



Mapping Out

Touring Strategy Information Paper

A paper to promote discussion of strategic directions for Queensland performing arts touring

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Minister's foreword

Welcome to the beginning of a new conversation about Queensland performing arts touring.

Last year I released the *Queensland Arts Industry Sector Development Plans 2007–2009* which, among other things, set out our Government's plan to improve access to the performing arts for all Queenslanders, and signalled our intention to develop a touring strategy for the performing arts sector.

Performing arts touring was one of the key issues highlighted by regional communities during the statewide consultation process for the *Queensland Arts Industry Sector Development Plans 2007–2009*.

This paper aims to explore the most effective ways of touring our performing arts to ensure all Queenslanders can access high quality and locally relevant performing arts experiences.

This Touring Strategy Information Paper is about identifying past and present successes in the performing arts sector and building on them.

I hope this paper sparks an interesting dialogue about the ways in which Queensland audiences could choose from a broader range of performing arts products; ways to ensure quality home-grown performance work has a longer and more sustainable life; and ways to ensure the excellent work of our best artists can tour interstate and overseas.

I am confident the advisory group and stakeholders named in this paper will bring a wealth of experience and expertise to the discussion. I invite you to share your knowledge too.

I encourage you to think big — this is an opportunity to express new ideas and innovative concepts for how Queenslanders can have a greater say in the sort of arts experiences which tour to and from their local community. I look forward to hearing your thoughts and ideas.



Rod Welford
Minister for Education and Training
Minister for the Arts

1. Introduction

The Queensland Touring Strategy will be the guiding framework for Queensland performing arts touring for the next five years.

The strategy will articulate the Queensland Government's and performing arts sector's shared vision for future performing arts touring, and provide guiding principles for touring Queensland performing arts to ensure:

- access for all Queensland communities to work of the highest quality
- the best use of public funds through government investment in touring
- the best arts experiences for school audiences
- clearly defined pathways and practical support for producers of Queensland product to access state, national and international touring circuits.

The basic elements of performing arts touring being considered are:

- **creating and producing** — developing and managing creative work that can travel from one venue or place to another
- **distributing** — marketing touring products and negotiating seasons with a number of presenters within a tour circuit, route or geographically specific area
- **presenting** — venue managers and producers buying and presenting touring product for their venues and audiences.

All three elements comprise a mix of commercial, subsidised or fully government-funded providers of performing arts touring. Touring models can range from delivering all three elements through a single mechanism to those where these elements are delivered from separate and independent sites of operation.

There are many definitions and ideas about touring. Within Australia and around the world, there exists a range of approaches to developing and managing tours. In Queensland, performing arts touring is made possible through both state and federal government subsidies so that audiences around the state can access work made in Queensland as well as work from interstate and overseas.

The purpose of this paper is to encourage discussion focusing on the questions:

- Is there enough quality and diversity being produced in Queensland performing arts touring product?
- Are the distribution channels for performing arts products working well?
- How could performing arts touring develop a better fit between demand and supply?
- Are there some other ways that we could tour Queensland performing arts in and out of the state?

These questions will conclude each section of this paper and are accompanied by more specific questions throughout the discussion. The touring strategy consultation will collect responses to these questions, as well as a range of new ideas about performing arts touring.

Publication of the strategy later in 2008 will be a continuation of an ongoing discussion between government, the professional arts sector and communities. A key strength of the strategy will be its flexibility to remain open to learning, opportunities and changes in the performing arts sector and the broader cultural landscape over the coming years.

You are invited to consider and respond to this paper, and to participate in the consultation process by providing comments and feedback by 25 July 2008.

Written responses can be submitted via mail, email and fax as follows:

Email: Touring.strategy@arts.qld.gov.au

Fax: Susan Richer, Arts Queensland, (07) 3224 4077

Post: Susan Richer, Arts Queensland, GPO Box 1436, Brisbane, Q, 4001

What will be in the touring strategy?

At the core of the strategy will be a set of principles and an action plan to underpin statewide processes for touring performing arts product for the period 2009–14.

Although the strategy's initial focus is on the performing arts sector, future consideration will be given to other art form touring needs.

Who will be consulted?

Touring strategy consultation will be undertaken with a wide range of sector stakeholders including audiences, artists, community volunteers, venue managers, producers and presenters.

The Government has established a Touring Strategy Advisory Committee of industry experts who will assist with the strategy development. Members represent diverse touring experiences both subsidised and commercial, and they include:

- Wendy Blacklock, General Manager, Performing Lines
- Artie Laing, CEO, A-List Entertainment
- Scott Maidment, Director, Strut 'n' Fret Production House
- Deborah Murphy, Manager – Commercial Programs, QPAC
- Peter Owens, General Manager, Rockhampton Venues and Events
- Destry Puia, NARPACA President, General Manager – The Events Centre, Caloundra
- Paul Piticco, Director, Secret Service, Dew Process
- Suzan Williams, Regional Touring Coordinator, Regional Touring Office – ARTS, Queensland Arts Council & Convenor, Blue Heeler Network, Qld and NT Blue Heeler.

There will also be in-depth consultation with industry experts and critical friends who have specialised knowledge and experience in performing arts touring including:

- Wesley Enoch, Theatre Director (freelance)
- Chris Mangin, Chief Executive and Artistic Director, Opera Queensland
- Jill Smith, Manager, Geelong Performing Arts Centre
- Mark Taylor, Assistant Secretary, Arts Policy and Access, Department of Environment, Water, Heritage and the Arts (DEWHA)
- Kim Hanna, Manager, National Audience Development, The Australia Council
- John Baylis, Manager, Theatre Board, The Australia Council.

