

# **WHAT IS OUR DREAM FOR THEATRE AND DANCE IN A NEW DECADE?**

**Federation of Scottish Theatre  
National Theatre of Scotland**  
Open Space Report  
10<sup>th</sup> & 11<sup>th</sup> June 2009

### Introduction:

What is Open Space? It is a methodology for working with large and diverse groups of people to help them explore a question or issue of importance to them. It is an open and democratic process which ensures that all voices are heard and that after two days of discussion every issue of concern to anybody attending will have been raised, providing they took responsibility for doing so. All sessions are noted and written up as soon as possible afterward.

This document is a record of the notes taken across over 60 sessions when over 150 people from across Scotland including experienced practitioners and administrators, individual / freelance artists, emerging artists, students, disabled and BME artists, lecturers/academics, rural touring networks, unions, local authorities, and funding bodies including SAC and members of the SAC / Scottish Screen Joint Board and the Creative Scotland 09 Board, gathered together over two exciting and provocative days to consider the question:

### **What is our dream for Theatre and Dance in a new decade?**

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Issue Number	Title
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15	How can we break the culture of 'you're only as good as your last thing'?
16	Making theatre free and everywhere so that everyone... (not just theatre people)...know it exists.
17	How can we build a culture of mutual respect when we are equally passionate about seemingly contradictory principals or approaches to work or audiences?
18	My dream is to attain a realistic wage for performers
19	More Opportunities for Scottish Artists to see (and make) work abroad.
20	How do we persuade and encourage government to substantially increase arts funding?
21	Bringing Deaf & Hearing Practitioners, Companies and Audience together especially in Scotland
22	Is the single art form dead? Collaborate or die...COMBINED WITH How do we break the silos? Theatre/Dance, Writer/Deviser, Amateur/Professional, Experimental/Accessible
23	Let's recycle all this paper. How can we make the arts more sustainable?
24	In an era of education funding cuts, how do we save the creative arts at Universities?
25	Should I have gone on Britain's Got Talent? Is it my job to find a bigger audience?
26	Don't be afraid of the Public
27	How can we ensure that today's school kids are studying truly great contemporary Scottish plays?

Issue Number	Title
28	Why does work get more money and can someone tell me why?
29	The arts as a weapon against political apathy as Europe turns to the right.
30	Translations of foreign-language work on the Scottish stage – why so few examples?
31	Fuck Theatre, Fuck Galleries, is there something more exciting (and accessible) in between?
32	Sometimes the most magical moments happen in the rehearsal room: Why do we have a culture of trying to create perfection?
33	What kind of professional education and training do we need?
34	What do we do with the ageing Artist & Manager?
35	The Playwrights' Studio, Scotland will be hosting open discussions with some of the UK's most interesting BME artists/ playwrights talking about their art. Does it matter?
36	Practitioners and administrators – both vital. What is a fair distribution of funding between the two groups? Do we need more clarity and accountability concerning the above?
37	Some suggestions for Creative Scotland
38	Do great minimums (payment agreements) for playwrights make the glass ceiling harder to break?
39	Can building based organizations do more to support emerging artists?
40	Scotland will create a new networking model and break international records having more practitioners in employment than unemployment.
41	To strike or not to strike?

Issue Number	Title
42	Whose Culture is it anyway?
43	Why do we keep making new work when we could re-invest in existing work and make it better?
44	How can I see all the theatre I need to and not neglect my children or get asked for a divorce?
45	Will disabled theatre thrive through inclusion or by being acknowledged as an art form in its own right?
46	How do we create an arts funding application process that is less mysterious, more transparent and fun?
47	How can established companies/buildings support fringe artists? Close the buildings?
48	Above and Below the Central Belt; Accessibility in terms of performance.
49	Why have you stopped collaborating with the English?
50	How do we welcome Audiences that we don't recognize? ... (Further title: How do we generate curiosity??)
51	How do we raise the standard of professional dance training in Scotland?
52	How can we solve the 'writer as part of the devising process question' without falling out?
53	What next? Who? / When? / What?

## **ISSUES CONVENED BUT NOT (YET) RECORDED:**

### **Session 1:**

Enabling collaboration, creativity, and visibility at all levels - dialogue.

### **Session 2:**

Why is art that's made by young people and communities place in a sub-category? Is it because it deserves to be there? Do artists make professional work in these contexts?

### **Session 3:**

How do we connect the work of artists to and within society so it becomes an essential provision with universal expectation of it's existence and it's value?

### **Session 4:**

Can we break the SILOS? Theatre and dance? Writer and deviser? Amateur and professional? Experimental and accessible?

### **Session 5:**

How can we be genuinely critical and supportive at the same time?

### **Session 6:**

How do we crack the 'writers as part of a devising process' question without falling out?

Where can I take a risk and fail? And when did failure become a bad thing / is it a bad thing?

Above and below the 'central belt' increased accessibility in terms of location.

For those with little experience, the Scottish arts world is a tough nut to crack. How can we create more networking opportunities for these individuals?

**Issue number:** 001

**Issue title:** Can Theatre and Dance save the planet/ice cap/rainforest/etc...?

**Convener(s):** Euan Turner

**Participants:** Tommy, Bettina

**Summary of discussion, conclusions and/or recommendations:**

Yes we can, at all sorts of levels...

We discussed briefly what we could do as organisations to minimise our environmental impact, but as this question is addressed in a later session we spent most of the time looking at the work we produce and how this could influence and motivate people to be greener.

Our conclusions were:

- We need to raise awareness, not preach
- This is true both for work produced and how we go about encouraging new work with an environmental theme
- There needs to be some more joined up thinking as there are already funding organisations around Europe set up to help find funds for environmentally themed work

Some suggestions for further action included:

- Speaking to the existing funding organisations and raising their profile within Scottish theatre and dance
- Arranging awareness raising events – perhaps including:
  - further discussions and promotions between funding organisations, FST and interested artists/companies
  - awareness raising events – the favourite option would be a sponsored trip to parts of the world where the effects of climate change are being acutely felt to help inspire people, but if funding doesn't allow, we could always arrange a trip to a landfill site (before there are none left to fill...)

**Issue number:** 002

**Issue title: What should local authority arts funders prioritise in the face of funding cuts?**

**Convener(s):** Lorenzo Mele

**Participants:** Fiona Ferguson, Jacqui Skelton, Natasha Gibson, Matthew Mcvarish, Robert Softely, Jennie MacFee, Susan Triesman, Eilidh MacAskill, Kirsty Bichan, Katie Stuart, Kate McGill

**Summary of discussion, conclusions and/or recommendations:**

**Central importance of paying artists but also in kind support such as:**

Rehearsal Spaces, technical spaces and support, assistance from LA staff to find volunteers.

Creative hubs for shared resources very welcome: desk space, access to photocopier, marketing resources would assist small companies. Some people suggested this within educational establishments though this could come with bureaucratic challenges.

Big money is often given by LAs to big well known companies to do projects that might be done better and more cheaply by freelance artists or smaller more specialist companies.

Cuts would have less impact on bigger companies with greater overheads and therefore more scope to make savings.

General feeling that many artists don't know how to access LA money/staff - how can artists better promote themselves to LA arts development staff? Need for more direct face to face access between artists and LA arts development officers.

General feeling that there needs to be a strategy across all Scottish LAs (COSLA) around arts funding in face of cuts and also in response to Creative Scotland new/emerging priorities.

'Culture matters' document makes good case for the arts but there's no compulsion or central direction along with it.

Current and future rounds of funding cuts about short term problems whereas arts funding demonstrates long term benefits - difficult balance to strike.

Local authorities often have focus towards social impact of arts activity as funding criteria which can inhibit/stifle artist's own creative direction.

Need for more information/forums about how to access LA funding/working with LAs. Suggestion of better web-based timetables and criteria of LA funds. Another suggestion that LA arts officers can help with matching artists with other funding/sponsors - this already happens in some places.

Stress on importance of arts within primary curriculum to stimulate long term interest in arts from youngest age as well as the social/behavioral impacts/benefits?

What is LAs role in supporting the R&D -developmental side of the arts - need to advocate for this within LA funding structures? But also danger of this 'wildcard' funding within the LA structures not being genuinely risk-taking.

Some discussion of the bureaucratic challenge of monitoring and evaluations and implied lack of trust of artists. However evaluations/stats are also what assist advocacy role for arts within wider funding discussion in political circles.

Some concern about cost of setting up Creative Scotland: c £3m?

**Issue number:** 003

**Issue title:** Why do more and more 'young artists' create and facilitate their own opportunities in various roles rather than with established organisations in one role?

**Convener(s):** Jenna Watt

**Participants:** Jenna Watt, Jess, Alan McKendrick, Xana Mclean, Kenny, Angie Bual, Becki Gerrard, Ed Robson, Maryam Hamidi, Nick Anderson, Janet Sruth, Vicky Featherstone, Ann Schneider, Vicky Rutherford, Ramesh Meyyappan, Fraser Macleod, Jackie Wylie, Alice (Imagine)

**Summary of discussion, conclusions and/or recommendations:**

'Young artist' and 'emerging artists' are two problematic terms, raises questions about when you stop 'emerging' and become an 'artist'.

Questions over whether you would want to work in one role, it's a positive notion to have 'fingers in lots of different pies' this develops your freelance practice.

You may not want to develop work under a company with its own set of artistic objectives.

Developing your skills base to create and facilitate your own work costs money.

The more unique control you want over your work the wider the skills base you need to have.

Peers appear to be doing everything and seeking every opportunity, but you can't be all things to people, a question of integrity, know why you make work in the first place.

Should never feel too fixed in your role, epiphanies happen often and take you in different directions.

Artist often use 'inherited models of working'

The fundamental job of the artist is to 'create and facilitate'.

Need for more producers in Scotland that want to work with 'emerging artists' and realise experimental work.

Is there an expectation from 'emerging artists' that they should be supported and is there too much support?

There is a need for producing organisations such as Fuel or Artsadmin to support experimental work. [Comment added to this session on Breaking News]: No,

*there is a need for us to be inspired by their model of approach. We can found similar companies here.*

'Emerging' or 'young' artists are facilitating their own work because they aren't interested in what is happening in the mainstream. They reach different audience and create work for the joy of creating work.

Edinburgh a vacuum for artist, support structures are found predominantly in Glasgow.

Artists should be more demanding of what they require from their local venues and approach a diverse range of organisations to make the work happen.

There should be more Producer training in Scotland, mentoring and placements for 'Emerging Artists'

We shouldn't have to scabble around and fight for the same pot of money; we should be a group of people asking for the right support.

The term 'emerging artist' should be changed.

SAC funding for individuals does not meet the needs of the 'individual' artist applying to the fund.

A group made up of 'emerging artists' will meet to discuss issues of inadequate funding schemes for individuals and the support that is needed from SAC/ creative Scotland, venues and organisations.

**Issue number:** 004

**Issue title: Cultural Hubs – Are they the way forward?**

**Convener(s):** Mike Griffiths

**Participants:** Claire Dow, Eddie Jackson, Anita, Adrian Osmond, Tony Reekie, Pamela Carter, Kenny McGloshan, Linda Crooks, Lorne, Mark, Jackie, Julie

**Summary of discussion, conclusions and/or recommendations:**

**Cultural Hubs can - Support Artists through**

- Professional expertise – Marketing, Technical, Finance
- People Support – Experience, Champions
- Other Resources – Office Facilities, Work Space, Equipment
- Opportunity

**Enables** – More work with more Diversity. Mix up of art forms. Mix of Emergent & Established  
Fresh & Dynamic

**Opportunity** – Attached to a building – chance to hang out. Excitement built on lots going on. More successful projects brings more excitement

Youth Theatres – no Building but network is Personality Led – Virtual Creative Hub [Comment added to this session on breaking news]: *Promote YT*

Hubs –  
Alternative Distribution  
Link to Local Communities  
Exciting work  
Requires Leadership  
Opportunities to develop skills for future  
Artistic Leaders

What are they for – who are they for  
Should deliver better opportunities for Artists to make work  
Looking at funding – using the money differently  
Lack of Freelance pool of producers, Marketers  
Comes out of an impulse to support others & engage with a broader audience  
They offer different match-making opportunities  
Open up new funding from non arts sources

No Flexibility in system – Warehouse parties – Quick reaction times to ideas

**Dangers:** Political – Creative Scotland devolving all the money to City Councils – Freedom to use this money not just on Culture – ie Music in Schools

Glorified offices – Money needs to come with the offer of space & support – to hire other artists to develop the work- Photocopy access isn't enough!  
Connection to audiences – too much focus on work – Internal

**Good Practice** – Dance Model – Dance Base  
Offers Network of support & development opportunities  
Practical Help with Producer support  
Problems with – Lack of Spaces & opportunities to be in programmes ie enough suitable dates

Suggested we look at a **Cultural Hub for Scotland** -Political driver – Engage MSP's  
Serve community better

**Recommendations:**

We need more Flexibility  
People in Charge of Arts Buildings need more time & Space to develop ideas & relationships  
We need to play to strengths in the various organisations  
We need to meet more often to have fun & exchange ideas – Eat together –  
Edinburgh Mess

**Issue number:** 005

**Issue title:** If patience, diplomacy and political manoeuvring hasn't worked . . . what guerrilla tactics should we employ?

**Convener(s):** Frank McConnell

**Participants:** Karen, Linda, Nathan, Charles, Angela, Julie, Jackie, Carolyn, Katie, Robert, Robert Softley, Lorne, Ed, Mathew, Alison, Bennita, Alice et al

**Summary of discussion, conclusions and/or recommendations:**

There might be an assumption that diplomacy isn't working but it's clear we are not getting the full message across.

Some members are angry that we're having to make do. Others are angry that artists can show a visionary direction but never get the opportunity.

Agreement that we would like to live in a society that values the arts, understands its importance and supplies resources for producing great art.

An example was given, explaining that in Sweden and Ukraine (both countries with single party governments over many years) there had been considerable growth, investment and development.

We are:

- always talking about funding
- marginalised as dancers
- dirty hippies
- rich snobs
- bad at connecting with audiences
- too busy talking to ourselves

Some people think that we need to address the issues from the earliest age through the formal education sector - presently we might be stifling the enthusiasm of the young at an early stage . Others want a sustained strategic approach. Yet others want a new and vibrant approach.

We need visibility.

There are two big issues emerging

## **CONFIDENCE**

As artists how do we find the confidence to shout about how good we are? In a similar vein how are we going to support the quiet visionaries who don't feel the inclination to engage with bureaucracies?

## VALUES

How do we approach ensuring our society values the arts, in as much the same way as it values sport? What is the collaborative message from artists to this debate?

But here's an idea of what we could do:

- we need to talk to our audiences and mobilise them
- we need to grasp the new opportunities which exist in the current political upheaval, economic recession and at the foundation of Creative Scotland
- we need to take direct creative action
- co-ordinate a national open-day for creative expression
- establish the BIG CREATIVE DAY in every school in the country
- produce a stash of downloadable letters for forwarding to politicians on the FST website
- offer creative workshops in all art forms in Council Chambers and at the Scottish Parliament
- perform for your MP at a surgery
  - better still, take you're audience to an MP/MSP surgery
- create a campaign to secure 0.01% of the Foreign Office budget
- promote devolution for the arts

**Issue number:** 006

**Issue title:** If anyone is too shy to speak come and see me and we'll see if we can discuss something...

**Convener(s):**

**Participants:** Gary, Nick, Amy, Erin, Steph, Steph B, Robert, Alan, Eilidh, Caroline, Annie, Janet

**Summary of discussion, conclusions and/or recommendations:**

Why do we find it difficult to speak in these situations? is it because we are aware of being judged? (positive/negative...)

Are we just shy? Are there times for being shy--just because we work in the theatre doesn't mean we can get up and talk anytime

We don't want to repeat ourselves or be having the same losing argument all the time--Soap boxing...

One Question would have been:

1. Whose cultural norms determine when culturally diverse work can be regarded as Scottish?

I believe culturally diverse work is held back by non culturally divers decision makers. To be frank I believe that white people decide what is classed as art.

I believe that extends to community work as a so called 2nd class art form.

the practitioners should be involved in the process of the art making to the stage of productions. I feel that the big institutions should be producing culturally divers work. I've been able to make work so far with the small pots of money available but when do you get to the point of producing and not just developing--when are you trusted to just make it?

well how do you change that then?

You have to trust that black people are making work and take a risk not assume your cultural norms.

I think that's true across the board for young artists as well--we need to try to find the answers for change.

We don't want to be in a box. but is because of that box that we can get funding so at the same time we don't want it to go away.

I'm one of the few people here that isn't white. And that doesn't bother me. I don't think there should be a separation because when you label difference you create difference.

I think that Scotland is 15-20 years behind England.

But isn't that because there is less diversity in Scotland.

NO - there is more diversity in Scotland but that is just not represented in Scottish Theatre but we need to see more risk

I don't want to see theatre for the sake of it being made by black people but we need to take more risk with

Another Question would have been...

*How do we interact without 'playing the game'?*

We are signing up for it but how do we use words as the language for dance which is physical. Where is the discussion for dance?

You don't have to discuss, you have to DO but discussing can give you the confidence to do. Some people need discussion as a road in.

I find in theatre we don't talk enough about process we just the product out there to be judged out of context of an artist's intention.

Post shows I hate them!! I can't be rationale 5 minutes after the production - I need time to reflect. Yes it's an emotional response which is immediate but we need the academic response later - it depends on what you feel your role is an audience member.

We need audience feedback but HOW? I use a 'talking stick' method.

You have to consider you're audience always

The fact you are sharing it shows you want to share it with the world - don't forget.

Are we diluting our work - can we make it for specific people?

It's all about context.

How do we make radical work? Give people enough time and space and be allowed to fail.

I'm new to theatre - I loved it when I came along - how can you get more people like me?

## **REMEMBER YOUR AUDIENCE AND TRYING TO ENGAGE THEM**

It's the improvised jazz rule - if the performers are having more fun than the audience then it's not right

Give you're audience what they want and something they didn't know they want.

We need to change the culture by Investing more In process not just say Its over when Its been shared.

It'd be great to build audience participation/involvement?

