
**REVIEW OF
THEATRE FOR YOUNG PEOPLE
IN AUSTRALIA**

DECEMBER 2003



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Executive summary

Introduction

A key purpose of this review is to provide practical recommendations indicating how funding bodies could make better use of their limited resources to encourage better artistic experiences for young people. It raises the question—why is this important?

David Malouf's prefatory comments to the Major Performing Arts Inquiry's Discussion Document remind us of why the performing arts matter:

By bringing us into contact with high achievement they make us eager for achievements of our own. We come away from them with a quickened interest in things, a deeper awareness of our own possibility and power . . . this sort of energy exchange, which is characteristic of all advanced societies, is another form of economy, what we might call the economy of energy, diffused in a thousand places where we feel its effects but do not always recognise the source. It changes our sense of ourselves and the world. It changes the quality of our lives and the quality of what we do and make. It is one of the clearest forms of our local identity.¹

The arts are important because they socialise and civilise, and because they contribute to the development of healthy, adaptable individuals and societies.

Our understanding of the conditions for receptiveness to the arts has grown in recent years. Among other factors, early exposure to positive arts experiences correlate to later interest in and engagement with the arts. It is one of the reasons that Theatre for Young People (TYP) is so significant, why the nature and quality of contact with this work matters.

For some, the rationale for engaging with young audiences, and supporting other specialist theatre companies to do so, is enlightened self-interest—the cultivation of tomorrow's audiences. But there is an equally cogent argument—that children and young people are entitled to the same cultural rights as adults. They are not the audiences of tomorrow, they are the audiences (and participants) of today. On this basis, the same resources should be devoted to TYP and other means of providing access to quality theatre experiences as are devoted to adult, mainstream companies.

It might be argued that the work of adult companies, including the major theatre companies, can adequately meet the needs of young people. It is true that many of these companies work positively to engage with young people, and that the Australia Council encourages them to do so. It is true too that several of them have dedicated education officers or units, affecting interaction between young people (especially within the education system) and the resources of the theatre company.

However, it is also the case that there are a number of key leaders in the TYP sector whose work is informed by an engagement with learning theory, and by a sophisticated level of interaction with young people, that is extremely difficult to sustain within a company which does not specialise in this field of work. It is true too that the most respected TYP leaders manage the tension between developing a distinctive artistic voice and responding to the shifting contexts of youth culture, and understand that the needs and perceptions of young people are continuously evolving.

¹ Major Performing Arts Inquiry Final Report, December 1999, p. 94

Why does TYP matter? Because young people should enjoy the same cultural rights as others. Because aesthetic appreciation cannot start too early. Because even parents whose early exposure to the arts may have been deficient want better for their children. Because at its best this field of work has developed a degree of sophistication which could not be sustained other than as a specialist artistic discipline. Because the current maturing of the dialogue between arts and education creates tremendous opportunities in the field of arts for young people. And because what the theatre sector as a whole will learn in coming years about engaging with young people will almost certainly be led by the most accomplished TYP practitioners.

The review

Positive Solutions was engaged by the Theatre Board of the Australia Council and the NSW Ministry for the Arts to undertake a review of theatre for young people in Australia.

The review commences with a brief overview of the shift from Theatre in Education (TIE) work to Theatre for Young People (TYP) from the 1980s to the current time, and outlines the marketplace within which professional TYP companies currently operate, including:

- productions by non-TYP companies
- activities of commercial promoters
- schools performances
- theatre venues
- festivals
- key strategic agencies in the youth arts field
- policies of federal, state and territory government agencies.

The review refers to some of the recent trends relating to arts in education, which may have significant implications for TYP companies in the future.

Focusing on those companies which have been funded by the Australia Council or state or territory agencies, the review provides a brief mapping of funded TYP companies (including three puppetry companies), containing a summary of their:

- infrastructure, resources, financial position and cost drivers
- artistic outputs
- audiences reached
- policies and philosophies
- relationship with the education sector
- relationship with the broader arts sector
- views on professional development needs
- views on best practice.

Other stakeholders were also interviewed, including lapsed TYP company leaders, education officers from major theatre companies, TYP festival directors, arts and education department representatives and a selection of other key individuals connected with the TYP sector. The issues on which they commented included:

- profile and status of the TYP sector

- economic and geographical access to performances
- trends in the product and the theatre experience
- audience and market development
- partnership working between agencies
- funding priorities
- best practice in the sector.

Illustrations of TYP infrastructure and trends in three other countries are provided, along with a brief overview of arts education initiatives at the Lincoln Center, New York.

The following key findings have informed our recommendations.

Scope and current trends

Compared with Denmark, Japan and a number of other countries, the funded TYP sector in Australia is relatively small. Its breadth varies significantly from state to state.

While the number of TYP and TIE companies grew through the 1980s, there have been a series of company demises during the 1990s. Most of the TYP companies currently in operation were established more than 15 years ago.

In addition to the work generated by dedicated TYP companies, young people's exposure to theatre is also affected by the activities and education initiatives of major theatre companies, major performing arts venues, specialised youth arts festivals, and the programming policies of other arts festivals.

A high proportion of the subsidised companies' work is targeted at children. Fifteen TYP companies estimated that approximately 62 per cent of their audience during the last three years had comprised under 12s, while only 10 per cent comprised 13–25 year-olds.

In order to extend young people's experience and continual engagement with professional productions both small and major companies are offering youth audiences access to master classes with actors, directors and stage crew, immersion programs, competitions for script writers, after show parties and website chat rooms.

Relationship with the education sector

Both schools- and theatre-based performances constitute an important part of the TYP landscape. While schools-based work is less able to present technically complicated work, or work on more than a small scale, it can combat economic, social and geographical barriers to theatre exposure for many children and young people and, in the right circumstances, make a significant contribution to their aesthetic education.

During 2001 more than twice as many people were reached through performances for schools audiences as through other performances. TYP companies working in schools cited the need to ensure accessibility for those who would not otherwise enjoy arts experiences, among other motivations.

During the 1990s there was a drift away from a narrow interpretation of education or issues-based theatre towards a stronger emphasis on the inherent values of good theatre—to stimulate, explore and challenge—as well as to entertain.

Interviewees within the education sector commented that following advocacy from the education departments there has been a change in curriculum that has resulted in an increase in the profile of drama in schools. A number of the education officers believe that the change in curriculum has had an impact on strengthening the TYP and TIE sectors.

There was a frequently repeated view that many teachers lack adequate professional preparation either to select the most appropriate theatre work, or to exploit the work to the maximum benefit of their students.

The system for booking performances and workshops into schools varies for each state and territory. Some individual TYP companies, especially those operating on lower resources, found it time consuming and frustrating to source and target the appropriate teacher in each school. There are a small number of commercial agencies and presenters of TYP in Australia. The majority of commercial booking agencies for schools are based in New South Wales.

To try and ensure that young people in schools access high quality work there was some support among TYP for a quality endorsement process (the 'Craftmark' or 'Woolmark' approach), provided it was structured, well-informed, and not subject to the preferences, or aesthetic judgments, of a single gatekeeper. This endorsement would be at the level of the producer or company, not at the level of the individual theatre work.

TYP companies operating on lower resource levels expressed interest in the concept of a producer or intermediary who could create a linkage between their work and the schools market. Better resourced companies were keen to ensure that they retained direct links with the marketplace, but felt that such a producer role could be of real assistance in facilitating their international touring.

Relationship with the broader arts sector

The review identified examples of collaboration and partnership both between individual companies operating in the sector, and between the companies and others in the arts, or in other sectors.

As funding has remained static for TYP companies they have been looking at partnership with other, larger companies to maintain their output. However, there was a concern that the major and state theatres have a poor track record for protecting work for young people when budgets are under pressure, leading to considerable vulnerability.

Festivals have been looking to collaborative processes across all artforms such as the visual arts, cinema and dance when creating and programming TYP, evidenced by the programming of Come Out and Awesome Festival.

Some felt the TYP sector was regarded as a 'stepping-stone' to real theatre work, and that there was significant advocacy work to do to enhance the status of TYP work.

Company philosophy and the concept of best practice

It was evident that several of the most admired companies share a spirit of exploration and evolution in the ways in which they engage young people in the development and evaluation of the work.

Even experienced companies and practitioners displayed quite different levels of sophistication in their articulation of the grounding of their work. What came across as a strong, common view, however, was the desirability of enhancing the level of critical and philosophical discourse between companies

While there was reluctance to be too prescriptive about what constitutes good practice, interviewees articulated some clear common themes:

- innovation and inventiveness
- high production standards
- child friendly (for those targeting younger audiences)
- a philosophical foundation.

Several of the companies stressed the importance of quality and high production values. Some also described linkages with academic institutions, ranging from research partnerships with universities to teacher secondments to organisations. These relationships appear to reflect a growing desire for a grounding of the work in sound learning principles, especially where the work is targeted at children; and a related desire to understand young audience perceptions and reception of the work.

Company finances and operations

Eight TYP companies' finances were examined. The companies reported significant 'real' growth in consolidated income over a six year period to 2002. In particular, significant growth was reported in earned income and sponsorship income.

Overall, these funded companies had experienced a real increase in earned income resulting in a reduced reliance on government core or base funding. However, the increase in income had been more than matched by increased expenditure—real growth of 17 per cent over the six years. The companies reported significant 'real' increases in both salaries and fees (23 per cent) and direct program or production costs (28 per cent) from 1997 to 2002. Overall, it would appear that the companies were generally spending more now on employment and production and less on administration and marketing.

As a proportion of total turnover the TYP companies' investment in production costs averaged 22 per cent over the period, compared with 12 per cent for a comparable group of non-TYP companies. There appears to be no substance to the proposition that TYP productions are cheaper to mount.

It is of great concern that some companies are reporting negative cash reserves and negative or very poor working capital.

Many referred to the very tight resource constraints they operate under. Even some well-established companies are unable to pay their core staff year-round. Interviewees commented on the difficulty of maintaining high production values and retaining experienced artists. Having said this, the recommendations in the current review are based on the assumption that significant additional resources for TYP are unlikely to be forthcoming in the near future.

In common with many other small and medium-scale performing arts organisations, the low numbers of dedicated marketing staff are notable, although the majority of companies indicated that marketing expertise was represented on the board. There is a need to strengthen management to handle increasing organisational demands.

The lack of customised training for TYP had limited the availability of performers with an awareness and confidence in communicating with children.

Profile and status

Some feel that TYP still suffers from the negative perceptions which became attached to TIE during the 1980s. There is confusion among some stakeholders surrounding the role and direction of TYP and its relationship to TIE and Youth Theatre.

Many of the TYP companies experience difficulty securing press reviews and informed media coverage.

There are no venues specifically dedicated to TYP in Australia. In some countries, however, this has been a slowly growing trend, as communities and governments recognise that theatre for young people has specific physical and environmental requirements. For example, a recent study undertaken into *Art Centres for Children and Young People* by the Scottish Arts Council recommended that existing theatres need to be made more 'family friendly' and accessible to young people.

Youth-focused festivals play an important role in presenting and raising profile of the TYP sector. They could potentially play an enhanced role in facilitating interaction between TYP practitioners (as was intended with the Out Of The Box Symposium in September 2003), and between Australian TYP practitioners and those abroad. It is notable that there is no Sydney-based youth arts festival unlike most of the other state capitals.

Policy contexts

In recent years there has been increasing interest in the impact and value of arts in education, and a growing body of research exploring aspects of learning and individual development through the arts. The recent establishment of the National Education and the Arts Network provides linkage between the state and federal arts and education agencies, and is steering implementation of a three-year strategy.

The Australia Council commitment to young people and the arts is clearly articulated in its recently launched *Young People and the Arts* policy.

New South Wales, the Australian Capital Territory, South Australia and Western Australia are working towards developing an arts and education framework. Although targets for levels of theatre provision may be adopted by individual schools, and the principle of engagement with the arts is affirmed through the key learning area, none of the education departments currently has specific benchmark levels of provision.

A number of states have been reviewing youth arts policy. New South Wales and others are working to forge closer links between arts and education departments.

In recent years there has been increasing interest in the impact and value of arts in education, and a growing body of research exploring aspects of learning and individual development through the arts. This can only benefit the TYP sector over time. Equally, it may require TYP practitioners to become more education-literate, to relate to the sector at the micro and macro levels.

The **recommendations** are clustered into three areas:

1. Developing the audience and the market.
2. Enhancing the strengths of the TYP sector.
3. Forging partnerships with education.

1.0 Brief

Positive Solutions was engaged by the Theatre Board of the Australia Council and the NSW Ministry for the Arts to undertake a review of theatre for young people in Australia. The objectives of the review are to gather and analyse information to provide:

- a clearer understanding of the subsidised theatre for young people sector in Australia
- advice to the Theatre Board and the NSW Ministry for the Arts to assist them in setting their priorities for expenditure and policy development over the next 3–5 years.

The review was to include:

- identifying and analysing the links between theatre for young people and the school education system
- identifying and analysing the factors that have caused changes in this sector over the last 10 years
- identifying and describing best practice models, documenting the philosophies, practices and structures that contribute to the creation and delivery of high quality work to young audiences
- examine the interaction between the TYP sector and the broader arts sector
- examining the cost structure of work produced for young people, especially in comparison with work created for adult audiences
- examining the various ways in which theatre for young people reaches and develops its audience, and the challenges and opportunities that result
- examining the international situation and compare with that in Australia
- making recommendations on how funding bodies could make better use of their limited resources to encourage better artistic experiences for young people.

The review recognises that the TYP sector exists in a broader context of provision which includes commercially-generated work and work produced by young people themselves (youth theatre). However, the brief requires a particular focus on subsidised theatre for young people (TYP); that is, professionally produced, funded work intended primarily for children and young people as audience members.

2.0 Methodology

In order to meet the requirements of the brief the following steps were taken:

- a review of documentation provided by the Council
- a postal survey of TYP companies regarding their artistic outputs, financial position, audience results and soliciting their views on recent trends and sectoral issues
- production of a data analysis and summary, based on the survey results and on financial information provided by the Australia Council
- telephone interviews with other organisations regarding TYP work, including festivals, major venues and state theatre companies
- interviews with state and territory arts bodies and education authorities
- correspondence with selected companies and venues in other countries
- attendance at an audience development symposium held during Come Out Festival
- production of a discussion document, highlighting issues from the research
- three teleconferences and one Sydney-based round-table session to consider the discussion document; individual responses were also solicited from non-attendees
- production of this draft final report.

The appendices include a list of documentation reviewed, individuals and organisations consulted, and a copy of the discussion document.

This report includes the following sections:

- **Context:** historical and market environment affecting TYP, in including provision beyond that of the dedicated TYP companies
- **Findings from TYP Companies:** activities, resources, financial position and views on key issues based on survey and interviews with TYP practitioners
- **Findings from stakeholder interviews:** the profile and status of the TYP sector, economic and geographical access to performances, trends in the product and the theatre experience, audience and market development, partnership working and other issues
- **Brief illustrations of TYP in other countries**
- **Conclusions and recommendations.**

Glossary

In this report the following terms are used according to these definitions:

audience development	Defined by the Australia Council as ‘a strategic, dynamic and interactive process of making the arts accessible. It aims to engage individuals and communities in experiencing, enjoying, participating in and valuing the arts through various means, including arts marketing.’
AMD	Audience and Market Development Division of the Australia Council
children’s theatre	Professional theatre work targeted at audiences under 12 years of age
MPAB	Major Performing Arts Board of the Australia Council
TIE	Professional theatre for children and young people presented in schools, with a clear educational intent
TYP	Professional theatre targeted at children and young people, up to the age of 25
young people	12–25 year-olds. However, the phrase ‘theatre for young people’ or TYP is used to refer inclusively to theatre for all ages up to 25 (including children)
youth arts	Work involving creatively skilled and unskilled children and young people who participate in projects as creators, presenters and managers
youth theatre	Theatre created by children and young people themselves, sometimes in collaboration with professional artists

3.0 Contexts

3.1 From TIE to TYP—a brief history

In 1982 the Theatre Board of the Australia Council published *Support for Young People's Theatre*, an occasional paper intended to help the Council evaluate its funding, and to provide 'a unique overview of the young people's companies it (the Council) has supported since 1974'. During the period covered by the paper (1974–82), 12 companies had received general grants, of which:

- five were TIE companies attached to state theatre companies
- three were 'independent' TYP (and TIE) companies
- two were youth theatre companies
- two were adult companies offering youth or education programs.

The report listed 10 other companies which had received support, and formed part of the focus of that report which, among other things, 'surveys the achievements and shortcomings of young people's theatre in Australia and . . . outlines strategies for assisting its development in the future'.¹ It is the Council's most recent comprehensive review of the TYP sector.

In his 1998 overview of the TYP and TIE sector, Geoffrey Milne comments on the increase in the number of professional companies operating which occurred through the 1980s.

*By 1989 there were in fact nearly three dozen professional Theatre in Education (TIE) companies in Australia, including the puppetry companies, receiving funding from the Commonwealth and/or the State and Territory Governments*²

Milne recorded 24 TIE/TYP companies and nine puppetry companies in the late 1980s, supplemented by 22 youth theatre companies. A similar count in 1998 resulted in a recording of 15 TIE/TYP companies and six puppetry companies, supplemented by 28 youth theatre companies³.

He notes a significant shift in the composition and funding of the sector during the first half of the 1990s. In 1988–89 the professional TIE companies had accounted for 75 per cent of the Australia Council's total funding of theatre for young people, and youth theatres had received 22 per cent of the funding. By 1993–94, the number of youth theatres had grown substantially, and now received 38 per cent of the Australia Council's theatre for young people funding, with the professional companies' share declining to 57 per cent.

Milne comments on the steady decline of TIE during the early 1990s, attributing this partly to the gradual withdrawal of state education departments from funding this activity, as well as the closure or amalgamation of schools in some states, and the reduction in teacher numbers and schools' discretionary budgets.

The companies' response to this contextual shift was to increase the proportion of their performances in theatres, rather than in schools, and move their repertoire from a strictly educational mode to a broader entertainment mode:

¹ Butcher, Elizabeth, in preface of *Theatre Board: Support for Young People's Theatre*, Australia Council for the Arts, Australia Council for the Arts (Program Review Series), 1982.

² Milne, Geoffrey, in *Our Australian Theatre in the 1990s*, Kelly, Veronica (Ed), 1998, p 152.

³ The actual numbers of companies are not included in Geoffrey Milne's article but drawn from working notes which he kindly made available. The lists were drawn up largely on the basis of funding records.

*We're not teachers, we're actors; teachers teach and actors act. Why should we pretend to take over the teachers' role in the classroom?*¹

Alongside this shift away from a strongly (or perhaps narrowly) educational focus comes an increasing sophistication in the expectations of the audience:

Parents of school-aged kids, and many schoolkids themselves for that matter, have increasingly grown accustomed since 1985 to theatre as a highly technologically advanced phenomenon.

This enhanced expectation is attributed by Milne to the production wizardry of commercial theatre and musicals, to which one would now add children's and young peoples' exposure to film special effects, computer games, and other visually and aurally sophisticated media.

Two final points from Milne, both related to the evident shift from theatre in schools to theatre for young people presented in theatre venues. First, his observation that the legitimisation of drama and theatre studies as high school curriculum subjects (in the late 1980s and early 1990s) may have led to a demand not only for higher production standards than could usually be achieved in schools-based performances, but also for a 'full theatre experience'. Secondly, his observation that 'the killing off of teacher training in this country since 1987 . . . has also cut off the supply of graduates trained in both education and drama'.

By the mid 1990s the funded sector comprised companies which had shifted the majority of their performances from schools to theatre venues alongside companies that remained focused on schools-based performances.

3.2 Current TYP company numbers

There has been a fairly equal balance in TYP and youth theatre companies which have been funded by the Theatre Board recently (1997–98 to 2001–02):

Table 3.2a *TYP and youth theatres funded by the Theatre Board*

Year	Theatre for Young People			Youth Theatre		
	Grants	Companies	Triennial/Key organisations	Grants	Companies	Key organisations
97–98	29	15	9	25	17	5
98–99	23	13	8	25	18	4
99–2000	18	11	9	21	15	4
2000–01	28	16	9	24	14	4
2001–02	27	15	10	22	14	14 ²

Although it is difficult to make direct comparisons, because there has been no comprehensive mapping of the TYP sector historically, it would appear that the 9–10 triennially funded TYP companies supported in recent years by the Theatre Board equates to the five TIE and three

¹ Milne, Geoffrey, in *Our Australian Theatre in the 1990s*, Kelly, Veronica (Ed), 1998, p 163.

² In 2001 youth theatre companies were reallocated from Development to a special sub-category within Key Organisations. The shift was not accompanied by any significant alteration in the level or number of youth theatre companies funded, i.e. the 'core' funded companies remained at four.

independent TYP/TIE companies mentioned in the 1982 report; and that there was a surge of TIE companies through the 1980s to the peak which Milne reported at the end of that decade.

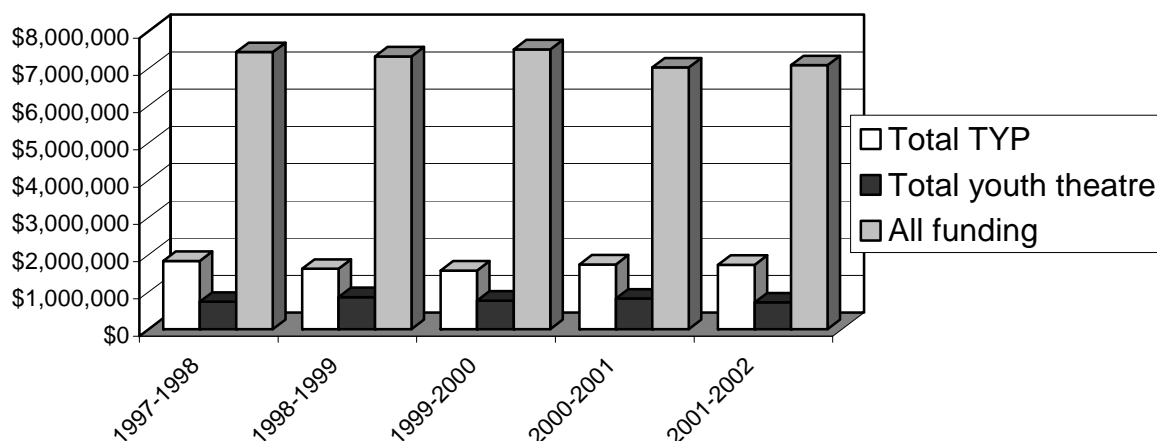
Even if it is difficult to quantify precisely the birth and demise of all TYP/TIE companies it is not difficult to confirm that the demise of companies (for whatever reason) over the last decade has outweighed company start-ups.

<i>Companies ceasing to operate</i>	<i>Company start-ups</i>
Carouselle	Budgie Lung
Magpie	Barking Gecko
Mummers Theatre Company	Monkey Baa
Company Skylark	Windmill
Brolgas	
Woolly Jumpers	
Barnstorm	
Toe Truck	
TN2!	

3.3 Federal and state funding

Theatre Board

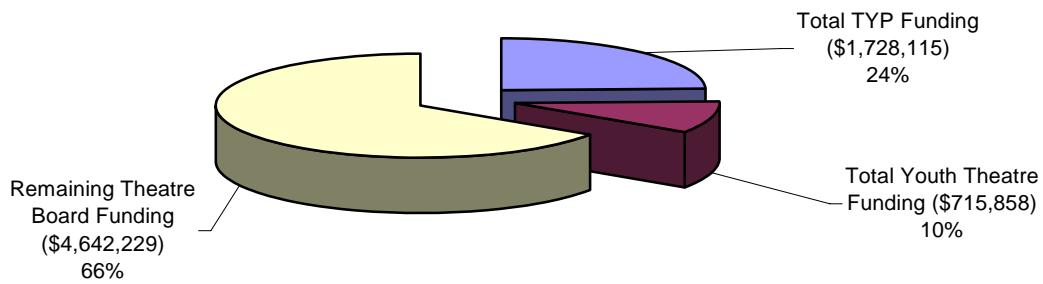
Chart 3.3a Theatre Board funding 1997–98 to 2001–02



Total Theatre Board funding stood at \$7.4 million in 1997–98 and had declined to \$7 million by 2001–02. (A significant part of this decrease in Theatre Board funding for was due to the movement of Company B (\$307,000) to Major Organisation Board funding in 1998–99).

