises that people who live in Ireland are entitled to access the arts within their own places, or within a reasonable distance.

The impacts and learnings from the COVID-19 pandemic may bring about changes in attitudes in relation to importance of smaller urban centres. Taking Project Ireland 2040 (above) into account at a macro level, however, the primary driver is a population increase of one million by 2040. In this context, **the challenge for the Arts Council is to plan for increased arts provision for this increased population, and consider whether touring and dissemination are a means to supporting greater public engagement and/or a means to addressing challenges of audiences without a venue / year-round arts provision**.

2.8
Arts Council Equality, Human Rights & Diversity Policy & Strategy (2019)

This policy seeks to ensure that the Arts Council '*in everything it does, strives to respect, support and ensure the inclusion of all voices and cultures that make up Ireland today, from all sections of society, from existing and new communities, and from all social backgrounds, ethnicities and traditions*'. The actions from this strategy are ongoing through to Q4, 2021 but it is clear that the Arts Council seeks to take a targeted approach to ensuring all awards (including touring and dissemination) proactively seek to benefit a more diverse range of artists. In terms of public engagement, the Equality, Human Rights & Diversity policy seeks to establish a better understanding of the publics being reached and not. This latter point (public engagement and understanding the publics) **is likely to lead to recommendations in relation to targeted public engagement, which may impact on future schemes. The next phase of policy needs to take account of ensuring that touring and dissemination supports 'take positive actions to address the identified imbalances'.**

2.9
Programme for Government (2020)

The Programme for Government (PFG) makes a number of commitments to the development of arts, culture and creativity.

In terms of actions to support a 'jobs-led recovery' (from the impact of the COVID-19 pandemic) and the development of a 'recovery fund' the PFG notes measures applicable across a broad range of sectors and notes the intention to "*Take further sector specific measures where required. We will consider **additional measures that may be needed to support the hospitality, retail, entertainment, arts and leisure sectors***".

In terms of rural development, the PFG commits to supporting "*through a consultative process community groups, arts and cultural bodies, sports clubs, voluntary organisations and charities to recover and enhance their impact in the aftermath of COVID-19*".

Under the heading '*Arts and Culture*' the PFG states the ambition to "*make the arts even more accessible and inclusive to* everyone", commits to ongoing support for the Arts Council, and the development of "*initiatives **enabling the National Cultural Institutions to go on tour to towns across the country***". Is not yet clear how National Cultural Institutions will develop and deliver this initiative, but it would be **beneficial if it works in tandem with the Arts Council** (one of our National Cultural Institutions) **in a coordinated manner**.

In terms of children and young people, the PFG commits to expanding the Creative Schools initiative, "*ensuring every child in Ireland has access to tuition and participation in art, music, drama and coding.*" Where the nature and requirement of tuition would not imply reliance on touring/dissemination, ***the recognition of access to participation could, and should, have implications for the touring and dissemination of quality work for children and young people***.

2.10
Survive, Adapt, Renew; A response to the Covid-19 crisis for the arts in Ireland. Expert Advisory Group report to the Arts Council (2020)

While the review of supports for touring and dissemination is asked to think beyond the current COVID-19 crisis, the approach of the Expert Advisory Group to the Arts Council warrants consideration, not least because of its opening statement that the arts in Ireland '*have never been more obviously needed and appreciated; yet neither have they ever faced a more profound existential threat*'. The recent announcement of €20m in exchequer funding provided to the Arts Council for COVID-19 related supports (June 16, 2020), demonstrates Government recognition of the importance of sustaining the arts sector at the current time.

The report of the COVID-19 Expert Advisory Group places a significant focus on investment in the dissemination of work and it will be important that this investment is evaluated for its longer-term (post-COVID) potential and that lessons learned from such investment can be carried forward into any future schemes which seek to support dissemination.

The report of the COVID-19 Expert Advisory Group also recognises a need to invest in 'In person experiences of the arts' through a '*new scheme inviting proposals to model new experiences of the arts*'. While this investment is estimated to be in the order of €800,000 (which, in itself is equivalent to 40% of the 2020 allocation that had been set aside by the Arts Council for touring and dissemination) this specific aspect has to be taken within the context of a €20m fund that emphasises 'survival'. Again, it is important

that **the learning from such approaches can be disseminated in helping to meet the challenges of audiences returning to live events**. It may be that best-practice approaches warrant incentivisation in relation to touring.

2.11

Life Worth Living; The Report of the Arts and Culture Recovery Taskforce (2020)

This taskforce was brought together by the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media to develop recommendations on how best the arts and culture sector can adapt and recover from the damage arising from the COVID-19 pandemic. Within the report, the sector is taken to include culture, the arts, the audiovisual industry and the live entertainment industry.

The taskforce report notes that the performing arts and live events sectors shut down early, when pandemic restrictions came into force, and anticipates that these sectors will be amongst the last sectors of the economy to re-open fully.

Within this, the report considers that the current categorisation of arts and cultural venues and events within government's Resilience and Recovery 2020-2021 Plan for Living with COVID-19 requires further examination in order to support public wellbeing and enable part of the sector return to work. In this regard, the taskforce calls for a representative stakeholder group to be established so that cultural providers can engage with public health experts and other stakeholders to design guidance and support mechanisms, for the re-introduction of safe public engagement in cultural activity.

The taskforce report identifies the potential of outdoor public spaces in helping to realise "Government's ambition to make the arts more accessible and inclusive to everyone. During the pandemic and in its aftermath, such spaces, appropriately configured and equipped, are critical to public enjoyment of cultural events and live entertainment. Research shows that public concern at returning to attendance at such events is significantly allayed by the prospect of these occurring in outdoor venues".

The report also notes the challenges in sustaining local authority capacity to support the cultural sector, stating "there is a real danger that venues will close, festivals and events do not happen for a second year, a wide range of supports for artists and practitioners are suspended, and youth and community projects are stood down. It is important to underline that many venues and arts centres countrywide, whether owned or financially supported by local authorities, are key to the national network of public spaces where concerts, comedy, drama and other live entertainment events are presented".

The scale and duration of the medium-to-long-term impacts that COVID-19 will have on both supply and demand of touring work remains unknown. What readiness will there be among artists/producers/companies to tour, and when? Will the readiness/resources of venues be impacted? What readiness will there be among audiences to re-engage with touring work?

3.
Views of the sector
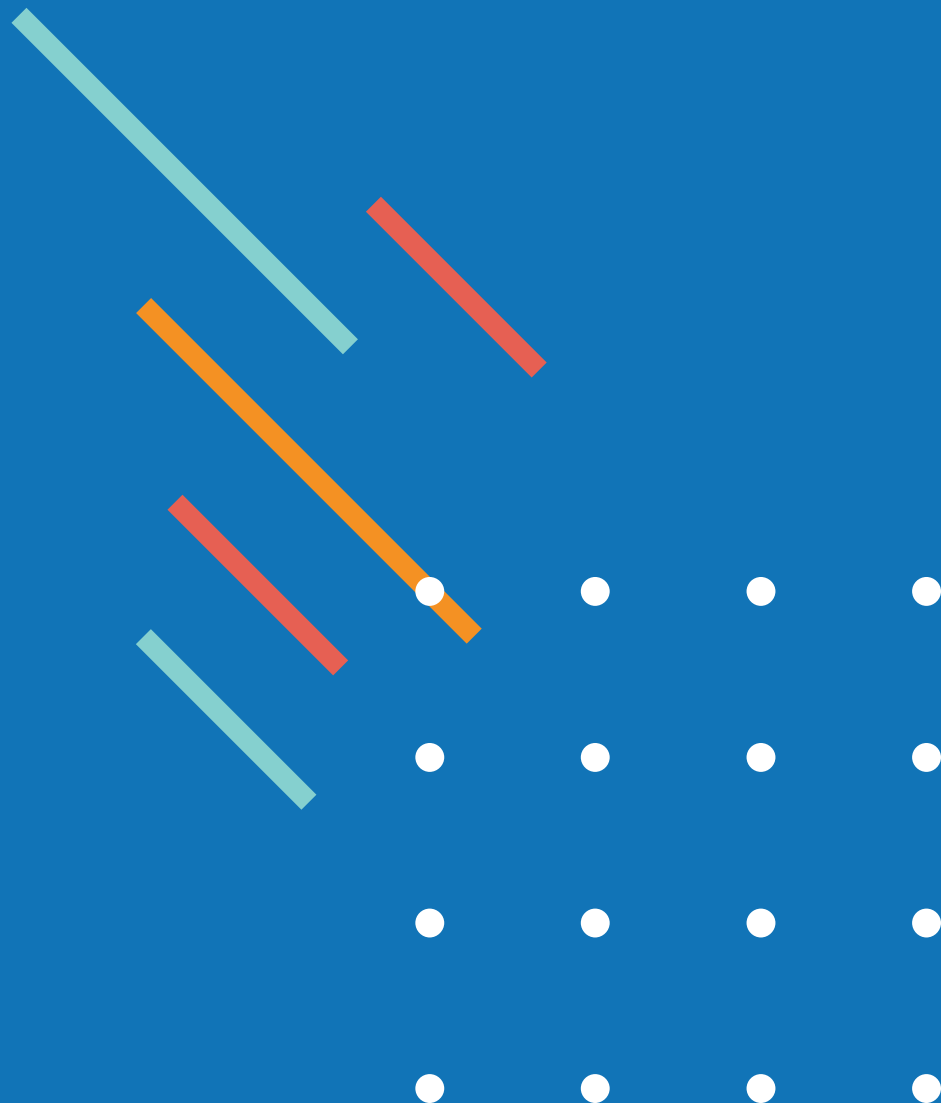
3. VIEWS OF THE SECTOR

Introduction

Initial soundings for this report took place with 9 Arts Council staff and 12 non-Arts Council stakeholders (identified by the Arts Council). The purpose of the soundings was to identify and highlight key issues for consideration in wider consultation. Wider stakeholder engagement followed with over 50 participants from across the arts. Due to COVID-19 restrictions in place at the time of developing the review, the stakeholder engagement was carried out via an online workshop with breakout sessions engaging consultees across a range of artforms and practices. Where possible, each breakout session also included venue managers. While this review seeks to focus on challenges and principles which can be applied across Arts Council supports for touring & dissemination, Appendix B sets out a synthesis of feedback relating to a number of specific artforms.

The over-arching feedback from stakeholders has been collated and synthesised below. All responses have been anonymised. This section focuses primarily on responses relating to touring and dissemination which cross artforms and arts practice areas.

3.1

Touring and Dissemination – Why?

In considering touring and dissemination from the perspective of Arts Council clients, stakeholders were asked to identify why they engaged with touring and dissemination. The responses below are broken down into those who tour, those whose venues receive work and responses common to both those who tour and receive work.

For artists and companies touring /disseminating work, the rationale included:

- **Sustaining a return on investment**: To increase the life of the work/production, employ artists, extend the run of work; "*It can take 12 months or more to develop a production, but Dublin offers 10 - 12 performances. So, the return in terms of time and money invested alongside the income from touring helps to sustain companies*";

- **Artistic development**: Extending the duration of projects and engaging further with audiences enables a project to grow and develop over time. Touring a project can also enable less experienced artists to work alongside more experienced artists for an extended period;

- **Exposure and audiences**: To get work out there and access the widest audiences who might not otherwise hear about work. Touring / dissemination also help to develop the reputation of the artist(s) and/or company by reaching a wider geography and population;

- **Scale and quality**: Knowing a work will tour allows for scale to be considered (and normally greater scale). Knowing this from the outset, when producing a work means that the initial brief and/or project development includes consideration of touring/dissemination so that the quality can be maintained;

- **Developing relationships**: Working with venues helps to develop relationships and, in some cases, opportunities for new projects;

- **Project development**: For some, touring can be a first step in the wider dissemination of a project, or in further iterations of a project; and

- **Morale Boosting**: To know that a project can tour gives confidence.

For arts centres / venues receiving work, the rationale included:

- **Access for audiences**: It is important that people have the opportunity to access quality arts experiences and that means work has to tour beyond its home turf;

- **Access to work of scale and quality**: To feature and showcase quality work that is emanating from elsewhere;

- **Access to a variety or work**: Touring projects encourage and enable the presentation of a wider range and variety of work, including more experimental work; and

- **Providing a platform for artists / companies**: To develop work and to support exposure for artists.

For all involved, the rationale included:

- **Financial**: The availability of funding helped to cover shortfalls between the costs involved and income / box-office. Touring investment (from the Arts Council) helps to make quality work more affordable, and de-risks work which might not otherwise break-even. When Projects that are supported (financially) as tours become more affordable, than would otherwise be the case, that in turn makes quality work more accessible;

- **Collaborative investment**: Working with partners on a project to tour / disseminate work generates more money to produce things; *"By sharing the load, it enables us to do things we could not do on our own".*

- **Provide work/income for artists**

3.2

Views on Arts Council supports for touring and dissemination.

This section encapsulates feedback on Arts Council supports for touring and dissemination. As the feedback suggests, there is not always agreement in relation to Arts Council supports. This reflects the diversity of clients and also a diversity of approaches that the Arts Council offers, both in terms of different relationships as well as varying criteria across different artforms and arts practices (e.g. as set out in specified criteria in the TDS scheme).

From the stakeholder views, it can be difficult to separate 'what' the Arts Council seeks to support in terms of the focus brought to investment schemes and 'how' the Arts Council provides that support, specifically in relation to application processes and timelines.

The focus of Arts Council supports

In addition to addressing the rationale for touring, feedback from stakeholders on the focus of Arts Council supports for touring and dissemination, suggests that Arts Council supports should seek to take account of the following:

a) **Advance planning**: A key issue common across a range of artforms, arts practices and a range of Arts Council client relationships, is whether policy and supports can enable partners (in touring and dissemination) to plan in advance.

b) **Regular touring**: Regular touring to areas builds an audience and builds collaboration between venues and companies. This needs a longer-term view (e.g., a three-year plan); *"If we're to build audiences, there needs to be a knowledge that the support/funding is going to continue and be there into the future".*

c) Marketing responsibilities and human resources: Responsibilities and leadership around for marketing vary depending on the organization. Some promoter / producers do not have specialist resources for marketing / promotion and that places additional pressure on venues. (This can often apply to music, to small touring groups and/or individual artists). In other cases, smaller venues have limited marketing resources. *"Marketing expertise needs to be become part of touring (and dissemination) supports for artists / companies which do not have marketing expertise. This is needed to develop and deliver a fit-for-purpose marketing strategy that works across all the venues".*

d) Supports for marketing need to take account the full scope of PR and marketing requirements, including:

- Market engagement: Knowing the work and the market for the work;

- Marketing Materials: Understanding the collateral needed for work to be sold in a touring context; and

- Press/PR: How this can be best managed and implemented in relation to social, national and nationwide local media.

e) Venue networks and partnerships: The peer relationships established between venues are valuable and to be encouraged in a touring context; *"If we're touring something that venues have worked on together, then you'll get better support and public engagement as a result".* On the other hand, the feedback noted that such networks are hard to sustain, in some cases where the bulk of the work can fall on the named lead partner. Where formal networks do not exist, it is nonetheless seen as beneficial (by those who tour) when venues speak with each other and benefit from peer feedback and advice.

Strengthening promoter – venue relationships: It is seen as very important and beneficial where venues can see the work that will tour to their venue. Artists/producers (artists/producers/companies presenting and promoting tours) acknowledge the importance of the marketing resources venues can bring to promoting tours.

It is suggested that artists/producers can be frustrated by their engagement with venues, particularly in relation to application processes surrounding the TDS scheme. The approach of some venues has been described as '*an auction type approach*' in relation to bookings, where venues initially express interest in a project, but do so for multiple applications and then, when multiple applications are successful, they are in a strong position to negotiate prices downward in selecting which shows they finally book. It should be noted that stakeholders did not assert that this experience is replicated for all venues, but that it is common. It is also important to note that those identifying such practice recognise the rationale/logic of venues in agreeing to multiple applications, when they cannot know which applications will be successful and they want to ensure quality programme is available. The frustration comes with the negotiating 'auction' and moving of dates that follows and that Arts Council processes should seek to limit such practice. Venue stakeholders (separately) noted the challenge of booking in tours and adding it to their programmes (and Arts Council applications) only to have to take them out when events are not funded.

It is noted that building relationships with venues can be difficult for new artists or groups/companies who have not previously toured..

There is seen to be a value in how the Memorandum of Understanding (MoU) process, under the TDS scheme, ensures that important conversations take place between venues and artists /producers in terms of what the work is, who it is for, technical requirements and marketing potential.

In some cases, however, resources (human and financial) remain an issue: "*It's not just about the venue selling the show, sometimes the resources are not there to create the dialogue with the audience before and after*".

f) Post-COVID: Touring and dissemination are about enabling good work to be seen and re-seen. Post-COVID, touring and disseminating good work will be an important means for the Arts Council to re-engage audiences: "*Post-COVID, touring has to be prioritised as a developmental scheme*".

g) Touring needs to be accompanied by stronger public engagement / outreach: Building relationships with venues and audiences can require more than one-off performances/events which come and go. There is a need to think "*beyond the event*".   Building additional public engagement elements mean that venues have worked more closely with artists/producers/promoters and this strengthens the understanding and potential of the work.

h) Supporting artists: Touring and dissemination provides income for artists and extending the life of projects supports professional development. In collaborative contexts, it enables less experienced artists to work alongside more experienced artists. Touring could also facilitate "*bringing makers together and for touring companies/artists to also support the local ecology*".

i) Seasonality: It was proposed that less popular calendar windows could be more heavily incentivized and that summer months may be missing a tourism market. For other stakeholders, seasonality was not a significant concern.

The mechanisms of Arts Council supports

Feedback from stakeholders on the mechanisms and processes of Arts Council supports for touring and dissemination, suggests the following:

1. One size does not fit all: Supports need to be able to work for different sizes and types of venues. Where many stakeholders want longer planning horizons some referred to the value of a quick turnaround scheme (see No.5 'Timing and timeframes' below). The needs of artforms also vary. For some companies (e.g., within YPCE) touring and dissemination is at the core of their approach, and not an add-on.

2. The importance of a dedicated scheme: It is regarded as valuable that there is a scheme (i.e., TDS). It keeps touring/dissemination on the agenda and strengthens approaches to collaboration and planning. A strength of schemes to date has been that "*you got what you needed*" in terms of the resources required to deliver the project and the tour could happen without setting organisations/projects up to fail or creating additional headaches. Strategically-funded clients see a challenge if they cannot apply for such a scheme.

3. Eligibility for TDS: Given that the TDS scheme backs touring and dissemination for the full costs needed, strategic clients were keen to be able to access the scheme (as had previously been the case, pre-2018). This ambition relates to the assertion (noted above) that the scheme backs the full costs of touring/dissemination, which is not always the case. Clients who are not strategically funded, however, expressed concerns that strategically funded clients would '*eat a larger share of the pie*' if they were again allowed to apply for full costs under the TDS (noting that strategic clients can apply for advance planning). Some feedback proposed that those applying for project funding should also be in a position to apply for a touring funding as part of project funding applications, so that everyone is "*on an equal playing field*".

