

STAGE QUEENSLAND 2020

CONNECTING PERFORMING ARTS & AUDIENCES

A plan for the future

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Executive summary

Imagine if a great performance is created but there is nowhere for it to be seen in regional Queensland...Imagine if an extraordinary work is produced but there is no audience for it because audiences and touring logistics weren't considered...Imagine if there is an amazing performance space in a Queensland regional community but there is no one with the skills to run it...Imagine if one of Queensland's Major Performing Arts organisations produced a hot new work but didn't know how to meaningfully connect with regional and remote communities.

Now imagine if Stage Queensland was there to help join the dots. To work with industry partners and members to build platforms for meaningful performing arts experiences for audiences, stronger connections between producers and presenters and a better skilled performing arts workforce.

As NARPACA we have a 34-year track record for building the capacity of regional venues and presenting organisations. As we transition to Stage Queensland we will embrace the imagination and energy of Queensland's performing arts community and work together to get the job done.

Stage Queensland 2020 provides an exciting road map for the next four years. The transition to a re-invigorated organisation will not be without its challenges, but they are challenges we are ready for.

Our history

NARPACA (Northern Australian Regional Performing Arts Centres Association) was established in 1983 and incorporated in 1990. NARPACA's purpose was to support the administrators of the 'modern' regional art centres being built by Queensland Local Governments.

NARPACA is well known for its annual conference program, professional development opportunities and strong networks among presenting organisations. NARPACA is particularly valued for the role it plays in connecting communities, artists and audiences.

NARPACA also has strong relationships with the Queensland Government, the Australian Performing Arts Centres Association (APACA) and other state and territory associations.

Today NARPACA has two part-time positions located in Brisbane and the Sunshine Coast. One hundred percent of annual turnover is self-generated through membership fees, the professional development program (conference attendance) and sponsorship. NARPACA has not received any operational funding from government since 2013.

NARPACA members are represented on industry committees and through collaborations with key industry partners. Collectively NARPACA provides access to one of the largest professional touring circuits in Australia.

NARPACA facts and figures

- Represents 34 performing arts centre owners and over 500 staff as primary members;
- Member facilities are located in 24 Local Government Areas across Queensland;
- Professional development programs attracted 167 attendees in 2016;
- Performances / events at member-venues attract over 2 million attendees annually.

From NARPACA to Stage Queensland

We understand our value to our historical membership base and the role we have played in the broader arts ecology. However, the performing arts landscape has significantly shifted.

We know we can contribute more, we know we can be more.

For this reason we will transition from NARPACA to Stage Queensland. The re-imagined NARPACA will not be 'throwing out the baby with the bathwater'. The shift represents a more focused role in Queensland, a priority on building connections between presenters and producers and a continued responsibility for building professional skills and industry networks.

Stage in the context of Stage Queensland is all encompassing, both as a verb and a noun. As a verb it means showing performances that connects and captures the imaginations of audiences across the length and breadth of Queensland. As a noun we acknowledge that 'stage' comes in many forms – from traditional theatres to outdoor spaces in small remote communities where magical performances unfold.

We are grateful for the insights of our 'critical industry friends' in discussing a re-imagined organisation. With your input we think we've got it right, and also know that we will need to make some tweaks along the way.

We acknowledge and respect the contribution of NARPACA's founders and thousands of other performing arts industry professionals as we continue to build on your legacy.

Context analysis

CHANGING ECOLOGY

The performing arts ecology is in transition. The work being developed is changing, programming and producing for new audiences is more complex, the way government engages is changing and tourism and economic strategies are in flux. We need to adapt.

ARTS IN REGIONAL QUEENSLAND

The demise of Queensland Arts Council / Artslink provides both a challenge and an opportunity for regional Queensland. A new regional arts delivery model will emerge, but for now it is unclear what that might be. Stage Queensland can play an exciting new role in re-energising the performing arts industry by connecting people who make the work, with people who can present the work and ultimately with people to see the work.

The network of Arts Councils is also considerably diminished. This has resulted in an increased role for existing presenting organisations to act as hub for outlying communities with limited hard and soft performing arts infrastructure.

THE ROLE OF LOCAL GOVERNMENT

Queensland Local Governments are diverse. Some place significant emphasis on arts and culture, some do not. Some have dedicated cultural staff and facilities, some do not. But all have a responsibility to ensure their communities have access to arts and culture that challenges, inspires and builds community. There is an opportunity for Stage Queensland to work closely with the Local Government Association of Queensland (LGAQ) to increase awareness, build networks and share good practice across the state.