During this period, the combined TYP and youth theatre 'share' remained steady at around 34 per cent of total Theatre Board funding. However, the TYP 'share' of total TYP/youth theatre funding was 71 per cent at the beginning and end of the period, compared with the 57 per cent identified by Milne in the early 1990s, suggesting a higher priority has been placed on professional provision in recent years. In 2001–02 the relative share of Theatre Board resources was:

Chart 3.3b Theatre Board funding 2001–02



States and territories

Details of state and territory funding for TYP for the five years to 2002 were gathered. Excluding funding for youth theatre, the combined funding levels were:

Chart 3.3c State and territory funding for TYP 1998–2002

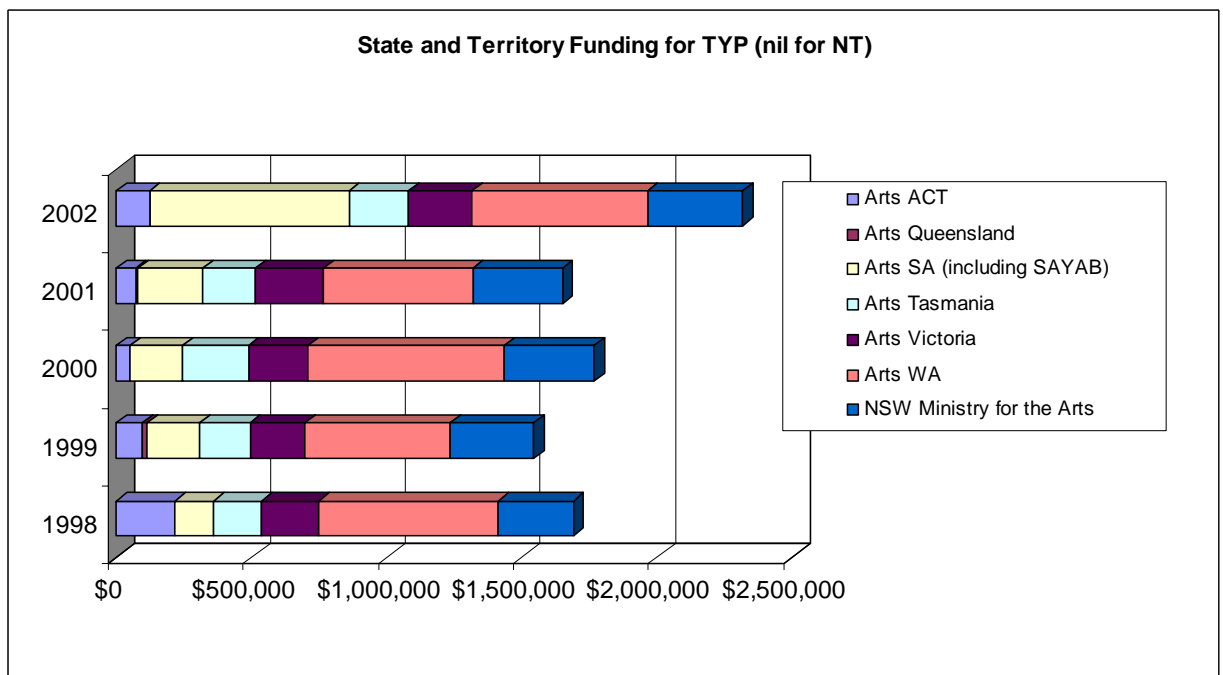
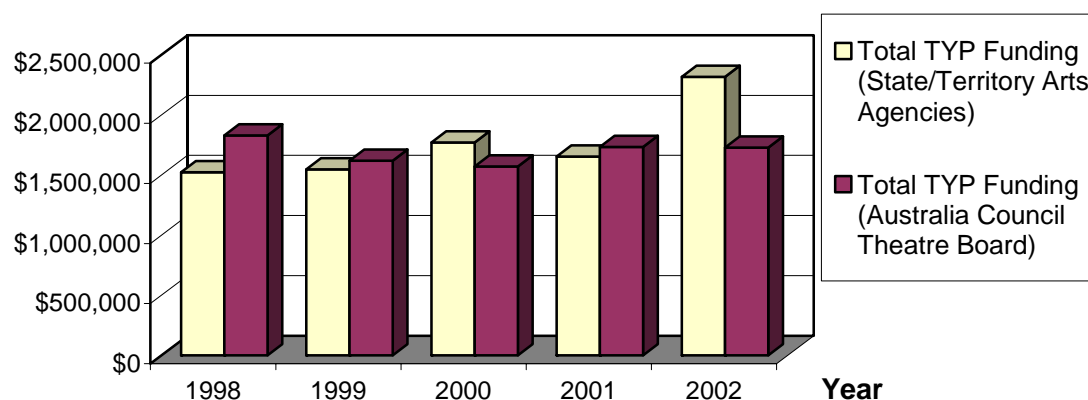


Table 3.3.a State and territory funding for TYP 1998–2002

Organisation	1998	1999	2000	2001	2002
Arts ACT ¹	\$214,764	\$96,000	\$50,525	\$71,000	\$122,568
Arts Queensland ²	\$0	\$17,000	\$0	\$8,500	\$0
Arts SA (including SAYAB)	\$144,900	\$195,000	\$195,000	\$240,599	\$738,281
Arts Tasmania	\$179,900	\$186,900	\$243,360	\$195,200	\$218,569
Arts Victoria	\$208,400	\$205,201	\$222,297	\$249,197	\$236,297
Arts WA	\$665,030	\$534,200	\$723,550	\$554,020	\$649,400
NSW Ministry for the Arts	\$277,500	\$310,542	\$333,270	\$332,011	\$350,564

The significant recent increase in Arts SA funding in 2001–02 is linked to the launch of Windmill. Australia Council and state and territory funding for TYP have stood at roughly equal levels in the last five years, until 2001–02, with the increase in Arts SA funding.

Chart 3.3d Australia Council, and state and territory funding for TYP 1998–2002



3.4 The market for TYP

3.4.1 Audience segmentation

As the term ‘theatre for young people’ refers to children and young people up to the age of 25, there are clearly a number of significant sub-segments within this market. While there are no hard and fast rules as to how the market should be precisely sub-segmented, there is some agreement

¹ The decline in ArtsACT funding for 1999 was related to the closure of Skylark

² In addition, Kite Theatre receives funding through Education Queensland

that, in developing theatre work, the needs of the following age groups can be considered distinctly:

- pre-school
- 5–7
- 8–12
- 13–17
- 18–25.

However, there are three notes of caution. First, that in describing TYP, work for children often refers to any work for those up to 12, and that work for young people usually refers to work intended for 13–25 year-olds. Secondly, that even within the more precise age-categories described here, there are arguably different levels of personal and aesthetic development (for example between the needs of an eight year-old and a 12 year-old). And thirdly, that many of the companies consulted during this study endeavour to broaden the appeal and applicability of their work by pitching in the middle of an age-band, with the intention that the work will then be accessible for those slightly younger or older than this. A few adopt a different philosophical stance—that exciting theatre works for a wide range of ages, and that there does not need to be a distinction drawn between the needs (and responses) of children or young people, and adults.

At a (UK) seminar organised by ASSITEJ¹ on the role of children and young people in the creation of theatre for which they are the audience, it was commented that:

the methods by which these (TYP) companies arrive at decisions about what is appropriate for a particular age-range is intuitive rather than systematic—it's not a science, it's an art based on experience²

3.4.2 Productions and projects by non-TYP companies

The following are illustrations of the scope of work targeted at children and young people by 'mainstream' or adult theatre companies. It is not intended to be an exhaustive list.

Bell Shakespeare was acknowledged by a high proportion of government departments, producers, festival directors and theatre companies as a positive model of a mainstream company with a commitment to a comprehensive education program in tandem with its productions in capital cities, regional and rural centres. One third of the company's audience is under 30 and each year approximately 30 per cent of the company's audience are school students.

Bell Shakespeare is also committed to the ongoing examination of the role of theatre in Australian communities and offers a comprehensive touring program to schools. The company provides resource material for all education programs and touring productions.

The ACTORS AT WORK program involves a group of up to four to five professional actors touring the country to perform at schools. The company also offers 'specialised text workshops', presented by one of the company's arts educators, for English and drama students studying Shakespeare.

Bell Shakespeare also offers master classes for teachers to deliver ideas and techniques to assist in the study of Shakespeare's plays. Bell Shakespeare's arts educators practically present to teachers methods and approaches to language for the classroom.

¹ Association Internationale du Theatre pour l'Enfance et la Jeunesse

² *The role of children and young people in the creation of theatre for which they are the audience*, a report based on a seminar organised by APT, 28th March 1998, Manchester

In 2002, Bell's education program was presented in Singapore in partnership with local theatre company Singapore Repertory Theatre (SRT), for the first time.

Sydney Theatre Company (STC) offers young people a range of performances, workshops, resource kits and awards, drawing upon their resources to program performances based on the NSW syllabus.

STC has education reference groups that comprise teachers and government representatives to advise them on what schools want and need from their programming. STC refers to key people at the Board of Studies to supply them with information to ensure their performances are relevant to young people and the school curriculum. They also conduct regular telephone surveys and direct marketing to reach schools to inform their youth program.

STC's program also extends to 'Schoolsdays' which allow students to attend mainstage productions during the day which are complemented by a one-hour introductory session prior to the performance. Students are able to discuss the performance with the actors and explore themes, topics, genre, history and other aspects of the production. At least one main stage production per year is suitable for high school students, and age brackets are identified when marketing the production.

Workshops are linked to the curriculum and provide students with an in-depth exploration into theatre practices with industry professionals and artists who work in STC's subscription season. Workshops range from design processes for production to exploring cultural, artistic and thematic developments in specific plays.

STC and the Educational Drama Association of NSW also offer workshops and resource kits designed for teachers to assist them to gain knowledge and skills from industry professionals.

STC in conjunction with *The Sydney Morning Herald* offer a Young Playwrights' Award to encourage and assist the development of young playwrights. The Award also aims to complement the teaching of playwriting at school, by providing an opportunity for students to submit their work to a professional theatre company, and to have their work read by theatre professionals.

Melbourne Theatre Company (MTC) offers an in-house education program that includes workshops, presentations and resource kits for students and teachers.

'Explorations' are a series of presentations linked to the school curriculum presented by a small number of performers. MTC provides teachers and students with commentary on scenes and further investigation into major themes of the performance. A copy of the director's commentary is supplied to each school at no extra charge after attending the presentation.

MTC Education and the Victorian Arts Centre's Arts Encore program work in partnership to deliver 'in school' workshops, when school attend one or more of MTC productions. MTC develop the workshop in direct consultation with participating teaching artists, and tailor the workshops to meet students' requirements. Art Encore workshops aim to extend students theatre experience and extensively explore the MTC productions.

Black Swan Theatre Company was established in 1991 and is one of Perth's leading theatre companies. The company produces theatre that links with the syllabus. It also offers support and products to aid in the integration of live theatre in the classroom.

In 2002 Black Swan in partnership with West Australian Opera appointed a new education and artform manager. The company aims to offer resources to use in the classroom, pre-show and post-show briefings, workshops for students and teachers, teachers' launches, curriculum sessions and advice and information.

Black Swan also encourages young people to engage with productions through BSX Youth Theatre. BSX is aimed at young people aged between 17 and 25 years.

3.4.3 Theatre venues

Several youth theatre and TYP companies have venues where they self-present work, including, among others, ATYP, Shopfront, PACT, Spare Parts and Polyglot. Carclew runs its schools programs out of the Odeon Theatre, which is also used by Patch Theatre. St Martins Youth Arts Centre in Melbourne has a strong focus on youth theatre. There are, however, no dedicated TYP venues presenting a mixed and intensive program comparable with specialised ‘mainstream’ venues in other countries, such as Contact Theatre in Manchester (UK), or the New Victory Theatre in New York.

Australia’s major performing arts centres occasionally program theatre targeted at children or young people, several of them have dedicated, continuous education programs, and several have close links with specialised festivals targeted at young people.

Sydney Opera House (SOH)

The Sydney Opera House’s program for children and young people contains several distinct strands:

1. Introductory music programs for 2–5 year olds and family audiences, including babies proms and family proms which cover orchestral, jazz, pop and other genres.
2. School holiday theatre productions—normally three each year, one being an end of year entertainment, with the others being chosen to reflect contemporary issues or topical content but not necessarily curriculum-based works.
3. Collaborations with other cultural organisations, including youth arts companies: for example, the Youth Performing Arts Conference in 2002; a joint project with PACT and Outback Theatre (see below); and collaboration with the noise festival in 2002 and 2003.
4. Co-presentations with key partner companies, targeting young audiences—Australian Ballet, Sydney Dance Company, and occasionally others.

To date many of the presentations for children have appeared under the ‘Kids at the House’ brand.

The PACT and Outback Theatre project combined budget resources from these two organisations with additional resources from Sydney Opera House (SOH). Under the title ‘Wide Open Road’, the project started with workshops in outback and city locations, culminating in a rehearsal period and performances in Far West NSW (presented under the SOH banner). The production was then transferred for performances at the Opera House.

While the Opera House has invested resources and energy into establishing the Studio program during the last three years, focusing partly on a young adult audience, the 2003–08 Strategic Plan highlights a stronger emphasis on developing the teenage audience:

We will create and actively incorporate youth and education opportunities in presentations and activities. Examples of implications include;

- *Appoint a new position of Producer, Young Audiences to singularly focus on Young Audiences through collaborating, creating and hosting year round activities*
- *Establish direct links into schools and Department of Education and Training to generate interest and leverage resources.*

An increase in resources is planned to support the ‘Youth and Education’ principle underpinning the Strategic Plan.

The SOH will also take a stronger role in overarching, or collaborative marketing of all the youth and education activities presented in its venues by other arts companies.

As well, executive producer Philip Rolfe drew attention to the Opera House's statewide responsibility, in response to which SOH was endeavouring to maintain a regional presence, as in the PACT/Outback project. He also referred to SOH's growing links with TYP companies, including Patch (presented at SOH last year), Arena and Windmill.

Victorian Arts Centre

VAC regularly has performances specifically for children, particularly during the school holidays by theatre companies such as MTC and Bell Shakespeare Company.

The education program is designed to suit a student audience and compliments the performance program of the Centre. VAC ArtEd program offers students and schools access to range of programs such as ArtEd performance program, Arts Encore and Vrap9, Victorian Rural and Regional Access to the Arts program for Year 9 students. Vrap9 is an arts access program funded by the Victorian Government and is managed by the Arts Centre. Vrap9 funds year 9 students to travel to Melbourne to attend arts activity days that are designed to satisfy curriculum requirements.

The ArtEd program also offers teachers professional development programs including workshops and master-classes and performance notes.

The Centre's education program is an international member of the Association of the Institutes of Aesthetic Education (AIAE).

Adelaide Festival Centre (AFC)

The AFC has a long history of presenting and producing work for children. 'Something on Saturday' is a program designed for families and children that has been running for 26 years. The Centre also has an extensive education program aimed at increasing opportunities for children and young people in schools. The education program has been designed against the curriculum framework and has been running for 12 years. 'Go-Cart' is another initiative of the Centre that promotes low-cost ticketing across Adelaide and is actively taken up by young people.

Major cultural institutions should be providing an environment which will stimulate creativity, invite debate, present issues, provide entertainment and meeting places, encourage critical thinking and enrich the lives of young people.¹

An important element of the AFC's program is working with national and local organisations and festivals to produce new work, including the Come Out Festival. They are also collaborating with Windmill by providing them with access to AFC venues.

Queensland Performing Arts Centre (QPAC)

QPAC actively engages with children and young people through their performance and festival program. They have programmed local and national theatre companies and co-produced productions aimed at children and young people. In 2001, QPAC reinstated their education program which aims to build events around performances and provide education resources to enhance young people's experience of theatre.

The Centre has engaged with children and young people through their biennial Out of the Box Festival aimed at children aged 3–8 and Stage X, a biennial four-month multi-arts festival focused on 13–26 year olds.

In September 2003, QPAC will host the inaugural Out of the Box Festival of Early Childhood Symposium. This national event will be focusing on the 'cultural and creative lives of children in a professional development experience'.

¹ Helen Bock, Adelaide Festival Centre, in 'Major Cultural Institutions and Youth Arts', *Lowdown*, June 2001, p3.

3.4.4 Festivals

There are several festivals dedicated to programming and nurturing arts for children and young people, including strong TYP components. These include:

Out of the Box, QPAC, Brisbane	A children's festival held over four days every two years during June. It consists of performances, workshops and free events such as yoga and exhibitions aimed at children aged between 3–8 years old.
Stage X, QPAC, Brisbane	A biennial festival for young people aged between 13–26 years old. Held between September–December at various theatres and public spaces around Brisbane.
Next Wave, Melbourne	A week long, biennial multi-arts youth festival held at the end of May. In non festival years, Next Wave supports a development program known as Kickstart. Both the Festival and Kickstart encompass a broad range of artforms including theatre.
Come Out Festival, Adelaide	A biennial festival that runs for 12 days during March. It consists of a comprehensive program of events, workshops, forums, school projects, in theatre school touring and an outreach program.
Awesome, Perth	Perth's International Arts Festival for Young People held in November each year. The festival targets children and young people aged under 16 years.
Wickid, Melbourne	A four-day, annual festival held in September. The festival focuses on arts and activities for children aged between two and eight years old. However, following funding reductions, the 2003 Festival has been cancelled and the future of the Festival is uncertain.

It is notable that no comparable children's or young person's performing arts festival occurs in New South Wales, a gap that was lamented by some of those operating in the TYP or youth theatre sectors in that state.

3.4.5 Performing arts markets

To present their work to potential purchasers, TYP companies have the same access to Long Paddock, the Australian Performing Arts Market and other booking conferences and showcases as other professional theatre companies. By the same token, there is no specialised market mechanism for them to reach the presenters.

3.4.6 Schools

A large number of children and young people are exposed to TYP through schools, and the type of work they are exposed to is influenced by the level of infrastructure in each state. The system for booking performances and workshops into schools varies for each state and territory.

New South Wales, Queensland and South Australia have umbrella organisations that source and accredit appropriate productions and promote these production to schools through a catalogue. A number of state education departments allocate funds directly to the schools for TYP programming and/or fund arts organisations to deliver TYP programs in schools.

In New South Wales, schools directly contact companies and companies actively market to individual schools. The NSW Education Department's Arts Unit also compiles and distributes a booklet to schools and provides schools with access to an online database that highlights accredited productions. The Department of Education has a policy that all performances have to be authorised and previewed for schools. A committee comprising teachers, students, parents and a

member of the education department review the performances. Work is selected if it can value add to the curriculum. In addition, all the members of the cast undergo child protection approval in order to become registered in the program. Out of the 258 'productions' listed in 2003, 92 are drama based. On average schools request three 'productions' a year.

A New South Wales education officer observed that schools source the majority of TYP productions from commercial booking agents such as Nora Goodrich Management and Young Australia Workshop.

Queensland Arts Council (QAC) delivers an annual statewide program to schools in cooperation with local arts councils that promotes accredited TYP and TIE performers (individuals and independent companies). In 2002, 106 artists provided 405 touring weeks with 4444 performances for over 521,000 students. Queensland has approximately 658,000 students in all schools of which 470,000 are in state schools.

In South Australia, Playfull manages touring programs that raise the profile of the arts in the curriculum and involve professional artists in schools. Playfull's 'quality accreditation' process supports teachers in selecting high quality work and relevant performances for students. This process also assists artists in the creation of work for young audiences. Consultation has taken place across the education and arts sectors to develop Playfull's Quality Accreditation model.

In WA and Tasmania there is no central co-ordination and the education department funds the schools directly. As a result each school receives a small amount of money to determine their own program.

In Tasmania, the Department of Education plays a 'hands on' role in marketing to the sector. Education officers act as a communication link between local companies and schools by distributing marketing material to schools. The Department of Education in collaboration with local theatre companies organises regular previews for an established network of teachers in an informal setting.

In Victoria, the education department has a strategic partnership with Arts Victoria and financially supports 34 arts organisations to deliver programs to schools. This results in a third of the arts education budget being distributed to arts organisations. Regional Arts Victoria (RAV) is the peak regional arts organisation in Victoria and one of the state government's 12 major cultural organisations. For more than 30 years, RAV has provided a range of arts and cultural development programs for regional and metropolitan communities and artists in Victoria.

RAV's major programs are 'arts 2 go', the largest schools' performing arts program in Victoria; and 'Arts Across Victoria', a comprehensive touring program for regional audiences in Victoria. Each year between 80,000 and 120,000 students experience approximately 1000 performances in 850 schools.

RAV works closely with the Department of Education and Training to ensure that the programs (Primary and Secondary) support quality and innovative teaching practices and relate to many of the learning outcomes in the Curriculum and Standard Framework. RAV has a central office in Port Melbourne and a number of regionally-based field officers.

In ACT Jigsaw Theatre Company is currently contracted to deliver the ACT's Theatre-in-Education Program. The program provides ACT government students with access to a range of high-quality, education-related performances. These multi-art activities cover the five strands of dance, drama, music, media and visual arts and cover the early childhood, primary and secondary sectors. The Theatre-in-Education Program also focuses on student learning outcomes and the professional development of teachers. The Theatre-in-Education Program funding from the ACT Department of Education, Youth and Family Services (ACTDEYFS) is \$138,000 annually.

3.4.7 Commercial agencies and presenters

There are a small number of commercial agencies and presenters of TYP in Australia. The majority of commercial booking agencies for schools are based in New South Wales, and this may have led to a more competitive environment for TYP companies in that state than elsewhere.

Since 1991, **Nora Goodrich Management** has been working in the TYP sector. Based in New South Wales, the company tours over 3000 performances and 30 productions per year to schools across Australia and in New Zealand. Nora Goodrich directly markets productions to schools by telemarketing. The company reported difficulty in sourcing quality productions, although a number of TYP companies (and others) observed that the economic and logistical drivers of commercial agencies results in a call for very small casts and technically simple productions.

Young Australia Workshop (Glen Leitch Management) is a Sydney based company producing in-school programs and theatre productions for schools throughout Australia. Established over 25 years ago, it is a privately owned management company servicing Australasia. Young Australia Workshop tours over 30 performances to Sydney, Newcastle, Gosford, Wollongong and Blue Mountains schools.

School Performance Tours is a Sydney based company that promotes theatre into kindergartens, primary and secondary schools throughout Australia. School Performance Tours was formed in 1987 by Sydney Puppet Theatre to promote the company's work into schools. School Performance Tours is now a totally separate business and tours not just puppetry but a wide range of theatrical experiences across Australia. They currently represent over 30 performers from around Australia and have performers based in Tasmania, Perth, Adelaide, South-East Queensland, Western Australia, Melbourne, Bathurst, Sydney and the NSW Central Coast.

Tony Bones Entertainment is a Victoria-based Theatre and Entertainment Company owned and operated by qualified teachers, performing at private functions, schools, libraries and public events across Victoria. They specialise in Children's Parties, Video and Film Production, School Shows and Cabaret Performances. The company consists of 25 Victorian performers, teachers, composers, musicians and film makers.

Malcolm C Cooke & Associates Ltd is a commercial presenter based in Victoria. Malcolm C Cooke has been an independent producer for over 40 years. The company has only recently started to create 'Family Theatre' productions. The most recent of the family productions they have produced are *The Hobbit* and *The Lion, the Witch and the Wardrobe*. These works are not specifically Theatre for Young People but 'encourage parents and grandparents to bring their children to the theatre'.

The producer discovered after the success of *The Hobbit* the potential and demand for family productions. *The Hobbit* while in Canberra sold out a five-week season.

Malcolm Cooke believes the way to create a financially viable national tour is to produce high quality, major professional productions, that can be toured nationally and be marketed extensively. His productions usually tour to major capital cities and large regional venues such as Lismore. However, the majority of regional theatres do not have the necessary seating capacity to stage a commercial production. Some major arts centres are investing in Cooke's productions in order to offer schools high production value performances at subsidised prices.

3.5 Arts in education

In recent years there has been increasing interest in the impact and value of arts in education, and a growing body of research exploring aspects of learning and individual development through the arts. Some of this is concerned with the non-arts effects (or benefits) of arts in education. While much of this work has emanated from the US and UK, there are a number of current initiatives in Australia also, including some with which the Australia Council is engaged.

One of the most influential reports in this field has been *Champions of Change: The Impact of the Arts on Learning* (1999).¹ It documents reports from a range of research teams, examining a range of arts education programs to identify their impact on learning and socialisation. One of their conclusions is that ‘learners can attain higher levels of achievement through their engagement with the arts’. They also conclude that learning through the arts can help to level the playing field for those from disadvantaged circumstances, and that the arts:

- reach students who are otherwise not being reached
- reach students in ways that they are not otherwise being reached
- connect students to themselves and each other
- transform the environment for learning
- provide learning opportunities for the adults in the lives of young people
- provide new challenges for those students already considered successful
- connect learning experiences to the world of real work.

The Department of Education, Science and Training (DEST), the Department of Communications, Information and Technology and the Arts (DCITA) and the Australia Council jointly have commissioned new research on the value and impact of arts education in schools. This joint venture was an outcome of the National Seminar on Education and the Arts (February 2002). The evaluation will look at the impact school-based arts education initiatives have on student learning outcomes, including students of Indigenous, disadvantaged or at-risk backgrounds. This research project is one of a range currently taking place around the country.

The recent establishment of the National Education and the Arts Network provides linkage between the state and federal arts and education agencies, and is steering implementation of a three-year strategy. The Australia Council has funded a dedicated position in the Policy Communication Research Division to move the Education and the Arts Strategy forward.

Recent and current arts in education research could have significant impact on the education system, and on the relationship between the arts and education sectors. Ultimately the impact of the debate could be broader—on the overall value of the arts in society.

3.6 Federal and state policies

3.6.1 Australia Council

During the course of this review, the Australia Council launched *Young People and the Arts Policy*. Building on the earlier *Framework for Youth and the Arts*, the Council’s first policy statement in this field states the following objectives:

1. Supporting and promoting the artforms and practices of young people.
2. Improving our understanding of the practices and processes of young artists and artworkers, engaging with them in direct and accessible language and using their preferred methods of communication.
3. Encouraging young artists/artworkers and youth artworkers to access professional development opportunities.
4. Providing resources to help young artists and artworkers realise their potential and achieve excellence in their artforms.

¹ Published by The Arts Education Partnership and the President’s Committee on the Arts and the Humanities.

5. Making new connections and strengthening existing ones between work by, for and with young people and the broader arts industry.
6. Supporting young people and children’s active participation in the arts and cultural development.
7. Strengthening opportunities for young people to experience the arts as audiences.
8. Expanding the important links between arts and education.