Defining touring

There are several performing arts touring mechanisms and circuits for Queensland performing arts (see Attachment 1). Most small- to medium-scale Queensland performing arts products tour intrastate and interstate through the services of the Queensland Arts Council. This enduring model has a strong focus on ensuring a return on investment which, in turn, requires as many shows and venues/schools as possible to be included in a touring season.

There are few resources for other types of touring activity such as school or community residencies, cultural development projects and workshops. Although these activities are valid touring products, they are generally low or no revenue activities, and are therefore less likely to tour.

Limitations experienced by existing touring mechanisms and programs may be a result of tight budgets and timelines, but may also relate to the need to expand networks and knowledge about diverse communities' relationships with the performing arts. If more people participate in decision making about touring forms and content, it may stimulate a stronger marketplace for touring performing arts products.

By developing a learning partnership between government, the performing arts sector and communities, the strategy will help redefine the reasons for touring and the ways of touring Queensland performing arts. It will also identify ways in which performing arts touring could sustain a wider range of touring products for broader audience reach.

Some current definitions of contemporary performing arts touring practice include:

- enabling performing arts audiences to select their preferred touring products
- developing and presenting creative work to be experienced by diverse communities
- presenting unique product within state, national and international marketplaces
- supporting creative and cultural work that is flexible and can be moved physically to be presented in a range of venues, spaces and places
- building and maintaining creative and cultural partnerships and collaborations
- engaging in arts activities such as cultural exchanges, workshops, residencies, forums, networking events, as well as shows, performances and concerts.

The touring strategy consultation is seeking imaginative definitions and examples of successful touring models and products. It's acknowledged that Queensland has a geography and cultural diversity that present unique touring challenges and solutions. It is useful to consider innovations that are developing in other places of change and how these might relate to Queensland touring.

The following examples provide inspiration for contemporary ways of thinking about performing arts touring:

- The Canada Council for the Arts has a range of programs that support performing arts touring, particularly within its audience and market development unit. Publications such as the *On the Road* manuals provide online learning tools for presenters and touring artists. The Council's website provides a searchable database for up-to-date information on touring companies and artists.
- Creative New Zealand's publication, *The Touring Manual*, includes the voices of a range of industry touring professionals. One of these advisors suggests that an elder must always travel with Maori theatre tours.¹ The elder's role on tour is to look after the spirit of the work, the community and the artists. In this way, the elder has an important professional and cultural role that requires careful consideration before, during and after a tour.
- The Irish Arts Council's recent *Touring Experiment* (2006–08) was a two-year partnership with the sector to investigate touring products and mechanisms. By developing an action research model for rethinking ways of touring, the Council and other touring stakeholders have developed specialised knowledge about their audiences and communities.
- The Scottish Arts Council developed a new One stop shop solution in partnership with the sector as a part of its touring strategy development. The Council's website has comprehensive listings of venues, touring companies, managers and artists.

¹ Gordon, F 2007, *The touring manual*, Creative New Zealand, p181.

- England's *Rural and Community Touring Schemes* are affordable and accessible programs for community presenters working with village and community venues in rural and isolated areas of England. These schemes are coordinated by a range of organisations and are supported by public and philanthropic funds. An example is the *Highlights Rural Touring Scheme* which is funded by the English Arts Council and provides professional events for community presenters, workshops and residencies for schools and partnerships with over 50 voluntary promotional groups.

Continued learning and openness to new ways of developing touring is important to the success of these organisations. Queensland audiences, artists, arts organisations and governments could also benefit from learning collaborations to develop and sustain flexible ways of touring.

Queensland's Indigenous arts and the more recent multicultural heritage are unique cultural experiences that are potentially of great interest to other states and other countries. By learning from Indigenous traditions, multicultural and overseas experiences of cultural touring, the touring strategy could be a competitive platform for redefining and diversifying touring processes and content.

Key question 1: Is there enough quality and diversity being produced in Queensland performing arts touring product?

What do Queensland audiences want and need? How can we enable more people to have a say in what tours to their venues or communities? Is there enough balance between Queensland and non-Queensland product and does this matter?

2. Background and context

Why do we need a new touring strategy?

Queensland's performing arts sector has changed significantly in the past decade, as has the population and cultural landscape of the state. These changes provide opportunities for innovation in the area of performing arts touring. It is time to rethink why we tour and what we tour so that we can respond to the issues surrounding performing arts touring, including:

- Who gets to choose what tours and why?
- Why don't regional Queenslanders have access, through touring, to some of the products presented by the Brisbane Festival, the Out of the Box Festival or other major events staged in Brisbane?
- If product can't be toured to all regional centres, could there be some means of transporting audiences from outlying communities to major centres?
- Where do I find information or support for touring my work?
- Why does work tour from Brisbane to the rest of the state — why doesn't it tour from the regions to Brisbane?
- Why don't you tour diverse work that is about me and my community?
- Why don't people make work that could come to my local community hall instead of always being put on in bigger theatres?
- Why is there so little contemporary or innovative work toured for young people and school students?
- Why don't touring products provide more community engagement processes and activities?

These questions and issues were contributed by the performing arts sector during the consultation for the *Queensland Arts Industry Sector Development Plans 2007–2009*.

Some of the common themes arising from this data included recommendations for:

- diverse touring products for diverse communities and venues
- community engagement processes and activities
- open, transparent and informative touring mechanisms
- support for regional communities to make decisions about touring product
- support for Indigenous communities to make decisions about touring product
- development of innovative, tour-ready Queensland performing arts product
- online marketplace that is accessible to producers, presenters, artists, teachers, community volunteers and promoters
- sustained and increased funding for Queensland work to tour
- touring program rationales that provide insight into decision making about artistic product.

Audience development is already a common touring theme within the goals and objectives of both the performing arts sector and government. Audiences have developed more skills and higher expectations regarding their capacity to have a say, determine value, and make selections about cultural product (whether live or screen-based). Although some audiences still prefer their arts experiences to be selected for them, many audiences of all ages are shifting from being passive recipients to active participants in culture and its artistic expression.

