



ALBA | CHRUTHACHAIL

TOURING FUND FOR THEATRE AND DANCE

FUNDING GUIDELINES 2023/24

June 2023

Awarding funds from
 **THE NATIONAL LOTTERY®**

Please note

We would like to draw your attention to some updates to previous Touring Fund guidance. Please ensure that your application takes in to account the information contained within the following linked information:

- **The Federation of Scottish Theatre's Code of Practice**
- **List of touring venues** which have confirmed adherence to the Code of Practice
- Information for producers **touring to large-scale venues – see page 20 of this Guidance**

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Summary of key information

What is the fund for?

This round of the Touring Fund is to support high quality work to tour throughout Scotland and for the touring sector to continue to re-engage with audiences, delivered through partnerships between programmers/host organisations and touring artists/companies in conventional and non-conventional formats and staging.

Who can apply?

All applicants must be based in Scotland and involved in the production and/or touring of live theatre and dance.

We will accept applications from:

- Individual dance and theatre artists, companies and organisations.
- Independent dance and theatre producers.

Please note that applicants for touring of work that is likely to earn a significant proportion of income from box office need to consider specific criteria which are laid out on [page 20](#).

See [pages 8–9](#) for full details of who can and cannot apply.

Budget

The overall budget for this round of the Touring Fund for Theatre and Dance is £2,000,000.

How much can I apply for?

There are no upper or lower limits on the amount an applicant can apply for. We expect to make a range of awards and anticipate that we will make only a small number of high awards.

When should the funded touring activity take place?

We are primarily looking to support activity taking place from Spring 2024 onwards.

We expect the next round of the Touring Fund for Theatre and Dance to be in Autumn 2024.

What is the timeline for the fund?

| | |
|---------------------------------|--|
| Online application portal opens | Tuesday 27 June 2023 |
| Application deadline | 12 noon Tuesday 19 September 2023 |
| Decisions to applicants | w/c 20 November 2023 |

Background to the fund

Creative Scotland commissioned an independent review of Touring for Theatre and Dance, and the final report was published in May 2017.

The Review identified many complex and inter-related issues regarding touring theatre and dance in Scotland. The Review called for bold thinking to effect change in the touring ecology.

Among the main conclusions was a call for a more strategic focus for touring, and the need to establish a touring fund driven by a renewed vision and clear strategic priorities around artistic quality, audiences, reach, balance of genre and scale, depth of engagement, efficiency, sustainability, continuity and progression.

This fund has consequently been developed in partnership with the Federation of Scottish Theatre (FST), and working groups made up of representatives of dance and theatre companies and Creative Scotland.

To read more on the background to this fund, see the separate Appendix 1.

You can find out more about the former recipients of this fund on the Creative Scotland website.

Award rounds were made in **December 2018, June 2019, December 2019, July 2021, December 2021, July 2022** and **December 2022**.

This fund is supported by the National Lottery through Creative Scotland.

Purpose of the fund

The Touring Fund aims to address recommendations from the Review of Touring Theatre and Dance in Scotland.

Additionally, since the publication of the **Review of Touring Theatre and Dance in Scotland** we recognise that the COVID-19 pandemic, the climate emergency and the economic crisis are having a profound impact on the ways in which we present and tour theatre and dance. We are seeing a rise in residency and slow touring models as alternatives to tours to multiple geographic locations. All these formats are eligible for support through this fund.

This round of the fund will focus on supporting the touring sector to re-engage with audiences following the COVID-19 hiatus and/or to attract new attendees. The structure of the Touring Fund is designed to encourage partnerships between touring artists/companies and venues/host sites to achieve these goals.

The purpose of the fund is to support artists with the costs of touring and to support programmers to keep a proportion of box office with the specific goal that they diversify their programmes, including programming types of work that they may not have previously presented and to diversify audiences in future for the sake of maintaining a rich cultural offer to audiences across Scotland.

We recognise that publicly funded theatre and dance is only one aspect of the touring ecosystem. However, the public funding that Creative Scotland provides needs to serve both the artists and audiences of Scotland.

This fund has the ambition to change the way we tour publicly funded work. The projects supported through the fund should provide greater access to a variety of experiences for a diverse audience and broader opportunities for a more diverse range of artists and producers. This could be, for example, through partnership working between venues and promoters, through innovative presentation in non-traditional spaces or through deep engagement with communities.