**Issue number:** 007

**Issue title:** How do we make theatre as important as Health in the next decade?

**Convener(s):** Alison Peebles

**Participants:** Carole Williams, Heather Dick, Mary McCuskie, Susan Triesman, Jennie Macfie

**Summary of discussion, conclusions and/or recommendations:**

- In Europe there is still a vast interest and excitement in theatre and theatregoing – the event. How do we reinvent it here.
- Don't call it theatre? The word "theatre" can put people off?
- We need a National Strategy for Drama e.g. National Strategy for Music (like the Youth Music initiative)
- The definition of theatre in the general public's minds is narrow i.e. "it's not for the likes of us"
- Perception of theatre as "luvvies" has done a lot of damage
- There is a difference between "show" and "theatre" – show is an event and is seen as exciting
- The challenge is how to make "it" valuable even if "it's" (a) free (b) in a non theatrical space i.e. village hall and (c) no "star" names
- Explore brand loyalty i.e. trust in and loyalty to companies/individual performers/writers/directors/ promoters or venues
- Theatre has developed so much in the last ? years but the definition of the word and expectations of the public hasn't. Is this widening of what theatre is a good thing? Because theatre has diversified so much the audience don't always know what to expect and can feel alienated (analogy to food – if people eat chips all the time and think that's all they want how do you get them to eat couscous – may need to accept that some people will still only want chips after tasting couscous)
- Quality of work going into schools is very important not only for health of young people but also as future audience/theatre makers
- Public need a sense of ownership, being included, being part of something different (refer Citizens Theatre 70s/80s when final dress rehearsals were opened up and local audiences encouraged in through pricing and performance)
- We cannot ignore populist culture it's not a separate thing and should be seen as a positive thing
- Help people to understand they are already engaged in the arts (perhaps through tv and/or film) and live performance is a part of this rather than something entirely new and foreign
- Art and culture is a vital part of everyday life
- Theatre practitioners knowing/understanding their (loyal?) audience
- Balancing the known and the unknown so that there is still risk and challenge in work as well as meeting audience expectations

- Evolving/changing/sustainability
- A community that is thriving and healthy already has arts as an intrinsic part of it's make-up
- "Only the Artist and the Thief can tell you what's valuable in society" (anon)
- We need to open the doors and convince people that's it's not/we're not scary

**Issue number:** 008

**Issue title:** How should we talk to each other?

**Convener(s):** Nicholas Bone

**Participants:** Clare Duffy, Ian Brown, Virginia Radcliffe, Isabella Jarrett, David Taylor, Michael Fraser, Katrina Caldwell, Simon Wilkinson, Steph Wright, Janet Smith, Ekua Bayume, Katie Stuart, Caroline Newall, Hugh Hodgart, Claire Yspol, Chris G plus others who joined later

**Summary of discussion, conclusions and/or recommendations:**

The starting point for the discussion was the dichotomy that, while art is often about communicating to other people, we are often not good at talking to each other about our work because we often don't know how to do it. (This could be about talking to audiences, to funders, to peers, to collaborators.) Too often, talk about work becomes bogged down in ego, competitiveness or defensiveness rather than a genuinely open dialogue.

We talked about defining a language and structure for talking to each other about work (whether that is work that we have done, work we are making, or work we hope to make). The American choreographer Liz Lerman has developed a process called Critical Response Process which several of the group had used and found useful.

It seemed important that there were opportunities to talk without any agenda. We all need to take responsibility for creating these opportunities.

We also talked about the need to define our own language for what we do, as often we have to describe work in terms of other people's priorities (e.g. funders). We also need to take responsibility for teaching others what our language is.

It needs to be recognised that people define work from different points of view - how do we manage this and create useful discussion?

People often find it easier to talk about work that is deemed good - perhaps because we don't need to be specific about what we think - whereas talking sincerely and usefully about work we didn't enjoy is harder. We need to learn to be more specific about how we talk about work - if you didn't enjoy something what was it in particular? Too often we find it easiest to be binary about it - it was "good" or "bad" - rather than trying to define what worked and what didn't. How can we develop a *genuinely* critical approach towards work? Even reviewers seem to struggle with this.

In the end, it is up to us - we need to create the opportunities to talk, but also to define why we need to talk. If we ask an audience for feedback, we need to be clear to them (and to ourselves) why we want feedback and what we will do

with it. We also want to create open peer-to-peer discussion and we need to support each other in requests for this - one contributor talked about the frustration of inviting peers to a show and no-one turning up.

If we learn to genuinely value our own work, we will find it easier to talk about it openly and accept criticism openly.

We also touched on how we should talk to each others as collaborators - it was noted that there is very little continuing mentorship among practitioners but that this can be a useful opportunity when it occurs.

It was felt that some form of regular forum for open, agenda less, peer-to-peer discussion would be useful - this is a skill that needs time and opportunity to develop.

**Issue number:** 009

**Issue title:** When people enjoy not understanding what I do or why I do it...or giving up the right to intellectual superiority?

**Convener(s):** Ekuu Bayunu

**Participants:** Stephanie Black, Sarah Jean Couzens, Nick Sweeting, Ian Smith, Lee Simpson

**Summary of discussion, conclusions and/or recommendations:**

Summary?

There is a need to corral the argument about why inclusive and diverse practice is not a gift to bestowed by the powerful and kind but an essential building block for the health of theatre making and society

(I do still want to change the world!)

Some chapters in the book. Apparently I've got to write it...er or something else....

Shallow understanding of diversity means that we want to include only people who imitate us and are a bit browner or have a different body shape rather than change and develop our work influenced by the language they use, the experiences they have, the cultural traditions they know or have been affected by. Thus we ( the powerful) ( yeah that is still middleclass, white and male!) must always remain the expert.

In order to do this we need to define diversity on the deepest level.

There is even the metaphysical science to prove the value of diversity. The Research.

Its human nature to fear what you don't know? Mmmm, what is human nature?

What did you say about learning styles?

Public money demands recognisably tangible outcomes that don't challenge the notion of the tangible! You've gotta know that its value for money!?

Only by acknowledging the existence of 'internal' power struggle will you convince others to join you in the 'fight'??

And that these 'internal' power struggles exist inside the margins of society as well as in the mainstream. Often they are caused by the mainstream ( hanging

on to better housing , education, access to food and shelter, my add I'm sorry ,  
er but that's my role perhaps?) and then fully grown in the margins and  
become the foundation of the argument to keep the margins marginalised!!!

Who benefits from the polarities that we are encouraged to uphold?

Monotheism as the root to our (western) intellectual and emotional  
understanding of the world encourages us to want/need/ fight to control  
everything?

What then becomes the most effective way to make my dream a reality?

Conclusions

Manipulate  
Just do it  
Confront  
Flirt  
Definitely don't procrastinate.  
Honesty  
Converse  
Network

Recommendations

I didn't like this bit!  
Formulate the argument,  
produce the play,  
support the artists  
make the work

"do something, any or all of the above and more, without being scared or  
prejudging the outcome.

New question?

How the hell are you so confident that you have chosen the right thing to do.  
Because it felt like you're letting yourselves off 'my' hook! Equally I am  
continuing to procrastinate!

**Issue number:** 010

**Issue title:** My Dream is to hear more Gaelic and Scots on the Scottish stage

**Convener(s):** Anna Darmody

**Participants:** John Carnegie, Caroline Aston and Anna Darmody

**Summary of discussion, conclusions and/or recommendations:**

The group started by listing the production companies who stage plays in Scots and Gaelic. Companies mentioned were The Rowan Tree, TAG, Dogstar, Oran Mor, Perth Theatre, Theatre Hebrides and Communicado.

However, it was agreed that it is often difficult to raise funds to stage plays in Scots and Gaelic.

Caroline from NEAT – North East Arts Touring - says there is a demand for plays in Scots but asked how they are to be funded. All agreed that the new Creative Scotland must offer more support to those companies that wish to stage productions in Scots and Gaelic.

It was revealed that there is no Scots speaking Artistic Director in Scotland and it was thought that this may be one of the reasons for there not being more productions in Scots.

It was also revealed that students at RSAMD in Glasgow (Royal Scottish Academy of Music and Drama) very rarely do plays in Scots which means that it is a difficult task for an Artistic Director to source good actors for Scots language plays from there.

John said that there are a number of good scripts in Scots but the quality of the performances do not always do them justice.

Caroline informed the group of SALT - a song, art, literature and theatre festival organised by two primary schools Newton Hill and Portlethan in Aberdeenshire. Various artists will be participating and there is a Scots element included.

It is hoped that initiatives like this may help develop great Scots language playwrights for the future.

**Issue number:** 011

**Issue title:** A Funny Thing Happened on the Way to the Theatre

**Convener(s):** Sonja Lowe

**Participants:** Erin ?? (New Learning Director at the Arches)

**Summary of discussion, conclusions and/or recommendations:**

I looked around the circle this morning, after I had been given permission to stare, and thought, "Golly, there are some fantastic stories in this room." The age and breadth, the sheer wealth of theatre experience contained in this building today is humbling. And it is all wrapped up in the life experiences of those present. How can we tap it?

One of the things I love about the theatrical community is our oral history. Anecdotes about great (or not so great) writers and directors. The long series of touring stories that surface after actors have had a pint. The memories of particularly inspiring theatrical moments that we all love to share. Is there more to this than simple shop talk? I know that every trade has collective stories and inside jokes. Are our stories special? Special to us? Special to everybody?

I think our stories are certainly of value to us because they remind us why we love the arts. I think our oral history is important because it forms natural mentorships/apprenticeships within the artistic community, allowing a wealth of wit, wisdom and experience to pass between the generations.

I wonder if our pub stories would compliment the story of theatre that we present to those outside our community. We spend a lot of time talking to funders, to government officials, to potential audiences in an attempt to "sell" theatre to them. We show them our beautiful finished product. We talk at length about results and public benefits, but what we're actually trying to do is get them to be as passionate about theatre as we are. Would it help if we also shared our process? Told stories about the goofs and the gaffs, the line-flubs and the props lost at the bus station? After all, everybody loves a good gag reel!

Would stories like that help to translate our passion to others? Or would they simply be jokes that "you had to be there" for? Would a recording of the oral/anecdotal history of Scottish theatre be of universal benefit? Or merely a yearbook indulgence for a select few?

Back-tracking a bit to the subject of our stories and why they are important to us...I've heard that the stories a community tells each other are the most clear

indication of that community's shared values. This, I think, was proven in our group today. We had just two members, Erin (from the Arches) and myself (from the Playwrights' Studio). We decided to share a particularly powerful moment of theatre that we remembered.

Erin described a piece of visual theatre at the Tramway which had (among other things) a group of performers on a balcony. The audience was unaware that the middle of the balcony was a trampoline until a performer stepped backwards "falling" through the floor and the springing up again. Erin remembers particularly the collective "ooooo!" that came from the audience as for one moment they were all drawn together into a collective reaction.

My memory was similar. I was standing in the back of a performance of Arthur Miller's *All My Sons*. I had been the production's dramaturge and so had done extensive research about the writer and time period. This particular performance was a senior matinee so the house was packed with the "war time generation". There was one of those moments of revelation in the script and I was thrilled to hear a collective "mmmmm" run through the audience. This, however, was a deeper and more understanding "mmmm" than I had ever heard before, and I realised suddenly that this audience "got" this play, in a way that I (despite my research) never would. It was a story to which they were connecting and which in turn was uniting them.

Collective "ooooo"s and collective "mmmmm"s. There is definitely an underlying theme in the stories that Erin and I swapped today. I am reminded once again that the reason we tote live performance as a thing unique from other art forms is it alone provides these collective, communal experiences. I am reminded once again of just how thrilling such experiences are. I am reminded once again that there is a great deal of power in these age old truths if only we can communicate them to those outside our circle.

**Issue number:** 012

**Issue title:** What do we need to tell people about Theatre to ensure its future?

**Convener(s):** Julie Ellen

**Participants:** Alice McGrath, Anna Darmody, Caroline Aston, Angela Hogg, Ian Brown, Mike Griffiths, Susan Treisman, Sarah Gray, Matthew McVarish

**Summary of discussion, conclusions and/or recommendations:**

- The question should be: What do we need to ask?\*
- Artists & Audiences are disconnected.
- We need an environment in which to communicate with the people.
- The People are: audiences, funders, politicians & educators.
- What is Theatre? Most non attenders don't know. We need to tell them about all the different forms of theatre and the different places it can happen.
- How do we tell them? We could use more theatre 'Pushers' to communicate with young people. There are also other ways to 'push' it, theatre clubs, etc. Many of these have been tried but...
- Artists are scared of audiences telling them what to do creatively. We need to ask the right questions when we do\*.
- We need to remember that success is not the work but the people who see the work.
- We can tell them about the process of making and tell them honestly & effectively in our marketing what they will be getting.
- We need to ask Who Owns the Theatre?
- We should approach new audiences through spaces & styles of working e.g. Lady Macbeth becoming a DJ at the after show party.
- We could use other media to introduce audiences to theatre content.

Every discussion group we had taken part in today came back to the point that we need to be able to deliver guaranteed quality, further develop work with an audience and understand the work we have made in order to sell it. The producing structure is the biggest issue.

To achieve this we need to be able to make and further sustain the quality work long term to go further. Ditch the short term, produce all, quick on off system.

If we do all this what we can tell people about Theatre is:

- It's not what you think it is
- It tells your story
- It's alive

- Come and see it
- It's fun...honest
- It's a total experience

**Issue number:** 013

**Issue title:** How long should you live on dreams?

**Convener(s):** Clare Duffy

**Participants:**

**Summary of discussion, conclusions and/or recommendations:**

What do we mean by dreams? Is a dream the fulfillment of a suppressed desire/wish?

Are dreams all 'head in the sky' in the future, 'airy fairy' fantasies and hopes? In other words does dreaming necessitate an imposed disregard for the present?

Or...is it the case that with out a dream 'you'll never have a dream come true'?

If there was no funding, what would you do? Why is it always about funding? It was noted that our government changes every 3 - 5 years, but in the Ukraine for example there is a much longer period of time and therefore of sustained funding.

Is this really a question about careers? We see our peers fall away because they need or prioritize a greater standard of living. It is interesting that post credit crunch those traditional choices don't look as safe as they did.

What is the dream? 'to make a living making the work you want to make.'

How does Britain's Got Talent relate to your dreams?

But then if you did give it up, wouldn't you still be creative, wouldn't you keep making art?

'Traditionally you would not be paid to write and/or perform music, but now that some artists are it's not as good as it was'

So, wouldn't it be better if you were not trying to make your dreams pay?

But isn't it wonderful when you have the magic of an empty space comes to life with performance?

Making theatre more 'rock and roll' isn't the answer.

Is the answer that you'll live on your dreams for as long as you have to? That you often will feel that you don't have the choice. Being creative, 'an artist' is a need.

which is why you have to pay the bin people but artists will chose to self exploit.

Self exploitation as a younger artist is a different context to that amongst people who have family commitments.

**It's been noticed how funding levels are sometimes provided at *just enough* for the artist to 'keep the dream alive'.**

But then there is just the JOY of it!

Look at Diversity and Britain's Got Talent...who knew?

Actors and writers are different. Actors are much more dependent on the whole creative team. There is a hierarchy of the interpreters and the initiators.

This country just doesn't value artists. Is this true? If so, why not?

Gender issues and family responsibilities make women and men in different ways have to choose between two equal but conflicting dreams.

Why are there so few women artists in Scotland? Why is it still taboo for men to be the primary career of children?

Would it be better if the tax allowance for artists was raised to £15,000 as SNP suggested?

Even in Ireland this is likely to be phased out and only applies to initiators rather than interpreters.

**Issue number:** 014

**Issue title:** My dream is to get more women involved in Artistic programming within theatre.

**Convener(s):** Isabella Jarrett

**Participants:** Isabella Jarrett Jenny Macfie Michael Mackenzie Natasha Grierson Fiona Ferguson Jeremy Raison Kate Mcoll Sandy Thomson Lorne Boswall Claire Duffy

**Summary of discussion, conclusions and/or recommendations:**

Discussion around gender bias inherent in Theatre throughout the U.K. 80% of Theatre tickets bought by women. Women represent 52% of population - this is not represented on stage. Theatre in Scotland is male-dominated and the majority of Artistic Directors and Associate Directors are male. What are the reasons for this?

Questions - Are women voting with their feet and leaving theatre to work within other related industries which are more flexible and better paid? i.e. teaching, administration, community work.

Why are there not more female writers submitting plays?

Why are there not more female directors?

Is there a lack of confidence which holds back women from going for the top jobs or is it that they aren't interested in running theatre buildings and making Artistic policy?

**Conclusions**

There is less work now and less opportunities than there was twenty years ago. We seem to have gone backwards in terms of female representation within theatre.

We need to work alongside men and get them on board.

**Recommendations for Actions**

Networking - Set up an opportunity for women in theatre to meet and talk to each other as Women in Film and Television do. It could be called Women in Theatre. W.I.T.

Mentoring Schemes for women who want to direct

Spend money on Associate Directorships and Assistant Director Schemes specifically for Women.

**Issue number:** 015

**Issue title:** How can we break the culture of 'you're only as good as your last thing'?

**Convener(s):** Caroline Newall

**Participants:** Xana MacLean, Annie George, Susan Triesman, Matthew McVarish, Simon Wilkinson, Angie Bual, Robert Walton, Nick Anderson, Alan McKendrick, Mattahew Zajac, Linda Crooks, Mark Thomson, Jackie Wylie, Eilidh Macaskill, Sarah Gray

**Summary of discussion, conclusions and/or recommendations:**

Problem exacerbated by work being made in a short space of time and then up and off and perceived as being finished.

Need the opportunity to create without being judged if the initial creation goes wrong.

The more money you spent investigating, the more pressure is for you to make something perfect.

Could we create (not rehearse) and then initial tours/outings not be previews which come with a disclaimer?

Why do companies continue to make work on an inherited model to rehearse (an aptly titled 'production line'), open, tour die when each artist and each project they make may demand a different model?

Lack of resources lead to limited making periods and demand for press to get audiences and generate income.

We can't allow financial limitations limit us artistically

Devised work needs a different 'making' model to new plays - we currently all structure development models around financial/funder needs, not artistic needs.

Do marketing timeframes need to keep up with possible making structures - how can we not be led by brochure deadlines?

What markers of failure count most? Peers opinion, audience, funder, press?

It's actually not general public audiences that judge so harshly, but each other.

We need more critical discourse

Financially hard for freelancers to participate in longer making timeframes as they are usually paid a standard fee for the job, not the time worked.

So, if there is no more money to change our making patterns, how could we change the context within which our work is shown to be judged according to where WE perceive the project to be at in it's potential life?

Can we make tickets cheaper for work that is still developing?

We talked about the context within which visual art is presented. You can look at the painting and just have an emotional response OR you can also read the card on the wall next to it which will tell you all about how it was inspired, made and how it fits into the artist's lifelong exploration of particular themes, questions etc

At the end of the day theatre is about communication. We each need to decide with each new work, what we want to communicate with that work and set the context for that reading/questioning.

We need to re-assess post-show discussions - they don't work, for anyone.

Should audiences be given opportunity for immediate person to person feedback - but not with the artists?

Is there something apologetic about asking an audience for their opinion?

Should we adopt the Talking Stick method of feedback?

Each work/artists needs a different kind of feedback/reflection

Should the key questions by an artist of their audience just be 'Did that do what I wanted it to do'?

At the beginning of your career, being judged on your last thing, with no track record can be destroying.

But, on the flip side there is a danger when your last piece was successful that you'll try to replicate that rather than taking new risks.

Do we need the fear factor of our responsibility?

How can we define ourselves and each other more on our successes than failures?

In order to set a context in which you are allowed to take risks and not seen to have failed, you need to constantly reinvent yourself - so you have no security. There is no position of security for ANYONE working in the arts!!!!!!

Theatre can never settle, audiences will change, finances will change, what's considered 'new work' will change.

The only thing that we can try to keep a constant is our PASSION

Feedback can only generate DISCOVERY not TRANSFORMATION

GENEROSITY is key - collaboration helps with this, as does getting together on days like this. Once we speak to the people behind the show, the title etc, we gain a greater understanding and respect for what that person is attempting to achieve, and we go easier on whether, for many constraining reasons, it is achieved.

Forthcoming limits on resources will help encourage collaboration and generosity

New artists can fall into a second album syndrome.

Artists need more £ and more opportunities to develop work outside of programming pressures so that a risk now becomes something tangible and marketable later.

