

# Membership Covid-19 Impact Report

## Aims of the survey

The Chancellor's announcement of £1.57 billion to tackle the crisis facing the arts is welcome both in its recognition of the importance of this industry and its potential to help a recovery. However, we want to ensure that the independent theatre sector is considered in these decisions, both the challenges facing the sector as well as the important creative contribution. The independent sector has the potential to start making work soon and are able to reach communities throughout the country. This survey aimed to explore that potential and assess what support would be needed to enable it.

## Commentary from ITC CEO Charlotte Jones

Thank you to the ITC members from throughout the UK and across the broad diversity of our membership who have responded to this survey. It has given us an illuminating snapshot of the sector at this extraordinary time and provided us with vital intelligence to inform our advocacy and strengthen our practical support for the sector. We have chosen to make the many of the detailed responses available in this summary report because our members have so powerfully articulated their position and statistics don't always convey the picture so strongly.

Some of the standout statistics for us are that only 34% of respondents received emergency funding. Over half of the workers in this sector are currently furloughed and 42% of organisations expect to be making job cuts when that scheme comes to an end this Autumn. Interestingly over half of respondents have continued to make and disseminate work either digitally or outdoors. 79% of respondents have increased their reach by this means. Most however have been providing this work for free and it is obviously not sustainable long term.

Touring is the life-blood of this sector. It has been described by many as an already broken infrastructure and there are serious concerns about how it will revive in the future. Shared risk-taking by venues will be vital to its revival.

This sector has suffered from a steep decline in core-funding for many years and a continuing reduction in project funds available. It has worked hard to generate more earned income over the past years and obviously the pandemic has brought this to a sharp standstill. This sector has the potential to revitalise its communities, is already doing

important work and will require significant support to mitigate the losses it has suffered. That support will go a long way though if targeted strategically at theatre makers and artists.

The independent sector offers energy, imagination, value for money and hope for the future if properly recognised and supported. We would strongly welcome further responses to this survey. I hope you find it interesting reading.

**Charlotte Jones, ITC CEO**

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**Statement from The Chair of the ITC Board, Ali King**

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“Thanks to all the ITC members that were able to fill out the survey, it has shown a very interesting snapshot of the problems our sector face as a result of COVID. It clearly shows what support and help we need.

I am constantly impressed by the ongoing resilience and inventiveness of our sector and the care and consideration we show to one another.

This survey will be really useful for the team at ITC to disseminate and use to help the sector. To target areas for improvement and carry on co-ordinating a voice supporting the sectors needs and concerns. I know it has been awhile since we have all been able to come together but ITC remains as always here to help, advise and listen to its members”

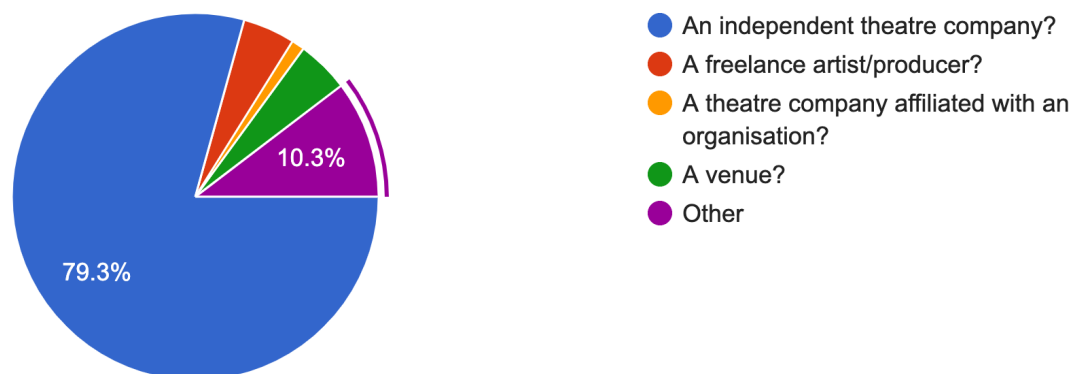
**Ali King, Chair of ITC**

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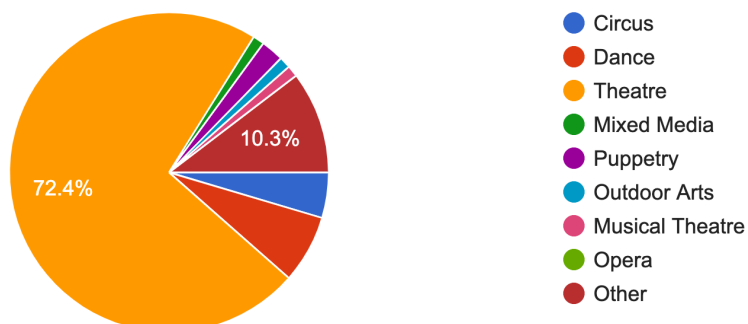
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## Respondent Overview