In relation to strengthening opportunities for young people to experience the arts as audiences, the policy states:

- A. Strategies or projects that engage young people and children in new or enhanced artistic experiences will be supported.
- B. The needs of young readers will be a focus through our grants programs, initiatives and aspects of the Books Alive campaign.
- C. Our continued support will be given to individuals and companies creating artistic work specifically for young people and children, including books, plays, exhibitions, dance performances and/or cross- and multi-artform events.
- D. We will also provide support to organisations that actively produce work for young people and children in their overall program. Organisations include leading performing arts companies and other major arts and cultural institutions.
- E. Organisations offering special opportunities for young people and children to engage with aspects of their general program will also receive our support. Organisations include leading performing arts companies and other major arts and cultural institutions.

And in relation to the links between arts and education the policy states:

- A. Advancing the quality of learning and engagement in the arts, we will rigorously pursue advocacy and negotiation for change in arts education across the community—from the highest levels of government to the grassroots. Ongoing examples include:
 - facilitation of a National Education and the Arts Network with representation from all states and territories
 - promotion of the Australia Council’s ‘Contemporary principles of arts education’, developed as part of the *Promoting the Value of the Arts* strategy.¹
- B. In collaboration with other research centres, we will help to establish a program of research into the benefits of learning in and through the arts for young people in Australia. Initially this will have an emphasis on the middle years of schooling (ages 12–16). We are also interested in research projects that focus on the specific needs of arts and education in early childhood. Examples of research programs include the mapping of training provision in arts education, and partnerships with the Australian Research Council.
- C. Our grants programs will continue to support high-quality projects that encourage collaboration between the education sector and artists or arts companies and organisations.

3.6.2 State and territory governments

NSW, the ACT, South Australia and Western Australia are working towards developing an arts and education framework.

¹ Located at www.ozco.gov.au/council_priorities/education/contemporary_principles_of_arts_education/

New South Wales: The NSW Government through the Ministry for the Arts and the Department of Education and Training has committed to enhance students and teachers arts experiences by allocating \$1.9 million for 2003–07 to implement the Arts Access Strategy.

Arts Access will provide NSW students who are unable to attend live performances through geographical isolation the opportunity to participate through a travel and ticket subsidy scheme. It will also tour to isolated communities professional artists as part of the 2005 artist in residence program.

In 2003–04 two NSW schools will be involved in a pilot project designed to provide teachers with access to professional development through a five-week work placement with a major arts organisation and cultural institution.

The Department of Education and the Creative Arts Consultants will also assist artists and arts organisations to respond to the curriculum.

ACT: artsACT (The Department of Urban Services) and the ACT Department of Education, Youth and Family Services have initiated a collaborative project that aims to improve learning outcomes for K-12 students across the ACT. Arts Education Project officers from both departments are working on an Arts Strategy to assist teachers to build bridges with cultural institutions and to more effectively utilise their resources.

artsACT does not have a youth arts policy but tries to include youth representatives on their funding program's peer assessment committee and raise the quality of work being produced for children and young people.

South Australia: Arts SA and the Department of Education and Children's Services (DECS) have developed a proposal for ARTS*smart*, South Australia's first strategy for arts education in South Australian schools and pre-schools. It will cater for children and young people from early childhood to Year 12.

ARTS*smart* has been developed by a taskforce comprising representatives from the arts industry, DECS and Arts SA.

The ARTS*smart* strategy will aim to achieve three key outcomes: the continuing engagement of children and young people in the arts; partnerships between educators and arts practitioners; and arts experiences for lifelong learning. Five key strategies have been proposed for implementing ARTS*smart*:

- the establishment of arts and education information networks
- the identification of clusters of schools and pre-schools in disadvantaged areas, where ARTS*smart* would be implemented intensively
- the operation of professional development programs for arts educators and artists
- the development of arts promotion and advocacy resources and research
- the development of community partnerships to build links between schools and local arts organisations.

The implementation of ARTS*smart* is pending ministerial approval.

ARTS*smart* complements other SA Government strategic partnerships such as SA Youth Arts Board (SAYAB) and its performances in schools program, PLAYFULL.

In 2000, the South Australian Government developed a new strategy to increase support for the arts for young people. A key part of this strategy was the establishment of a major performing arts company for children and families.

Western Australia: In February 2003, the Western Australian Government published a consultation paper for its proposed Creative Connections policy. The proposed policy is being developed as a partnership between the Department of Education and Training, Western Australia and the Department of Culture and the Arts, and is aimed at meeting the needs of government schools.

The five proposed policy objectives and strategies have been informed by Western Australia's pilot program, Arts Edge. The Creative Connections objectives include:

- to support the provision of high quality experiences of the arts in education
- to raise the profile and status of the arts in education
- to contribute to and support local and national arts in education research
- to strengthen the relationship between the arts and cultural and education sectors to ensure long-term collaborative partnership.

The proposed policy has a direct relationship to the Curriculum framework. The Government aims to implement Creative Connections over several phases.

Arts WA is in the process of undertaking a review of its arts policy in which it will address youth arts. Currently Arts WA funds programs for children and young people across all artforms.

Queensland: In 2003, the Queensland Government launched Children and Young People in Creative Queensland, the Queensland Cultural Policy in Action 2003–2005. The initiative builds on the work of Creative Queensland, The Queensland Government Cultural Policy 2002 and the White Paper: Education and Training Reforms for the Future.

Children and Young People in Creative Queensland focuses on two areas:

- industry bridging initiatives that assist young people to move more easily from school/training to employment
- community pathway building programs that promote the development and delivery of the arts and cultural industries, such as the Out of the Box Symposium.

The Queensland Government aims to encourage career pathways for young people wishing to engage in the arts and cultural industries. In 2003, Arts Queensland in partnership with the Department of Employment, Training and Youth launched a series of youth specific initiatives to achieve the Queensland Government's policy objectives. These initiatives will be delivered by Arts Queensland, QPAC, and Youth Arts Queensland in partnership with local government, arts organisations and industry professionals.

Queensland was shifting its focus to a model of 'empowerment' through expanding their mentoring schemes in partnership with the Department of Employment and Training. It also supports youth-led theatre and is trying to break down traditional TIE models, establishing new models of teacher-artist partnerships.

Victoria: The Victorian Government has recently launched its new arts policy that focuses on community, regional and rural access, and supports TYP within this policy. Arts Victoria has no specific youth arts policy. An Arts Victoria officer stated that the department currently offers limited financial support to young practitioners.

Northern Territory: Arts NT has recently undertaken an arts policy review which has provided a stronger youth arts focus.

Tasmania: Arts Tasmania specifically supports TYP through their youth arts policy and encourages work created by, with and for young people

Each of the state and territory education departments was asked to identify whether there are specific benchmarks for provision of TYP, that is target levels of frequency for contact between students and theatre experiences. Although such targets may be adopted by individual schools, and the principle of engagement with the arts is affirmed through the Key Learning Area, none of the education departments currently have specific benchmark levels of provision.

3.7 Strategic and peak bodies

In addition to the TYP companies themselves and the festivals, schools and other venues at which the companies perform, there are several organisations which provide support, advice or networking opportunities for the TYP sector (and the broader youth arts sector). This is a selective list, focusing on those organisations with which TYP companies are most consistently engaged.

Carclew Youth Arts Centre

Carclew, the program arm of the South Australian Youth Arts Board, provides children and young people with resources and opportunities to develop as successful and innovative artists and artists. It offers a variety of workshop programs, regional projects, performance opportunities and arts mentorships for children (aged 5–12), youth (aged 13–17) and young adults (aged 18–25). The Carclew venue is available for event hire, offers rehearsal space and equipment for hire and has free exhibition space. As mentioned earlier, Carclew also uses the Odeon Theatre for presentation.

Youth Performing Arts Australia (YPAA)

Based at Carclew Youth Arts Centre, YPAA is Australia's peak body representing performing arts practitioners that focus on work created for, by and with children and young people up to the age of 25. Its membership currently totals 70 companies and 35 individuals, and comprises theatre, dance, puppetry, music and multi-arts industries. A member of ASSITEJ, YPAA aims to advocate increased recognition, value and support for youth performing arts in Australia, and provide links between its Australian network and practitioners, events and activities from around the world.

Table 3.7 YPAA membership

Type of organisation	No. of members
Theatre	37
Multi	14
Circus	6
Dance	6
Puppetry	3
Education	3
Music	1
Other	0
Total	70

YPAA's 37 theatre members include state theatre companies, youth theatres and 10 dedicated TYP and puppetry companies.

Lowdown Magazine

Lowdown, Australia's national youth performing arts magazine, is produced at the Carclew Youth Arts Centre. Published every two months since its inception in 1979, the magazine features articles on youth performing arts activity, reviews of shows and other publications, a list of touring and performing programs, and news from every state and territory. Lowdown actively assists government bodies, arts organisations, international visitors, academics and other media with information about the sector. Although its scope is much broader than TYP, it is through Lowdown that debate within the TYP sector often emerges.

Association Internationale du Theatre pour l'Enfance et la Jeunesse (ASSITEJ)

ASSITEJ is a World Theatre Network of Theatre for Children and Young People which was established in 1965 by a global alliance of professional theatre for children and young people. Today, ASSITEJ is an international network linking thousands of theatres, organisations and individuals through national centres in more than 70 countries.

4.0 Findings from TYP companies

This section of the report provides a summary of findings from a survey results from 16 TYP companies supplemented by individual interviews with each of the companies, and group discussions¹.

4.1 Current scope of the TYP sector

The term Theatre for Young People refers to theatre produced by professional actors targeted primarily at young audiences. A sub-sector of TYP is Theatre in Education (TIE) which is professionally produced theatre specifically targeted at in-schools audiences and often focused upon specific social issues. Fifteen to 20 years ago TIE was the dominant model of Theatre for Young People, strongly influenced by the TIE movement in the UK during the 1960s and 1970s. Issue-based TIE is far from being a dominant mode now—very few companies describe themselves as TIE companies.

While there has been a decline in the number of professional TYP/TIE companies in the last decade (see 3.1 above), there appears also to have been an increase in the number of youth theatre companies in operation.

Positive Solutions has identified 17 TYP companies funded by the Australia Council or states, including three puppetry companies. A list of the companies currently operating is included at Appendix 3. The funded TYP sector forms part of a broader spectrum of provision, including not only youth theatre companies, but also performing arts organisations which may not easily be defined as ‘theatre’.

The majority of the TYP companies currently operating were established more than 15 years ago²:

Table 4.1a Date of establishment

Range	No. of respondents
1960–69	1
1970–79	6
1980–89	4
1990–99	4
2000 onwards	1
Total	16

¹ A list of respondents is included at Appendix 6. A total of 20 TYP and four youth theatre companies were invited to participate in the survey. Five did not reply or replied beyond the date of analysis. The four youth theatres are excluded from this analysis, but were included in the survey to gather comparative data on their resources and activities. The four have been funded as Key Organisations by the Australia Council Theatre Board.

² Two of the NSW-based youth theatre organisations were established in 1963–64, another in 1977 (Flying Fruit Fly Circus) and Urban Myth (in South Australia) in 1981.

The geographical spread of all subsidised TYP companies (not only the survey respondents) is as follows:

Table 4.1b Number of subsidised TYP companies

State	Number of companies
NSW	5
Vic.	3
Qld	1
SA	2
WA	2
Tas.	3
NT	0
ACT	1
Total	17

Nearly all the TYP survey respondent companies have dedicated office space, and half have dedicated rehearsal space. Companies were asked to indicate the total number of people they employed or engaged during 2001.

Table 4.1c Company employment levels

Category of worker	2001 no. engaged			
	F/T	P/T	Contract	Unwaged
Performers	6	35	224	2
Other creative roles (e.g. composer, set designer, lighting designer, director)	8	9	216	62
Production/technical	17.5	11	94	19
Management/administration	29.8	8.5	18	31
Marketing/promotion/development	5	3	9	10
Total staff	66.3	66.5	561	124
Average staff per company	4	4	35	8

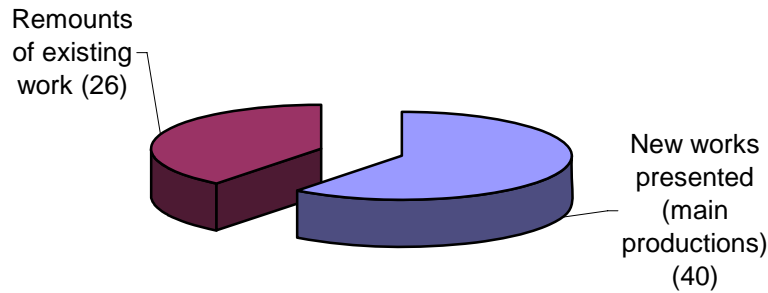
In common with many other small and medium-scale performing arts organisations, the low numbers of dedicated marketing staff are notable, although the majority of companies indicated that marketing expertise was represented on the board.

Half the companies had seven or eight board members. One indicated fewer than this, and four indicated more than this.

4.2 Profile of artistic outputs

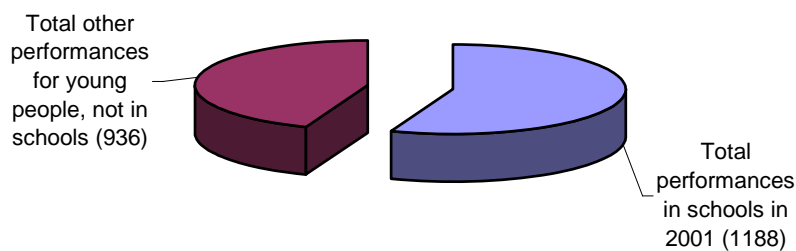
A survey of the companies' activities during 2001 was undertaken¹. Ninety per cent of the companies' work was identified as Australian, and of 66 works produced by the respondent companies that year, 60 per cent were new works.

Chart 4.2a *New work and remounted work*



Just over half the performances were given in schools:

Chart 4.2b *Location of performances*

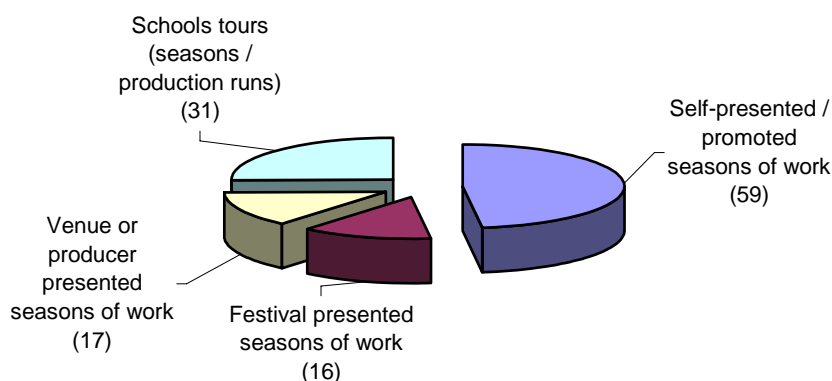


Similarly, of 556 workshops recorded, just over half (300) were provided in schools.

Approximately half of the companies' seasons were self-presented, a quarter comprised schools-based seasons, with the remainder divided between venue-presented and festival-presented work.

¹ While a single-year snapshot of activity can be misleading, it was felt that the companies should not be asked to spend significant time providing historical data. A copy of the survey form is included at Appendix Two.

Chart 4.2c *Nature of presenter*



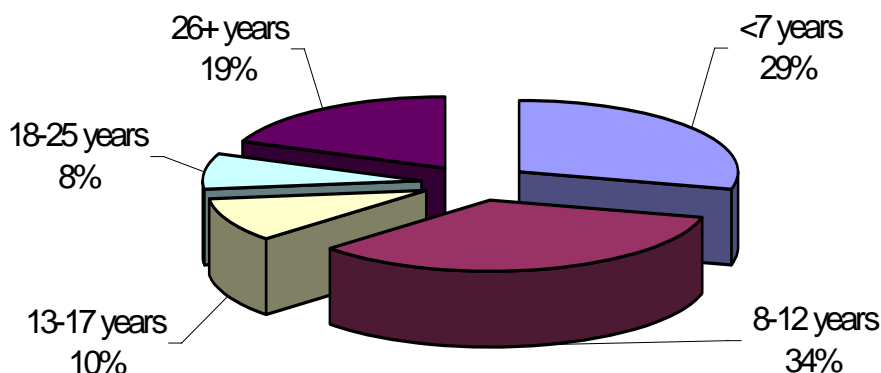
The respondent companies were in performance for an average (mean) of 19 weeks, and were in rehearsal or development for an average of 18 weeks.

Some of the companies surveyed have recently undertaken some form of consolidation, that is, endeavouring to do less and do it better, or selecting a more precise target audience. A few companies stated that they are concentrating on a specific age bracket such as 8–12 year olds and their families, rather than creating a suite of productions to suit a diverse audience. Several are consulting with children and young people on a more regular basis to inform the type of work being produced.

4.3 Audiences and audience development

A high proportion of the work currently produced is for under 12s. Fifteen of the 16 TYP company respondents assessed their audience age-range over the last three years as:

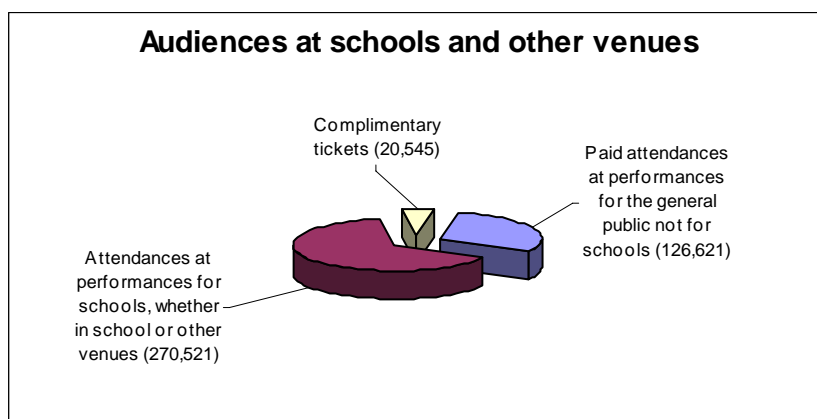
Chart 4.3a *Audience age range*



Few companies are consistently targeting teenage audiences. Some indicated they had a special interest in engaging children in their formative years in aesthetic experiences; others indicated that teenage audiences are ‘too hard’ in marketing terms—resistant to in-schools performance, but not yet having the income to make independent theatre-going choices. An additional issue is the desire of teenagers to be active participants, rather than audience members.

During 2001 more than twice as many people were reached through performances for schools audiences as through other performances:

Chart 4.3b Audience numbers at schools and other venues



It should be noted that the results here include 15 of the 16 respondent TYP companies; and that free attendances are excluded. The latter are significant: 14 of the respondents indicated a combined total of over 200,000 free attendances in 2001, and another respondent indicated that it had secured free attendances of 300,000 that year through a permanent installation at Scienceworks Museum.

TYP companies working in schools cited the need to ensure accessibility for those who would not otherwise enjoy arts experiences, among other motivations. While many of the companies perform both in schools and other venues (including theatres) some perform exclusively in schools, and some have chosen not to work in schools at all—primarily for aesthetic reasons, and wanting to preserve the special characteristics of a theatrical experience, which they consider compromised by a school-based performance.

The companies were asked to outline any specific strategies or initiatives they have used to attract or develop target audiences in the last three years. The following brief extracts describe actions ranging from initiatives to increase attendance, to enhancing audience appreciation, to increasing children’s and young peoples’ participation in development of the work:

Organisation	Sample strategies
<i>Arena Theatre Company</i>	<ul style="list-style-type: none"> ▪ Work in development discussions ▪ Website development ▪ Post-show forum
<i>Barking Gecko Theatre Company</i>	<ul style="list-style-type: none"> ▪ Partnerships with a variety of non-arts organisations
<i>Budgie Lung Theatre Company</i>	<ul style="list-style-type: none"> ▪ Setting up youth advisory panels
<i>Co-Opera</i>	<ul style="list-style-type: none"> ▪ Outdoor performances
<i>Freewheels Theatre</i>	<ul style="list-style-type: none"> ▪ Giving lectures
<i>is theatre ltd</i>	<ul style="list-style-type: none"> ▪ Marketing consortium
<i>Jigsaw Theatre Company</i>	<ul style="list-style-type: none"> ▪ Collaborative marketing through other organisations
<i>Monkey Baa Productions / Theatre Ink</i>	<ul style="list-style-type: none"> ▪ Working to attract regional audiences

Organisation	Sample strategies
<i>PLC</i>	
<i>Patch Theatre Company</i>	<ul style="list-style-type: none"> ▪ Developing audience sectors of families with children, regional schools ▪ Developing an international audience development strategy
<i>Polyglot Puppet Theatre</i>	<ul style="list-style-type: none"> ▪ Collaborative marketing through database sharing ▪ Logo and website development
<i>Spare Parts Puppet Theatre</i>	<ul style="list-style-type: none"> ▪ Performance in non-traditional theatre sites (community/corporate events) ▪ Own box-office system ▪ Targeting grandparents
<i>Terrapin Theatre</i>	<ul style="list-style-type: none"> ▪ Marketing consortium
<i>Windmill Performing Arts</i>	<ul style="list-style-type: none"> ▪ Ticket and transport subsidies ▪ Family/group ticket prices and vouchers as incentives

Most of the companies are endeavouring to market both to venues and schools in order to persuade them to book the shows, and to individual audience members to persuade them to buy tickets for self-presented seasons of work. Given the absence of dedicated marketing staff from most of the companies, it may be unrealistic to expect significant investment in additional audience development activity.

Companies have diversified their audiences by offering initiatives such as discounted tickets to 18–25 year olds and free public transport. IS theatre in Hobart, for example, introduced the ‘Live Lounge’ for 18–26 year olds as a way of increasing audiences. Sponsored by Boags, young people have the opportunity to have a ‘beer’ and chat with actors after the show.

4.4 Company philosophy

The philosophical drivers informing the companies’ work cover a wide range, including:

- a philosophy that asserts young people’s role at the fore of new cultural expression the creation of our performances is inherently collaborative
- engages its community through access, participation and involvement in all areas of its arts practice
- dedicated to creating interdisciplinary work that is experimental and conceptually driven
- our work will deal with the fears, concerns and experiences of childhood and be informed by our own research and development processes involving children
- explode the predictable, open doors to the impossible and change perspectives on the world
- there is no kids theatre/adult theatre division. There are only great stories and fascinating experiences that lift the heart and challenge the senses.

Several of the companies stressed the importance of quality, and high production values. Some also described linkages with academic institutions, ranging from research partnerships with universities to teacher secondments to organisations. For example, Windmill has developed a linkage with Flinders University and the de Lissa Institute of Early Childhood and Family Studies

at the University of South Australia; Theatre of Image has a relationship with Macquarie University; Freewheels has a partnership with Newcastle University; and, in recent years, Barking Gecko's partners have included Murdoch University. These relationships appear to reflect a growing desire for a grounding of the work in sound learning principles, especially where the work is targeted at children; and a related desire to understand young audience perceptions and reception of the work.

The question of how far a philosophical base, and an understanding of educational principles, should inform the companies' work generated differing responses. Some reflected the 'provocation' articulated by Judith McLean and Susan Richer in their paper prepared for the Theatre Board:

Exposure in the arts does not equate with understanding—companies need a philosophical understanding of why they are making work with and for young people that demonstrates an understanding of art making and aesthetic literacy¹

it is vital that youth workers, arts educators and artists take an interest in youth research and cultural theory

But there was also dissent from this:

While philosophy is very important, this view goes against the history of theatre, from Brecht stretching back to Aristotle and Horace. For them practice tends to come first in a close relationship between theory and practice . . . A good artist creates an experience that resonates on a number of levels. An articulated philosophy may help this, but also may limit creative possibilities by closing off directions.

It was evident from their responses to the 'question' of company philosophy that even experienced companies and practitioners displayed quite different levels of sophistication in their articulation of the grounding of their work. What came across as a strong, common view, however, was the desirability of enhancing the level of critical and philosophical discourse between companies. Busy schedules and limited resources currently result in relatively little interaction between company leaders, which may in turn restrict the dissemination of innovation, and lessons learned.

Critical debate on a national scale needs to occur regularly if we are to gain and maintain collective understanding of how theatre is developing in Australia and thus have a basis for extending our practice.²

4.5 Relationship with the education sector

Jigsaw and Kite Theatre are predominantly funded by their state or territory education department. One company has funding from their Education Department to support teacher's professional development, advise on curriculum and assessment issues, refer schools to resources and artists, suggest pedagogy, and create opportunities for students to engage with the company. Patch Theatre Company is currently based out of a school on a peppercorn rent and uses the Odeon Theatre for their Adelaide performances. Some companies, however, have no continuing linkages with education bodies.

Theatre of Image has a continuing relationship with the Institute of Early Childhood at Macquarie University. Windmill has established partnerships with three universities. At a practical level

¹ *Theatre for Young People in Australia*, paper prepared for the Theatre Board in 2001 and printed in *Lowdown*, February 2003, p4

² Greg Lissaman, Jigsaw Theatre Company, *Why is Critical Debate Important to Youth Arts?*, *Lowdown*, February 2001, p4

Western Australia regional schools are making links with TAFE to provide year 11 and 12 students with access to hands on technical subjects such as lighting and sound.

With regard to securing bookings for schools performances those TYP companies operating on lower resource levels expressed several concerns:

- the problem of competition from more commercial operators, offering lower-priced product into schools
- the difficulty of securing reasonable income levels from schools performances
- the inadequacy of company resources to develop and maintain the links with teachers
- the problem of teachers not being professionally prepared—needing theatre education or familiarisation
- the difficulty of dealing with teachers who operate under great time pressures.