RELATIONSHIPS BETWEEN PRESENTERS AND PRODUCERS

Performing arts markets and showcases are important, however, more and more programs are being developed through direct relationships between presenters and producers. This works well when there are established relationships, but is more challenging for new entrants – both presenters and producers. Increasingly, presenters are also producing work themselves.

AUDIENCE DEVELOPMENT

How we engage audiences in performing arts experiences continues to be tricky business. An environment of increasing leisure-time opportunities, competition with stay-at-home Netflix and the pull of big events and festivals means small to medium ‘venues’ need to re-think programming strategy. The cliché of ‘developing new and diverse audiences’ is real. We need to at once build the slow-burn and simultaneously make rapid changes.

ECONOMIC ENVIRONMENT

The way arts and culture is being funded continues to shift with an increased emphasis on corporate sponsorship and philanthropy. There is a growing focus by governments on tourism outcomes versus an emphasis on long-term community cultural outcomes. And investment in diverse, quality statewide physical infrastructure is needed, as well as investment in the creation of work.

A SKILLED INDUSTRY

Everyday Queensland’s performing arts industry is achieving amazing things – from collaborations to creating new work for new audiences to innovative ways of touring in remote communities. But often we just don’t know about it. There is also gap in accredited training for the performing arts industry and career pathways to encourage people to stay in the industry.

Our stakeholders

Many players contribute to a complex performing arts ecology. The table at attachment one details those key players and maps the potential relationships with Stage Queensland.

Strategic overview

OUR VISION

Queenslanders and visitors experience great performing arts.

OUR MISSION

To connect performing arts with Queensland audiences.

OUR BELIEFS

- We believe performing arts are fundamental to creating good places to live and visit
- We believe in access to arts and culture for diverse audiences in diverse places
- We believe that our value increases when we work together

OUR FOUR KEY OUTCOME AREAS

1. Presenters and producers work together
2. Skilled industry professionals
3. Quality statewide infrastructure
4. Priorities informed by industry

Our strategy

OUTCOME AREA ONE: Presenters and producers work together	
Goal 1: To build partnerships and collaborations between presenters and producers	
<p>We will bring together producers and presenters to have conversations, to build partnerships and to provide opportunities for a two-way exchange of knowledge. We will enable culture makers to connect with diverse communities and to develop regionally relevant work. We will work out what works in different contexts and share our learning.</p>	
Strategies	Initiatives 2017/2018
1. Build strong, effective industry partnerships	<ul style="list-style-type: none"> • Support the development of the annual arTour Showcase in alignment with the Stage Queensland Annual Conference • Establish partnerships with Arts Access Australia and Access Arts to increase access for people with disability • Partner with arTour on feasibility study of a 5-year Touring Strategy for Queensland
2. Seek resources for venues to collaborate with producers to create new work	<ul style="list-style-type: none"> • Coordinate PowerPAC workshops on building community connections to enable the development of locally relevant work (partnership with APACA) • Investigate opportunities for establishing a creative development fund for producers, supported by presenters
3. Facilitate collaborations between Queensland presenters and producers	<ul style="list-style-type: none"> • Develop a subsidised venue hire initiative for emerging producers • Establish a partnership with Metro Arts to create connections between presenters and producers • Host a Forum to explore ways of producers and presenters working more collaboratively and produce a resource for regional distribution • Promote member facilities and programing policies

Key Performance Indicators	2017	2018	2019	2020
• Level of satisfaction among producers and presenters with opportunities delivered by Stage Queensland	80%	85%	90%	90%
• Level of satisfaction among partners with relationship with Stage Queensland	80%	85%	90%	90%

OUTCOME AREA TWO: Skilled industry professionals

Goal 2: To develop quality performing arts industry professionals

We will continue to lift the standard of presenting organisations and venues. We understand the 'experience lifecycle' in the performing arts industry and the breadth of roles necessary for success.

We will engage industry professionals along the experience lifecycle, where more experienced professionals can provide guidance and support to emerging industry professionals and those new to Queensland. Master classes and critical industry debate will be available to those seeking greater challenge.

There is not point in 'reinventing the wheel'. We have not underestimated the importance of sharing existing templates and resources. These will be available online to our membership.

We will provide opportunities for networking and sharing good practice in programming, management and operations. This will include the 'hub and spoke' model where larger regional centres connect with surrounding smaller, remote communities.