Arts audiences are not interested in the producing and presenting mechanisms around touring products — most simply want to engage with the experience of live performance.

Concern about the health of various cultural sectors is of secondary interest, at best, to most consumers of the arts. Their focus is on the arts experience, not on the organisation or institution who presents it.²

A stronger performing arts touring marketplace will rely on more partnerships and cooperation to better understand the needs and wants of audiences and communities who could support touring product. The development of new work for touring will also rely on a better understanding of what the Queensland public wishes to experience through the performing arts.

Key question 2: Are the distribution channels for performing arts products working well?

What are the benefits experienced by audiences and communities of touring work? What are some good ways of engaging and developing audiences through performing arts touring activities? Do the right products go to the right places? What are venue managers and producers doing to engage and communicate with their communities?

² McCarthy, K, Ondaatje, E, Zakaras, L & Brooks, A 2004, *Gifts of the muse – reframing the debate about the benefits of the arts*, Santa Monica: Rand, p. 71.

3. The present touring environment

State touring

Queensland's population is distributed across high-density urban centres and rural and remote towns around the state. There are a number of traditional or dedicated performance venues around Queensland, the majority of which are owned by either local or state government.

There are other spaces for performances including community halls, showgrounds, schools and independent venues such as RSL clubs throughout Queensland. There are also multi-purpose venues such as civic theatres, open air theatres, libraries and community arts centres where performances are presented.

Performing arts touring in Queensland is generally organised around a particular approach, either driven by presenters or by producing companies. In the presenter-driven model, on which the federal government's *Playing Australia* funding is based, work is booked by venues and organised into tours by state-based coordinators. In the producing company model, on which Arts Queensland's *Arts Regional Touring Service* (ARTS) funding is based, tours are organised by a contracted tour coordinator, currently Queensland Arts Council.

Commercial producing companies will usually arrange tours directly with venues. These two models account for the majority of funded activity and generally serve their purpose well. However, they don't support all types of activity, don't always prioritise innovation, can be risk averse and often follow standardised procedures. While such procedures can ensure operational effectiveness and good distribution, they can inhibit innovation and the ability to be responsive to changing community needs and interests.

Another approach, where presenters and producing companies collaborate, also has merit. The Australia Council's *Mobile States* contemporary dance and theatre touring initiative, which serves capital cities, is one such example. The northern Australian Theatre to the edge initiative funded by Arts Queensland and managed by the Queensland Arts Council is another.

The touring strategy development process will investigate the values of both subsidised and commercial systems and will seek advice on the best ways for all stakeholders to navigate and use them. Refer to Attachment 1, Figure 1 for a more detailed overview of the present touring environment for Queensland performing arts.

Given the increasing size and affluence of the state, it is anticipated that the performing arts touring market in Queensland will grow and diversify over the next 10 years. The touring strategy process will consider whether the Government is doing enough to harness the potential of these spaces for successful performing arts touring. The strategy will also investigate ways in which larger participants in touring circuits such as the Queensland Performing Arts Centre (QPAC) might assist smaller, regional centres in accessing commercial and semi-subsidised touring products.

Recent local council amalgamations in Queensland may have an impact on performing arts touring by changing, and in some cases streamlining, some of the processes associated with using council-owned venues and facilities. Local councils could be even more important as supporters, investors and, in some cases, selectors of touring product.

National touring

For most performing arts organisations, touring work around Australia is financially and logistically challenging. Most could not do it without funding and partnerships. The Australian Government, through the Department of Environment, Water, Heritage and the Arts (DEWHA) and the Australia Council for the Arts, delivers a range of funding programs and strategies for touring Australian work nationally.

Over the past decade, the Queensland Government has supported national touring activities through various initiatives and partnerships with federal agencies in order to expand the reach of Queensland work. Arts Queensland has also supported individuals and organisations to tour through its grants funding and through initiatives such as the Queensland Showcase as a part of the *Australian Performing Arts Market (APAM)*.

At this time, Queensland is more a recipient of nationally touring work than an originator of touring work. This is positive for many Queensland audiences who can access excellent products from other states through their local venues. What does the small number of Queensland-generated national tours mean in relation to Queensland artists and companies? Does Queensland art have to be celebrated elsewhere before Queensland audiences want to engage? Does it matter?

Recent funding outcomes from the DEWHA's *Playing Australia* national touring support program indicate that Queensland is not a significant player in the development of national touring. The following funding round examples illustrate this point:

- 2008 May — *Playing Australia* funded 17 national tours, 13 of these came to Queensland, 2 came out of Queensland
- 2007 September — *Playing Australia* funded 25 national tours, 21 of these came to Queensland, 3 came out of Queensland
- 2007 May — *Playing Australia* funded 17 national tours, 12 of these came to Queensland, 3 came out of Queensland.

There were no successful Queensland applicants for either round of the *Contemporary Music Touring* program's funding, another DEWHA program, in 2007. The lack of Queensland-generated touring product within these rounds may indicate that Queensland artists and companies aren't aware of touring funding opportunities, aren't receiving enough support to enter the market, or simply can't compete for a variety of reasons. We need to examine the barriers for Queensland performing arts work in national funding programs and touring circuits. It will be important for the strategy to identify solutions that assist Queensland artists and companies to overcome these challenges.

The strategy development process will encourage arts funding agencies to collaboratively explore the strengths and potentials for international and national touring within Queensland's performing arts sector. But we also need to re-examine our motives, intent and products for national touring.

International touring

There is some demand from overseas countries for unique Queensland performing artists and performing arts products. Initiatives such as APAM are assisting with growing this demand.