This fund aims to bring about this change by:

- Funding high-quality live work to tour in a way that changes the relationships between venues and producers of touring work, be they individual artists, companies or producers of touring theatre and dance.
- Funding work that increases the diversity of artists, producers and companies touring live theatre and dance across Scotland.
- Funding work that has the capacity to diversify audiences across Scotland, especially those who live outside the main cities of the central belt.
- Creating conditions where artists are recognised for their work and can retain a proportion of the income (20%) their work creates to sustain their ongoing practice.

- Creating conditions that support venues and programmers to be more sustainable by giving access to high quality work for no cost and retaining 80% of the box office which will support them to develop audiences which we see as core to their role.
- Supporting the programming of work in venues or locations that would not otherwise have the capacity to present it, to increase the opportunities for it to be seen by audiences.

We intend the fund to be responsive to evidence gathered throughout its operation and there will be opportunity to amend and refine criteria in the future.

Impact of COVID-19 on your touring projects

Since March 2020, COVID has been an issue for organisations to manage, rather than a risk. However, with most formal COVID restrictions no longer in place, it can now be considered a risk for most organisational programmes or projects.

Future outbreaks or variants have the potential to affect projects through, for example, people involved in the project becoming infected and no longer being able to take part; reduced audiences or cancelled events due to local infections; or national, regional or local restrictions on public activity.

Your project may also be disproportionately affected depending on your activity – for example if you are planning international activity, or if you are working with people who are clinically vulnerable.

Hence COVID should be considered by all applicants within the risk assessment below.

Advice

If you would like to discuss your project with Creative Scotland before applying, please contact enquiries@creativescotland.com.

Who can apply?

All applicants **must** be based in Scotland and involved in the production and/or touring of live theatre and dance.

Based on the recommendations in the Touring Review we are looking to support projects that will expand touring reach (reflected in the number of tour venues) or depth of engagement (reflected in longer runs and/or ancillary activity). We will accept applications for productions which plan to tour to a reasonable number of venues/locations appropriate to the work from:

- Individual dance and theatre artists, companies and organisations.
- Independent dance and theatre producers (on their own to create an individual piece of work or on behalf of artists)

Who cannot apply?

The following list is not definitive and if you have any queries about your eligibility for the fund, please email enquiries@creativescotland.com

- Applicants seeking funds to research and develop projects to an early stage of production*
- Applicants seeking funds to create work for presentation in schools*
- Applicants seeking funds to create work for presentation in less than six venues/locations*
- Applicants seeking funds to create work for online/digital dissemination*
- Applicants seeking funds to create/present work that has no live performance*
- Applicants seeking funding to create digital adaptations of existing work*
- Applicants seeking funds to present work at the Edinburgh Fringe. Due to the high demand on the Theatre and Dance Touring fund we are unable to support performances of your project at the Edinburgh Fringe. You may still carry out Fringe performances in addition to your tour, but none of the costs or income for these should be included in your budget for your application.
- Applicants seeking to create work that will not be touring*
- Applicants seeking funding for touring work other than theatre or dance*
- Creative Scotland Regularly Funded Organisations whose funding agreement includes making and touring theatre and/or dance as part of their core activity.
- Student and non-professional companies.
- Funding for touring activity outside Scotland.*

*** PLEASE NOTE – These types of projects may be supportable by the National Lottery Open Fund. Please contact enquiries@creativescotland.com for further guidance.**

What are the criteria we will measure applications against, and what are we looking to support?

Applications will be assessed against the following criteria:

- Artistic quality and ambition
- Potential for audience engagement and/or development and diversification
- Effectiveness of presentation model to create high quality work and high-quality audience experiences
- Rationale for the proposal against recommendations of the Theatre and Dance Touring review
- Management plans. If you are an artist this should include whether you have a producer or how you plan to secure a producer if relevant. If you plan to self-produce, how you will ensure that you can fulfil this role and any other roles in the project effectively.
- Financial plans and value for public funding.

The desired outcome of this funding deadline should be to fund work of high artistic quality and ambition that provides a balance of:

- Work that will support venues, programmers, theatres, artists, companies and producers to continue to re-engage their audiences and develop their engagement with their locations and communities
- Work that will provide the public with opportunities to access high-quality live performances
- Art form and genre
- New work and restaging of previously successful work
- Work of different scales in terms of production and audience sizes (Please see guidance for tours that are likely to earn a significant proportion of income from box office on [page 20](#))
- Good geographic spread of the tour venues/host locations across Scotland. This will include a consideration of venues and touring networks outside the main Central Belt cities and venues across the Central Belt who are under served with theatre and dance.
- Work that is created by a diverse range of artists and producers
- Work for a diverse range of audiences

The decision-making panel will select tours against these outcomes that collectively ensure a balance of different types of work are represented.