Strategies	Initiatives 2017/2018
1. Identify current skills and skills gaps with a view to partnering a training provider to develop and provide industry specific training	<ul style="list-style-type: none"> • Establish a Training Sub-Committee to oversee training strategy which includes: <ul style="list-style-type: none"> o Identify and document skills required for different areas of venue operations o Conduct skills audit of membership to identify gaps o Identify and partner with key training providers (e.g. QPAC for technical) o Facilitate training and evaluate impact
2. Maintain and further develop targeted conferences, events and laboratories	<ul style="list-style-type: none"> • Host 3 annual conferences - Managers, Technical, Box office and Marketing • Host 2 webinars • Offer bursaries for member PD
3. Provide industry specific resources and templates through online platforms	<ul style="list-style-type: none"> • Provide 'how too' resources and templates such as <ul style="list-style-type: none"> o Programing policy templates o Budgeting for entrepreneurial programming o Issuing refunds o Procurement Agreement template o Updated Venue Hire Agreement template

<p>4. Maintain strong member-network and peer support (Connectivity)</p>	<ul style="list-style-type: none"> • Maintain and promote discussions and information sharing online via the 3 Stage Queensland sub-networks <ul style="list-style-type: none"> o Managers o Technicians o Box Office / Marketing o Others based on need eg producers • Trial a regional cluster member forum and measure impact • Align Stage Queensland meetings and networking events with other state and national industry events
<p>5. Identify and champion state, national and international models of good practice</p>	<ul style="list-style-type: none"> • Identify and share new and interesting ways to develop new product • Provide platforms for members to promote and profile their success stories

Key Performance Indicators	2017	2018	2019	2020
<ul style="list-style-type: none"> • Increase in delivery of professional development and networking opportunities over 4 years 	5	6	7	8
<ul style="list-style-type: none"> • Increased participation in professional development opportunities over 4 years 	160	175	190	200
<ul style="list-style-type: none"> • Self-assessment of improved skills and knowledge among participants 	90%	90%	90%	90%

OUTCOME AREA THREE: Quality statewide infrastructure

Goal 3: To drive the development of performing arts infrastructure

We understand the need for diverse, quality 'stages' across the state. Without places to show work, audiences miss out.

Strategies	Initiatives 2017/2018
1. Identify existing arts infrastructure physical and future needs	<ul style="list-style-type: none"> • Conduct an audit of member facilities and usage (potential partnership with APACA) • Work with LGAQ to identify statewide performing arts infrastructure owned by local governments • Partner with a research company to undertake research into future infrastructure needs that also considers population projections
2. Advocate for arts infrastructure standards for Local Governments	<ul style="list-style-type: none"> • Work with LGAQ to establish a set of standards or guidelines for consideration by Councils
3. Advocate for resources appropriate physical infrastructure across the state	<ul style="list-style-type: none"> • Partner LGAQ to advocate for allocative funding pools for regional cultural infrastructure (new, retrofitting and modernizing)
4. Identify and share good practice in arts asset design and management	<ul style="list-style-type: none"> • Promote VAPAC's publication Oh You Beautiful Stage to members, performing arts centre architects, designers and consultants • Include facilities management resources on Stage Queensland website

Key Performance Indicators	2017	2018	2019	2020
• Infrastructure audit conducted	commenced	completed		
• Local Government cultural infrastructure standards established		commenced	completed	

OUTCOME AREA FOUR: Priorities informed by industry

Goal 4: To establish effective relationships between industry and governments

Increasingly governments are looking to industry for advice about priorities and trends to inform their program responses. We will stay abreast of industry issues through a strong membership base, a comprehensive industry engagement strategy and grounded research partnerships that can make a difference.

We will collaborate with the Australian Performing Arts Centres Association (APACA) on national issues and data collection strategies to eliminate duplication.