The cost of remounting and touring work from an Australian base can be prohibitive, and it can be difficult to structure and scale performing arts work to suit the needs of overseas venues and economies.

This could be why other creative sectors such as gaming, architecture and education are presently doing so well from a Queensland base. Along with contemporary music, these forms are easily transportable through the use of new technologies.

In recent years, some Queensland works that have toured overseas have included children's performances, contemporary dance, circus theatre, comedy and contemporary music. Some of these works were invited to tour via APAM, and received Australia Council or Arts Queensland assistance to travel. Others negotiated tours directly with overseas presenters and producers, or had their tours brokered and managed through a touring organisation such as Performing Lines.

Please refer to Attachment 1 for further information about international touring resources and mechanisms.

Key question 3: How could performing arts touring develop a better fit between demand and supply?

Should the Queensland Government focus on the opportunities for Queensland product to tour OR focus on getting quality product (whatever its origin) to Queensland regional audiences? Are the current networks and mechanisms for touring enough and could we just be using them in better ways? Do we need other circuits and mechanisms for performing arts touring?

4. Future touring models

Imagining future touring models for the Queensland performing arts sector inevitably involves consideration of both professional presentation and community selection. Presently, the selection or programming of most publicly subsidised touring in Queensland is in the hands of a small but intricately networked group.

This group, including both subsidised and commercial stakeholders, embodies expert knowledge about the performing arts, venues and touring both within the state and out of it. But how do we balance this expertise with the cultural interests, aspirations and knowledge of the communities it seeks to serve and build audiences within? Is access or exposure enough for audiences and is 'something' better than nothing? How might new tour development models enable a demand-driven culture, or at least a better fit between demand and supply? Some presenters could argue that they already achieve a good demand/supply balance, while others are still trying to find the balance.

Regardless of other changes that may occur within the performing arts sector over the next decade, future touring models are likely to enable more people to participate in the programming of tours through more sophisticated online and word of mouth experiences.

Role of new technologies

The success of eBay and Wikipedia are testament to the popularity of more democratic marketplaces where diverse consumers and participants feel enabled and entitled to influence agendas, definitions and boundaries. Users of these websites enjoy the product on multiple levels, particularly the process of arriving at their desired outcome.

As we've noted, the Irish, Scottish, New Zealand and Canadian governments have all invested in action research regarding performing arts touring. In partnership with the sector, they are learning a great deal about what audiences want from touring, and where new audiences might be. Similarly, by building action research in to the touring strategy, we will start to gather good evidence of the benefits and best ways of touring.

The marketing of the performing arts is often brand-driven, highlighting the producers and the presenting companies, with some focus on the artwork itself. We know that audiences are most probably focused on the arts experience itself rather than the presenters or producers. Most consumers want quality assurance by receiving their products via trusted brands or channels. Future touring models will rely on old-fashioned tools such as word of mouth and the use of trusted channels, but will increasingly use new technologies to enable interaction and choice.

Personalised services

The maturing of audiences means that they are sophisticated and adept at selecting their own cultural experiences. The diversification of audiences means that performing arts products and tours will better represent and engage with diverse ethnic, geographical, socioeconomic, educational and personal taste experiences.

Future touring models will enable specialised tours in relation to geography, genre, philosophy and community interest. Niche tours could be negotiated by anyone within a democratic and easy-to-use marketplace. This model would provide opportunities for diverse communities to select their own performing arts experiences, as well as having access to the professional curation provided by arts organisations and venues.

Possible models

As with the definition of touring, envisaging future touring models needs to start simply by staying open to other views, visions and experiences. For provocation and consideration, here are some ideas for future Queensland performing arts touring:

- A touring marketplace that is entirely without public subsidy — the marketplace itself would determine quality, value and modes of operation without subsidised sector moderation, gate keeping or curation. Would more touring work flow this way? Would there be more pathways between production and presentation? Is quality assurance necessary?
- A renewal of existing systems through their expansion and ‘opening up’ to a broader community of users — increase the pool of decision makers and advisors in relation to product selection and refine existing circuits, communications and funding programs. Would this enable growth that is appropriately timed to sector development and community awareness raising? Would this broadening of scope and decision making ease the bottleneck for new players?
- The creation of a one stop shop that provides information on all Queensland venues and facilities (including schools), artists, productions, arts activities, producers and presenters for touring — the one stop shop could provide quality assurance by offering a trustworthy brand that guaranteed rigorous selection of only the best and most suitable touring work.
- The creation of another small touring mechanism that could present bespoke tours — smaller, niche or boutique tours that serve particular regions or communities of interest, particular art forms or cultural directions.

Key question 4: Are there some other ways that we could tour Queensland performing arts in and out of the state?

What are some good examples of intrastate, interstate and international partnerships that could inspire Queensland performing arts touring success? Are there communities and presenters who prefer to have someone else select touring product for them? Are there existing or potential products that need to tour in other ways?

Please send your responses to the key questions raised in this paper, and also your ideas for the innovative touring of Queensland work in and out of the state. Your contribution is important to the touring strategy consultation process.

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A national perspective

There is currently a range of government touring funding programs as well as government subsidised organisations and networks, that together provide a complex national and local touring structure. National funding programs such as the Department of Environment, Water, Heritage and the Arts' (DEWHA) *Playing Australia* program, the Contemporary Music Touring program and the *Festivals Australia* program, all contribute significant amounts to the business of touring performing arts product around the country.

The Australia Council for the Arts supports the development and presentation of touring product and offers touring funding such as its *International Pathways* contemporary music touring fund and the *Sound Travellers* music touring project partnership with sector organisations. The Council plays a key role in brokering new relationships between international presenters and Australian companies through its support of events such as the Australian Performing Arts Market (APAM), and by funding sector representatives to attend events such as Northern America's Association of Performing Arts Presenters (APAP) market.