Stakeholder feedback also notes "***mixed messages***" from different parts of the Arts Council around how touring is allocated for strategic funded clients, which is acknowledged by Arts Council stakeholders, with

some strategically funded clients being advised to apply to TDS in Years 2 and 3, where touring is applied to their Year 1 application.

There was also concern that the criteria for touring within TDS is not aligned to the criteria for touring within strategic funding.

4. The application for TDS has variously been described as 'complicated' and as 'one of the most straightforward application processes.' Some stakeholders identify that guidelines are clear and well-articulated, with an emphasis on art and public engagement. There was also praise for the process of setting out budgets, which supports accuracy in relation to costs.

Other stakeholder feedback suggested a rigidity in the current approach, where a two-week period between applications and confirmation of memoranda of understanding could also allow errors/ amendments to be addressed in the form "*as is the case with the Arts Council of England*" and/or supporting documentation to be submitted.

5. Timing and timeframes relating to TDS application processes: Funding is allocated to timeframes that are not appropriate for certain disciplines and does not always work for venues, with brochures sometimes going to print without confirmation of events. The January deadline has come in for significant criticism. Its timing does not support the application requirements in terms of developing Memoranda of Understanding between partners.

In terms of timeframes, "*applying in January 2020 for July touring does not work as venues are often booked out and have no capacity to take on additional programme, which is frustrating for those seeking to tour and for venues*". Some consultees also found timelines for October tours to be a challenge with venues increasingly booked up further in advance. A different view came from some respondents in the traditional arts, where long lead in times stretch beyond the planning horizons for a practice which often operates through individual artists.

Other respondents also wanted a quick turnaround scheme, noting that "*Different levels of funding are required for different companies/productions. Some could tour for 10/15K such as a Fringe hit. By going through the Arts Council process, would have to wait a year – an opportunity lost.   In the UK, an Arts Council decision can be made and a show mounted in Theatre 503 within 9 weeks. It takes much longer here – a year or more*". A further suggestion was that projects applying through arts grant funding could benefit from a short (e.g.) two-week tour add-on.

In terms of deepening public engagement as part of touring projects (where touring projects would seek to develop stronger relationships with venues and audiences through additional work around public engagement) the application processes and mechanisms do not support the development of such engagement. The realization of additional public engagement elements requires additional time and tight application/touring timelines mitigate against such developmental approaches.

More generally, there is an interest in extending the horizons relating to the planning of touring.

6. Communication to support applications: "*Why are there no clinics around touring?*" If people are to make good applications, they need to be supported to do so. If individual artists are to be encouraged to apply, more needs to be done to support them also. Mentoring or webinars could be of value and shared widely for those who cannot attend. Such communication could also create opportunities for potential touring partners (producers / artists / venues) to get to know each other and enable peer learning.

3.3
The collection of touring and dissemination data

It was identified that the capturing of audience data is important but challenging and that "*data gathering could be improved (e.g., feedback regarding audiences)*". It was proposed that guidance in relation to data management would be useful, including on "*what needs to be kept and where*".

It was also proposed that data sharing (between touring partners, i.e., artists/producers and venues) needs further consideration, mindful of General Data Protection Regulation (GDPR) requirements.

3.4
How can Arts Council touring policy effectively support greater public engagement?

Feedback in this area includes:

- Audience development and engagement sessions – think tank environment – with sharing of data/ information regarding audience development

- Examples of good practice in public engagement can be shared.

- By facilitating connections, relationship s, partnerships and allowing for meaningful collaboration between venues and artists/producers.

- Support networks and sectoral engagement / venue networks around artforms. Support joint networks around a common goal.

- If work that is touring/being disseminated is something that venues have worked on together, then you'll get better support and public engagement as a result.

- Addressing resource issues (human and financial) to create the dialogue there with the audience before and after an event – more flexible funding.

- There is scope to engage with much touring work outside of the performance; e.g. talks / engagement with school groups – but how does that get paid for?

- Targeting diverse communities / targeting "*a broader geographical spread and audiences who would not otherwise have an opportunity*" to experience high quality work.

- The organisation has to be involved in public engagement in order to take a tour / application has to include an educational strand / "*That's an opportunity to deepen the audience experience and the policy could favour work which has a better range of ways in which the public can be engaged*".

- For investment to be project-focused, rather than dates-focused would allow for meaningful collaborations.

- Specific touring funding (for artforms).

- Value promoters with experience and insight.

- Create greater awareness about touring supports and about the potential to bring work to a broader public.

- Look at touring opportunities of different scale.

4.

Analysis & Findings

4. ANALYSIS & FINDINGS

Introduction

Based on policy and research analysis, stakeholder engagement and data made available to the review by the Arts Council, key findings are as follows:

4.1

Touring and dissemination are fundamental to public engagement with quality arts provision – and essential to addressing Dublin vs ex-Dublin imbalances

The Behaviour & Attitudes (2018) research sets out that the most significant demographic driver of attendance at arts events is location (Dublin vs ex-Dublin). M.CO analysis is that touring work originates largely from urban centres with 50% of projects under the Touring & Dissemination Scheme emanating from Dublin (as set out in Appendix C, Slide 2 and taken as a barometer of broader touring activity).

Touring and dissemination also offer the Arts Council a clear chance to invest in 'success'; enabling the promotion of specific (and successful) artists or events, where Behaviour & Attitudes identifies that specific artists or events are key determinants in audience decisions to attend the arts.

4.2

Touring and dissemination are valued by artists/producers and by venues but for somewhat differing reasons

Touring and dissemination are valued by artists/producers and venues who jointly recognise the value in collaborative investment, work/income for artists, underpinning, the financial incentives in current (funded) approaches and the creation of opportunities for audiences to connect with work. The current model (and feedback) suggests that venues *need* work to tour, with the possible exception of the visual arts, whereas artists/producers value touring *as part of* their work. It could be inferred that the need to engage with touring work is somewhat more immediate among venues (in terms of providing quality programme for their audiences on an ongoing basis) whereas for artists/ producers, touring provides revenue and developmental opportunities.

Taking account of the priorities of 'Making Great Art Work' (MGAW), support for 'the artist' is a key consideration for artists/producers and venues, noting stakeholder feedback also suggests aspects of current (Arts Council and venue) approaches to touring could be slightly more artist-friendly. Arts Council policy on touring and dissemination needs to bring about a shared, strategic approach between partners if touring and dissemination are to support delivery of the MGAW 'public engagement' priority.

4.3

Support for a dedicated and well-costed scheme

The *Touring and Dissemination Scheme* (TDS) is generally well received by those engaged in this process, wherein it was noted that "*it helps keep touring on the agenda*". There is a solid basis to the approach to data capture and analysis within the TDS scheme and support for the backing this scheme provides to meet the actual costs required to tour/disseminate work. The structure of the scheme (in terms of criteria

and process) also affords the Arts Council a deal of budgetary flexibility and an ability to target investment for the purposes of development (per MGAW funding framework).

Those clients who are funded to tour but cannot apply to a dedicated scheme (such as TDS) should also benefit from a similarly well-costed approach.

4.4
One size does not fit all

Touring and dissemination are not the same across all artforms. While the TDS is structured to take account of art orm priorities, greater distinctiveness in approach is required.   It could also be argued that the focus of the TDS is on supporting organisations that can develop expertise in audience development, rather than supporting individual artists. This is understandable and appropriate in the context of touring and dissemination seeking to support audience development. The role of wider support organisations, such as Music Network and Poetry Ireland, is nonetheless important in artforms where the individual practitioner or ensemble is a more prominent focus, and further consideration could be given to supporting individual artists seeking to tour / disseminate specific work.

Overall, approaches to touring appear to have a strong performing arts focus. Music Network plays an important role in bringing music around the country, and the success of other networks, following from *The Touring Experiment* has built capabilities in relation to theatre touring.

In the case for the visual arts, a greater emphasis on co-production may be more appropriate in bringing work to the public, given the tendency for galleries (venues) to partner in the curation, presentation and promotion of work which may not previously have been exhibited. This also takes account of the lead times and less flexible/occasional programme opportunities that arise in the exhibition calendar of a visual arts calendar. Visual arts consultees also cited a particular set of challenges in relation to gauging and demonstrating success or impacts of touring.

The case of literature is also notable, where a stronger emphasis on dissemination may be more appropriate, albeit literature has been a relatively consistent, if small-scale, beneficiary of TDS initiative in the timeframe considered by this review.

The area of young people, children and education (YPCE) does not appear to be benefitting from significant strategic intent within overall touring and dissemination policy. The experience of this sector highlights the 'application-reactive' nature of the TDS initiative which may yield "three tours for 7–12-year-olds" and noted that YPCE did not have "a dedicated funding pot and funding controls".

The experience of consultees across many artforms suggests that touring supports would benefit from longer planning horizons and touring timeframes.

There was also interest in a quick turnaround scheme for smaller touring initiatives (for example after a festival success). Within this, there is a need to take account of how budgetary and funding cycles could respond to such demand, when it is not possible to be sighted on all potential touring work at any given time. In an ideal world, consideration could be given to a rolling scheme, with unspent monies feeding into other touring programmes, but this does not seem practicable in the context of scarce and competing resources. In addition, it should be noted that many stakeholders were seeking additional time for planning (rather than quick turnaround schemes).

4.5

There is limited evidence to suggest that touring investment is currently targeted towards achieving strategic or sustained growth in audience numbers (or in deepening engagement) across artforms or across locations.

This assertion is drawn from analysis set out at Appendix C and comes with the caveat that findings here are drawn from available data which relates to the TDS Scheme. This data indicates a sustained programme of arts activity, but not a definitive pattern of audience development.

The data available to the review covers the period 2014 – 2018. Across the first four years of this period, total **audience numbers** rose by just under 21% (**Appendix C, Slide 17**) from 121,629 people in 2014, to 146,734 people in 2017. This 21% increase in audiences correlates to a **rise in funding** of just under 43% over the same four-year period from €1.18m to €1.61m (**Slide 13**).

In the intervening years of 2015 and 2016, audiences for both years are approximately 37% higher than the base year of 2014, despite financial investment in 2015 being marginally below the base year of 2014, with 2016 funding just under 10% ahead of 2014.

A subsequent increase in funding from €1.3m (2016) to €1.61m (2017) corresponds with 2017 audiences decreasing by 21,000, compared with 2016. In year-on-year terms, funding rises by almost 24% while audiences decrease by 12.5%.

Taking 2018 into account tells a different story. In 2018, total audiences for projects funded under the TDS rise by almost 130%, from 146,734 in 2017 to 336,742 in 2018, a rise of over 190,000 (Slide 17). This corresponds to year-on-year funding increase of €192,793, or just under 12%, from 2017 to total funding of €1,802,737 in 2018 (Slide 13).

This dramatic increase in 2018 audience numbers is underpinned by two artforms:

- **Circus/Street Arts** – where audiences rise from 4,879 people in 2017 to 100,000 people in 2018. This has been achieved despite TDS circus/street arts funding being reduced from €137,740 in 2017 to €21,210 in 2018, and a reduction in the number of performances from 60 performances in 2017 to 2 performances in 2018 (Slide 12) under this scheme.

- **Literature** – where audiences rose from 1,870 people in 2017 to 112,651 people in 2018. This is achieved in parallel with an increase in TDS literature funding from €22,460 in 2017 to €60,500 in 2018, and an increase in the number of performances from 7 performances in 2017 to 137 performances in 2018.

Set across the data for the 2014 – 2018 period, the figures for these two artforms in 2018 are exceptional. In the four years prior to 100,000 people attending the 2018 circus/street arts performances, audiences for TDS-funded circus/street arts varied between a low of 1,199 people (2014) and a high of 4,937 people (2015).

In the four years prior to 112,651 people attending the 2018 literature performances, audiences for TDS-funded literature varied between a low of 1,663 people (2014) and a high of 6,331 (2015) people.

In terms of developing audiences for other artforms (taken across 2014 – 2018; **Appendix C: Slide 17**) audiences for theatre and visual arts are largely similar in 2018 to what they were in 2014, but with different trajectories along the way.

For theatre, audiences fell from a high of 53,559 people (2014), through two years of audiences between 32,734 (2015) and 34,828 (2016) to a low of 17,431 (2017) before reaching audiences of 52,860 in 2018. The

number of theatre performances supported under the TDS also fell steadily across the first four years of the period, from 316 performances in 2014 to 170 performances in 2017, prior to rising to an unprecedented 506 performances in 2018. On the other hand, funding for theatre projects (**Slides 13 - 15**) grew in increments each year from 2014 – 2017, increasing by 3.9%, 5.2% and 2.2% respectively, before increasing by 94% between 2017 funding of €571,618 and 2018 funding of €1,110,480. This almost-doubling in (2017 - 2018) funding sees TDS theatre audiences more than treble in that year, but this also needs to be seen in the context of TDS funding increasing by 117% from 2014 – 2018, without any increase in audiences over the same five-year period.

For visual arts, audiences rose from a starting point of 35,521 people (2014), through audiences of 81,052 (2015) 102,961 (2016) and 95,729 (2017) before falling back to audiences of 36,715 in 2018. Funding for visual arts projects (**Slides 13 - 15**) in each year 2014 - 2017 increases by 79%, 25% and 11% respectively, rising from €108,000 in 2014 to €267,765 in 2017. The percentage rise in audiences exceeds the percentage rise in finding for the first two years, with audiences then falling back in 2017, despite the 11% rise in funding. In 2018, TDS funding for visual arts projects fell back to €80,990, a year-on-year reduction of almost 70%; while audiences fell back to 36,715, a year-on-year reduction of just under 62%. This review is, however, advised that applications to the TDS for visual arts projects have fallen since 2017 as strategic funded clients are no longer eligible to apply and many former TDS partners from within the visual arts are strategically funded clients. Projects funded under visual arts show the strongest correlation between financial investment and audience numbers.

In the case of **music**, there is a fall in audiences attending is from 22,944 (2014) to 7,852 (2018) and, in the period from 2014 - 2017, audiences rise in the second year (2015) although funding falls but, in the subsequent two years (2016 and 2017), audiences fall, although funding rises in both years. In 2018, both funding and audiences fall to their lowest levels over the five-year period.

Across the five-year period of analysis (2014 - 2018) funding and data in relation to **YPCE** is very limited in scale and strategic intent is therefore difficult to discern. (See also Section 4.6, below).

Across the various artforms, funding and/or audience figures may vary, owing to who applies, the size of the ensemble, varying size of venues and many other factors. Having said that, the Arts Council (Making Great Art Work) priority seeks to ensure that more people engage with high quality work, and delivery against that strategic priority is not apparent in the TDS data.

Examining the 2014 – 2018 data from **a geographic perspective** shows that audiences increased in 10 counties and decreased in 16 counties (Appendix C, Slide 9) over this period. Only the county of Clare suggests a steadiness in the pattern of growth across the five-year period. The picture for other counties does not offer any particular pattern. Looking at TDS data for the counties with urban locations targeted for above-average population growth under Project Ireland 2040:

- **Limerick** audiences increased from 8,992 in 2014 to 54,086 in 2018 albeit 2016 saw audiences of only 6,658;

- **Galway** saw audiences fall back slightly from 7,163 in 2014 to 6,789 in 2018;

- **Cork** saw audiences fall back from a high of 30,783 in 2017 to a low of 6,848 in 2018; and

- **Waterford** saw audiences fall back from 1,319 in 2014 to 790 in 2018 with the highest year being 2015, when audiences of 2,426 were achieved.

In other analyses, there are correlations in some cases between investment of resources, number of performances under artforms and audience numbers, but such correlations are not sufficient to infer delivery against strategy.

A number of arguments could be proposed to inform these findings:

a) That the TDS is a snapshot and numbers are filtering from (or balanced across) this scheme into wider arts audiences and so the TDS is acting as a catalyst.   This may be the case, but there is no data to support this case.

b) That ideas of developing audiences for the arts should not be restricted to looking only at one artform but look across artforms. Behaviour & Attitudes analysis suggests that there are strong levels of audience cross-over between artforms.   The data available to this review, however, shows total audiences rising, plateauing and then falling back across the four-year 2014 – 2017 period, before circus/street arts and literature account for exceptional growth in 2018 audiences.

c) That audience development is taking place in terms of deepening audience engagement with the arts, which is different to a focus on increasing numbers.

Such an argument would sit well with the Behaviour & Attitudes conclusion that Aficionados need to be sustained as an audience, but it is not borne out (that such engagement is already taking place in touring) in the stakeholder feedback to this review. Many consultees suggested that the deepening of engagement with audiences *be added* to touring policy that supports public engagement.

d) That developing audiences is about ensuring a diverse offering that can appeal to diverse audiences. Behaviour & Attitudes analysis would not support this perspective in that the highest-ranking arts-related reasons for attending arts events are connected to a specific artist, company or event. Behaviour & Attitudes also recommends that audience development should focus on regulars.

e) That a five-year period is a relatively short timeframe in which to chart an audience development path.

f) Touring and dissemination are not laboratory experiments. In the real world, the size, location and resources may vary, timing may vary, and other socio-economic factors may impact, and expectations of targeted audience development are unreasonable.

The following questions remain in relation to the current approach:
- Is the strategic intent behind supports for touring and dissemination clear, agreed and widely understood? Is it outlined in terms of the arguments under 4.5b, 4.5c, 4.5d or other scenarios above?

- Do funding supports for touring and dissemination continue to struggle with competing tensions, from which resulting Arts Council supports manifest in application-reactive investment and/or other undulating investment cycles (e.g., where an artist, company, artform or region do better some years than others)?

As detailed in the opening paragraphs to this section, there is no discernible pattern across the data. The variances are sufficient to suggest that sustaining or growing audiences has not been the core focus of the scheme. The variances may be understandable in a scheme where an application-reactive approach (the TDS scheme operates across all artforms and practices) makes it difficult for individual heads of function to target audience development and take responsibility for investment to deliver against that target.

The terms of reference for this review make clear that 'the purpose of the Arts Council's support for touring and the dissemination of work is the enabling of high-quality artistic work to tour to towns and cities

throughout Ireland.' Objectives 6 and 7 of *Making Great Art Work* prioritise public engagement (rather than distribution). There is a disconnect here that needs to be resolved.

4.6
Planning and providing for children and young people

Behaviour & Attitudes highlights young people as a target area for audience development, although it specifically references online engagement. Such engagement is likely to be increasingly valuable, but it does not speak to a full experience of the arts, speak to the creative needs/potential of young people to engage with work of excellence, or address the paucity of touring work for the 1m+ people aged 5 – 20 years in Ireland (Central Statistics Office).

It will be clear to most stakeholders that increasing financial investment in the area of children and young people is unlikely to generate the same level of activity as it would for adult audiences. This is due both to the lower capacity of many events, and to work for children and young people generally being offered at a much lower price point than work for adult audiences. The findings of Growing up in Ireland also show that variances significantly correlated to family income and other social factors apply to engagement with the arts among young people aged 9-years old and 13-years old; i.e., young people from households with less family income have less engagement with the arts. It therefore needs to be accepted that the level of subsidy required to achieve the required level of activity for children and young people will be greater than the level of subsidy required to achieve a similar level of activity for mainstream adult audiences.