Theatres have become businesses whether it gets harder to take risks with product. We have to consider the effect on audiences, staff, funding, income etc.

We need to offer more assisting opportunities, especially for theatre designers.

Doesn't Linda Crooks have great accessories?

Whatever happens, we can't APOLOGISE or we'll lose our nerve and we all need to keep getting back on those horses!

**Issue number:** 016

**Issue title:** Making theatre free and everywhere so that everyone...(not just theatre people)...know it exists.

**Convener(s):** Maryam Hamidi

**Participants:** Lizzie Fenwick, Sarah Jean Couzens, Ed Robson, Matthew Zajac, Clare Duffy, Nick Bone, Ian Smith

**Summary of discussion, conclusions and/or recommendations:**

Main starting point was the idea of making theatre accessible at every corner of the everyday. The act of engaging with theatrical 'happenings' all the time in our everyday lives.

Key discussion took place exploring the use of the term 'theatre' and its popularly perceived definition as 'plays' in a traditional theatre auditorium.

Some discussion that in this respect it is an elitist form of entertainment not of interest to a large part of society because they might not know its many facets.

Theatre needs to engage more with new media and popular media such as internet and TV. But not to the detriment of that live element that gets lost in translation.

We explored unique and surprise/guerilla theatre happenings in public spaces and these working to make a theatrical language and audience engagement far more part of the everyday. In the same vein as buskers.

One downfall is the lack of commercial return on a large scale for free theatre on the streets/public spaces.

Sarah Jean from Mischief la-Bas explained some of their 'walkabout' work including the 'Cleaning Elvis' and 'Local Hero' which involved erecting a statue in a rural town, inviting community members to an opening with great fanfare, with fake press interviewing residents and then taking the statue down. They secure funding to make some of this work happen and the local councils agree to it as its 'a bit of nonsense' that is fun and entertaining.

We kept coming back to the term 'theatre' being marginalised. Ultimately storytelling and performer roles are happening all the time in life: the storyteller in the pub or the class clown.

We need to get nearer to the idea that theatre exists for and belongs to everyone.

Theatrical devices are used in other, more popular cultural forms such as TV, film & live music. TV is the most popular/most accessed of these forms. We in the theatre could make more of TV to reach a wider group of people. Using theatrical devices but in different disciplines. One example was given of dance being audio described for the radio as it is sometimes in the theatre.

One question that came up is that if we work in other disciplines then do we stop being theatre artists?

But we agreed that there needs to be some element of medium crossing to keep challenging/diversifying our audience. Being versatile and adaptable in our approaches and taking advantage of developing technologies to meet an audience in ground they are familiar with. We could then make many people aware that theatre exists. Ultimately you need an audience to perform for but could this audience be in a different space from the performance.

We discussed 'The Mighty Boosh' as an example of popular work that can straddle many different media, stage/comedy clubs, radio, TV. But a point was made that in TV financing terms this particular programme hasn't been as commercially successful as its cult status suggests.

One key idea is that street theatre/public theatre happenings could bring theatrical language into the common cultural consciousness and make it something people choose to access to reflect upon life: seeing through a theatrical lens.

There is danger in street performance: people can heckle you and try and distract you, but the art of the street performer, like the stand-up comic is to subvert this. But this very heckling is what makes the theatrical event unique in our cultural landscape and perhaps this is what we need to get back to.

Some potential audiences may perceive the silent nature of sitting in a traditional auditorium doesn't give them the same form of shared experience that you get at the panto, a music gig, a stand-up gig because there isn't the opportunity to freely interact not only with the performance but also with your fellow audience members. Music gigs, stand-up etc tend to be more relaxed and less captive. Do we need to have more theatrical events in theatres that can have this freedom? Like low, bawdy Shakespearean style slinging of rotten veg, cheers and boos.

We are not commonly, culturally 'trained' for the traditional theatrical experience. People are less inclined to choose this form as they are less familiar with it. We felt in general people are now able to choose their entertainment and in some instances control it. Modern audiences want some form of control and voice in their entertainment. Perhaps theatre happenings could happen live and audiences at home on the internet can decide what happens next?

We also discussed how the term 'theatre' in its popular perception doesn't always include circus, physical theatre, street theatre. It is almost as if we have over

defined these other forms in the past twenty years so that all these different theatre forms that can reach very different audience members sit apart from each other. Perhaps the term 'performance' or 'live performance' could define a broader sense of what theatre is to those that work in it. Such as in circus, physical theatre, street theatre and live art performance.

So in this respect, everyone knows theatre exists they might just know it as 'plays'. We can get back to theatre as the spectacle and acts of daring like in the circus. It's the potential for failure that excites audiences.

Do we simply need more small-scale, low radar public happenings of arts, in rural areas as well as the cities and big towns? Street theatre and one to one theatre installations (like the LOVE light blast box at NRLA). So that theatrical language is everywhere and therefore normalised and accessible. This could in turn build a bridge with theatre in theatre buildings...if people feel that they have understanding of it and excitement at it as a form.

One debate came up that should we just accept that theatre is theatre and therefore a matter of taste...some people just don't like theatre like some people just don't like going to the football. However it was also said that some people don't know if they don't like the theatre because they haven't had an opportunity to experience it or they base their feelings on it on the popular misconceptions of it.

We could make theatre 'happenings' in unusual places or in different media happen but we could break out of definitions of the term theatre. We don't have to give things a name all the time. They could just be art happening using theatrical language.

On a literal cost factor, if theatre is free within our capitalist society then it could also be perceived as valueless. Some people may associate quality with price.

One idea was to not give any major money to artists but instead give the population 'arts vouchers' which they could then spend on the theatre they choose to watch. This could perhaps give non-theatre goers the incentive to go to the theatre in the first place. Truly letting the audience decide what is watched rather panels behind closed doors. If you're successful you get more money. Committing to a democratic contract with audiences.

However audiences can be fearful of what they don't know and so how will theatre as a form evolve money is only given to the most popular and familiar productions. You also need some money to fund productions in the first place.

With a re-grouping there was strong disagreement that theatre in its commonly perceived sense is not interactive. But there was still a feeling that some people are unfamiliar with what a shared, interactive experience traditional theatre can be.

Perhaps we should not shy away from the term 'theatre' as it could be that most of the dialogue re-defining and breaking up sub-sections of theatre happens mostly within our own arts community. Perhaps we just need to be clearer to society that many arts fall into the theatre arts practice... That there could be something for everyone.

So ultimately we felt we need to have more theatre in public spaces. Making a clear connection between this and what happens in theatre buildings.

We need to abuse/harness new technology. Connect with wider audiences through new and brave methods. Finding a way to make technological innovations if they haven't been made yet.

We need to interact with art as it happens without our control: shine a light on the storyteller in the pub and the class clown. Encourage an acknowledgement that the theatre is the distillation of stories and storytelling as it happens without us anyway...

**Issue number:** 017

**Issue title:** How can we build a culture of mutual respect when we are equally passionate about seemingly contradictory principals or approaches to work or audiences?

**Convener(s):**

**Participants:** Guy Hollands, Mary McCluskey, Kenny Mcglashen, Virginia Radcliffe, Karen Wood.

**Summary of discussion, conclusions and/or recommendations:**

The driven'ness of many practitioners can mean we don't consider each other's work or practices as much as we might usefully do. A bunker mentality can set in, this is particularly relevant to project funded companies who constantly have to compete for funds and live in a perilous uncertain financial state. The ambivalence in society towards the value of theatre and shortage of funding resources for it, is inherently undermining to artists. We need work together to attempt to overcome this. But how can we define a 'culture of mutual respect'?

We discussed the inherent difficulties of 'criticism'. The benefits of exploring the application of a critical framework - eg:Liz Lerman has created a system of enabling positive criticism/ opportunities to travel abroad in groups to look at other work together and develop critical dialogue & shared points of reference/ many artists rely on small group of trusted friends/ some don't feel the need of the critique of other artists? Isn't audience response the important thing?

We are all passionate about theatre, otherwise we wouldn't do it. We can and should recognise and respect that. But defining the right moment and place to eg: have a post show discussion can be difficult. Perhaps it needs to be initiated by the artists at a point where they have some distance on what they've made?

We all acknowledged that we need time to 'get off the bus' and reflect and to see each other's work.

We also discussed the frustrations of artists with Funder's evaluations, which are often based on the subjective view of a small number of people. Artists can be very connected to their audiences but often funders won't consider audiences views. (This can be especially demoralising and disempowering for children's practitioners who often create work which is acutely attuned to their audiences and who generally have first hand knowledge of the impact of their work.)

There was discussion too about the Scottish tendency to talk ourselves down and consensus that there is a new optimism and confidence emerging.Hooray! Never the less there is a fundamental problem that the Arts are not enough bedded in society - hence not funded well enough. A sense that we need to break down barriers between so called 'high' art and popular culture. That we

shouldn't be snobby about the commercial sector - that isn't useful and also sustains barriers in audiences perceptions about what they 'like' - are willing to 'try'! People can and will make choices about the art they consume and an approach of 'the more the merrier', will feed debate, criticism, aspiration, understanding among artists. It's important there is a broad spectrum of work.

We need to have the freedom to 'disagree'. We don't have to like each other's work but we can respect it.

We can try to establish what our shared values are.

To foster critical debate between educated artists and critics and places where this can happen, structures for easily setting it up (- & nice food?!)

We need to free ourselves of our inhibitions to release our creativity and avoid oppressing each other!

There is of course a real link between financial security and artistic confidence.

None the less the sector will engage with itself - if you make work the sector will debate it & this is part of you gift as an artist.

However, despite practical difficulties - money, time, families, there is a lot to be said for seeing more of each other's work and opening our minds to other ways of seeing and talking about it at every opportunity!

(On a practical level suggestions were made about identifying more places to debate - cultural hubs! and actively making tickets for our shows available to fellow artists.)

**Issue number:** 018

**Issue title:** My dream is to attain a realistic wage for performers

**Convener(s):** Isabella Jarrett

**Participants:** Lorne, Isabella, Brian, Sean, Jimmy, Mike, Judy, Helen, Ewan, Ian, Patrick, Edith, Una, Stewart, Monica, Noreen, Kate, Natasha, Robbie, James, Eddie, etc.

**Summary of discussion, conclusions and/or recommendations:**

MAKE POVERTY HISTORY

The U.K. National Average salary is circa £24,000 per annum. Actors earn sporadically and even when they do, earnings are generally less than £8,000pa.

There is a huge disparity in pay between performers and Administrators/Artistic Directors in the subsidised sector.

Research is needed on the amount of money spent on actors by theatres who are funded by S.A.C in order to achieve an equitable distribution of resources.

Decent rates of pay are needed to sustain a large pool of free-lance workers and to keep that talent in Scotland.

**Issue number:** 019

**Issue title: More Opportunities for Scottish Artists to see (and make) work abroad.**

**Convener(s):** Kate Bowen

**Participants:** Kate Bowen, Jon Morgan, Mike Griffiths, Jeremy Robinson, Hugh Hodgart, Katy McKeown, Marc Thompson, Jackie Wylie, Steve Slater, Eilidh MacAskill, Vicky Rutherford, and others

**Summary of discussion, conclusions and/or recommendations:**

- It was agreed that there is great value in artists working internationally. It can provide and create a context for educating individual artistic practice, stimulating cultural dialogue and inspiring ideas.
- Experiencing and seeing work abroad can form a basis for individual critique and create a benchmark for judging ones own work.
- Working in partnership or collaboration with artists abroad can inject new methodologies or models for working which can be "imported" back to Scotland.
- It was recognised that work produced "internationally" can often be perceived as of a higher standard than that in Scotland, so issues arise from a possible lack of confidence in presenting Scottish work abroad.
- Barriers can also exist due to perceived (and physical!) geographical limitations ("island mentality").
- It was noted that some of the most successful international working can take place through personal contacts and connections on an artist-to-artist level and through building these relationships over time.

Opportunities/programmes for international working and exposure:

- Current examples: SAC supporting a programme in collaboration with British Council Connections through Culture, for individual dance artists and choreographers to make a series of visits to China to connect with Chinese dance artists, companies and partners. This programme is set up to encourage dialogue between artists of both countries through practical exploration of practices as well as making connections for possible future working and collaborations.
- SAC Professional Development Funds for independent travel to work with identified companies and artists abroad.
- IETM and other networks exist (largely on subscription basis) to experience and engage with European artists and centres for support.
- Through the many International Festivals operating in Scotland, exposure to work from abroad is easier to access.
- Method of accessing EU funding has been made simpler in recent months. SAC have information about this.

Recommendations:

Find additional means of disseminating information about these opportunities, programmes and networks to artists operating on differing levels.

Other opportunities:

- Direct contact with overseas companies and artists
- Connecting with artists by visiting Festivals and platform events overseas
- Support through FST
- Attend ITC, Visiting Arts and other industry seminars during the Edinburgh Fringe Festival programme.

Recommendations:

Seek ways to develop programmes and opportunities for international artist placements within working companies in Europe (and beyond).

Seek ways to support and encourage International artists to spend time working with their counterparts in Scotland.

The Big Issue:

When comparing the production of International work and talking through various models which exist to support this output (particularly production structures in Europe), it was recognised that the current project funding model in Scotland can hinder the full development potential of a production. Making work ready for International touring requires a longer, more flexible period of development, which the current culture does not necessarily support.

Recommendations:

Looking at existing Production/Agencies models (such as Artsadmin, Tooneilhuis (sp)) with a view to begin to develop possible similar models of production support for artists in Scotland.

Expand the existing project funding “timeline” for production of work

Invite International advisors to join and provide input and consultancy on funding panels – creating a new dynamic when assessing applications.

**Issue number:** 020

**Issue title:** How do we persuade and encourage government to substantially increase arts funding?

**Convener(s):** Matthew Zajac

**Participants:** Jenny Macfie, Ian Brown, Michael Mackenzie

**Summary of discussion, conclusions and/or recommendations:**

We need to push the economic benefits of the arts in a unified way. We need to show the proof of these benefits, that subsidy/investment leads to multiplied benefits which are economic, physical, psychological and social.

The Scottish Government itself has distributed a leaflets promoting this concept to local authorities, but this has not been backed up with new money, so the argument has been won in some quarters. One arm of government may understand it, but others don't.

There is a disillusionment with politicians, a perception that too many of them are not entering politics for reasons of public service.

But the appointment of Mike Russell and the formation of Creative Scotland is an opportunity to make these arguments more forcibly. Mike Russell seen as sympathetic and intellectually equipped, so he needs to be provided with ammunition, appropriate research.

Promoting the arts is about increased participation. It is also fundamentally important that it is also about excellence, so professional artists must be supported and respected.

In Sweden, funding administrators are in post for 3 years and then they must relinquish their posts and move back into arts practice in the field. They can return to funding admin. once, a structure whichh absorbs experiencee into the collective memory of the country's arts workers.

Back to benefits - some examples:

Pitlochry Festival Theatre - recent study showed that it brings £12million into local economy

DCA - £5M (a few years ago)

The Booth - ticketing website for Highlands and further afield  
Blas Festival

## Burrell Collection

All of these attract cultural tourists, as do Scottish films and TV - raises international prestige.

Thriving arts sector makes an important contribution to building strong, healthy communities. Studies have shown a thriving artistic life attracts high-skilled workers, business investors, educators, public service workers to cities and regions, multiplying the subsidy/investment made in the arts enormously

See the work of Richard Florida

The rise of Youth Theatre, YPT and Children's Theatre has led to great social benefits

## HOWEVER

Though instrumentalist arguments such as these are extremely important and useful, the primary argument for us is that art and artists must be given full support and respect for its own sake, as this is how artists thrive. The rest leads from this.

**Issue number:** 021

**Issue title:** Bringing Deaf & Hearing Practitioners, Companies and Audience together especially in Scotland

**Convener(s):**

**Participants:** Mairi, Ceri, Julie, Onur and Ramesh

**Summary of discussion, conclusions and/or recommendations:**

1. Deaf theatre – things are developing fast in other parts of Europe – Austria (Arbos), Czech Republic (Jamu University), Germany, France (IVT) and some more....
2. Deaf Theatres in Europe use their own native sign language as artform.
3. Hearing theatre uses BSL/Captions for deaf audiences – which is not working well for deaf audiences. Suggest that hearing actors can use sign language on the stage instead of using an interpreter to communicate narrative to deaf audience.
4. No deaf actors in Scotland – draw in international actors to inspire.
5. Challenge companies to think about visual theatre. Support and challenge new visual work.
6. Festival (including debates, performances and workshops) started up to bring hearing and deaf actors, companies and audiences together in Scotland for the first time.

**Issue number:** 022

**Issue title:** **Is the single art form dead? Collaborate or die... COMBINED WITH How do we break the silos? Theatre/Dance, Writer/Deviser, Amateur/Professional, Experimental/Accessible**

**Convener(s):** Vicky Featherstone and Robert Walton

**Participants:** Sarah Gray, John Carnegie, Anita Clark, Sarah Jean Couzens, Vivky Rutherford, Angie Bual, Janet South, Erin Brubacker, Caroline Newall, Kate Bowen, Matthew McVarish, Clare Duffy, Lynda Radley, Jacqui Sketton, Satya Dunning, Carole Williams, Hugh Hodgart, Linda ?, Vivky Featherstone, Simon Wilkinson, Nick Bone, Karen Woods, Nick Anderson

**Summary of discussion, conclusions and/or recommendations:**

Key: EG = example practice/idea already existing

How do we learn the skill(s) of collaboration?  
How can we get better at collaborating?

Erin: Visual arts and writing methodology are not necessarily collaborative.

Vicky F (VF): Single artforms, like opera and ballet seem arrogant. Collaboration on new work seems more appropriate to modern times.

Angie: EG Manchester International Festival → big names collaborate on new projects

VF: We don't need generalists but highly skilled, specialist artists with the ability to collaborate.

HH: But violinists need to be virtuoso. But may not be great collaborators.

LR: Multi-instrumentalists are often good collaborators – jacks (and Jills) of all trades.

The notion of collaborators 'supporting your piece' was problematised. Not supporting. Not just your piece.

AO: The well made play has its place too!

VF: But single art events are not attracting new audiences. Do new audiences want a sense of liveness, of something new?

Karen (Woods?): These new collaborations are fragile and fraught with potential failure. We have to have the chance to fail.

?: Set designers are moving into installation and Lx designers are now working as light artists.

Angie: Re-invention of artforms is important! She is no longer interested in the kitchen sink AT ALL! Modern audiences have modern needs. Shorter attention spans – they demand more!

Anita: And collaboration is old! Its been around for over 100 years! What about all those Stravinskys?!

*A discussion of the history of theatre in Britain and Scotland ensues.*

VF: The history of collaboration in Scottish Theatre is new.

RW: It's the production model that's the problem. We need bespoke creative processes for new kinds of work. The *3 week then you're on* model can't work for devised theatre.

VF: At NTS they find it difficult sustaining these bespoke processes. Sometimes they get bored, lose faith, get cold feet etc. How can NTS get better at this?

Linda Crooks: Even the theatre tradition in Scotland is relatively new.

Hugh H: New work has been developed in the great companies who have been able to work together for long periods. There are many of these in Europe, but in Scotland we no longer have many.