Outside of international music conventions and showcases, the mechanisms and processes of private sector touring are relatively unexplored within government and cultural policy contexts. The touring strategy provides an opportunity to increase public knowledge about the ways in which subsidised and private touring processes could support artists and audiences, both independently and together.

Figure 1 illustrates an overview of current funding and networks for touring within Australia.

The following is a description of some of the key stakeholders within the subsidised performing arts touring sector:

The Australian Performing Arts Centre Association (APACA) is a national network of metropolitan and regional arts centres, presenters and producers and is the peak national body for professional performing arts centres. APACA advises and advocates to government on a range of industry issues affecting its membership, and also participates in planning for national tours of professional performing arts product.

APACA members benefit from the activities of *Playing Australia* (federal touring funding program), Long Paddock (national professional performing arts producers and presenters market) and the Blue Heelers. These initiatives all help support the touring of performance work into major cities and regional venues. The Blue Heelers is a network formed by state-based tour coordinators who coordinate Long Paddock and Cyberpaddock – a marketplace for performing arts presenters and producers. Federally funded touring organisations such as *Performing Lines*, *Mobile States*, *Critical Stages* and *Kultour* are developing and touring contemporary work, and interact with APACA and Long Paddock as well.

Regional Arts Australia (RAA) is the national peak body for regional arts development. Its key members are the peak bodies for state regional arts such as the Queensland Arts Council, Country Arts WA and Country Arts SA. RAA's *National Directions: Regional Arts* paper (Dunne: 2006) indicates touring programs are important for regional and remote communities, particularly those programs that tour artists and arts experiences to school communities. The paper also highlights the paucity of regional venues and facilities for touring presentation, and the desire of regional communities to be able to participate in the shaping of their cultural experiences, including their arts experiences.

Currently, APACA, in consultation with RAA and other touring organisations, is focused on developing a more consolidated national touring model and is recommending the formation of a National Touring Office that sets benchmarks, clarifies national touring procedures, and provides policy advice and professional development for members and touring networks.

A state perspective

Queensland's Department of Education, Training and the Arts (DETA) allocates a significant amount of public money to supporting touring of the performing arts across the state. In 2007, DETA invested a total of \$26,876,227 in the performing arts sector in Queensland. Some of the key initiatives and infrastructure that currently support Queensland performing arts touring include:

Operational funding for performing arts organisations in 2007

- \$5,745,005 allocated to 25 small to medium performing arts organisations;
- \$9,663,000 allocated to operational and programming costs for 4 major performing arts organisations who have regional touring obligations; and
- \$9,141,000 operational funding to QPAC

Programs that supported touring in 2007

- \$1,570,222 towards Queensland Arts Council (QAC) through the Cultural Infrastructure Program (CIP).
- \$755,000 towards a regional touring program (ARTS), managed by QAC. This figure includes \$100 000 towards supporting Northern Queensland touring circuit (ARTS Transit), managed by QAC;
- \$70,000 plus two education liaison officers provided by Education Queensland to QAC to support an accreditation process for programs wanting to tour Queensland state schools, support schools engage with the QAC Ontour Inschools program and to further extend the program to state schools in remote locations.
- Grants through Education Queensland to support organisations like Musica Viva and Opera Queensland to tour to schools outside the QAC framework.

Arts Queensland has focused its touring investments on both regional and metropolitan centres. This has included a particular emphasis on touring work through the 34 performing arts centres throughout Queensland. Funded by local government authorities, these centres form part of the Northern Australian Regional Performing Arts Centres Association (NARPACA) network and, along with QAC are perhaps the most influential stakeholders in determining the types of arts experiences that will tour into regional communities.

QAC is Queensland's regional performing arts touring mechanism. It consists of incorporated local arts councils in 60 regions of Queensland. Through a large membership network, QAC produces, presents and tours a range of performing artworks, exhibitions, workshops and other activities. QAC manages schools tours through its *Ontour inschools* program supported by Education Queensland. In 2007, QAC presented 2,800 schools performances throughout Queensland

Arts Queensland currently contracts out its state touring funding programs to QAC through the Arts Regional Touring Services (ARTS) agreement. This includes a Regional Touring Office (RTO) which coordinates touring projects through the NARPACA and APACA circuits. In 2007, QAC toured 18 productions (4 of which toured nationally) to present 297 performances through the *Ontour onstage* program.

Through the Blue Heeler network, and the Long Paddock meeting, the RTO profiles Queensland artists. The RTO also assists in the development of *Playing Australia* applications for Queensland work to tour nationally, and for companies wishing to tour into Queensland.

Queensland's professional performing arts sector includes commercial producers and promoters as well as groups and organisations that are partly or wholly dependent on public or private sponsorship to maintain their activities. The major state performing arts organisations, including the Queensland Theatre Company, Queensland Ballet, Opera Queensland and The Queensland Orchestra, are required to undertake regular statewide touring and educational activities as part of their funding agreements with Arts Queensland. QAC manages the majority of these tours.

Some small to medium companies in Queensland undertake intrastate, interstate and international touring from time to time using the aforementioned touring programs, networks and mechanisms. Queensland's dance and physical theatre companies in particular have demonstrated a strong commitment to touring, as has the Grin and Tonic Theatre Company, which has independently toured its work through Queensland and beyond since 1964.

Figure 2 illustrates an overview of intrastate performing arts touring mechanisms and processes. Similar to the national overview, government knows little about the non-subsidised sector, although again, the strategy provides an opportunity to learn more about commercial touring, particularly the small- and medium-scale operations which tend to be less spectacular in their successes and failures.

