



DISCUSSION DOCUMENT



INTRODUCTION

Within this folder is a discussion document produced as part of the process of putting together a national strategy for the arts and media. It does not form part of the strategy. Neither does it express any sort of 'official' view. It was written in order to focus discussion and stimulate ideas.

WHY?

The arts and media in Britain are in renaissance. Over the last decade, they have shown a confidence and diversity never seen before. In quality of work and audience demand, the arts and media have never looked healthier or more central to people's lives. More than ever before, the arts are a source of civic pride as well as personal enrichment.

The arts and media in Britain are in crisis. Scarcely a day goes by without press stories of theatres facing closure, grants being cut or audiences declining; of a lack of good innovative work in all art forms; of the absence of a sense of direction, purpose and adventure.

These views may not be incompatible, and each has some truth. What is beyond doubt is that ideas of what is art have expanded; that demand has rightly grown for access to the arts, film and broadcasting to be the right of all rather than the privilege of the few; and that resources, both public and private, have struggled to keep up. Growth in the variety of the arts contains its own problems. So how can the strategic injection of public money, and the growth of partnership with the private sector, encourage new developments? What should the priorities be? How do we make sure that the opportunity to enjoy the arts is spread ever more widely throughout society?

This is where the national arts and media strategy comes in. In 1990, the Minister for the Arts asked the arts and media funding bodies (the Arts Council of Great Britain, the British Film Institute, the Crafts Council and the Regional Arts Associations/ Regional Arts Boards) to prepare a national strategy. One of its purposes is to provide the basic framework for their work. The Scottish and Welsh Arts Councils are conducting parallel exercises; and the local authorities and museums funding bodies are also associated with the strategy.

A further purpose is to consider whether the public money spent on the arts and media has been used to best effect, and how those responsible can do better in the future. It is important that all those with experience of and a passion for the arts and media provide support, assistance and advice to get the strategy right. Most important, it must be seen as a strategy for the arts and media, not for the bureaucrats.

HOW?

The paper in this folder is part of this process. It is one of a series of discussion documents; each is available free on request. Responses to them will be collated by the National Arts and Media Strategy Unit. Arising from this, a draft of the strategy will be prepared by Spring 1992. This too will be available for comment. The final version of the national arts and media strategy will be completed by Summer 1992. The hope is that the resulting document will be slim, challenging and readable - and that it will provide a mission statement for the arts and media over the next decade, as well as setting out clear goals and targets.

The national arts and media strategy will not write a single novel, put on a single play or make a single film. What it can help bring about, if the funding bodies receive the help of those who care about the arts and media, is the maximum opportunity for such creativity to flourish and for it to enrich the lives of ever more people. Your contribution to this process will be valuable and valued. Please send your views on this discussion document to the address below, to arrive by 30 November 1991.

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DRAMA

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lijk, tenzij de publikatie inmiddels is besproken.

De uitleentermijn is verstreken op:

01 APR. 1994		
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NATIONAL ARTS AND MEDIA STRATEGY: DISCUSSION DOCUMENT ON DRAMA

This paper has been written in order to generate discussion and debate. It is not a chapter of the national arts and media strategy or a definitive statement.

We should like to hear what **you** believe may be the key issues throughout the field of drama over the next few years. With the paper as background, we should welcome views on all or any of the following questions, as well as on any other matters connected with drama on which you wish to comment. (Throughout these questions, 'drama' is used as a general term including, for instance, Western and non-Western theatrical traditions, text-based and movement-based work. Readers should feel free to comment on particular forms of drama and theatre.)

The paper

1. Does the paper raise and deal adequately with the key issues? If not, where and how could it do better?

Developments in the art form

2. What have been the most exciting developments in drama over the past five years, in Great Britain or elsewhere? What may be possible exciting areas for development over the next five?
3. Where, how and with what effect are the edges blurring between drama and other art forms, and between different forms of drama?

Public funding

4. Is the current public funding of drama (including funding by the local authorities) spent to best effect? If not, how could it be improved?
5. If there were a significant increase (say, 30% in real terms) in the public funding of drama, what should be the priority areas for these additional resources? What effects might this have?
6. A common complaint is that the public funding bodies focus resources too much on arts organisations and do not concern themselves enough with artists as such. Do you agree with this view, and what would it mean **in practice** for drama if this emphasis were shifted?

/...

Drama in society

7. What is the relationship like between the commercial and non-commercial theatre? How would you like to see it develop over the next ten years?
8. What is the relationship like between live drama and the published and broadcast media? How would you like to see it develop over the next ten years?
9. What are likely to be the key effects on drama in this country of international developments within Europe and elsewhere?
10. Is enjoyment of, or participation in, drama related to levels of education and social class? If so, how might the effects of this be countered?
11. What will be the main issues over the next ten years in relation to drama and non-professional participation, drama and cultural diversity, drama and women, and drama and disability?
12. What is the relationship like between drama and education (including schools, further and higher education, and informal education)? How would you like to see it develop over the next ten years?

Management, training and resources

13. What are the major needs in terms of physical infrastructure (such as buildings and equipment) if drama is to achieve its full potential? How are these needs likely to change over the next ten years?
14. What will be the major issues in the areas of training and management for the drama professions over the next ten years?

**NATIONAL ARTS AND MEDIA STRATEGY UNIT
AUGUST 1991**

NATIONAL ARTS AND MEDIA STRATEGY

DISCUSSION DOCUMENT ON DRAMA

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FOREWORD

This paper is intended to provide a basis for discussion and argument at seminars and in written submissions towards the National Arts and Media Strategy. It is an open document in the sense that it deliberately offers no closed solutions, but is intended to provide a wide range of factual and historical evidence to contribute to the debate.

This is not to say the paper simply looks back at how things have been. It sets out a series of potential objectives for the development of drama over the next decade. Each objective is followed by a number of possible ways each might be achieved. The objectives may seem too vague or misdirected, the means inadequate. Then we hope readers of this paper will say so, will argue, rebut, redefine and appropriate ideas so that through a process of argument and testing of ideas a strategy is produced that reflects the best ideas of the best minds of those concerned with drama. This paper is offered as a spring board to that debate and makes no higher claim than that it hopes people will take from it what they need and then put it to one side.

The structure of the paper is designed to allow flexibility of use. It is possible to read the paper from beginning to end if one so wishes and although the reader will find occasional repetitions, such a reading will provide the beginnings of an overview. The repetitions arise from an editorial strategy that allows individual sections, say on new writing, to be read in isolation and used for debates or responses which focus on these areas. Alternatively, it is possible to consider groups of sections together, say those concerned with innovation, in order to have a wider debate but one still concentrating on specific aspects of drama.

Individual sections raise individual questions and controversies, while the Background Trends section provides evidence to support inquiry. What each section cannot do is ask the overarching questions. These we ask here and suggest they should be asked again and again alongside the many more specific questions to be addressed.

- * What is the role of public funding of theatre, why have it at all, what are its purposes?
- * How should such public funding be allocated, what are the most appropriate proportions between building-based production and touring, presentation of classics and new writing, traditional audience/stage relationships and innovation, outreach, community and TIE work and main house?
- * Does too much money go into bricks and mortar and not enough into

production? And if our buildings are not supported by public funds, how else can they survive? Does it matter if they don't?

- * Are there too many or too few building based producing and receiving theatres? Are they available widely enough in the country and how can such an availability be measured or defined?
- * Is enough support given to the experimental, the one-off project, the unknown risk? Should such work be separate from or part of the producing role of regional building-based companies?
- * Does new writing need special public support? If so, why? If so, what is the most effective means of providing it? In what sense "effective"?
- * Has international activity a role to play in the development of the art form? If so, what form of activities should be supported and how? When is the provision of work from overseas more important than the production of work in England? How best can we support the presentation of our work overseas?
- * We use terms like drama, theatre artist, audience, community, performance constantly, but how should they be defined now and for the future?
- * How appropriate for the future are our means of managing our theatre companies? Are our management systems and structures really good enough? Are our boards up to the job? If not, how should they be improved?
- * Are the standards of performance in every aspect of our art, including training, adequate? What does adequate mean in this context? If they are not, what is to be done?

These overarching questions and others that will arise from the debate must surely be behind all the equally important, but more specific, questions addressed during the National Arts and Media Strategy consultation, but even larger ones must be asked. The authors begin their document with the statement that theatre is "crucial to the health of the nation". Is it? In what sense is it crucial? If it is crucial, how should it be sustained? What is "it", what is "theatre" now and in the future for us, our society, our audiences and our artists? What, why and how?

INTRODUCTION

Theatre is crucial to the health of the nation.

Recently, across all art forms, the Arts Council has emphasised access, management and marketing. These are important but people are drawn to the arts for reasons which are emotional, intellectual and spiritual and the importance of this as the driving force must never be overlooked.

There have been major improvements in overall management standards in the past few years, particularly in the area of financial control. We now have a network of theatre companies that could be termed "effective businesses operating in the leisure sector". This is a major achievement. It is not, though, in itself enough; this new-found effectiveness must be a base from which to develop more adventurous artistic work across all scales of activity.

This may require greater resources. It will require a re-focus on primary artistic considerations in existing building-based and touring companies and on the individual artist by funding bodies. If hard economic conditions continue, funding bodies must increasingly aim support at adventurous managements and individuals at the expense of those lagging behind.

This document is sub-divided into sector papers, each relating to specific aspects of contemporary English Theatre. The papers may be read individually or as a whole. They analyse where we are now and what we might seek over the next ten years. They follow a pattern and each ends with preliminary objectives which might help achieve desired goals. They are intended to start discussion at a series of seminars to be held with all interested parties. They are there to serve that purpose and have no other privileged status. If they have served that purpose, they are dispensable.

The sector papers are preceded by a brief listing of some of the trends that may affect the art form over the next few years. For the sake of ease of use, the papers are sub-divided into four groups:

a) Companies

Building based companies

Touring

The commercial sector

b) Special sectors

Black and Asian theatre
Theatre for young people, theatre and education
Mime and physical theatre

c) Theatre and people

Broadcasting
Theatre in the community
Theatre professionals
Performing arts archives: history and research resources

d) Innovation

New theatre writing
Developing the art form

BACKGROUND TRENDS

Leisure

As people gradually have shorter working weeks and start to retire earlier, time for leisure activities increases.

The numbers of those with great leisure time will also increase as the UK population ages. The demographic "bulge" over the next ten years will be in the 45-64 age group (13% more by 2001).

One man, one woman, non-retired households are the second highest spenders on leisure services, after young singles with a high proportion of disposable income.

The parallel decline in the 15-24 age group (20% fewer by 2001) suggests a shift of emphasis in the type of leisure activity that proves most popular.

There has been substantial growth in theatre admissions since 1981. More productions are happening and are being seen by more people. However, there are more companies and venues and these are to an extent in competition for the audience, albeit an audience that is growing.

New writing/experimental theatres do not provide the same focus for youth culture as they did circa 1967-79.

Consumer expenditure

The average weekly household expenditure on theatre, sport and other events increased by over 40% between 1985 and 1988. This is during a period when the size of the average household has been getting smaller.

The programme of urban regeneration and the attraction of foreign as well as UK business investment may feed through into renewed consumer expenditure growth in the North, North East and North West.

If disposable income does return to its upward trend, the changes in much of the populations' leisure time availability will encourage spending on cultural goods and services.

There has been an increase in both sixth form and further education, particularly amongst women.

The number of university graduates is forecast to grow steadily to the year 2000. East Anglia, the South East, South West and West Midlands are forecast to

experience major population increases up to the year 2001.

Internationalism

The growing ethnic diversity of Britain's resident population is now being supplemented by the international mobility of the labour force.

The marked increase in tourists from the EEC, which is likely to be reinforced by the Channel Tunnel, points to the impact of European integration.

With the dissolution of legal barriers between the countries of Europe in 1992 a major change will be effected and it is likely that it will, in time, have a profound influence on the arts. In the context of the theatre it is likely we will see much greater exchange of product and personnel and hence an opening up to the influence of other cultures and systems. Certain threats lie herein, as well as the obvious opportunities. One particular threat is the fact of highly resourced companies in France and Germany able to employ the best of our technicians at wages undreamt of in this country.