VF: But how do we temper money and time? People in Scotland aren't gonna buy 2 year processes before a finished product is realised. And it's impossible to get the collaborators right the first time round.

Karen: But what drives big name collaborations is it Box Office?

Lots of people: Fire in the belly drives experimentation and edginess.

RW: In the new work sector the growth of the soloist marks the death of the collaborative company. This is an economic reality: you can fill up a programme with soloists for the same price as one show from a company.

AO: Traditional directors are unable to envisage new models: they live and breath the 3 week process. Collaboration requires people to have time to adjust to one another.

Linda: It also needs time to adjust to the audience. Don't talk about work in progresses – you setting yourself up to fail. Critics are a big risk to this process.

Linda & Angie: EG Latitude Festival is an exciting model.

Erin: We need to provide a space for failure.

Angie: There is a big difference between: Devised collaborative work and Inter-art collaboration.

VF: What is the glass ceiling for Fringe artists? Is it even possible for the Fringe to become the Centre?

Kenny: EG People's Show

Linda: The Lyceum might not be what people aspire to → Thus what should it become?

VF: EG What about extreme collaboration? With the Forestry Commission etc?

Xana: What about extreme collaboration with none professional groups? The Amateurs question.

Karen: Or collaborating with the Pavillion.

Erin: EG Shunt in London.

Anita: EG Siobhan Davies

Lynda: Radical feedback models would be exciting. Like Creative Responses. Feedback by making new works.

Linda: Let's own Creative Scotland!

**Issue number:** 023

**Issue title:** Let's recycle all this paper. How can we make the arts more sustainable?

**Convener(s):** Gilly

**Participants:** Erin, Euan, Tommy, Alison, Kathryn

**Summary of discussion, conclusions and/or recommendations:**

Main influences on un-sustainability of theatre and the arts: print, touring, venues, offices.

### 1. Print

Majority of people go to events based on programme or flyers that they have received.

- Edinburgh Fringe is an example of print used BADLY.
- The average poster in Edinburgh stays up for thirty minutes during the Fringe.

What can we as arts companies do to help organisations like Direct Distribution be more green?

- Flyers/programmes distributed to mobile phones.
- Research/audience statistics to aid targeted distribution = less waste.

Who is responsible for implementing changes? We are!

How do we go about it? We must instil environmental responsibility in our children and inform our elders about the importance of **environmental best practice**: simple things like signs saying "switch this light off" energy efficient light bulbs, recycling, reusing etc.

We rely on antiquated paper base resources - we LIKE them, the tangibility of them. Will younger generations be different/more open to viewing documents electronically?

### 2. Touring

Live human interaction is never going to be beaten by talking to someone in a screen. So, we're doomed to making carbon emissions flying artists over who we want to meet with.

- Can we carbon offset? Or is this just greenwash?

What about our trucks and vehicles?

- Is biodiesel any good? We get so much conflicting information about what we should do to be greener.  
BUT answers are often dependent on geographical location - It makes more sense to eat corn outwith the USA because there is no shortage...

## Art

If we're going to do things that aren't environmentally friendly we need a solid artistic reason for it. BUT, is this enough?

- What is it that make artists want to show off with elaborate sets and designs?
  - Some work simply wouldn't exist without infrastructure.
  - What constraints to you put on designers?
- Do we put higher moral/ethical standards on art than we do on other industries? Is this fair??

Do arts organisations have **sustainability mission statements**?

Not usually. There are no incentives to encourage this.

BUT, a mission statement can be simply outlining the best environmental policy that you as an organisation can achieve.

The following organisations can help you achieve best environmental practice:

- Energy Trust Fund
- Business Environment Link
- Carbon Trust

We must always consider our actions - How do we have the lowest negative impact??

**Change people's mindsets.**

How do we change things?

- INSPIRE and INFLUENCE good art - there should be more financial incentives for making art about environmental issues.
- How do we galvanise people?  
Mainstream art MUST NORMALISE best environmental practice - show people switching lights off or doing their recycling - this negates the tendency to PREACH about issues.

It's not practice what you preach. It's practice, don't preach.

### 3. Venues/offices

The main contributors to our emissions in venues:

- Heating
- Water
- Plastic/paper waste (cups, towels, print etc.)
- Chemical cleaning products

How can we fix these?

- Environmental audits to help us run more efficiently.
- Incentives to get people recycling etc.
- Best practice.
- Should city councils be charging (more) for electricity, water, gas etc.?

### The problem with flights...

- If we have to fly for a meeting, we MUST schedule as many meetings as possible into the trip to get our carbon's worth.
- Is carbon offsetting just greenwash?
- Trains should be cheaper than flights
- Is milage considered when booking a tour?



**Issue number:** 024

**Issue title:** In an era of education funding cuts, how do we save the creative arts at Universities?

**Convener(s):** Susan Triesman

**Participants:**

**Summary of discussion, conclusions and/or recommendations:**

DIUS, Central government at Westminster has an emphasis on funding (esp Research funding) for Engineering and Science and Technology. The Arts and Humanities Research Council has already lost out. Same thing is happening with Scottish Government. Universities are looking for big research grants which, by definition, never come to the Arts.

In addition to Faculties and degrees, Universities offer creative arts as part of their responsibility to the community. This is a democratic opening up of the intellectual and cultural capital embodied in the knowledge the University contains – 2-way process as we also learn from members of the community. Easy to say this is icing on cake, not bringing in student numbers and funds, therefore easy to cut. But the funding involved is tiny. Cultural Officers of Universities work miracles on peanuts!

These cuts are a serious mistake – this work has a vital role in creating public esteem for Universities.

Actually, all this should start with primary education – invest in the key importance of the arts from the start – crucial part of all human, social development. Every Report on education from the 1920s on emphasises this.

What do Universities fear when they make these cuts?

Answer: the things they cannot control.

**FIGHT BACK!**

**Issue number:** 025

**Issue title:** Should I have gone on Britain's Got Talent? Is it my job to find a bigger audience?

**Convener(s):** Eilidh

**Participants:** Frank, Andrew Panton, Alice from the artists, Eilidh MacAskill, Alyson McKechnie, Alison Peebles...

**Summary of discussion, conclusions and/or recommendations:**

I (Eilidh) was called up to audition for the first round of Britain's Got Talent (yes, they do that). I went to this - for research purposes - but declined to send in the ID information that would allow me to move forward in the process. I got different reactions from friends ranging from, "Amazing! You should totally do it! You'd be great!" to "Oh my god, please tell me you're not doing that. It would be a total embarrassment and sell-out and would no doubt ruin your career forever!"

- Should I have gone on with the process?
- Would it have been a perfect way to gain exposure for work which is accessible but also a bit weird?
- Should we as performance people be taking note of the popularity of and money involved in these commercial spectacles?
- What do 'The People' want to see?
- Is entertainment a bad thing?

Frank said that if the work is of a high quality, there will always be an audience for it. It's not about Mass Appeal. Some of his best nights have been in front of 6 people or on a small island when the whole community has turned up.  
→ Hitting a niche market means you find that audience - thinking about rural touring

But sometimes there's great work out there and no audience for it, because they don't know about it or don't think it's for them.

Is it about Cultural Awareness? It's socially acceptable and a good thing to engage with certain cultural forms - it's OK to go to see a band or go to a club night, but art?!?!?

So who's job is it to say 'Art's really good!'?  
Is it for artists, venues, producers, all of the above?  
(I think here we're using art to mean theatre, visual art, dance, etc)

There's always a danger with the drive to get bigger audiences and tell people that art is good  
- it get's a bit messianic  
- If you replace 'art' with 'God' - if only people had 'it' in their lives...

- Perhaps we're too zealous to convert? Arty Jesus freaks?

There's a big audience for Football, isn't there - but that's not for me. Why should it be different for art?

Surely it's OK for people not to like things?

- But you shouldn't diss something until you try it. Some people might love something but they haven't tried it. How come?

Unpredictability, challenging, more risk with going to see theatre/dance/visual art

You know what you're getting with football or Britain's Got Talent - it's a safe bet

Of course you can't just say 'People' - there are different demographics, both within society and within art-goers. Some people only go to see opera or only go to The Pavilion Theatre.

### **Back to BGT - Is it Art? or Entertainment?**

**Whatever it is it's definitely cultural activity.**

Impressed that all the dancers(and others) are creating their own work, choreographing and producing to a high standard.

- Dance has become more 'cool' through recent TV
- more popularity in the real world leads to more participation
- ballroom dancing - massive increase in classes take-up

### **The format allows some crossing of forms**

Is it us who are pigeonholing the art/entertainment divide?

Could we be getting more involved?

Could we see a butoh act or some blood-letting on BGT?

Would that be a good thing?

Frank reminisced about Opportunity Knocks and seeing a 'surroundings blender' - a guy who camouflaged himself in a background. It was amazing! These formats give you the chance to see things you wouldn't see anywhere else - that reminds me of why I go to the National Review of Live Art...

There are perception barriers that stop people trying things out - there will always be self-selection.

Popularity changes over time. Certain forms gain and lose support at different times. But are there some things that will never be popular?

The power of a name - star - or brand.

Could you do that for something like Live Art?

Light Entertainment on TV might be affecting expectations

- Production values are so high
  - Glitzy sets
  - Pyrotechnics

Will an audience expecting those things from live performance be disappointed or put off by work that does not deliver in that way?

Does it open up processes of making? There is some attempt to show something of how showbiz works, even if it's totally fabricated and messed up. Is that useful for us?

- It's the sensationalisation of the creative process
- A social experiment
- It's about everyone's story not the work
- About developing a relationship with the individuals
- It's just nosiness
- Chance for people to stare at others - not healthy
- Escapism - different to engaging

In the CREDIT CRUNCH...

People are doing more 'Feel Good' things

Man from The Kings Theatre said they've seen little fall in ticket sales. Kings attendees are less likely to book far ahead due to perceived instability in their finances, but they're still coming.

It's not possible to make Mass Change anyway.

Look at social marketing campaigns - millions spent on getting people to stop smoking, lots of evidence that it kills you, and yet they still smoke.

'Individual Change is Good Change'

Some work moves in and out of the mainstream and the underground. Think of the bands that plug away for years with a dedicated fan base and then get catapulted to fame on 'One Big Hit' and everyone thinks they're new and great.

Think of Blue Man Group, Wooster Group, other groups...

Does popularity change the work?

- It all depends on Integrity
- If work is franchised out there can be no artistic quality control so it's not the same

Is it a human thing to only like the underground?

Once something is 'cool' is it then by definition un-cool?

Can something be popular and cool and keep it's integrity?

- eg De La Guarda, Fuerza Bruta, - franchised, but high quality live art; no reduction in quality

- Matthew Bourne for ballet - commercial, but true to its form

Is it a question of scale? Of spectacle? Is that what people want?

- It's always about quality
- Can smaller work be self-defeating - 'we've no money, we can't be spectacular'?

**Spectacles seem successful because you know you've been *present at an event*: You've been there**

- **experience**
- **engagement**
- **present**

E.g. Black Watch - high quality, spectacular event

**Lack of epic, large scale work in Scotland**

- seems to have died out
- is it all to do with the money?

For Glasgow 1990 there were large scale projects in non-theatre spaces - NVA, Brith Gof, The Ship

- It's frustrating to think that can't exist again
- No reason why not - only a lack of will and then money

Perhaps Commonwealth Games would be a way to do it?

- as long as it's not like the red bus at the Olympics...

**Work doesn't have to be massive to be popular**

- The Bacchae - Scale in a different way
- Creating a buzz in New York with a Scottish show must be good
- **The power of Alan Cumming's Arse**

The casting of a 'star' gets audiences in to see classic texts or experimental work

- It's a way in
- Access through celebrity?

Starting them young

- Seeing theatre through school can be a way in
- Getting young people into the habit of going
- Making it commonplace to try out different media

+ Could an arts organisation sign up to the Tesco School Voucher system?

This could involve schools more in the arts process.

Is the funding system wrong anyway? We fund producers and demand that they get high audience numbers

+ Why not fund the audiences?

- there could be a voucher scheme so everyone gets arts vouchers and then they choose what they want to see. Then the artists redeem the vouchers.

- Artists produce the work on a risk basis and earn money through popularity with audiences.

- Artists are already working like this and most work is self-subsidised.

- This would create a clear dialogue with audiences.

What's the responsibility?

- Do you need to get a big audience or just make high quality work that you believe in?

- If you get funded you have a contract with the SAC to get a certain number of bums on seats

We're always forced to think about exposure and popularity.

- some people have been asked by producers to cast known names

- Of course some stars can be great actors and popular

- Sometimes the show is the star and gets its own audience - The Steamie - so doesn't need stars.

- But what are the implications for new work?

Obviously we all want people to come to see the work...

Frank recalled the time when the Citz had 50p tickets, much lower than the rest of the city. The other theatres complained and the Arts council made them stop.

- They target the people in the Gorbals

- There is shared ownership - this is 'our theatre'

- That's what people get from BTG, a shared ownership because they see it in their homes, they own it.

Audiences are very sophisticated

- they can enjoy Peter Kay's parody and still enjoy X-Factor

- They can enjoy watching really shit acts and good ones

- They know what they like

- We should never underestimate their choices and curiosity

Some points

- What makes work seem familiar, safe, 'for me' without compromising the integrity of the work and still allowing the production of strange new things?
- Could we have a fund for Access Through Celebrity - The Power of Alan Cumming's Arse?
- Why not fund the audiences?
- Integrity is key
- We need to engender a society that understands engaging in various art-forms as commonplace.
- Can we envisage some large scale spectacles for the Commonwealth games?

**Issue number:** 026

**Issue title:** Don't be afraid of the Public

**Convener(s):** Ian Smith

**Participants:** So sorry, I took the first four names, got too involved to note the next half a dozen who came and went, and then lost the bit of paper. It is now however where it ought to be. In the right place.

**Summary of discussion, conclusions and/or recommendations:**

Apologies in advance for my individual summary of our reflections. I'm sure I tend to bend them into my perceptions.

The principle for discussion was to point out that the public at large become the audience as soon as you present something in front of them, e.g. work in a public space. Practitioners are sometimes fearful of this very obvious and straightforward contract (forgetting that they themselves constitute part of the public). In terms of the much vaunted aspirations to 'audience development', creating new audiences, attracting audiences etc, I merely wanted to point out that they are actually just outside the door, 24 hours a day.

Discussion focused on the contract between the audience (public) and the performers/performance.

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Below is a selection of points in the vaguely organic order they occurred...

Liverpool - concerns over snobbishness regarding theatrical presentations were overturned when those presentations took place in the streets. The public adopted and took ownership of spectacles.

Traditional internal spaces can be sterile or intimidating to those not familiar with visiting them.

Public space is owned by both parties.  
It is worth remembering this before embarking on any patronising or aggressive behaviour - from either side.

In public spaces, inquisitive curiosity can be satisfied, people can check stuff out without an irreversible commitment.

What if they don't want it?

In the street they can walk away, but by the same token if they stay it is with respect for the risk being undertaken. Perhaps more so than in conventional audience/performer contracts.

Street work can often suffer from 'dumbing down' - when coming from the busking end of the spectrum where haranguing or bullying charm is the format of establishing the contract.

However, when subtlety, beauty, craftsmanship and magic are employed, the audience can be seduced by those qualities alone. Do not underestimate, presume or restrict their appetites.

Integrity is crucial. This creates trust and leads the way to mutual magic. Audiences want to believe. They want you to succeed. Don't let them down.

Who are the audience? Consider what they are actually like as people. Gentleman's anecdote reflected this. As a Director at the end of a show, he reserved his congratulations and post-show feedback to the actors backstage. It was pointed out that he should have been in the lobby, mingling with the punters.

Conventional theatre restricts feedback beyond the convention of applause. It used to be dangerous. If you were bad you were pelted, and if even you were too good the audience would sometimes want your blood.

On the other hand, sometimes the public are intimidated from attending certain kinds of show in case they are 'picked on' although this applies generally to comedy.

Likewise, some strains of performance are honed through response to heckling and aggressive reactions. These are specific and volatile forms of contract.

Ladies anecdote reflected the exhilaration and confusion she felt when attending a ballet in Moscow where the audience spontaneously applauded particularly good moves.

Today the public is used to being able to vote with a click, to divert their attention on a whim. They are used to increasing empowerment. Britain's got Talent / Jerry Springer / Performer/Star/Audience.

Back to Streetwork, Gentleman's anecdote reflected on seeing acrobatic troupe - Rajasthani rope dancing? who delivered such crowd pleasing presentation and energy.

This from the tradition that - in the usual context of performing in a marketplace, their very livelihood depended on a successful and literally 'rewarding' contract.

It was suggested that Streetshows need a simple narrative - but that more experimental work involving beauty or dreamlike qualities could be developed.

What do the audience want? Do we give it to them or do we create it? If it's not what they want, allow for a dialogue so they can tell you.

Gentleman's anecdote reflected the fact that around a sensitive structural piece in the street, a crash barrier destroyed the contract. When replaced by a rope barrier just laid on the floor, a trust (contract) was formed that would be easy to break but was accepted. The audience can self-regulate.

We have a responsibility to educate and infiltrate and create ways for the audience to engage. More difficult work needs to offer an invitation to the audience.

Ladies anecdote reflected that she visited a building where work was being created that had a palpable excitement in the atmosphere. In Glasgow aspirations to focus physical performance of all varieties in a venue (The Briggait) takes on board that aspect, hoping to invite the public to have shared ownership of that creative space. This should strengthen the 'contract' between public and performers for actual presentations.

**Issue number:** 027

**Issue title:** How can we ensure that today's school kids are studying truly great contemporary Scottish plays?

**Convener(s):** Frances Poet

**Participants:**

**Summary of discussion, conclusions and/or recommendations:**

**Why do we need to?**

- Crucial audience development role, cultivate the next generation of theatre-goers
- Cultural/citizenship role, helping these groups of young people become responsible citizens who can understand Scotland's place in the world
- Fostering a more progressive next generation of artists. If young people are exposed to more groundbreaking work from an earlier age, the work of young emerging artists will in turn be more groundbreaking and progressive

**Why isn't this happening already? Some considerations.**

- Pressures on teachers, older established texts are parentally approved, lesson plans, supporting resources, texts are already in place
- Access to new work  
Is the work accessible? Is it being shown at a time that fits in with the pressures of the school timetable? Theatre programming cycles often don't allow for the long run in time necessary to be incorporated into educational courses
- Taking work into schools  
Do practical concerns of lesson timetabling inform choices more than artistic merit? A company might have the dedication to want to take quality work into schools but would they be willing to make changes to the work so that it more manageable fits into a double lesson period for example?

**Can we overcome these obstacles?**

Yes! And with the introduction of Curriculum for Excellence, there has never been a better time to enter into this debate.

There is now an explicit obligation for all teachers to work towards making pupils:

Successful learners

Responsible citizens

Effective contributors

Confident individuals

This means that theatre no longer ticks boxes for Arts subjects alone. A Maths teacher must now engage more with the possibility of taking his/her pupils to see a play that has some thematic exploration of mathematics, for example.