Are you:  
87 responses

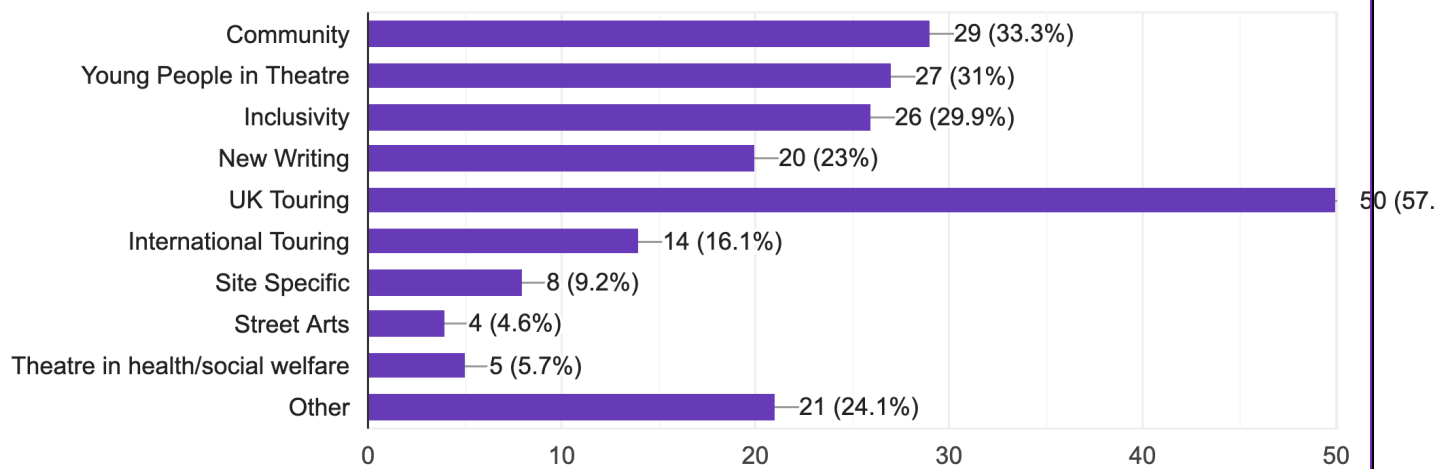


What is your main art form?  
87 responses



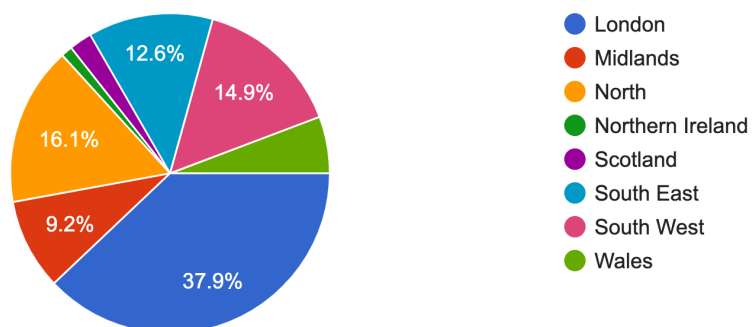
## What is your main area of focus (pick up to 3)

87 responses



## Where are you based?

87 responses



## Covid-19 Impact to Date

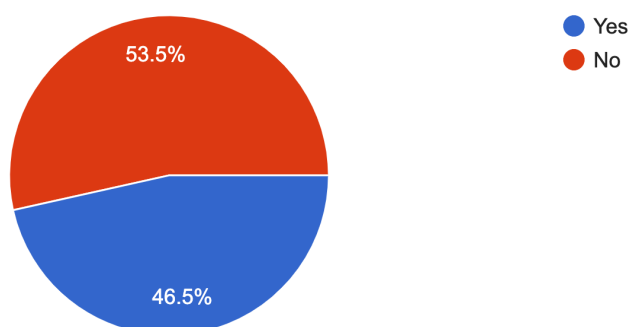
### **We are keen to learn how the crisis has affected your income. If possible, can you confirm the percentage of financial loss to your organisation relative to your turnover?**

For many it was too soon to say, but others indicated Covid19 has created a financial loss of between 3% - 95%, with over half saying they have lost 30-40% of income.