International comparisons

Though there is no lack of subsidy, theatre attendance continues to dip alarmingly in France. Canadian theatre (English-language, at least) is having difficulty in keeping its audience interested, exacerbated in this case by a diminution in real terms in public funding. Innovative work faces new censorship problems, tied to public funding, in the USA and Canada, but the commitment to new work continues to be strong in countries of the white Commonwealth: Australia, New Zealand, Canada (French-and English-language). The tradition of regional and local authority support for the theatre in Italy and Germany has resulted in a highly subsidised theatre where box office sales account for less than 20% of overall income. Figures for the support of German theatre by public funds seem particularly high, partly because actors and directors are civil servants within the German system. Very significant additional spending in Italy has gone into the renovation of a number of fine 19th Century buildings. Unfortunately, spending on backstage facilities in many cases, for example in the Teatro Communale in Cesena, demonstrates an under-funding on the equipment which would allow these theatres to achieve their full potential.

In short, no single overall trend can be derived from international comparisons, nor is it evident that additional public funding is in itself a simple benefit. Comparators require careful analysis and to be set in their social and historical context.

Service economy/information culture

The UK is moving progressively from a manufacturing economy to a service one. The skills required by this as we move into the next century will be quite new.

Our increasingly service economy is facilitated by the development of information technology. This technology has entered the home, and it seems ours is now an "information hungry" culture.

This poses the difficult but important question of how much the arts should or can perform an informative role beyond that traditionally taken by museums.

Plural choice

The plural choices offered by producers of all goods and services require consumers themselves to be more and more discriminating. The rise of "themed" or audience-specific media ("narrowcasting" as it is sometimes called), and the availability of video cassettes will enforce this discrimination in what people choose to watch. Plural choices are set to expand further as the technology of cable and home shopping (via interactive TV) bring this cultural change into the home.

Environmental

The move towards greater awareness of environmental protection issues, which is set to gather speed throughout the next decade, will constitute perhaps the most fundamental change in our culture.

Renewed popular interest in architecture, combined with art in public places, also extends environmentalism beyond purely "green" issues into such areas as preservation of older theatre buildings.

The economic impact of theatre

Over the last five years, a number of studies, pre-eminently the John Myerscough study of the Economic Importance of the Arts, have highlighted the importance of commercial theatre in England to the national economy. The 1989 box office takings in the West End of £153 million, applying the usual multipliers, implies a contribution to the economy of £430 million.

Commercial theatre product is also produced by touring managements. Statistics are not available on the box office takings nationwide but these are certainly significant sums.

The Economists Advisory Group report, Overseas Earnings of the Arts 1988-89,

for the Cultural Sector Working Party of British Invisibles, indicates that theatre accounts for £80 million of overseas earnings. Some is derived from such musical productions as Me and My Girl or Les Miserables, both of which emerged from publicly funded companies; some is derived from the overseas production of new work by respected British playwrights, such as Our Country's Good by Timberlake Wertenbaker or Les Liaisons Dangereuses by Christopher Hampton.

Legislation

Government legislation has sometimes threatened to restrict the artist (e.g. Clause 28), whilst the effects of other government legislation (poll tax capping, national curriculum, Education Reform Act, Local Government Housing Act and Finance Act) have also impinged on the arts.

Theatre buildings

The public now expects standards of amenity that will afford "a good night out". Those interested in new work will still pack together on uncomfortable benches with no backs in primitive studios, but the public more and more looks for the amenities recently built theatres, main stage and studio, provide.

Some theatres housing producing companies or used for touring date from Edwardian times or earlier. Many were built as variety houses, are unsuitable for drama and have very little audience-circulation and bar space.

Many post-war venues, particularly but not only those built to receive touring, are ill-designed for current use and may not be appropriate as a focus of theatre provision into the 21st Century. Poor actor/audience relationships, inadequate technical facilities and wrong locations are problems.

Virtually all theatres are in need of redecoration and some level of renovation.

The issue of access

A crucial issue for the next ten years is to seek to ensure the full participation of all sectors of the community as artists, as managers and as audience. The following groups are under-represented in all these respects.

(a) "Working class people"

Statistics show that the proportion of social groups C2 and DE attending theatre performances are 24% and 16% respectively. However, this drops noticeably in respect of attending plays (19.6 and 13.6%). As these two are by far the

largest groups numerically, it is clear that a huge number of "working class" people attend theatres.

What is less gratifying is the relatively low percentage of the total membership of those groups that attend. Further, those without advanced secondary or higher education are less likely to attend. Having been deprived by the education sector they carry their deprivation through to non-involvement with the theatre.

(b) Non-white groups/ethnic minorities

People from non-white races frequently feel excluded in many cases on the same grounds that apply to class. Others are being persuaded to attend but most of what they see has little bearing on their own culture or the way they live their lives.

(c) Women

Women form the greater percentage of the audience at the theatre. Yet the great proportion of positions of responsibility in theatre (Board membership and senior executive posts) are held by men and there has been too little opportunity for women actors, writers and directors.

(d) Disabled People

Many disabled people have been excluded altogether from theatre provision. This is changing now and rapidly. But what is required in the near future is physical access both front of house and backstage enabling disabled people, whatever their disability, full participation as audiences, artists or members of staff.

BUILDING BASED COMPANIES

Over the last five years, publicly funded building based companies have felt themselves under increasing and shifting financial pressure. An examination of the changes in the proportions of Arts Council, local authority and earned income for the Arts Council's portfolio of building based companies reveals one possible reason for this. In real terms, between 1986-87 and 1990-91, using the Retail Price Index (Cork Index), the Arts Council's contribution has been reduced by £3 million, local authority contributions have increased by £0.5 million and earned income has increased by £2 million. Theatre Costs Index (Cork Index) figures for the same period are given in Table 14 (see Appendix); and see below. Clearly,

this change shows an increased local authority commitment to and involvement in the support of building based regional theatre companies. It also shows an increasing dependence on earned income. While companies have shown an ability to develop higher earned income, the need to do so raised key questions concerning access because of higher ticket prices. Dependence on high box office has brought with it a greater risk of financial failure should the targets not be achieved.

That this is so is shown by the change in these results between 1989-90 and 1990-91. Using the TCI Cork Index the following results (in £ millions) since 1986-87 are found:

	AC	LA	EI
89/90	-4	+0.025	+4.7
90/91	-4.2	+0.2	+0.25

Box office losses in only three theatres, the RSC through the closure of the Barbican, the Plymouth Theatre Royal and Lyric, Hammersmith, have accounted for this reverse in the trend during the last year.

A further profound anxiety exists that the measures taken to cope with the change in the income profile of building based theatres have had the effect of reducing the willingness to experiment and, in particular, to present new work. Tables 1 to 3 (see Appendix) show a trend beginning in the mid eighties of a decline, not in the presentation of new work as such, but in the presentation of new original work and an increase in the presentation of adaptations, particularly of novels. This trend, it can be argued, may result from a desire to attract audiences by presenting familiar titles. Another means of coping with the constraints resulting from the change in the income profile has been an emphasis on reducing costs, including numbers of productions and cast sizes. In some cases, companies have taken a policy decision to invest in larger casts in order to continue to present the classical repertoire, but new plays with casts of two or three are now very common, while, although Shakespeare is as widely presented regionally as ever in the last twenty years, often the casts performing these plays are significantly smaller than in the past.

Companies at all scales have sought to develop co-operation and co-production over the last five years. One of the impulses behind this is a desire for the creative energy derived by co-operation between different organisations. Another is a recognition that theatre in England forms an integrated network. Another is the desire both to save money through co-productions between companies and, when possible, to earn exploitation income. While such a process may endanger a company's individual artistic identity, experience over the last five years is that

careful co-production arrangements can enhance the artistic quality of the work presented by building based companies. The Royal National Theatre's successful initiatives in co-producing with regional companies and co-operating with small scale companies offer a successful example.

One of the ideals embodied in theatre buildings over the last twenty years has been the provision of second auditoria, often studio theatres. These were intended to provide a locus for chamber or experimental work and for small scale touring companies. Too often, they have ceased to present original work. Some continue to present touring companies, but many fail to meet the intended artistic, development and access aims. Others have gone dark altogether as theatres close parts of their operation to save money.

A major development in the last two decades has been outreach work in surrounding communities. Usually this does not involve touring, so much as providing such services as theatre-in-education, youth theatre and education officers. These strands, which extend and strengthen a company's role as a resource in the community but have limited income earning potential, have added both to the effectiveness and the costs of the building based companies.

The infrastructure

In the last five years, a number of theatres have been newly built or renovated. These include the Swan Theatre at Stratford upon Avon, the New Victoria Theatre, Newcastle Under Lyme, the West Yorkshire Playhouse, Leeds, and the Orange Tree Theatre in Richmond. Some were supported in its last years by the Arts Council's Housing the Arts Fund. At present, no new theatre for a publicly funded building based company is under construction. The end of a particular phase of publicly-funded building development may have been reached.

Meantime, several buildings which opened following the opening, in 1958, of Coventry Belgrade, show problems of age and, in some cases, including the backstage arrangements at the Belgrade Theatre itself, inadequate planning and provision for contemporary use. The Royal National Theatre building presents a variety of maintenance problems. Older buildings also have renovation problems. Some, such as Liverpool Playhouse and York Theatre Royal, were partly renovated in the 60s, but now need more substantial refurbishment, while others, such as the Theatre Royal Stratford East, have never had substantial renovation, having been patched over the last century until they are now in dire need of proper refurbishment. There is a general anxiety reflected in the Cork Report's paragraphs 132-134, that the theatre stock of the nation desperately needs significant capital investment to achieve maximum benefit for the community.

Audience development

Overall theatre attendance has held remarkably steady over the last five years. Although the profession has been worried that there might be price resistance, the increase in earned income has not led to a diminution of audience. Recent research undertaken on behalf of the Arts Council by Target Group Index shows that approximately one third of the population regards itself as theatre-going and one fifth as play-going. These figures accord with the results of a parallel study in the mid-eighties. While the volatility of audience attendance is well known, theatre has clearly maintained a very great importance in the nation's life.

The Target Group Index research further reveals that it is still the case that a higher proportion of social groups A B and those with some higher education attend theatre than members of other social groups. These should not however be read to suggest that more theatregoers from social groups A B attend theatre. As a percentage of the population, these groups are significantly smaller than other social groups and an extrapolation of the TGI data, taking account of the populations of each group in the nation, would show that approximately 4.8 million of group A B attends all theatre, approximately 8.6 million of group C1 and 2 and approximately 2.5 million of groups D E. A full analysis of attendance by social group is included in Table 4 (see Appendix).

One of the key aims of the twentieth century repertory movement and the Arts Council's second chartered aim, is to develop accessibility of the arts. This has led to the attempt to break down social and educational barriers apparently excluding sectors of the community from theatre. The inspired use of the phrase "Theatre Receptionist" for "Box Office Assistant" at the Theatre Royal Stratford East, has been shown to encourage wider staff recruitment from communities alienated by the more technical term. It has also led to more positive attitudes to customer care, making foyers and box office areas more welcoming. The development of restaurants and bars open to the public throughout the day has made theatre buildings more welcoming and more used, and so more clearly part of the community. Nevertheless, not all sectors of the community feel welcome in theatres. Even though there are more working class theatre attenders than those of any social group, the percentage of working class attenders is the lowest of any group.

Summary

The last five years have seen theatre responding actively to funding changes and developing cooperative activities on both artistic and financial grounds. The vitality of building based theatre, particularly in the regions, can be measured by the ways it has found genuinely creative responses to the needs of the communities it serves, and by the high proportion of the public both defining themselves as

theatre-goers and actually attending.

Weaknesses relate to problems of long term planning, property maintenance, sustaining of studio theatre activity and outreach work, and maintenance of new writing in the repertoire.