Currently, there is significantly more performing arts product that comes into Queensland than there is Queensland product that tours interstate or overseas. For instance, 72% of *Playing Australia's* 2007 funded tours included Queensland in their circuits. Most incoming tours are funded by *Playing Australia* or collaborative purchasing through industry networks. Figure 3 illustrates an overview of the funds, mechanisms and processes for work that tours into Queensland from other places.

Six Queensland generated tours were funded through *Playing Australia* in 2007. Figure 4 illustrates an overview of the funds, mechanisms and processes involved with work that is generated in Queensland and can tour interstate and overseas.

TOURING NETWORKS AND MECHANISMS SUPPORTING QUEENSLAND WORK

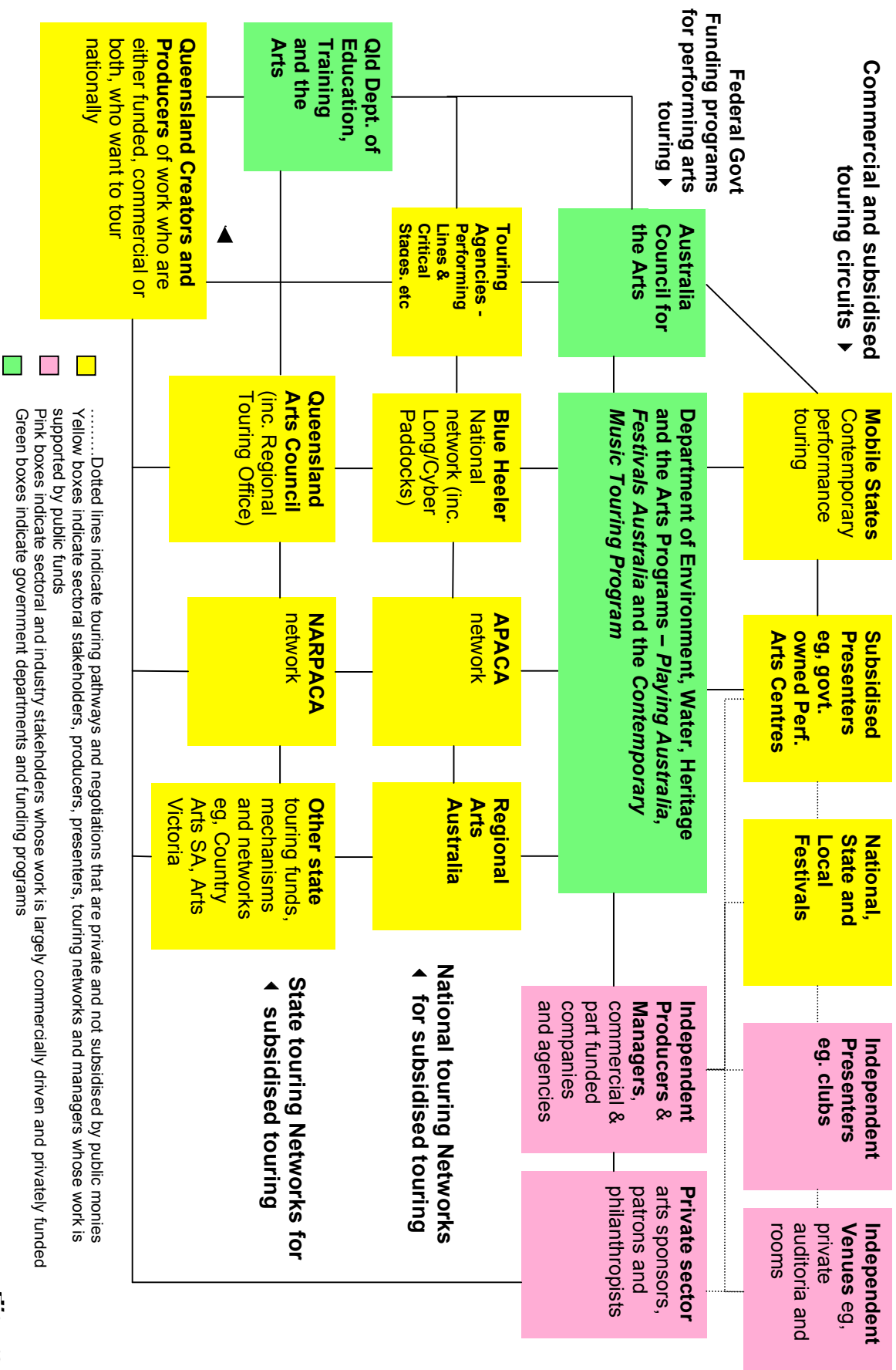


Figure 1

PRESENT PATHWAYS FOR TOURING PERFORMING ARTS PRODUCT AROUND QUEENSLAND

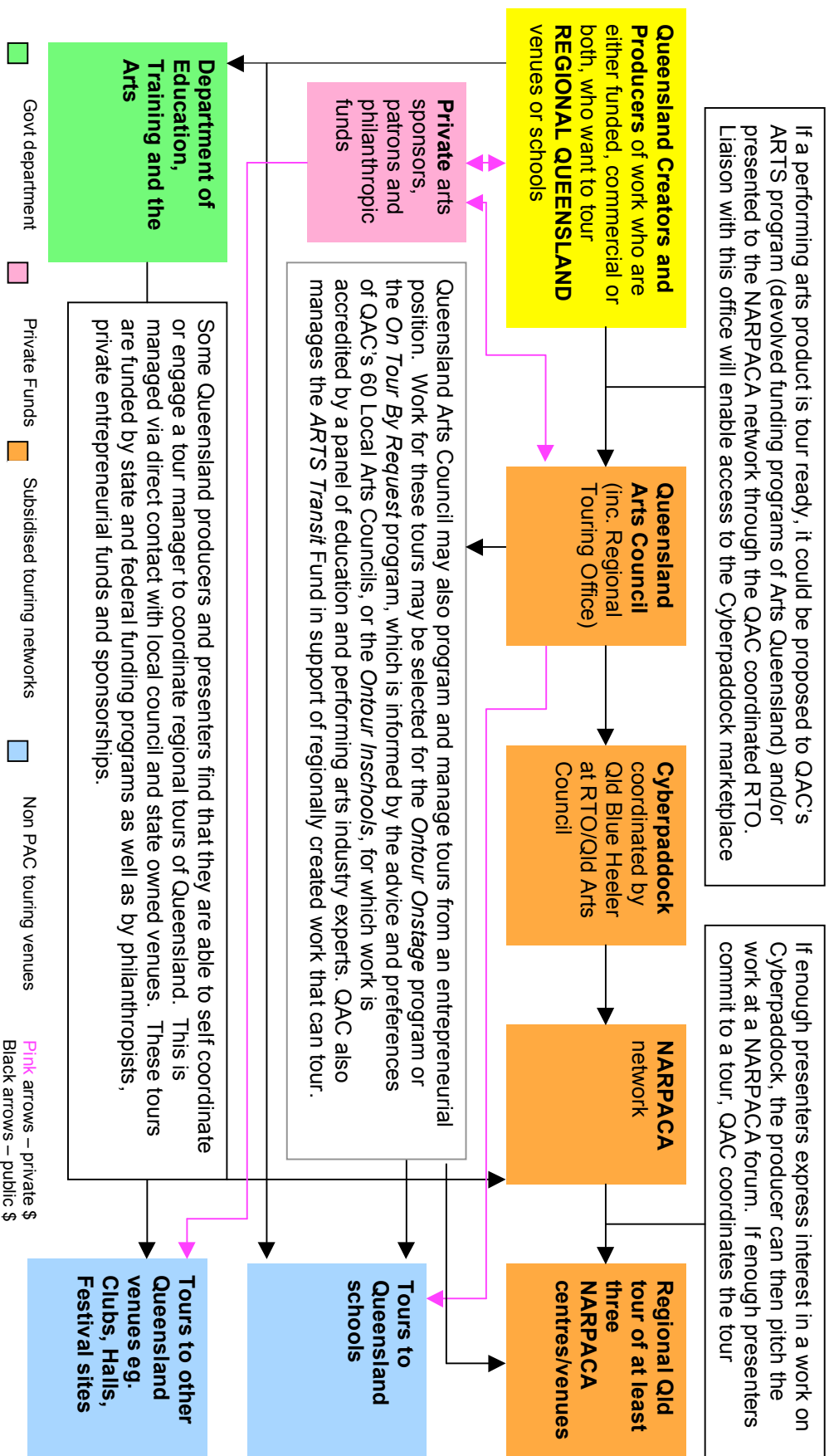


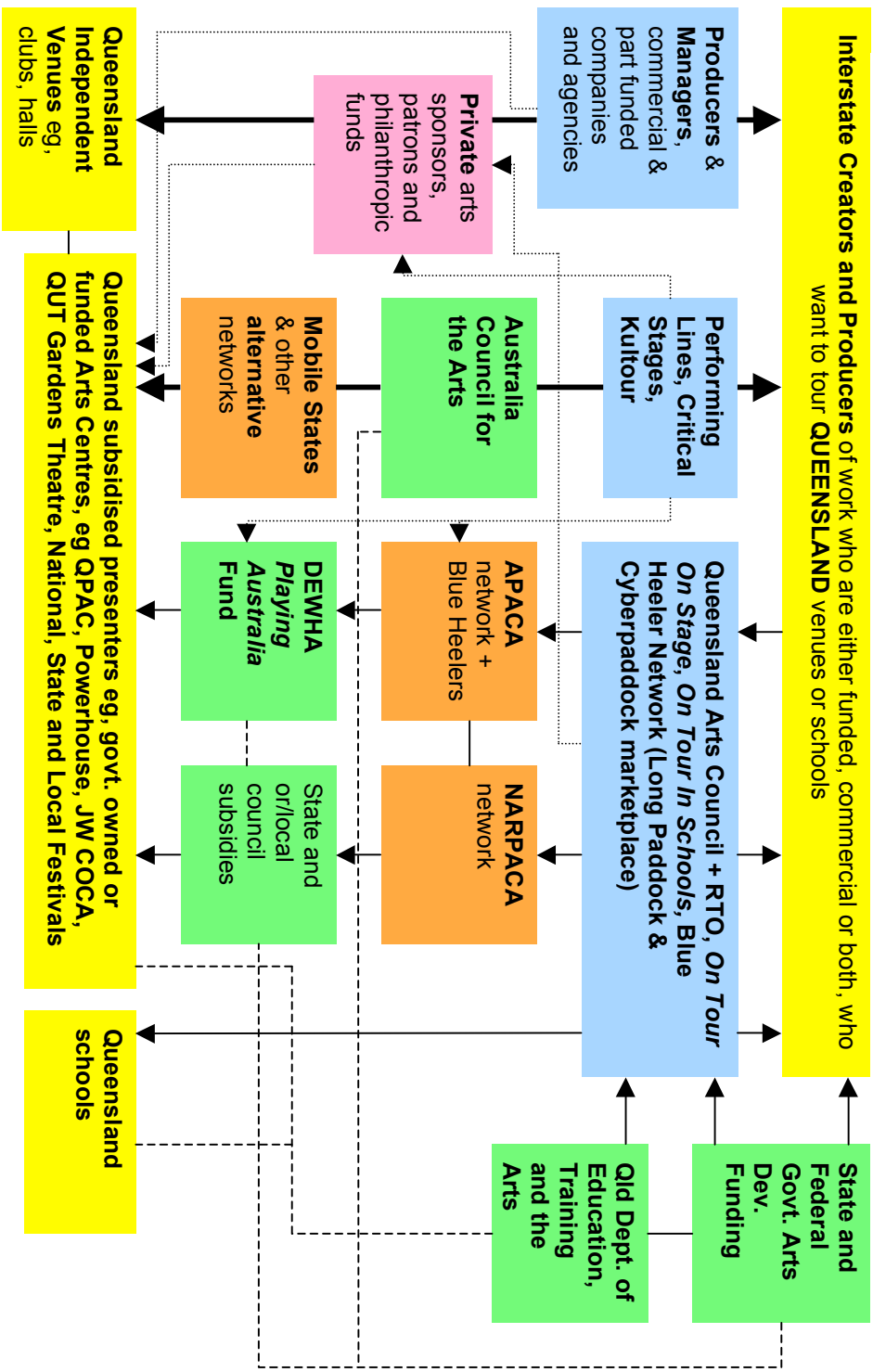
Figure 2

PRESENT PATHWAYS FOR TOURING PERFORMING ARTS PRODUCT INTO QUEENSLAND

Key: **Bold arrows** = more direct routes

Thin arrows = routes via more complex networks

Dotted lines = relationships and communications that support touring less directly