Analysis of Growing Up in Ireland findings suggests that in-school programmes (benefitting less than 50% of young adults in relation to their appreciation of art, music and reading for pleasure) need to be supplemented by both out-of-school programmes and online engagement. In recent years, the Arts Council has worked closely with the Department of Tourism, Culture, Arts, Gaeltacht, Sport and the Media, the Department of Children, Equality, Disability, Integration and Youth, the Department of Education, and the Creative Ireland Programme on the Creative Schools initiative. This is a potentially transformational step in addressing the benefits/gaps of in-school experiences of the arts (identified by Growing Up in Ireland), but it does not address the Making Great Art Work commitment to "*support the provision of excellent arts experiences for young people in the public domain*". As with other audiences, where good work is identified for children and young people, that work should be supported for touring and dissemination.

Growing Up in Ireland also charts a shift in decision-making between 9-year-olds and 13-year-olds on the one hand, and 20-year-olds on the other. This sees the key influence in decision-making around culture shifting from a parent/guardian to the young person in the teenage years. The policy for touring and dissemination needs to address the distinct users and decision-makers within this cohort.

4.7
The use / usefulness of data

The Arts Council is fully cognisant of the value of robust data in supporting their work.   The organisation is currently engaged in strengthening audience data across three initiatives:

- The box-office project;

- The AAR project, which works across strategic, arts grant and arts centre clients; and

- Data provided through the TDS initiative (and made available to this review)

Building this data resource will support the Arts Council in relation to:

- Evidence-based policy/decision-making;

- Identification of targeted policies and financial supports in specific areas;

- Measuring progress, gaps and effectiveness of supports in relation to certain stated objectives; and

- Information sharing and communication with key stakeholders/ organisations.

Based on the data available to this draft review, we suggest that the data management within schemes could take into account the following considerations:

a) Data should be collected with identifying 'need to know' and 'nice to know' variables. Data should be gathered with key evaluation questions in mind.

b) Consistent data capture: A single format of manual/automated data capturing should be in place. Within data reviewed, anomalies can arise due to:

- Inconsistent categorisation of variables;

- Varied spellings/names used for venues/places; and/or

- Missing data in the form of blanks, N/A, zero values.

c) Identify and engage data users for cataloguing data information needs.

d) Accurate and timely process of data collection (qualitative and quantitative) is backed up by data cleaning and analysis.

e) To monitor the efficacy of the policies, data should be tracked:

- Prior to allocating financial investment;

- During the touring process; and

After the touring is complete.

f) Dummy variables should be utilised wherever possible, to make it easy to filter out the required data set.

g) Identification of the most important variables. Including too many variables for categorizations makes the data difficult to read and interpret.

Since the introduction of General Data Protection Regulations (GDPR) there are justifiable anxieties in relation to data sharing. The usefulness of audience data for marketing purposes is well understood by venues and it is understandable that venue managers would also have (non-GDPR) concerns in relation to sharing valuable marketing data which could benefit competitors.

There would nonetheless be a shared value in understanding the effectiveness of schemes and initiatives of data in terms of repeat customers, new customers and audience profiles, where such aggregate / anonymised data could be shared. Such aggregate data may also be comparable with the demographics of an area where data in the form of age, gender, income etc could be seen against and/or build on the Arts Council's AIRO audience mapping system. Correlating audience profiles (for events) against such statistical indicators could also support identification of cohorts of the population who are not accessing touring/disseminated work.

Such data capture and analysis is more difficult in visual arts and open talks / events, which are unticketed, albeit gallery counters and occasional survey work can go some way to addressing this shortfall.

Touring and dissemination are not the target, but the means to an end. As identified (by both artists/ producers and by venues), touring is a means to reach audiences, support the development of work/ practice of scale and quality, and generate/sustain a return on investment. It is therefore important that touring data is seen in the context of other data and insights such as audience development, the growth and development of projects or those producing projects and/or the sustainability of employment that touring enables.

The range of initiatives being undertaken by the Arts Council in relation to box office and data are likely to strengthen the potential to understand audiences, and thereafter to support public engagement and increased investment in the arts. In this context, there is no specific recommendation around audience data on touring and dissemination, separate from the wider ambition and initiatives of the Arts Council in this area.

4.8
The usefulness of advance planning

The value of advance planning came out strongly in consultation on this review and should be encouraged. The application (e.g., process and timing) of enhanced approaches for forward planning may vary across different artforms and arts practice areas. Consideration should nonetheless be given to compiling 'lessons learned' from advance planning projects to see if such learnings can be mainstreamed.

From the implementation of the TDS advance planning scheme, the value add in advance planning is noted by stakeholders as lying in the areas of:

- partnership development;

- shared familiarity with the work (between producers and venues);

- marketing and communications; and

- the potential to extend a core (touring and dissemination) element into wider public engagement / artist engagement pieces.

4.9
Marketing and audience development capabilities

As identified in Section 3.2, responsibilities and leadership around for marketing vary depending on the organisation and the project. Some promoter / producers do not have specialist resources for marketing / promotion and that places additional pressure on venues. (This can often apply to music, to small touring groups and/or individual artists). In other cases, smaller venues have limited marketing resources.

Supports for marketing need to take account the full scope of PR and marketing requirements, including:

- Market engagement: Knowing the work and the market for the work;

- Marketing materials: Understanding the collateral needed for work to be sold in a touring context; and

- Press/PR: How this can be best managed and implemented in relation to both national and nationwide local media.

There is significant audience development expertise within the arts in Ireland. Much of this expertise lies within the client-base of the Arts Council which combines years of experience in doing the work of producing and promoting the arts with up-to-date knowledge of box-office and marketing management.

Notwithstanding that combined expertise, there remains strong interest in supports, peer learning and continuing development and training to underpin audience development efforts. Other development agencies such as Enterprise Ireland often make investment in organisations where a clear and structured programme of work has been undertaken in strengthening the approach and capabilities of those organisation.

It may be the case that touring / audience development partners can benefit from a common programme or that audience development partners have differing needs, which are better addressed individually but *commitment to continual improvement of audience development capabilities is intrinsic to the success of touring in delivering against the public engagement goal of Making Great Arts Work* and such commitment needs to be enabled within the sector.

Many stakeholders identified that audience development requires an enhanced model for touring and dissemination in relation to the development of audiences, to incorporate talks, workshops and other forms of enhanced engagement around the touring event. It is difficult to estimate the impact of such approaches, but the Arts Council should resource the documentation and sharing of practice which has been effective in delivering public engagement. Where effective mechanisms are identified, the Arts Council should be open to supporting such approaches as part of supports for touring.

Stakeholders also noted the potential for touring projects to engage/partner with artists local to venues, as part of engagement that extends the value and impact of a tour and this may be worth consideration if it forms part of strategic programmes the support the development of artists.

The data available to this review shows that, in the period 2014 – 2018, approximately 25% of touring performances supported across the TDS and through Music Network did not take place in Arts Council funded venues (Appendix C – Slides 5 and 6). Consideration is required as to how public engagement approaches can be strengthened where some of these venues may not have the box-office / marketing systems in place.

5.
Conclusions and Recommendations
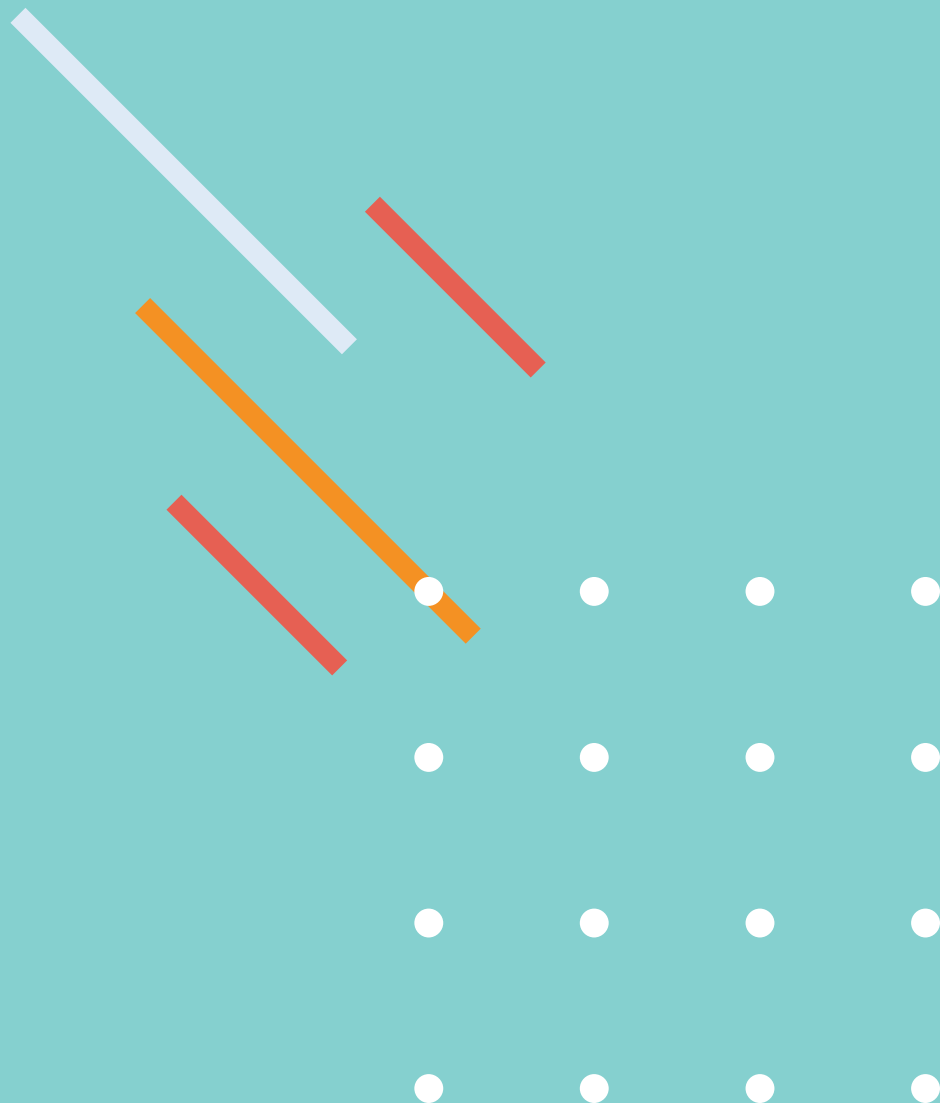
5. CONCLUSIONS AND RECOMMENDATIONS

The recommendations set out hereunder are for the Arts Council. They propose a range of integrated revisions to Arts Council's policy and mechanisms for touring and dissemination. From a policy perspective, they are targeted towards achieving public engagement in line with the Arts Council's strategy *Making Great Art Work* (MGAW). Public engagement is one of the Arts Council's two stated priority areas. Touring, dissemination and enhanced public engagement will also help to ensure that the work of artists is enjoyed and valued, in line with the stated goal of the Arts Council's other key priority area, the artist.

Moving forward from the impacts of COVID-19 will demand a concerted effort from all stakeholders in the arts. It will take time to develop work and put programmes in place and reengaging audiences is likely to start from a low base. It is in this context that the **baselines and ambitions for renewed public engagement should be established and grown**.

The Arts Council's goal for public engagement is that "*more people* will enjoy high-quality arts experiences". This should not be taken to mean that everything happens in the largest venue or that only work that is appropriate for large audiences can be supported. For example, it is accepted that great work and some of the best experiences of the arts can take place in more intimate spaces and venues. Where work can only be enjoyed by small numbers at any one time, the possibility arises to tour more extensively or otherwise disseminate the work so that more people get to experience it.

Work should still be widely distributed. People should have access and engage with the arts in all corners of Ireland. The research identifies a demographic deficit outside Dublin and identified target areas for public engagement remain a key part of the rationale for touring.

While these recommendations include an element of separation between touring and dissemination supports, it may be that learnings from activities during COVID-19, or developments in public engagement see a blurring of lines between touring and dissemination in the future, and dialogue should be sustained around these two approaches to extending public engagement.

Finally, it should be noted that data made available to the review was largely provided from data available from Music Network and from the Arts Council's Touring and Dissemination Scheme (TDS). This data provides a basis for analysis but also highlights that **the use and management of data for public engagement – including across touring and dissemination – needs to be harmonised and strengthened. It is noted that the Arts Council has a number of initiatives in train to enhance the use and management of data.**

Recommendation 1:
That the head of each artform / arts practice is responsible for administration of all touring and dissemination funding within their area of responsibility

Heads of artforms and arts practice currently have significant input into decisions in relation to touring and dissemination within their specific areas of responsibility. The budget for touring and dissemination, however, is managed across a range of artforms.

Aligning responsibilities for touring and dissemination, with wider responsibilities in the development of artforms and arts practice areas, enables each respective head of section to drive public engagement across the entirety of their area of responsibility. From this standpoint, the heads of section will be in a better position to monitor progress – and the variables that impact on progress – for their area, against the Arts Council's goal for public engagement.

The development and implementation of specific schemes (e.g., as proposed under Recommendations 3 and 4, below) can still take account of cross-artform practices.

Where the Arts Council recognises the value in touring and dissemination, consideration should be given to the level of individual artform / arts practice budgets appropriate to touring and dissemination.

Recommendation 2:
Back key clients in each artform / arts practice area to develop audiences through touring

Considering the stated appeal for audiences of seeing a specific "*type of event*" and "*a specific performer, artist or company*", together with the identified **target audiences**, it is recommended that key Arts Council clients are backed to tour with sufficient regularity that target audiences can grow.

This recommendation relates to Arts Council clients with a proven track record in producing quality work, who wish to commit to strengthening public engagement (as defined in MGAW) via regular touring to identified partner venues.

This is about audience development. It is about brand building (beyond brand recognition) being structured around audience development targets, and agreements and underpinned by multi-annual investment. Sustained audience development requires a strategic approach over a number of years and these trusted clients must therefore be in a position to plan with sufficient foresight and to act with certainty, in so far as that is possible.

In the current approach to Arts Council Multi-Annual Funding (MAF), touring monies are secured for the first year and clients are required to make annual submissions in subsequent years, which are considered by the members of the Arts Council. In recent years, this annual submission and re-approval process has led to delays in planning and implementing tours.

This recommendation would see a revised approach whereby identified clients, who want to commit to touring and audience development, are allocated an identified touring budget for the duration of a multi-annual touring agreement (becoming multi-annual touring clients). *The approved touring budget for*

that client would come with agreed outputs and parameters in place for a number of years and, subject to adherence to the agreed outputs and parameters, these clients would not be required to make annual submissions for approval by members of the Arts Council. Within this approach, multi-annual touring clients may or may not be in receipt of MAF agreements.

The revised requirements would be:

- For multi-annual touring clients to demonstrate that delivery plans adhere to the already approved multi-annual touring budget criteria, outputs and parameters.

- For relevant Arts Council heads of artform / arts practice to assess that a client's delivery plans are in line with the terms and conditions of the multi-annual touring agreements approved by members by the Arts Council. If so, the client can proceed with each stage of their touring plans, subject to resources.

In terms of these financial resources, it is important to recognise the challenge for a statutory body in approving funding for clients which is subject to annual exchequer commitment. It is therefore understandable and appropriate that suitable confirmatory mechanisms are in place for second and subsequent years of MAF agreements. Such confirmatory mechanisms should, however, be de-coupled from the current approach to the touring and dissemination budget.

This recommendation may raise a concern that it could lead to conservatism in touring programme. Given that aficionados are already the core (52%) attendees, however, there is no reason why the Arts Council could not make decisions to back audience development of less conservative work / producers, provided that these artists/companies are backed consistently and demonstrate the same commitment (required of any such client) to develop sustained relationships with audience development partners.

Advance planning for touring and dissemination should be a core activity of all organisations committed to the development of audiences through touring and dissemination and should form part of core funding (without recourse to a separate advance planning scheme).

MAF touring clients should build their touring reach incrementally from a cohort of identified venues/locations, where possible, to build relationships with those venues and those 'regulars' attending.

Support for marketing of tours is key. Stakeholder feedback indicates that marketing is one of the main budget lines to be cut (along with touring technical support) when budgets are squeezed. Such cuts weaken delivery of the Arts Council's public engagement goal.

Recommendation 3:
Establish a new dissemination scheme, building on recent learnings

Traditional ideas of touring (to specified locations / venues) do not address the potential of all forms of arts practice. Increasing public engagement in the arts may, at times, be better served through a separate dissemination scheme. This has often been the case in areas such as literature, architecture and film/animation. The potential for dissemination of other artforms should not, however, be discounted, particularly in light of new confidence and potential that has come to the fore from Arts Council investment during the COVID-19 restrictions.

A new dissemination scheme should equally be targeted at reaching audiences and responsibility for the management and implementation this dissemination scheme should lie with the respective head of artform / arts practice.

Dissemination also requires expert marketing and PR resources, and such support should be integral to any scheme which targets public engagement.

Recommendation 4:
Refine the Touring and Dissemination Scheme (TDS) to strengthen delivery of the Arts Council's goal for public engagement under a new 'National Touring Scheme'

There is much about the current TDS that works well and the concept of such a scheme has the potential to ensure that more people get to see good work. It is recommended that a refined National Touring Scheme be developed to focus on the touring of work that is known/proven to be excellent (and which is not already benefitting from touring support under Recommendation 2).

The new National Touring Scheme would include:

- Removing the link to dissemination (noting the new scheme proposed under Recommendation 3);

- That the head of artform / arts practice becomes accountable for the administration of the targeted touring funding within their area of responsibility in order that they can target and track audience development within their area of responsibility;

- Developing the the National Touring Scheme as a brand and a mark of quality, so that awardees in each year ('National Touring Scheme Winners') can be promoted to meet identified audience appetites to see 'specific events';

- Planning for each tour under the National Touring Scheme should reinforce aspects of the original aims of the TDS, related in particular to the respective responsibilities of each touring/venue partner. Marketing expertise needs to become an intrinsic part of touring supports for artists / companies / venues which do not have the requisite marketing resources.

- The advance planning strand should be retained for this scheme. It was positively received by stakeholders who valued the space to develop stronger partnerships, as enabled by this strand.

- Compared with current TDS deadlines, amendment of the dates/deadlines for the National Touring Scheme should be considered (particularly the January deadline) and the windows for touring supports extended.

Recommendation 5:
Build investment of significant resources around a long-term strategy that targets young audiences

The data available in relation to touring and dissemination indicates that very significant ground needs to be gained for the 20%+ of Ireland's population (aged 5 – 20 years) to be planned for and provided for in relation to touring and dissemination. Delivery on MGAW Objective 8 therefore requires strategic prioritisation of resources 'to plan and provide' for children and young people.

Real progress is being made in enabling and encouraging increased participation by young people in the arts, but this is only a partial achievement if they are not enabled and encouraged to appreciate, and critically engage with, regular high-quality arts events.