Strategies	Initiatives 2017/2018
1. Establish a partnership to conduct industry research	<ul style="list-style-type: none"> • Work with APACA to roll out an annual state-wide data collection strategy • Partner a university to interrogate data and conduct primary research that measures performing arts social and economic impact • Provide platforms for members to influence Stage Queensland policy and advocacy positions
2. Identify industry priorities and advocate to governments	<ul style="list-style-type: none"> • Develop a paper that identifies current impact versus potential impact based on increased investment • Coordinate advocacy positions with other key industry bodies
3. Strengthen relationships with influencers and decision makers	<ul style="list-style-type: none"> • Include representation on key boards, committees and sub-committees including APACA, PATA and Live Performance Australia • Invite influencers and decision makers to Stage Queensland events including Arts Queensland, LGAQ, Australia Council and Ministry for the Arts
4. Promote members' achievements to represent the economic and social impact of industry	<ul style="list-style-type: none"> • Develop and promote good practice case studies • Develop a template about how to promote your achievements

Key Performance Indicators	2017	2018	2019	2020
• Annual industry data collection conducted	yes	yes	yes	yes
• Members satisfaction with ability to influence Stage Queensland policy positions and priorities that affect Queensland	80%	85%	85%	85%
• Governments satisfaction with Stage Queensland's ability represent the industry	80%	85%	85%	85%

Financial overview

A three-year investment from Arts Queensland (2010 - 2013) enabled NARPACA to employ an Executive Officer, thus strengthening arts infrastructure across the state and achieving significant outcomes for the Association. In the three years since this investment ceased, NARPACA has ensured business continuity and delivery of member services through astute financial stewardship by NARPACA's Management Committee, robust internal controls, maximising earned income and an organisational restructure. Following a small loss in 2014, NARPACA has increased its equity position and achieved modest profits for the last two years.

The table below outlines actual income for 2016 and projected income over the next four years. If these income targets aren't met, our ability to deliver on our mission will be hampered.

	2016 actuals	2017	2018	2019	2020
Program fees	\$45,843	\$60,000	\$52,000	\$62,250	\$57,000
Membership fees	\$46,253	\$49,961	\$51,460	\$53,004	\$54,594
Sponsorship and philanthropy	\$44,836	\$50,750	\$51,000	\$55,000	\$50,500
Other funding (operational & project) to be sourced to cover deficit	nil	\$335,617	\$321,723	\$329,245	\$329,059

Membership

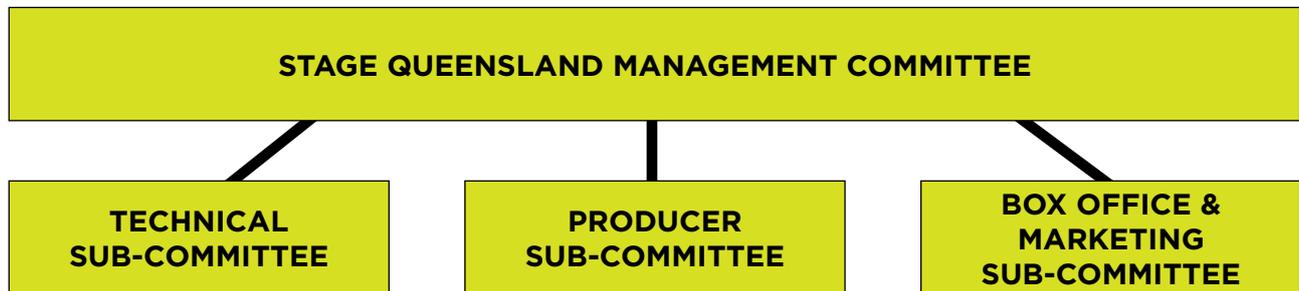
In response to a refocused role in the ecology, Stage Queensland has sharpened the membership categories to be more inclusive. Historically ordinary membership was only open to performing arts venues in Queensland and the Northern Territory who had an entrepreneurial budget. In 2017 this will shift to all Queensland based presenting organisations as well as the 77 Queensland Local Governments irrespective of whether they are currently presenting work. The intent is to increase awareness and strengthen Local Government capacity by providing opportunities for a 'hub and spoke' model of bringing performing arts to remote audiences.

The other significant change to our membership approach is the active inclusion of producers. A number of organisations are delivering professional development opportunities for producers, however there is no Queensland-based industry body representing producers. Additionally, we have heard from all corners of the industry about the critical need to develop relationships between presenters and producers. A change in the Management Committee sub-committee structure will further reflect this change.

A membership category is also open to other industry bodies, training organisations, touring organisations and other arts industry providers.