Recommendations from the Review of Touring Theatre and Dance pertinent to this fund

All applicants to this fund are asked to carefully consider how their project will help deliver some of the key recommendations from the **Review of Touring Theatre and Dance**. Note that a project does **not** necessarily need to address all the key recommendations. A project that helps to deliver one of the recommendations strongly will meet this criterion sufficiently.

These recommendations highlighted the following:

- Demonstrate clear strategic priorities around audience development, reach and depth of engagement.
- A need to improve reach and distribution.
- Address the gaps in distribution in the central corridor of Local Authority areas, and in the least visited areas.
- Trial and share innovative marketing and sustainable audience development approaches, which encourage repeat visits and longer stays, and include a focus on depth of engagement and local impact
- Ensure proven high-quality work is given an extended life to reach more audiences (Note that this is work that has been taken to full production for public presentation previously)
- Examine ways to pool resources to generate work with a longer life and more resources through consortia
- Support the development of work that is locally or regionally situated and has increased capacity to resonate with audiences and communities.

What can you apply for?

Making and touring new work or restaging previous work.

The fund will support the production and touring costs for both new live theatre and dance work, or the restaging of work which you have already developed or previously toured.

For work that is likely to earn a significant amount of income from box office, the fund will support the pre-production and creation/re-rehearsal costs but not the touring costs. Please see **page 20** for more information on work that falls into this category.

Length of tours/touring models

We expect applicants to demonstrate that their proposed tours will support them to develop their audience engagement. We expect applicants to explain how the rationale for the numbers and range of tour locations proposed will support them to achieve their ambitions for their project. We consider at least twelve tour locations reasonable for a conventional tour.

We recognise that some art forms and genres – for example dance, aerialism, outdoor work – have more limited programming options as performance spaces do not have the necessary technical resources or because the work is pushing boundaries or needs to develop audiences over time. Work that has been created for presentation at dance and or outdoor festivals may also have more limited programming options, because of the numbers of these festivals in Scotland. We also acknowledge that there may be other reasons why longer tours may not be possible such as health conditions or caring responsibilities.

In these instances, and for certain artforms and genres, the fund can support different touring models from traditional one performance per venue to “slow touring” with accompanying deeper audience engagement for audiences to non-consecutive performance tours. For these tours, we consider that a minimum of six tour locations is a reasonable number, if a clear rationale is supplied explaining why it is not able to tour to more than a limited number of locations.

Tour Venues/Locations

Creative Scotland will invite venues and programmers to apply to be part of a cohort eligible to take Touring Fund supported work.

To be part of this group the venues will agree to abide by the revised FST code of practice. This is an agreement to follow best practice when working with Touring Fund supported artists. This covers communication protocols, who is responsible for which elements of marketing and audience development and supports mutually beneficial relationships to deliver against the aims of the Touring Fund.

The list of cohort venues is available on the Creative Scotland website. Successful applicants will be expected to plan their tours by selecting venues from the touring fund venue cohort. Venues and programmers are welcome to join the cohort on an ongoing basis and can join the cohort by agreeing to abide by the Code of Practice. As long as a venue has agreed to join the cohort prior to booking your show, they can be part of your Touring Fund supported tour.

Should you wish to include performance(s) at venue(s) that are not in the cohort, this would be additional to the tour supported by the fund and should be presented on a fee or box office split basis.

Outdoor Work/Work in Non-Conventional Settings

If your tour is in outdoor sites or non-conventional settings, you do not have to draw your host sites/venues from the touring fund venue cohort, although they can be included. For example, a host site/venue could be managed by a non-arts organisation. We would still expect you and the site manager to use the code of practice to ensure best practice.

Touring of work that is likely to earn a significant proportion of income from box office

Please see the specific Guidance for work at this scale ([page 20](#))

The full amount required to produce and tour

In this fund we intend to support applications by either funding the full amount requested by the applicant, or not funding the project at all.

How many applications can I submit?

Artists/companies can submit up to two separate applications for two separate tours.

Artists/companies/producers can submit one application for a tour that is likely to earn a significant proportion of income from box office. Please see the specific Guidance for work at this scale ([page 20](#))

Producers can submit up to three separate applications for three different artists/companies.