*"We are re-forecasting the whole time, but our latest forecast for the year v pre-covid budget is 38% less income than budgeted (this is bolstered by the various government covid-19 interventions - furlough, small business grant etc and by having secured grants in previous years which will be paid in the current year, so depending on how quickly we can recover earned and fundraised income next year might actually be worse, as government covid support will be gone and at the moment we don't have the same Trust and Foundation income 'in the bag' as we had secured for this year). Also worth noting that our NPO grant is now 67% of our forecast income for the year (it was 40% against our original budget and less in previous years, though we were already anticipating some slowing in international income)."*

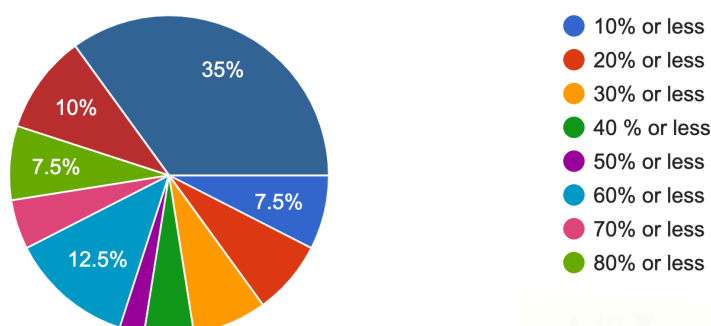
#### Have you furloughed any of your employees?

86 responses



#### If so, what percentage of your workforce?

40 responses



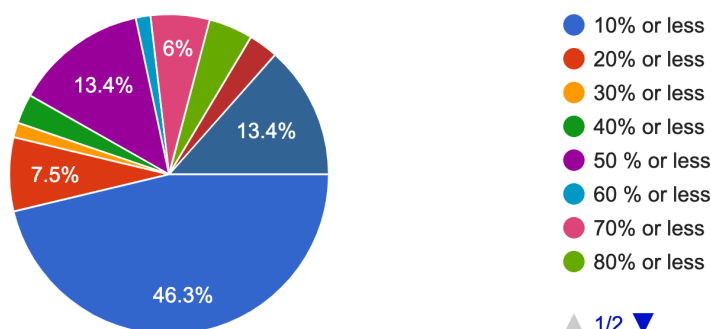
### **Have you/are you planning to make any posts redundant? If so, how what percentage of employees will have been dismissed because of this?**

Most said no, however it may be too soon to know. This survey was carried out in July 2020.

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What percentage of your active freelance contracts (if applicable) have you had to terminate?

67 responses



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### **Will you be able to make use of the part time furlough scheme? If so, how?**

38% of people will make use of the part time furlough.

*"Yes We are trialling this now with a couple of staff working 1 day a week to see if there is demand for our services .... we were hoping to increase this but demand does not appear to be there so cannot cover increased wage costs at this stage with no income."*

### **Will the ending of the Job Retention Scheme in October affect your organisation? If so, how?**

42% said yes with many mentioning possible redundancies.

*"If we are unable to resume activity in the autumn it will mean that we are unable to continue to pay our casual participation staff in the absence of youth theatre sessions."*

*"It removes a security net we haven't had to yet access. We were strangely luckily in that the lockdown fell at a natural point of low project activity. But it has led to the cancellation of all of upcoming work for the rest of the year and beginning of 21. We didn't yet have freelancers contracted for this, but notional and good faith agreements have had to be redrawn."*

*"Possibly. Our biggest needs comes in 12-18 months when longer term funders stop."*

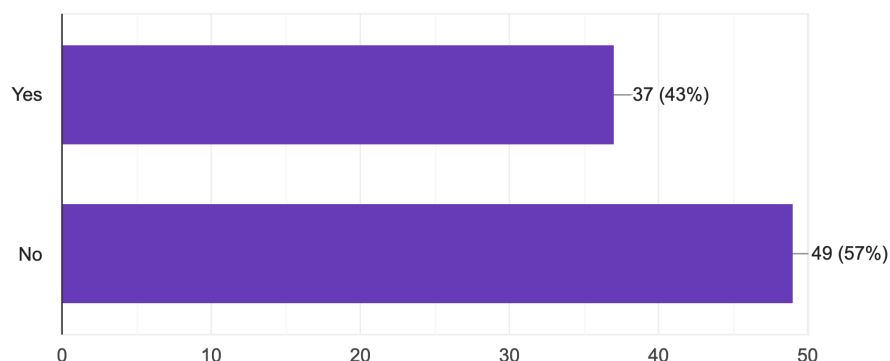
*"We will see redundancy of 20% of staff and possible reduction in hours for 60% of staff."*

*"Yes, we will need to take all employed staff back full time, even if there remains need for only a limited amount of work for them to do. We don't currently intend to make any employed staff redundant, but the feasibility of this could be challenged if the work is not there for them to do."*

## Government Emergency Funding to Date

Are you a National Portfolio Organisation (ACE), Arts Portfolio Wales (Wales) or a Regular Funded Organisation (Creative Scotland) or in the Annual...nding Programme (Arts Council Northern Ireland)?