Governance and management

THE MANAGEMENT COMMITTEE



The Stage Queensland Management Committee members are:

- Kerry Saul (President), Empire Theatres, Toowoomba
- John Webb (Vice President), Pilbeam Theatre, Rockhampton Regional Council
- Stephen Foster (Secretary), Tanks Arts Centre, Cairns Regional Council
- Lyn Patch (Treasurer), Brisbane Powerhouse
- Rod Ainsworth, Moncrieff Entertainment Centre, Bundaberg Regional Council
- Sarah Boon, SunPAC, Brisbane City Council
- David Finn, Ipswich Civic Centre, Ipswich City Council
- Lea Schuster, The Centre Beaudesert, Scenic Rim Regional Council
- Zane Trow, Redland Performing Arts Centre, Redland City Council

Details of the breadth and depth of experience of the Management Committee is available on our website.

STAFF

Since 2010 an Executive Officer (currently 0.4 of an FTE) has been employed to administer the organisation. A Bookkeeper is engaged for as a contractor four hours per month, and a Marketing Officer is engaged on a casual basis as required. These roles are funded through self-generated income. Stage Queensland will continue to operate a lean core staff team however, some expansion is required to deliver on our renewed mission.

The table below provides the proposed staffing model to support industry growth.

Role	FTE	Variation from current model
Executive Director	0.8	Increased responsibilities & hours per week. Supports all Outcome Areas, HR, Organisational Management and Board.
Communications & Policy Officer	0.6	Increased hours per week, part-time employee, not casual. Communications role supports all Outcome Areas and the organisation. Policy role has a focus on Outcome Area 4.
Project Officer	0.6	New role supports the development and delivery of key projects across all Outcome Areas. A high-level logistics role, optimising industry connections and project coordination skills.
Administration & Memberships Officer	0.4	New role focussing on membership strategy & services in addition to providing administrative support across the organisation
Bookkeeper	Contractor	No change
Project Coordinators & Staff	Contractors	Project-by-project basis

Evaluation

Stage Queensland regularly measures participant satisfaction with conferences and professional development programs. An annual membership survey is also conducted to identify strengths, areas for improvement and emerging issues in the sector.

Stage Queensland will continue to actively engage with members to understand needs and to identify trends to ensure our continued relevance to our membership and the broader performing arts industry.

Risk management

Nature of Risk	Probability + Impact	Potential Result	Risk Minimisation
Financial Risks			
No or limited government funding to support change strategy	High / High	Inability to refocus	Promote the benefits of the new role of Stage Queensland in future regional arts strategy Continue to explore increased income from professional development programs
Poor financial management	Low / High	Inability to deliver on agreed outcomes	Staff handling budgets are experienced and monitored and supported by Stage Queensland Board and systems. Annual budgeting and regular monitoring in place.
Loss due to litigation against Stage Queensland	Low / High	Stage Queensland enters into time-consuming, expensive public proceedings	Stage Queensland activities are currently covered by insurance.
Management Risks			
Unreliable or irrelevant Executive Officer decisions	Low / Medium	Stage Queensland could be committed to an inappropriate direction or initiative	Ongoing monitoring and review of strategic plan. Thorough reporting to, and scrutiny from, the Stage Queensland Board
Loss of key Management Committee members	Low / Medium	Inexperience on the Management Committee	Good succession planning
Loss of Executive Officer	Medium / High	Workload of Stage Queensland Management Committee increases until a replacement if found	Administrative procedures documented Align staff remuneration with industry standards.

Reputation Risks			
Poor messaging of organisational change	Low/High	Reduced membership and relevance	<p>Change management strategy developed and implemented</p> <p>Seek financial support from Arts Queensland to implement change strategy</p>
Inability to deliver on strategy	Low/High	Poor reputation and limited positive industry impact	<p>Seek financial support from Arts Queensland</p> <p>Grow self-generated income</p> <p>Monitor and report progress against strategic plan</p>