### **So what can we do to maximise on this educational shift?**

There's lots we can do but we need to be committed to making the work that we are passionate about irresistible to teachers by:

- empowering teachers  
Through resource packs, identifying themes that have relevance across disciplines, workshops, filling in the compulsory risk assessments for theatre visits.
- prioritising this young audience by taking high quality work into schools with the same qualities that we know attract adult audiences (not dismissing, for example, the respect garnered from teachers and pupils alike with high calibre casting)
- Making the product available  
The importance of pursuing publishing deals for new plays (even if this means a subsidy from the producing theatre) so that playtexts can be made available (persuading Learning and Teaching Scotland to publish texts is a fast track to making sure these plays are seen and studied). More understanding the appeal to teachers of work that can be taught with extra materials, such as a recording/film version of work.
- Identifying work that in its form and subject matter will particularly engage and stimulate a young audience
- Are there ways to give educational professionals the timescale they need to engage with new work and take it into the classroom? Yes, if we are able to follow the European repertoire model and remount successful productions. If we can identify great work that has potential for schools early on and give teachers access to this work. The work has a stamp of approval when it is remounted some time later and the teachers have the opportunity to incorporate it into their teaching plans for the year ahead.

### **Conclusions**

We can't blame teachers and policy makers. If we are committed to making the best work available to young people, we must let it inform more of our decisions as theatre programmers. New work must be published, recordings of the work could be made, detailed resource packs with invaluable insights from playwright and lead artists should be compiled, work should be made accessible through a greater understanding of the barriers facing teachers wanting to bring groups to see work and the work we take into schools should be high quality while respecting the timetabling frameworks in place in schools. We are responsible for selling theatre to the next generation of theatre goers and if we are committed to this, this work cannot be tokenistic, half-hearted, or marginalised. We need healthy funding to ensure we can make this commitment to the artists and audiences of tomorrow.

**Issue number:** 028

**Issue title:** Why does work get more money and can someone tell me why?

**Convener(s):** Jess Thorpe

**Participants:** *Jess Thorpe*

**Summary of discussion, conclusions and/or recommendations:**

Dear Everyone

It's a weird moment when you realize that no one is coming to the session you suggested...

This said it is also extremely exciting because you find yourself with a clear slot of time to really consider something you feel is important.

In this report I am going to try and catalogue what I experience/observe/feel on this issue. I would ask the reader to forgive me what may turn out to be a series of unstructured, unfiltered and often contradictory ideas.

Certainly if I knew the answer or felt some sense of peace about the subject then I wouldn't have posed the question and asked: 'can anyone explain it to me?'

I continue to ask myself the following questions;

What is my relationship to the idea of culture?

Whose culture am I representing in the art I make?

What is the function of art in the world?

Why do I make art?

What is the function of the art I make in the world?

With these things in mind I look at the spectrum of cultural activity of Scotland and try to gage which projects receive priority - whether this be in terms of money, profile, coverage or appreciation. Here we find ballet, opera, the classic traditional well made play or west end musical tour. We also find the odd large scale experimental company from Belgium or a European dance company but the run of these shows are pretty short and audiences not always huge.

(Admittedly, in recent years there also been a range of new and exciting works from the NTS which due to the Q Dos of the organization and its context as 'new' and 'without walls' has begun to shift the balance somewhat.)

I live in Scotland and so I ask myself; what does Scotland look like? Who lives here? What are the cultures that exist here? And how does theatre and art in Scotland reflect this?

I believe that we make art to try and understand the world in which we live and to try and communicate something of the human condition. At this point I am trying to remember my favorite quote from Tony Kushner:

' art is not merely contemplation but also action and all action changes the world at least a little'

So if this is the case and within the work we make we hold the potential for action and with action change - do we then have a responsibility to consider who this work is for and what it is communicating?

Last year I asked a group of acting students to create a hierarchical list of their best and worst jobs. I was not surprised to note that a job with the RSC was right at the top of everyone's list and a TIE tour was always at the bottom. I have thought about this a lot and I think it indicates what for me, still feels like a problem across the British Theatre scene of 'high art' and 'low art'.

High Art - the likes of the ballet and the opera which (lets face it, and of course there are always exceptions) predominantly attract a middle class audience with a disposable income. And yet this is where the money goes - this is where the profile is. I am not for a second suggesting that this work isn't relevant or exciting but I am asking the question; why does it get more money?

Why is TIE and 'community performance' bottom of the list? In its essence is work which aims to take art out of the institutions and into the world. But why is it lower down on the list?

Why would actors prefer to be doing a play by a middle class, dead white guy even if there are only two people in the audience?

If we are really honest why do we all feel like this work it is a little bit 'less good' than a show at the Lyceum or the Citizens?

In my view it is because of a culture of a lack of proper funding and as a result a lower aesthetic which can sometimes make the most innovative idea feel a little bit cobbled together.

With the NTS model of TRANSFORM - large budgets were given over with the intention exciting new performances with communities across Scotland. I felt relieved that suddenly there was a budget that allowed something to achieve a level of aesthetic and scale of Imagery which enabled the work to stand up and be counted. It made me feel like perhaps there could be a new culture where money could be more evenly distributed and all types of work had the potential to be as widely profiled and supported as a Chekhov play in a big theatre. It made me dream that one day, on a school syllabus alongside the plays of Brecht (who was challenging norms in the time *he* lived) would be the study of

a large scale devised show by a community in Scotland. And that the people in the small insular town in which I grew up would get as excited about a touring group of young people with their own ideas as the RSC coming to the local sports hall.

I do not mean to sound naïve - of course I understand the notion of supply and demand. I know why the Kings sells out Grease (it was my own favourite musical as a child). I know that you can do Romeo and Juliet a million times because you will always get an audience. I also know that some experimental practices have a place on the fringe of theatre and need to work to find ways to become more accessible if they even want to. This isn't really my concern.... I am interested in a shift in perspective of the most celebrated high profile works and revisiting what I believe to be the key questions;

What is art for?

Who is art for?

How does the most funded theatre in Scotland reflect the culture of Scotland?

Why does work get more money and can someone tell me why?

Thank you for taking the time to read this

Jess x



**Issue number:** 029

**Issue title:** The arts as a weapon against political apathy as Europe turns to the right.

**Convener(s):** Gilly

**Participants:** Robert, Nathan, Ekuu, Euan, Heather, Susan.

**Summary of discussion, conclusions and/or recommendations:**

**The problem of voter apathy**

- Is a slight drift to the right worse than the election of two far right MEPs?
  - Are they both just figures to be satirised, incapable of implementing any real change?
  - Should we be MORE worried about the wide-scale rise of the Conservatives?
- Yes and no... Simply lampooning far right politicians (as happens in British media with Berlusconi) is dangerous.
  - We must be aware and sympathetic to reasons WHY the right is gaining support.

So. Do we need to make art which communicates the truth?

- This runs the risk of preaching.
- Rather, should we be elaborating on the issues of the day in an accessible, localised way.

**MPs expenses and a wider political conversation...**

- The worst expenses offenses were committed by the centre right, yet the Labour Party is bearing the brunt of the flack. Is that right?
  - Has caused BNP protest vote and belief (in places) that immigrants are causing the economic breakdown.
  - The media makes us ignorant and apathetic.
  - We must strengthen our community relationships and communicate in more personal ways.

(We have started dissecting the politics of the last few weeks rather than the question posed - why is it so difficult to agree on/deconstruct the work we should be making??)

**Art as a response to politics**

Should we be campaigning against voter apathy?

- Making work about what the vote means and how we got it?
- Rock Against Racism.
- Are these merely tokenistic responses to problems?

- Does having lots of liberal, middle class artists making liberal, middle class work for each other really make a difference?!?

Should we make work which expands on issues instead of trying to eliminate problems?

- People want a voice, they want to argue their case.
- We must encourage dialogue.

We speak to a much smaller number of people than we think.

- It's great to acknowledge this but we should be thinking big at all times, not settling for our everytime audience.
- We must beware of talking ourselves out of action.

How can artists take a more active role in encouraging protest among young people (who are increasingly portrayed as villains)?

- Issues are increasingly polarised and simplified into soundbites. People are more controllable when there are no grey areas.
- We must provide information/different standpoints.

Do we need new ways to protest? What are they?

- Got to be linked to what those in power FEAR.
- Need to challenge what WE (as typical liberals) believe so as to galvanise liberals, make ourselves angry and more likely to Act when we leave the theatre building.
- Make direct communication with those around us.
- Localise.

We must take charge of the work we're making rather than being seduced by funding or success. (Or re-imagine how we measure success?)

Thatcher's children were mobilised for the first time by the second Iraq war. Now they are graduated, the new generation of artists and administrators, raised in a culture of individualism and indulgence, now rebelling against it and trying to go back to the ideologies of their parents as teenagers.

- How do we nurture this?
- How do we let them ask the questions they need to ask?
- How do we free them up to make challenging, risky, politically incendiary work?

**Issue Number:** 030

**Issue title:** Translations of foreign-language work on the Scottish stage – why so few examples?

**Convener(s):** Alan McKendrick

**Participants:** Alan McKendrick

**Summary of discussion, conclusions and/or recommendations:**

I'd anticipated a scant turn-out as the issue of stage translation seems to have become a deeply unfashionable one over the last stretch. Looks like I've underestimated just how unfashionable.

I guess my first point is that until relatively recently, this wouldn't have been the case. Whether it was the Citizens' Theatre supplying Glasgow with a steady diet of European work in homegrown productions, or writers like Manfred Karge or Michel Tremblay having several pieces each staged by the in-house company at the Traverse, once-upon-not-so-long-ago Scotland had a pretty steady stream of foreign-language work being presented and interpreted on its stages, to mass popular acclaim. Modern classics. This seems to have dried up. Why?

Is it just cause we're a shocking-to-the-point-of-downright-EMBARRASSING-monolingual nation?

There seems now to be a real hands-off attitude towards foreign-language work – that if we deign to take it at all, we take it in the original production, very good, short run, curiosity value nice night out at the theatrical zoo then be off with you. Often when we get 'international work' at all, we'll even end up getting it in a native-English-speaker-friendly version. As observed in an earlier session today, the majority of mainland-European theatre companies will prepare several versions of a show for the international market, often in several different languages. French director Giselle Vienne's production of American writer Dennis Cooper's stage piece 'Jerk' for example is currently available to tour in three different languages – French, English and Spanish. 'Jerk' is an hour-long monologue. All three versions of this show are performed BY THE SAME ACTOR.

He's even good-looking.

He's even GOOD.

(Incidentally, who do I kill to get a Scottish equivalent of this trilingual performing Adonis? Can anybody name me anybody? Thought not)

What do we have in response? Whatever happened to irresponsibly colonising other countries culturally with our playtexts plus our own homespun ideologies and aesthetics? We're slipping. We're leaving our meat up to THEM and their shifty unreliable foreign translators and auteur directors with their own cultural agendas, without any comment or supervision. Hell mend us, misbegotten us.

They might be getting our words, but they're all too rarely seeing our productions. They're almost certainly never seeing them in any language but English. It's no wonder that while British playwriting is highly regarded in mainland Europe, our directing culture is by and large regarded as a joke. We're just ingesting other countries' definitive stage texts like consumers (when we even bother with them at all) and only very rarely ever engaging as practitioners, bringing our own slant to the party.

Incidentally, tolling the bell, how can we expect to continue the steady export of our own stage writing indefinitely when we pay almost zero attention to the non-native-English-speaking world? We're pretty selfish in that department. Take take fucking take.

I'm appalled at how culturally inward-looking we are as a nation.

I'm appalled at how culturally inward-looking we are as an industry.

Maybe even in that order.

Maybe not.

On a pure playtext level, hardly anyone in the Scottish theatre industry seems at all clued-in to what's going on outwith our own small pond foreign-language-workwise, excepting a sprinkle of what London drags into view.

Do you all spend so much time incessantly going to the theatre that you don't ever read plays anymore, especially in languages that aren't your own?

Simmer down, son. No need to be offensive. You're just trying to provoke people who aren't here, aren't you?

Yes.

Things that would be good if they happened :

More people in the literary department end of Scottish theatre organisations who can speak more than one language and have ideally spent significant time in other countries.

More literary departments, if that's what it takes.

More engagement with the fantastic level of contemporary playwriting occurring everywhere that isn't here. Not that we're not fantastic too. Not that there are more than about three playwrights attending this particular Open Space. Me and her over there with that great coat and her that left a while ago.

More commissions for translations of foreign playtexts, either for Scots-based multilingual playwrights (I can think of at least four) who speak the language in question, OR

If theatres want to persist in paying a bona fide bilingual speaker chump change to do a 'Literal Translation' then letting whatever playwright from their stable who's short a commission that year pick up the lion's share of the cash for the filigree work THEN JUST STOP and at least distribute the money more equably, for the love of God.

But then that's just me.

**Issue number:** 031

**Issue title:** Fuck Theatre, Fuck Galleries, is there something more exciting (and accessible) in between?

**Convener(s):**

**Participants:** Angie Bual, LJ, Katherine, Joe Douglas, Susie Armitage, Neil Murray, Angela, Sarah Gray

**Summary of discussion, conclusions and/or recommendations:**

Started the discussion talking about traditional gallery and theatre spaces being intimidating and stark. We are interested in making audiences less passive. Sometimes it feels like audiences are prisoners in the centre of the stalls. Can we walk out?

It is good to have allow audiences to be democratic, move and view work from different perspectives (like open space)

Even the language surrounding these venues can be abrasive, i.e. stalls, circle, etc

Is it more exciting to dismantle our walls? Can we work with our larger venues to make multi-disciplinary work? Are these venues dead?

But is site-specific still as inaccessible as conventional theatre? You still have to book tickets and attend a space...

Well, looking at the number of first time theatre attendees to Punchdrunks show, no. Also, the 'event' creates its own buzz which attracts a wider audiences.

We talked about festivals, cabaret, making work for popular contexts (firework nights, pubs - cartoon de salvo's new show, Pub Rock...)

Theatre can make visual artist's work more experiential and exciting.

Is there a way that we can reimagine street theatre? Artichoke are working with French artists who collaborate with engineers. Are there ways that we can think about collaboration differently so that we can work with industries?

Is there a red tape culture with making big scale street arts here? People see the value of the arts more in Europe. Let's nurture our artists and create learning opportunities to make street art. For us we think of clowns and head dresses when it comes to street art - how can we change that?

Artists should just do it. Stop looking to the continent with envy, we need to make our own paths to thinking big. Sometimes it is hard to be brave though. Can we persuade our venues to become more interdisciplinary - it is certainly happening in London, and starting to happen here. Every space is a potential performance space.

Big buildings need to open their doors and turn things around, or they will die, and they are dying. Can the larger venues create a network so that they can jointly fund and nurture new artists to play in their venues? We should pressure

them to open doors to new artists. They do not need to invest much money into this, especially if it is a shared risk.

Also - producers can make opportunities for young artists which mean that they have room to fail in a low risk environment (i.e. Allotment)

Can we create a space or room where the workings out are shown, the rehearsals and prep into the program. Is the artist's studio more exciting than the gallery? A rehearsal room more exciting than a theatre? A space that we can do both and evolve a space gradually rather than a transition to 'theatre' or a 'gallery. A space that is constantly changing. Do we need to redefine what theatre means?

Commonwealth games. Do we care? Could we benefit? Who is making the work of that scale? Why do we keep putting arts events alongside sports events, let's not - and use the money elsewhere. We don't put sporting events alongside the Edinburgh Fringe - so why the other way around?

**Issue number:** 032

**Issue title:** Sometimes the most magical moments happen in the rehearsal room: Why do we have a culture of trying to create perfection?

**Convener(s):** Xana Maclean

**Participants:** Heather Dick, Jenna Watt, Fraser McLeod, Anna Schneider, Francis Gallup, Satyia Dunning.

**Summary of discussion, conclusions and/or recommendations:**

**Premise:** Trying to challenge the need to rely on perfection, when often what is exciting and / or desirable is spontaneity and a real sense of liveness - similar to a small scale music gig.

- Not trying to re-create spontaneity but to create it in the moment.
- If you spend too much time trying to recreate the magic of the rehearsal room you can miss the magic of the moment with the audience.
- In a way recreating the magic of rehearsals is what everyone is trying to achieve.
- Audiences are attracted to organic spontaneity that they see (e.g. Ross Noble) but they also love perfection (TV, film, CGI).
- TV and film *can* capture the spontaneous moment.
- In TV you edit out the half that doesn't work, in film you try to keep capturing perfection, in theatre you have to fill an hour (or however long) with perfection.
- Perfection / spontaneity – which is the horse and which is the carriage?
- When you create a character and bring in research that creates baggage, that then can't be fully spontaneous any more.
- Can we identify the conditions in which the magic happens in the first place?
- How can you replicate those scenarios?
- Sometimes the careful thought-through dramaturgy of the lighting and design is a magical moment too.
- Sometimes the time in rehearsal, honing, is what is needed to make the magic happen.
- Sometimes you have to perfect your craft (e.g. dance) outside of the space to create magic in the space.
- If you change the dynamic of the piece you have to change the dynamic of / the indulgence of the audience.
- Often the presence of the audience can be what lifts the performance.
- You can create certain formulas that work (e.g. creating a sense of discomfort between two people through music) that becomes something you bank and can use again and again.

- Craftsmanship and the use of space, light, sound and the relationships of those involved are the key.
- We use the tools (experience and craft) that we have on stage.
- The context of the performers is also important.
- When working with young people – why do we push them to create perfection when perhaps liveness is what we are looking for: because we need a safety net that they will be able to do the right thing on stage.
- There are extremes of experimentation which are something different to what we expect of a theatre performance.
- Some companies work in a way that they have highly crafted and shaped moments – within which they can improvise and be spontaneous.
- It is possible to have a store of ingredients that you then recreate various recipes from.
- Perhaps the key is practicing and keeping the work up.

**Conclusion:** To create spontaneous performances you need to work with skilled artists who have a good relationship with each other. In a sense everybody is trying to recreate that “magic” of spontaneity – but there is a lot to be said for well practiced skills and craftsmanship (in rehearsals and in performance). To create spontaneous and experimental performances you perhaps also need to reframe the role of the audience.

**Issue number:** 033

**Issue title:** What kind of professional education and training do we need?

**Convener(s):** Hugh Hodgart

**Participants:** Carole Williams, Kenny McGloshan, Kirsty Bichan, Lorne Boswell, Andrew Panton, Fraser Macleod, Kerry Livingstone, Heather Dick, Anna Schneider, L J Dodd, Xana Maclean, Julie Ellen, Matthew Mc, Alice Chinn (apologies for any misspelt names)

**Summary of discussion, conclusions and/or recommendations:**

- Access - How do we give as many people as possible the best opportunity
- Choice - We should have more than one Institution - perhaps a joined up network for training in Scotland
- Beyond 3/4 year courses, how can we provide other opportunities
- Ongoing development is vital
- What does being "ready" actually mean (can be an assumption at the end of formal training)? We need to change this mindset as it inhibits lifelong learning (good examples of this in US)
- How specialised do people need to be today and in the future? Is it relevant to be "the best" in one training/discipline
- CPD - maybe this means returning to things at a later date rather than always something new
- Maybe we can think of lifelong learning as "Continually Curious"
- Even if a person does specialise they will still need diverse skills
- There is very little financial provision for ongoing development and this needs to be addressed
- Maybe CPD should/could be facilitated by theatre makers rather than assume it sits in the Academic Institutions to provide network opportunities and links to the "real" world. This should be seen as cross-pollination with learning on both sides rather than the wisdom being handed down. The risk is that it may be unstructured, not valued enough and bad habits will be passed onto new generation
- We need to break down barriers between education institutions and the Industry. An ethos of train within rather than train for. Apprenticeships?
- Dancers have to prepare for life after dance as this is a given from the outset (physical limitations) so there is an ethos of life after dance performance.
- Dance students are working with experienced dancers throughout their training which is accepted and valued
- There can be a stigma within Dance that if a dancer wishes to be involved in teaching it may be assumed that they are coming to the end of their career rather than this being a part of their practice

- We should avoid training for all when the industry cannot accommodate them. This is linked to transparency, career paths, graduate destinations as well as quality of teaching. However should we be limiting people's aspirations (linked to financial constraints maybe). We need clarity of benefits to students as well as funding impact. Many people study subjects that may not be their eventual full time career as they may go into a related field. Ref : wider benefits of the arts
- Life skills/transferable skills should not be underestimated or undervalued
- We need to identify and keep good practice and not throw the baby out with the bath water. This is particularly important when it comes to collaboration, working with non-arts organisations, self management of career and making your own opportunities as well as business skills.