Increasing the scale of touring and dissemination of work to young people is unlikely to happen overnight. A strategy providing for touring and disseminating work for children and young people should be set out, with an ambitious and nationwide reach, over a developmental timeframe (10 – 20 years). This requires:

- Consideration of the scale of resources (human, financial and spatial) to enable increased touring and dissemination of high quality work;

- Commitment to deliver on those resources (to enable supply); and

- That the development of young audiences (demand) is targeted for ambitious, measurable and sustained growth.

Recommendation 6:
Take a proactive approach to strengthening communication, networks, and capacity building

Policy and supports for touring and dissemination also need to bring about a stronger shared and strategic approach between touring partners if they are to fully support longer term delivery of the Arts Council's goal for public engagement.

This will require a pro-active approach on the part of the Arts Council in relation to:

6a – Communication:
It is recommended that the Arts Council is pro-active in this regard with advice clinics and learnings shared from previous clients. All such engagement / learnings should subsequently be available for viewing online.

6b – Peer learning and capacity building for public engagement:
The Arts Council should support structured engagement (forums/groups) that strengthen touring and public engagement for specific artforms / arts practice areas. The objectives of such work could include:

a) Enabling and sustaining coordinated approaches in relation to public engagement in each artform / arts practice area;

b) Strengthening and sustaining peer learning in relation to public engagement for each artform / arts practice area;

c) Better tracking and sharing of data and insights around public engagement and progress on an artform / arts practice basis, with sustained networks making it easier for partners to identify what is working and not, benefiting all partners in the medium to longer term; and

d)   Strengthening networking and the development of touring/dissemination relationships that can facilitate the identification of appropriate partners for touring/dissemination projects, and planning around tours.

Such networks could be established as formal networks around an artform / arts practice area, or they could function as structured/facilitated networking sessions, two or three times a year, with breakout sessions for each artform / arts practice area.

It is vitally important that the Arts Council enables co-ordinating support for such structured engagement and – through this or other means – that capacity building is continually supported in relation to touring, dissemination and public engagement.

6c – Building capacity for public engagement with touring venues that are not funded by the Arts Council:

It is important that touring to non-Arts Council funded venues/events can also apply best-practice approaches in relation to box-office and marketing systems, and the use and management of audience/ market data to support longer term public engagement.

The diversity of such venues (or smaller festivals or initiatives) that benefit from Arts Council supports for touring, offers the potential to widen the audiences reached through Arts Council supports. Such touring also provides artists/producers with a wider range of venues in which work can be best presented.

Partnerships with strategic arts centres or other established arts organisations may offer opportunities for non-Arts Council funded venues/events in this regard, and it is recommended that such partnerships are supported by the Arts Council.

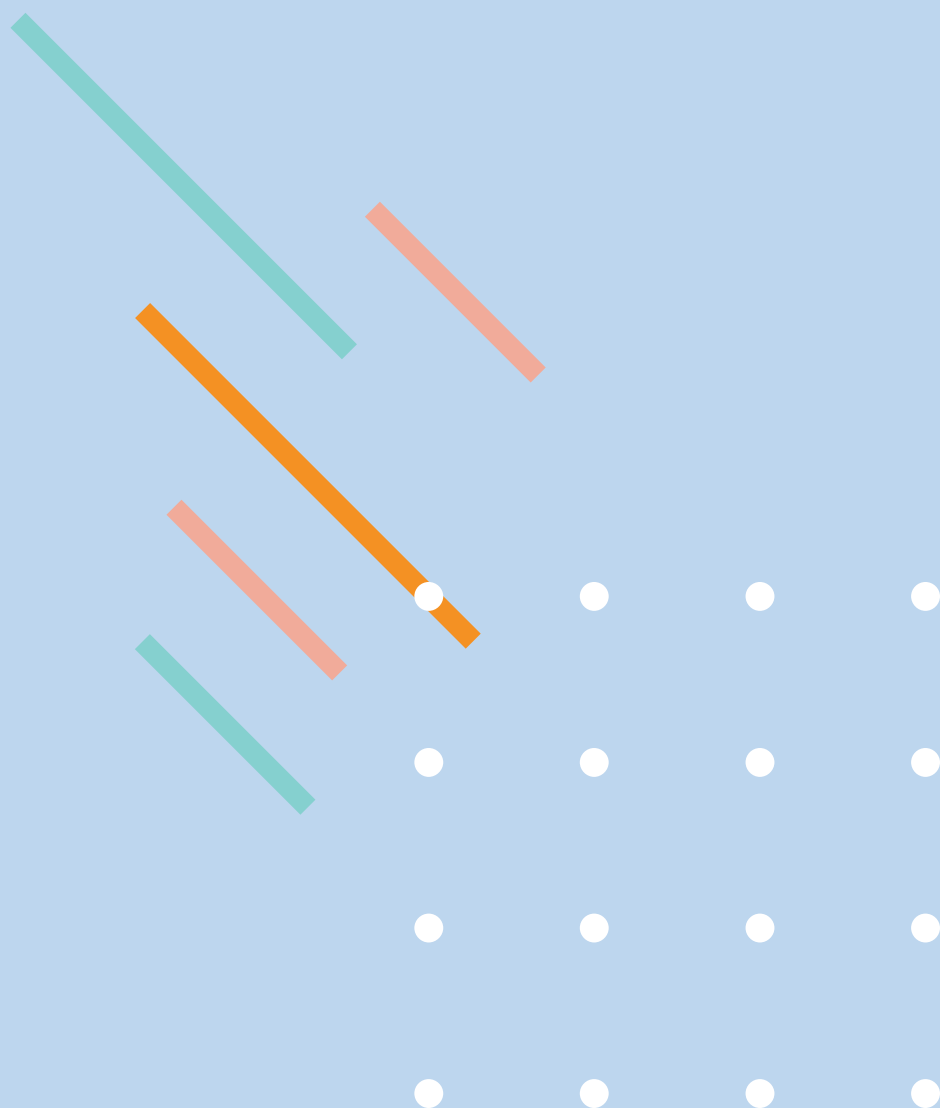# Review of supports for Touring and Dissemination
APPENDICES
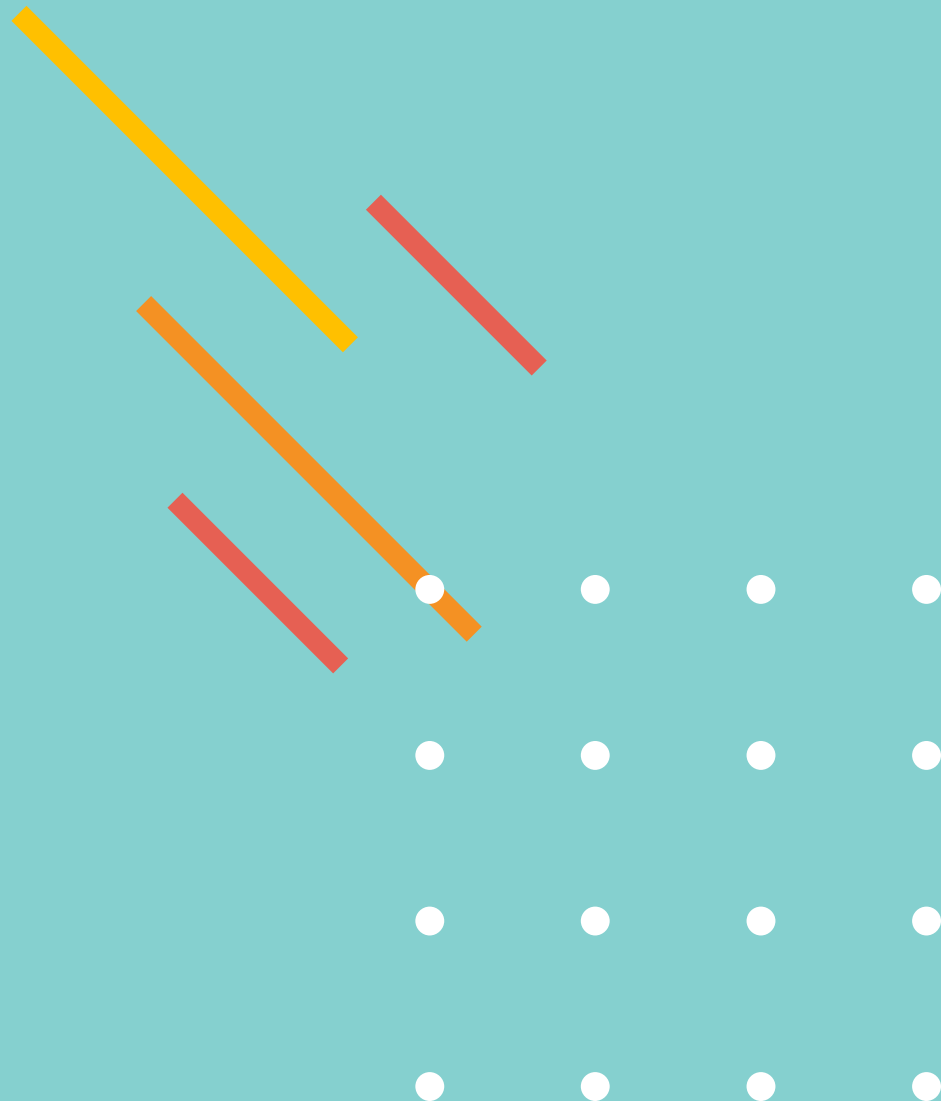
Review of Arts Council Supports for Touring & Dissemination

APPENDIX A

Stakeholder Engagement

REVIEW OF SUPPORTS FOR TOURING AND DISSEMINATION

APPENDICES

Appendix A: Stakeholders Engaged

DANCE
Michelle DeForge (Dunamaise Arts Centre)
Breandán De Gallaí (Ériu Dance Company)
Fergal McGrath (Townhall Theatre)
Victoria O'Brien (Arts Council Dance Advisor)
Bridget Webster (Coiscéim Dance Company)
Catherine Young (Catherine Young Dance Company)

LITERATURE
Hilary Copeland (Irish Writers Centre)
Dani Gill (Words Ireland)
Geoff Gould (West Cork Literature Festival)
Maureen Kennelly (formerly Poetry Ireland)
Tadhg Mac Dhonnagain (Fúta Fata)
Elizabeth Mohen (Poetry Ireland)

MUSIC
Pauline Ashwood (Drogheda Classical Music Series)
Neva Elliot (Crash Ensemble)
Madeleine Flanagan (Classical Links)
Gerry Keenan (Irish Chamber Orchestra)
Kenneth Killeen (Improvised Music Company)
Sharon Rollston (Music Network)

OPERA
Louise Donlon (Lime Tree Theatre, Limerick)
Diego Fasciati (Irish National Opera)
Eibhlin Gleeson (Cork Opera House)
Colette McGahon (Opera Collective Ireland)
Aisling White (Wexford Opera)

THEATRE
Muireann Ahern (Theatre Lovett)
Jocelyn Clarke (Former Arts Council Theatre Adviser)
Jim Culleton (Fishamble Theatre Company)
Andrew Flynn (Decadent Theatre Company)
Gary Keegan (Brokentalkers Theatre Company)
Donal Shiels (Verdant Productions)

TRADITIONAL ARTS
Cormac Breathnach (Musician)
Zoe Conway (Musician)
Emer Mayock (Musician / Arts Council Traditional Arts Advisor)
Muireann Nic Amhlaoibh (Musician)
Pauline Scanlon (Musician)

VENUES
Mona Considine (Backstage Theatre)
Linda Geraghty (Riverbank Arts Centre)
Bernadette Greenan (Linenhall Arts Centre)
Julie Kelleher (Everyman Theatre)
Marie O'Byrne (Hawkswell Theatre)
Niamh O'Donnell, (The Mermaid Arts Centre)
Belinda Quirke (Solstice Arts Centre, Navan)
Tony Sheehan (Triskel Arts Centre)

VISUAL ARTS
Catherine Bowe (Wexford Arts Centre)
Ann Davoren (West Cork Arts Centre)
Jeremy Howard (Regional Cultural Centre, Letterkenny)
Tanya Kiang (Gallery of Photography)
Patrick Murphy (RHA Gallery)
Aoife Ruane (Highlanes Arts Centre)

YPCE
Joanne Beirne (Branar Theatre Company)
Vinny Dempsey (Barnstorm Theatre Company)
Emer McGowan (Draíocht Arts Centre)
Kareen Pennefather (Monkeyshine Theatre Company)
Elaina Ryan (Children's Books Ireland)

ARTS COUNCIL STAFF
Liz Meaney (Arts Director / Head of Dance)
Val Balance (Head of Arts Centres)
Sarah Bannan (Head of Literature)
Catherine Boothman (Traditional Arts Officer)
Niall Doyle (Head of Music & Opera)
Paul Flynn (Head of Trad Arts)
Ben Mulligan (Head of Visual Arts)
Seona Ní Bhriain (Head of Young People, Children and Education)
Fionnuala Sweeney (Head of Architecture & Film)
Karl Wallace (Head of Festivals)
Rachel West (Head of Theatre)

Review of Arts Council Supports for Touring & Dissemination

APPENDIX B

Stakeholder Feedback
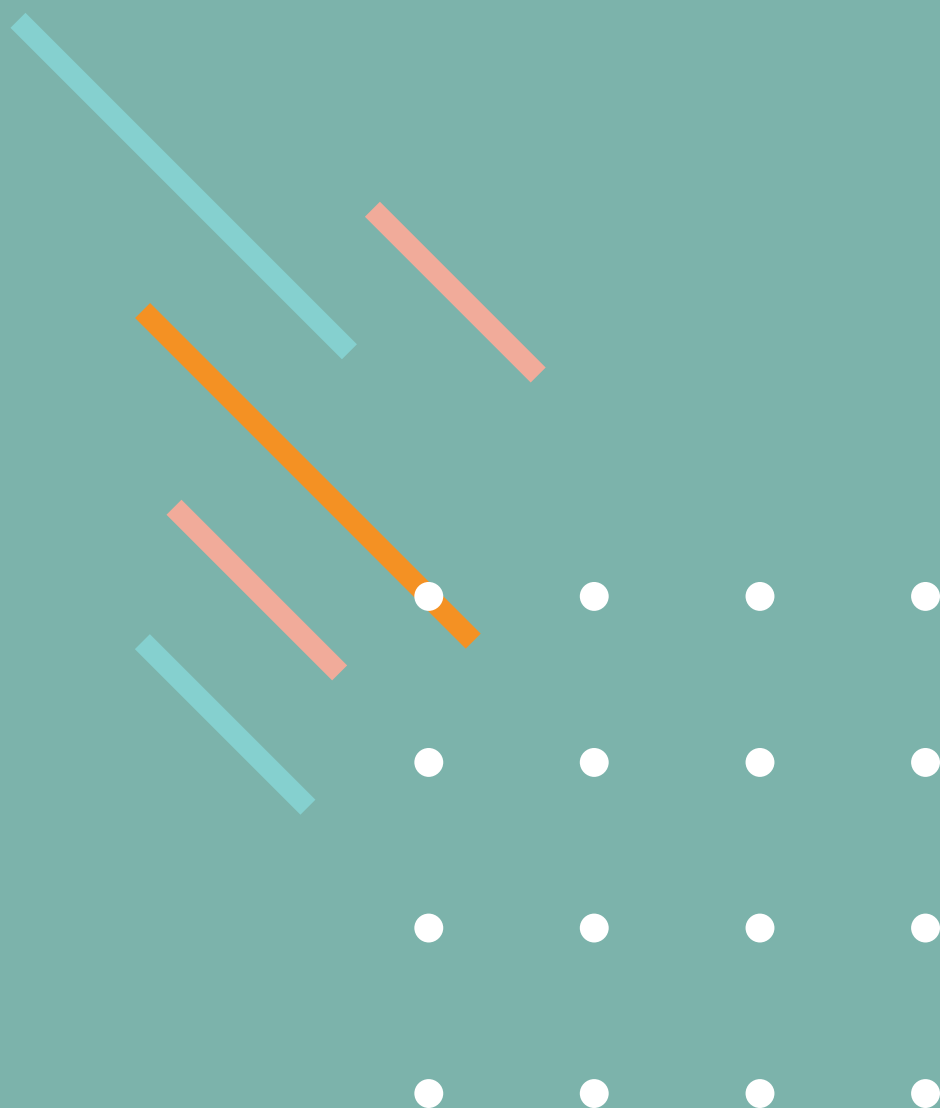
Appendix B: Stakeholder Feedback

Introduction

Initial soundings for this report took place with 9 Arts Council staff and 12 key stakeholders (identified by the Arts Council). Wider stakeholder engagement followed with over fifty participants from across a range of artforms. Due to COVID-19 restrictions in place at the time of developing the review, the stakeholder engagement was carried out via an online workshop with breakout sessions engaging 6 – 10 people with diverse perspectives from across the various artforms and including members of the Arts Council team. Where possible, each breakout session also included venue managers. Due to technical difficulties arising within the consultation workshop, an additional session took place, which included perspectives from across different artforms and arts practices (cross-artform).

A series of questions were asked in the online workshop, including:

- Why do you tour (artist/company) / why engage with touring work (as a venue)?

- What do you want from touring supports?

- What works/doesn't work re. touring supports?

- What are your thoughts on the application timelines and deadlines in terms of mechanisms and processes through which the Arts Council supports touring (Strengths and Weaknesses)?

- How can Arts Council touring policy effectively support greater public engagement?

The responses from the initial soundings and the online workshop have been collated below in accordance with artforms / arts practice as follows:

1. Dance

2. Literature

3. Music

4. Opera

5. Theatre

6. Traditional Arts

7. Visual Arts

8. Young People, Children and Education (YPCE)

9. Cross artform (incl. soundings with Venue stakeholders)

1. Dance

- Stakeholder feedback noted that it can be hard to develop audiences for dance and that marketing dance can be a challenge.

- Consultees noted the importance of developing an ongoing relationship with audiences – through repeat visits – and that continuity is key. Consultees also highlighted that they needed the ability to adapt to engagement with local areas.

- Regional marketing is key – word of mouth – connecting with communities and areas of communities – this is better than national marketing. Could marketing become part of touring grant support? To contact local press, radio – to develop a fit for purpose marketing strategy?

- There was a call for a more flexible funding model that allows for the development and expansion of public engagement / artist engagement opportunities around events – a fund that can be allocated in an informal way.

2. Literature

- Feedback from literature stakeholders pointed out that it is an artform where a separation in relation to dissemination would be helpful. Some literary events benefit from a performance approach but the view of the sector is that literature cannot compete and these need to be more "creative, cross-disciplinary and incorporate production values in programme development" as identified by one consultee.

- Consultees raised concerns about the 'competition-based' nature of the scheme Literature development should be part of its own dissemination model where venues buy into a literature development programme – which seeks to develop public engagement with literature. Such a model could provide a supportive network of venues/local promoters for literature and a basis for developing audiences. From consultation, the standing of literary festivals is thought to be strong and one doesn't wish to weaken that... so the venue must be in a position to demonstrate how it complements this.