86 responses



## Have you applied for emergency funding and if so were you successful?

<b>59%</b> said no
<b>9%</b> applied but were not successful
<b>34%</b> applied and were successful

*"We were successful which greatly helped our precarious financial situation."*

*"No- not eligible as not in immediate financial crisis."*

*"No, but we have received a Business Support Grant from the local authority."*

*"We did not apply. We knew the overall pot was extremely small, and felt it's purpose was to ensure the survival of those who otherwise would not, whereas we feel that with adjustments and sacrifices we can survive, we may just have to postpone or cancel work to do so."*

*"No. We couldn't demonstrate an emergency need. Our need will come later."*

## How long will this sustain your organisation?

1 to 3 months	<b>28%</b>
4 to 6 months	<b>28%</b>
7 to 9 months	<b>34%</b>
9 to 12 months	<b>7%</b>

*"In isolation the emergency funding would sustain us until September, however we have also accessed other income streams in the meantime to give us stability for several months beyond that."*

*"This again is dependent on tours continuing in autumn. At the current time cash flow is stable until January 2021."*

*"As a production company we remain viable, but the future of our premises, which we run as an arts centre is uncertain beyond about 12-18 months."*



## **Making Work**

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### **Can you (continue to) present work whilst theatres or your usual performance spaces remain closed?**

**40%** said NO

**60%** YES (50% of yes have presented work online and outdoors)

*"On a small scale, digital and potentially outdoors, we have cancelled our Christmas show and planned autumn tour. We also cannot afford to invest significantly in new shows without any guarantee of return on investment."*

*"Yes, online but currently offering work for free. Will monetise our autumn production, selling film package, zoom workshop & teaching resources to schools but not possible to tour to venues."*

*"Some. We can't present theatre work. As some of our work is installation-based we could potentially present that with social distancing, but not while government guidelines are so unclear."*

*"We are trying to work with schools online but they are also struggling to negotiate government guidelines so don't have a lot of capacity."*

*"Yes we are looking at how to deliver work directly to families. This is a logistical / producing nightmare but we are trying to make it work anyway!"*

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### **Have any new opportunities presented themselves to your organisation as a result of Covid, and how has this affected your reach?**

**79%** said YES with many mentioning it has expanded their reach.

*"Digital content has expanded our reach, but does not provide a financial return."*

*"Engagement with sector and other artists has improved."*

*"Online digital streaming of past productions has meant we have reached further online audiences however as it doesn't generate income as offered as a free service it is not sustainable."*

*"Our digital programmes have expanded our reach outside of London enormously."*

*"We are running 3 new projects online and will be able to work with more schools than on a physical tour however, work is free or will generate less income. Huge benefits in terms of reach but not in financial terms."*

*"We have leapt forward in our digital thinking and have found that working digitally has a lot of value in terms of reach as well as being more cost effective than live."*

*"We have struggled to take advantage of new opportunities due to reduced capacity."*

## **What are your immediate concerns regarding the future of your organisation in a covid-post/covid world?**

### **34% said Funding**

The most prevalent immediate concern regarding the future of covid-19, cited by over a third of the respondents was financial. These concerns were related to the potential lack of or competition for funding, particularly from the Arts Council, local authorities, trusts and foundations and commission grants from venues/producing houses. The long-term financial stability resulting from an increase of competition of these depleted funding revenues was mentioned as well as concern about where the funding will be directed; to NPOs and venues, with grassroots organisations and freelancers falling through the gaps.

*"We will survive 2020/2021 because our ACE funding just about covers our core costs. If we cannot access charitable funding next year to deliver productions and participatory projects our future will be insecure. Charitable funders are warning that there won't be as much money around next year."*

*"Mid term, trusts and foundations drying up once emergency funds ended, funding gap in next financial year/future years. Being unable to produce new work due to uncertainty on financial return on investment. Being a charity who also delivers in a deprived community it is very hard to risk large sums on one show when this could impact our services to the most vulnerable- how could our trustees sign this off?"*

*"Lack of new funding after emergency ACE money runs out."*

*"Massive impact on Local Authorities financially and the effect on Arts funding in the next ten years."*

*"Loss of commissioned income is likely to continue which will make our long term sustainability much more fragile".*

*"Huge competition for funding."*

*"Where funding is delivered eg) will NPO's be main beneficiaries and not small, grass roots organisations and individual freelancers?"*

### **29 % said Touring**

The second greatest concern were the challenges facing the UK and international touring circuit with over 25% respondents citing the impact on incomes as a result of venues being closed and travel restrictions as a cause for concern as well as the loss of key venue partners.