If you go through a commercial promoter, they try to drive your cost base down

Each state has a different system for getting into schools—it would be helpful if there was a single system.

Against this, there were several companies which felt that it is better to deal with the venues (schools) directly, rather than trying to work through an intermediary. This seemed to be largely a function of scale—those who had the staff infrastructure to devote time to relationship-building were keen to act directly; those who lacked infrastructure would welcome external support or some form of intermediary or ‘producer’ to represent the company’s interests.

is theatre ltd has recently been developing some interesting new approaches to the education ‘marketplace’. Historically, Salamanca Theatre Company¹ received education funding, and had teachers employed as performers. What was perceived as a partnership is now a competitive market environment. To try to circumnavigate this, and to overcome travel barriers that denied access to many young people, the company is now using college campuses (years 11–12) which have theatre spaces, and producing shows outside normal school hours. The teachers then become partners in presenting the show, rather than purchasers of the show; the too-rapid bump-in and bump-out is avoided; and venue costs are lower than most theatres. The company has committed to pursuing this model in the short-to-medium term to see if audiences build.

There was a frequently repeated view that many teachers lack adequate professional preparation either to select the most appropriate theatre work, or to exploit the work to the maximum benefit of their students. This was partly a question of the limitations of teacher-training and aesthetic education, partly a question of the teacher’s ability to ‘scaffold’ or frame the work to help the students’ appreciation, partly perhaps a question of time pressure. Less frequently articulated (though it was mentioned by a few) was the corollary—that theatre companies need to enhance their understanding of education processes and structures, as well as learning theory, in order to continue developing a mutually productive relationship.

Finally, the question of specific objectives and criteria specific for schools-targeted performances was discussed.

Perhaps each school targeted project could have a dual set of objectives, one that describes the objectives for the projects targeted participants (i.e. young people), and one that describes the objectives for the projects community (i.e. the school, teachers and parents).

A different Australia Council perspective on this is provided by the Performing Arts Boards’ 1991 policy and program review:

¹ is theatre ltd’s former name

Performances in schools should be guided and judged by the same push for imagination, risk and innovation as other subsidised theatre practice in Australia¹

Quality approval

Given the difficulty teachers evidently face in selecting (or finding) high quality theatre work, and given that few schools are in a position to provide their students with more than very occasional exposure to professional theatre (either in school or via a theatre trip), there was some support for the concept of a quality approval system, to try to ensure that children's and young peoples' infrequent theatre experiences are positive. However, most TYP practitioners consulted were resistant to the concept of a 'gatekeeper' whose judgment might open or close an entire state (or interstate) marketplace for a company.

There was a broader consensus in support of a quality endorsement process (the 'Craftmark' or 'Woolmark' approach), provided it too was structured, well-informed, and not subject to the preferences, or aesthetic judgments, of a single gatekeeper. This endorsement or accreditation would be at the level of the producer or company, not at the level of the individual theatre work. The degree to which this would assist teachers and others purchasing theatre to select appropriate, high-quality work for their students requires further exploration with education sector representatives.

4.6 Relationships with the broader arts sector

Companies and festivals have been looking to collaborative processes across all artforms such as the visual arts, cinema and dance when creating and programming TYP, evidenced by the programming of Come Out and Awesome Festival. The survey identified examples of collaboration and partnership both between individual companies operating in the sector, and between the companies and others in the arts, or in other sectors. These included:

- project and production collaborations with other performing arts organisations
- working in partnership with presenters and venues
- working with non-arts organisations such as education (e.g. tertiary education, early childhood development) and community groups such as health and welfare
- contributing by working on steering committees and boards
- networking with other general managers and artistic directors to discuss touring, programming, etc.

... partners in recent years have included Murdoch University, Department of Education, Perth Zoo, WA Museum, Art Gallery of WA. These organisations have contributed in-kind support to a range of projects and programs in return for other benefits

... partnerships and links with Newcastle University, Local Councils, Welfare Agencies and other amateur and local youth theatres

The Company has a recent history of collaborations with artists from a range of artforms, and often develops relationships with the artists that span over several projects. Arena now works in a partnership model and rarely self presents. Projects are therefore reliant on attracting partnership organisations.

An issue which was raised by a number of survey respondents and interviewees is the status of the TYP sector within the broader theatre industry. Some felt the TYP sector was regarded as a 'stepping-stone' to real theatre work, and that there was significant advocacy work to do to enhance the status of TYP work. Others felt that their company already commanded respect among

¹ Drama Committee Policy/Program Review, December 1991

mainstream and state theatre companies, and in some cases they had forged production partnerships with those companies—although even here there was a concern that the mainstream companies lacked a real understanding of children and young people as current and sophisticated audiences in their own right, rather than seeing them as future audience potential to be nurtured.

As funding has remained static performers and companies are looking at partnership with other companies to survive. However, there was a concern that some of the major theatre companies have a poor track record for protecting work for children and young people when budgets are under pressure, leading to considerable vulnerability. It is worth noting that the Major Performing Arts Inquiry recommended that MPAB companies ‘undertake the commissioning of new works with smaller companies and individuals, where such collaborations can enhance the artistic development process’¹. This recommendation was adopted and has subsequently been incorporated into the tripartite funding agreements with the MPAB theatre companies.

A couple of organisations had developed from TIE companies to TYP companies and found it difficult to re-brand themselves. This raises the broader question of whether TYP, at least within the theatre profession, still suffers from some of the negative perceptions of TIE—only concerned with issues, and not with the quality of theatrical experience.

4.7 Professional development

Several issues were mentioned with regard to professional development:

- *pre-entry training*: the fact that drama training did not include consideration of the specialised needs of working with young audiences was considered a weakness. Interviewees from other sectors (and Milne’s comments above) suggested that such ‘specialised’ training had been available before rationalisation in the tertiary education sector
- *artistic development*: resources to support mentorship and exchanges would assist in nurturing current and potential future directors
- *artistic succession*: some felt there were rising young directors capable of assuming future leadership of the TYP field; others felt the very low mass of companies resulted in a lack of suitable opportunities to gain experience
- *teacher training*: several mentioned the need to assist teachers in appreciating and utilising TYP to the benefit of their pupils.

As indicated in the Company Philosophy section, the ability to interact with others in the sector was also regarded as key to personal professional development:

*... seeing other people’s work and meeting them and talking with them about how and why they do what they do is probably my main source of personal creative development. Whether I’m going to adopt it is almost incidental. It’s about talking to your peers.*²

4.8 Company finances

The Australia Council provided financial data on eight TYP companies and three puppet companies over a six-year period from 1997 to the 2002. The following is a brief summary.

The analysis of the eight TYP companies together reveals the following financial highlights over the six years to 2002:

¹ Recommendation 10.1.2

² Grahame Gavin, Barking Gecko, in *Flight of the Gecko*, in *Lowdown*, June 2002, p13

- On a consolidated basis, the companies achieved a cumulative operating deficit over the six years to 2002. The amount of the consolidated deficit of over (\$100,000) represents around 0.5 per cent of the consolidated income.
- In fact, only three of the eight companies achieved overall (minor) operating surpluses for the period. The remaining five companies incurred overall deficits representing between under 0.5 per cent up to 4 per cent of the company's total income.
- The companies reported significant 'real' growth (25 per cent) in consolidated income over the six years with increases in all revenue streams except for sundry income. In particular, significant growth was reported in earned income and sponsorship income. Overall, the companies have experienced a real increase in earned income resulting in a reduced reliance on government core or base funding.
- An increase of 29 per cent, or real growth of 11 per cent, was reporting in the receipt of core funding from 1997 to 2002. However, the spread of core funding varies dramatically among the companies with one company reporting no core funding (Jigsaw) over the six years and another company reporting an accumulated \$2.7 million of core funding (Barking Gecko). Project funding, as is its nature, was varied throughout the period but with greater funding secured and basically maintained from 2000.
- As evidenced by the consolidated deficit over the period, the increase in income has been more than matched by increased expenditure—real growth of 17 per cent over the six years. The companies reported significant 'real' increases in both salaries & fees (23 per cent) and direct program or production costs (28 per cent) from 1997 to 2002. Overall, it would appear that the companies are generally spending more now on employment and production and less on administration and marketing.
- In 2002, the eight companies held consolidated cash reserves of \$250,000 representing around 5 per cent of consolidated income. That is, overall, the companies only have a 5 per cent margin of error in which to operate in respect of controlling expenditure and achieving income.
- It is of great concern that some companies are reporting negative cash reserves and negative or very poor working capital.

In comparison, the results and position reported to 2002 by the three *puppet companies* reveal all companies to be financially sound.

4.9 Cost drivers

A comparison was drawn between some of the cost drivers for the eight TYP companies analysed, and a group of non-TYP companies funded by the Australia Council. The TYP companies were divided into three clusters according to their financial turnover, and then compared with eight non-TYP companies with similar turnovers.

Of specific interest was the question as to whether the costs of TYP productions are different (cheaper) than the costs of other theatre productions. The following table shows that the average annual production expenditure of the TYP companies over a five-year period was just under \$100,000 per year, while the average annual production expenditure for the non-TYP companies was just over \$52,000 per year. As a proportion of total turnover the TYP companies' investment in production costs averaged 22 per cent over the period, compared with 12 per cent for the non-TYP companies. While we have not attempted to record investment per production there appears to be no substance to the proposition that TYP productions are cheaper to mount:

Table 4.9a TYP v non-TYP production expenditure

Company	Total expense 1997-2001	Total production expense	Average annual production	% of total expense
Total TYP companies	17,640,886	3,859,619	99,984	22%
Total 'other' theatre companies	16,771,999	2,094,537	52,363	12%
Total all companies	34,412,885	5,954,156	76,174	17%

A similar exercise was undertaken to assess whether the additional production costs were offset by different income levels. Interestingly, for this sample, the earned income of the TYP companies was higher than that for the non-TYP companies by a similar amount to the higher production expenditure:

Table 4.9b TYP v non-TYP production expenditure

Company	Turnover 1997-2001	Average annual turnover	Total earned income	% of total income	Average annual earned
Total TYP companies	17,367,390	462,883	4,940,589	28%	131,782
Total 'Other' theatre companies	16,854,468	423,365	2,951,782	18%	73,795
Total all companies	34,221,858	443,124	7,892,371	23%	102,788

Within earned income we were not able to ascertain the balance between box office, fees and other income sources.

Finally, a comparison of marketing investment was made, and found to be almost identical, with TYP companies allocating 7 per cent of turnover to marketing, and non-TYP companies allocating 8 per cent of turnover during this period.

4.10 Funding

The sources of funding for the companies were identified as:

Table 4.10a Sources of funding in 2001

Source	No. of Respondents	Total Amount \$	\$ Average per State/Territory funded Co. (full sample) ¹	\$ Average per Company funded from this source
Australia Council	12	1,467,038	97,803.50	122,253.20
State government: Arts	15	2,244,992	149,666.10	149,666.10
State government: Other	5	188,000	12,533.30	37,600.00
Local government	3	71,120	4,741.30	23,706.70
Other (<i>please specify</i>)	8	540,673	36,044.90	67,584.10

The other sources of funding mentioned were:

- DCITA (2)
- Healthpact
- Playing Australia (Federal Government) (2)
- sponsorship (3)
- philanthropic

Many referred to the very tight resource constraints they operate under. Even some well-established companies are unable to pay their core staff year-round. The consequences of such limited resources were variously:

- cutting back, limiting the scope and frequency of productions
- reduced cast sizes
- reduction in production budgets
- burnout and disgruntled staff
- projects having to be withdrawn
- limiting capacity to access corporate support
- inability to be pro-active in international touring.

The first three, particularly, can only compound any negative perceptions which may exist regarding the quality of work.

There are a handful of TYP companies which are generously resourced—and the comments above do not come from those companies.

¹ Calculated by dividing total funding amount by the number of companies which indicated they received state/territory funding, i.e.15 companies

4.11 Best practice

In work for children quality and relevance are paramount considerations, and constant research, consultation and evaluation needs to be built into the processes of companies. Yet this can't occur in the present funding environment.

Most of the companies were resistant to laying down firm principles with regard to what constitutes 'best practice' in the field of TYP. This was partly a natural reluctance to implicitly criticise colleagues in the field (who might not adhere to such principles) but perhaps more significantly a concern that best practice can only be judged in relation to the intended audience, and the environment and particular circumstances in which the work is occurring.

However, when asked to comment on which Australian TYP companies they admired, four were mentioned by (at least) several of the respondents:

1. Arena—innovative and distinct style
2. Patch—good production values, child friendly, an example of how a TYP company can grow from a small local company to a small internationally relevant company producing high-quality work.
3. Polyglot—child friendly, innovative, imaginative, image based work
4. Barking Gecko—high quality and good philosophy, international profile.

Two international companies were also referred to by a number of surveyed companies:

- Seattle Children's Theatre Company—well-produced, dialogue-based, real plays, high production values
- Groupe 38 Denmark—inventive, exquisite, dynamic, storytelling focus, outstanding productions.

A number of other international companies were also mentioned by at least one respondent.

Even this simplistic 'poll' highlights some clear common themes which underpin good practice in the sector:

- innovation and inventiveness
- high production standards
- child friendly (for those targeting younger audiences)
- a philosophical foundation.

In further discussion with the TYP companies it was evident that several of the most admired companies identified above also share a spirit of exploration and evolution in the ways in which they engage children and young people in the development and evaluation of the work. Far from settling in to a particular approach to development and evaluation, these companies appear to be constantly pushing further, and seeking new ways of working. We present just two examples—Arena and Patch Theatre.

Arena

Arena used a website to secure input from young people during the three-phase development of *Play Dirty*. Phase One consisted of showing the work in open rehearsal and workshopping the feedback given by the secondary students in attendance through improvisation live on stage.

Phase Two was the *Play Dirty* website, which was used to post questions as a way to gather feedback to inform the development of the final production. Participants were able to read past feedback on the showings, sample material posted on the website and the production. The website was used both by teachers as part of classroom activity and by people independently logging on to share their feedback. As well as informing the work, the website was a vehicle for opening up the process of contemporary art making to students, both in Melbourne and regionally.

Phase Three was the Post Show Forum which were attended by approximately 50 per cent of the audience following each school performance. At each forum the director, a motorbike rider, two performers and other collaborators engaged in a dialogue with the audience, covering various topics from acting as a career, the intentions behind the production, set construction, development of the technology in the production and gender representations in the work. Arena viewed these forums as an important part of demystifying the creative process for school students as well as hearing audience responses to a new work.

Patch Theatre

Another example is Patch Theatre, which has begun to use a team of independent professional artists, presenters, early childhood specialists and educators to view a new production up to three times as part of an audience. At the end of the season, in a meeting chaired by a Patch board member, the group critically dissect, analyse and assess the piece, keeping in mind the director's vision, the company's mission and the target audience. The group collates their opinions about the shortfalls of the work and is then joined by the director of the work to receive the appraisal feedback.

The appraisal is not intended to be an assessment process, but rather a quality development process, which draws on the objectivity and expertise of artists to provoke new insights, problem identification and better outcomes. The aim is to develop all new works to a level where they can deservedly be labelled 'quality theatre' and, as such, become part of the ongoing Patch Theatre repertoire. This Critical Appraisal Process, based on the Danish Critical Appraisal Model, means that first seasons at Patch Theatre are now internally viewed as works-in-progress. It has proven to be beneficial in developing a repertoire of quality new works for children. Section 6.1 below contains an outline of the Danish model of quality criteria which influenced Patch's evaluation process.

Arena and Patch are not, however, the only companies engaging with children and young people in either the development or evaluation process:

Children, via our collaborating research schools and kindergartens, are involved in the research, development and rehearsal of new works

We research content for projects about young people with both young people and youth agencies

Every year we do a workshop tour state-wide exploring the themes

We continually gauge their views via question and answer sessions at the end of performances

Trial audiences for feedback prior to formal opening—and feedback post performance

One-day focus groups with children aged 5–12 who have attended productions through art and drama workshops

4.12 Key issues

The following is a summary of the principle issues raised by TYP company representatives, either through the initial survey or subsequent interviews and group discussions.

- the difficulty of maintaining high production values and retaining experienced artists. There was no evidence that producing theatre for young people can be achieved at lower cost than other forms of theatre. While some schools-based productions require a lower level of investment in physical pre-production costs than most theatre, there is also a high proportion of original and devised work, requiring greater investment in the development process than much scripted 'mainstream' theatre
- resource constraints, leading to concern at burnout and constant belt-tightening by some companies. The challenge of trying to create and tour innovative productions in a competitive environment with limited resources. These issues were not raised by the more generously-funded companies
- resource constraints, making it prohibitive for companies to produce works of scale for children and young people
- the need for a higher level of contact and discourse within the professional TYP sector, both across Australia and with colleagues abroad
- the need to strengthen management to handle increasing organisational demands (recognised by and the subject of current action from the Small and Medium Performing Arts Review)
- the lack of customised training for TYP, limiting the availability of suitable performers
- the inability of some companies to attract and retain a high calibre of staff
- problems of succession planning when key staff such as artistic directors leave the company
- the need to improve efficiency of the application and reporting process to state and federal funding bodies¹
- the need for teachers to be provided with broader aesthetic education within their training and to be skilled in using theatre (and other arts exposures) to maximum benefit for their students; the need for TYP practitioners to more fully understand learning processes and educational frameworks; the need for greater engagement between the sectors at strategic and operational levels
- for some, the problem of low profile and perhaps confused branding of the sector, which may be a cause of lower professional status of the work within the theatre industry than should be the case
- the difficulty (for some) of securing press reviews and informed media coverage

▪ ¹ This is being addressed as one of the outcomes of the Cultural Ministers Council's consideration of the Small-to-Medium Performing Arts Examination Report in 2002

- the profile and status benefits that could accrue from one or more dedicated TYP venues (as exist abroad); from establishment of a youth arts festival in Sydney (as exists in several other states); and from the acceptance of a TYP company into Major Performing Arts Organisation status by the Australia Council
- the double challenge of the arts (beyond TYP) being under-valued in Australian society, and children and young people also being under-valued; the impact which could be achieved through positive education policies on the arts and broader recognition of the value of the arts for children and young people.

5.0 Findings from stakeholder interviews

Telephone interviews were held with 32 individuals across the country. Interviewees included lapsed company leaders, education officers from major theatre companies, TYP festival directors, arts and education department representatives, and a selection of other key individuals connected with the TYP sector. A list of interviewees is included at Appendix 6.

Seven key areas of discussion arose during the interviews:

1. Profile
2. Access
3. The product and the experience
4. Audience development
5. Partnership working
6. Funding priorities
7. Best practice

5.1 Profile

A significant proportion of interviewees felt that the TYP sector had low status within the theatre sector and the wider community. The interviewees suggested that there was confusion in the wider community surrounding the role and direction of TYP and its relationship to TIE and Youth Theatre. The view was expressed that changes in funding policy priorities had led to some of the problems experienced in the sector.

The sector had been hampered by the lack of formal training at universities as TYP has been amalgamated into more generalist drama programs. As a result there is a decreasing number of dedicated TYP performers and mentors, and limited access to high quality work.

TYP has a reputation of being ‘a stepping stone, not a career destination’. Several of the former company leaders felt that TYP is not acknowledged as a serious profession within the industry, evidenced by the level of financial assistance and profiling it receives within Australia. Former company leaders and state arts department officers observed that the sector has had a frequent turnover of people, particularly artistic directors, due to the closure of companies, poor management and succession planning, changes in funding priorities and shifts in school production demands.

Interviewees within the education sector commented that, following advocacy from the education departments, there has been a change in curriculum that has resulted in an increase in the profile of drama in schools. In most states theatre (drama) is now recognised as part of a key learning area: the arts. A number of the education officers believe that the change in curriculum has had an impact on strengthening the TYP and TIE sector. Some within education felt that the TYP companies may be too literal in their interpretation of what constitutes work ‘relevant’ to the curriculum:

A high proportion of companies are concerned about making work to fit into the curriculum as they want to make work for artistic reasons—but often contemporary work already has strong links to current education priorities such as developing creative and critical thinking skills rather than disseminating a body of knowledge.

Schools now require higher levels of professionalism and artistic content. A small number of education officers suggested that the demand from the education sector has increased the number of funded and commercial companies wishing to engage in TYP.

There has been a move away from issue based performances or didactic theatre and a strengthening of high production values.

The majority of key individuals and festival directors believed that the TYP sector has had to work with the curriculum but believe the curriculum should not compromise the artistic quality or direction of work. The fact that teachers justified their choices purely on the basis of the curriculum was seen as problematic.

5.2 Access

Arts and education departments and festival directors found it difficult to source appropriate work in the development of their annual calendars, one-off events and touring programs. Education officers and touring program managers from Queensland, Victoria and the Northern Territory observed there was a need for more culturally diverse and new media-based productions. More broadly, access to high quality, affordable and diverse productions was mentioned as an issue by all states and territories.

An essential element of access for TYP is the ticket price. Too high a ticket price creates a barrier for audiences and too low undermines the company's ability to maintain production values. To achieve greater access for children and young people, some subsidised companies look to private sponsors to subsidise ticket prices for regional schools and schools in lower-income areas. It was also noted that some venues hesitate to program TYP productions as they are concerned about box office returns covering expenses.

Marketing of the sector required improvement as it was felt that individual companies found it extremely time consuming and frustrating to source and target the appropriate teacher in each school. In regional and remote areas even dedicated touring organisations such as QAC and Regional Arts Victoria found it difficult to market TYP product to local arts councils due to an ageing population base. This was evidenced by the limited response to their TYP touring programs. QAC introduced TYP into their regional touring program only four years ago and have struggled to market it to regional councils, although in 2003 it represents 25 per cent of their program:

We have an advocacy role to engage young people with the arts...we have great success with touring youth bands and legal graffiti workshops. However, we struggle to tour technology-based TYP productions

This was not necessarily the view of those within education departments:

There is no central approval process and this in-the-field assessment and approval process appears to be working well. Companies that are not acceptable to schools do not last the distance. No companies have complained to the Department of Education about not receiving guidance etc, and schools seem to be content to be the ones sitting in judgement.

5.3 The product and the experience

It was observed by a number of interviewees that young people wanted a direct *involvement* in productions rather than being a passive audience member. They also wanted more access to more engaging, interactive events such as physical theatre and rave type multimedia productions rather than text based works. It was noted by a number of education and arts departments that these

activities are received positively by young people, but are received less positively by an ageing teacher base.

Some festival directors questioned the relevance of TYP productions, and their responsiveness to changes in youth culture. The festival directors agreed that they considered all artforms, such as new media, dance, visual arts, music (and not just TYP) when programming their festival, due to the demand from their audiences for different types of cultural product.

New technology was making a huge impact on cultural expectations, and festival directors and others perceived a sense of confusion among theatre companies and teachers on how to effectively engage with and utilise technology, and how to encourage young people's engagement with this type of work without resorting to gimmicks.

5.4 Audience development

Funded companies are competing against commercial companies with bigger budgets and more investment and, in the schools market, teachers are restricted to a couple of excursions per year due to heavy workloads.

It was felt that there needed to be more research into the needs of the audience and a mechanism for communicating the creative process to teachers and mothers as they are the primary decision makers. It was observed by one festival director that 'teachers are not too concerned about the artistic quality of the work but are looking for issues and ideas that assist them in the classroom'.

Education department officers, major company representatives and others stated that TYP is often supported by a range of add-on programs for children and young people, and support material for teachers. In order to extend young people's experience and continual engagement with professional productions both small and major companies are offering youth audiences access to master classes with actors, directors and stage crew, immersion programs, competitions for script writers, after-show parties and website chat rooms.

It was noted in a number of states by education department officers (particularly in Victoria and WA) that there has been a significant increase in the number of young people participating in drama both in and outside of school hours.

5.5 Partnership working

The level of collaboration between education and arts departments differs in each state and territory. The majority of interviewees emphasised there was confusion over whether TYP should be funded by both the education or arts departments. Even though most states are working to a whole of government model, communication and links between departments were difficult to maintain. Over the last 10 years half of the states and territory education departments stated that there had been a reduction in their financial support of the TYP sector.

In some states there was a real sense of collaboration between the schools and the arts industry. Consultation between the education and arts sector has resulted in theatre companies responding to key learning outcomes and HSC requirements.

Further commentary on arts in education, and the activities of arts and education departments, is included in Section 3.4.2 above.

5.6 Best practice

The majority of interviewees felt that ‘best practice’ was to produce TYP at the same level as other main-stage theatre.

Those who were familiar with work abroad thought Denmark’s TYP sector had ‘reached a point of maturity and professionalism’ even though it was currently experiencing some funding cuts. For example, in Denmark there is better training available for performers, there is a TYP newspaper critic, and critical dialogue is encouraged. Companies such as Groupe 8 were specifically mentioned as producing innovative and outstanding productions.

Festival directors and others noted that since the mid 1990s there had been a decline in Australian TYP companies. Companies such as Arena, Zeal and Patch were exceptions because they maintain a high standard, engage children and young people through a variety of processes, and have a strong sense of theatricality. The work of individuals such as Sean Mee and Rosemary Myers’ work stands out, as they spend time finding out about young audiences, generate controversial work and are not afraid to use new forms.

Children’s festivals such as Out of the Box, Come Out and Awesome were recognised as leaders due to their interactive and innovative programming.

6.0 Change drivers

The following are selective comments on factors influencing change in the TYP sector that were made during interviews with TYP companies, other theatre companies, former company leaders, festivals, and others. The summary is structured according to theme or issue. It should be acknowledged that on a number of the topics opposing views were expressed. Where a clear majority proposed one view, this has been identified.