Key strategic issues

Financial restraints - decrease in the real value of the secure subsidy base, interest rates, and recession - have diminished the confidence of companies. Too often the response has been short-term crisis management and the domination of marketing and financial considerations. Encouragement of planning for artistic and audience development is a priority.

Artistic considerations must be brought to the fore again and we must see adventurous programming backed up by strong marketing effort to develop audiences.

Further issues to be addressed include the need to restructure and rethink education work in the light of recent legislation and the re-evaluation of the best means of undertaking the aims achieved in the 70s by the explosion of TIE companies, the need for extension of access to the theatre, particularly for disabled members of the community and the need to provide adequate training for personnel who must be the creative driving force in building based theatre as it is developing into the 90s.

Objective for the next ten years

To maintain and develop a full network of building based companies nationwide presenting classics, new writing and experiments with other forms; offering their stages and encouragement to new work done by other companies; and fully accessible to all sectors of the community.

How to achieve the objective:

In terms of the work

- All companies to develop their ability to plan on a longer timescale
- Better resource all companies that make up the network
- Require all companies to include new work in their programmes
- Encourage collaborations with smaller scale experimental companies

In terms of audience development

- Develop marketing initiatives, especially for new work
- Seek new audiences from under represented groups by programming work of interest to them

- Insist on accessibility both front of house and backstage to disadvantaged groups
- Encourage experiments in programming at non-traditional times of day

In terms of financial performance

- Recognise that while theatres can attract large audiences and must do so, the box office imperative has, in the short term, a detrimental effect on the presentation of new material

In terms of human resources

- Increase the status of people working in theatre and their levels of remuneration
- Encourage training initiatives to develop skills
- Encourage the movement of managers from small companies to larger and between venues and producing houses
- Increase staffing levels to allow all staff and particularly senior artistic staff to spend time with other companies

TOURING

Touring companies are funded in various ways by the Arts Council and the RAAs. In the small scale the Arts Council Drama Department funds over twenty companies on a three-year franchise basis to tour nationally and some RAAs provide similar funding for such as Great Eastern Stage, Live Theatre Company, Durham Theatre Company, Pentabus and Theatre Foundry to tour regionally. Most project funded companies also tour. In the middle scale the establishment of the matrix recommended by the Devlin and Cork Reports of 1986 significantly developed the role of Oxford and Cambridge, and brought Century additional funding within the Drama Department. Other companies have been project funded by the Arts Council's Touring Department on this circuit and many companies operate without subsidy. In the large scale, Arts Council Touring has contributed to a number of tours on a project basis while many companies operate wholly commercially. Tables 5-7 exemplify aspects of this activity (see Appendix).

Small scale The system of three year franchise funding has brought some exciting companies a more secure funding base to the benefit of the circuit, and increased the number of Arts Council funded companies from 18 in 1987-88 to 26 in 1991-92 and 29 in 1992-93. The scope of the work is necessarily constricted by its environment - the kind of spaces in which the work is presented - but the work's excitement is often a result of overcoming these constrictions. These companies continue to bring theatre where it would not otherwise be. There is a crisis currently in respect of venues in this scale with many unable to pay the kind of guarantees good touring companies require. Unless this can be solved the system of small scale touring that has developed over a number of years threatens to fall apart.

Middle scale The development of matrix companies and their improved funding has been a significant reinforcement of a sector in difficulties five years ago. Companies are headed by artistic directors of vision and there begins to be more adventurous programming in a sector whose receiving venues are often accused of conservatism. In addition, some work funded on a project basis has been artistically adventurous, though there is scope for a great deal of further development in this respect. There has been inadequate development in respect of multi-cultural and inter-disciplinary work. Physical theatre companies are beginning to find a place in the programming of some venues. The RSC has, meanwhile, developed enterprising tours of non-theatre venues.

Some companies seek to move from the small scale circuit to the middle scale. This is understandable as an artistic or financial imperative, but many companies do not recognise the restrictions entailed in terms of programming and forward planning.

Large scale The number of quality productions has grown but there is room for much more. There is very little adventurous or innovative work in the sector perhaps because of fear of the financial stakes. The most marked recent development has been of top quality musical touring. The RSC's annual presence in Newcastle is a great achievement. If it were possible to repeat such an event elsewhere, it would make a significant additional contribution to national provision. The RNT returned to national touring in the late eighties and now has a good strategic basis for touring, exploited to great effect with Richard III. The English Shakespeare Company founded in 1986, has done very important work and, alongside the work of Renaissance founded in 1987, has proved there remain large audiences nationally for Shakespeare.

The infrastructure

It is the Arts Council's policy not to fund venues but instead to concentrate on producing companies. The RAAs do fund venues, in some cases with significant sums, for example, the Leadmill in Sheffield and the Green Room in Manchester. Because publicly funded product provides only approximately 20% of the drama input to most venues - and sometimes much less - it is difficult for the Arts Council to affect venue policy. Where the RAA does contribute funding such an influence does exist. A very large number of venues are supported by local authorities with no RAA input. Many of these important centres of provision exhibit very good programming, but others do not come up to standard.

Many venues and companies lack strong management. In the case of Arts Council/RAA funded companies this problem has been addressed largely through the appraisal system over the last five years. Other companies and venues however have still to catch up. This problem was addressed by Crispin Raymond's 1990

report on middle and large scale venues. The recent National Audit Office report also highlighted this problem.

The geographical spread of well-managed venues severely restricts the impact of the producing companies. Uneven programming policies on the part of venues restrict the ability of theatre companies to develop audience numbers and awareness and increase accessibility. Real growth in this area of work will need better managed venues.

Programming on the small-scale develops partly from aesthetic considerations and partly from the demands of the market. On the middle and large scale a more audience led approach is developing. It is necessary to develop accessibility without compromising quality. Too much emphasis on market forces rather than audience development could lead to such a compromise. Further, innovative, multi-cultural and disability theatres are not currently cost effective. If they are to have an impact in developing audience perceptions, they need special support.

Companies' and venues' inability to pay decent salaries, particularly in the small and middle scales, is an impediment which must affect the quality of personnel applying for jobs. Wage levels and training are problems to be addressed.

Key strategic issues

- The under-resourcing of many venues which has meant they do not take in as much work as five years ago
- The development of a network of well-managed venues will require that managers develop their skills
- The company/venue relationship must be developed so that each understands the aims of and restrictions on the other. From this, more communication through a network of all interested parties and joint initiatives such as co-productions should flow
- The effectiveness of many venues is limited by a low funding base

Objective for the next ten years

To co-ordinate touring provision taking account of national and regional priorities.

How to achieve the objective:

In terms of the work available

- Seek means of better resourcing venues
- Maintain and develop existing quality touring companies
- Create opportunities for innovation at all scales
- Create opportunities for companies to work together on developing product

In terms of audience

- Develop venue/company liaison with a view to better developing audiences
- Break down barriers with existing audience/new audiences
- Develop in venues and companies a deeper awareness of cultural and social issues affecting audiences
- Plan marketing strategies longer in advance

In terms of human resources

- Develop existing skills and create training schemes
- Develop good management skills
- Generate pride in product at all levels

THE COMMERCIAL SECTOR

At any one time in the last five years, anything up to one third of the plays to be seen in the West End have originated in the publicly funded sector. Some productions have been bought in, having been launched by publicly funded theatres. Others have been co-produced jointly by the managements of publicly funded theatre and private producers. While a few publicly funded companies have over committed themselves logistically or financially on such projects, in general such public/private cooperation has enhanced regional productions while bringing lively new shows cost-effectively to the West End.

On average 42 West End theatres have been open over the last five years. Although the West End is sensitive to the international diplomatic and economic situation, its dependence on a tourist audience can be exaggerated. In the summer of 1990, for example, the West End audience divided into 32% from overseas, 35% from London Boroughs, and 33% from other parts of the United Kingdom. In the summer of 1985, by contrast, the overseas element of the West End audience was approximately 40%: the tourist element is important, but to some extent declining. Attendance has held steady and even improved despite change. Figures for the last five years, and projected for 1990, are as follows:

1985	10,795,331
1986	10,236,362
1987	10,880,791
1988	10,897,384
1989	10,944,760
1990	expected to be up 5% probably 11.5 million.

These mask individual variations in success, but overall suggest the West End has continued to contribute significantly to the theatre and arts generally.

A recent trend has been the rise of the musical, especially those depending on spectacle. Nonetheless, during most years, over 200 productions are presented, ranging from the one person show to the large cast extravaganza. Popular commercial theatre, whether Victorian melodrama or Christmas pantomime, has always affected the senses by the most advanced technical means of the day; musicals are simply the most recent example of this.

Commercial touring theatre ranges from companies specialising in large scale productions to those producing in schools for children. Standards vary and a reliable overall view of quality is elusive. The number of companies in this field has declined in the last five years. This may result from rising production costs and the inability to recoup the high capitalisation now needed. Another element comprises such companies as E & B Productions who produce centrally Christmas pantomimes for regional touring houses. In 1990/91 for example, E & B Productions produced 17 regional pantomimes.

In the children's sector, a specific problem exists. The unintended result of the Education Reform Act in discouraging certain local education authorities from supporting theatre visits has reduced the availability and accessibility of theatre for children at an age when they might most effectively be introduced to it and damaged the viability of specialist companies.

A misleading cliché suggests that the publicly funded and the private sectors have become structurally more closely interlinked. In general, this is not the case. What has happened, however, is that all commercial sectors have recognised the financial and artistic benefits to be gained from co-operating with the publicly funded sector, while the publicly funded sector has learned to deal with the private sector and, in some cases, publicly funded producing theatre companies have established commercial companies linked to them in order to exploit the commercial opportunities of the shows they produce.

Infrastructure

The volatile environment of commercial theatre often makes a secure run for a new play difficult. Nevertheless, commercial theatre has sustained itself with some security in the eighties, partly by long runs of popular musicals, often with very high technical standards, and partly by judicious presentation of new work, whether from such long standing West End writers as Simon Gray, Michael Frayn or Ray Cooney, or by transfer from regional or national producing houses. Artistically, the sector's entrepreneurship sometimes makes it hard to discern the West End role in developing theatre as an art form. Nonetheless, important examples of this

exist, such as the Donmar Theatre or the work of producers like Michael Codron in supporting new writing.

The 1970 Theatre Today report led to the present touring network of Number One houses. Enlightened local authorities have built large scale houses, capable of receiving touring, such as Plymouth Theatre Royal, or else renovated magnificent larger buildings such as Bradford Alhambra and Sheffield Lyceum. Such developments have also been undertaken by private enterprise as in the case of Palace Theatre Manchester. These buildings have strengthened the touring network and in the case of the buildings in Plymouth and Sheffield have strengthened the development of complexes in which the large scale touring houses are part of a coordinated programme with producing companies.

Key strategic issues

- Reduction in start-up costs of new productions so that co-productions with the publicly funded sector are now attractive
- Popularity of large scale technically difficult musicals
- Increase in financial risk leading to adaptation of television series to the stage, and the use of television stars to attract audiences, producing at worst, derivative and lame productions, at best, popular theatre of high quality
- New links with the public sector at Leatherhead and Liverpool to preserve regional producing houses in cooperation with managers who work within the programming constraints that justify Arts Council funding

Objective for the next ten years

To develop the potential of commercial theatre to support innovative work while maintaining its crucial role in the theatre community nationally and internationally.

How to achieve the objective:

In terms of product

- Create links between the public and private sector to ensure that new regional work which may have further life is known about early enough to develop
- Create a fund based on Theatres Investment Fund but better resourced specifically to invest in the exploitation of new and adventurous product

In terms of audience development

- Expand the audience for new work

In terms of financial performance

- Ensure greater financial rewards for new work
- Ensure that originating subsidised company is assured of profits (if there are any) at a fair percentage

In terms of human resources

- Develop producing skills in regional theatre

BLACK AND ASIAN THEATRE

Over the last five years there have been several notable developments among companies working in the field of Black and Asian theatre. Several companies receive Arts Council franchise funding to tour in the small or middle scale and a number of other companies have developed significantly on a project-funded basis. In certain areas (notably the Midlands) work by Black theatre artists has been strongly encouraged by RAAs. The increasing scale of some of the work has been significant as Talawa has worked in middle and large scale houses while others have offered work, occasionally, in middle scale venues. Tara meantime has worked with the National Theatre and found a greater exposure of its work by that means. This process has, in part, culminated in Talawa's receiving Roundhouse funds to enable it to become resident in the Jeanetta Cochrane Theatre and thus become England's first building-based Black producing company.