- Some noted the potential of an audience development plan for literature, where resource organisations, festivals and publishers could work together.

3. Music

- Consultees queried why does a tour have to be complete within a month / 28 days – that this is designed for short production runs. Festivals can be difficult as a tour of festivals might have to run over the summer rather than the normal two-week blocks of 7-14 dates.

- It was noted that many funded arts centres have limitations in relation to unamplified music and the openness to venues with appropriate acoustic should be sustained. Also noted was the fact that many venues do not have the ability to broadcast, which is something that should be considered in a post-COVID context.

- Stakeholders sought greater clarity as to what does dissemination means – that there are a variety of forms via which dissemination is done. Is broadcasting/online dissemination – or should it be about live performances?

- Consultees noted that the TDS scheme can work well for certain programmes of work, but is more challenging for niche, evolving/iterative work.

- It was also noted that music touring can give an opportunity for multiple/varied programmes to be developed.

- Support is needed for marketing/PR – sharing material with venues e.g., interviews   - to adopt audience focus – working with a partner/promoter consultation group in the planning of a tour.

4. Opera

- The consultation highlighted that opera touring is currently enabling between one and two tours per annum. It is difficult to develop audiences at this scale and this needs to be increased to three to four tours per annum.

- It was noted that the work that does tour is seen as being too unfamiliar to draw audiences. This also makes it more difficult for audience development.

- The sector highlighted an absence of venues capable of receiving larger scale opera productions, particularly in the West.

- Consultees suggested that opera touring budgets might consider creative ways to 'downsize' works to suit different venues.

- It was highlighted that opera needs a particularly long lead-time, where specialist personnel need to be booked years in advance.

- Audience development/education is important– how to make presence essential – through involvement with local arts ecology.

5. Theatre

- Theatre consultees highlighted the value of touring in allowing bigger productions to tour to multiple venues and the value to venues of proven productions coming to them.

- They noted the challenge of work having to have been staged in order to apply for TDS and that one might have to wait possibly 12 months before restaging – with resulting storage costs incurred– and a different cast.

- Consultees also highlighted the fact that if a tour is supported by AGF, it cannot apply again to TDS.

- Stakeholders noted that a one-night-show-only is not suitable for larger productions when touring. They wanted the funding to be structured in a way to encourage multiple performances in each venue, to promote local word of mouth and therefore audiences.

- It was noted that lead-in/timescales with venues can be challenging and that it can be hard to deal with venues that you don't have any previous relationship with. Some venues can be poor at responding to artists.

- Consultees highlighted the need for upskilling in marketing and audience development, matching up production and venue needs.

6. Traditional Arts

- Consultees noted that the profile of touring supports needs to be raised for traditional arts because very few people (in Traditional Arts) are applying.

- The lead-in (deemed as too short for many artforms) is regarded as too long, and that can put people in the traditional arts off (again – have a touring award within every artform / arts practice area). For traditional arts, it is not that the touring award needs to change, more than one size does not fit all.

- Feedback highlighted that, within traditional arts, it needs to be recognised that the applicants for touring funding are often individual artists. If the Arts Council wishes to support individual artists, then it needs to support those artists to apply. Some individual artists can easily abandon the process if they meet with resistance at any stage and do not reach out / or know they can reach out to AC for advice or assistance.

- It was suggested that encouraging / enabling artists to connect with producers could be another way to support artists.

- Referencing the current COVID crisis, the sector queried whether the Arts Council could re-examine supports for dissemination of work; for musicians to bring their work to audiences when they can't tour or do live performances in venue It was noted that technical resources and facilities for online dissemination as quality of online transmission is an inhibiting factor for many musicians at the moment.

7. Visual Arts

- Consultees pointed out that horizons for the current scheme are quite short where visual arts organisations can be much farther in advance.

- Consultees felt the scheme is largely designed around performance and noted that visual arts are very different to performing arts. Touring in the Visual arts is a long-term process that is intrinsically tied up with the production of work

- There is a distinction between touring a visual arts show and a theatre/music production which is a realisation of something that has already been developed. With Visual Arts, it is hard to know the end-product a year in advance.

- Consultees noted that dissemination of work should include publications.

- They noted that, for artist who are at a certain point in their career, touring provides opportunities to showcase their work nationally, that it "gives us an ability to do something that we couldn't do ourselves" and this is highly valued.

- In the context of limited publicly funded art centres/infrastructure for visual art – it provides opportunities for artists to have access to venues. When an average exhibition budget is €15K, a touring award can make a significant difference in the scope/scale of a project. Applying for production cost allows for greater scope for artist.

- Education programmes were viewed as important – that thought is needed in building education into tours from get go.

- The Arts Audiences programme was commended for its excellent training.

- It was noted that data gathering could be improved, including mechanisms for getting feedback and tools and capture key strengths of touring projects. Could Arts Council resources to make this possible with dissemination to review what worked and didn't work?

- The new format of annual application (since being changed) is more restrictive in terms of conversing and sustaining relationships with previous collaborators.

8. Young People, Children and Education (YPCE)

- Consultees queried the kind of work we want touring. The TDS is responsive to applications coming in – but could end up with three tours for 7-12-year-olds.

- Consultees noted that the costs for making work and touring are similar to non YPCE productions, however, the box office potential is limited for YPCE. The productions tend to be smaller scale with limited audience capacity and age ranges. The nature of the work can determine capacity.

- Significant subsidy is required as the price points are sensitive – a greater % required.

- Stakeholders supported the idea that YPCE should have a dedicated funding pot and funding controls.

- It was highlighted that seasonality is a factor with YPCE – schools have particular windows that work, also related to age-range.

- There is a feeling among some consultees that some venues are so desperate to fill their programmes (particularly with work for young audiences) that they didn't mind what is brought in – don't feel valued.

- Some felt that audiences were often the same types of people, they had money and time and were looking for activities for their children. People were clearly hoping to see something good, but often that seemed secondary, the theatre trip was a Saturday afternoon activity, something to do, rather than anything more meaningful.

Review of Arts Council Supports for Touring & Dissemination

APPENDIX C

Review of available data
Touring & Dissemination Scheme

*Analysis of Data Provided on TDS & Music Network Tours

Number of Applications approved under TDS and Music Network (2014-2018) per county
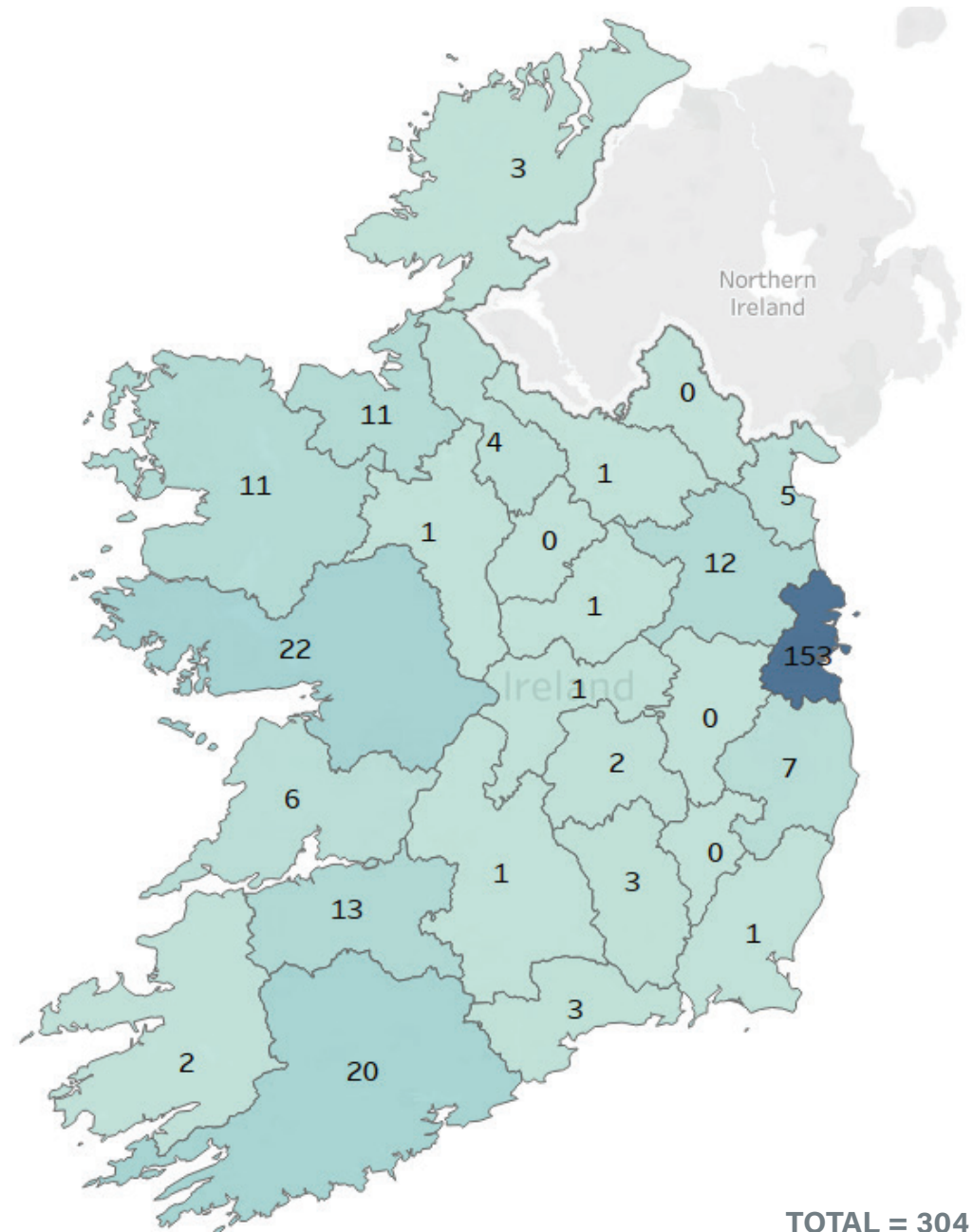
TOTAL = 304
*Includes Music Network Tours

Number of Touring Projects reaching each county under TDS and Music Network (2014-2018)
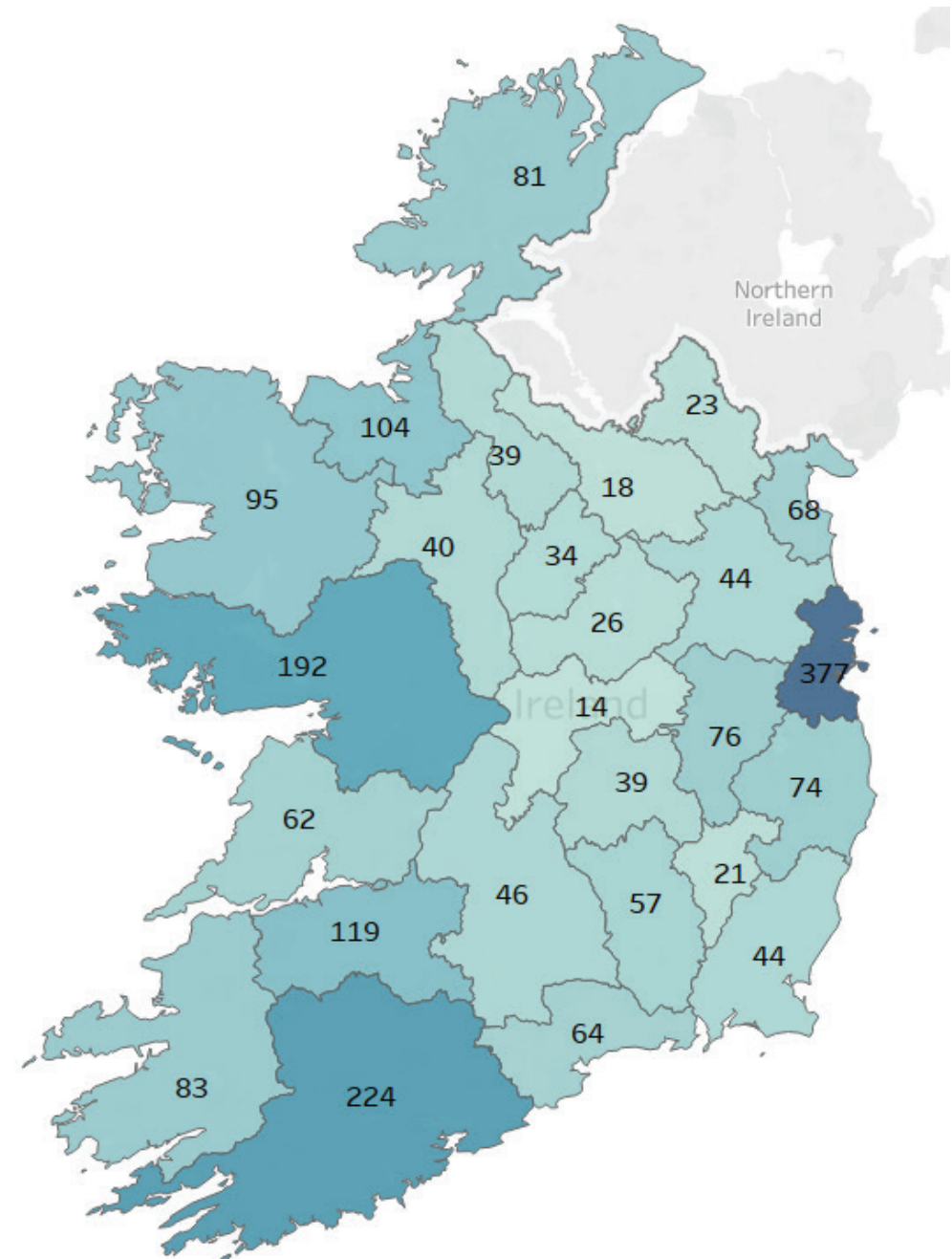
*Note A:
One project may have more than one performances in each county

*Note B:
One project may have taken place in more than one venue in a county

Number of Music Network Touring Projects reaching each county (2014-2018)
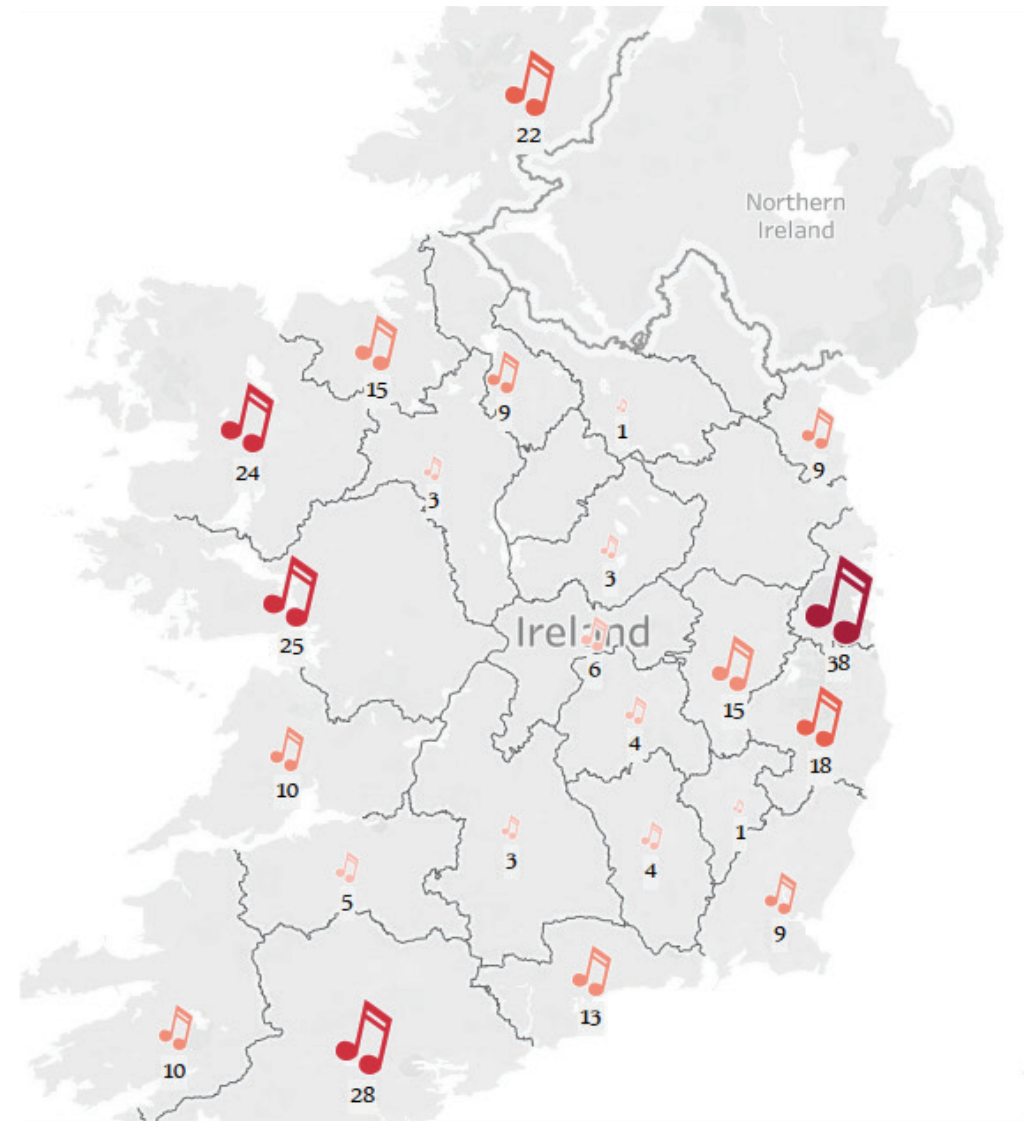
*Note A:
One project may have more than one performances in each county

*Note B:
One project may have taken place in more than one venue in a county

Number of Unique Projects = 40

*2018 figures may vary

Number of Touring projects reaching each county in Arts Council Venues under TDS and Music Network (2014-2018)

