

APPENDIX 9

COMPARATIVE ANALYSIS

CONDITIONS FOR ARTISTS

IN DANCE, MUSIC,
THEATRE AND
TRADITIONAL ARTS

TABLE A - Conditions for Artists - Dance

Category	Dance	Dance	Dance
	TTE	TTE	Comparator
	<i>Lowest</i>	<i>Highest</i>	
Fees paid to artists (per event/week/venue as appropriate)	€450 per week	€600 per week	€696 ¹ per week
Organisational Structure	Individual Artist Producer	Producing Company	Producing Company
Accommodation (daily rate per artist)	€39	€73	n/a ²
Organisational Structure	Producing Company	Producing Company	Producing Company
Per Diem (daily rate per artist)	€24	€40	€25
Organisational Structure	Producing Company	Producing Company	Producing Company

1. Includes employers PRSI. Cast and crew also paid for 3 holidays during the 6 week rehearsal/tour period.
2. Dancers stay in 3* hotels; single occupancy per room. Arranged by the company.

TABLE B - Conditions for Artists - Music

Category	Music	Music	Music
	TTE	TTE	Comparator
	<i>Lowest</i>	<i>Highest</i>	
Fees paid to artists (per event/week/venue as appropriate)	€55 per event	€700 per event	€300 per event
Organisational Structure	Producing Company	Producing Company	Producing Company
Accommodation (daily rate per artist)	€45	€100	€40 - €65
Organisational Structure	Individual Artist Producer(s)	Producing Company	Producing Company
Per Diem (daily rate per artist)	€35	€55	€30
Organisational Structure	Producing Company	Producing Company	Producing Company

TABLE C - Conditions for Artists - Theatre

Category	Theatre	Theatre	Theatre
	TTE	TTE	Comparator
	<i>Lowest</i>	<i>Highest</i>	
Fees paid to artists (per event/week/venue as appropriate)	€500 per week	€700 per week	€500 pe revent
Organisational Structure	Individual Artist Producer	Producing Company	Producing Company
Accommodation (daily rate per artist)	€45	€79	€0 (see per diem)
Organisational Structure	Venue-led Producer / Independent Producer	Producing Company	Producing Company
Per Diem (daily rate per artist)	€25	€64	€60 ³
Organisational Structure	Venue-led Producer / Independent Producer	Producing Company	Producing Company

3. Cast and crew paid per diems of €60 per day on the road. Accommodation to be paid out of the per diem. Producer provides accommodation during the first week of the run.

TABLE D - Conditions for Artists - Traditional Arts

Category	Traditional Arts	Traditional Arts	Traditional Arts
	TTE	TTE	Comparator
	<i>Lowest</i>	<i>Highest</i>	
Fees paid to artists (per event/week/venue as appropriate)	€300 per event	€2,310 per event	€187 ⁴ per event
Organisational Structure	Independent Producer	Network	Individual Artist Producer(s)
Accommodation (daily rate per artist)	€60	€109	€0 ⁵
Organisational Structure	Independent Producer	Network	Individual Artist Producer(s)
Per Diem (daily rate per artist)	€25	€60	€0
Organisational Structure	Independent Producer	Network	Individual Artist Producer(s)

4. Box office split, net of costs, was €8,664. When this figure is divided by 4 performers, giving 12 performances, the performance fee is €180.50.
5. Accommodation was provided as part of the deal negotiated in Donegal, Naul and Manorhamilton. Elsewhere the band either drove home or on two occasions paid for B&B.

APPENDIX 10

RESEARCH

AGENDA

OPTIONS FOR FUTURE
RESEARCH RELATED
TO AUDIENCES AND
TOURING

Introduction

This appendix provides a list of suggested areas for future research related to audiences and touring which arose from the research work of *The Touring Experiment*. The Arts Council may choose to pursue one or more of these areas of research to complement its own future touring strategies:

1. Audiences

Conduct an extended examination of the findings of *The Audience Attitudes and Behaviour Study* (desk exercise) to establish if this methodology can be adapted to the arts in general. This exercise may provide themes/ propositions that could support future research concerned with marketing the arts (see Section 5.5 in *The Touring Experiment Report*);

Rationale for research:

There seems to be little or no research or evidence on national arts marketing campaigns aimed at encouraging consumption or explaining distribution.

Possible research questions:

- What soft infrastructure is in place, or planned to be in place, (within venues and producing entities) to deal with audience attraction, engagement and retention?
- What specific systemic or technical barriers exist (among venues and producers) to better planning and management of audience-centred touring?

2. Marketing

There seems to be little or no research into the impact of branding touring activity as a distinct class of experience or product – the media analysis of the efficacy of *The Touring Experiment* (See Appendix X) suggests that this could be worth researching further as a tool for gaining public attention and therefore increasing the number of people who choose to attend touring events.

Also, there seems to be little or no research or evidence on national arts marketing campaigns aimed at encouraging consumption or explaining distribution.

Rationale for research:

The PCC research initiative (See section 5.5 of *The Touring Experiment* Report, and Appendix VIII) seems to provide rich information that could allow venue managements to calibrate their operations in a dynamic way. A pilot action research project based on these methods could help refine policy and planning for touring at local and networked/regional level.

Possible research questions:

- See Appendix VIII for examples of research questions in this area.

3. Grant-reactive behaviour

Use the quantitative and qualitative data provided in *The Touring Experiment* to deepen understanding about the phenomenon of grant-reactive behaviour, in a general context, and, in relation to touring;

Rationale for research:

It was found that there was no consistent relationship between expenditure patterns and the numbers of people 'on the road'. Detailed analysis of issues surrounding the understanding of scale may have been possible with a smaller number of disciplines but was not achievable with the timeframe of *The Touring Experiment*, the range of disciplines and the available budget.

The Touring Experiment identified a limited number of Organising Structures used in the practice of touring (see Section 4.3 in *The Touring Experiment* Report). Given that it is generally accepted that artists and producers have different needs and operate in different circumstances/environments, these structures could be used within and across art forms to assess grant applications and conduct comparative research (comparing levels of expenditures, audience attendance and other efficiency measures);

Possible research questions:

- What are the organisational and governance structures within venues and production companies that lead or guide business planning and decision making?