Attachment One: Potential partnerships

A two-way relationship		
Organisation	What does Stage Queensland offer?	What could/does the partner offer?
LGAQ	<ul style="list-style-type: none"> • Presentation at the annual LGAQ conference • Advice on building regional performing arts strategies • Professional development for Local Council 	<ul style="list-style-type: none"> • Coordinated approach to advocating for physical infrastructure • Access to Local Councils to grow membership
AQ + Australia Council	<ul style="list-style-type: none"> • Identification of industry priorities • Delivery on government priorities, including the regional arts agenda • Provision of venue data for research and policy development 	<ul style="list-style-type: none"> • Operational and project funding • Contribution to regional arts infrastructure
APACA	<ul style="list-style-type: none"> • Advice about Queensland issues to inform national advocacy positions • Committee representation 	<ul style="list-style-type: none"> • Industry data collection tools • National advocacy • Performing Arts Exchange
Artour	<ul style="list-style-type: none"> • Promotion of the regional touring network and professional development opportunities • Partnerships to deliver product showcases and professional development 	<ul style="list-style-type: none"> • Delivery of regional tours • Product Showcases and networking opportunities for presenters and producers • Professional development for producers
QAAG	<ul style="list-style-type: none"> • Collective presenter voice for Queensland; • Participation on the Regional Arts Working Group 	<ul style="list-style-type: none"> • Whole-of-sector advocacy • Networking opportunities to strengthen sector-wide relationships
QMF	<ul style="list-style-type: none"> • Single point of contact to diverse regional touring network • Quality infrastructure with trained personnel 	<ul style="list-style-type: none"> • Schools touring program
Flying Arts	<ul style="list-style-type: none"> • Single point of contact to diverse regional touring network • Quality infrastructure with trained personnel 	<ul style="list-style-type: none"> • Webinar technology to engage regions • Professional development and networking to artists
Arts Councils	<ul style="list-style-type: none"> • Industry networks and links • Professional development 	<ul style="list-style-type: none"> • Volunteer presenters in regional communities • Support for touring • Potential members

QPAC	<ul style="list-style-type: none"> • Current member services – networking, professional development, best-practice resources • Access to infrastructure and audiences across Queensland for simulcasts of major international productions 	<ul style="list-style-type: none"> • Training to presenter organisations • Regional simulcasts of major international productions
Major Performing Arts Organisations	<ul style="list-style-type: none"> • Partnerships to develop works and audiences 	<ul style="list-style-type: none"> • Partnerships to develop works and audiences
APAM	<ul style="list-style-type: none"> • Promotion of the market 	<ul style="list-style-type: none"> • Access to tour ready work
Arts Ready	<ul style="list-style-type: none"> • Promotional opportunities at conferences • Access to potential employers to support traineeships 	<ul style="list-style-type: none"> • Traineeships in arts administration, technology and marketing
Ausdance + QMusic	<ul style="list-style-type: none"> • Partnerships to develop works and audiences, including access to rehearsal / performance space • Single point of contact to diverse regional touring network • Quality infrastructure with trained personnel 	<ul style="list-style-type: none"> • Links to dance producers • Links to artists and managers
ACPA + BEMA	<ul style="list-style-type: none"> • Support to build diverse audiences • Partnerships to develop works and audiences, including access to rehearsal / performance space • Single point of contact to diverse regional touring network • Quality infrastructure with trained personnel 	<ul style="list-style-type: none"> • Links to diverse artists • Support to build diverse audiences
Showbroker	<ul style="list-style-type: none"> • Queensland touring circuit for national tours 	<ul style="list-style-type: none"> • Access to tour ready work
Access Arts + Arts Access Australia	<ul style="list-style-type: none"> • Network of performing arts facilities that are Access compliant to build diverse arts practice and support diverse audiences • Best-practice Access policies and procedures • Trained staff 	<ul style="list-style-type: none"> • Building networks • Professional development
BIG SOUND + Dance Massive	<ul style="list-style-type: none"> • Developing regional touring circuits 	<ul style="list-style-type: none"> • Education around the music/dance ecology and touring • Access to tour ready work

VMA	<ul style="list-style-type: none"> • Access to members to grow VMA membership and promote their courses • Joint-advocacy for venue sector 	<ul style="list-style-type: none"> • Accredited courses for venue managers / prospective managers
LPA	<ul style="list-style-type: none"> • Consultation to develop industry guides and advocacy • Access to members to grow LPA membership and promote their products and services • Partnerships to deliver professional development • Single contact to access Queensland data and PACs 	<ul style="list-style-type: none"> • Data collection • Industry guides • Professional development
PATA	<ul style="list-style-type: none"> • Single contact to access Queensland data and PACs • Consultation to develop industry guides and advocacy 	<ul style="list-style-type: none"> • Data collection and research
Metro Arts	<ul style="list-style-type: none"> • Single point of contact to diverse regional touring network • Quality infrastructure with trained personnel • Partnerships for presenters and producers 	<ul style="list-style-type: none"> • Good practice examples around the nexus of producing and presenting
Small to medium sector	<ul style="list-style-type: none"> • Partnerships to develop works and audiences, including access to rehearsal / performance space • Single point of contact to diverse regional touring network • Quality infrastructure with trained personnel 	<ul style="list-style-type: none"> • Growing presenter and producer partnerships