Or

Producers can submit up to two separate applications for two separate tours by the same artist/company and another separate application for a different artist/company.

In your application you must include:

- A clear proposal outlining the creative idea and the creative team. Applicants should be able to demonstrate their track record in the delivery of creative projects.
- An explanation of how your application addresses the relevant recommendations of the Touring Review of Theatre and Dance in Scotland as outlined on [page 9](#).
- An indicative outline of venues/spaces/host locations or geographical areas you intend the work to be performed in and your rationale for selecting these. In order to reduce the work preparing an application you do not need to have come to any agreement with these venues or promoters at the point of submitting your funding application. Please do not submit any programming notes of interest from venues and programmers as we will not take these into consideration.

If your application is successful, you will be expected to identify all tour venues/host locations and broker conversations with them to book the tour. This work will be financially supported by the first instalment payable on signature of the funding agreement.

If you are an artist or an artist-led company, we do not expect you to develop a marketing and audience development plan in your application – however, you should include a clear description of your intentions for what audiences and venues/host locations will get from your work. In developing your description of what audiences will get, you may wish to use the [Audience Workbook](#).

If your application is then successful, you will be expected to develop an audience development and engagement plan, in collaboration with the venues you tour to, using the [tour planning spreadsheet](#) and the updated [FST code of practice](#) as a basis. This will ensure you and your proposed venue partners are clear on what you expect each other to provide to get an audience for your production.

Please also include:

- Information on who will be responsible for managing the project and what experience they have.
- A detailed budget (see more information in the [Budget Information, \(pages 17–19\)](#) section along with the supporting [budget template](#) available alongside this guidance on the Creative Scotland website).
- [A risk assessment form](#) using the template available alongside this guidance on the Creative Scotland website.

Summary of application questions:

Project/activity details

- Name of project/activity
- Provide the delivery start/end date of your touring project/programme
- Confirm the overall start/end date of your project (outwith the touring/delivery dates, i.e. including planning, evaluation, etc.)
- Summarise your project the way you would pitch it to venues/promoters for consideration for their programme, with audiences in mind. (approx. 50 words).

Your touring project

- Tell us in further detail about the touring project you are seeking funding for. (approx. 1000 words). *What is the show about? Who are the target audiences? If relevant, please describe the partners you will be working with (outwith venues), etc.*

What is your approach to equalities, diversity and inclusion within this project?

Equalities, Diversity and Inclusion

Explaining your touring format and choice of locations

- Indicative proposed geographical locations/venues/host locations & the number of performances in each.
- Tell us why you have chosen those venues – why would they want to programme your work? (approx. 500 words)
- Please explain the rationale for the number of venues/locations and/or model of touring you have chosen and how this will support you to achieve your ambitions for your project? (approx. 500 words)

What is your approach to environmental sustainability in the planning of your project?

Environmental Sustainability

Developing Audiences

- Provide a description of what will attract an audience to this project. You may want to consider what will appeal to particular audiences (approx. 250 words).
- Tell us how your project will develop audiences for you and for the venues that you intend to perform at, and what you will include in your promoters' pack to encourage venues to book your show. (approx. 500 words)

- Provide a description of your project’s presentation model to create a high-quality audience experience. This question only applies to applicants presenting work in outdoor locations or unconventional spaces (approx. 300 words)
- If the work has been presented previously, tell us how audiences and venues responded. Previous presentations can be full productions or works-in-progress (approx. 200 words)

Artists involved

- Please tell us more about the artists involved in the project. Please supply brief biographies, demonstrating experience and track-record relevant to the proposed project. (approx. 500 words)

Addressing the recommendations of the Review of Touring Theatre and Dance in Scotland

- Explain which recommendations from the Review of Touring Theatre and Dance in Scotland your project addresses and how. (approx. 200 words for each criterion)

*You do not need to address all of these but only the most relevant to your project. Please note that not all projects are necessarily expected to meet all of the recommendations. **A project that helps to deliver one of the recommendations strongly will meet this criterion sufficiently.***

Evaluation and Management

- Describe how your project will be managed and evaluated. *Please provide information about the management and production team/ staff- please tell us if you have a producer in place or how you intend to secure one (if applicable) If you intend to self-produce please tell us how you will undertake this effectively alongside any other roles within your project. Please demonstrate you have experience of delivering a project of this scale and of managing public funds.*
- Provide a timeline for your project, i.e. dates and milestones for your planning, production and touring activity. *Please include each milestone in the format: date/delivered activity.*

Budget

- Each application should be accompanied with a separate and detailed budget which you should **upload within your application**. Please see the guidelines’ Budget Information on what we need to see in your budget.
- Please also provide us with a summary breakdown of the costs associated with your project by completing the following two tables:

Budget Summary Table

Project Income Table

Supporting Material

For all supporting material, please check Creative Scotland's preferred formats.