*"Travel: we also generate a lot of our turnover from international touring so if this is restricted, we will struggle financially."*

*"Lack of sustainability for mid-scale touring - venues unable to pay fees at appropriate level, less international opportunities."*

*"How will we continue to build our artistic assets in this climate. Impact on our touring, national, international, venues and schools, we are reliant on partnerships to reach our audiences. What do our partnerships look like now?"*

More broadly participants referenced long term issues with the touring ecology in the UK.

*"Lack of emphasis at any level on the touring infrastructure which has been broken for ages. And now is being thrown a lifeline which glosses over the serious inequalities and lack of transparency that props it up. We need ITC to lobby about this on our behalf."*

*"Over-compensating about localism risks destroying the touring ecology."*

### **27% said Freelancers**

Also cited by over 25% of the respondents was concern for the workforce, particularly freelancers; concern both for their immediate situation but also concern for the long-term impact on the sector, with many creatives being forced to leave and seek alternative sources of income.

*“The challenge of planning, the precariousness of freelancers.”*

*“Will our pool of freelance practitioners still be able to make a career, or will they leave the sector?”*

*“For the wider sector, the huge impact on freelancers in particular will leave a long-lasting negative effect not only on their own careers but also on the wider theatre ecology.”*

### **25% said Risk Taking**

The fourth largest area of concern at 25% was with the role of venues in programming and taking risks. With venues having to focus on survival how will the landscape of theatre change and will this result in a less diverse and creative sector? Furthermore, will aversion to risk result in less favourable deals for visiting companies, with more box office splits and less guarantees.

*“Will what we are able to produce match what we could pre-covid, or will the constraints mean that we can't return to the quality and ambition of production and audience engagement that we had before?”*

*“Huge demand for subsidy venues unable to invest or support artists, so being forced to work of box office splits rather than fee-based arrangements.”*

### **Also:**

- Challenges around social distancing and resuming work **17%**
- Concern that audiences will be unwilling to return for fear of covid-19 **11%**
- Schools not being able to receive work, young people accessing arts, long term impact on talent development **8%**
- Sustaining engagement with vulnerable participants **8%**
- Cancellations and insurance **5%**
- Increasing divides/inequalities in the sector > **5%**
- Impact on mental health > **5%**
- Simply surviving! > **5%**

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### **What do you need to ensure long term stability/survival?**

#### **33% said Long term / Core financial support**

The most needed item was long term / core financial support with over 33% of the respondents citing this as vital to ensure their long term stability/survival. A large number referenced the need to pay salaried staff and to have more resources so that freelancers and artists could continue to be supported. There was concern at the long-term impact of covid-19 on the sector and consequently the need for mid/long term support – not just short-term emergency bailouts.

*“We need enough funding to preserve our infrastructure so that we will be ready to reinstate projects and create new ones that will benefit our traumatised society, and reward long-suffering freelance artists.”*

*“We need fixed funding for the next two or three years so can plan accordingly and not have to be scrabbling for funding all the time.”*

*“We need more resources and capacity to pay staff and freelancers (in particular) higher wages”*

## **21% said Better/renegotiated relationships with venues on the touring circuit**

### **21 % said Project funding**

The next two areas that were listed as integral to long term survival were a re-evaluation of the touring network in terms of the relationship with venues and the risk they're willing to take (21%), and project/short term grants to allow rehearsals and creative ventures to recommence (21%).

*"Money! We have a number of socially-distanced theatre shows in development. It is much easier for site-specific companies to operate under current guidelines, but we need funding to make the shows happen. They could be ready to go in early Autumn if the cash was available!"*

*"We need funding. The thing that grinds me down, even without any pandemics, is the endless struggle for project funding, and that's now hugely exacerbated by the uncertainty the industry has been plunged into, with all our tour dates cancelled or uncertain, etc, and no-one really knowing what we can or can't do. Don't know what the answer is to that though."*

*"We need venues to start to be more 'user friendly' when negotiating deals for gigs in their studio spaces."*

*"We need closer collaborations and stronger partnerships with venues, producers and networks. Meaningful support from partner venues."*

*"We need venues not to be entirely risk adverse."*

## **18% said more clarity and communication from the government**

At 18% the fourth greatest need articulated in the responses was for there to be more clarity and communications about the timeline and the conditions for theatres to reopen and performances to resume safely.