Arts Council Venues
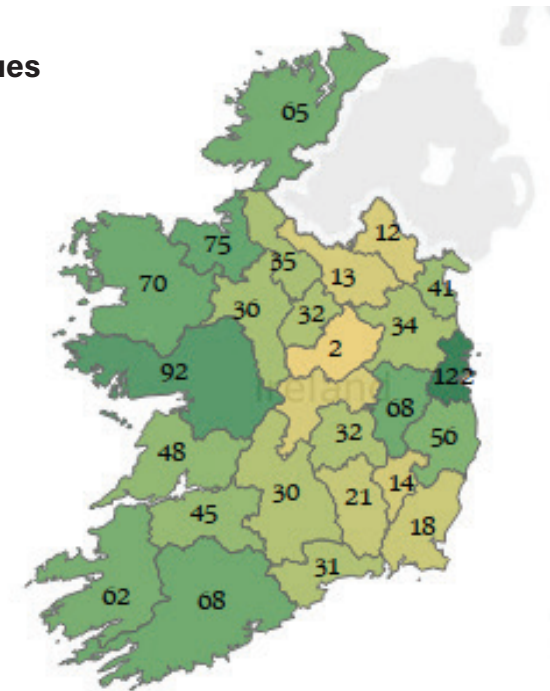
Other Venues
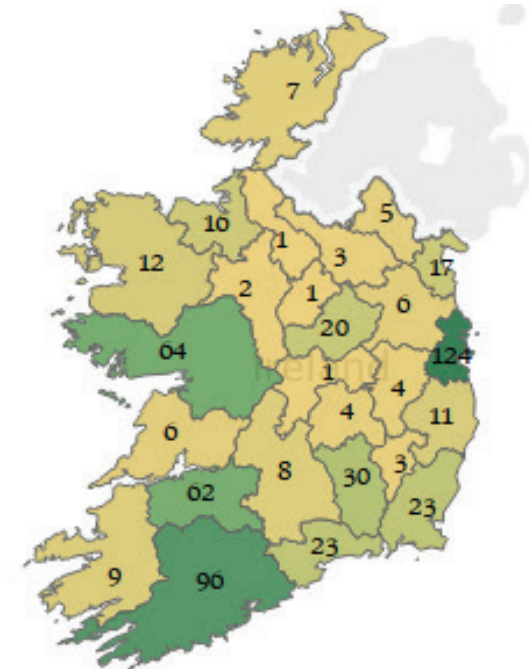
*Note A:
One project may have more than one performances in each county

*Note B:
One project may have taken place in more than one venue in a county

*Music Network Tours + TDS

Total number of performances in Arts Council (AC) and Non Arts Council (Non AC) venues (2014-2018)

Number of Performances in Various Venues
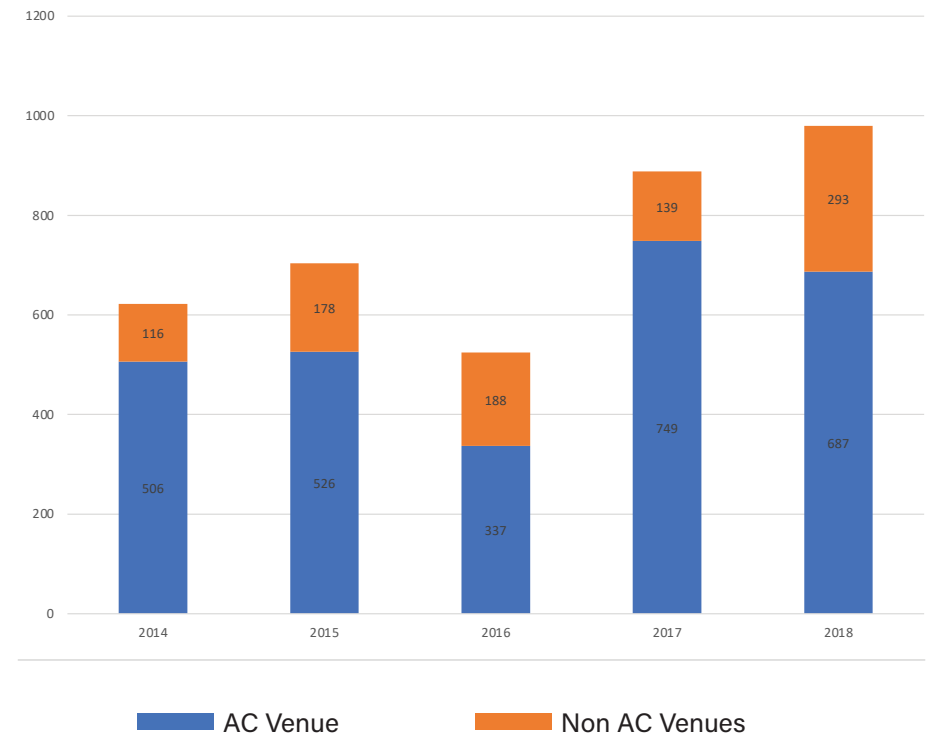
The variance in distribution of the number of performances in AC and non AC venues was lowest in 2018.

This can be attributed mostly to county Dublin, which saw a sharp increase in number of performances in 2018 in Non AC Venues

Dublin Performances in Various Venues
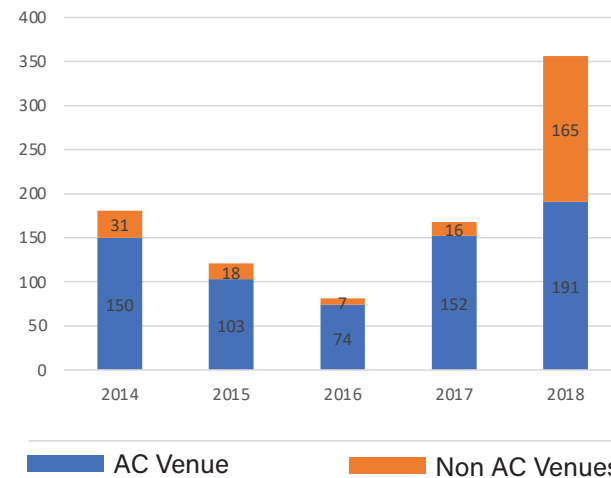
Total number of performances per county under TDS & Music Network (2014-2018)

County	2014	2015	2016	2017	2018	TOTAL
Carlow	5	4	3	2	6	20
Cavan	4	5	3	2	3	17
Clare	4	22	8	19	49	102
Cork	56	66	66	95	59	342
Derry	12	18	8	17	10	65
Donegal	21	26	8	27	25	107
Dublin	181	121	81	168	356	907
Galway	40	73	44	50	63	270
Kerry	17	16	19	19	29	100
Kildare	23	28	16	26	22	115
Kilkenny	17	30	2	56	9	114
Laois	6	12	4	9	13	44
Leitrim	8	10	8	4	6	36
Limerick	25	44	36	89	39	233
Longford	9	14	5	13	11	52
Louth	10	14	8	59	24	115
Mayo	34	25	22	16	61	158
Meath	11	7	9	5	15	47
Monaghan	6	5	17	6	7	41
Offaly	4	5	2	2	6	19
Roscommon	9	12	3	11	17	52
Sligo	26	46	16	85	20	193
Tipperary	16	18	7	6	9	56
Waterford	15	16	7	14	15	67
Westmeath	8	5	3	3	3	22
Wexford	11	6	13	10	16	56
Wicklow	18	22	9	17	63	129
Total	**596**	**670**	**427**	**830**	**956**	**3479**

1. Across the five-year period, the lowest number of total performances arises in the year 2016.

2. The highest number of performances arises in 2018.

3. Performance numbers in Dublin fluctuated significantly with 2018 numbers approximately doubling the number of performances in the five year period.

Total Funding (In Euros) Provided by Arts Council to each county under TDS (2014-2018)

County	2014	2015	2016	2017	2018
Cavan				€54,022	
Clare	€38,750			€13,145	€2,775
Cork	€88,540	€29,170	€89,522	€165,233	€119,484
Donegal		€11,590			€52,000
Down			€48,191		
Dublin	€530,758	€474,059	€629,451	€695,582	€839,017
Galway	€73,500	€230,480	€119,346	€97,557	€277,383
Kerry		€14,885		€32,200	
Kilkenny	€23,000		€50,400		
Laois	€70,200				€21,985
Leitrim	€53,000		€29,273	€25,426	€23,000
Limerick	€24,300	€67,608	€33,750	€137,740	€22,613
Louth	€59,000	€34,500		€45,770	€150,463
Mayo	€85,000	€53,245	€69,790	€48,897	
Meath	€8,335	€77,685	€7,230	€45,833	€27,480
Offaly			€28,900		
Roscommon		€11,181			
Sligo	€71,000	€81,637	€44,590	€116,566	€144,710
Tipperary	€13,000				
Waterford				€47,848	€15,000
Westmeath			€16,400		
Wexford			€58,655		
Wicklow		€4,986	€8,696		€106,827
TOTAL FUNDING	**€1,138,383**	**€1,091,026**	**€1,234,194**	**€1,525,819**	**€1,802,737**

Total Audience Numbers TDS & Music Network (2014-2018)

1. Touring projects attracted large audiences in Sligo in 2015 and 2016 but did not achieve the same audiences in 2018.

2. From 2014 – 2017, audiences fluctuated in Dublin, but increased dramatically from 2017 (15,724) to 2018 (227,297).

3. Touring projects to Cork experienced fluctuations between approx. 20,000 and 30,000 in the period from 2014 – 2017 but then decreased from a high of 30,783 to a low of under 7,000 between 2017 and 2018 (a year-on-year drop of 78%).

County	2014	2015	2016	2017	2018	% change 2014 - 2018
Carlow	258	9,024	261	185	683	165
Cavan	912	557	918	236	533	(42)
Clare	989	1,948	1,872	1,929	2,539	157
Cork	27,926	29,808	19,349	30,783	6,848	(75)
Donegal	4,011	1,890	864	2,355	2,406	(40)
Dublin	22,099	18,130	62,310	15,724	227,297	929
Galway	7,163	12,151	8,096	7,600	6,789	(5)
Kerry	4,328	1,966	2,406	1,776	2,732	(37)
Kildare	2,410	3,110	1,783	1,264	1,626	(33)
Kilkenny	1,645	15,237	5,733	403	732	(56)
Laois	1,111	1,001	1,578	1,080	1,464	32
Leitrim	2,187	349	1,955	263	243	(89)
Limerick	8,992	35,953	6,658	44,795	54,086	501
Longford	1,463	1,558	683	1,230	1,658	13
Louth	2,365	4,437	3,853	5,508	2,014	(15)
Mayo	3,271	1,574	6,126	1,101	1,503	(54)
Meath	957	4,602	806	825	1,867	95
Monaghan	158	179	1,482	504	577	265
Offaly	325	261	210	183	1,786	450
Roscommon	1,283	1,326	638	744	853	(34)
Sligo	4,746	5,343	20,471	20,977	3,374	(29)
Tipperary	1,101	1,202	1,894	239	865	(21)
Waterford	1,319	2,426	1,756	1,268	790	(40)
Westmeath	3,035	400	1,733	356	187	(94)
Wexford	2,937	4,852	4,443	836	2,402	(18)
Wicklow	2,665	2,458	1,119	1,067	4,981	87

YPCE per Artform Touring Projects Reach (2014-2018)

County	Theatre	Dance	Music	Traditional Arts	Literature	Visual arts	Circ Street	us/ Arts
Carlow	4	2		2				
Cavan	4		1					
Clare	3	2		2	1		3	
Cork	6		2		2	2	2	
Donegal	6	2	2	1	1		2	
Dublin	20	2	2	5	3	2	6	
Galway		2		1	1	1	4	
Kerry	6	2	1	1	2		3	
Kildare	12		1	4	3	1	2	
Kilkenny	5	1					1	
Laois	2	2	1	2				
Leitrim	1					1		
Limerick	8	2		3		1	2	
Longford	5	2					3	
Louth	6		1	3			1	
Mayo	10		2	4	2			
Meath	6	1			1		1	
Monaghan	2			1	1		2	
Offaly			1					
Roscommon	6			3		1	1	
Sligo	11	2	1	1	1		3	
Tipperary	6	1			1		1	
Waterford	3	1	1				1	
Westmeath								
Wexford	1	1				1		
Wicklow	4	1	1	3			1	

Number of Artists Employed per Artform (2014-2018)

Artform	2014	2015	2016	2017	2018
Circus	10	16	25	40	81
Dance	104	27	58	49	141
Film	1	4	0	0	0
Literature	18	51	36	8	417
Music	150	189	232	135	92
Theatre	133	151	164	123	232
Traditional Arts	26	15	19	49	34
Visual Arts	42	27	82	109	6
Total	484	480	616	513	1003

Number of performances per Artform (2014-2018)

Artform	2014	2015	2016	2017	2018	Total (2014 - 2018)
Circus/Street Arts	14	38	27	60	2	141
Dance	36	17	21	72	53	199
Film	15	43	0	9	5	72
Literature	15	25	46	7	137	230
Music	208	159	148	136	67	718
Theatre	316	289	185	170	506	1466
Traditional Arts	27	42	32	32	87	220
Visual Arts	18	45	243	218	204	728

Total Funding for Touring Projects under TDS (2014-2018)

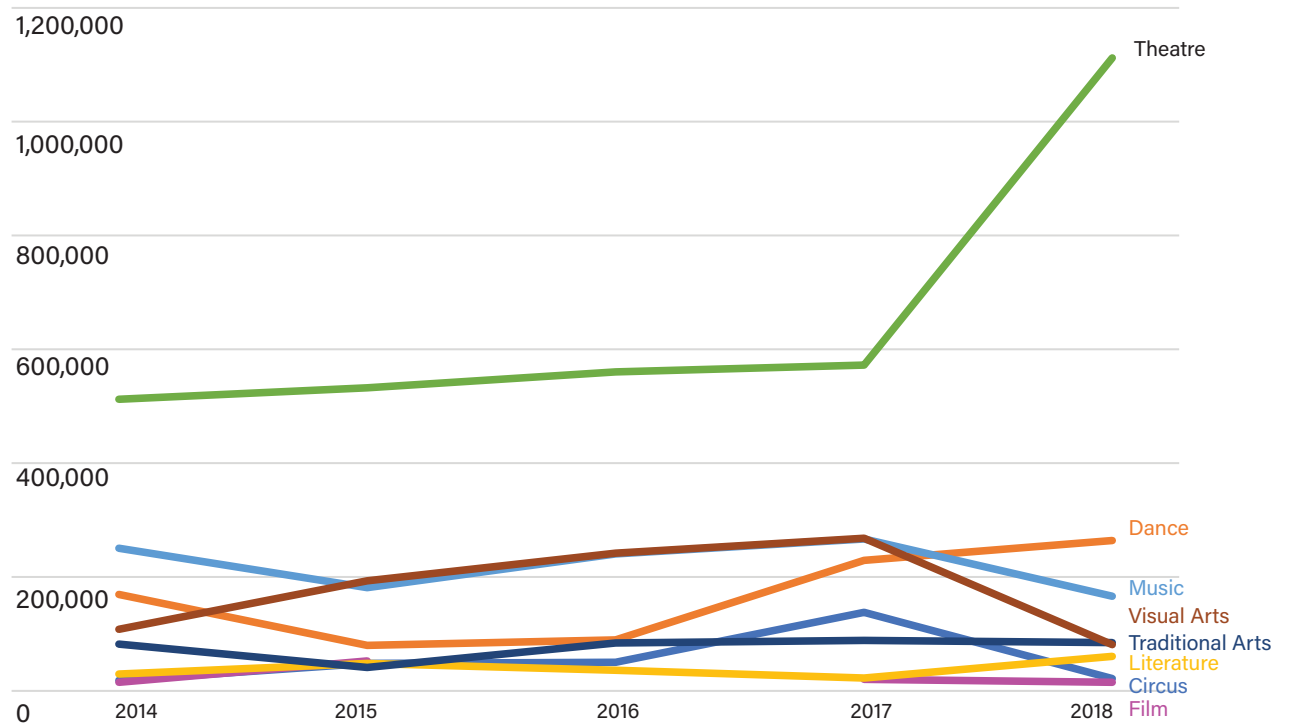| Artform	2014	2015	2016	2017	2018
Architecture				€1,255	
Circus	€18,300	€47,858	€50,400	€137,740	€21,210
Dance	€169,000	€79,703	€89,303	€228,858	€263,756
Film	€15,000	€52,450		€20,280	€15,000
Literature	€29,593	€47,825	€35,822	€22,460	€60,500
Music	€249,990	€181,314	€240,272	€266,460	€165,967
Opera*					
Theatre	€511,300	€531,338	€559,204	€571,618	€1,110,480
Traditional Arts	€82,000	€41,039	€83,793	€88,508	€84,834
Visual Arts	€108,000	€193,267	€241,465	€267,765	€80,990
TOTAL	€1,183,183	€1,174,794	€1,300,259	€1,609,944	€1,802,737

Total Funding (In Euros) Provided by Arts Council to each Artform under TDS

(2014-2018)

1. As per the data, funding to the Film was nil in 2016 (i.e. no tours of film in 2016).

2) Funding to Theatre almost doubled in 2018 over 2017.

3) The reduction in 2018 funding to visual arts reflects a change in approach to the TDS.

	2014	2015	2016	2017	2018
Visual Arts	108,000	193,267	241,465	267,765	80,990
Traditional	82,000	41,039	83,793	88,508	84,834
Arts Theatre	511,300	531,338	559,204	571,618	1,110,480
Music	249,990	181,314	240,272	266,460	165,967
Literature Film	29,593	47,825	35,822	22,460	60,500
Dance	15,000	52,450		20,280	15,000
Circus	169,000	79,703	89,303	228,858	263,756
Circus	18,300	47,858	50,400	137,740	21,210