- **Essential supporting material:**

Please ensure to include the following:

- Risk assessment – using CS template. (upload)
- If applying as an organisation, please provide your Equalities and Diversity policy, or Equal Opportunities Policy.
- A copy of your Safeguarding Plan/Policy if your ancillary activity includes working with children/vulnerable adults.

- **Optional supporting material:**

Maximum 6 examples of past presentations

- CVs of key project personnel
- If you have your organisation's Equalities Plan, please submit this also.
- Access riders

Budget Information

- Project budgets should include the entire cost of making/restaging and touring the work. Although applicants are welcome to use their own format, **a budget template** can be found alongside this guidance.

**Please submit your budget as an excel spreadsheet.
Please do not use a PDF format.**

- Costs for the planning of the tour (i.e. tour booking, producer support, audience engagement planning) should be shown separately in your budget from the creation and making costs. If your application is successful, a payment schedule to cover these costs will be agreed with a first instalment payable on signing the agreement with Creative Scotland.
- Costs for the tour.
- Creative Scotland wants to ensure that people are paid fairly and appropriately for their time and effort. When you calculate artistic costs, please look at the **Independent Theatre Council website here**. Our **Rates of Pay Guidance** can help regarding other costs.

Please Note: as part of the Scottish Government's Bute House Agreement, all organisations applying for funding from Creative Scotland from 1 July 2023 will be required to pay all your directly employed staff at least the Real Living Wage.

- Costs for retaining understudies are not eligible for support. However, if a member of your company acts as an understudy and is required to work additional hours it is expected that they will be offered appropriate remuneration for those extra hours and that this would be met from the contingency.
- Costs for rehearsing a pool of performers from which different performers will be selected for different performances are eligible for support. The selected performers would be paid per day of performance/travel. This may be an appropriate approach for tours with non-consecutive performances.

- **Access costs:**

- There are two sorts of access costs – Personal Access Costs and Project Access Costs, which should be presented separately in your budget.

- **Personal Access Costs:**

- If you or any key collaborators involved in developing and leading the activity are Deaf, disabled, neurodivergent or have a long-term illness or chronic health condition, you may require additional costs relating to your own access needs in order to deliver the project. Some examples are a BSL interpreter, specialist equipment or software, additional travel costs or a Personal Assistant for a disabled person. This list is not exhaustive. You should tell us what you require in order to deliver the activity.

- **Project Access Costs:**

- All other project access costs should be added in the Budget Expenditure page within the application form, using the ‘Project Access Costs’ category.

These are the costs that help your activity to be open and accessible to as wide range of people as possible. Any costs can be included here that are directly related to removing or reducing barriers for people to be involved with, take part-in, or attend your activity.

Some examples include costs for Audio Described, BSL (British Sign Language) interpreted or captioned performances; accessible formats for materials and exhibition interpretation; touch tours; creche facilities; wheelchair accessibility.

You can also include costs related to one-off or short-term childcare and other caring responsibilities where you or someone else involved in your project is unlikely to be able to take part without this support. Please note: Childcare costs are classed as a taxable benefit, so whilst Creative Scotland funding can cover these costs, you will be responsible for reporting this to HMRC.

- **Access to Work:**

- You may also be eligible to apply for support from the UK Government’s Access to Work fund, which can help cover some of the extra costs of carrying out your job, or travelling to, from and during work if you are disabled. More information on Access to Work is available here - www.gov.uk/access-to-work