*"We need a 'no later than' date by which theatres can operate without social distancing. We cannot rework our business plan without this information."*

*"We need more clear guidance on the road map as to planned venues opening, we need dates and strict rules not vague info."*

*"The main thing we would need is knowledge of how future potential lockdowns will be handled by govt/ACE. Will they support orgs via the furlough scheme again? Or will there be other support for cultural orgs, or will we be left to fend for ourselves. It's hard to plan larger scale, more 'normal' looking projects with such significant uncertainty."*

### **Also:**

- Theatres re-opening /Less social distancing **13%**
- Business Planning Support/Staff re-organisation **10%**
- Audience confidence **8%**
- Alternative income streams /diversifying activity **8%**
- SEISS / Furlough / Emergency funding extended **7%**
- Insurance/cancellation guarantee **6%**
- Investment in community, education and smaller orgs from venues and funders. **6%**
- A revised national strategy and advocacy for the sector **6%**
- A vaccine > **5%**

### What do you feel your part is in the theatre ecology and what other parts are essential to you?

#### **The respondents listed the following as areas and issues that their organisations addressed and supported within the Theatre Ecology**

- Serving and responding to local communities
- Increasing diversity and giving volume and opportunity to marginalised voices including the Black community, the South East Asian Community, LGBTQ+ communities, women's theatre, theatre, the elderly and vulnerable and communities facing socioeconomic challenges
- Increasing access and inclusivity both in the content of the work, the artists and the audiences for the D/deaf and disabled communities and neurodiverse persons.
- The creation of new cutting edge work
- Providing work for the freelancer/artists
- Engaging hard to reach communities and offering people initial access to theatre
- Touring (UK, Rural & International)
- Family and young people's theatre
- Education
- Nurturing specialised crafts and skills (puppetry, circus)
- Subsidising smaller venues
- Creative and urgent response to social justice issues.
- Keeping theatre alive throughout the past year
- Providing space for other companies/artists to rehearse in.

#### **The areas respondents listed as needing were:**

- Arts Council/Public body funding
- Freelancers
- Audiences and engagement with community
- Venues and Partnerships

*"We connect local communities in East London with each other and with professional arts practitioners - exploring ways to create and nurture these relationships is fundamental to our identity."*

*"To offer audiences who might not usually to experience new theatre and to give as many people as possible in our local area the chance to participate in the creative arts; having partners with additional resource (companies, or buildings) are essential to us."*

*"Devising and presenting original small scale work + supporting other artists/companies to create and produce original work + inspiring and enabling young people to get involved in the arts. Studio venues, rural touring and freelance performers, technicians and collaborators are all essential to us."*

*"Vital in the children's theatre ecology advocating for children's arts. Particular focus on developing artists identifying as PoC, D/deaf or Disabled, supporting them to develop more work for children."*

*"Our part is to create work that is very much grounded in our community but that travels nationally and internationally and is agile enough to play to both venues and community spaces. We see ourselves as a leader in the field of Theatre for Young Audiences. Essential to us are artists, venues, schools, community spaces."*

*"As a touring theatre company with no base, we generate new work and tour to a huge variety of venues across England. (Southbank to village halls) so we see a huge cross section of industry and audience. As employers of freelancers we need them to still be around. We also need venues and festivals to be safe enough to invest in the generation of work and pay fairly."*

*"We are the primary Black theatre company in the UK with a rich 34 year history. We provide opportunities for Black artists and are helping to create lasting positive change in the industry. Our freelance community is vital to our work - both in performance and in community work."*

*"We run an outdoor festival and community workshops and usually contract around 60 freelancers in a year to deliver our services. Our professional performance work has had to stopped as we are reliant on venues for rehearsal and performance space."*

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**If you are a venue A.) Do you have resident or associate companies? B.) How do you support you local independent theatre community?**

9 organisations responded saying they were a venue and/or supported an associate company

*"We support large numbers of independent theatre makers by simply giving them a chance to stage their shows and to earn an income through their work, opportunities that are much rarer and harder to come by in bigger venues. 70% of our programme is local (Bristol-based) companies/artists."*

*"We have our own company using freelance performers, directors, makers etc. In addition we support other local puppet companies providing rehearsal / making space"*

*"We provide reduced prices for the local creative community"*

*"Yes we have a resident company. We are currently gifting the space to artists and independent companies until October. After that we need support to continue"*

*"We do have a venue but that is not usable at present"*

*"We give our freelancers access to a performing space in our Arches base, and it is also open to the wider public for a small fee. This space includes a licensed bar, sprung floor, green screen, lighting, and 3d sound system."*

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**If you are a theatre company A) Do you receive long term support from a venue? B) Do you rely on venues as a source of income?**

**A**

**75% responded 'NO'** to A saying that they did not receive long term financial support from venues however a few cited ongoing long-term commission and touring relationships with specific venues and space in kind or rent reductions/community rates for being residents/tenants of a building.