Some of the issues raised do not constitute external change forces, but descriptions of trends within the sector. The comments are followed by brief notes on change drivers identified beyond the current study.

6.1 Artform development

Repeated observations were made on the trend towards use of multimedia in productions:

escalated use of multimedia forms, cross art form presentation, higher technologies, different materials and effects for spectacular theatre

There were mixed views on the impact this was having on schools' receptiveness to the work. Some felt that TYP had had to acquire a greater responsiveness to youth culture (from the mid 1990s) incorporating, for example, breakdancing, graffiti and other street-artforms. Others commented on the declining interest in text-based theatre and the related success of companies which avoided an over-dependence on text, such as Arena and Barking Gecko.

A further influence on the work being developed was the apparently increasing need by TYP companies to forge partnerships with others, including major theatre companies and corporate sponsors, to assemble the resources for their productions. The view was expressed (by a major theatre company) that such collaborations were difficult, adding a layer of complexity to the production process—but even the best-resourced TYP companies regard such partnerships as essential to resourcing their projects.

6.2 Young people's perspectives

I believe that TYP is becoming more a place where issues can be discussed and explored rather than being seen as an entertainment vehicle. Young people are seeing theatre more often as a way of expressing themselves and opening themselves up

In addition to comments on shifts in youth culture, several interviewees felt that young people are becoming more sophisticated and more informed, leading to a higher level of expectation of performances than in the past.

6.2 Policy development

The earlier Context section drew attention to arts and education policies at federal and state level. There have been a significant number of relevant policy developments or articulations recently, and they are continuing to emerge. It would be reasonable to assume that the full impact of these on the TYP sector is more likely to be felt over the next five years than the last five, although the launch of Windmill in SA is a very visible exception to this.

The Australia Council's own *Young People and the Arts* policy statement is a 'first' for the Council, and takes its place alongside a small number of other Council-wide policy initiatives.

There will be opportunities for interpretation and implementation of this policy by TYP companies, major theatre companies and other presenters and producers.

Other recent policy developments in the field of youth arts, arts in education or arts in the community have been described. In several instances they are based on the desire to forge closer connections between arts and education agencies, and to coordinate policy directions. These initiatives may influence programming, and possibly funding, arrangements, as well as joint projects—each of which has implications for companies presenting work for young audiences.

The establishment of the National Education and the Arts Network reflects a growing interest by policy makers (and many practitioners) to strengthen arts in education, and to broaden the knowledge base of the impact of the arts to provide the evidence to do so. There are two implications for TYP. First, the opportunity for engagement with the research initiatives flowing from this relatively young area of development, and to increase the TYP sector's own knowledge base. Several TYP companies are already active in this field. Secondly, the likelihood that funding agencies will come to expect TYP companies, and others targeting young or family audiences, to be familiar with this growing knowledge base, and to ground their work in this, philosophically and practically.

During this study, several practitioners commented on the importance of a 'sound philosophical base' for TYP work. A familiarity with learning theory, with the socialising effects of the arts, and with the results of current arts in education research are likely to become required tools of the trade, as well as the common language which enables dialogue with education practitioners.

6.4 Funding

Regarding current funding patterns, several interviewees commented on the existence of strong and well-funded TYP companies in SA and WA while companies seem to struggle in other states¹.

TYP companies are generally inadequately funded to make and market high quality new works that will captivate young people's imaginations and interest

serious lack of funding right across the board

Comments were made on the de-funding of companies in NSW, and on the de-funding of companies in SA, and subsequent funding of Windmill. Some referred to the more stable and generous funding environment they perceived in other countries, which facilitated longer-term planning by TYP companies. An analysis of federal and state funding levels was included at Section 3.3, from which it was evident that from 1998 to 2001 combined Australia Council and state/territory funding for TYP totalled approximately \$3.4 million per year, increasing to \$4 million in 2002, largely as a result of investment in Windmill.

6.5 Personnel

There were some observations on the withdrawal that had occurred by education departments from funding education officers attached to TYP companies. While education funding had sometimes created a structural problem—with education employees being paid more generously than performers and directors—the withdrawal of these posts had left companies without education officers and deprived the companies of both curriculum knowledge and familiarity with the teachers' and schools' perspective.

¹ Separately, however, many commented on the importance of Victoria-based Arena as a leader in the field, and acknowledged the significance of Polyglot's work also.

6.6 Work in schools

There were mixed messages regarding the impacts of curriculum developments. The most frequent view among current TYP companies was that teachers have become increasingly concerned with booking work which is directly curriculum-related, and that the increasing pressure on teachers left them with little time to devote to the selection process. The ‘product’ had to be simply packaged, and shaped to fit a short school timeslot. The attractiveness of Bell Shakespeare’s work (and some of the commercially-toured product) made for tough competition—especially for the smaller TYP companies. However, there was a dissenting voice from the education field, expressing the view that TYP companies could be too literal in interpreting their works’ links to the curriculum, with the arts as a Key Learning Area generating broader opportunities for engagement with creativity.

The Victorian model of bringing older school pupils to theatre performances (at VAC) was felt to have changed attitudes to experiencing theatre, giving legitimacy to the experience, although this is a model which could not necessarily be emulated in geographically more dispersed states.

6.7 Venue demand

Venues need to be given the confidence to handle the material. If they don’t have an education officer they have problems marketing the work. They are interested, but worried about losing money

Several commented on venues’ resistance to product targeting young people on the grounds of low ticket yield, and difficulties in marketing the work.

6.8 Change drivers identified elsewhere

The recent *Small to Medium Performing Arts Inquiry*, and the Australia Council’s *Planning for the Future* issues and trends document, identify a number of environmental factors influencing the theatre sector. Many of these apply to TYP and to other work targeted at young audiences. The latter records a number of policy ‘desires’ including the need:

- to support longer collaborative processes
- to provide international residences, exchanges and artistic collaborations
- to promote new leaders
- to innovatively improve leadership skills
- to introduce succession planning for companies
- for more inclusive policy development approaches
- for children encountering artists in their schools and communities.

These aspirations may not yet constitute change drivers but, translated into funding priorities, would have an impact on TYP companies, alongside others.

Planning for the Future also identifies the following change drivers:

- increased use of technology for administrative and marketing purposes
- the loss of innovative practitioners in theatre to other sectors
- the recent dominance of the language of economic rationalism—and the relative devaluing of the worth of theatre

- competition through globalisation of entertainment—an issue highlight strongly in the Major Performing Arts Inquiry.

Finally, *Planning for the Future* comments on a desired future:

By 2010 Australian theatre will be integral to daily life, have a far broader reach, be subject to new funding approaches and demonstrate stronger leadership

These are aspirations which are perhaps especially relevant to work targeted at young audiences.

7.0 TYP in other countries

In order to place the current level and infrastructure of Australia's TYP sector in context, and to identify alternative structures and approaches, a brief review of TYP in other countries was undertaken. This section provides an overview of TYP in three countries: Denmark, Japan and Scotland. Additionally, information on the programs of the Lincoln Center in New York is presented.

Denmark is selected partly because there has been a strong tradition of funded TYP companies, resulting in a critical mass which has contributed to a maturing of the sector. There has also been some influence on the thinking of leading Australian TYP practitioners (such as adaptation of the Evaluation Model by Patch Theatre).

Japan is selected because there is a high level of commercially-run (i.e. un-funded) activity, although there is evidence of a recent shift towards not-for-profit structures. Strong support networks and collaborative arrangements are characteristics of the sector. There have also been Australian links with companies in Japan, such as the connections forged by Windmill, resulting in the presentation of Kazenoko Kansai at the Sydney Opera House.

Scotland's TYP sector is extremely modest by comparison, with only a handful of companies. However, recent policy shifts have resulted in a clearer articulation of the importance of theatre for young people and a commitment to allocating a proportion of the theatre budget to TYP work.

7.1 Denmark

In 1999, there were a total of 110 professional theatre companies in Denmark. Of these 75 are dedicated to children and young people. In 2003, ASSITEJ Denmark listed over 47 professional company members. Denmark's Theatre Law reimburses 50 per cent of the expenses spent by institutions (e.g. schools, libraries, kindergartens) on the purchase of theatre. In 1999, 35 young people's theatre companies received subsidies from state and local governments totally over \$AUS15.5 million. The 50 per cent reimbursement system enables Danish TYP companies to maintain affordable ticket prices.

TYP companies in Denmark commonly work together to create co-productions. There is a comprehensive exchange of performers among companies.

To sustain high standards of work a number of companies have their own 'critics'. Colleagues from other companies or independent performers are invited to view the production and give professional feedback to the performers before it is presented to the public (this critique-ing model has influenced Patch Theatre's evaluation processes)¹.

¹ The evaluation model of quality criteria was produced by the Danish Association of Theatre for Children:

Keynotes on the seven criteria for quality

1. Artistic aims and objectives of the company and the piece

- Why was this company formed?
- What do you think are the purposes of the piece?
- What do you think are the company's reasons for playing this particular piece in this particular way at this particular time?
- To what extent do you think the company's objectives have been achieved through this piece and its performance?

2. The Drama (the text or, in the case of productions with little or no text, the dramatic development)

- Is it well-researched?
- Is it well-constructed and consistent (within its own terms of reference)?
- Are the characters credible? Do they develop? Are they multi-faceted?
- Is the drama appropriate to the audience (in terms of e.g. ability, age, and cultural background)?
- Does the drama have an intrinsic integrity, or is it just a mouthpiece for the playwrights/company's views?
- Is the relationship between the text and other dramatic elements balanced? Is it over-wordy? Is the text too minimal?

3. Critical choices or decisions or solutions re staging

- Has the company made appropriate decisions with regard to: form, direction, music, choreography, design, technical aspects, casting?
- Is there a clear overall artistic rationale for these decisions?

4. The work of the performers

- Are the performers' skills appropriate to the part/s they play?
- Do the performers work well together?
- Do they have a successful relationship with the audience—is this relationship flexible and responsive?

5. The company's relationship to its audience

- Is the play developmental for the audience?
- Does the company respect and respond to its audience?
- Do young people feel secure enough within this theatre experience to respond to the challenge of the piece?
- Is the performance fresh?

6. Impact of the piece

- How did the piece engage the audience emotionally? Intellectually?
- How did the performance space or environment affect the impact of the piece?
- How did the performance work in its entirety?

Ethics

- Do you have any misgivings about the ethics of the production—i.e. the 'message' or messages conveyed in the piece—in the text or the staging or the performances?

Notes

1. The above criteria should only be taken as keywords to introduce and inspire a much more subtle and fruitful discussion.
2. Each question contains an implicit 'In your opinion ...'

There used to be closer links between the Theatre for Young People sectors and the education system. This encouraged companies to make work that responded to the curriculum. This has changed due to theatre companies and others advocating that theatre for young people should be judged by its artistic expression not its utility value.

7.2 Japan

Currently, there are over 200 professional theatre companies performing to young people in Japan, and 75 professional theatre companies have joined the Japan Union of Theatrical Companies for Children and young people (JIENKYO). The Association of Japanese Theatre companies has 77 member companies that mainly perform to adults but some of them also perform to high school students.

In 2000 JIENKYO conducted a survey of Theatre for Young People audience numbers. In 1999 there were 7,592,639 attendances at 23,651 performances by 67 companies¹. The performances were mainly to education institutions (64 per cent) divided between kindergarten (29 per cent), elementary school (29 per cent), junior high (3.1 per cent) and senior high (2.9 per cent). The predominance of performances to younger children is notable. The rest of the performances were to family groups (10.6 per cent), public sponsors (6.8 per cent), self-sponsored (8.8 per cent), and others (9.7 per cent). The survey also showed a decrease in audiences as a proportion of the total population from a peak in 1990. This is partly a result of a decrease in the number of children and changes to the school system, that have led to a cut down in extra-curricula projects.

JIENKYO's report observed that financial conditions of theatre groups have become very tight, although the government budget for culture has increased in 2001 and 2002. Marjorie MacLean, the executive director, Canadian Institute of the Arts for Young Audiences stated that this may be because 'people have been trying to introduce the legal concept of the "non-profit society". If that concept becomes a reality, then things will change even faster for our Japanese colleagues because currently they operate as businesses.'

There are two main reasons articulated by Voriko Koboyashi (Japanese president of ASSITEJ) why Japan has so many theatre for young people companies.

Firstly, after World War II, professional theatre groups and teachers thought it would be artistically and culturally important to introduce young people to theatre. Professional theatre groups started touring their productions to schools and this became part of the children's education. Tours to schools continued to grow and extend out into theatres, and the sector reached its peak in the late 1980s.

Secondly, the Kodomo-Gekijo movement (Kodomo = children, Gekijo = theatre) has supported theatre companies for children in Japan. Kodomo-Gekijo was formed in Fukuoka in 1966 as an organisation in which adults and children could develop together, culturally, by enjoying and appreciating performances and art in their local area. It is a grassroots movement led mostly by Japanese mothers. Later, this body expanded, forming a national organisation in 1974. Since then, it has developed links with 700 local organisations in 47 branches throughout Japan. In 1998 it was restructured under the name of Kodomo-Gekijo National-Centre, and became a corporate entity as a non-profit organisation. The role of the organisation is to 'expand chances and support activities for children to participate more fully in society'.

Kodomo-Gekijo members attend 6000 performances of the arts annually, including drama and music, and the organisation holds and participates in a total of 15,000 cultural activities every year. In 1995, at its peak, Kodomo Gekijo had 765 organisations and 520,000 members.

¹ This equates to 6 per cent of the population of Japan.

The 2002-2003 ASSITEJ Yearbook stated that during the last 10 years Japanese companies for young people have been struggling to successfully incorporate traditional theatre techniques in performances. Consequently, more recently Japanese companies are beginning to work collaboratively with others outside Japan. For example, the Japanese Company Kazenoko Kansai and the Windmill Performing Arts have co-produced a performance where the touring members were mainly from Kazenoko, but the technical staff were from Australia. Other examples of collaborative works exist between Australian and Canadian companies where the artistic director, music director and translator are Japanese and the actors, producers and editor were Australian.

7.3 Scotland

There are three leading project-funded children and young people's theatre companies in Scotland: Catherine Wheels, Visible Fictions and Wee Stories.

The three companies are working in partnership to strengthen the TYP sector by sharing resources where appropriate, developing a code of practice for the sector, creating marketing and audience development initiatives and extending vendor/promoter partnerships.

The Scottish Arts Council has recently allocated 20 per cent of its drama funding to Theatre for Young People, although it is understood that there are no core-funded companies. This has enabled existing companies to create new work and stimulated a growth in new TYP companies. The new funding criteria have also attracted 'adult' theatre companies who had previously not been interested in producing work for young audiences.

A recent study undertaken into Art Centres for Children and Young people by the Scottish Arts Council has recommended that existing theatres need to be made more 'family friendly' and accessible to children and young people.

7.4 The Lincoln Center

The Lincoln Center in New York has been investigating the nature of arts partnerships in education through a range of programs for over 25 years. The Lincoln Center's Aesthetic Education Program provides an 'organic model' of arts appreciation and the support to develop a comprehensive arts culture in schools. The program aims to build creativity and abstract thinking among students. It aims to foster student's ability in the appreciation of the arts, broaden their horizons in arts and establish their 'concepts of values'. The Aesthetic Education Program has also been offered in partnership with international arts organisations such as Ming Ri Arts Education Institute (formerly Ming Ri Theatre Company) in Hong Kong.

In the summer months, the Lincoln Center offers three-week workshop programs for teachers. These workshops expose public school teachers to professional performers, not with the idea of making teachers into performers but familiarising teachers with the diverse languages of the arts.

Also based at the Lincoln Center is the Juilliard School. Juilliard School offers school-based outreach programs based on the concept 'that effective student teachers/performers, working with an understanding of the school system, can forge a lasting love of the arts in their young pupils. In bringing school children a qualified, dedicated student teacher, the programs ensure an integrated educational plan with the potential to transform young lives.'

The programs are offered to schools that are able to form meaningful partnerships with Juilliard. Schools are selected based on their ability to house and provide administrative support for the programs within their existing framework. Teachers participate in an annual training program that prepares them for their role as teachers/partners.

Juilliard also offers Shakespeare for Schools, developed in collaboration with Lincoln Center Theatre. The program brings students at middle schools to Juilliard annually for a performance of a Shakespeare play. Lincoln Center Theatre works with the schoolteachers to integrate the play's text and study material into the curriculum of the school. Each year in May, participating high school students attend one of six Juilliard performances of the selected play, featuring third-year Drama Division undergraduates. Students and teachers are able to mingle with the actors after the performance to discuss the work.

7.5 Dedicated venues

In some countries, there are a number of high-profile theatre venues dedicated to work for children and young people, reflecting the need to provide an appropriate physical environment.

Manitoba Theatre for Young People (MYTP) in Canada has been creating and presenting professional theatre productions for children and families since 1982. In August 1999, (MYTP) moved into the dedicated space CanWest Global Performing Arts Centre located at The Forks in the heart of Winnipeg. Winnipeg officials have branded the location at The Forks as a cultural 'Mecca' for young people. Since the move into a dedicated venue at The Forks, single ticket sales have increased by 237 per cent.

The New Victory Theatre in New York opened in 1995 after a \$7.5 million comprehensive renovation project to redesign the 100-year-old theatre into a theatre specifically for young people and families. It has been signalled by critics as the next and newest wave of popular entertainment on Broadway.

Both Manitoba and New Victory Theatre have specifically designed their spaces to accommodate children and young people. Manitoba has incorporated a sound-proof crying room for children to express their feelings without disturbing other audience members. The New Victory Theatre provides booster seats for small children to assist with sight lines.

Flexibility is the key to children's theatre venues. MTYP's reconfigurable theatre aims to break the habit of a viewer passively watching a screen. MTYP is able to design productions so the action surrounds the viewer. Seattle Children's Theatre recently constructed a \$7.4 million state-of-the-art Technical Pavilion which includes extensive rehearsal and classroom space for children and young people.

One TYP interviewee commented:

it's important to recognise that children have a different experience of theatre than adults—they absorb the total environment of theatre, not just what is on stage, and so the external environment, architecture, aesthetics of the venue are critical to their experience

Another listed the following potential advantages and disadvantages of a dedicated TYP venue:

Advantages	Disadvantages
<ul style="list-style-type: none"> ▪ Shared sector specific advertising ▪ Could become a laboratory for new ideas ▪ Could become a training focus for mentorships ▪ A TYP venue provides a non-threatening environment for young people to access ▪ Raises the profile of the sector 	<ul style="list-style-type: none"> ▪ Access depending on where they were ▪ Could isolate the sector further ▪ Cost ▪ The venue could become the focus of the funding dollar, further decreasing the value of companies

8.0 Issues and conclusions

This report opened with a statement of the importance of arts for young people generally and Theatre for Young People in particular.

Positive early experiences create the opportunity for children and young people to start a journey—of discovery, of questions, of aesthetic development. As early as 1976 the value of the performing arts in an educational context was recognised:

As an education tool, the performing arts can contribute valuably to the personal development of children and to their general social awareness. Moreover, incorporation of the basic elements of the performing arts ... in the school curriculum appears to enhance learning in other school subjects.¹

Recent arts in education research has reinforced and provided supporting evidence for this view. And there is much market research evidence at macro and micro levels to indicate that early, positive arts experiences correlate to later interest in and engagement with the arts.

There is, however, another cogent argument for investment in TYP—that children and young people are entitled to the same cultural rights as adults. They are not the audiences of tomorrow, they are the audiences (and participants) of today. On this basis, the same resources should be devoted to TYP and other means of providing access to quality theatre experiences as are devoted to adult, mainstream companies.

In fact there is a case for investing greater resources into TYP than into ‘adult’ focused companies. If stimulation of arts interest and equitable access to the arts are policy priorities for the Australia Council, it might be argued that at that stage in one’s life where independent economic choices cannot be made, *all* children and young people should be provided with access, whereas later in life when such choices can be exercised, theatre only needs to be provided for those who choose to engage with it.

This section of the report reiterates briefly some of the findings, focusing on those which have most influenced our subsequent recommendations. We have not included a call for a substantial increase in funding to the TYP sector, on the basis that this was neither implied by the brief, nor a realistic expectation. Ultimately, however, we believe that significant change in the level of young people’s exposure to positive artistic experiences will only be achieved with substantially greater resources than are currently available.

8.1 Scope and current trends

we could become an international leader in children’s and young people’s arts if we could grow those companies who demonstrate innovation, clear philosophy and high quality product

Compared with Denmark, Japan and a number of other countries the funded TYP sector in Australia is relatively small. Its breadth and health varies significantly from state to state.

The majority of the TYP companies currently operating were established more than 15 years ago. While it is difficult to quantify precisely the birth and demise of all TYP/TIE companies it is evident that the demise of companies (for whatever reason) over the last decade has outweighed company start-ups.

¹ Australia Council Occasional Papers, Program Review Series, Theatre Board: Support for Young People’s Theatre, 1982, p.14

We can only guess at the knowledge and corporate memory which has exited the sector in the last 10–15 years. However, among some of the continuing and the more recently initiated companies there appears to be a growing sense of the educational and aesthetic grounding which is appropriate and distinctive to work for children and young people. This is a resource and foundation from which future work can be nurtured—it represents the opportunity for a stronger TYP sector in the future than the past. The very modest scale of the ‘sector’ compared with elsewhere suggests that this will only be achieved if we build on the best thinking and practice that we have now, and supplement it with additional investment to maintain high production standards and the inception of new companies in the future.

A high proportion of the subsidised companies’ work is targeted at children. Fifteen TYP companies estimated that approximately 62 per cent of their audience during the last three years had comprised under 12s, while only 10 per cent comprised 13–25 year-olds.

In addition to the work generated by dedicated TYP companies, children’s and young people’s exposure to theatre is also affected by the activities and education initiatives of major theatre companies, major performing arts venues, specialised youth arts festivals, and the programming policies of other arts festivals.

In order to extend children’s and young people’s experience and continual engagement with professional productions both small and major companies are offering youth audiences access to master classes with actors, directors and stage crew, immersion programs, competitions for script writers, after-show parties and website chat rooms.

Among the major theatre companies, Bell Shakespeare was acknowledged by a high proportion of government departments, producers, festival directors and theatre companies as a positive model of a mainstream company with a commitment to a comprehensive education program in tandem with its productions in capital cities, regional and rural centres.

Australia’s major performing arts centres occasionally program theatre targeted at children or young people, and several of them have dedicated, continuous education programs.

There are several festivals dedicated to programming and nurturing arts for children and young people, including strong TYP components. Out of the Box, Come Out and Awesome were recognised as leaders due to their interactive and innovative programming. It is notable that no comparable children’s or young person’s performing arts festival occurs in New South Wales, a gap that was lamented by some of those operating in the TYP or youth theatre sectors in that state.

Conclusion 1: Several of the TYP companies are widely respected as leaders in their innovation, integrity and sustained track record for quality. They should form a foundation for future development of the sector.

Conclusion 2: Excellence in TYP has been built on a mix of high levels of professional experience and imagination, corporate longevity (in some cases), and sustained funding investment. Without a significant uplift in funding (which has not been assumed in this review) structural innovations in the sector are unlikely to produce as positive results as building incrementally on the strengths and skills of existing leaders.

Conclusion 3: The limited provision of work targeted at young people above the age of 12 needs to be considered further in discussion with TYP company representatives, and leading youth theatre representatives. Additionally, the marketing and communications strategies of major theatre companies towards young audiences (12+) should be considered to determine if there is scope to enhance the connection between existing work and young audiences. The Theatre Board, in cooperation with MPAB, could facilitate such discussions.

Conclusion 4: The delivery of high-quality theatre experiences for children and young people is dependent not only on the health of TYP companies, but an ecology of festivals, major theatre companies, performing arts centres and other organisations.

Conclusion 5: The findings and recommendations of this review should be shared not only with TYP companies, but with other stakeholders in the sector—presenters, festivals, major producing theatre companies, as well as with strategic arts and education agencies

8.2 Relationship with the education sector

Both schools-based and theatre-based performances constitute an important part of the TYP landscape. While schools-based work is less able to present technically complicated work, or work on more than a small scale, it can combat economic, social and geographical barriers to theatre exposure for many children and young people and, in the right circumstances, make a significant contribution to their aesthetic education.

During 2001 more than twice as many people were reached through performances for schools audiences as through other performances. TYP companies working in schools cited the need to ensure accessibility for those who would not otherwise enjoy arts experiences, among other motivations.

During the 1990s there was a drift away from a narrow interpretation of education or issues-based theatre towards a stronger emphasis on the inherent values of good theatre—to stimulate, explore and challenge—as well as to entertain.

Interviewees within the education sector commented that, following advocacy from the education departments, there has been a change in curriculum that has resulted in an increase in the profile of drama in schools. A number of the education officers believe that the change in curriculum has had an impact on strengthening the TYP and TIE sector.

There was a frequently repeated view that many teachers lack adequate professional preparation either to select the most appropriate theatre work, or to exploit the work to the maximum benefit of their students.

The system for booking performances and workshops into schools varies for each state and territory. Some individual TYP companies, especially those operating on lower resources, found it time-consuming and frustrating to source and target the appropriate teacher in each school. There are a small number of commercial agencies and presenters of TYP in Australia. The majority of commercial booking agencies for schools are based in New South Wales.

Funded companies are competing against commercial companies with bigger budgets and more investment and, in the schools market, teachers are restricted to a couple of excursions per year due to heavy workloads. To try and ensure that young people in schools access high quality work there was some support among TYP for a quality endorsement process (the ‘Craftmark’ or ‘Woolmark’ approach), provided it was structured, well-informed, and not subject to the preferences, or aesthetic judgments, of a single gatekeeper. This endorsement or accreditation would be at the level of the producer or company, not at the level of the individual theatre work.