What should we be looking at for the next 10 years:

- focussed Continuing Professional Development (CPD) maybe designed through consultation process with graduates, theatre makers, academics and all related fields
- organised networking/creative hubs. Could a building like the RSAMD provide space and opportunity
- working in creative partnerships (i.e. writers/ trainee actors) in order to understand the creative exchange and value the input from both sides
- laboratories/research (practice-based), incorporate scratch events open to students and professionals
- sometimes it's easier and more effective to create informal networks
- maybe we can use existing models and methodologies (Open Space is an example of this) to facilitate informal groups
- it is important to create space (physical and time/emotional) in order to avoid the hamster wheel (or at least take time out from it)
- DROP THE WALLS!!!
- practical training to be extended (it is getting better) on how to manage your career and market yourself should be available at the beginning of training not added on at the end
- failure without judgment should be encouraged balanced with a reality check (this would vary between art forms and career paths)
- let's not be in a situation where casting has to be done outside of Scotland (mainland Europe/US) due to unfit (in body and skills) unhealthy performers. Let's not be afraid to identify best practice and be very clear on possible impact on opportunities if this is not a part of an artist's practice.
- how much do we need to keep existing elements in training i.e. accents - do Directors tend to just go and get an actor with the relevant accent rather than cast a Scottish actor (there are examples of both). If an actor is required to fence or ride a horse how likely is it that this training will come with the job

**Issue number:** 034

**Issue title:** What do we do with the ageing Artist & Manager?

**Convener(s):** Katie Stuart

**Participants:** John Matthews, Natasha Gerson, Vina Oberlander, Janet Smith, Karen Wood, Gill Robertson, Michael, Neil Murray, John Carnegie, Mike Griffiths, Euan Turner

**Summary of discussion, conclusions and/or recommendations:**

Katie's starting point was to ask if there is a better means of ensuring a steady flow through of workers in the sector and not having a log jam at the older end?

This brought about the reaction that it was ageist to presume older meant less value/stale/stuck.

Neil mentioned that aged 50 was the oldest employee at NTS and so there was no obstacle there for youth entry levels. John M responded that maybe that wasn't such a positive thing?

Does it matter if 50 is the oldest or 50 is the youngest?

Answer:-shouldn't matter as long as it's good work, well done.

In other cultures elders are revered and respected for what they have brought and can continue to bring to their respective field of expertise. There is a feeling, fed by funding systems, that it's all about YOUTH gaining opportunities to participate or to find work, be mentored, be molded for leadership, etc.

Is there inherent discrimination in our industry? Do we over-idolise the young? Ideally we'd encourage an environment where intellectual cross over and skill sharing happened effortlessly between all ages.

£££\$\$\$££££ - it is relevant - and it's not a good model we work in.

No clear career structure exists. Each company & individual sets the value they can afford to pay for the service they seek. We under-value on most occasions but have no mechanism to gauge this financial worth from job to job artists to artist.

The Artist v Manager separate paths was discussed. Artists are more used to being freelance and flexible. Going where the work is or sticking with their own company. Tends to be funding lead rather than idea lead. Admin/managers

reach the top of their profession and tend to stay there or leave the industry owing to lack of opportunities to expand or to earn more.

There is a discrepancy in salary scales for freelance, consultant, buildings-based, project funded, national companies, Arts Council and Local Authorities. The skills match is not that different but the pay range can vary enormously. We could start with Creative Scotland taking what's best about their own existing employment packages and ensuring that nothing less is built into any of the grant recipients. What would be the actual £ price tag for this - it must be quantifiable? SERIOUS POINT

There should be a real value placed on the work undertaken irrespective of age.

Euan threw in the term 'collective bargaining' - which I liked.

The point was raised again that Creative Scotland is a huge opportunity to get some strong policy and strategic goals built into their foundations which relate to looking at maximising the existing resources - there will not be additional ones - by looking for collective working organisations. There are too many small groups. This need not mean less output or less job opportunity. IT should mean better end product and better use of expertise.

It was mentioned that Dance had come later to the table (funding and organisational) and there was a great need for geographical spread of Dance base type organisations. They exist in embryo but need the resources to become as anchored on the dance community in Glasgow and Aberdeen especially.

We have to make the aspirational values attached to our careers more a reality. There is a strong feeling that the expertise which already exists has, to date, been excluded from the planning process for Creative Scotland. Let's look at the role of **secondments, rotating contracts, job sharing, mentoring, project consultancy and sabbaticals** all being incorporated into the staffing structure of CS. This immediately brings transparency because no one person has the reins on a job for too long not on an art form. If there is transfer of skills and expertise in a flowing system then the salary questions has to be resolved as to be able to transfer you have to be able to maintain the same levels of pay.

Get rid of the throw away mentality of our work and of our worth. Re-use what has worked, take our best practise to other sectors - we seem too ready to accept other sectors telling us how they do it right/better/more efficiently. NOT TRUE. Would the Banks like some arts workers on their Boards telling them they could have done better? We're so light on our feet and turn things around for not very much money. This money could be better distributed though amongst ourselves. Reward excellence. We're not currently respected for the

work we create and that's because we are willing to work on low wages so it's viewed as low value.

Back to beginning - Thinking of age is not particularly relevant nor helpful. We should keep an eye on the flow but it seems to work out pretty well in the mainstream it's the dead end tributaries where we have trouble. High wages, good packages nowhere else to go and no going back.....

**Issue number:** 035

**Issue title:** The Playwrights' Studio, Scotland will be hosting open discussions with some of the UK's most interesting BME artists/ playwrights talking about their art. Does it matter?

**Convener(s):** Claire Y

**Participants:** Tanika, Julie, Annie, Gary, Sonja

**Summary of discussion, conclusions and/or recommendations:**

Scotland's theatre industry needs to create more opportunities for artists from underrepresented groups to show their work to a wider public. The ambition of artists is there; the public will come if it's programmed. So what will bring this about?

Solidarity  
Revolution  
Investment

**What artists could do:**

Continue to take a stand to make the breaking down of barriers happen.  
(In some cases) dig deeper to create strong, meaningful work.  
Focus on having work seen and do away with the "culture of moaning"  
Continue to nurture relationships with the industry and each other.

**What the industry should do:**

Invest more, for instance provide have a dedicated theatre for an underrepresented group as an experiment and let people get on with making and showing work. Theatres could think about lending their name to certain productions.

Invest in mentoring, training people from a diverse back ground to become (artistic) leaders in the industry.

Do away with the "tick box culture".

**Recommendations:**

The public trusts the programming of the established theatres. If these venues put on work from talent artists from underrepresented groups in society, the public won't suddenly shun the theatre.

And new, up and coming venues can take the lead in programming exiting work from artists from a diverse back ground.

**So: bolder programming and also casting. The stage should reflect the make up of society.**

**Issue number:** 036

**Issue title:** Practitioners and administrators – both vital.  
**What is a fair distribution of funding between the two groups? Do we need more clarity and accountability concerning the above?**

**Convener(s):** Natasha Gerson and Kate McCall

**Participants:** Natasha Gerson and Kate McCall

**Summary of discussion, conclusions and/or recommendations:**

10.50am - No-one's come to our group yet. Perhaps they're not interested in discussing finance or professional designations.

Maybe the session title doesn't suggest a 'dream' as part of its aim.

It might have been better to say; 'Practitioners and administrators -both vital.

Clarity and accountability create trust.

Trust is vital for productivity and creativity.'

I should have thought It was a 'dream' of every performer to be able to earn a living by practising his or her art & cooperating with those who facilitate It.

That's the trouble with being a group of only two. We don't feel we can desert ourselves to join another one.

We're going to anyway!

**Issue number:** 037

**Issue title:** Some suggestions for Creative Scotland

**Convener(s):** Jon Morgan and Frank McConnell

**Participants:** Satya Dunning; Vicky Rutherford; Allan Irvine; Julie Tait; Steph Wright; Mathew Zvac; Steve Slater; Duncan May; Marcus Rocke; Carolyn Lappin; Karen Wood; Jackie Wylie; David Taylor; Jennifer Paterson; Anita Clark; Vicky Featherstone; Jennie MacFie, Sheena McDonald

**Summary of discussion, conclusions and/or recommendations:**

- Values - To be a listening organisation which is flexible and able to grow organically, its evolving all the time and isn't prescriptive
- Values - Demonstrates confidence in artists & a faith in their ability and integrity
- Values – enabling sector/individual confidence – giving the sector a voice and a pride in itself, build networks across art form
- That recognises existing models of successful development & collaboration across Scotland, art form and sector
- Offers different ways of evaluating and promoting the values, skill and contribution of the artist and art works. It needs to be recognised and woven into the fabric of all our lives
- Provides advocacy and support for the difference art makes to people's lives and is ambitious about finding the vocabulary and forum to speak to other parts of or sector and other government departments about what the arts can deliver.
- Explores and supports other methods for how work is produced – right now it is a 'linear production process' that offers little room for risk, rehearsal, development, incubation and failure ( which is an essential part of development and risk taking) – may need longer funding agreements
- Recognises and articulates the differences between what is called the 'Creative Industries' and The Arts – different and equal, not just different.
- Makes the whole process of administering the business of the arts easier- whether that is about business systems, databases etc or applying for grants. Sharing what we know and what works more easily
- Set up regular platforms/meeting places where people can see and speak to each other as well as see examples of each other's work. A structure

- which allows the sector to demonstrate its cohesiveness and address the themes which are common and concern us all & help us to prioritise and agree what needs our attention (there even when the government changes)
- Recognise that audiences are as different as they are similar and ensure that audience feedback is built into the very process of creating work – new technology is a great way to facilitate this as well as a simple conversation
  - Audiences are too important to leave to the marketing department – finding and enabling ways to engage with individuals and groups in society.
  - Build in regular, frequent, widespread consultation meetings amongst and between the sector and artists which can pose questions and feed into CS strategy and process regularly throughout the year
  - Simplify funding to one fund which is allocated through negotiation with artists / organisations around delivery against CS overall strategy.
  - Set up positive peer assessment system e.g. Canadian system of Jurys, invite international contributions – really good way of professional development
  - Clarify the ‘best practice’ working across the range of local authorities. CS to advocate and press on our behalf too ensure that this is shared and positive good practice is promoted e.g. Moray
  - CS to promote, ‘extreme collaboration’/aka ‘cross cutting’ to ensure that greater understanding of the arts, its wider benefits, who we are and what we do that links into who ‘they’ are and what ‘they’ do.
  - Understands that innovation and creating arts involves risk & that innovation leads to growth. To recognise this as an essential part of the process which needs support. The Arches Creative Hub idea being one which offers artist a safe place to begin to experiment. Perhaps there is room for a multi creative hub model across Scotland as a place to foster innovation.
  - Spend less time and money employing arts consultants and more time and money drawing from our own experience across the sector – make it easier to access each other’s experience ( and for people who don’t know the sector to appreciate who does what where and when)
  - We like what Moray, Contact Theatre, Inspire Scotland, the Feis and The Arches Creative hub has achieved – a possible way of supporting emerging artists
  - Organisational structure – does every art form need and art form head. Should we throw that structure out? Should it be a network of hubs, of individuals – existing organisations with more money
  - Protect seed funding and small pockets of funding which allow people to experiment.
  - Encourage organisations to build access into the fabric of their organisations (like Contact Theatre) for example have young people on their board, young people’s advisory councils etc ( could be any segment of the public for that matter) have a link to the ‘outside world’

**Issue number:** 038

**Issue title: Do great minimums (payment agreements) for playwrights make the glass ceiling harder to break?**

**Convener(s):** Lynda Radley

**Participants:** *Lynda Radley (devil's advocate), Matt McVarish, Jeremy Rasion, Julie Ellen and others*

**Summary of discussion, conclusions and/or recommendations:**

- Do the FST/Scottish Society of Playwrights minimum agreements put off buildings and companies when it comes to commissioning emerging playwrights?
- Is £8000 a lot to pay an artist who is still emerging? Should there be a smaller fee for less experienced playwrights? Isn't that the way it works in a lot of other professions?
- Frustration that if an emerging playwright decides to work for less than the minimums in order to secure a production they can be seen as betraying what the SSP has worked for – which is seen as a living wage
- Alongside an understanding that at some point you have to say “pay me properly...” and that plays take a long time to write
- If we don't value our work, why should anyone else?
- But you might never get to achieve that living wage if nobody ever sees your work or commissions you because it's too expensive, particularly at the moment
- Often smaller companies will simply devise or cobble together a script because that is what their project funding allows.
- The Oran Mor frequently pay less than the minimums and nobody is boycotting them. Yet they commission a huge number of new plays every year and give them an outing which can be invaluable for the playwright
- It also may be that buildings and companies who don't have a separate pot of money in their funding specifically earmarked for commissions are less inclined to do so...
- or only work with established playwrights who are perceived as reliable
- Developing scripts is also an additional cost on top of the commissioning fee. More experienced playwright -perception of less development required
- So developing talent becomes the remit solely of a few organisations

- Who themselves can only afford a minimum of commissions/initiatives every year
- We looked at the Nightswimming model; a dramaturgical company from Canada who fund and develop new plays and then broker productions with companies and buildings when the plays are ready. Does this make it more feasible/less scary? Or does that mean that plays get developed to within an inch of their lives?
- The idea of career development along a secure/established trajectory is sold to playwrights but it doesn't often happen that way
- Alternatives are to put on your own work, get a day job, write a kick ass play that's impossible to ignore
- It is also possible to survive on various grants and mentoring developing schemes
- There are organisations who will support you in the interim
- It's a thorny one this
- More questions than answers really
- Sigh

**Issue number:** 039

**Issue title:** Can building based organizations do more to support emerging artists?

**Convener(s):** Vina Oberlander

**Participants:** Angela Hogg, Annie George, Mark Thomson, Steph

**Summary of discussion, conclusions and/or recommendations:**

Agreement that meaningful support costs building based organisations in terms of either time/money or both.

Agreement it needs to be a two way process with the building based organisation also benefitting. Often hard to quantify and therefore potentially difficult to justify Boards.

Funding initiatives to support extended assistant/apprenticeship posts in directing/lighting/design will make it more possible.

Desire for funded organisations to be resourced to enable them to support artistic process and provide a platform for emerging artists.

Concern that there are limited opportunities for emerging directors to gain experience in running buildings - what happens when current artistic directors move on.

Dance Base supports dance artists in very practical ways through dvd library, internet access, surgeries with their in-house marketing, finance, artistic "experts"

Importance of artists and Building based orgs to think carefully about their match and be mindful of how to balance risk taking and inappropriate exposure of artists.

Emerging artists need "Champions" to help bridge the gap with funding organisations. Scotland small and "closed" hard to "get in" without someone championing your work.

Building based orgs view themselves as approachable and available but emerging artists don't see them that way. Very hard to pick up a phone and make the call to an artistic director.

Scotland hard nut to crack. Cultural diversity not high up the agenda. Eclipse conference in England acted as a catalyst encouraging building based organisations to look at cultural diversity - stimulating work for practitioners and developing audiences.

If it was too expensive or "inappropriate" to present work in the organisations building would it be possible to use the name in other situations. Example - work in the community by an emerging artist but with Lyceum brand. Would give credibility to the work and potentially develop new audiences.

Tron lab - seen as useful model for supporting artists.

Need to provide a safe space and protected environment for emerging artists to show their work.

Sabbatical for artistic directors - idea of providing experience directors with the opportunity to work in buildings for an extended period while "resident" artistic director does something interesting and challenging.

**Issue number:** 040

**Issue title:** Scotland will create a new networking model and break international records having more practitioners in employment than unemployment.

**Convener(s):** Matthew McVarish

**Participants:** Matthew McVarish, Jacquie Skelton, Alice Chin

**Summary of discussion, conclusions and/or recommendations:**

To discuss a positive future of networking, two people turned up.

Scotland is small enough that the entire industry can fit in one room, and it is therefore possible to know everyone on a first name basis. Is that a bad thing? Does the insular nature of our community lessen the opportunities for new practitioners to be welcomed into? Is it a tough to crack?

No one owes you a career, but no one got a career entire unassisted.

Effect networking involves direct positive contact.

Networking is only and best effective when it is driven by the individual to succeed.

Facebook social networking website makes it now possible to make contacts with people on a virtually personal basis and is already being used for groups to program events and communicate rehearsal schedules. It is even being used by companies to make casual approaches about possible future work engagements.

In comparison to London or the USA, Scotland is vastly more open and supportive of new artists.

A generational perception is that any career in the arts is insecure and inherently precarious, but is this self fulfilling prophesy? Can the new decade bring any security to these types of career?

## Solutions?

Could there be a structure whereby companies have appoint a person dedicated to liaise between new practitioners and their company. Mentor?

FTS apparently run an industry mentoring scheme but in order access this you must be a member of FST which costs £90 plus VAT annually? (is that true?)

Events called 'Artists anonymous' have begun which are aimed at simply being a casual environment to encounter personnel from the industry, but these generally attract many people at the same initial stages of their career.

How do we encourage creators and employers to take risks on new actors, new designers, technicians etc or just other actors, designers etc apart from those they have already worked with and have established a good working relationship and vocabulary with?

How do we keep our doors open?

**Issue number:** 041

**Issue title:** To Strike or not to strike?

**Convener(s):** Ed Robson

**Participants:** A select few

**Summary of discussion, conclusions and/or recommendations:**

## **Brothers and Sisters!**

### **Workers of the World to Unite!**

**Why do we not engage in more Direct Action to influence and argue for the importance of artistic activity embedded in our public life?**

Alongside the important intellectual thinking process and influential meeting with influential figures, let us engage in a concerted **Campaign of Creative Direct Action.**

The **Campaign for Creative Direct Action** may, or may not, include some of the following:

Direct Creative Action at MP's surgeries  
Direct Creative Action at MSP's surgeries

Direct Creative Action at MEP's surgeries  
Direct Creative Action at the Scottish Parliament

## **Direct Creative Action** on the **Non-Picket Line**:

**There will be year long vigil outside the Creative Scotland building(s): an artist in residence on the picket line. We will ask SAC for money for this.**

This is a **deliberate and conscious political maneuver** to use the current systems of **political discourse**:

A concerted effort by the industry to engage with our elected representatives in an **imaginative dialogue**

A concerted effort by the industry to begin an **e-petition though the statutory mechanisms** of the **Scottish Parliament Committee**.