**16.25% responded 'YES' to A.** Some who responded 'yes' referenced space and other in-kind support as long term support. Other ways in which long term support was given including commissioning/co-producing work, developing new work and marketing support.

**8.75% responded N/A**

*"No We have some links with venues and our local council (Tower Hamlets) but none of them are strong enough to give us stability. We often rely on venues for some of our project income."*

*"No. We have ongoing in kind relationships and receive huge amounts of ad hoc support but we are not formally attached to any one venue. In residence opportunities for small companies in Scotland are very infrequent now it feels."*

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*"We are an 'Associate Company', the primary benefit of this is access to space and associated cost-saving this affords us."*

*"We're associate artists at Lighthouse Poole who provide us with support in kind in the form of rehearsal space."*

*"Yes - we are a resident at Cambridge Junction and have use of office space/ rehearsal/ board meeting space and commissioning projects with them so its a very important relationship for us."*

## **B**

**71% of respondents said 'YES' to B** relying on venues as a source of income. The majority of these responses referenced relying on guarantees, commissioning relationships and of venues being an essential source of their income and not being able to work without them. A minority of organisations stated that although they received income from venues, this was not their primary source.

*"Yes - they commission us to create new work (the very expensive bit!) and pay fees for performances to enable us to perform in the UK."*

*"Yes we rely on venues for fees and partnerships (we have 10 venues who are 'priority venues' with whom we work over the long term."*

*"We open with ACE funding but our tours thereafter rely on venues as a source of income."*

*"We are a theatre company. We do not receive long term support from a venue. We do rely somewhat on box office income for a small percentage of our income (about 5-10%) and this is not from any one venue. We occasionally co-produce with a venue."*

*"We receive ad hoc support from venues, and don't rely on venues or ticket sales for income."*

*"Fees for shows are our biggest source of income outside of subsidy through project grants. As we have no base we are often reliant on venues for rehearsal space. We have a number of long term relationships with venues which have been mutually beneficial."*

## **10.5% Said NO to B**

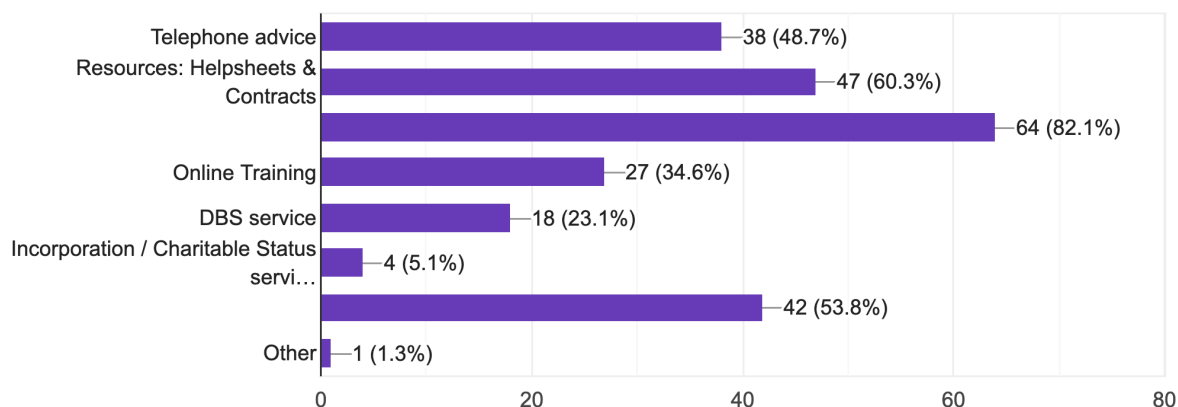
*"No, we are totally-self funding from ticket sales."*

## **18.5% were N/A**



## What services from ITC have you been using in the past few months?

78 responses



## Which areas of support have been most helpful?

### 33% said Advice Service

*"Contract advice is always responded to helpfully and promptly".*

*"Jackie has been amazing at supporting us with a tricky HR issue at a busy time."*