TYP companies operating on lower resource levels expressed interest in the concept of a producer or intermediary who could create a linkage between their work and the schools market. Better resourced companies were keen to ensure that they retained direct links with the purchaser, but felt that such a producer role could be of real assistance in facilitating their international touring.

Conclusion 1: Aesthetic training for teachers, perhaps particularly at the primary level, would have direct benefits for students and TYP companies; in turn, enhanced understanding by TYP practitioners of learning theory and education and teaching systems would benefit students, teachers and schools. In common with some other aspects education-related development, this falls beyond the authority of the Theatre Board. However, connections and leadership could be facilitated by the Board or the Australia Council.

Conclusion 2: Although some are opposed to a quality approval process, there is a case for considering an endorsement procedure that supports the distribution of high-quality work into schools.

Conclusion 3: Education officers located within presenting venues and theatre companies play an important role in linking the sectors. More are needed.

Conclusion 4: The artist-teacher model described at the Lincoln Center merits more detailed investigation by the Council, and by state and territory agencies.

Conclusion 5: There is a case for establishing ‘benchmark’ levels of provision to work towards minimum acceptable exposure to theatre for children and young people in each state and territory.

8.3 Relationship with the broader arts sector

The review identified examples of collaboration and partnership both between individual companies operating in the sector, and between the companies and others in the arts, or in other sectors.

As funding has remained static TYP companies have been looking at partnership with other, larger companies to maintain their output. However, there was a concern that the major and state theatres have a poor track record for protecting work for children and young people when budgets are under pressure, leading to considerable vulnerability.

Festivals have been looking to collaborative processes across all artforms such as the visual arts, cinema and dance when creating and programming TYP, evidenced by the programming of Come Out and Awesome Festival.

Some felt the TYP sector was regarded as a ‘stepping-stone’ to real theatre work, and that there was significant advocacy work to do to enhance the status of TYP work.

Conclusion 1: Opportunities for increased dialogue between TYP and other theatre practitioners should be explored, both to inform the work of adult companies when targeting children and young people, and to enhance production partnerships.

Conclusion 2: Strong and continuing encouragement should be given to major theatre companies and performing arts centres to increase the amount of work targeted at young people in their programs, to maintain their education and related activities, and to recognise and harness the valuable knowledge and skills possessed by leading TYP and youth theatre practitioners.

8.4 Company philosophy and the concept of best practice

It was evident that several of the most admired TYP companies share a spirit of exploration and evolution in the ways in which they engage children and young people in the development and evaluation of the work. Far from settling in to a particular approach to development and evaluation, these companies appear to be constantly pushing further, and seeking new ways of working.

While there was reluctance to be too prescriptive about what constitutes good practice, interviewees articulated some clear common themes:

- innovation and inventiveness
- high production standards
- child friendly (for those targeting younger audiences)

- a philosophical foundation.

Some of the TYP companies are consulting with children and young people on a more regular basis than they had at earlier stages to inform the type of work being produced. However, in common with other areas of arts practice, there is a limited base of consistently-gathered sector-wide audience knowledge and feedback.

Several of the companies stressed the importance of quality, and high production values. Some also described linkages with academic institutions, ranging from research partnerships with universities to teacher secondments to organisations. These relationships appear to reflect a growing desire for a grounding of the work in sound learning principles, especially where the work is targeted at children; and a related desire to understand young audience perceptions and reception of the work.

It was evident from their responses to the 'question' of company philosophy that even experienced companies and practitioners displayed quite different levels of sophistication in their articulation of the grounding of their work. What came across as a strong, common view, however, was the desirability of enhancing the level of critical and philosophical discourse between companies

Conclusion 1: Opportunities for interaction and debate between TYP practitioners should be encouraged, both within Australia and between Australian practitioners and those abroad.

Conclusion 2: Innovation in creative development and evaluation processes should be reviewed frequently by the Theatre Board and disseminated widely across the sector.

Conclusion 3: Some valuable qualitative research is being undertaken by individual companies, but this could be usefully supplemented with regular direct feedback from young people, teachers and parents to track what work is having the greatest impact. Benchmark data on audience response and the value of different types of engagement could be more widely shared. Partnership approaches between Theatre Board and AMD could facilitate such benchmarking.

Conclusion 4: Through fellowships, secondments and partnerships with tertiary education institutions, the theoretical and philosophical foundations for theatre for young people should be progressively strengthened.

8.5 Finances and operations

Eight TYP companies' finances were examined. The companies reported significant 'real' growth in consolidated income over a six year period to 2002. In particular, significant growth was reported in earned income and sponsorship income. Overall, these funded companies had experienced a real increase in earned income resulting in a reduced reliance on government core or base funding. However, the increase in income had been more than matched by increased expenditure—real growth of 17 per cent over the six years. The companies reported significant 'real' increases in both salaries and fees (23 per cent) and direct program or production costs (28 per cent) from 1997 to 2002. Overall, it would appear that the companies were generally spending more now on employment and production and less on administration and marketing.

As a proportion of total turnover, the TYP companies' investment in production costs averaged 22 per cent over the period, compared with 12 per cent for a comparable group of non-TYP companies. There appears to be no substance to the proposition that TYP productions are cheaper to mount.

It is of great concern that some companies are reporting negative cash reserves and negative or very poor working capital.

Many referred to the very tight resource constraints they operate under. Even some well-established companies are unable to pay their core staff year-round. Interviewees commented on the difficulty of maintaining high production values and retaining experienced artists when

constrained by low average ticket prices and box office returns. With the exception of Barking Gecko, and recent industry-entrant Windmill, other consistently-funded companies have been operating on subsidy of less than \$300,000 per year, averaged over the last six years. Increasingly, new productions are dependent upon deal-making, including arrangements with better-resourced partners (such as MPAB companies).

In common with many other small- and medium-scale performing arts organisations, the low numbers of dedicated marketing staff are notable, although the majority of companies indicated that marketing expertise was represented on the board. There is a need to strengthen management to handle increasing organisational demands.

The lack of customised training for TYP had limited the availability of performers with an awareness and confidence in communicating with children.

Conclusion 1: The increases in earned income in recent years by TYP companies have already been matched by greater increases in expenditure. Further significant increases in earned income may be difficult to secure. There is a prospect that even TYP-sector leaders will find it difficult to sustain high-quality work on current resources.

Conclusion 2: Further analysis of the companies which have negative cash reserves should occur to determine if any specific actions to stabilise them should be initiated.

Conclusion 3: The possibility of developing TYP-specific training should be explored with appropriate tertiary education institutions.

8.6 Profile and status

Some feel that TYP still suffers from the negative perceptions which became attached to TIE during the 1980s. There is confusion among some stakeholders surrounding the role and direction of TYP and its relationship to TIE and Youth Theatre.

Many of the TYP companies experience difficulty securing press reviews and informed media coverage.

There are no venues specifically dedicated to TYP in Australia. In some countries, however, this has been a slowly growing trend, as communities and governments recognise that theatre for young people has specific physical and environmental requirements. For example, a recent study undertaken into Art Centres for Children and Young people by the Scottish Arts Council recommended that existing theatres need to be made more 'family friendly' and accessible to children and young people.

Youth-focused festivals play an important role in presenting and raising profile of the TYP sector. They could potentially play an enhanced role in facilitating interaction between TYP practitioners (as is intended with the forthcoming Out Of The Box Symposium), and between Australian TYP practitioners and those abroad.

Conclusion 1: Sustained advocacy may be needed to build on the positive reputation of some of today's leading TYP companies, and increase understanding of the sector.

Within the arts, additional avenues for critical debate of TYP and other professional youth arts provision are needed.

Conclusion 2: There would be benefit in encouraging a circuit of presenting venues to regularly program TYP, possibly through a series of medium-term partnership arrangements with specific TYP companies. Audience research should be focused on these venues, to begin to build clearer understanding of the distinctive needs of the relevant market segments.

Conclusion 3: While some are concerned that dedicated venues would isolate TYP, this is a possibility which merits serious further consideration.

Conclusion 4: An educative campaign targeted at journalists should be considered, to increase their understanding of TYP, and lay the foundations for greater exposure and better informed coverage of the sector.

Conclusion 5: Successful practice should be celebrated. Through media awards, arts awards or in other ways, innovative TYP productions, projects and practices should be more widely broadcast.

Conclusion 6: Theatre for young people should be at the forefront of any future branding campaign developed by the Australia Council. The American branding campaign, Arts—Ask for More, focused strongly on images of young people enjoying arts experiences. Politically, it is expedient to present contemporary arts under the more appealing banner of arts-for-all. TYP is the ideal medium, and through such exposure, TYP's status could be enhanced.

8.7 Policy contexts

In recent years there has been increasing interest in the impact and value of arts in education, and a growing body of research exploring aspects of learning and individual development through the arts. The recent establishment of the National Education and the Arts Network provides linkage between the state and federal arts and education agencies, and is steering implementation of a three-year strategy.

The Australia Council commitment to young people and the arts is clearly articulated in its recently launched policy.

NSW, the ACT, South Australia and Western Australia are working towards developing an arts and education framework. Although targets for levels of theatre provision may be adopted by individual schools, and the principle of engagement with the arts is affirmed through the Key Learning Area, none of the education departments currently has specific benchmark levels of provision.

A number of states have been reviewing youth arts policy. NSW and others are working to forge closer links between arts and education departments.

In recent years there has been increasing interest in the impact and value of arts in education, and a growing body of research exploring aspects of learning and individual development through the arts. This can only benefit the TYP sector over time. Equally, it may require TYP practitioners to become more education-literate, to relate to the sector at the micro and macro levels.

Conclusion 1: Significant new dialogues are occurring between arts and education agencies. Continuing dialogue is needed between these agencies to clarify the ways in which the performing arts can meet changing educational and curriculum needs. The dialogue needs also to involve practitioners in the TYP field, and to build on emerging research results in Australia and abroad. Enhanced mutual understanding is a prerequisite for longer-term partnership arrangements, including funding partnerships.

Conclusion 2: Council's *Young People and the Arts* policy provides an unique opportunity to focus energy and resources on TYP-related issues, and to encourage cross-Council initiatives

Conclusion 3: With a number of states and territory also reviewing youth arts policy, and exploring cooperation between arts and education agencies, there is an important communication and possibly coordination function to be filled by the Council.

9.0 Recommendations

While this report has focused on the work of subsidised TYP companies, the health of these companies, and the broader issue of ensuring high quality arts experiences for young people calls for a program of coordinated actions that extend well beyond the issue of direct funding of TYP companies. Linkages with other artform investments, coordination between funding agencies, the provision of leadership in advancing the dialogue between arts and education—all imply that the Theatre Board (or Australia Council) accept a longer-term responsibility for action beyond reactive funding.

With limited resources the Theatre Board has to ‘box above its weight’ through dialogue and partnerships with a range of other agents within the Council and elsewhere. While some of our recommendations are concerned directly with actions which fall within the direct control of the Theatre Board, others require resources and cooperation from external agencies, requiring leadership and facilitation by Council officers and Theatre Board members.

Our recommendations are divided into *priority* actions and *supplementary* actions, each clustered within three areas:

1. Developing the audience and the market
2. Enhancing the strengths of the sector
3. Forging partnerships with education.

9.1 Priority actions

9.1.1 Developing the audience and the market

It is *recommended* that:

9.1.1a Through a partnership between Theatre Board and AMD, challenge funding¹ be piloted with a circuit of venues (at various scales, and both metropolitan and regional) which are willing to commit over several years to the programming of professional TYP and to a combined (venue-company) audience development program targeted at specific market segments. Funding might be available for:

- development of joint marketing plans
- audience research
- underwriting programming or marketing costs
- ticket subsidy schemes
- supplementary ‘scaffolding’ material which assists in interpretation of the work
- transport or other access initiatives
- remounting costs to exploit previous successful productions.

Some of these developments might occur in partnership with Playing Australia.

¹ e.g. dollar for dollar matched funding offered where the venue is willing to co-invest

- 9.1.1b Council pilot support for one or more independent producers charged with increasing penetration of the education and theatre-venue market, with subsidised TYP companies as priority clients under the terms of the producers' funding. It is envisaged that such a role would be interactive between the market-place and the producing companies (similar to the function fulfilled by Performing Lines), not merely an agent to on-sell the work.
- 9.1.1c The work of leading TYP companies (and work for children and young people of other major companies) be placed in the vanguard of a national branding campaign for the arts, both to enhance public awareness and to build political support.
- 9.1.1d An education-awareness campaign targeted at journalists should be considered, to increase their understanding of TYP, and lay the foundations for greater exposure and better informed coverage of the sector. As with the preceding recommendation, this is potentially a partnership initiative with AMD.
- 9.1.1e In coordination with MPAB incentives be offered to encourage multi-year partnerships between major theatre companies and funded TYP (and youth theatre) companies—the objective being to leverage existing investment in TYP and MPAB organisations, contribute to high production standards in TYP work, and encourage sympathetic policy development within the major theatre companies.

9.1.2 Enhancing the strength of the sector

It is *recommended* that:

- 9.1.2a Innovation in development and evaluation of TYP work be given priority support by the Theatre Board. This might include enhanced support for cross-artform and multimedia work, for work demonstrably engaging children and young people in its inception, and for advancements in evaluation processes. We have highlighted the leadership of companies such as Arena and Patch Theatre, but there are other companies and other models which merit dissemination.
- 9.1.2b Opportunities for interaction and debate between TYP practitioners be encouraged, both within Australia and between Australian practitioners and those abroad. Among other initiatives, this might include:
 - support for symposia which communicate innovation in the development, delivery and evaluation of TYP—and which bring together artistic leaders in the field
 - resources allocated to enable TYP leaders to experience work abroad, and engage with leading TYP companies internationally; and to bring leaders from respected TYP companies abroad to Australia. Such resources might be in the form of TYP fellowships which strengthen the theoretical and philosophical foundations for TYP
 - support for mentoring initiatives which spread the experience and knowledge of successful companies and artists
- 9.1.2c Associate directorships be supported, geared towards cultivating artistic successors in the sector.

9.1.3 Forging partnerships with education

Continuing dialogue is needed between strategic arts and education agencies to clarify the ways in which the performing arts can meet changing educational and curriculum needs. Enhanced mutual understanding is a prerequisite for longer-term partnership arrangements, including funding partnerships.

Recommendations in this area are beyond the capacity of the Theatre Board or the Australia Council to implement independently, not least because education is predominantly a state

responsibility. However, stimulus, leadership and (where appropriate) coordination are proper prerogatives of the Theatre Board and the Australia Council, and it is in this context that the following are presented.

It is *recommended* that:

- 9.1.3a The Council explore with state education and arts agencies ways of increasing:
1. the number of specialist education officers in major theatre companies, in performing arts venues, and in medium-scale theatre companies
 2. the appointment of specialist arts teachers to primary schools
 3. the number of high schools that have a particular specialisation in the performing arts.
- 9.1.3b The Council pursue with state education and arts agencies the development and adoption of agreed target-levels (benchmarks) for theatre provision for young people, building on the growing partnerships and policies emerging at state and territory level—the purpose being to establish an expectation of the frequency of exposure to TYP which children and young people should enjoy, and to position cultural engagement as a right not a privilege.

The development of benchmarks would require mapping of current levels of contact between TYP and young people on a state by state basis, both with TYP work generally and funded work in particular, leading to a gap analysis which highlights variations in access by location and possibly by age-range. From this, desirable levels of contact would be negotiated and adopted as targets which inform mutual working between arts and education agencies.

9.2 Supplementary actions

9.2.1 Developing the audience and the market

It is *recommended* that:

- 9.2.1a The Theatre Board and MPAB consider ways in which the work of all the major theatre companies can be connected regularly and effectively with young people (12+ audiences) through targeted marketing and ‘scaffolding’ of the work; and through drawing on the expertise of leading TYP and youth theatre practitioners.
- 9.2.1b The audience research undertaken by individual companies be supplemented by commissioning regular feedback from young people, teachers and parents to track responses to funded work (and other work), build a database of data on audience responses, and enhance the Board’s own understanding of the sector.
- 9.2.1c Knowledge and information related to marketing to family audiences and young people be collated and disseminated throughout the sector by AMD in collaboration with state and territory agencies
- 9.2.1d Arts for young people national awards be established, in partnership with other boards; and a media award be established for the best coverage or analysis of arts for young people (this could involve a linkage with AbaF or special AbaF award category devoted to arts for young people). This would possibly be pursued as a partnership with PCR.

9.2.2 Enhancing the strength of the sector

It is *recommended* that:

- 9.2.2a The feasibility of a national centre for TYP (or arts for young people) be examined to provide information on companies, training, international exchanges and to provide a focal

point for advocacy for the sector. Such a centre may be linked in with the work of a tertiary institution or the producer role outlined in 9.1.1.b

- 9.2.2b Companies' marketing, administration, financial and governance capacities be enhanced through regular support for professional development opportunities, networking between managerial staff, and potentially through support for producers serving the smaller companies.
- 9.2.2c A summary of the findings and recommendations of this review be shared not only with TYP companies, but with other stakeholders in the sector—presenters, festivals, major producing theatre companies, as well as with strategic arts and education agencies.

9.2.3 Forging partnerships with education

It is *recommended* that:

- 9.2.3a In conjunction with education agencies, salary costs be supported for education staff based at selected venues (prioritising those supported under 9.1.1.a above), charged with enhancing linkages to the schools sector and drawing upon the intellectual resources and the product of subsidised TYP companies.
- 9.2.3b The Council support the piloting of an action research initiative to explore an Aesthetic Education program for teachers, building on the Lincoln Center model, most probably in conjunction with one of the major performing arts centres and leading TYP companies or MPAB theatre companies.
- 9.2.3c Further consideration of an endorsement procedure that supports the distribution of high-quality work into schools be explored through discussion with education representatives, including teachers.
- 9.2.3d The Council explore with education agencies ways in which TYP practitioners can gain an enhanced understanding of learning theory and education and teaching systems.
- 9.2.3e The Council, possibly in conjunction with YPAA and other agencies, discuss with tertiary drama training representatives the possibility of enhancing professional preparation for TYP performance practice within pre-entry drama training.
- 9.2.3f The Council explore the establishment of a chair of TYP (or arts for young people) at an appropriate tertiary institution.
- 9.2.3g The Council continue to support research initiatives which will increase knowledge and understanding of the development of children's and young people's aesthetic appreciation, and strengthen linkages between arts and education.

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APPENDIX 1: Brief



A review of theatre for young people

The Australia Council invites quotes for a review of theatre for young people in Australia. This review is a partnership between the Theatre Board of the Australia Council and the NSW Ministry for the Arts. The brief for the project is attached.

Any specific enquiries seeking clarification of the requirements outlined in the project brief should be directed to John Baylis, Manager of the Theatre Board, on (02) 9215 9192.

The closing date for quotes is 2pm on 2 December 2002.

Quotes should be submitted to:

Tenders
Review of theatre for young people
Finance Officer
Australia Council
PO Box 788

Strawberry Hills NSW 2012

The Objectives of the Review

The objectives of the review are to gather and analyse information to provide:

- a clearer understanding of the subsidised theatre for young people sector in Australia; and
- advice to the Theatre Board and the NSW Ministry for the Arts to assist them in setting their priorities for expenditure and policy development over the next 3-5 years.

In that context, the review should include:

- identifying and analysing the links between theatre for young people and the school education system
- identifying and analysing the factors that have caused changes in this sector over the last ten years
- identifying and describing best practice models, documenting the philosophies, practices and structures that contribute to the creation and delivery of high quality work to young audiences
- examine the interaction between the TYP sector and the broader arts sector
- examining the cost structure of work produced for young people, especially in comparison with work created for adult audiences
- examining the various ways in which theatre for young people reaches and develops its audience, and the challenges and opportunities that result
- examining the international situation and compare with that in Australia
- making recommendations on how funding bodies could make better use of their limited resources to encourage better artistic experiences for young people.

The Scope of the Review

The focus of the review is primarily on the subsidised sector, though it should include a brief overview of the entire theatre for young people sector and comment on the competitive environment in which the subsidised sector operates.

Please note that all references to young people in this document include children. The Australia Council defines young people as up to and including 26 years old. The review should acknowledge and discuss the different requirements and circumstances that apply to companies making work for the various segments within this overall group.

The process for achieving the review's objectives will involve the consultant making contact with every subsidised organisation in Australia that has regularly created theatre work for young people at some time in the last ten years. This would include theatre-in-education companies, in-theatre work specifically aimed at young people, puppetry companies, the education programs of state theatre companies and other project-based groups. In the case of organisations that no longer exist, the consultant should attempt to make contact with former key personnel.

The review should acknowledge that work for young audiences is often produced by youth theatres using young people as participants, and comment on the impact and implications of this model.

The review should survey of current funding structures for theatre for young people. It should also examine current policies and practices regarding TYP within the education authorities throughout Australia, with particular emphasis on NSW.

The review should also conduct a survey of relevant international material accessible from within Australia.

The review will include consultation with the arts funding agencies of all States and Territories.

Report

The report of the review is intended to be targeted at the Theatre Board of the Australia Council and the NSW Ministry for the Arts.

It should include a brief description of the methods used in the review, a description and analysis of the findings and conclusions. The most critical section of the report will be that which interprets the information collected and draws out from it the implications for the Theatre Board of the Australia Council and (where relevant) the NSW Ministry for the Arts. This section of the report should contain explicit and practical directions for these funding agencies for improving their practices and effectiveness.

A form of the final report may be published by the Australia Council and the NSW Ministry for the Arts.

Timing

A draft report is to be submitted by 2 June 2003. The comments of the Council and the Ministry on the draft will be submitted subsequently to the consultant; and the final report is to be submitted not later than three weeks after the comments on the draft report are submitted to the consultant.

The project is to be completed by 6 July 2003.

Progressive Reporting

The Council will require periodic oral reports on the progress of the project, and may require written progress reports.

Budget

There is a budget of up to \$30,000 for this review. All costs should be included in the budget, including travel and report preparation. For the purposes of GST compliance, it should identify separately all non-labour costs. Value for money will be a consideration in choosing the successful tenderer.

The travel and any other related costs associated with a formal presentation to the Australia Council and NSW Ministry for the Arts should not be included in the budget.

Standard Research Contract Conditions

This project will be subject to the Council's standard research contract conditions.

Quotes

The Council invites quotes for this project. Quotes should include the following information:

- 1 Name of the organisation or person submitting the tender
- 2 Address of the organisation or person submitting the tender
- 3 Name and title of the person responsible for the tender
- 4 Name and title of the person who would have overall responsibility for the conduct of the project
- 5 Name and title of the main researcher/s who would be carrying out the work on this project
- 6 Details of previous similar research projects carried out by the persons nominated in 4 and 5 above (please list: title, client, date, client contact and brief description)
- 7 Itemised budget listing the main cost items
- 8 Summary of the proposed methodology (a brief but specific description in less than 700 words would be sufficient)
- 9 Authorisation for the Australia Council to contact and seek a recommendation from any of the clients listed in 6 above

No attachments or other supporting material are required.

Quotes sent by fax or email will not be accepted.

APPENDIX 2: Theatre for Young People Survey

Review of Theatre for Young People

Positive Solutions has been engaged by the Australia Council and the NSW Ministry for the Arts to carry out a review of Theatre for Young People. The purpose of this study is to inform the Council's and the Ministry's future policies and expenditure priorities.

*Your input to this study is highly valued. Please take the time to complete this questionnaire and return it to the consultants, Positive Solutions, in the **Reply Paid** envelope supplied (no stamp required), no later than **Friday 7th March 2003**.*

*All responses given will be **CONFIDENTIAL**, and no information given will be attributable directly to you or your organisation.*

If you have any questions regarding this survey, or would like to receive an electronic copy, please do not hesitate to contact David Fishel or Elizabeth Watson on (07) 3358 1077, or by email to info@positive-solutions.com.au. If you are willing to complete the survey but will have difficulty meeting the 7th March deadline, please let us know.

THANK YOU VERY MUCH FOR YOUR HELP

Background Information

Your Name:

Your Title/Role:

Organisation:

Address:

Postcode :

Phone No:

Fax No :

Email address :

Company Status:

1. What year was your organisation established ?
2. What is the legal status of your organisation ?

Legal Status	Tick box
Sole proprietor or partnership	<input type="checkbox"/>
Limited company	<input type="checkbox"/>

Nature of presenter	Number of seasons
▪ Self-presented/promoted seasons of work	
▪ Festival presented seasons of work	
▪ Venue or producer presented seasons of work	
▪ Schools tours (seasons/production runs)	
Location of seasons/tours	Number of seasons
▪ Home-based seasons (i.e. in your home town)	
▪ Regional tours within your State/Territory	
▪ National tours, outside your State/Territory	
▪ International tours	

Please provide a brief description of any other activities/work your company undertook which are not covered by the table above:

7. In 2001 what was the total number of weeks your company was rehearsing or developing productions ?

8. In 2001 what was the total number of weeks your company was in performance ?

9. Which of the following terms best describes the nature of your company's work (you may tick more than one box) ?

Category	
theatre for young people	
youth theatre (performed by young people)	
theatre in education	
other theatre (please describe)	

10. How would you describe the philosophy of your company, or the principles underpinning your work? *If you need additional space for this or other responses, please feel free to attached a supplementary sheet.*

11. What methods of evaluation do you have for assessing your company's work?

12. How do you use these evaluation processes in your planning?

13. What would you describe as the distinguishing characteristics of your company's work—the points of difference from other companies?