These moves are important. However their context is that there are still relatively few Black producing companies, generally restricted to the small scale. Restrictions on overall funding for small scale touring mean that there is not enough financial scope for the development of new companies and that even the companies named above exist on fairly low levels of public funding in relation to the work they do.

With a few laudable exceptions (the Theatre Royal, Stratford East for one), established theatre organisations, whether building-based companies or receiving venues, do not engage Black culture. Black culture is seen as outside the interests of their main audience. There is no effective link between the policies followed by the different RAAs, the Arts Council and the local authorities in respect of promoting or developing the work, and little Black theatre has been imported from abroad. Mass Carib, however, was an important step forward and much was learned for future touring of large scale Black work. As a result, some venue managers have demonstrated a commitment to this work which needs to be built on.

Infrastructure

Black and Asian theatre in England is under-developed. Such infrastructure as exists is largely based on the companies working in the field and on the Black Theatre Forum, whose workshops are supported by the Arts Council. Black venues such as the Cave in Birmingham and the newly developing Nia Centre in Manchester are a vital part of the structure but still too few in number. Black and

Asian theatre has suffered from the lack of a building-based producing company of any scale. The first is now being established and more, based regionally, must follow.

Black and Asian theatre is at a stage where the fragility of this infrastructure is acutely felt. The Arts Council and RAAs have offered several schemes to help with training but these have not been co-ordinated. The formal training agencies do not fully respond to the cultural needs of Black and Asian artists. Many of these artists have developed through amateur and community groups, which have no clear link with the professional theatre world. As a result, Black and Asian artists rely on community resources and local authority facilities. They have achieved significant developments, but in the long run will be held up by this limited range of support.

Audience development

There is no circuit of touring venues dedicated to promoting Black and Asian work. Receiving venues and theatres with resident companies show little understanding of the ways of developing new audiences in this area. Some venues programme Black and Asian work out of a sense of duty rather than from an understanding of its cultural context and the audience that it could reach. It has to be acknowledged that action to remedy this situation will not be cost-effective in the short term and will initially need special support.

Key strategic issues

- Access to training across the board for Black and Asian artists and managers to empower them across all scales of mainstream, innovative and educational theatre.
- The need for a network of venues with appropriate skill in developing and marketing Black and Asian work. Access to adequate physical resources, including buildings for developing companies.
- An increase in the number of Black and Asian theatre workers involved in companies not defined primarily as Black or Asian.
- Co-ordination of RAA and Arts Council policies to offer a more flexible response to different cultural approaches.

Objective for the next ten years

- To increase the quantity and quality of Black and Asian theatre available across the country.

How to achieve the objective:

In terms of product

- Develop a co-ordinated policy by all bodies dispensing funds
- Develop a nationwide spread of Black producers
- Encourage other companies to recognise the relevance of Black culture to their work
- Improve network of theatres dedicated to receiving Black theatre
- Encourage colour blind employment, including casting, in mainstream theatre

In terms of audience development

- Undertake scientific audience research
- Improve programming in theatres and venues to reflect the multi-cultural society
- Improve understanding of the specific needs of marketing this work

In terms of financial performance

- Funding bodies to adopt shared financial criteria by which to measure companies
- Establish commercial viability of individual Black and Asian theatre companies
- Increase proportion of non-grant income
- Increase income from ticket sales

In terms of human resources

- Encourage formal training institutions to respond to the needs of Black artists
- Improve all producers' response to staff training needs
- Establish training opportunities for administrators
- Improve equal opportunities practice

THEATRE FOR YOUNG PEOPLE, THEATRE AND EDUCATION

Theatre available for young audiences includes mainstream theatre, touring and 'fringe' theatre, specialist children's theatre, including pantomime and popular commercial touring shows, specialist young people's theatre which tours into schools and other non-conventional venues and specialist theatre in education work. It also includes the whole range of theatre available for young audiences at every level in the areas of puppetry and mime. There is, therefore, an abundance of Theatre for Young People at all levels but nationally the picture is one of great inconsistency; the map of provision is patchy and uneven and the quality of the work is extremely variable. Some product is tawdry and patronising, but survives and is often popular.

Within the main body of the profession, theatre for young audiences has low status,

except as a potential income earner, at Christmas, and in the presentation of set texts. Nonetheless, recently, education policies and officer posts have been introduced in almost every subsidised mainstream theatre.

Within specialist Theatre for Young People, a close network of practitioners with a command of artistic and educational objectives exists. The picture here nonetheless varies: some work verges on being worthy but dull, and some is poor, while a body of committed practitioners, capable of searching self-appraisal, has in recent years sharpened promotional practice. Despite its near invisibility in the profession as a whole, significant mainstream developments have been spearheaded by young people's companies. These include areas of innovative methodology, culturally diverse work and specialist provision for under fives, for special needs and for youth.

Within formal education, the new National Curriculum offers many opportunities for theatre in the service of other subjects. However, in itself, Drama is afforded low status in the Curriculum while the confusion over the legislation regarding charging for schools visits led to a dip in audience numbers, only now recovering.

Theatre for Young People faces considerable financial constraints. Its earning capacity is restricted by the need to offer concessionary ticket prices. Low income results in low production budgets and actor salaries so that Theatre for Young People is locked in a vicious circle of poverty and low status. Although some sponsors and trusts have recently shown interest in individual Theatre for Young People projects, funding from this source is scant and unlikely to increase greatly.

Following the introduction of the Education Reform Act 1988, local education authorities' support may soon disappear altogether. Local Management of Schools (LMS) has removed central LEA budgets which supported base funding of specialist companies. Even if TIE companies reduce all day programmes to half day and charge for what was hitherto 'free' (i.e. subsidised at source) they cannot survive in a commercial market when many are already paying Equity minima, cutting cast sizes and paring production expenses.

Infrastructure

The availability of work for young people nationally is uneven. In the regions, particularly the North and North West, TIE flourishes more than it does elsewhere, while only the most forward looking building based companies are beginning to programme work for young people except at Christmas, and TIE companies attached to buildings are threatened when mainhouse companies are in financial difficulties. In unsubsidised schools, educational or entertainment work is often presented by inexperienced groups which, on grounds of cheapness alone, compete with and drives our better quality work.

Key strategic issues

- The status of work in the Theatre for Young People sector in terms of artistic recognition, career progression, wage levels, investment and funding must be addressed
- Information exchange must be developed and isolation and fragmentation reduced
- Practitioners must remain informed about new educational structures, finances, spheres of influence and curriculum priorities to develop new ways of working alongside and within the new context

Objective for the next ten years

To establish a sustainable level of good theatre provision for young people nationally.

How to achieve the objective:

In terms of the product

- Encourage all building based companies to accept the regular programming of TYP as a responsibility
- Develop networks and produce directories of practitioners and promoters
- Seek partnerships with local education authorities with a view to increasing the amount of TIE work available
- Develop at least one specialist building based theatre company for children outside London
- Encourage the commissioning of new plays for young people
- Create new opportunities for artistic stimulation - international exchanges and bursaries, more cross art-form liaison, continued opportunities for training and new projects

In terms of audience development

- Inform and educate to emphasise the importance of theatre as an educational and developmental tool in its own right
- Research and promote the new opportunities for theatre in schools offered by the Education Reform Act
- Target governors, parents and teachers more effectively to promote theatre and puppetry as a service

In terms of financial performance

- Support the costs of companies to provide the kind of good experience best had with relatively small audiences of children
- Additionally fund companies to compensate for the fact that ticket prices are traditionally reduced for children, so making this a low earning area

In terms of human resources

- Encourage specialist practitioners to continue working in this field by increasing its (and their) status
- Develop appropriate training
- Encourage schools to develop arts policies and teachers to form links with theatre companies
- Create networks of advice and support between theatre/drama practitioners in TYP, puppetry for young people and education

MIME AND PHYSICAL THEATRE

Over recent years the meaning of the word mime has broadened. Corporal and illusionary mime has become only part of a field of work that has been shaped by the experimental theatre movement and new dance.

The range of companies has developed hugely over the past five years. Overall provision ranges from very small under-resourced companies to more substantially funded theatre companies working in a non textual way. Some of the most interesting and innovative work in theatre is now clearly influenced by mime and physical theatre drawing on the experience of experimental theatre and dance. The kind of physical theatre that has evolved, where movement, image and gesture are as important as text in moving the narrative on, is variously exemplified by the work of Theatre de Complicite and Trestle, by the pioneering work of companies such as derek derek and by the productions done by Richard Jones at the Old Vic, particularly Too Clever by Half.

The shift in artistic focus and the growing influence of the work was recognised by the Cork Report, and on its recommendation, Mime became a responsibility of the Drama rather than the Dance Department of the Arts Council during the late eighties. As a result, the Arts Council for the first time funded two companies,

Trestle and Theatre de Complicite, on a secure basis in 1989. Audience demand for their work and that of their companion companies is growing. Although these companies still generally labour under the constrained conditions of small-scale touring this is a significant development and has already led to some companies moving for specific productions into the middle scale.

Infrastructure

Better funding has meant that a number of companies are able to employ experienced administrators who in turn are able to contribute to the development of the art form as a whole. There have been examples of collaborations and the sharing of resources between companies to considerable effect, aided by the establishment of the Mime Action Group. Specific training initiatives such as those programmed by the Training Action Group have supported these administrative developments. The Arts Council's publication of a marketing manual specifically geared to the field of work in 1990 has been welcomed: a first print run has sold out already. The first edition has led to a number of practical workshops to develop marketing skills. A number of companies, however, are still working with no administrative support and there is a need for further training initiatives in the areas of finance and marketing.

On the artistic side there is a woeful lack of initial training provision in this country; most practitioners travel to Europe to seek appropriate training. Many of the companies around at present trained with Lecoq or Decroux, and there is no similar training provision in Britain. Workshops are available, but these alone are not sufficient to develop an individual's skills fully.

Audience development

Audiences are slowly learning what new mime and physical theatre is and current research initiatives are seeking to address the confusion in audience perception of mime and physical theatre nationwide. There is evidence that once companies have succeeded in establishing a clear identity they elicit strong audience loyalty. For example Trestle has a supporters club with members nationwide, and venue managers have remarked that the company is able to draw support from a much wider catchment area than normal. Complicite's season at the Royal National Theatre was a great success and raised the art-forms's profile generally.

Key strategic issues

- Consolidation and development of the progress outlined above including strategies to provide access to training on both the artistic and administrative levels and to continue marketing initiatives to raise the profile of the work

- Fund one or more companies at a higher level to enable it to expand the scope of its work and secure funding for other mime companies
- Encouragement of cross fertilisation between all theatre forms to ensure that mime has appropriate weight and significance in strategies for theatre provision nationwide

Objective for the next ten years

To establish mime and physical theatre as a central plank of theatre provision nationwide with adequate human, financial and training resources.

How to achieve the objective:

In terms of the product

- Cross fertilisation between traditional theatre and mime practitioners
- Encouragement of new and experienced directors and writers interested in working within mime/physical theatre
- Provision of mime/physical theatre on small and middle scale touring circuit
- Development of an international profile and context for mime/physical theatre

In terms of audience development

- Develop a marketing strategy that builds upon research already undertaken
- Encourage venues of the audience potential of mime/physical theatre
- Encourage theatre festivals to programme mime, to complement existing mime festivals
- Ensure that audiences have access to long established international companies
- Explore and identify appropriate language/images that represent the work in the most truthful and attractive way

In terms of financial performance

- Continue to acknowledge financial implications of devising process
- Raise profile of mime/physical theatre in relation to sponsors and promote examples of good practice, eg Complicite and Becks
- Encourage venues to recognise mime/physical theatre in relation to fees and not to equate 'developing art form' with 'cheap'

In terms of human resources

- Improve already established training courses for administrators with reference to specific needs of mime/physical theatre
- Implement training initiatives as recommended by recent Naseem Khan Report

BROADCASTING

Television

Television and theatre are separate and quite distinct forms. It seems odd that it should be considered that they are in competition for the same audiences. However television has been seen as a threat to the live arts since its introduction. There are still threats largely represented by the 'stay at home' culture that television, in particular since the introduction of the video recorder, has, in part, given rise to. There are also opportunities, many as yet largely untapped. This paper seeks to list a few of them.