There is significantly more performing arts product that comes in to Queensland than there is Queensland product that tours interstate or overseas. For instance, 72% of Playing Australia's 2007 funded tours included Queensland in their circuits. Queensland Arts Centres, Major Festivals in Queensland and the Queensland Arts Council are the most significant purchasers and presenters of interstate and overseas products. Most incoming tours are funded by Playing Australia or collaborative purchasing through industry networks. Playing Australia applications are prepared by the Blue Heeler network and by state and national touring orgs like QAC.

Figure 3

PRESENT PATHWAYS FOR TOURING PERFORMING ARTS PRODUCT OUT OF QUEENSLAND

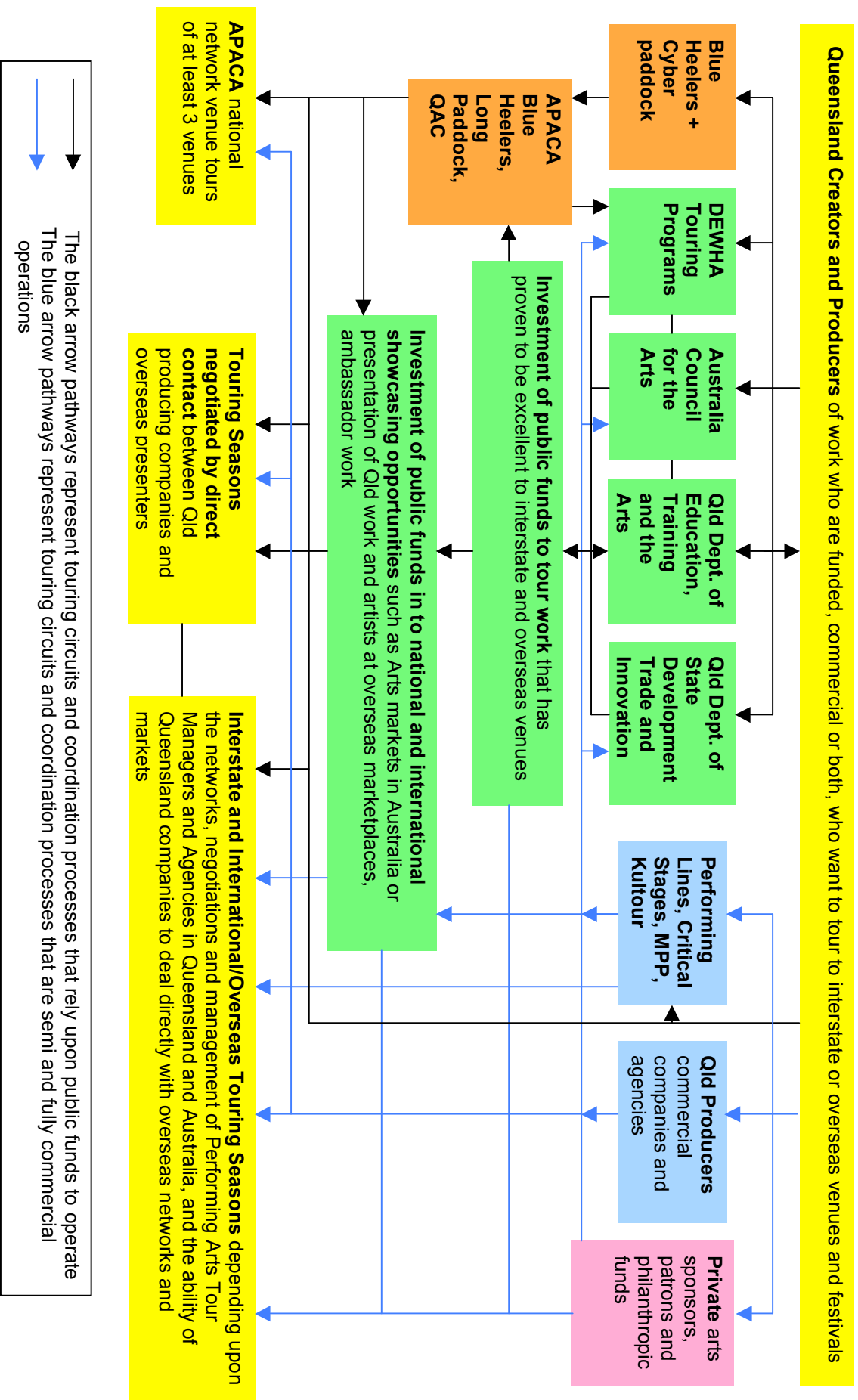


Figure 4