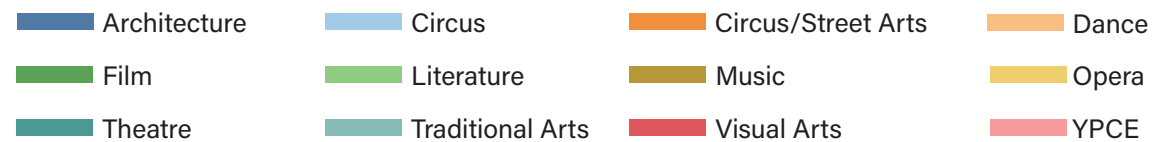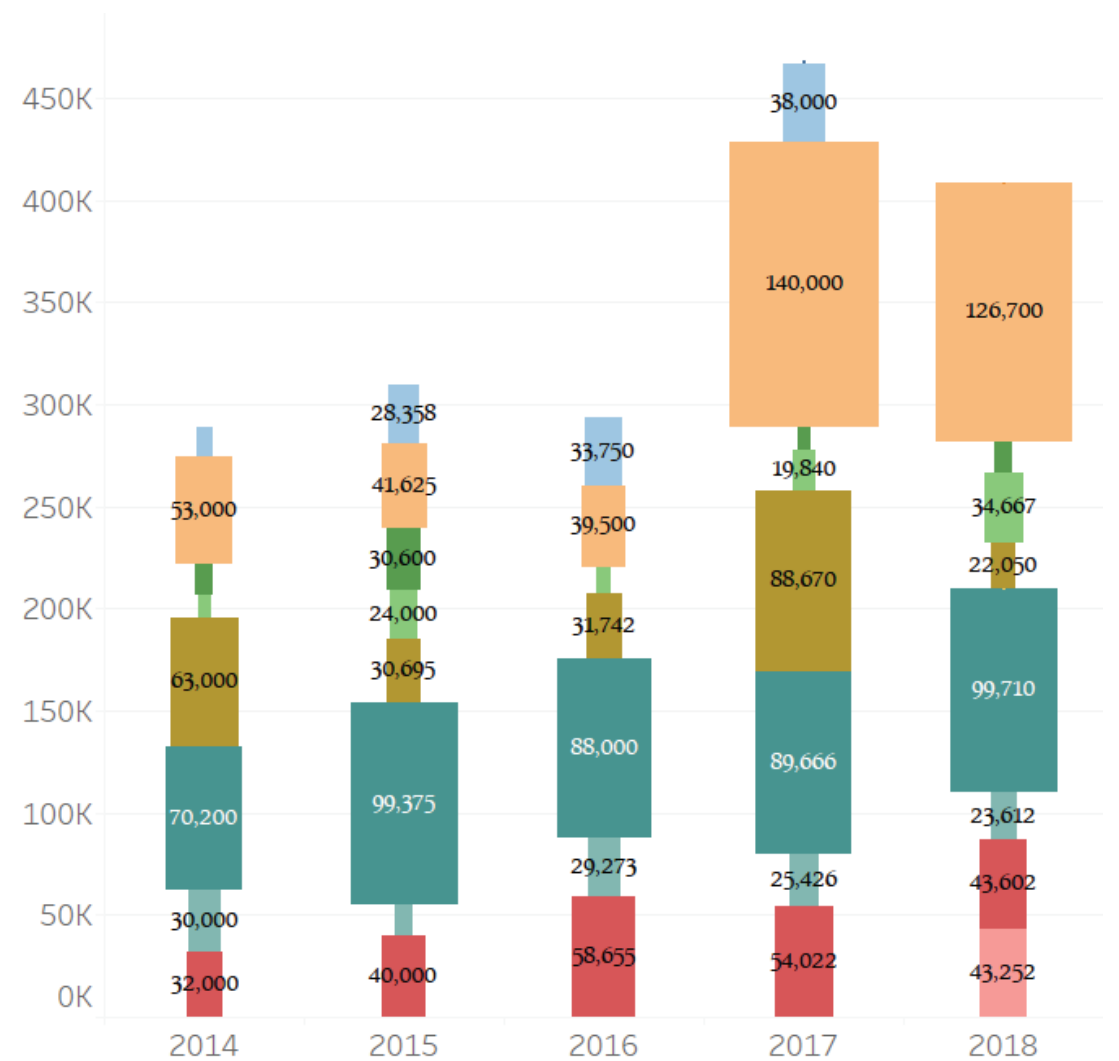Legend: Visual Arts, Traditional, Arts Theatre, Music, Literature Film, Dance, Circus, Circus
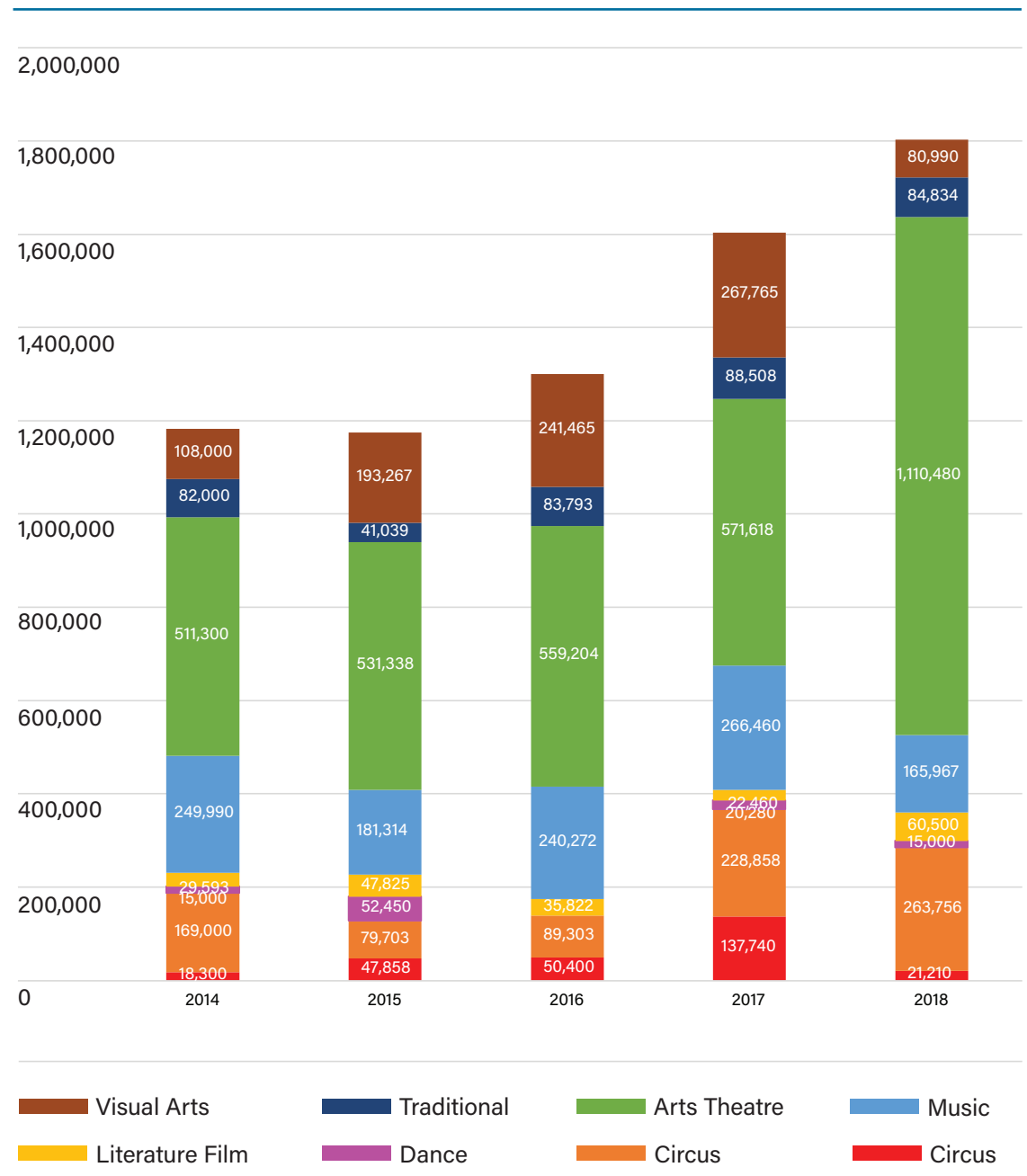
Yearly Funding Patterns per Artform under TDS (2014-2018)

1. As per the data, funding to the Film was nil in 2016 (i.e. no tours of film in 2016).

2) Funding to Theatre almost doubled in 2018 over 2017.

3) The reduction in 2018 funding to visual arts reflects a change in approach to the TDS.

Highest Single Awardee per tour under each Artform under TDS (2014-2018)

Legend:
- Architecture
- Circus
- Circus/Street Arts
- Dance
- Film
- Literature
- Music
- Opera
- Theatre
- Traditional Arts
- Visual Arts
- YPCE

2014: 53,000 · 63,000 · 70,200 · 30,000 · 32,000

2015: 28,358 · 41,625 · 30,600 · 24,000 · 30,695 · 99,375 · 40,000

2016: 33,750 · 39,500 · 31,742 · 88,000 · 29,273 · 58,655

2017: 38,000 · 140,000 · 19,840 · 88,670 · 89,666 · 25,426 · 54,022

2018: 126,700 · 34,667 · 22,050 · 99,710 · 23,612 · 43,602 · 43,252

Total Audience for touring projects under TDS (2014-2018)

1. Audiences for circus/street and literature rise sharply in 2018.

2. Audiences for theatre fall across the first four years before almost returning to 2014 figures in 2018.

3. Audiences for music fall over the five-year cycle, where audiences for dance and traditional arts rise

4. The reduction in 2018 audiences for visual arts are understood to reflect a change in approach to the TDS.

Artform	2014	2015	2016	2017	2018
Circus & Street	1,199	4,937	2,727	4,879	100,000
Dance	2,877	2,659	1,503	11,188	20,546
Film	1,409	2,865	0	614	391
Literature	1,663	6,331	5,013	1,870	112,651
Music	22,944	32,992	16,719	11,952	7,852
Theatre	53,559	32,734	34,828	17,431	52,860
Traditional Arts	2,457	2,676	4,091	3,071	5,727
Visual Arts	35,521	81,052	102,961	95,729	36,715
Total Audience	121,629	166,246	167,842	146,734	336,742

Number of Touring Projects per Artform reaching each county under TDS (2014-2018)

*Note A:
One project may have multiple performances in each county

*Note B:
**One project may have taken place in more than one venue in a county**

Comment:
There is an uneven distribution of touring projects per population. Some counties secured no provision under the TDS initiative. Low per capita results are circled in red.

THEATRE
Touring Projects under TDS
(2014-2018)

Figures in black: Number of Touring Projects
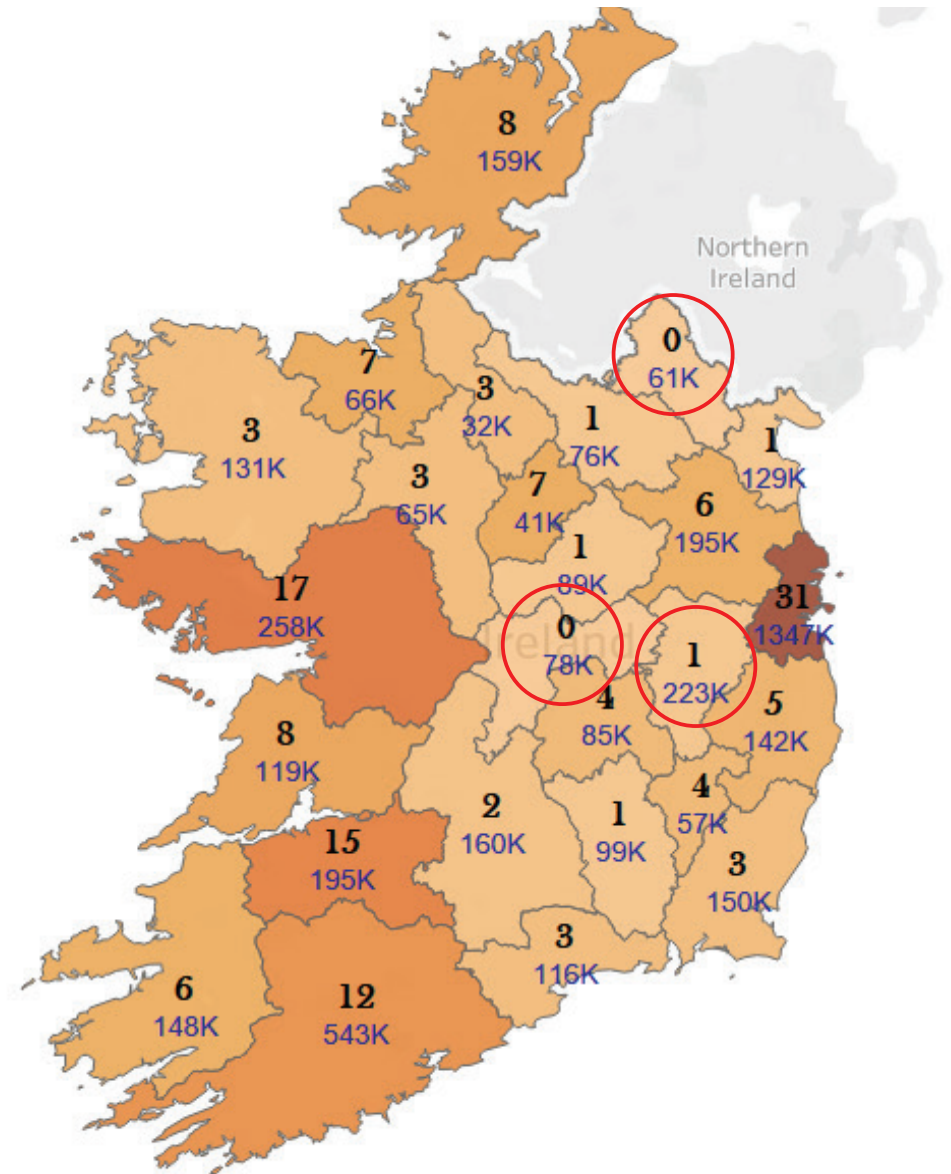**Figures in blue: Population of each county (2016)**
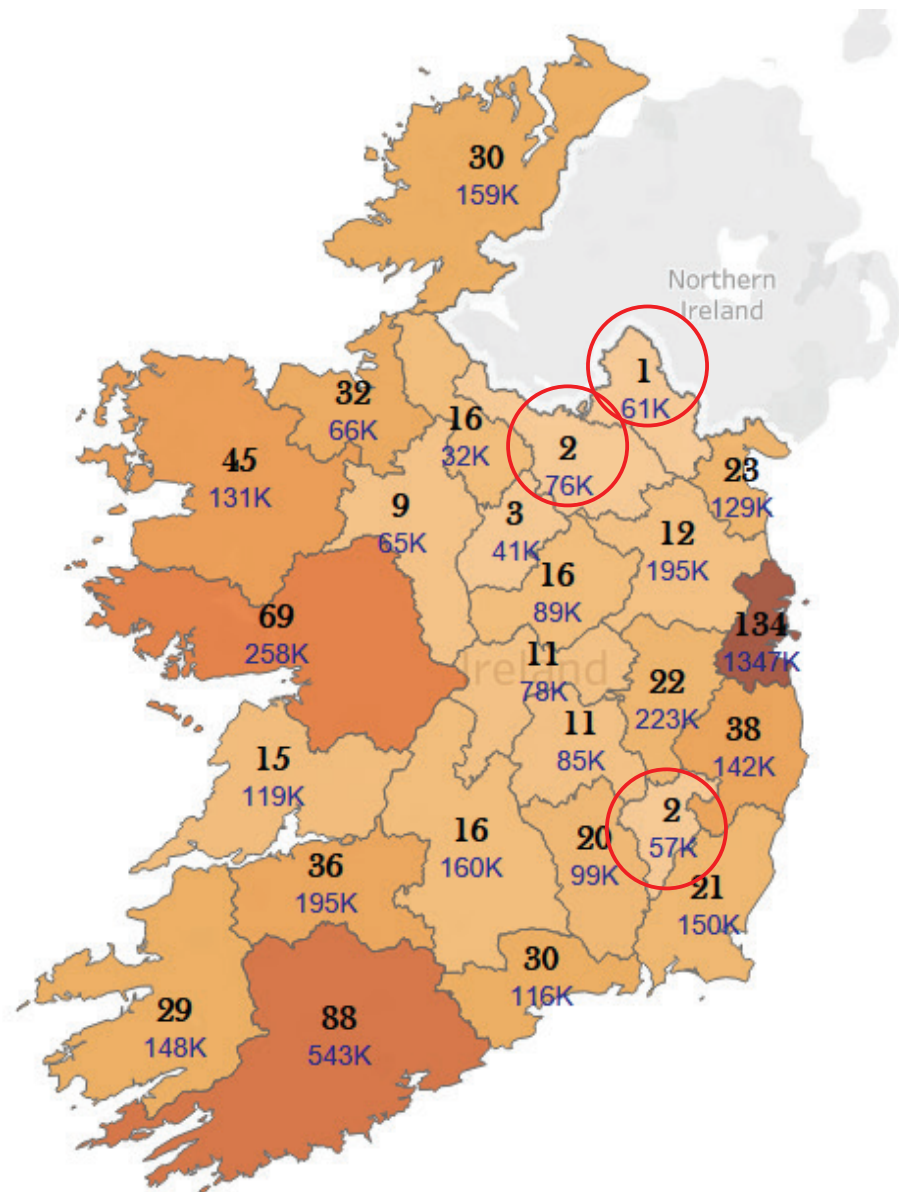

Number of Touring Projects

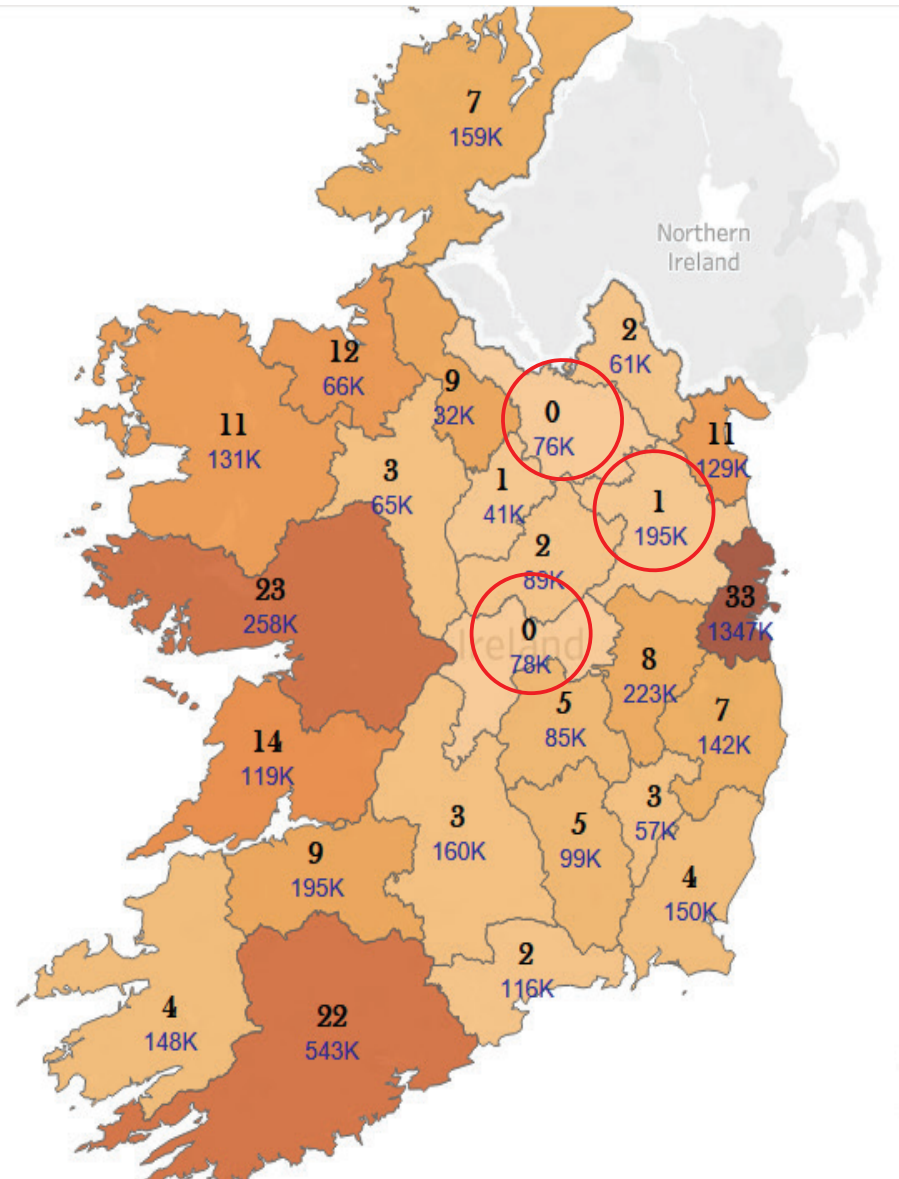Low   High
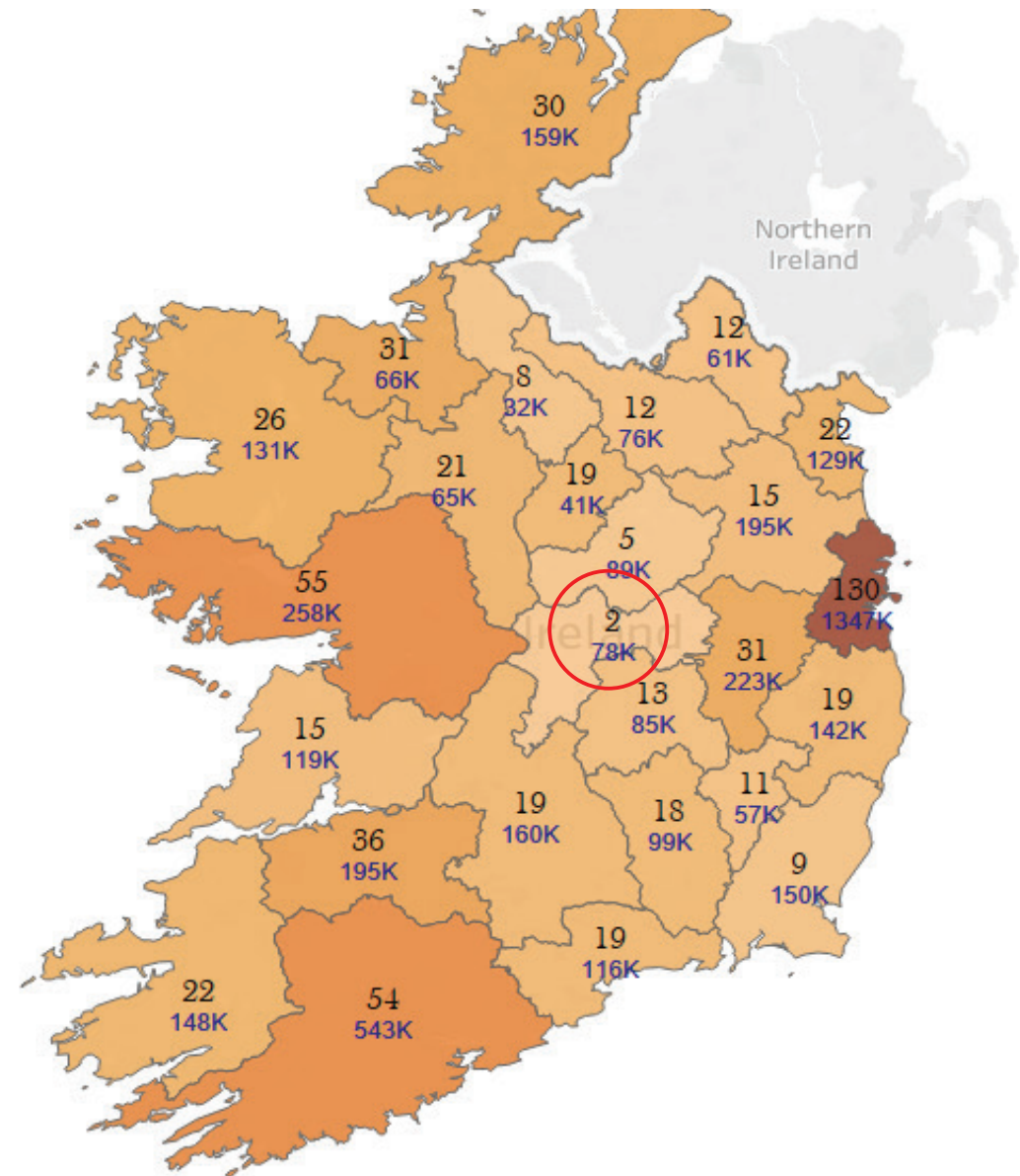
DANCE
Touring Projects under TDS
(2014-2018)