Threats

It is a widely held view that the growth of television drained theatres of audiences. This has never been quantified or substantiated. However for many young people theatre is an outdated art form:

"Everything is so immediate now..... theatre is outdated.....you have TV and films.....you don't have to bother with a film.....theatre has become antiquated". (Quote from "Young People and Theatre Going, A Qualitative Investigation" - ACGB/EAA)

Some people claim "as high" (if not higher!) a dramatic experience watching a play on television as watching one live on the stage, and prefer the comfort of their living room to the social environment a theatre affords.

The pure size of the audience television can reach is immense. "The average audience for a Mozart opera on television, about 800,000, is more than three times the size of the total audience at the Royal Opera House in a year". ("Cultural Trends 1989:2" - Policy Studies Institute). But why should this be seen as a threat? In terms of the exposure of Mozart it is clearly an opportunity and in all likelihood will whet the appetite to hear (and see) more of Mozart's work.

Without doubt television has led audiences to expect a higher standard of production in theatre - in particular the ageing up or down of actors synonymous with rep three decades ago is no longer acceptable and technical standards are expected to be as high as television's. While television makes a vital contribution by giving employment to a great number of actors, the fact that it pays far better than theatre means that it has priority access to the top talent, many of whom can only afford to work in theatre occasionally.

Opportunities

As mentioned above, the opportunities available in television (and film to an extent) have sustained our most talented actors. This is also true for many directors and writers.

Arts programmes represent a major opportunity in so far as they have created an audience which is highly informed about the arts. Television is quoted as the principal medium for information about the arts and 61% of adults claim to view arts programmes. However for some, these programmes are in part replacing the active involvement of going to an arts event.

"Panelists claim to be three times as likely to have seen an arts programme on television as to have made a monthly trip to the theatre, or an art gallery or exhibition" (The "Art Of Television" Survey - IBA).

Arts programming has mushroomed recently, and has changed the way the arts are seen. Arts organizations have had to suddenly become much more sophisticated in the way they sell themselves. The form of arts programming ironically reinforces the uniqueness of art whilst seeking to strip away its traditional aura.

Statistics show that audiences in theatres are growing. People are watching less television. Over the last five years there has been a decline in the amount of television watched (by about 10%) despite a major increase in the number of hours of television available. This may be a reflection on the quality of some of what is being made available and if this is so, it may fuel the demand for theatre productions of quality to be translated into television. The fact that the quantity of television being produced is likely to expand dramatically, with cable broadcasting forecast to reach 14.5 million homes by 1996, should increase such demand. The increased availability of satellite and cable reception will increase pressure on broadcasters to sustain audiences. This they will do at the expense of challenging programming; again, opportunities (and threats) for theatres.

A development which has begun to re-emerge in recent years has been the televising and videoing of productions for the commercial market. In the 1950s and 1960s, of course, Brian Rix pioneered the highly popular exploitation on television of productions by his acting company. Developments in television production methods may have meant that such pioneering work was not followed through in the 1970s. Nevertheless, the success of such more recent projects as the videotaping of the Royal Shakespeare Company's studio productions of Macbeth and Othello, both directed by Trevor Nunn, showed the potential, with sympathetic

direction, for such exploitation.

Radio

The section on new theatre writing emphasises the great contribution made by radio to the support and development of writers, some of whom write exclusively for radio though many also write for the stage. The support and encouragement of a number of radio producers are invaluable to these writers.

Much of what is said concerning arts programmes on television and the development of an informed audience is equally applicable to radio. In particular, programmes where critics discuss arts events help develop an astute audience and encourage attendance at events.

Objective for the next ten years

The objective must be to develop an audience that is receptive both to the broadcast and live media and is aware of the differing advantages of each.

THEATRE IN THE COMMUNITY

Professional

There is a long tradition of theatre artists creating dramas with and for particular groups of people. The word 'community' is ideologically loaded but a helpful application in this instance is 'a grouping or fellowship who have a common bond of some description'. The grouping may be defined by where people live, their particular interests (eg occupation and employment, environment, housing), their social class, age, sexuality, gender, race or disabilities. The task of the professional theatre artist working in this context is to research and define the areas of interest to the community and give appropriate dramatic expression to the hidden histories, the celebrations, the matters of immediate concern. Between the best of the community theatre companies and the communities they serve will be an energetic dialogue based on a mutuality of interest. The techniques for delivering the results to the community are varied and rely on the creativity of the artists and that located within the community. Companies may tour a play to village halls and community centres, but they may also create an environment involving many local people within which a piece of theatre is performed blurring the distinctions between performer and audience. Borrowing on the methods evolved by theatre-in-education teams, workshops and extended residencies have been devised, designed

to liberate the imaginative vision of the adult participants. Increasingly, the power of theatrical techniques for training is being recognised and companies have been contracted in to offer professional training within the health and social services and education.

In an ideal world the company will be placed in a context which will bring longer term benefits to the community than the impact of the performance, workshop or residency. Often there are overlapping skills between the theatre artists and the facilitators in the community. The facilitators might be drama based community artists permanently located in an area who, as part of a longer term multi-arts or performance project, commission inputs from a theatre group, or a forward looking local authority which, hoping to initiate arts activity, invites a theatre company to undertake a residency to stimulate interest. The work 'on the ground' will continue long after the departure of the company, giving the company a special responsibility to be sensitive to the needs of the community it is serving.

By and large community theatre groups work within a defined geographical location and their funding has been the responsibility of the regional arts associations and their local authority partners; New Perspectives, Eastern Angles, Pentabus, Theatre Foundry, Interplay, Pit Prop to name but a few. All these companies tour plays while some have developed specialist activities, eg Interplay with young people with special needs, while New Perspectives has developed projects over the last two years for the elderly, adults with learning difficulties and Black youth. The actual work has varied from conventional plays to performances with workshops to large scale built environments. The work of the nationally funded companies should also be recognised, such as Welfare State, which concentrate in any one project on a particular community, but may locate their projects anywhere in the country where a partnership of funding and support can bring about the realisation of a scheme (or a dream!)

The threats to this work should be recognised. Reductions in real terms in core funding have reduced cast sizes, broken up 'permanent teams' and caused an increasing reliance on short term contracts to artists who are engaged to deliver highly skilled work. Companies are finding that the depressed level of salaries is affecting how long actors are prepared to commit themselves to community based projects. The squeeze on public funding which is affecting the companies' core funders is also affecting the companies' customers, which range from youth clubs, day centres and village halls to regional health authorities. This threatens the companies' abilities to offer the depth and range of work expected of them, and must be addressed by the funding agencies, the artists and the communities they serve.

Non-professional

The development of non-professional theatre in the community reflects the demand for access and opportunity for all sectors. The work can promote both creative opportunity for individual and group and social benefit by engendering confidence and co-operation. Three elements, amateur theatre, youth theatre and community plays, achieve these aims in various ways.

Amateur theatre

Participation in 'traditional' amateur theatre is massive. The PSI reports there are 6,500 amateur companies in England alone. Every town has at least one amateur society. A well organised network aims at professional standards but the actual standards of production vary enormously, some being of very high quality, some not.

The work exists in its own cultural and economic world, relying little on direct public subsidy. With a few exceptions, the work does not seek artistic or cultural innovation and as such does not encourage participation from all sectors of the community. In many cases, its motive is social rather than artistic and the satisfaction it gives is focused on the participant rather than developing audience perceptions.

Traditional amateur theatre has not received subsidy from the Arts Council or RAAs. However, theatres throughout the country in receipt of public funding from these two bodies are regularly let to amateur companies as part of their annual programme. According to the Central Council for Amateur Theatre, for example, 170 professional theatres provide facilities for amateurs, and often this is a condition of local authority subsidy. In most cases there is no dynamic interaction of mutual benefit to the professional and the amateur company.

Youth theatre

Like amateur theatre, participation in youth theatre is widespread and covers a great variety of organisations. Some 500 companies are members of the National Association of Youth Theatres. England, Wales and Scotland have each National Youth Theatres and a number of building based producing companies, including for example, the Young Vic, Plymouth Theatre Royal and Liverpool Playhouse have youth theatre companies.

Support for youth theatre demonstrates the change in attitudes of recent years as funding from the local authority, voluntary sector and national schemes have contributed money to help. The linking of many young people with professional arts organisations, provides an important element of access and opportunity. Much

of the work reflects this close relationship, as professional youth theatre workers adopt the techniques of innovative theatre to promote work which, though variable in quality, is imaginative, exciting and clearly encourages individual creativity. Young people derive great satisfaction and improve skills and self-confidence through participation.

Community plays

The proliferation of community plays in recent years has provided the opportunity for thousands of amateurs to participate in challenging and epic theatre which can, at its best, fulfil both professional and socio-cultural aims of theatre in the community. The field has ranged from the pioneering work of the Colway Theatre Trust in promoting village plays, to the very different urban community play. Work is often of a very high artistic standard. David Edgar's 'Entertaining Strangers' for example, originally a community play, was reduced in cast size and presented at the Royal National Theatre. The perceived social benefit of such community activity makes this work particularly attractive to regional funders.

Often, skilled, professional input is required to assist communities in staging these productions and both regional and national subsidy has been provided. The creativity revealed and released in a community in terms of both acting and all other theatre skills by such projects benefit all involved for years afterwards.

General

In general RAA/Arts Council strategies have had little effect upon non-professional theatre in the community. Both have helped organisations like the National Association of Youth Theatres, and have funded community plays, but have been little involved in the growth of the movement as a national phenomenon.

Funding partnerships, often local authority led, however, have provided the resources to develop the work directly with the community, finance professional input and maintain the theatre buildings in which amateur theatre can take place. However, these are often an unreliable support to the work. The criteria for financial investment used by the co-operating authorities can be radically different and at a time of diminishing resources this can lead to conflict concerning aims and loss of support.

Key strategic issues

- To assess the balance between artistic aims and social benefits.
- To look at the resources needed
- To determine how the changing structures of local authority funding may lead to pressure directly or within RABs to support large scale community plays

Objective for the next ten years

Before an objective can be set, to evaluate the importance of the current provision in these sectors and determine what is needed for further development.

THEATRE PROFESSIONALS

Training

The 1986 Cork Enquiry recommended that "students at accredited Drama schools fall within the mandatory grant system". Despite Arts Council representations to the Department of Education and Science, no progress was made on this recommendation to remedy inequities suffered by student actors, stage managers and others. It is an uncomfortable fact that the training requirements of the profession as a whole have not fared well in the last five years.

The Cork Report regretted that "in 1986 the Arts Council's Training Unit has made its Directors' and Designers' Bursary scheme biennial rather than annual with effect from this year". In fact, subsequently, the highly successful directors' and designers' training schemes were abandoned. Such schemes allowed the continuation of in-service training of theatre professionals within a company, something which, despite occasional lapses in artistic standards, the repertory company system of the early part of this century allowed. The decimation of the repertory system, which contained 2,000 companies after the war, in the face of the combined effects of film and television, renders schemes depending on attachments crucially important.

A further blow to the company system has been the emphasis on naturalistic casting which demands that young people play young people and old people play old people: before television was established, actors would remain in a company through a season, ageing up or ageing down according to requirement. Thus they learned and developed their craft in the company of senior professionals.