A concerted effort to **mobilise action by our supporters**: our audiences, our participants, our living and breathing communities.

We **represent the wealth of cultural and creative experience across Scotland**: what we represent is not self-interest but the **living and breathing values,**

# identity and aspirations of our communities:

Without our commitment to creativity, there would be NO Edinburgh Festival, NO Big in Falkirk, NO Artists in Schools, No Screenwriters, NO Short Films, NO contributions to the Venice Biennale, NO new plays, NO Youth Theatres, NO Urban Dance classes....the list is endless.

**Culture and Creativity embraces all our communities.** It cuts across the traditional boundaries of geography and locality, it represents what we are capable of collectively achieving.

We must **Amplify our Voice:**

Let us engage our audiences and participants to bring positive pressure to bear.

We must understand **change is achieved** at the **Barrel of the Ballot Box.**

Let us **lobby with song and dance, drama and film**, let us lobby with the **paintbrush and the pen**, let us lobby with what we do best, let us lobby with our collective determined belief in the power of **creativity to change and transform** lives.

**To the liberals we say:**

# **Do Not Be Afraid for You Will Not LOOSE Your Grant.**

Always remember:

**The Meek Shall not inherit the Earth...you'll  
find the meek stuffing the blood back into  
their veins, very politely, in theatre bars  
throughout the land.**

Always Remember:

**Without action, there may be no boat to rock.**

We seek agreement for a shared principle:

**Create not Destroy**

Let us move into the ground of **Creative Direct Action:**

Let us make news, and increase our voice in the printed world,  
in newspapers, magazines, local freesheets,

Let us take over the e-channels.

**Be smart. Think Quick. Move Immediately.**

We have the **element of surprise**. For they expect us  
to be quiet, take what they give us, and be thankful for it.

We must **identify the points of pressure**: and **apply pressure** at those points:

The points of pressure are many and the mechanisms well tried.

History tells us nothing stays the same:

## **Resist Passivity**

**Resist the temptation to say that will never happen/cant happen/they wont let it happen.**

We can Make It Work Better, for us, for our communities.

**We must break the cycle of self-exploitation amongst younger workers.**

We must argue that **payment is not a reward but a right.**

**Let the Culture Minister work for nothing!**

**Let the Director of Creative Scotland work for Nothing!**

# Say to them: If you're any good we might give you some money.

## Don't burn out, burn down.

**Issue number:** 042

**Issue title:** Whose Culture is it anyway?

**Convener(s):** Jess Thorpe

**Participants:** Jess Thorpe, Michael Mackenzie, Angie Boal, Kathryn Taylor, Heather Dick, Frances Poet, Mark Thomson, Hugh Hodgart, David Taylor, Sonja Lowe, Elidh Macaskill, Xana Maclean, Barry Robson, Mark Zvac, Carole Williams and others

### **Summary of discussion, conclusions and/or recommendations:**

Are we talking about the people or the artist?

How do you change or affect culture if you always seek to satisfy demand? We are, after all not service providers are we?

An example was made of the Pavillion Theatre in Glasgow that packs out audiences who know what they want and where to get it.

What do audiences want? And should we continue to give it to them? Should we just keep putting 'The Steamie' on?

What is the responsibility of a venue and a programmer to provide a diverse programme as well as knowing you're audience?

People sometimes have a definition of what we mean by 'culture' but would not say it was necessarily theirs

WHO ARE the audiences we seek? Do we really recognize everyone or are we talking about a very small demographic?

Lets focus the question; WHAT IS ART FOR?

We looked at the need to grow new audiences and recognized how expensive the pursuit of new audiences can be versus sustaining the commitment of existing audiences.

A couple of models were suggested;

1. based on a American model of venues sharing audience and creating a shared database of people going to gigs, exhibitions etc - these people might be more likely to come.
2. The old school 'freak show' model of arriving at a town a few days before a show and doing PR. This has been a proven strategy for some small touring companies.

Ultimately should we be going out to audiences?

It was identified that shows that have had some TV exposure sell well - they sell out. Strictly come dancing and Andrew Lloyd Webber using a character in Hollyoaks to publicize his show. How can theatre respond or even tap into this culture?

Audiences want to know what they are getting - the more we tell them the better.

People want to be reassured and see something of themselves in the work. Isn't this why Big Brother is so popular? We want to recognize something of the world so we learn something of our own position and feel better.

We should be using the personal (theatre) to appeal to what is universal.

We touched upon the statistic of most people working in the Arts have a background In Higher Education - we recognized this is true of most of us - what are the inroads in the arts? Where are the access points? How are we attracting a huge spectrum of people and not just programming for our own dominant culture?

It was suggested that the reason we are all in the arts is because we were facilitated into it - we had the background/the infrastructure and the support network. This is not true of everyone and so certain people represent the cultural profile of the country. It is also to do with economic selection. WHAT ARE THE ENTRY POINTS? Economic/social

We accepted that there are lots of ways to engage - theatre is just one.

Also- when we work on participatory programmes within the arts we are not always looking for everyone to become involved full time. Theatre is a tool and a communication not just an industry. We are not always trying to train professionals.

Who are we making theatre for and who gets to make it?

YOU NEED WHAT YOU BELIEVE IS POSSIBLE - but do we all?

Let's look at diversity across the board.

Is this is a nepotistic Industry? Do we cast the net wide enough?

Issue of ownership: who owns what we do? Who does it belong to?

We found ourselves at the Issue of Scots culture In Scotland. It was brought up that a number of us in the conversation were not Scottish - how much does this matter?

We got Into the Scotland/England multi cultural debate.

How can we reflect what Scotland looks like now?

\*\*\*\*\* This was a lengthy and fruitful debate. I am sorry if I was too busy listening and not writing enough. I was too engaged in the dialogue to fully document it all.

**Issue number:** 043

**Issue title:** Why do we keep making new work when we could re-invest in existing work and make it better?

**Convener(s):** Caroline Newall

**Participants:** Mike Griffiths, Michael, Katrina Caldwell, Suzi Armitage, Sonja Lowe, Mark Thomson, Simon Wilkinson, Jenna Watt, Claire Cunningham, Gill Roberston, Neil Murra, Gilly Roche, Francis Gallop, Joe Dougla, Erin, LJ, Alice

**Summary of discussion, conclusions and/or recommendations:**

If we make the most of projects we already have we can make the initial investment go further

Can projects a 2<sup>nd</sup>/3<sup>rd</sup> time around generate more income?

Is good work ditched when a good project isn't fashionable? Do funding bodies place too much emphasis on the 'new' when audiences like popular unfashionable work?

Is there too much emphasis placed on 'young' artists?

Why aren't recent new plays that were given a huge commissioning investment given additional productions by other companies?

Is there a large enough audience in Scotland for work to have lots of lives?

Children's theatre has a constantly changing audience, does an established audience change so frequently?

There is a practical difficulty in remounting a show. Where do we store set?

It's particularly hard for building based companies to remount or reinvent shows as the touring circuit is limited and to generate necessary income it usually needs a star.

Funding limits the ability for building based companies to recreate while having to show work to build audiences and profile.

Is the problem that we set the wrong context for our work in its first outing making it harder to justify bringing it back?

Are the funding priorities of 'project funding' rather than creating ensembles a limiting factor?

Nurturing is becoming stifled.

Is there a slight 'why' in the air from peers and critics and funders when you announce you want to do something again from the recent canon.

Is it a question of how relevant a piece still is for a contemporary audience?

Is the relevance tag a press concern really that is too literally applied?

Shows can sometimes cost more the second time around.

The international circuit is where you make the money.

Should producing houses produce less work and open their venues to other companies more?

Do we need more centrally managed touring circuits for larger venues for the exchange of work?

Should there be a specific pot of money for receiving houses to subsidised received theatre.

Should venues be funded to keep a number of weeks for last minute, risk taking programming that picks up good work and gives it a further life?

Could venues de-scale shows for a second tour?

Let's not confuse re-investing with re-mounting.

What ever happened to NTS unmissable?

Should NTS/ NTS Workshop always be looking to develop a new thing rather than picking up existing, sketchy work and developing it further?

Companies must take risks when applying for funding and be realistic about the fact that different projects need different funding and touring structures. Too many companies get stuck structuring their processes on inherited models that are no longer relevant to the work they make.

Should funding separate out making from showing? Should more money be put into the R&D of an idea, that culminates in a limited number of previews, which, if

a success, or unlocks the key to future success, is then optioned for touring/presenting funds? We will need to funding structures, new artist contracting arrangement.

Need quality of performance, not quantity.

**Issue number:** *(get an issue number when you go to the newsroom to type your notes)* 044

**Issue title:** **How can I see all the theatre I need to and not neglect my children or get asked for a divorce?**

**Convener(s):** Caroline Newall

**Participants:** John, Claire, Alice, Sandy, Annie, Carol, Satya, Gilly, Alan, Frances

**Summary of discussion, conclusions and/or recommendations:**

Should the question be rephrased as 'is theatre a gay man's game?'

Or

Is it lessening its potential by excluding people who are parents?

Is it a question of your position or is it an attitude?

Everyone working in theatre needs to see it -

There is a double whammy if both parents work in the arts

Is it a UK thing?

Should theatres pay for families to travel with artists/ have crèches?

Does it make the difference if your boss has kids?

Is there enough flexibility in working hours for parents?

- always arguments as to who's job is more important

- whose time = more money

Should the nature of your job determine your flexibility

Should we just lump it?

Do our making structures make people miserable?

No money, no time, no flexibility  
The smaller the company the bigger the problem

Should we just take our kids to work?

Some of us are lucky - how can we support lobby for those of us who aren't

Because theatre is a collaborative art - makes it hard to be in control

Is our 'passion' being exploited? or are we just being asked to do too much?

Like trying to get personal/professional wave forms in sync

Are we putting people off having kids (yes - we've just pushed Alan)

- We need to create new models
- Its currently not acceptable to say no

Should theatre shows always have one weekday matinee for working parents?

Should we have had a crèche today?

How can we separate the personal/professional with being guilty or being seen to be adopting one rule for us?

How can we set up industry wide protocol to make a framework to discuss the issues, without employees seeming to ask for special attention/dispensation?

Should all rehearsal processes have a crèche? Should kids be able to go on tour? How do you make sure people aren't penalised - not cast? Should there be a fund to cover these extra costs?

Is it a philosophical thing? Do we just need to encourage people to be as flexible as they can and not make people feel guilty?

Quality of presence/contribution is compromised at our peril.  
- need to be a genuine dialogue about flexibility - not stubbornness

We have so little contingency even for actors being ill - let alone sick children

We have no counterparts who can be flown in

Too much intellectual property is wrapped in too few people

We end up exploiting our families - they provide childcare and society doesn't recognise this financially. Paid childcare is inflexible when work is intermittent.

Are there any theatre orgs that provide childcare?

Could there be a central crèche where artists could send their kids intermittently dependant on work opportunities?

We work so many more hours than we're paid for, we can't afford more childcare for those hours.

Working parents have to learn to say 'no more' at work but the real challenge is that people have to learn to accept that graciously

Bosses/ heads of orgs need to accept responsibility and lead by example so that employees don't have to feel they're taking the mickey by asking for flexibility

We do too much and therefore that is what is expected of us, expectation can easily lead to precedent so if we pull back on our hours etc we can be seen to be becoming less productive.

In the arts success doesn't necessarily earn you more money or freedom

Should orgs call on emerging artists to take on some evening theatre going commitments which still only costs the company the same as sending a member of staff - what emerging artist wouldn't love a free trip to the theatre

Certain artists will naturally only have a short life in their trained occupation (dancers) should training institutions be building alternatives into initial education to arm artists with more options for their future?

So many people want to work in the arts that there has to be a cull somewhere - is having a family just one of these moments that we can't change?

Other industries (IBM) give women a bonus to return to work after maternity leave - our industry doesn't value women in the same way - why?

Why when being interviewed can't we talk about how we would manage our work life balance so it looks planned, dedicated and organised and not that our families are a problem to be dealt with at a later date?

Who compromises more in relationships - mothers or fathers?

People who don't work in the arts consider going to the theatre etc an enjoyable pass time and its not seen as work.

Being a parent is an extreme multitasking sport  
Its been proved that multitasking reduced IQ and makes tasks longer to achieve. For employers to be getting the most of their investment in practitioners they have to allow working parents to be as flexible as possible.

We are in a technological world where anyone can get hold of anyone else 24 hours a day, this makes it very hard to separate your professional and personal life without criticism or neglect.

The new generation will expect 24 hour access how can we teach them that that's not beneficial to anyone before meltdown occurs?

We need to work within our own priorities and rules and need to set flexible boundaries and balances that will ultimately benefit all.

The arts is not life and death the show does not have to go on. We are having this discussion because we care so much, don't make us have to care less.

We need quality not quantity, we need to be kind to ourselves and each other.

Does it not benefit kids to have parents so passionately engaged in work life?

Should we have bring your child to work days?

We are creating an engaged, enthusiastic and articulate audience - gives a break!

**Issue Number:** 045

**Issue title:** Will disabled theatre thrive through inclusion or by being acknowledged as an art form in its own right?

**Convener(s):** Nathan Young

**Participants:** Katrina C; Carole W; Carry R; Mairi Taylor; Robert Softley; Janet Smith; Ceri Restrick; Ramesh Meyyappan; Onur Orkiol; Vicky Featherstone; Kirsty Bichan; Margie Jones; Angie Bvaz

**Summary of discussion, conclusions and/or recommendations:**

Dream to be an Art form

Perhaps not an Art form but an Arts movement – the last remaining avant-garde movement

Disabled people have a unique world view – stories need to be told from their point of view

Are the labels “Deaf” and “Disabled” theatre positive or negative?

Labels have worked well with other marginalised groups such as Women’s theatre, Gay Theatre etc

Are labels perhaps part of a journey? One has the freedom to choose one’s own label

The idea of “coming out” as a disabled performer – whereby one identifies as a disabled performer

The problem with inclusive work at the moment is that disabled actors are still being marginalised

The classics aren’t inclusive to women either, they are mainly told from a male point of view – who gets to lead the narrative?

Text based theatre is often exclusive

For theatre to be classed as “disabled theatre” does it have to be written by disabled people, written for disabled people, be acted by disabled people?

Disabled artists don’t get the same training opportunities – a disabled theatre could be a place to train, to increase quality, to nurture – they are entering the field before they have fully developed their own art

Where an actor is visibly disabled they will be read through their disability – directors have to know that using a disabled actor is a choice which will affect the perception of the piece

For practice to be inclusive we need Investment – who will take responsibility for training?

Their needs to be greater education

Attitudes need to change – an attitude of “no fear” could develop

A greater focus on process rather than product

An example of best practice was given in Swedish Company Theatre Tyst and their Odyssey – It wasn't about labels or deaf and disabled or non- disabled artists it was about quality

Ramesh was in it – it was exciting – they used visual theatre, aerial skills etc

It played to huge audiences – the Swedish river dance!

Disabled people need role models – disabled managers, directors, lead actors etc

Was an answer found?

In response to the question the group found that the best way forward is through genuinely inclusive practice but that a great deal of education and training must be put in place for this to happen

**Issue number:** 046

**Issue title:** How do we create an arts funding application process that is less mysterious, more transparent and fun?

**Convener(s):** Matthew McVarish

**Participants:** Jackie Skelton, Robert Sofetly, Annie, Suzannah, Anita Clark , Gary McNair, Gill Robertson, Susan Hay

**Summary of discussion, conclusions and/or recommendations:**

- Why can't we just write a proposal or a first stage proposal (2 pages) - you can do this for some trusts and foundations.
- Aim for a fun and engaging process for all involved including those assessing.
- Acknowledge that there will never be enough funding for all worthwhile and strong proposals.
- Better to meet applicants and discuss proposals before they apply.
- All new practioners should know the relevant arts officer
- Pros and Cons of lots of separate funding streams against the Arts Council of England one fund approach (Grants for the Arts)
- On line applications a must
- Questions - how does SAC currently take on board and use the feedback on applications that is part of every application.
- How do you break the paradox that you need money to put on a show but that you need a track record to get funding? How can you build this track record if you can't get the funding?
- Panel system - Dragons Den style, 5 mins to pitch your genius idea. Invite short list from initial applications to come and pitch.
- Currently opportunity to apply to SAC through video, audio, BSL for disable artists however no one has used this.
- There are pathways for emerging artists to be supported to create their work. Strengthening these:
- Development of ideas/ emerging artists supported through e.g. Imagine, Arches, Dance centres

- Wider and more accessible distribution of info on opportunities.
- Alternative funding process - reality TV series over 9 weeks, with text vote for the winner. 20% of the text income to go into the funds.
- Starter for Six/ Nesta - model of funding/ support
- Help Desk for Creative Scotland should be a knowledgeable individual in accessible public space available to talk to potential applicants.
- Funding Surgeries
- Simplified Guidance
- Consolidated information and more face-to-face opportunities
- Master classes in writing and talking about your work.
- SAC/ Creative Scotland staff need to be out seeing more work

**Issue number:** 047

**Issue title:** two ? s

1. How can established companies/buildings support fringe artists
2. Close the buildings?

**Convener(s):** Gill Robertson

**Participants:**

**Summary of discussion, conclusions and/or recommendations:**

Question 1 Responses

- Cross fertilization between young producers and young artists
- Look at the FUEL model
- Need to formalise the ways organisations currently support fringe artists. So we know what is out there.
- There are opportunities and examples of exciting good practice out there but we need to expose them so everyone in the community knows about them

FST ass directors courses

Design school at the arches

Technical courses at SYT feed into Arches Live

Tron Lab

All the oportunites that the Arches offer

- Can the FST do similar courses that they run for directors for other creatives- LX designers, set designers, composers etc
- Can there be a middle organisation to share knowledge or a web site... Freecycle for Fringe Artists
- HOW TO SHARE KNOWLEDGE AN OVERRIDING DESIRE.
- Should Space 11 which Vanishing Point set up be duplicated by other organisations.

- Street Theatre (not sure what called) has an internet group that shares info and is very useful and successful... Well used
- Differing opinions of Scotnits from very useful to a big money, bitchy site.
- How do we get a cross section of people to working the arts at the start of their career?
- There is a feeling amongst fringe, newer artists that there are opportunities now... a POSITIVE!
- Creative Producers are great and we need more of them... they could be the potential link between fringe artists and work actually happening.

#### BUILDINGS... GOOD THINGS...

- Lights and Seats
- Experienced staff
- An infra structure
- Skills and Knowledge
- A community
- A hub
- A harbour
- A community space
- Does it need to be a theatre/arts centre is it a village hall, a community centre?
- Buildings can offer a seed bed for other artists.
- The public can have an emotional engagement with a building... ah nice and they should

#### WE LIKE BUILDINGS BECAUSE

- They have an identity
- A brand
- They can engender loyalty
- A Bar
- They are good for special times... Christmas Shows at the Lyceum
- They offer a space to the work
- Congregation
- MAGIC SPACES

Buildings need to be owned by the community. Chat about the Brigait Centre where artists and the public share the space.  
Enjoyment of the Out of the Blue Space where lots of artists work and Cross fertilise.

Below notes are written by another so may not be coherent.