Figures in black: Number of Touring Projects
Figures in blue: Population of each county (2016)

Number of Touring Projects

Low (2016)   High

MUSIC
Touring Projects under TDS & Music Network
(2014-2018)

Figures in black: Number of Touring Projects
Figures in blue: Population of each county (2016)

Number of Touring Projects

Low   High

TRADITIONAL ARTS
Touring Projects under TDS
(2014-2018)

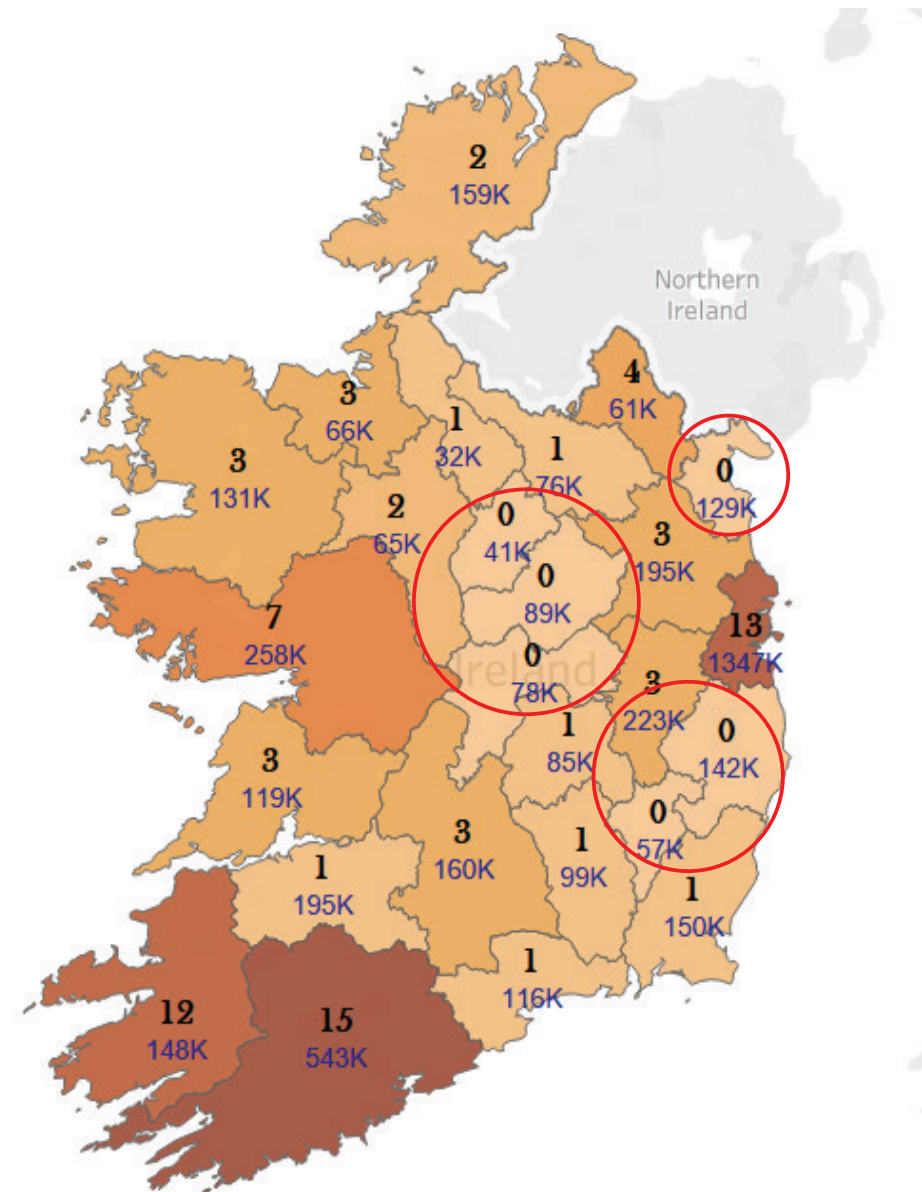**Figures in black: Number of Touring Projects**
Figures in blue: Population of each county (2016)

Number of Touring Projects

Low   High

LITERATURE
Touring Projects under TDS
(2014-2018)

Figures in black: Number of Touring Projects
Figures in blue: Population of each county (2016)

Number of Touring Projects

Low — High

VISUAL ARTS
Touring Projects under TDS
(2014-2018)

Figures in black: Number of Touring Projects
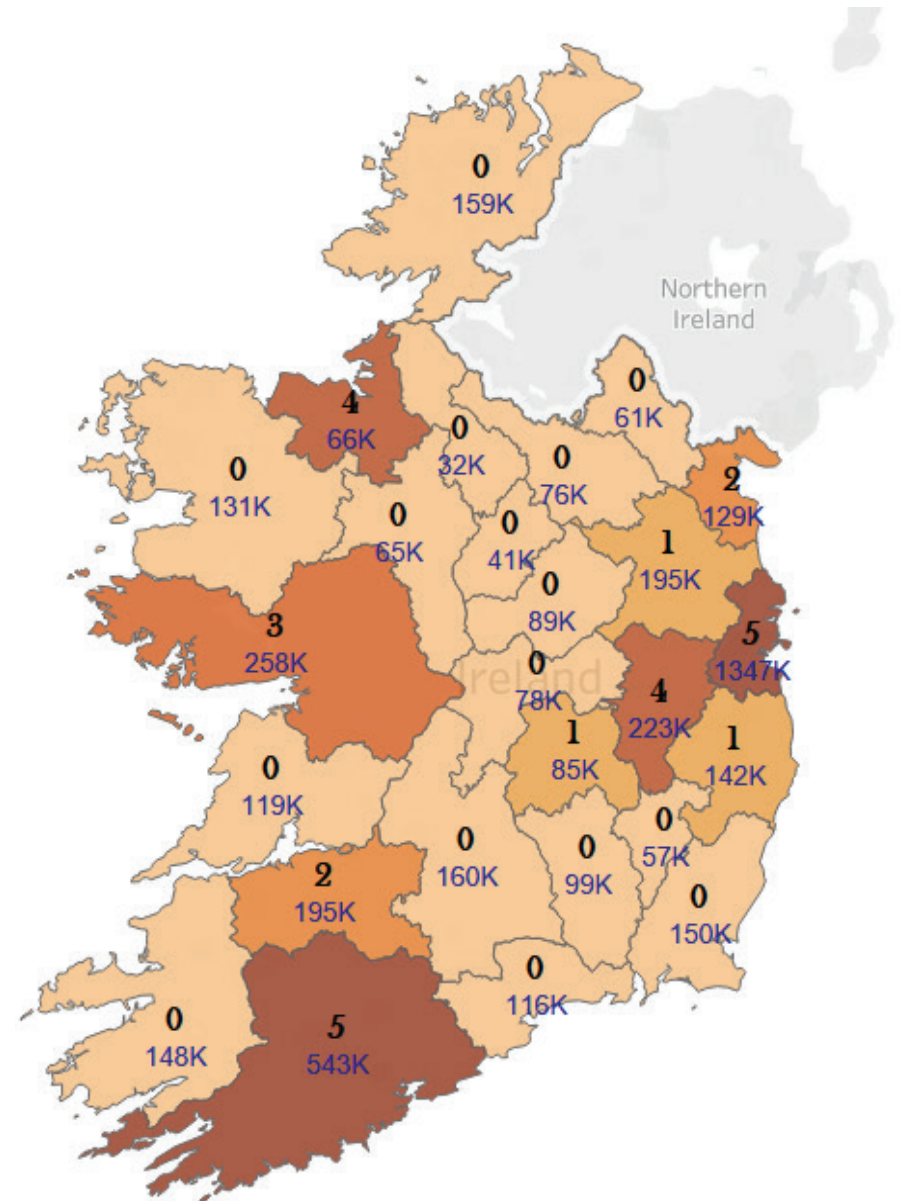**Figures in blue: Population of each county (2016)**

Number of Touring Projects

Low	High

FILM
Touring Projects under TDS
(2014-2018)

Figures in black: Number of Touring Projects
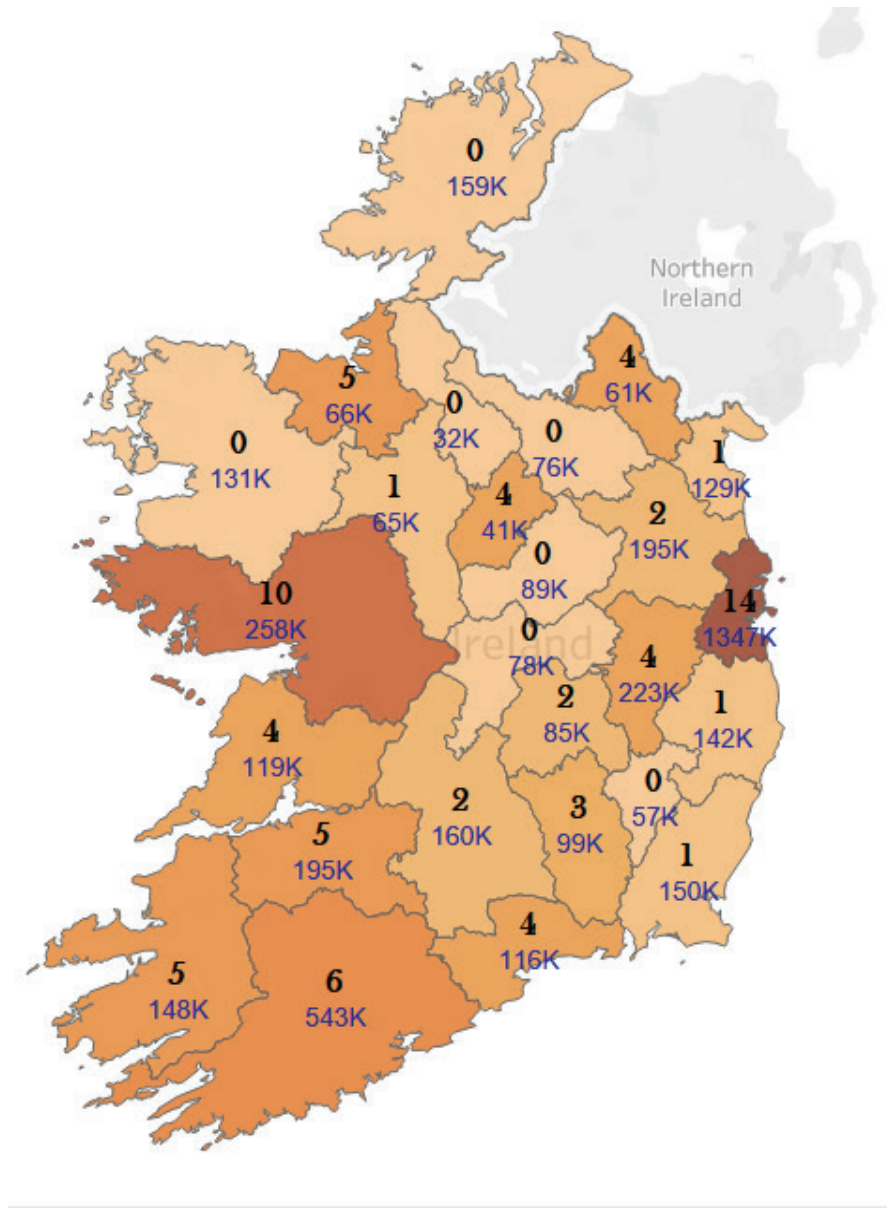**Figures in blue: Population of each county (2016)**

Number of Touring Projects

Low   High

CIRCUS
Touring Projects under TDS
(2014-2018)

Figures in black: Number of Touring Projects
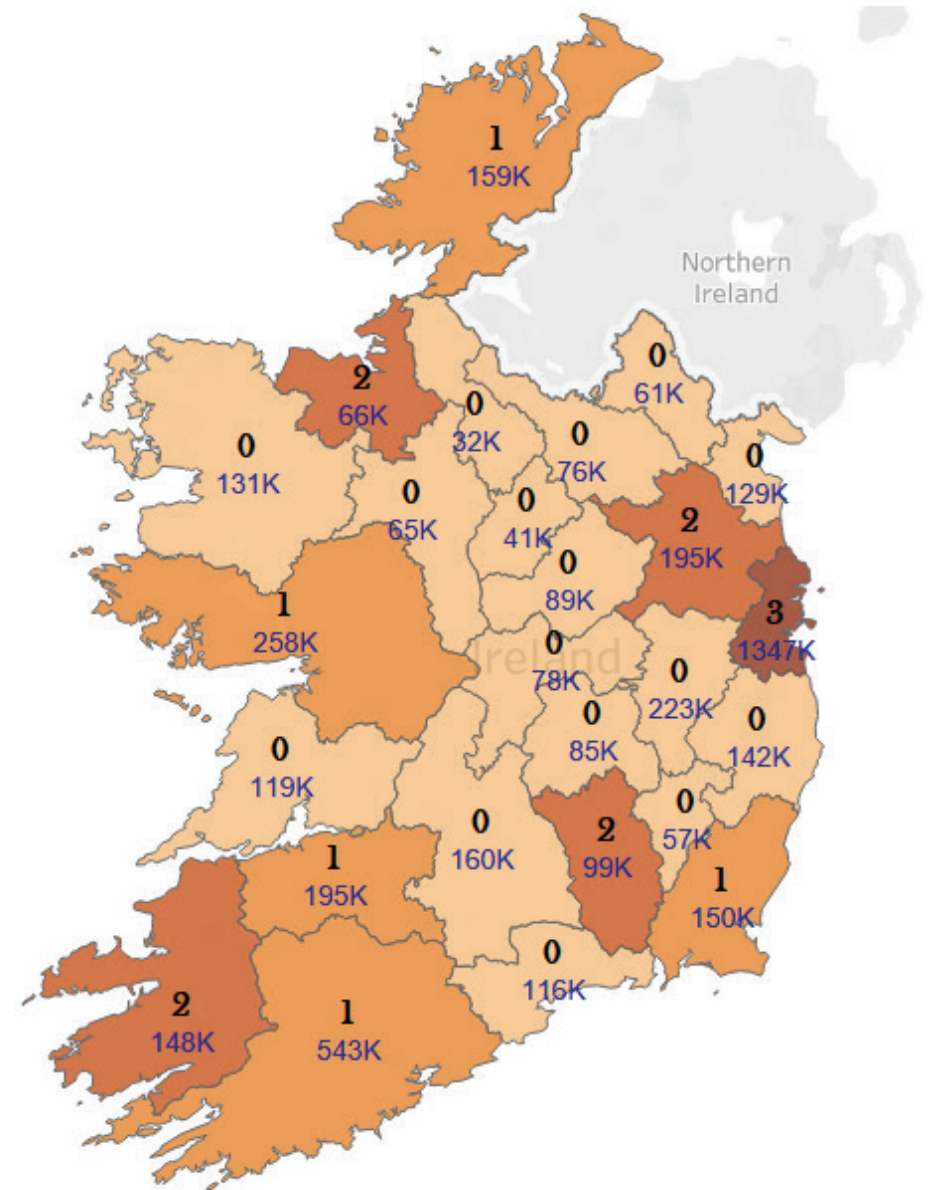**Figures in blue: Population of each county (2016)**

Number of Touring Projects

Low   High

OPERA
Touring Projects
(not funded under TDS)
(2014-2018)

Figures in black: Number of Touring Projects
Figures in blue: Population of each county (2016)

Number of Touring Projects

Low   High