Meanwhile, the recognition of the significance of Drama in higher education, following the pioneering work of Professor Glynn Wickham at Bristol University in 1949, has meant that in higher education of every kind, Drama is now widely recognised as a significant subject. Students from such institutions as Bretton Hall College or Middlesex Polytechnic, to name but two, have, following a supported training by a mandatory grant, enriched the theatrical life of the nation: graduates from the former created Forced Entertainment Theatre Company, while graduates from the latter created Trestle Theatre Company.

A number of recent reports, for example, the Gulbenkian Report on Directors' Training and Naseem Khan's Report on Mime Training, have drawn attention to the inadequacies of present systems of professional training. Given the plethora of responsible organisations, a coordinated overview of training needs whether initial or in-service seems unachievable. Only a national initiative can co-ordinate the wide variety of needs of different areas.

The Cork Report noted that "demands on top management have increased in the last 15 years, mainly through the need for skills in commercial exploitation and fund raising, for example, in the area of sponsorship and patronage schemes, and the growing political demands arising from the need to liaise continually with the Arts Council, Regional Arts Associations, Local Authorities and the communities which they serve". These rising demands have not diminished. One of the means of addressing these demands has been to return in some six or seven regional producing companies, to a system whereby a producer figure coordinates the overall creative direction of a company, employing an artistic director and other artists. In the repertory movement of the 40s, 50s and early 60s, the General Manager was commonly the senior role in repertory theatre, while artistic directors' roles were strengthened in the 60s and early 70s. Some have seen this move as retrogressive. Funding bodies have been pragmatic about such developments, but at the very least they imply that a need exists to strengthen the range of expertise of top theatre management in the publicly funded sector.

In this context, a crucial requirement for senior arts managers generally is the development of strategic management and planning skills. Too often operational management requirements absorb the time of senior managers, at the expense of time invested in strategic issues, such as the development of staff, management systems and longer term planning. Personnel management within arts organisations is seriously under-developed and based primarily on history and amateur practices. Good practice in personnel management should be a major priority for theatre professionals. Training of theatre professionals should also encompass more interaction with related sectors like tourism, the leisure industry, financial institutions and manufacturing industry. There are working practices and lessons to be learned in customer care and project management techniques.

Boards of management

The importance of the role of the Board in creating policy and being publicly accountable has increased enormously over the past five years. This is in part due to a redefinition of legislation with regard to financial accountability but there have

also been independent management reviews and funding body appraisals of companies which have highlighted the fact that an ineffective board with no vision of the company's role has a very detrimental effect on the progress of a company. This is as much so in small organisations as in larger ones. The document "Care, Diligence and Skill" published by the Scottish Arts Council has helped by clarifying the significance and role of Boards in arts organisations, and generally across the country the effectiveness of Boards has been greatly increased. Something of the importance of the Board in small companies is exemplified in cases where companies have been set up by strong artistic individuals and gained a reputation based on the type and quality of their work. When the individual moves on to develop his/her career elsewhere the transition to a new artistic leader can only be made effectively if there is a Board in place with a vision of the future of the company. A number of small companies have now made this kind of transition.

Conditions of service

The Cork Report noted that "The April, 1985, average industrial wage in England was ... £171 per week and, for all full time adult employees in manufacturing industry, £174.70 per week. In general, actors in the regional theatre in England are now being paid between £120 and £140 a week, and very few are fully employed regularly throughout the year." The Cork Report noted that "most actors in English theatre earn fractionally over two thirds of the national average wage, and this sum is reduced by the agent's commission to 63% of the national average wage for those weeks in which they work in regional and touring theatre". In April 1990 the average industrial wage in England was, for all full time adult employees, £263.10 per week and for all full time adult employees in manufacturing industry, £262.80 per week. In general, actors in the regional theatre in England were paid in 1990 between £135 and £170 a week and, again, very few are fully employed regularly throughout the year. This means that most actors in English theatre now earn significantly under two thirds of the national average wage (approximately 57%-60%) for those weeks they work in regional touring theatre. This sum is reduced by the agent's commission to 50%-55% of the national average wage. This figure demonstrates a significant decline in the salary levels of actors in regional and touring theatre over the last five years.

In determining funding policy, opportunities for genuine career development should be enhanced. At present no established career pattern exists, merely a random process of theatre professionals moving from smaller to larger scale activity. The resources allocated to community theatre work and TIE, for instance, might be significantly increased in order to make it financially possible for experienced practitioners to remain in these areas and earn a respectable living. Practical

measures, which will be costly, might be taken to cope with the London bias of theatre work and employment. Financial investment in regional areas would make terms and conditions of employment for senior theatre professionals attractive enough to induce people to work away from London.

Industrial relations practice within the arts, as with other aspects of personnel management, is seriously under-developed with the consequence that most industrial relations activities are confrontational. Strategies need to be developed between employers and union representatives which build the partnership of equals. This is exceptionally difficult to achieve in an under-resourced industry.

Objective for the next ten years

The preceding analysis highlights some of the many issues of training, board effectiveness and conditions of service. A national review is required in terms of training and conditions. This should address the questions of rationalising training available and leading to a career in the theatre and make recommendations with regard to improving conditions, particularly levels of pay. That this latter is addressed before the impact of European integration is essential if an artistic "brain drain", particularly with regard to people with technical skills, is to be avoided.

In terms of Boards, much has been achieved in the last five years and the objective for the future should be to maintain the impetus towards fully effective boards in all companies. This may involve some training or Board retreats, and relationship between one Board and another should be encouraged.

PERFORMING ARTS ARCHIVES: HISTORY AND RESEARCH RESOURCES

A wide variety of theatrical collections and records are located in a range of public and private organisations and institutions locally, regionally and nationally. The funding of these organisations and institutions is provided from a variety of sources.

In 1986 the publication of a survey undertaken on behalf of the Library Association, the Directory of Theatre Research, listed 256 organisations or institutions which provide theatre research resources and information services. These include public libraries, public record offices, universities/polytechnics, colleges, local and national museums and also private collections and the archives of individual companies. It should be noted that the survey was not comprehensive.

The diversity and intention of purpose of each collection has meant that there has been no national overview on conservation, preservation or access; rather, each individual collection, of whatever size, has fulfilled its own particular role which may satisfy a variety of demands.

Infrastructure

Company archives

Many companies hold their own archives or have direct links with established institutions which provide an archive for the company. The work of the company determines the purpose of the archive, and the differing demands made by lyric theatre to text based work should be recognised. For example, the private collection held by the Royal Opera House provides a history of the three companies, a resource base for historical research and, as an accurate record of the lyric theatre, resource material for the current repertoire of the companies.

Public libraries and record offices

The mass of archive material deposited with public libraries and record offices throughout the country catalogues the local history of theatre. For example Bromley Public Library has the programmes for the four theatres operating in the district between the years 1903 to 1949 and the programmes from the Churchill Theatre since its opening in 1977.

Often the historical records of a particular town may be housed in more than one institution. For example the Bolling House Museum, Bradford houses the playbills and programmes for the Alhambra and St. Georges Hall, whilst the financial records of the Alhambra from 1921 to 1970 are housed at Bradford Public Library together with the playbills and programmes for the Bradford Theatre Royal 1921-1961 and the Playhouse 1919-1939.

Universities and colleges

Substantial private collections are deposited with Universities and colleges, often because of the links to the active work of the institutions in the performing arts. For example the University of Surrey houses the Frank Pettingell/Arthur Williams Collection of 19th Century memorabilia and also hosts the National Resource Centre for Dance. The University of Bristol houses several substantial collections including the Beerbohm Tree Collection and part of the archives of the London Old Vic.

British Library

Working in close co-operation with other national institutions and bodies, the

British Library promotes the conservation and preservation of the paper archives. The Library holds copies of every playscript as an historical document under the terms of the Theatre Act 1968. The Library is actively considering means to encourage the comprehensive archiving of material in consultation with the Theatre Information Resources Review Group.

Theatre Museum

Established in 1974 as a branch of the Victoria and Albert Museum, the Theatre Museum is the National Museum for the Performing Arts. Through its extensive collections (the largest in the country), it aims to increase the understanding and enjoyment of the history, craft and current practice of the performing arts in Britain and to act as a focal point in the national archive provision and as an educational resource.

Private collections

Many and varied, these collections include the Mander and Mitchinson Collection as well as those which contain specialised material. Public access to these collections is limited.

Summary

The range and diversity of archives located throughout the country presents a priceless resource for historical, social and cultural research. However, the very nature of the collections, often private and, therefore, often with limited or no public access, diminishes their strategic national importance. Many people are unaware of the extensive range of archive material for research and educational purposes which is available.

The lack of a national overview and strategy often leads to duplication between collections in terms of material and approach, so that scarce resources are duplicated. The strategic importance of archives is not always fully appreciated in the performing arts nor that there are organisations willing to assist companies in creating and maintaining archives.

There is increasing financial pressure on some private collections to dispose of their more valuable items to provide resources for other areas of the organisation, whilst some collections are disposed of entirely to organisations abroad.

Key strategic issues

- Is the preservation of archive material on the performing arts necessary in terms of social and cultural history or as a research base for contemporary theatre?

- Should there be any substantial investment in any major national initiative?
- Should there be a national strategy which garners the resources presently available to provide an efficient and effective network of provision or is the present system adequate?
- Should there be investment at a national level to ensure access to all areas of British performing arts history eg Black, Asian, Jewish?
- Should the development of effective archives be a condition of funding for performing arts companies?

Objectives for the next ten years

The active encouragement of the promotion of archives using the present spread of organisations and institutions in recognition of the role of the performing arts in social and cultural development.

In terms of the work

The development of a national network of archives using the current spread of organisation and institution with the strong, central and focal point of the Theatre Museum and the development of a network of access.

The preservation of the cultural history of all sectors of the community, but particularly that of ethnic minority groups.

The encouragement of links between performing arts companies and organisations or institutions to create or continue archive records.

In terms of audience development/accessibility

Recognition of the diversity of purpose of archive material: educational, historical research, performance research, historical artefact.

Development of effective and efficient means of access to all archive material.

In terms of financial performance

Sufficient resources for the effective and efficient acquisition and conservation or preservation of artefacts and archive material. Recognition of the need to avoid duplication.

In terms of human resources

The employment and training of curators, librarians and conservationists deployed strategically.

Some strategic options

Given the limited financial resources available for any investment, and given that organisations and institutions are already working independently in this field strategic options are:

The active encouragement of links between theatre companies and appropriate organisations or institutions to maintain a comprehensive archive record.

The development of a compatible data base to catalogue the records and collections held by organisations and institutions throughout the country.

The promotion of the Theatre Museum as the key point in a national network of resources facilitating access to all other collections.

The recognition of the strategic importance of related collections and archives to avoid duplication and promote the efficient use of limited resources.

NEW THEATRE WRITING

Playwriting is one of the celebrated assets of the English theatre. New writing has been a priority of the Arts Council's Drama Panel for many years and RAAs have often supported new writing by giving priority to new work in funded companies and by encouraging workshops. Enlightened local authorities have financed workshops for people at the beginning of their writing career in different media, including the theatre.

The pressure for companies to maximise their box office revenue over the past decade has worked against taking risks. Over that period, therefore, new writing has been a policy priority despite financial stringencies so that its recognised high standard might be maintained. The strategy has been to support playwriting through Theatre Writing schemes and by earmarking a portion of a company's grants for playwriting commissions. Companies specialising in new writing, and doing it well, have sometimes been particularly rewarded by funders (most recently, for example, the Royal Court, and the Theatre Royal, Stratford East).

Nevertheless, while building-based companies continue to commission writers, following the Arts Council's earmarking, fewer original commissioned plays

reached main stages. In addition, many commissions ended on studio stages, small casts became the norm and specialist new writing companies could afford fewer productions. Conversely, adaptations of novels have become highly popular. While these provide employment for playwrights, their assuming the place of original creative work raises difficult questions concerning the role of each. There is no reason why playwrights, given freer rein in choice of subject and style and encouraged to write for a larger stage, should not find the pulse of society once again.