14. What is your relationship with other sectors in the performing arts (e.g. do you have any regular or continuing partnerships or linkages with other organisations or artforms?)

15. Apart from as audiences, are there other ways in which you involve young people (including children) in the planning, presentation or evaluation of your work?

Audience Reach:

16. What is the approximate age composition of your audience over the last three years?

Age range	% of your audience
< 7	
8 –12	
13—17	
18—25	
26 +	
Total	100%

17. In 2001 what attendances did you achieve?

Audience category (number of attendees)	2001
paid attendances at performances for the general public (not for schools)	
attendances at performances for schools (whether in school venues or other venues)	
complimentary tickets	
attendances at free events	

18. Are there any specific audience development strategies or initiatives you have used to attract or develop target audiences in the last three years? If yes, please describe the strategies, any partner organisations involved, and how these strategies or initiatives have been resourced. If you have any reports or evaluations on your audience development initiatives we would also like to see these, on a confidential basis. *If these have been previously supplied to the Australia Council, please refer us to that material rather than duplicating here.*

Financial data:

19. Please complete the following summary financial table, as far as possible. We recognise that smaller, project based companies may not be able to provide all of this data.

Source	1999	2000	2001
Income			
Earned Income (box office/fees)			
Sponsorship/donations			

Core/annual/triennial funding (all sources)			
Project funding (all sources)			
Other			
Total Income			
Expenditure			
Salaries, wages and fees			
Production costs			
Marketing			
Premises and administration			
Other			
Total Expenditure			
Net Surplus (or Deficit)			
Net assets			

Can you indicate where the preceding financial data is drawn from:

Source	
audited accounts	
un-audited accounts	
reports to Australia Council	
reports to State/Territory Arts Departments	
own estimates	

20. In 2001, what were your sources of public funding (core and project)?

Source	\$ Amount
Australia Council	
State Government: Arts	
State Government: Other	
Local Government	
Other (<i>please specify</i>)	

Source	\$ Amount

21. Are there aspects of your work which you find it especially difficult to source financial support for? If so, please describe.

22. What is the impact of this on your work? Do you undertake aspects of your work on an un-funded basis? Cut back on the scope of the work

Human Resources:

23. What was the total number of people employed or engaged by your organisation during 2001? (F/T = Full-Time, P/T—Part-Time, C = Contract, U = Unpaid or Volunteers). Employment data may be easiest to access from group certificates or your company's annual return.

- Full-time = 35 hours or more a week
- Employees hired on a contract basis should be included under contract—if a single employee was engaged more than once in a year under contract (e.g. several short contracts) they should be counted only as a single contractor (i.e. number of contractors not number of contracts)
- Part-time staff should be summarised as full-time equivalents (4 part-time staff working 50 per cent time would be entered as 2 staff)

Category of worker	2001 no. engaged			
	F/T	P/T	C	U
Performers				
Other creative roles (e.g. composer, set designer, lighting designer, director)				
Production / Technical				
Management / Administration				
Marketing / Promotion / Development				

24. If your company/group works as an ensemble, how many weeks did you maintain a paid ensemble of performers during 2001?

25. How many board members did you have in 2001?

26. What professional skills were represented on your board in 2001?

- a) Law []
- b) Education []
- c) Artistic []
- d) Business/entrepreneurial []
- e) Marketing/publicity []
- f) Government []
- g) Financial []
- h) Arts Management []
- i) Media []
- j) Sponsorship/fundraising []
- k) Special community (youth, union, local cultural groups) []
- l) Other (*please specify*) []

Issues Facing Theatre for Young People:

27. What have been the main challenges facing your company in the last 3—5 years?
28. Has the pattern of your company’s work changed significantly in the last 3—5 years? If so, in what way?
29. Does your company have continuing linkages with any Education agencies (e.g. funding bodies, primary or secondary institutions)? If so, please describe.
30. Do you have any comments on changing dynamics and trends in the TYP sector?
31. Which three issues, if addressed, would make the TYP sector more sustainable (artistically or financially)?

32. Acknowledging that all companies would benefit from more funding support, what other productive Federal or State funding interventions or initiatives would you like to see in the TYP field in the future?

33. Both in Australia and abroad, which TYP companies or TYP work do you most admire, and why?

THANK YOU FOR COMPLETING THIS QUESTIONNAIRE.

PLEASE RETURN IN THE REPLY PAID ENVELOPE PROVIDED TO:

Positive Solutions

Reply Paid 765

PO Box 765

New Farm QLD 4005

or by fax to (07) 3358 1077



APPENDIX 3: Funding breakdown

The following is a comparison between state/territory and Australia Council funding:

	1998	1999	2000	2001	2002
Total TYP Funding (State/Territory Arts Agencies)	1,692,492	1,546,842	1,770,002	1,652,528	2,317,681
Total TYP Funding (Oz Co Theatre Board)	1,830,075	1,617,770	1,570,289	1,732,907	1,728,115

The following is a list of TYP companies which receive state or territory funding. The shaded companies also receive funding from the Australia Council:

State	Company Name
NSW	Freewheels Theatre in Education
	REM Theatre
	Theatre of Image
	Australian Theatre of the Deaf
	Monkey Baa Productions/Theatre Ink
Vic.	Arena Theatre Company
	Polyglot Puppet Theatre
	Zeal Theatre
Qld	Kite Theatre
SA	Patch Theatre
	Windmill Performing Arts
WA	Spare Parts Puppet Theatre
	Barking Gecko Theatre Company Ltd
TAS	Terrapin Puppet Theatre
	is theatre ltd
	Theatre Alfresco
ACT	Jigsaw Theatre Company
	Spare Parts Puppet Theatre

The following is a list of youth theatre companies which receive state or territory funding, and which also receive funding from the Australia Council:

State	Company name
NSW	Australian Theatre for Young People
Vic.	The Flying Fruit Fly Circus
NSW	PACT Youth Theatre

APPENDIX 4: Discussion document

Introduction

Positive Solutions has been engaged by the Theatre Board of the Australia Council and the NSW Ministry for the Arts to undertake a review of Theatre for Young People (TYP) in Australia. The objectives of the review are to gather and analyse information to provide:

- a clearer understanding of the subsidised theatre for young people sector in Australia
- advice to the Theatre Board and the NSW Ministry for the Arts to assist them in setting their priorities for expenditure and policy development over the next 3–5 years.

The focus of the review is primarily on the subsidised sector, although it includes a brief overview of the entire theatre for young people sector.

This discussion document presents selected findings from Positive Solutions' survey and interviews, and raises a number of questions, as a basis for discussion by those working in and with the TYP sector. More detailed findings will be contained in our final report to the Australia Council and NSW Ministry, including mapping the recent outputs, finances and infrastructure of the companies, as well as their views on issues facing the sector.

The discussion document contains the following sections:

- audiences
- education sector linkages
- company philosophy
- selection, development and evaluation of the work
- position and branding
- venues
- funding
- options for the funding bodies.

Audiences

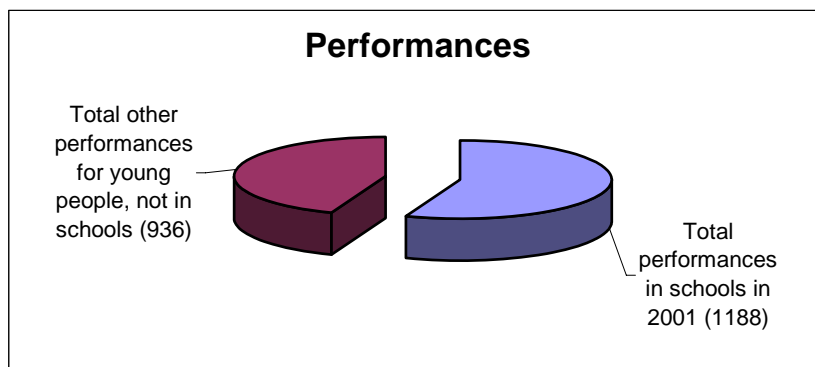
Positive Solutions has identified 25 TYP companies funded by the Australia Council or states. Most of the TYP companies currently operating were established more than 10 years ago. A high proportion of the work currently produced is for under 12s. In the last three years, 20 TYP companies surveyed assessed their audience age range as:

Age	<7	8–12	13–17	18–25	26+
% age-range	28.87%	33.67%	10.20%	8.53%	18.73%

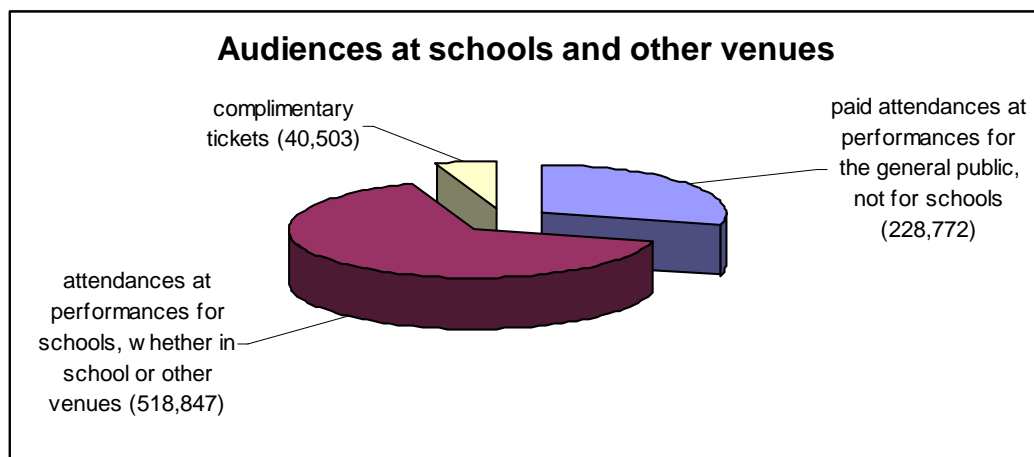
Few companies are consistently targeting teenage audiences. Some indicated they had a special interest in engaging children in their formative years in aesthetic experiences; others indicated that teenage audiences are ‘too hard’ in marketing terms—resistant to in-schools performance, but not yet having the income to make independent theatre-going choices. An additional issue is the desire of teenagers to be active participants, rather than audience members.

Is it a problem that teenagers’ engagement with theatre is predominantly left to the youth theatre sector? Some in that sector believe it is important for teenagers to have access to high quality professional theatre also.

From the survey of TYP companies, during 2001 the majority of performances for young people took place in schools (56 per cent):



More than twice as many people were reached through performances for schools audiences as through other performances:



TYP companies’ working in schools cited the need to ensure accessibility for those who would not otherwise enjoy arts experiences, among other motivations. While many of the companies perform both in schools and other venues (including theatres) some perform exclusively in schools, and some have chosen not to work in schools at all—primarily for aesthetic reasons, and wanting to preserve the special characteristics of a theatrical experience, which they consider compromised by a school-based performance.

This raises the question as to whether, from a funding perspective, it is desirable for different objectives and criteria to be articulated for schools-based or schools-targeted performances as for other performances? If so, how would the criteria differ?

Education sector linkages

The relationship with the education sector was an issue which especially exercised the TYP companies operating on lower resource levels, for a range of reasons:

- the problem of competition from leaner and meaner companies (including commercial operators), offering lower-priced product into schools
- the difficulty of securing reasonable income levels from schools performances
- the inadequacy of company resources to develop and maintain the links with teachers
- the problem of teachers not being professionally prepared—needing theatre education or familiarisation
- the difficulty of dealing with teachers who operate under great time pressures.

Interviews with representatives of education and arts departments also highlighted a number of common views regarding the current state of the TYP sector.

- officers in arts departments sought clearer communication links between arts and education departments to assist in the development of the sector
- both arts and education departments should contribute to funding the sector
- the majority of education departments refer to external bodies or consultants as they do not have specialist officers in any aspects of the arts
- changes to the curriculum had raised the expectation of schools and young people—and across the country there was an increase in demand for curriculum based work
- it was difficult for schools to source high quality productions
- improved access by schools to theatres needs to be addressed (problem of transport costs and limited number of excursions annually)
- interactive work such as physical theatre and multimedia productions are received positively by young people but they have not been as well received by an aging teacher base.

There was evident confusion surrounding the role of TYP, TIE and Youth Theatre.

More positively, as a result of advocacy from the education departments there is felt to have been an increase in the profile of drama in schools. In most states theatre is now recognised as part of a key learning area—the arts. A number of the education officers believe that change in curriculum has had an impact on strengthening the sector.

Could common criteria be agreed between arts and education funding agencies, to assist in unlocking greater education resources to the sector? Should the approach of TYP companies to the education sector remain within an open, competitive market, or would there be value in

quality-approval mechanisms? Should there be greater coordination between TYP companies in their dealings with the education sector, and if so, in what form?

Company philosophy

The stated philosophical drivers informing the companies' work cover a wide range, including:

- a philosophy that asserts young people's role at the fore of new cultural expression the creation of our performances is inherently collaborative
- engages its community through access, participation and involvement in all areas of its arts practice
- dedicated to creating interdisciplinary work that is experimental and conceptually driven
- our work will deal with the fears, concerns and experiences of childhood and be informed by our own research and development processes involving children
- explode the predictable, open doors to the impossible and change perspectives on the world
- there is no kids theatre/adult theatre division. There are only great stories and fascinating experiences that lift the heart and challenge the senses
- performance experiences that are engaging, enthralling, inspiring and of the highest artistic and technical standards.

Several of the companies stressed the importance of quality, and high production values. Some also described linkages with academic institutions, ranging from research partnerships with universities to teacher secondments to organisations. These too seemed to reflect a philosophical base on which the companies' work was founded.

The companies' work reflects a great diversity of style and approaches. Combined with busy schedules and limited resources, this results in relatively little interaction between companies. Whether this low level of interaction is a problem for the TYP field is open to question, but it may restrict the dissemination of innovation, and lessons learned. The need for rigorous discourse within the sector was mentioned by a number of interviewees.

How important is clear articulation of the companies' philosophy? Is there commonality between the philosophies of TYP companies, or are they characterised by difference? What form should discourse between TYP companies take? And what discourse should there be between TYP companies and other theatre companies?

The selection, development and evaluation of the work

Some companies choose work which is based on existing texts, some choose work which reflects closely school curriculum content, and some devise their work from ideas and issues of personal interest. The nature of the engagement of young people with the selection and development of the work varies greatly, from little or no involvement, to thorough and sophisticated processes, including:

young people choosing the themes, or reacting to ideas already chosen

- running workshops as ‘creative laboratories’ to identify issues and themes
- consultation on work in progress at several stages, through workshops or viewing performance extracts
- use of a website providing opportunities for young people to provide response to work in development.

An issue mentioned by companies and education department representatives was the drift towards curriculum-led choice of program. Many felt this was constraining creativity. It was, however, an education department representative who expressed the view that TYP companies might be too literally interpreting the curriculum linkage:

A high proportion of companies are concerned about making work to fit into the curriculum as they want to make work for artistic reasons—but often contemporary work already has strong links to current education priorities such as developing creative and critical thinking skills rather than disseminating a body of knowledge.

Regarding evaluation, most of the companies referred to feedback mechanisms which influence future work, but a few have developed very detailed feedback processes, including:

- audience feedback through discussion or focus groups, self-completion evaluation forms, email or Internet
- evaluation forms for teachers
- pre and post-production sessions and debriefs with artists
- board feedback
- structured peer or specialist feedback.

For some companies, evaluation and feedback mechanisms are constantly evolving, and vary according to what is appropriate for the audience/age-range.

What constitutes good practice in the involvement of young people in the development of work, and in evaluation processes?

Positioning and branding

Many of those interviewed referred to problems with TYP’s status and branding, although leaders of some of the most successful (and better resourced) companies felt that this did not significantly affect their organisation. Several issues were raised:

- the low status of TYP work within the theatre profession (either not real work ,or a stepping stone to a proper career)
- the lack of understanding of the value of TYP by political decision-makers, and the lack of knowledge of the sector
- the lack of appropriate theatre (or aesthetic appreciation) training for teachers
- the lack of understanding by the media, not knowing how to review TYP work

- the low profile and status of the arts as a whole.

A couple of organisations had developed from TIE companies to TYP companies and found it difficult to re-brand themselves. This raises the broader question of whether TYP, at least within the theatre profession, still suffers from some of the negative perceptions of TIE—only concerned with issues, and not with the quality of theatrical experience—and whether a ‘campaign’ of education within the profession is a necessary precursor to strengthening the TYP sector, regardless of the fact that several of the TYP companies have undertaken projects in partnership with the major theatre companies.

Is it realistic for joint efforts to be made to alter the status and branding of TYP, or does this necessarily have to occur at the level of the individual company? What practical steps might be taken by the Australia Council to enhance understanding and recognition of the sector?

Professional development

Several issues were mentioned with regard to professional development:

- pre-entry training: the fact that drama training did not include consideration of the specialised needs of working with young audiences was considered a weakness
- artistic development: resources to support mentorship and exchanges would assist in nurturing current and potential future directors
- artistic succession: some felt there were rising young directors capable of assuming future leadership of the TYP field; others felt the very low mass of companies resulted in a lack of suitable opportunities to gain experience
- teacher training: several mentioned the need to assist teachers in appreciating and utilising TYP to the benefit of their pupils.

Which professional development initiatives would make the greatest difference to the strength of the sector? Are there any needs which are common to most TYP companies? Are the sector’s needs different from other areas of theatre and the performing arts?

Venues

There are no venues specifically dedicated to TYP in Australia. In some countries, however, this has been a slowly growing trend, as communities and governments recognise that theatre for young people has specific physical and environmental requirements.

Manitoba Theatre for Young People (MYTP) in Canada has been creating and presenting professional theatre productions for children and families since 1982. In August 1999, MYTP moved into the dedicated space CanWest Global Performing Arts Centre located at The Forks in the heart of Winnipeg. Winnipeg officials have branded the location at The Forks as a cultural ‘Mecca’ for young people. Since the move into a dedicated venue at The Forks, single ticket sales have increased by 237 per cent.

The New Victory Theatre in New York opened in 1995 after a \$7.5 million comprehensive renovation project to redesign the 100 year-old theatre into a theatre specifically for young people

and families. It has been signalled by critics as the next and newest wave of popular entertainment on Broadway.

Both Manitoba and New Victory Theatre have specifically designed their spaces to accommodate children and young people. Manitoba has incorporated a sound-proof crying room for children to express their feelings without disturbing other audience members. The New Victory Theatre provides booster seats for small children to assist with sight lines.

Flexibility is the key to children's theatre venues. MTYP's reconfigurable theatre aims to break the habit of a viewer passively watching a screen. MTYP is able to design productions so the action surrounds the viewer. Seattle Children's Theatre recently constructed a \$7.4 million state-of-the-art Technical Pavilion which includes extensive rehearsal and classroom space for young people.

Are dedicated TYP venues desirable and realistic for Australia? What would the advantages and disadvantages be?

Funding

This review of TYP is undertaken with little expectation of increased funding for the sector in the short term. Yet many referred to the very tight resource constraints they operate under. Even some well-established companies are unable to pay their core staff year-round. The consequences of such limited resources were variously:

- cutting back, limiting the scope and frequency of productions
- reduced cast sizes
- reduction in production budgets
- burnout and disgruntled staff
- projects having to be withdrawn
- limiting capacity to access corporate support
- inability to be pro-active in international touring.

The first three, particularly, can only compound any negative perceptions which may exist regarding the quality of work.

There are a handful of TYP companies which are generously resourced—and the comments above do not come from those companies. This raises the question of whether, in the light of continuing resource limits at federal and state level, it would be better to focus the resources on an even smaller number of companies? And whether, in this case, companies should be supported to specialise in certain types of work ?

Funding systems were also mentioned, including the view that current Australia Council guidelines are too restrictive or inflexible, and that there should be greater separation between assessment and funding of TYP from youth theatre. Is this desirable?

The view was expressed by some interviewees that the Australia Council (or Theatre Board) is predominantly concerned with innovative work, the 'pointy end' of theatre. Does that create a

problem for TYP, or is it the case that the sector actually enjoys greater freedom of expression and room to manoeuvre than mainstream theatre companies? Are audience development and artistic development in TYP essentially incompatible? What constitutes innovation in TYP?

In other countries

Denmark

In 1999, there were a total of 110 professional theatre companies in Denmark. Of these 75 are dedicated to children and young people. In 2003, ASSITEJ Denmark has listed over 47 professional company members.

Subsidies: Denmark's Theatre Law reimburses 50 per cent of the expenses spent by institutions (e.g. schools, libraries, kindergartens) on the purchase of theatre. In 1999, 35 young people's theatre companies received subsidies from state and local governments totally over \$15.5 million (Aus). The 50 per cent reimbursement system enables Danish TYP companies to maintain affordable ticket prices.

Partnerships: TYP companies in Denmark commonly work together to create co-productions. There is a comprehensive exchange of performers among companies.

Quality control: To sustain high standards of work a number of companies have their own 'critics'. Colleagues from other companies or independent performers are invited to view the production and give professional feedback to the performers before it is presented to the public (this critique-ing model has influenced Patch Theatre's evaluation processes).

Recognition of TYP: There used to be closer links between the Theatre for Young People sectors and the education system. This encouraged companies to make work that responded to the curriculum. This has changed due to theatre companies and others advocating that theatre for young people should be judged by its artistic expression not its utility value.

Scotland

There are three leading project-funded children and young people's theatre companies in Scotland. These are Catherine Wheels, Visible Fictions and Wee Stories.

Partnerships: The three companies are working in partnership to strengthen the TYP sector by sharing resources where appropriate, developing a code of practice for the sector, creating marketing and audience development initiatives and extending vendor/promoter partnerships.

Subsidies: The Scottish Arts Council has recently allocated 20 per cent of its drama funding to Theatre for Young People, although it is understood that there are no core-funded companies. This has enabled existing companies to create new work and stimulated a growth in new TYP companies. The new funding criteria have also attracted 'adult' theatre companies who had previously not been interested in producing work for young audiences.

Venues: A recent study undertaken into Art Centres for Children and Young people by the Scottish Arts Council has recommended that existing theatres need to be made more 'family friendly' and accessible to young people.

Are there any lessons from TYP practice and processes abroad which would benefit the sector in Australia (in addition to the desirability of more funding)?

Options for the funding bodies

A number of the questions posed in this document have relevance for the funding agencies as well as for TYP companies. There are also potential proposals which are particularly for the Australia Council (and other agencies) to consider:

- a) financial support for one or more producers to support the TYP sector—an agency charged with promoting TYP work to presenters and festivals—similar to the role which Performing Lines, for example, has played in theatre and dance
- b) support of a more customised producer role, focusing exclusively on the education sector, and possibly assisting in the preparation of collateral support materials and teachers packs—and how such an agency would co-exist with commercial producers and promoters
- c) defining the scope and role of individual companies more clearly, to ensure a common funding rationale between the Australia Council and states or territories, and to protect the small number of TYP companies in operation
- d) establishing a small circuit of middle and larger scale venues as a Children’s/Family circuit—provide them with incentives to invest and present
- e) support greater interaction between TYP leaders, and continue to provide mentorship support to develop a next-generation of TYP leaders
- f) consider a series of national time-limited contracts (or ‘franchises’) for work targeting specific children’s, young peoples’ and family markets—possibly with challenge funding from states and territories. Companies would be invited to bid for these fixed-term grants, in a similar way to Chunky Move’s establishment in Melbourne a few years ago
- g) focus resources on a coordinated education campaign to enhance understanding and appreciation of the sector—targeting theatre professionals, teachers, selected media.

What are your views on these possible ways in which the Australia Council, and others, might support the sector? Are there more appropriate interventions? If little or no additional funding is available, what are the actions the funding bodies should focus upon?

Footnote: A question of demography

Demographics projections suggest that Australia’s child population (0–14) will decline by 6 per cent over the next couple of decades, while the population overall will increase by 25 per cent (and those over 65 increase by 84 per cent):

It is the children you’ll notice in 2023. Or rather, how few there are, relatively speaking¹

What implications might this have for public policy regarding TYP, and what impact might it have on the work of TYP companies?

¹ ‘Age of Ageing’ in *The Bulletin*, 13 May, 2003, p39

Response to the document

You may have views on some or all of the questions which have been posed in this document. For convenience here is a re-statement of them:

Is it a problem that teenagers' engagement with theatre is predominantly left to the youth theatre sector?

Is it desirable for different objectives and criteria to be articulated for schools-based or schools-targeted performances as for other performances? If so, how would the criteria differ?

Could common criteria be agreed between arts and education funding agencies, to assist in unlocking greater education resources to the sector? Should the approach of TYP companies to the education sector remain within an open, competitive market, or would there be value in quality-approval mechanisms? Should there be greater coordination between TYP companies in their dealings with the education sector, and if so, in what form?

How important is clear articulation of the companies' philosophy? Is there commonality between the philosophies of TYP companies, or are they characterised by difference? What form should discourse between TYP companies take? And what discourse should there be between TYP companies and other theatre companies?

What constitutes good practice in the involvement of young people in the development of work, and in evaluation processes?

Is it realistic for joint efforts to be made to alter the status and branding of TYP, or does this necessarily have to occur at the level of the individual company? What practical steps might be taken by the Australia Council to enhance understanding and recognition of the sector?

Which professional development initiatives would make the greatest difference to the strength of the sector? Are there any needs which are common to most TYP companies? Are the sector's needs different from other areas of theatre and the performing arts?

Are dedicated TYP venues desirable and realistic for Australia? What would the advantages and disadvantages be?

Are Australia Council guidelines too restrictive—and if so, how should they change? Should there be greater separation between assessment and funding of TYP from youth theatre?