To take people away from their expectations and to have a conversation with them

The End

**Issue number:** 048

**Issue title:** Above and Below the Central Belt; Accessibility in terms of performance.

**Convener(s):** Lizzie Fenwick

**Participants:**

*Mathew – Dogstar theatre*

*Dawn Hartley, SDT*

*Carole Williams*

*Catherine Taylor*

Jennie MacFie

Alice chin – Arches

Jill Robison – Catherine wheels

Ian smith – Mischief la bas

**Summary of discussion, conclusions and/or recommendations:**

It was recognized that there has been demise in the amount of touring theatre out with the Central belt, and we came up with a number of contributing factors to this:

- The expense, especially in the current economic situation
- The absence of companies such as 7:84
- The logistics in terms of contact for arts sectors in remote locations
- The demise of cultural co-coordinators who would usually be the first point of contact for those wishing to work in more remote locations

There were a number of projects and companies mentioned which do tour throughout the highlands and northern Scotland, PAAN, DGA, Plan B, Mal Theatre provision, National Theatre, Scottish Opera etc.

We also discussed the festival Drama Na h'nlba, whilst this was successful and had a large variety of professional work it was noted that the festival had problems in the marketing and communication areas.

It was also noted that there are essentially 'Hub's within the North of Scotland which have good access to performance and a thriving theatre community,

amongst these were the Eden Court in Inverness and the art center in Stornaway, Areas where it was noted that there was little work toured to was, Perth shire and Pitlochry, Rannoch, ... (there are of course other neglected areas but these were the main ones which were mentioned)

It was expressed that there also seems to be an emphasis on what can be perceived as 'nationalist' theatre in northern areas, with reluctance from some to program work which is English.

We noted that there were many benefits of touring in remote locations, chiefly the reception of more modern or contemporary work is often met with excitement and appreciation of the effort, as well as a greater turn out (in terms of percentage of the community) compared with Glasgow or Edinburgh – ultimately it can be seen as more rewarding to perform in small communities.

It was largely agreed that one of the main barriers of touring work in the north is the logistics and organization, those in charge of venues may be volunteers and as a result the point of contact can change often, we resolved that better records of contacts should be kept if this obstacle was to be conquered. It was similarly observed that there needs to be a greater focus on promoters in the north having the resources and training to program work.

A conclusion was reached that a network of venues and programmers for those out with the central belt should be correlated, we referred to a data base which is to be 'revamped' by the FST for theatre spaces, the arts council venue website (which is apparently very out of date?) and the highlands and islands theatre network.

A network which incorporated all this information, which could be added to by those who have experience of touring around the north was suggested. It was expressed that the network should involve 'anecdotal' information on areas as well as the 'nuts and bolts'

This was envisaged in the form of a website with 'profiles' for all venues as well as forums and meetings to be scheduled.

**Issue number:** 049

**Issue title:** Why have you stopped collaborating with the English?

**Convener(s):** Nick Sweeting

**Participants:** A lovely few

**Summary of discussion, conclusions and/or recommendations:**

Stopped seemed too strong a word - there are collaborations still happening - Lyceum/Nottingham; Citz/Headlong; NTS/various.

However the feeling was that:

- there was a desire for more
- the funding system did little to encourage collaboration
- the 15% touring rule was outdated and unhelpful....does it apply to GFA money in England?
- beyond the UK was more important than England to funding bodies

Three recommendations:

- SAC and ACE - please provide a clear joint statement on the 15% touring 'rule'
- SAC - please provide clear information on non SAC funds available for cross border work - eg Euro money.....the READER fund?
- Creative Scotland - create a positive dialogue with ACE re funding for cross border collaboration and touring.

**Issue number:** 050

**Issue title:** How do we welcome Audiences that we don't recognize?  
...(Further title: How do we generate curiosity??)

**Convener(s):** Erin

**Participants:** Sonja, Satya, Jill, LJ, Caroline and 5 more people! We were naughty and didn't write down names!

**Summary of discussion, conclusions and/or recommendations:**

Some Questions:

- What do we think about free ticket initiatives?
- When is it okay for work to be made for a small group of people?
- Do we really believe that if work is 'great' that it can have an impact on everyone/ anyone?
- How do we create spaces for a shared vocabulary? (and do we really want to all the time?)
- How can we change expectations/stigmas about the theatre as an environment/ context?

Conversation:

- Why are free tickets just for under 26?
- it's about funding to replace an aging audience
- The citz used to brand itself 'Glasgow's 50 pp theatre'  
(The group wondered if when it starts cheap will people come back if/when it gets more expensive)
- People are more willing to go when they know it's a sure thing.
- All theatre's could get together for a 2-4-1 effort...over a month period...When does it serve us to compete and when to collaborate??
- free tickets between venues... buy one here get a free one there... mutual relationship. More than just theatre venues? Audiences across disciplines?
- Audiences need to know what is the reason to be there. What can they expect?
- A writer in the group said she never write for a specific audience...people who see themselves and who can relate will/ do come
- People want to be able to connect with what they see--that means language, culture, social group...
- There was a discussion about English and Scots and the difference between oral and written/read culture in Scotland...and what language is performed...

-Social Class and Culture: There is a particular social class/culture interested in contemporary work.

- In our culture watching art is an occupation. In some other cultures it is more lived day-to-day...we have a comfortable model--we need to sweat a little more

...

-We are in a period of the renaissance of the amateur...people can reach the world with nothing...will this lead to de-professionalization?

-But the LIVE event is what we can offer...

...

-Some venues, places, communities are not welcoming to more than one group of people.

-The architecture of a space can really have an impact as can the branding and design--who is it for: them, us, everyone? Should we put more energy into communicating in different ways with different people?

-How can we create spaces to communicate with people about what they might like but think they won't?

-would you really want everyone in your venue? Are there groups you don't want?

-If it is exciting work people will come and be present in the live moment.  
(people did not agree about this)

-Do we need to educate audiences? Is it about preparing for expectations--creating certain expectations?

-How audiences behave is completely rooted in culture.

-Where can we have interactions to share experiences that make other people (one another) want to go/see/try/experience?

-Personal marketing? Facebook...a new kind of conversation

-managing expectations while promoting the unique experience.

-Establishing a level of trust with people/audience.

-we keep coming back to PERSONAL CONNECTION.

**Issue number:** 051

**Issue title:** How do we raise the standard of professional dance training in Scotland?

**Convener(s):** Vicky Rutherford & Janet Smith

**Participants:** Vicky Rutherford, Claire Cunningham, Dawn Hartley, Kerry Livingstone, Jennifer Paterson, Allan Irvine, Steph Wright, Anita Clark, Susan Hay, Janet Smith

**Summary of discussion, conclusions and/or recommendations:**

**Recognised Challenges -**

- ❖ The perceived reputation of Scottish training – is it an issue?
- ❖ The feeder institutions are relatively new and haven't built up a recognised reputation in the field.
- ❖ These institutions face challenges due to being part of Further Education college systems and therefore operate within a non-specialist environment.
- ❖ Financial restrictions mean that these institutions are not in a position to attract the calibre and range of guest teachers/choreographers who teach elsewhere in UK and Europe.
- ❖ Lack of dance options within school curriculum present a gap in early stages (and often not seen as a valid career option?).
- ❖ Are we training dancers or nurturing artists, or both?
- ❖ Is there transparency of expectations for students coming out of college as graduates into the professional sector?
- ❖ Is there other practical and vocational training on offer in course provision?
- ❖ Local Youth Dance Groups are less organised as in late '90s due to changes in regional funding support – the last Youth Dance Festival in Scotland was in 2000.

- ❖ Although it was recognised that Youth Dance activity does happen, it is more isolated and groups don't share their work with their peers across the UK as they once did.
- ❖ Previously Youth Dance Companies could apply for money through SAC to employ renowned choreographers
- ❖ Flagged up the new BA Modern Ballet course (Scottish Ballet/RSAMD). This course attracted over 500 applicants from 16+ years. This is a good example of a change in approach to "specialist" rather than general provision.
- ❖ It was generally agreed that dance is still not recognised on the same level of arts practice such as visual art, music and drama in schools and more in the sports bracket. However, these perceptions are beginning to change.
- ❖ What is the responsibility of the sector to support training centres – can the sector better connect to the institutions?

### **Recommendations –**

- ❖ Development of "conservatoire" style/model of provision within Scotland –
- ❖ To research the feasibility of the integration of a contemporary/choreography module/element into the BA Modern Ballet course / or a similar course which could be appropriately validated -
- ❖ Provide opportunities for students to create, show and share work, participate in additional technical and creative development – e.g. Student Dance Festival model for engaging students to interrogate their practice, investigate collaboration and to develop production skills etc.
- ❖ Provide opportunities for continuing to inspire teachers and course leaders, encouraging further artistic development at this level...
- ❖ Seek ways to develop additional training and connect through CATs (Centre for Advanced Training) scheme, providing education, advocacy and lobbying on behalf of the providers...

**Issue Number:** 052

**Issue title:** How can we solve the 'writer as part of the devising process question' without falling out?

**Convener:** Caroline Newall

**Participants:** Onur, Lynda, Ramesh, Alan M, Xana, Heather, Alan, Robert W, Sandy T, Andrew, Frances, Gill Robertson

**Summary of discussion, conclusions and/or recommendations:**

It was felt that if you took the 'script' from a devised piece of theatre and judged the writing alongside a play authored by a playwright, that those scripts wouldn't stand up and that we therefore need to find new ways to broker relationships between writers and devisors and with that new payment, contract, royalty and copyright structures.

Why are there so many more devising companies and so few emerging playwrights who write in traditional structures?

Is it because there are very few commissioning companies left after recent company closures and therefore very little money available to playwrights to just write plays (Babel, 7:84, Borderline)?

Is it because we have too small a population for recent plays from the Scottish canon to be being re-imagined by another director/company and therefore for directors to survive they have to make new work cheaply?

It was agreed that no process could ever be successful unless it was clear from the outset which role each individual was taking on.

Let's not forget that devising/collaborating, is not democratic/equal, someone has to be in charge.

It is much easier if the writer and director is the same person.

A playwright has specific skills, is an expert in a field, so cannot simply be drafted in as an annotator.

There needs to be a lot of trust, long 'getting to know you and your influences' discussions before an idea is even conceived – writer/director dating.

Often problems arise when it comes to questions of ownership.

Has the SSP in doing such a great job to get a strong commission fee often priced writers out of the market – scaring of devising companies because of the cost of a commission that might organically come out of a devising process with a writer?

When do playwrights stop being dramaturges and start being playwrights?

How do you contract an organically evolving process?

Should royalties for writers who generate text during a devised process be taken out of the initial agreement and negotiated as a split with other devising partners once the project has finish – for the purpose of future life?

This can be a rich area for discontent.

Directors and writers both have a fear of giving up **OWNERSHIP**

Ownership is a different beast within devising because the work is rarely re-produced by a different set of people

How can we encourage people to be more flexible and open?

Are the writers than currently engage in devised work doing it because they **love** it or because they need the **£**

Do we have to find writers who are interested in working more collaboratively, and devising companies who would like to try working with writers and broker any natural matches to start conversations between them in a non-pressurised setting?

Writers within a devising process need to have an open mind and be prepared to throw out the script – while equally directors need to be prepared to loosen their grip on their initial idea if something different but brilliant comes out of it.

In order for all parties to feel they have a valid voice and role of play, the director and writer need to have a relationship form which they jointly generate an idea.

When a relationship between a writer and director is matchmade in the heat of the devising/production process, it's a disaster.

So how can writers and directors be encouraged to build relationships? – Can you pair people?

Yes, but only if you've got **time**, no impetus to create an end product at the start as if the **stakes are too high** there is too much **pressure** and each party can back off into their corner and hold tightly to their own tried and tested methods.

Need to start a relationship way ahead of a production opportunity so that there is a long enough gap between meetings/development periods for any of the parties to bow out gracefully if it's not working.

Is a play written in a short time frame (a 4 week rehearsal) worth the same commission rate as a play that is written over a year?

Different writers write in different time frames, but if they are ultimately responsible for that product either way, then they are bringing the same skill to the job.

A director can potentially direct 10-12 different shows in a year, very few (if any playwrights) can write 10-12 plays in year so without a reasonably high fee, they couldn't make a living in the same way a director has the potential to do.

Writers having future rights and royalties to any 'play' they write is therefore crucial to their earning potential outside of Scotland/UK as their work will rarely be seen.

**We can't wait for the FST** to get on board with the SSP's guidelines for best practice for devising processes that include writers - get a move on guys.

Writers are currently being brought into the devising process too late, when the story is fixed, the idea is inflexible and someone suddenly realising that writing their own words on a page doesn't cut the mustard.

Are actors within a devising process every credited and given 'rights' in the same way as a writer?

Should everyone in the room be paid the same weekly fee, whether you're an actor, designer etc and if a play does end up needing to be written, the writer paid a option for rights for the play?

OR is there a place for a **CREATIVE COMMONS** contract where the 'by' becomes shared there are rights for all parties with specific exclusions for future use as per a co-producer contract? The Cultural Enterprise Office has an I.P Specialist who has versions of these contracts.

It's contracts and current payment structures and **not relationships** between artists that are the problem.

What is a dramaturg and if a director needs one are they good enough?

**Issue Number:** 053

**Issue title:** What Next? / Who? / When? What?

**Convener:** Jon Morgan

**Participants:** Katie Stuart, Michael Mackenzie, Susan Triesman, David Taylor, Susan Hay, Lorne Boswell, Sandy Thomson

**Summary of discussion, conclusions and/or recommendations:**

- How to take ideas from last 2 days forward?
- Different individuals / organizations will progress different ideas / issues relevant / important to them
- What are the things we can take forwards collectively?
- What are the things other people / agencies can take forward?
- Voting will help identify important issues
- Theatre sector needs sustained investment to retain talent in sector and / or Scotland
- Is economic impact of work as significant as its intrinsic value?
- And which arguments should we be putting forwards?
- Government appears to understand both economic and intrinsic arguments, but has not resulted in significant extra funding – do they really believe the arguments – or do they believe the arts are less impactful in these areas?
- Need to convince Alex Salmond / Mike Russell to champion review of theatre funding
- Government doesn't believe it's a vote winner.
- Sector needs to mobilize our audiences to lobby on our behalf – also use voluntary board members / other volunteers
- Sector needs to improve cross party lobbying
- Lobbying needs to be long-term, but also link into short term political rhythms
- Open Space document should be refined and submitted to Government
- Need to explain how a success like Black Watch came from years of sustained investment in talent within the industry
- Create a Black Watch 'Comedy Connections' map to indicate the provenance / inextricably linked to / reliance on healthy sector – which then feeds into other industries e.g. River City / Trainspotting etc
- Can we offer a simple, compelling, aspirational message as we did for NTS lobbying?

- NTS was founded on concept of sound theatre infrastructure in Scotland – this is diminishing – reps doing fewer productions
- Perceived 'brain drain' and skills shortages in spite of success of NTS
- Important not to lobby only when we are 'in crisis'
- Should we argue specifically for theatre and dance or across artforms?
- Theatre more vulnerable because it requires collaboration and as a time-based artform requires more artist and audience investment
- UK / Scottish culture focuses on 'function' not 'art for arts sake' – arts seen as frivolous unless you can prove an 'impact'
- So what terms of debate do we use?
- As well as funding need to lobby on training provision – SQA / SFC
- What about local authorities? Patchiness of support especially for smaller companies.
- Local authorities only required to make 'adequate provision' for arts/ culture – CS can only lead / support – no statutory powers over local authorities

So – what next?

- Who has the time / resources to follow up these actions?
- Smaller companies less well equipped to devote time / resource to activity which is not directly related to making and supporting their own creative work
- But we need to speak with one voice collectively – so everyone has a role to play
- Some sessions were more focused on exploring / airing issues so cannot necessarily be auctioned
- Do we need a 3<sup>rd</sup> day of Open space at a later date to action plan the issues / ideas discussed?

## VOTING

Voting gives a preliminary indication of the sessions that participants felt most passionate about and which they thought were the 'hottest' at the time of voting. Voting was conducted on the second day of the Open Space and therefore is only an initial indication of the sessions that participants felt strongly about. The below voting should be seen as a guide rather than as an absolute indicator.

Sessions that received votes (gold stars stickers) are listed below:

Issue Number	Issue Title	Number of Votes
003	Why do more and more 'young artists' create and facilitate their own opportunities in various roles rather than with established organisations in one role?	3 Stars
004	Cultural Hubs – Are they the way forward?	12 Stars
005	If patience, diplomacy and political maneuvering hasn't worked . . . what guerrilla tactics should we employ?	4 Stars
009	When people enjoy not understanding what I do or why I do it...or giving up the right to intellectual superiority?	1 Star
011	A Funny Thing Happened on the Way to the Theatre	1 Star
012	What do we need to tell people about Theatre to ensure its future?	2 Stars
013	How long should you live on dreams?	1 Star
014	My dream is to get more women involved in Artistic programming within theatre.	11 Stars
015	How can we break the culture of 'you're only as good as your last thing'?	11 Stars
016	Making theatre free and everywhere so that everyone... (not just theatre people)...know it exists.	4 Stars
018	My dream is to attain a realistic wage for performers	7 Stars
019	More Opportunities for Scottish Artists to see (and make) work abroad.	12 Stars
020	How do we persuade and encourage government to substantially increase arts funding?	8 Stars
023	Let's recycle all this paper. How can we make the arts more sustainable?	5 Stars
025	Should I have gone on Britain's Got Talent? Is it my job to find a bigger audience?	4 Stars
026	Don't be afraid of the Public	1 Star
027	How can we ensure that today's school kids are studying truly great contemporary Scottish plays?	3 Stars
029	The arts as a weapon against political apathy as Europe turns to the right.	4 Stars
030	Translations of foreign-language work on the Scottish stage – why so few examples?	1 Star

031	Fuck Theatre, Fuck Galleries, is there something more exciting (and accessible) in between?	3 Stars
032	Sometimes the most magical moments happen in the rehearsal room: Why do we have a culture of trying to create perfection?	1 Star
033	What kind of professional education and training do we need?	6 Stars
034	What do we do with the ageing Artist & Manager?	1 Star
035	The Playwrights' Studio, Scotland will be hosting open discussions with some of the UK's most interesting BME artists/ playwrights talking about their art. Does it matter?	3 Stars
037	Some suggestions for Creative Scotland	19 Stars
038	Do great minimums (payment agreements) for playwrights make the glass ceiling harder to break?	5 Stars
039	Can building based organizations do more to support emerging artists?	4 Stars
041	To strike or not to strike?	6 Stars
042	Whose Culture is it anyway?	2 Stars
043	Why do we keep making new work when we could re-invest in existing work and make it better?	3 Stars
044	How can I see all the theatre I need to and not neglect my children or get asked for a divorce?	2 Stars
046	How do we create an arts funding application process that is less mysterious, more transparent and fun?	13 Stars
047	How can established companies/buildings support fringe artists? Close the buildings?	4 Stars
049	Why have you stopped collaborating with the English?	1 Star
051	How do we raise the standard of professional dance training in Scotland?	12 Stars
<i>Session not recorded</i>	Why is art that's made by young people and communities place in a sub-category? Is it because it deserves to be there? Do artists make professional work in these contexts?	1 Star
053	What next? Who? / When? / What?	12 Stars