The doggedness with which playwrights continue to band together (for example, North West Playwrights, or the Northern Playwrights Society) to develop and promote their craft in difficult times has had a significant influence on keeping new writing on the agenda. The importance of smaller companies, often working on a project by project basis, in producing new work and in finding and developing new writers is considerable.

The infrastructure

Few playwrights make a living from the stage. The two TWU reports, "Playwrights: an Endangered Species" provide clear evidence of this. Even some of our most internationally respected writers have not profited much by their stage work in England. To newly emerging talents, television and radio are often more attractive media, not only because they pay more, but because, in general, they have been more likely to take risks on new writing than theatre over the past few years.

There has been a recent tendency for rising young directors to concentrate on the classics instead of risking their reputation on new plays.

Playwrights have increasingly worked with theatre companies as writers-in-residence, a post which, when supported by the Arts Council scheme, requires the company to commission a play by the writer. Many also receive important moral support from playwrights' organisations. New writing theatres, for the most part, have developed a coherent system for dealing with unsolicited scripts, and most know how to nurture writers once they have been commissioned. Too many writers, however, even at theatres with the best practice, are abandoned after their first commission and writers with commissions from many regional reps are too often left to their own devices.

Audience development

A few writers who were once "new" are now famous and attract vast audiences. This is one obvious way by which new writing develops audiences. In general,

while the committed will cram themselves into the most uncomfortable spaces the general audience for new writing declined between 1985-86 and 1989-90. Research by the British Theatre Institute, however, shows that positive marketing of original work will provide audience levels comparable to those of other contemporary drama.

Key strategic issues

The most talented playwrights must be properly paid to write for the stage and encouraged to experiment with form. Support for new writing must therefore remain as a high priority with funding bodies. This should be expressed not just through schemes to help writers but by insisting that regional building-based companies stage new work as a condition of their grant.

Objective for the next ten years

To have new writing presented by all theatre companies nationwide and to ensure that the best writers continue to see theatre as their most exciting medium.

How to achieve the objective:

In terms of product

- Target a group of regionally based producing theatres which wish to develop new writing further and provide specific additional funding to enable them to do so.

In terms of audience development

- Provide specific marketing for new plays.
- Where new writing is a company's primary function, promote to a wider audience

In terms of financial performance

- Develop expenditure on marketing to achieve an agreed increase in box office income for new work over the next ten years

In terms of human resources

- Support writers' organisations
- Encourage local authority initiatives to develop writers skills
- Train more directors in the skill of working with writers
- Encourage residencies of more writers with more theatre companies

DEVELOPING THE ART FORM - RESEARCH AND DEVELOPMENT

Much of the work of the best building based companies is new work or is done in adventurous ways. Often artists who have established their reputations in small innovative companies are bringing their skills to bear on larger stages. This movement is very much to the benefit of theatre as a whole and where it is happening clearly the building based companies are fulfilling a research and development role. Some, including the national companies, operate workshops, studios and other developmental projects. It is difficult to quantify how much money is spent on research and development in this sector but if it were set at 10% of the Arts Council's budget for building based work it would be £2.8 million, or if set at 5% £1.4 million.

The Arts Council's Theatre Writing schemes are funded to the tune of £250,000. Approximately two thirds of the small scale touring companies could be described as research and development companies, representing an expenditure of approximately £1.5 million. New writing companies are clearly entirely concerned with research and development and receive over a million pounds annually.

Project awards

The research and development budget of the Drama Panel includes the project allocation overall budget. The awards recommended by the Projects Committee of the Drama Advisory Panel of the Arts Council have their origin in the work of the New Drama Committee begun in 1971. Most RAAs have budgets which tend to be very small for new theatre work but there is very little common approach to their use. By these means newly emergent small theatre companies are publicly funded. In the main these companies present new work.

Currently, there is a strategically ineffective structure across the Arts Council and the RAAs. In general the RAAs tend to fund companies for reasons of geographical provision, while the Arts Council has emphasised innovative work of national importance for the development of the art-form. Often RAA grants are small and constitute a small part of the costs of a production. The Arts Council scheme tends to support relatively developed companies with more adequate budgets. There are no nationally applied criteria; the situation is confused. All drama projects funds, regionally and nationally, are over subscribed and tend to react to demand. The regional versus central roles of this process and the ways which it can best be administered (in the interest of companies and audience) are unclear.

The differing strategies and methods of funders undoubtedly hinders coherent

company development. There is a continuum from the newly emergent companies to those which have been established a number of years and are funded on a franchise basis, but no clear process through that continuum exists. Hidden annual clients of good standing exist in the Arts Council portfolio. The effect of this is, in effect, to under-fund and destabilise them while pre-empting a fund intended to develop new activities. The triennial franchise review system has, however, alleviated this somewhat by allowing developed project funded companies to gain more secure funding status.

Over the past five years this field has mushroomed. Among the many reasons is the fact that, as more trained people chase fewer work opportunities, they create their own companies. The phenomenon may also be due to the raised expectations created by the success of project funding. To an extent this mushrooming has led to companies imitating one another, though much good innovative work is still being produced. It has also led to the development of companies who gear their output to funders' priorities.

Over the last 3 years the Arts Council Drama Department has monitored the Committee's expenditure in respect of its priority areas. Table 7 (see Appendix) shows this expenditure. In summary, the table shows that, overall, distribution of expenditure has been more or less constantly as follows:

Cultural diversity:	20%
Exploratory and innovative work:	27%
Theatre for Young People:	23%
Arts and disability:	5%
Mime: separate allocation until 1991/92	
General category:	23%

It is clear from this that arts and disability is being severely under-provided in this area.

Developing trends

Puppetry/new circus/theatre of disabled people/cross artform work

These areas of work are taken together not because there is common ground between them artistically, but because each is an area where there has been significant growth in the last five years and where there is a need for a significant input of new money if the development is not to be stifled. These areas are at or approaching the stage of development Mime was in three or four years ago.

Puppetry

Good puppet work has been happening in England for many years and covering a very wide range of styles - from the Muppets and Spitting Image, through puppets used all the time in advertising, to the few small puppet theatres lucky enough to receive some small subsidy, to the Punch and Judy. It is largely thought of in this country as an activity for children. This is clearly not the case: you need look no further than Spitting Image to see this. Puppetry can also have a place alongside actors or singers. There have been a number of examples of this, although the habit of presenting work in this way is by no means as established here as in the U.S. and much of Europe.

"Commercial" puppetry can exist at both ends of the scale. Clearly the T.V. spectaculars support themselves but so too do the solo puppeteers working from booths with relatively light overheads. It is the middle range of puppetry, requiring a number of puppeteers, that has not been supported, perhaps, to the extent it should have been. An enquiry is currently being undertaken by the Gulbenkian Foundation into puppetry in Britain and it is likely that its recommendations will include a much broader provision of this type of work and levels of public support far greater than at present.

New circus

Circus without animals, people circuses, are a recent exciting development which probably had its genesis in the influence of companies coming in from abroad like Circus Oz and Cirque du Soleil. Clearly this art form requires high levels of skill and the development of it has happened alongside the establishment of places offering training on a regular or irregular basis. Much of the work is exciting and some of it has received public subsidy. However if it is to grow, and companies like Ra Ra Zoo proliferate, major funding will have to be made available, both for training and for touring.

Theatre of disabled people

There has been some coming together of disabled people to produce theatre work for many years. However since the great success of Graeae some years ago, a number of companies have grown up intent on affirming their right to artistic expression. Recognising that this is a very important area where growth should be encouraged, the Arts Council's Drama Panel has recently made a priority of "theatre by disabled people which may or may not be about issues of disability".

This area of work in particular needs a sound funding base if it is to develop, and money should be found for this. We should aim to see at least one company funded on a secure franchise basis in the next three years and at least one with a

building base in the next five years.

Cross artform work

Work in performance art and music theatre has been around for years but perhaps because of the rigidity of the funding systems has not flourished. Artists particularly working in the area where performance art meets physical theatre have been frustrated by the system and by lack of recognition; in many cases they have gone to work abroad. Those few venues which championed this work have suffered the same financial squeeze as everywhere else and have reduced the amount of work they promote. Like puppetry, this area of work is one where England is way behind other European countries and while European integration will expose us to much more of the work it will be essential to encourage its development here with increased resources.

Music theatre is another area poised for growth, but as it can be expensive it will require a radical rethink of the funding bodies' priorities.

Audience development

Research and development is a fundamental aim of most of the companies working in the sector. Alongside this goes the notion of developing an audience - both geographically, which is the basic principle of small-scale touring, and in terms of what audiences appreciate. The figures for the financial year 1989/90 show that projects and small-scale touring companies reached all twelve existing RAA regions. Most Project companies tour to between three and seven regions with the majority going into four or five regions. This touring produced 1,823 performances.

Infrastructure

Companies working in this field rely on self-exploitation (in terms of levels of payment and hours worked). This is particularly so of those working towards their first grant. In this respect the field of work is still a young person's domain. The rigours faced by companies often mean some do not survive for long before burning themselves out. However in other cases companies continue for many years on occasional project funding. This is usually where company members engage in other theatre work between coming together for a project with their company.

There are some training schemes available that prepare people for innovative work but in the main the drama schools hardly seem to acknowledge the sector. Polytechnics and colleges with creative arts degrees, however, often do (eg Crewe and Alsager College and Nottingham and Middlesex Polytechnics) and a number of

important theatre companies have their origins in art schools.

Regional touring schemes play an important role in compensating those areas where established theatre building or company exists as they target priority local authority areas and specific venues. Animateurs also have an increasingly valuable role in this area.

Key strategic issues

- The need for a unified regional/national project structure that is clearly understood and straightforward to apply to
- Better training in all artistic areas of the work and stronger support structures administratively and financially for emergent companies
- Closer communication between companies and between theatre and other art forms, as well as with venues on the small and middle scales
- Improved knowledge among venue managers of the nature and promotion of new work, perhaps through the development of consortia of venues developing marketing skills in both companies and venues

Objective for the next ten years

To establish a clear and creative system of funding new companies which responds and supports the needs of companies and promoters.

How to achieve the objective

In terms of product

- Create a simple funding structure which allows very new companies to receive small grants early in their career
- Encourage communication between companies
- Secure the financial needs of both long-term hidden annual and emergent companies

In terms of audience

- Develop a coherent touring circuit for new work
- Outline strategic geographical priorities and target touring of new work to them
- Organise meetings of venue managers to encourage the promotion of new work
- Develop marketing initiatives, perhaps on a consortium basis, to alert the public to new work

In terms of financial performance

- Develop appropriate performance indicators which acknowledge that the value

of much new work has to be measured in terms other than financial

- Through audience and venue development, create a network of venues which can offer fees, on the basis of higher attendances
- Support regular training programmes in respect of administration and marketing
- Improve the funding of venues through the development of regional strategies between RABs and local authorities

In terms of human resources

- Empower the artist by simplifying bureaucratic systems
- Invest in the individuals working to create the new theatre
- Find ways to create better equipped venues for new and experimental work
- Train and support young artists in innovative techniques

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Table 1

REPERTOIRE AT ARTS COUNCIL BUILDING BASED THEATRE COMPANIES

	1985/86	1986/87	1987/88	1988/89
CLASSICS	10%	10%	11%	13%
POST WAR	37%	31%	31%	31%
AYCKBOURN	5%	5%	5%	5%
NEW WORK	5%	8%	10%	6%
SHAKESPEARE	5%	5%	6%	6%
CHILDRENS	6%	9%	8%	8%
MUSICALS	16%	11%	10%	9%
ADAPTATIONS	18%	19%	20%	22%

Table 2

**PERCENTAGE OF OVERALL REPERTOIRE FOR ARTS COUNCIL
BUILDING BASED THEATRE COMPANIES -
AVERAGE FOR 4 YEAR PERIODS**

	1971/75	1976/80	1981/85	1985/89
CLASSICS	6%	6%	13%	11%
POST WAR	43%	35%	46%	32%
AYCKBOURN	3%	7%	6%	5%
SHAKESPEARE	5%	6%	6%	5.5%
CHILDRENS	6%	7%	5%	8%
MUSICALS	6%	9%	8%	11.5%
ADAPTATION	6%	5%	5%	20%
NEW WORK	12%	13%	12%	7%