*"Bespoke telephone advice has been invaluable."*

### 29% said Newsletter & regular updates

*"Regular newsletter is extremely helpful and reassuring to check we're not missing things."*

*"If you read one thing' with a covid focus. Nice bitesize advice that is easy to communicate to the wider team."*

*"All! The newsletter/ legal updates have been particularly helpful in giving a sector specific view on govt support."*

### 27% said Webinars & Members' Meetings

*"The webinars have been terrific! I would like to see these continue post-covid as it has been possible to attend. As a company based in Northumberland it can be very difficult to find both the time and the travel costs to always travel south."*

*"Online members meetings & webinars, feeling like we are not in isolation."*

### 15% said Resources

*"Contracts, helpsheets and Jackie Elliman! All amazingly helpful on a regular basis."*



## 14% said Training

*"Accessing support and training via Zoom has been great!"*

## Also

- DBS, Company Formation and Charitable Status > 10%
  - Ethical Manager / Forging partnership >5%
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## What support do you need from ITC in the immediate future to help your organisation?

**48% of the respondents said lobbying**, speaking up for the independent theatre sector, the smaller companies that frequently felt unheard. DCMS, ACE, Creative Scotland were all mentioned as organisations that needed to hear about the needs of the sector. Asking for a clearer roadmap to return, investment in new work, funding for non-venue organisations, increased theatre tax relief were all areas that members wanted advocacy on. Furthermore, it was suggested communication about lobbying updates and progress could be increased between ITC and its membership.

*"It's a very confusing and uncertain time for everyone and there are so many voices and lobbying forums out there speaking up for their interests. It would be great for ITC to speak up more for independent theatre and to rally this sector a bit more?"*

*"This kind of surveying to take a coherent voice from the independent sector to feed into the 'committees of influence' is vital. It is a worry whether this will be listened to - the evidence so far does not seem promising that there is any desire to listen to, let alone seek to understand, much outside the 'cultural gems', so thank you for taking this on!"*

*"Advocacy on behalf of artist-led organisations in conversations w ACE/DCMS. It often feels that these national conversations are dominated by louder voices of 'national' institutions or venues. A whole key sector of the ecology (and the one that employs the freelancers) gets overlooked."*

*"Updates on the lobbying activity / conversation you are having, so we know where we can support or share info to back these up."*

*"Advocacy. Possibly help organising the sector to advocate for ourselves."*

*"We also need tax credit opportunities for digital work that falls between TTR and film tax credits - any lobbying or guidance on that would be great."*

**39% of the respondents said the advice service.** Specifically the areas of advice most frequently mentioned were advice around and breakdowns of the latest government guidance, advice around contracts changes to take into account cancellations, insurance and new ways of working. And ITC's own perspective and further guidance on safety when returning to rehearsals and when theatres reopen.

*"Regular news updates and government guidelines broken down is incredibly helpful."*

*"Interpreting government guidance."*

*"Additional information including about contracts, insurance etc."*

*"Advice on developing new contracts with actors and venues to incorporate safety clauses around the pandemic."*

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*"Industry guidelines on safe practice for rehearsals and creation of work. The government roadmap gives dates, but the safety detail is either counter-intuitive to process or just advises 'do what you think is best.' One of our biggest concerns imminently is reputational damage for continuing to work but being perceived as having lack of safety in place. We are being belt and braces, but feel we're working in isolation and not many other companies producing so very limited conversations."*

*"Co-ordination/collation/seeking out/interpretation of guidance/best practice/safe practice in running rehearsals and presenting in a theatre."*

*"Assistance on health and safety guidance and employer liability when engaging performers during this time."*

### **13% said Resources responding to the current issues around covid-19**

*"Would be useful to have more resources which engaged with the variety of ways that performance organisations are surviving, especially in a scenario in which eg old touring models might collapse completely - tools/strategies for negotiating lease/use of space/relationship with developers/local authorities etc."*

*"Support to remount tours that were lost - in terms of what can we ask/ add to our contracts with venues and performers to ensure all parties feel confident to go ahead."*

### **9% said more networking/peer learning/Members' Events**

*"It is valuable to be part of a community of other arts companies, and we are reaching out to other organisations in our area to build strong networks."*

### **8% said facilitating better relationships between touring theatre companies and venues**

*"Bringing venues and companies together so they can share ideas and plans, helping them understand how we can help them with inclusion etc."*

### **7% said Funding Support**

*"More training and advice around funding opportunities and sources and finance."*

### **Also:**

- Business planning **6%**
- More training **5%**

END OF REPORT