The view was expressed by some interviewees that the Australia Council (or Theatre Board) is predominantly concerned with innovative work, the 'pointy end' of theatre. Does that create a problem for TYP, or is it the case that the sector actually enjoys greater freedom of expression and room to manoeuvre than mainstream theatre companies? Are audience development and artistic development in TYP essentially incompatible? What constitutes innovation in TYP?

Are there any lessons from TYP practice and processes abroad which would benefit the sector in Australia (in addition to the desirability of more funding)?

What implications might the projected decline in the number of children in Australia have for public policy regarding TYP, and what impact might it have on the work of TYP companies?

What are your views on these possible ways in which the Australia Council, and others, might support the sector? Are there more appropriate interventions? If little or no additional funding is available, what are the actions the funding bodies should focus upon?

We would welcome your response to the discussion document, and especially:

1. Any comments you have on the accuracy of the (edited) analysis contained in the document.
2. The actions you think would be most helpful for funding agencies to take to support high quality theatre experiences for young people.
3. Responses to the specific questions posed in each of the sections above.

Your response may be given in a written response by post or email to:

Positive Solutions



Phone/Fax: (07) 3358 1077

Email: info@positive-solutions.com.au

Please provide any written responses no later than **Tuesday 10th June**.

APPENDIX 5: Summary of interviews with arts and education departments

New South Wales

Partnerships

A partnership between the NSW Ministry for the Arts and the Department of Education and Training is high on the agenda for the future. The departments had recently established a working party and were developing a program to assist disadvantaged youth.

Funding

NSW Ministry for the Arts funding to Theatre for Young People (including TIE and YT) companies and projects has declined over the last five years from \$2,837,599 in 1997 to \$2,141,000 in 2003. Currently, the Ministry for the Arts allocates funding to five Theatre for Young People companies including Australian Theatre of the Deaf, Theatre of Image, Monkey Baa and Freewheels Theatre in Education Company. They also contribute to four non TYP companies that offer Theatre for Young People within their broader program including Glen Street Theatre, Bell Shakespeare Company and Sydney Theatre Company.

In addition, NSW Ministry for the Arts has devised a new program that focuses on travel and ticket subsidies and teacher relief. This program is a result of the unwillingness to release pupils for venue-based activities. The pilot program will receive \$100,000 during 2003–04.

Department of Education has a policy that all performances have to be authorised and previewed for schools. All the members of the cast undergo child protection approval in order to become register in the program.

The NSW Department of Education and Training has specialist arts units and offers support to teachers through the ‘flying squad’ weekend workshops. A ‘flying squad’ is comprised of specialist tutors from the performing arts industry and/or experienced classroom drama teachers who lead workshops in specific skills for secondary teachers or those with an interest in teaching drama.

The Education Department’s Arts Unit also compiles and distributes a booklet to schools that highlights accredited productions. Schools directly contact companies. Out of the 200 ‘productions’ listed, 28 are drama based. On average schools request three ‘productions’ a year. Work is selected if it can value add to the curriculum. An education officer observed that schools source the majority of TYP productions from commercial booking agents such as Nora Goodrich Management and Young Australia Workshop.

Issues identified

Access

- Ticket prices are very expensive
- It is administratively difficult to organise school excursions

- Schools in outer suburbs not willing to release students for CBD theatre productions

Audience development

- Expensive to create high quality productions in a school environment
- Low quality of productions on tour to schools
- How to engage with more schools

Changes in the sector

- Students want to interact or create their own work
- There are a number of specialist performance arts schools in NSW

Victoria

Partnerships

The Department of Education, Employment and Training has a strategic partnership with Arts Victoria and financially supports 34 arts organisations from a total of 91 funded arts organisations to deliver programs to schools. This includes the Artists in Schools Program. This program receives an additional \$150,000 to support in-school residencies.

There are a range of schools that specialise in the Arts. Ringwood High School, for example, employs a performing arts manager or up to three drama teachers and has invested in comprehensive facilities for the performing arts.

Individual companies that provide support to schools also have invested in a range of resources. The Arena Theatre Company and contemporary dance company Chunky Move have released digital teaching tools for secondary educators. This was part of a pilot project that was funded by the Australian Centre for the Moving Image, and supported by DCITA.

Funding

Since 1991, the Department of Education, Employment and Training has funded Arts Victoria to manage and coordinate the artist in schools program, and additionally funds a project officer to coordinate the program within Arts Victoria. The Artist in Schools Program has been increased to \$150,000 from 2003.

Arts Victoria is soon to launch their new arts policy that focuses on access, community, regional and rural access. Arts Victoria currently offers financial support to young practitioners and will not provide demographically based funding. Arts Victoria supports a number of TYP companies, including Arena and Polyglot. Arena creates performances for young people and encourages young people to attend theatre outside of a school setting. Polyglot (puppetry) is increasingly pursuing a participatory community cultural development model that involves young people in the work. Both companies are responding to changes in youth culture.

Arts Victoria also directly funds a number of theatre companies such as MTC, Playbox and Complete Works Theatre that have strong school workshop programs and education officers. Zeal Theatre is also developing a body of work solely for the education sector.

Issues identified

Access

- Maintaining affordable ticket prices is an issue for small independent performance groups
- Schools are finding it difficult to source high quality productions

Audience

- Rise in expectation by young people for high production values

Queensland

Partnerships

The Queensland Government supports TYP through the government departments Arts Queensland and Education Queensland.

Education Queensland has established a formal agreement with the Queensland Arts Council (QAC) to provide quality-assured accredited touring programs (including TYP programs) to all schools and regional centres across Queensland. In 2002, 106 artists provided 405 touring weeks with 4444 performances for over 521,000 students. Queensland has approximately 658,000 students in all schools of which 470,000 are in state schools.

Funding

QAC delivers an annual statewide program in cooperation with local arts councils that promotes accredited TYP and TIE performers (individuals and independent companies). In 2002 QAC received over \$1.2 million in operational funds from the Queensland Government (Education Queensland provided \$35,000 of \$1.2 million). Arts Queensland provides \$1.26 million in operational funds to QAC who also receive an additional contribution from Education Queensland. Education Queensland also provides QAC with two officers (senior teachers) and additional officers for assessment teams.

Education Queensland in partnership with the major arts companies supports an annual Performing Arts Market, in December, to showcase for teachers the work of individual performers and theatre companies in an open forum environment. The aim is to generate school awareness of available performances and to attract bookings for the following year. While Arts Queensland does not fund the annual Performing Arts Market, between 1999 and 2002, Arts Queensland provided \$43,150 to assist organisations and individuals to attend the Australian Performing Arts Market.

In addition, the Queensland Government funds Kite, the Department of Education's Early Childhood Theatre team that tours productions to pre schools and primary schools aged 4–8 years old. It is a flexible and responsive company that consists of two teachers that manage the company and hires directors and actors to develop shows. Between 1999 and 2003, Arts Queensland has also provided \$34,500 in major project funding to Kite.

Education Queensland has an Artist-in-Schools policy and provides implementation advice to schools through its intranet policy website. In 1999 Education Queensland ceased to provide a

separate artist-in-schools database. Currently, schools wishing to contract an artist to work with students need to contact the arts organisations that are listed on Education Queensland's website.

Education Queensland partners arts organisations through education officers for the arts in both central office and coordinators in some regions. It also provides a number of seconded performing arts teachers to major state companies whose role is to assist the companies in developing programs and teacher and student materials that are accepted as valuable enrichment of the school curriculum. Education Queensland also provides free space in its fortnightly newspaper (distributed to all teachers in the state) for feature stories to encourage attendance.

Issues identified

Access

- Difficult to access teachers due to tight schedules
- Ticket prices need to be reduced
- Limited number of school excursions per year impact on the sector

South Australia

Partnerships

Arts SA and the Department of Education and Children's Services (DECS) have developed a proposal for *ARTSsmart*, South Australia's first strategy for arts education in South Australian schools and pre-schools. It will cater for children and young people from birth to Year 12.

ARTSsmart has been developed by a taskforce comprising representatives from the arts industry, DECS and Arts SA.

The *ARTSsmart* strategy will aim to achieve three key outcomes: the continuing engagement of children and young people in the arts; partnerships between educators and arts practitioners; and arts experiences for lifelong learning.

Five key strategies have been proposed for implementing *ARTSsmart*:

- the establishment of arts and education information networks
- the identification of clusters of schools and pre-schools in disadvantaged areas, where *ARTSsmart* would be implemented intensively
- the operation of professional development programs for arts educators and artists
- the development of arts promotion and advocacy resources and research
- the development of community partnerships to build links between schools and local arts organisations.

The implementation of *ARTSsmart* is pending ministerial approval. *ARTSsmart* complements other SA Government strategic partnerships such as SA Youth Arts Board (SAYAB) and its performances in schools program PLAYFULL.

Funding

South Australia's Department of Education and Children's Services in partnership with SAYAB provides \$250,000 in funding to the Australian Festival for Young People (aka Come Out), a biennial event and Come Out in Schools, an outreach program based in schools during the festival. Arts SA recently committed to providing additional funding to the Come Out Festival including commissioning new work in 2002–03 valued at \$150,000.

Arts SA often provides additional funding for projects supported by SAYAB (for example international touring of productions). SAYAB received \$2.06 million in 2002–03 for youth arts. Of this fund, 49 per cent was distributed to Carclew and the balance was devolved to the Come Out Festival, Patch Theatre Company, Restless Dance Company, other youth theatres, and project and development grants.

In 2000 the South Australian Government developed a new strategy to increase support for the arts for young people. A key part of this strategy was the establishment of a major performing arts company for children and families, Windmill Performing Arts Company. Windmill received \$500,000 in 2001–02; this figure was increased to \$1 million per annum in 2002–03. There is a commitment by the SA Government to continue to fund Windmill over three years, and this is likely to continue in the long term.

Issues identified

Access

- There is a problem with ticket price yields

Sustaining audiences

- There is a need to build audiences beyond school

Resources

- Low resources have resulted in low production values
- Over the last 10 years there has been a decrease in financial support from the Department of Education

Branding the sector

- Clarification is needed between TYP, TIE and Youth Theatre

Western Australia

Partnerships

In 1999, the Western Australian Government launched a pilot project 'ArtsEdge'. 'ArtsEdge' is a partnership venture between the Department of Culture and the Arts and the Department of Education and Training. The project aims to inform Western Australia's proposed arts in education policy.

ArtsEdge seeks to assist schools to deliver cultural and arts education by providing schools with access to an events calendar, lesson ideas and practical resources for teachers through a website and e-mail discussion group. The program also offers a brokerage service where ArtsEdge links classroom educators with teaching artists and arts organisations.

The Department of Education and Training provides an education officer to the Department of Culture and the Arts to facilitate access for professional artist into schools and assistance to understand the *Curriculum Framework*.

Funding

Currently Arts WA provides the majority funding of professional projects to the TYP sector in Western Australia.

Funding has been set up to enable the schools to initiate projects that suit each school's and local community's priorities and needs. This process allows for curriculum crossover with TYP programs offered by theatre companies.

Western Australian Government through Arts WA funds programs for young people across all artforms. Arts WA is in the process of undertaking a review of its arts policy in which it will specifically address youth arts. Arts WA provides funding to three TYP companies, Barking Gecko, Spare Parts and Southern Edge Arts (Albany). It also contributes funds to the WA Youth Theatre Company and the Awesome Festival.

Arts WA indirectly provides funding to Black Swan Theatre Company youth initiative BSX. BSX provides 17–25 year olds with opportunities to gain further experience and exposure to the professional theatre industry and arts institutions. Black Swan provides special student packages, incentives, and range of productions to make theatre relevant and accessible for young audiences.

Issues identified

Access

- Small amounts of funding to each school limits young people's exposure to performances

Sustaining Audiences

- Broaden audiences from primary to upper secondary

Resources

- Shift in engagement is required from education department to fund programs

Tasmania

Partnerships

There is no formal partnership between Arts Tasmania and Department of Education though they frequently consult one another on policy development.

The Department of Education plays a 'hands on' role in marketing the sector. Education officers act as a communication link between local companies and schools by distributing marketing

material to schools. The Department of Education in collaboration with local theatre companies organises regular previews for an established network of teachers in an informal setting.

Funding

Arts Tasmania annually funds IS Theatre Ltd and to a less extent Terrapin, to create work for young people. They also project fund Theatre Alfresco, an independent company, and Mixed Media, an object theatre company which relocated from Germany in the late 1990s.

Arts Tasmania also funds LIVE, an eight company marketing initiative to develop 18–26 year old audiences. LIVE evolved from direct consultation with young people and was based on research funded by the Australia Council. With this add-on model, young people can mix with performers after a production and discuss the performance. LIVE also receives sponsorship from local business Boags.

Previously the Department of Education funded the salary of an education officer for local theatre companies in Hobart. However, changes in policy and funding cuts resulted in the loss of education officers within local companies.

The Education Department is providing theatre companies and individual artists with access to vacant school building as an alternative rehearsal and performance space. The initiative aims introduce and expose young people to performances and the process of production outside of schools hours and create an artistic hub within the schools.

Issues identified

Access

- There has been a decline in the purchasing of local product
- TYP sector in Tasmania is very small
- Very few professional companies
- Amateurs are cheaper for schools

Audience Development

- Ticket price yields are a problem—30 per cent of students receive government subsidy to attend productions
- Issues with sustaining audiences due to geographic location and local economy

Northern Territory

Partnerships

Further exploration of a strategic framework for arts and education programs will occur in 2003–04 through the re-establishment of an inter-departmental committee. The framework will aim to overcome the decrease in specialisation within the Department of Employment, Education and Training (DEET), and to develop partnerships in support of schools touring.

In addition, Arts NT in partnership with the Department of Employment, Education and Training is considering the feasibility of introducing an annual regional touring calendar for schools to overcome issues of access. The calendar aims to promote the small local market of high quality productions and enable schools to make decisions that are more informed.

Funding

The Northern Territory Department of Employment, Education and Training works in partnership with Arts NT to jointly fund an artist in schools grant program (\$20,000 each). The schools develop projects in collaboration with artists or an arts organisation and apply directly to the Department of Employment, Education and Training.

In the Northern Territory, there is no centralised agency for touring performances to schools and schools individually book performances to meet their needs.

The education officer interviewed had identified, through discussion with schools, a decrease in visitation to schools and a scarcity of choice for schools. This would appear to be directly related to a shrinking of funding to the arts sector. Allocation of touring funding occurs within a competitive, application-based process which supports all artforms and arts activity modes. As a positive measure DEET has introduced art (drama) to the NT Curriculum Framework as one of the eight key learning areas.

Issues identified

Access

- There has been a steady decline in the sector
- There are very few professional local companies in NT

Audience

- Audience numbers are very small

Resources

- Limited funding available

ACT

Partnerships

To improve learning outcomes for students K-12 across the ACT a collaborative project between the Department of Urban Services and the ACT Department of Education, Youth and Family Services has been initiated. Arts Education Project officers from both departments are working on an arts strategy to assist teachers to build bridges with cultural institutions and to more effectively utilise their resources.

Funding

Arts ACT funds Canberra Youth Theatre (is not a TYP company). It was reported by an Arts ACT officer that CTY had recently received an increase in funding from \$102,000 to \$128,000 per year. Arts ACT also assisted the company to secure a full time artistic director to facilitate higher quality productions.

An Arts ACT officer observed that the sector is growing in strength and ACT Government funding to the sector is increasing.

The ACT Department of Education Youth and Family Services through its Theatre in Education Program aims to provide ACT government school students with an introduction to the theatre and to assist students to develop their own artistic practice and to develop a deeper understanding and appreciation of the Arts. The purpose of the Theatre-in-Education Program is to provide ACT government students with a range of high-quality, education-related performances. These multi-art activities cover the five strands of dance, drama, music, media and visual arts and cover the early childhood, primary, secondary sectors. The Theatre-in-Education Program also focuses on student learning outcomes and the professional development of teachers.

Professional development for teachers is provided across the sectors and covers the range of arts strands. Local expertise and teachers in the arts are used to run the workshops.

The Theatre in Education contract was awarded to Jigsaw Theatre Company, a local professional theatre company for the 2000 school year until the end of the current contract in 2004.

The Theatre-in-Education Program funding from ACTDEYFS is \$138,000 plus GST annually. Jigsaw also received project funding through Arts ACT for a cultural partnership coordinator to extend their audiences and introduce theatre into institutions such as the zoo and museums. Jigsaw has worked with Old Parliament House and National Museum of Australia to create theatre that builds on visitor's experience of the collection and the environment of the buildings and exhibition spaces.

Issues identified

Access

- There is a strong demand for drama programs from schools
- Need for better funded interstate and regional touring circuits

Sustaining audiences

- Regional audiences need to be more effectively serviced

Resources

- Skills development for practitioners

Profile

- Lack of recognition of professional practitioners within the sector

APPENDIX 6: List of individuals consulted

Interviewees, focus group participants and survey respondents:

	First name	Surname	Title	Department	Organisation
Ms	Melissa	Planten	Curriculum Executive Officer	Curriculum Issues Section	ACT Department of Education Training and Youth Affairs
Ms	Catherine	Jones	General Manager		Arena Theatre Company
Ms	Rosemary	Myers	Artistic Director		Arena Theatre Company
Ms	Caroline	Fulton	Acting Program Manager	Arts and Festival Activities	Arts ACT
Ms	Louise	Hollingworth	Acting Senior Consultant, Youth Arts	Cultural Infrastructure Program	Arts Queensland
Ms	Gail	Fairlamb			Arts SA
Ms	Alex	Hurford	Industry Development Officer		Arts SA
Ms	Helen	Richardson			Arts SA
Ms	Cathryn	Gurrin	Program Officer	Events and Partnerships	Arts Tasmania
Mr	Steve	Kyne	Operations Manager		Arts Tasmania
Ms	Michelle	Armstrong	Senior Arts Officer	Artists and Organisations	Arts Victoria
Mr	Faye	Chomley	Arts and Education Officer		Arts Victoria
Mr	Steven	Shaw	Project Officer	Performing Arts	Arts WA
Mr	Gary	Chard			Awesome Perth International Children's Festival
Mr	Graeme	Gavin	Artistic Director		Barking Gecko Theatre Company
Ms	Beverly	Growden	General Manager		Barking Gecko Theatre Company
Mr	Chris	Dickens			Barnstorm Theatre
Ms	Gill	Perkins	Deputy General Manager		Bell Shakespeare Company
Ms	Simone	Avramidis	Artistic Director		Budgie Lung Theatre Company
Ms	Sally	Chance			Come Out - Australian Festival for Young People

	First name	Surname	Title	Department	Organisation
Ms	Jilian	Chatterton	Administration Assistant		Co-Opera
Ms	Jenny	Aland	Curriculum Policy Officer	Arts	Curriculum Policy Directorate
Ms	Margaret	Bradley	Performances for Schools Coordinator		Curriculum Support Directorate
Prof	Wendy	Schiller	Director of Research		De Lissa Institute of Children and Family Studies
Mr	Rod	Parnall	Senior Project Officer, The Arts		DEET Victoria
Mr	Christopher	Capper	Acting Executive Director	Arts, Museums and Library Services	Department of Community Development, Sport and Cultural Affairs
Mr	Ellis	Griffiths	Director	Planning and Policy Division	Department of Culture and the Arts
Mr	Digby	De Bruin	Senior Curriculum Officer	Arts	Department of Education Western Australia
Mr	Leon	Zagorskis	Assistant Director	Project and Consultancy Services Branch	Department of Employment, Education and Training
Ms	Ann	Carroll	Manager	Arts, Science Technology, Teaching and Learning Branch	Education Queensland
Mr	John	Woodland			Glen Street Children's Festival
Ms	Annette	Downs	General Manager		is theatre ltd
Mr	Ryk	Goddard	Artistic Director		is theatre ltd
Mr	Greg	Lissaman	Artistic Director		Jigsaw Theatre Company
Mr	Tim	Mullooly	Artistic Director		Kite Theatre
Mr	Tony	Mack	Editor		Lowdown Magazine
Mr	Malcolm	Cooke			Malcolm Cooke Productions
Ms	Robert	McDonald	Education Coordinator		Melbourne Theatre Company
Mr	Tim	McGarry	Company Director		Monkey Baa Productions / Theatre Ink PLC
Mr	Marcus	Westbury	Artistic Director		Next Wave
Ms	Nicki	Wayne			Nora Goodridge Management
Ms	Kim	Spinks	Program Manager	Theatre and Dance	NSW Ministry for the Arts

	First name	Surname	Title	Department	Organisation
Ms	Susan	Richer			Out of the Box Festival
Mr	Dave	Brown	Artistic Director		Patch Theatre Company
Ms	Belinda	McQueen	General Manager		Patch Theatre Company
Ms	Elizabeth	Tupper			Playing Australia
Ms	Sue	Giles	Artistic Director		Polyglot Puppet Theatre
Ms	Kirsty	Veron	Manager	Ontour byrequest	Queensland Arts Council
Ms	Judith	McLean	Coordinator Teaching Studies, Theatre and Teaching Studies - Drama	Academy of the Arts	Queensland University of Technology
Mr	Dallas	Lewis	General Manager		Railway Street Theatre
Ms	Kate	Ryan	Manager	Schools Touring Program	Regional Arts Victoria
Mr	Don	Mamouney			Sidetrack Performance Group
Mr	Peter	Wilson			Skylark Theatre Company
Ms	Judy	Potter			South Australian Youth Arts Board
Ms	Olwyn	Williams	General Manager		Spare Parts Puppet Theatre
Ms	Emma	Harris	Education Manager		Sydney Theatre Company
Mr	Frank	Bansel	Principal Education Officer		Tasmania Educational Leaders Institute
Ms	Mandy	Grinblat	General Manager		Terrapin Theatre
Ms	Jessica	Wilson	Artistic Director		Terrapin Theatre
Dr	Jacques	De Vos Malan	General Manager		The Flying Fruit Fly Circus
Mr	Kim	Carpenter	Artistic Director		Theatre of Image
Mr	Richard	Tulloch			Toe Truck Theatre
Mr	Harley	Stumm			Urban Theatre Projects
Ms	Sue	McClements	Director of Children's Programs		Wickid Festival
Ms	Cate	Fowler	Director / Creative Producer		Windmill Performing Arts
Ms	Anya	McClay			Youth Performing Arts Australia
Mr	Brian	Joyce	Former Artistic Director of Freewheels		

	First name	Surname	Title	Department	Organisation
Mr	Michael	Fitzgerald			

Survey Respondents:

	First name	Surname	Title	Organisation
Ms	Catherine	Jones	General Manager	Arena Theatre Company
Mr	Tony	Strachan	General Manager and Artistic Director	Australian Theatre of the Deaf
Mr	Graeme	Gavin	Artistic Director	Barking Gecko Theatre Company
Ms	Simone	Avramidis	Artistic Director	Budgie Lung Theatre Company
Ms	Jilian	Chatterton	Administration Assistant	Co-Opera
Ms	Vicki	Newman	General Manager	Freewheels Theatre
Ms	Annette	Downs	General Manager	is theatre ltd
Mr	Greg	Lissaman	Artistic Director	Jigsaw Theatre Company
Mr	Tim	McGarry and Ms Sandra Eldridge	Company Directors	Monkey Baa Productions / Theatre Ink PLC
Mr	Dave	Brown	Artistic Director	Patch Theatre Company
Ms	Sue	Giles	Artistic Director	Polyglot Puppet Theatre
Ms	Olwyn	Williams	General Manager	Spare Parts Puppet Theatre
Ms	Mandy	Grinblat	General Manager	Terrapin Theatre
Mr	Neil	Hunt	General Manager	Theatre of Image
Ms	Cate	Fowler	Director / Creative Producer	Windmill Performing Arts
Mr	Stefo	Nantsou	Actor Writer Director Manager	Zeal Theatre
Ms	Jessica	Machin	General Manager	* Australian Theatre for Young People
Mr	Chris	Murphy	Co-Artistic Director	* Pact Youth Theatre
Ms	Kim	Walker	Artistic Director	* The Flying Fruit Fly Circus
Ms	Rachel	Paterson	Artistic Director	* Urban Myth Theatre of Youth

* = youth companies

APPENDIX 7: List of documents consulted

In addition to the documents listed here, Australia Council officers provided on a confidential basis grant application details and acquittal reports, as well as other data. The following should not be taken, therefore, as an exhaustive list of the documentation reviewed.

Commissioned by:	Title	Author	Publisher	Date
Arts WA	Creative Connections: An Arts in Education Policy Consultation Paper		Arts WA	February 2003
Association of Professional Theatre for Children and Young People incorporating the British Centre of ASSITEJ	The role of Children & Young People in the Creation of Theatre for which they are the 'audience'		North West Arts Board, UK	March 1998
Australia Council for the Arts (Program Review Series)	Theatre Board: Support for Young People's Theatre	Australia Council for the Arts	Australia Council	1982
Australia Council for the Arts, Performing Arts Board	Drama Committee Policy / Program Review (Notes and Resolutions)		Australia Council for the Arts	December 1991
NSW Department of Education and Training (The Arts Unit)	Authorised Performances for Schools	NSW Department of Education and Training		2003
Queensland Performing Arts Centre	QPAC's Out of the Box Festival of Early Childhood 2002 (Discussion Paper)	Richer, Susan	Queensland Performing Arts Centre	January 2002
University of Melbourne, Faculty of Education	A Pilot Study of Arena Theatre Company's Audiences conducted during the Melbourne Festival season of Play Dirty, October 2002	Cahill, Helen, and Smith, Graeme, Australian Youth Research Centre	University of Melbourne	February 2003
	Our Australian Theatre in the 1990s	Kelly, Veronica (Ed)		1998