Source Arts Council Statistics Unit, Theatre records

Table 3

PERCENTAGE OF REPERTOIRE BY REGIONAL ARTS ASSOCIATIONS

1980-85 (1985-89)

	NA	YA	NWA	MA	EMA	WA	EA	GIA	SA	SWA	SEA
CLASSICS	6.6(13)	12.6(14)	9.2(11)	3.4 (7)	11.8 (4)	16.7(18)	7.5(16)	12.2 (6)	14.8(15)	17.7(16)	15.8(12)
POST WAR	40 (36)	48.2(36)	47.6(29)	45.5(40)	43.9(40)	30 (25)	54.3(32)	43 (27)	54.2(39)	47.8(27)	49 (44)
AYCKBOURN	3.3 (2)	11 (10)	3.4 (3)	2.3 (4)	6.3 (4)	7.8 (5)	6.5 (7)	8.3 (1)	3.5 (6)	0.8 (4)	8.7(10)
SHAKESPEARE	13.3 (0)	4.7 (3)	10 (13)	4.5 (9)	6.8 (4)	7.8 (6)	3.5 (3)	3.4 (5)	2.8 (2)	9.7 (6)	3 (1)
MUSICALS	13.3(22)	7.5(11)	3.8 (5)	1.1(17)	9 (18)	10.8(13)	10.5(20)	3.9 (7)	9.1 (1)	10.6(22)	5.6 (9)
CHILDRENS	10 (9)	6.3 (7)	5.5 (7)	2.3(10)	7.7 (6)	7.8 (3)	7.5(10)	5.4(10)	7 (9)	3.5 (6)	5.1 (7)
ADAPTATION	3.3(12)	2 (16)	4.8(24)	5.7(17)	4 (22)	9.3(27)	4 (11)	2 (20)	3.5(27)	1.8(18)	3.6(17)
NEW WORK	10 (6)	7.5 (3)	15.7 (8)	35.2 (5)	10.4 (1)	9.8 (4)	6 (1)	22 (24)	4.2 (1)	8 (2)	9.2 (0)

Table 4

ANALYSIS OF ATTENDANCE BY SOCIAL GROUP

Social Group	Adult Population	No. of Theatre Attenders		No. of Play Attenders	
		'000	'000	'000	'000
		TOTAL	Attending 4 or more times a year	TOTAL	Attending 4 or more times a year
AB	8,103 (17.9%)	4,828 (29.9%)	1,240 (43.4%)	3,832 (35.9%)	905 (45.2%)
C1	10,565 (23.4%)	4,844 (30.0%)	862 (30.2%)	3,303 (30.9%)	611 (30.5%)
C2	13,072 (28.9%)	3,871 (24.0%)	400 (14.0%)	2,088 (19.6%)	243 (12.2%)
DE	13,454 (29.8%)	2,583 (16.0%)	353 (12.3%)	1,453 (13.6%)	242 (12.1%)
	45,194	16,126	2,855	10,676	2,001

TGI 1989/90

Table 5

ARTS COUNCIL FUNDING - ACTUAL FIGURES IN POUNDS

	<u>DRAMA DEPARTMENT</u>							<u>TOURING DEPARTMENT</u>			TOTAL	
	R.N.T.	R.S.C.	Building Based	Touring Cos.	Projects	Mime Projects	Small Scale Drama	New Writing	Drama	Large Scale Projects		Middle S Projects
1986/7	7,811,400	5,197,000	10,775,100	2,267,050	886,428	-	73,124	98,881	861,726	387,500	34,500	28,392,709
1987/88	7,811,400	5,197,000	10,188,280	2,323,750	799,118	-	70,560	163,130	1,032,904	272,000	110,339	27,968,481
1988/89	7,917,000	5,326,500	10,536,575	2,652,750	825,121	-	97,150	190,000	1,142,300	345,616	141,500	29,174,512
1989/90	8,060,500	5,445,600	10,661,505	3,227,350*	921,130**	205,470	152,015***	260,154	813,210	771,593	147,620	30,666,147

* including Middle Scale Drama Touring

** including Drama Education

*** including Great Britain Touring Fund small scale

Table 6

TOURING PRODUCT - NUMBER OF COMPANIES AND ACTUAL ALLOCATION 1986-90

	<u>A.C. TOURING DEPT.</u>						<u>A.C. DRAMA DEPT.</u>						<u>TOTAL</u>	
	Drama		Large Tours Projects		Middle scale Tours Projects		Touring		Projects		Small Scale Drama			
	Cos/Allocation	Cos/Allocation	Cos/Allocation	Cos/Allocation	Cos/Allocation	Cos/Allocation	Cos/Allocation	Cos/Allocation	Cos/Allocation	Cos/Allocation	Cos/Allocation			
1986/87	7	861,726	8	387,500	3	34,500	24	2,267,050	52	886,428	4	73,124	98	4,510,328
1987/88	7	1,032,904	8	272,000	5	110,339	20	2,323,750	45	799,118	4	70,560	89	4,608,671
1988/89	7	1,142,300	8	345,616	8	141,500	24	2,652,750	5	825,121	5	97,150	108	5,204,437
1989/90	5	813,210	13	771,593	5	147,620	27	3,072,490	47	912,127	9	123,760	106	5,840,800

Table 7

FUNDED DRAMA PROJECTS									
	1988/89			1989/90			1990/91		
	£	£%	No	£	£%	No	£	£%	No
EMA	154,754	18	8	210,420	23	7	158,200	18	9
A&D	41,100	5	3	15,200	2	1	69,105	7	4
TYP	213,240	26	19	235,730	26	18	236,770	25	14
EXP	230,167	28	17	244,700	27	10	234,796	24	15
GEN	185,860	22	14	205,995	22	14	276,680	28	13
	825,121	100	61	912,045	100	50	975,551	100	55

EMA = Ethnic Minority Arts
A&D = Arts and Disability
TYP = Theatre for Young People
EXP = Experimental
GEN = General

Table 8

ARTS COUNCIL FUNDED THEATRES: ATTENDANCES AT PRODS BY THOUSANDS

	1986/7	1987/8	1988/9	1989/90
REGIONAL	3,214	3,178	3,098	2,949
SAMPLE SIZE	35	35	35	34
GLA	350	340	322	306
SAMPLE SIZE	6	6	6	6
NT	751	692	667	648
RSC	849	1,045	2,111	1,065

AVERAGE ANNUAL ATTENDANCE
PER THEATRE

REGIONAL	92	91	89	87
GLA	58	57	54	51

Table 9

ACGB FUNDED REGIONAL THEATRES - SEAT UTILISATION PERCENTAGES:
OWN PRODUCTIONS ONLY

	1986/7	1987/8	1988/9	1989/90
EA	70.5	67.3	62.2	62.4
EMA	66.7	64.1	62.4	56.3
MA	46.5	52.0	61.4	50.9
NA	73.7	64.9	33.0	-
NWA	68.0	68.4	72.4	69.0
SA	84.0	81.1	76.7	72.4
SEA	62.4	66.9	64.9	72.4
SWA	67.9	67.9	65.2	60.4
WMA	52.4	60.1	55.3	55.5
YA	65.1	61.5	59.9	59.7
REG AV	64.0	65.0	62.0	61.0
GLA	55.0	52.0	55.0	52.3
NT	75.0	76.0	76.0	76.0
RSC	55.0	78.0		78.0

Table 10

PRODUCTION BREAKDOWN, ENGLAND: ACGB SUBSIDISED REPERTORY THEATRE 1986/1990

HOME BASED	1986/7		1987/8		1988/9		1989/90	
	AV SALES	%	AV SALES	%	AV SALES	%	AV SALES	%
DRAMA	340	59.8	344	61.7	328	57.1	329	58.6
NEW WORK	352	61.5	284	54.0	261	54.4	240	49.5
MUSICALS	479	76.3	405	71.9	445	58.4	409	61.4
CHILDREN	397	77.9	351	63.6	470	80.5	361	76.4
PANTOMIME	471	75.9	539	80.3	463	79.7	487	68.6
TOTAL	364	63.0	361	64.0	353	61.0	340	59.4

Table 11

NUMBER OF HOME BASED PRODUCTIONS PER YEAR BY BUILDING BASED COMPANIES

	PRODUCTIONS	NO OF THEATRES	AVERAGE
1986/7	394	41	9.6
1987/8	406	41	9.9
1988/9	394	41	9.6
1989/90	433	40	10.8

Table 12

**EMPLOYMENT BY ACTOR WEEKS PER YEAR IN ARTS COUNCIL/RAA
SUPPORTED BUILDING BASED THEATRE COMPANIES:**

	1985-86	1989-90	1990-91
Bristol Theatre Royal	1,237	616	680
Colchester Mercury	559	601	597
Exeter Northcott	731	659	526
Liverpool Everyman	400	474	680
Greenwich Theatre	559	517	-
Salisbury Playhouse	664	-	693
Average	698	573	586

Table 13

DRAMA TOURING WEEKS								
	DRAMA DEPT				TOURING			
	Small Scale		Matrix		Large Scale		Project	
	Cos	Weeks	Cos	Weeks	Cos	Weeks	Co	Weeks
1987/88	19	517	3	84	7	79	5	47
1990/91	24	535	3	125	9	68	11	88

Table 14

Drama Funding in Real Terms (using TCI)
A.C. + L.A. inputs
(in thousands)

1986/87				1990/91		
	A.C.	L.A.	Total	A.C.	L.A.	Total
Nationals	17,509	30	17,539	14,993	28	15,021
Regional Building Based	10,592	6,591	17,183	8,986	7,100	16,086

Arts Council Funded Theatres only.

Source: A.C.G.B. Finance Dept.

Table 15

Revenue - Actual Figures for Changes in Balance
Between Arts Council, Local Authority and Earned

Building Based Companies (Inc. N.T. and R.S.C.)			
	A.C.G.B.	L.A.	EARNED
1988/89	37%	10%	53%
1987/88	35%	19%	55%
1988/89	34%	10%	54%
1989/90	31%	10%	59%
1990/91	33%	11%	56%
Building Based Companies (Excl. N.T. and R.S.C.)			
	A.C.G.B.	L.A.	EARNED
1986/87	29%	18%	51%
1987/88	29%	19%	52%
1988/89	28%	18%	54%
1989/90	26%	19%	56%
1990/91	27%	20%	53%
Building Based Companies (Excl. London)			
	A.C.G.B.	L.A.	EARNED
1988/89	29%	18%	53%
1987/88	29%	18%	51%
1988/89	27%	19%	54%
1989/90	28%	19%	55%
1990/91	26%	18%	53%
National Companies			
	A.C.G.B.	L.A.	EARNED
1986/87	46%	0%	54%
1987/88	42%	0%	53%
1988/89	41%	0%	59%
1989/90	38%	0%	62%
1990/91	41%	0%	59%

Source:

A.C.G.B. Finance Dept.

Table 16

Arts Council Funded Building Based Companies - London and Regions 1985 - 1991								
	* No. of Theatres		Arts Council Funding (Actual Figs)		1990/91 Equivalent in Real Terms (using TCI)		Percentage of Building-Based Funds	
	London	Region	London	Region	London	Region	London	Region
1985/86	13	25	2,026,663	6,713,701	2,879,888	9,540,169	23%	77%
1986/87	9	22	1,684,000	7,869,150	2,266,664	10,591,876	22%	82%
1987/88	9	22	1,862,250	8,021,530	2,363,195	10,179,322	19%	81%
1988/89	9	22	1,890,500	8,297,975	2,232,681	9,799,908	19%	81%
1989/90	9	22	1,929,380	8,435,135	2,099,165	9,177,427	19%	81%
1990/91	9	22	2,111,400	8,986,300	2,111,400	8,986,300	19%	81%

* London = All Within Greater London Area

Source: A.C.G.B. Finance Dept