- Co-production income, where you are working in partnership with a venue or promoter to create a piece of work and they are providing resources above what they would normally provide for a performance (e.g. technical support, rehearsal space, marketing support for individual projects), should be included in the budget. Any RFO co-producers should provide a cash contribution to any coproduction.
- Box Office fees should not be included in your budget. Instead, the successful applicants will be expected to offer the work to venues for no fee as all costs are covered by the fund. For any shows where box office is earned, this should be divided on an 80/20 split in the venues' favour. The applicant should retain this 20% of the box office to support their ongoing work between projects. This may be used to maintain producer support or develop future projects. This must not be included in the project budget. Fees related to the creation of the funded project are covered by the funding award.
- We expect applicants to make full use of the Theatre Tax Credit but again this should not be included in the budget for the Touring Fund, although we will need you to record this in your end of project monitoring report. You should therefore make sure you have systems in place to capture the required information for a claim. Together with the 20% of box office we intend this to provide a level of sustainability for artists and companies between active touring projects.
- For venues, the retention of 80% of the box office is to support them to diversify their programmes, including programming types of work that they may not have previously presented and to develop and diversify audiences. To book this work, venues will be expected to adhere to the FST Code of Practice as a basis, detailing what they will provide for the project, covering technical, marketing, staffing and how they will work with the applicant to deliver audiences.
- If your application to the fund is successful you will be funded to deliver the number of performances you have indicated in your application. If demand for your project increases, unfortunately the fund cannot increase your award to cover the costs of additional performances above this number. We would encourage you however to maximise the number of tour dates you carry out and you may wish to increase your number of tour dates on a charged basis, either through a box office split or fee agreed with the additional venues. You may wish to use your award to prioritise performances at venues that will allow you to reach new audiences.

We do not intend to offer reduced awards. Applications will either be funded in total or not at all so please provide realistic and appropriate costs.

Touring of work that is likely to earn a significant proportion of income from box office

Performances playing at larger scale venues (e.g., The Kings Theatre/Theatre Royal Glasgow, Capital Theatres (main auditorium) Edinburgh, His Majesty's Theatre Aberdeen, The Empire Theatre, Eden Court, Inverness) have the potential to earn significant income. By "significant" Creative Scotland means box office income which will be sufficient to support the weekly touring costs at those venues.

As the Touring Fund is public funding, it is not appropriate for it to be used to subsidise these performances. These venues' contracts for performances should be negotiated at the normal commercial deal appropriate for the work. The production's earned income should then be used to cover the weekly touring costs at these venues and, if possible, to subsidise the creation costs of the production, thus lessening the demand on public funds.

Artists/companies/producers' applications can include one application for a tour such as this that is likely to earn a significant proportion of income from box office.

These applicants will still need to address all the other criteria of the fund, as laid out in the guidelines. This includes the following specific requirements:

Length of tours

We expect applicants to demonstrate that their proposed tours will support them to develop their audience engagement. We expect applicants to explain how the rationale for the numbers and range of tour locations proposed will support them to achieve their ambitions for their project. We consider **at least** three large-scale tour venues is reasonable within a tour of this scale of work with additional mid-scale venues to help support the widest possible audience reach.

At least twelve performances are required, but more performances would be welcome

We expect applicants for this scale of work to name their tour venues and to provide details of their conversations with them about programming the work.

Tour Venues/Locations

Creative Scotland has invited venues and programmers to apply to be part of a cohort eligible to take touring fund supported work. To be part of this group the venues have agreed to abide by the revised FST code of practice. This is an agreement to follow best practice when working with touring fund supported artists.

This covers communication protocols, who is responsible for which elements of marketing and audience development and supports mutually beneficial relationships to deliver against the aims of the Touring Fund.

For the large-scale venues on a tour as outlined above the deal should be negotiated on the commercial deal most appropriate for the work to maximise income.

For all other venues on your tour, the offer to venues should be the Touring Fund financial deal of 80/20 box office split in favour of the venues. The venues offered this deal should be drawn from the group above who have agreed to abide by the FST Code of Conduct.

Should you wish to include performance(s) at venue(s) that are not in the cohort, this would be additional to the tour supported by the fund, and you will need to negotiate the financial deal with these venues.

Venues and programmers can agree to abide by the revised FST Code of Practice on an ongoing basis. If a venue has agreed to be part of the cohort prior to booking your show, they can be part of your tour.

Applicants' budgets for this scale of work should include the entire cost of making the work. Although applicants are welcome to use their own format, a budget template can be found alongside this guidance.

Please submit your budget as an excel spreadsheet. Please do not use a PDF format.

- Costs for the planning of the tour (i.e. tour booking, producer support, audience planning) should be shown separately in your budget from the creation and making costs. If your application is successful a payment schedule to cover these costs will be agreed will be agreed with a first instalment payable on signing the agreement with Creative Scotland.

Costs for touring the work should be shown separately. We need this information to determine if the tour is financially viable.

Deadlines and Timescales

Online application portal opens: **Tuesday 27 June 2023**

Deadline for applications: **12 noon Tuesday 19 September 2023**

Decision notification: **w/c 20 November 2023**

Touring activity to take place: **Primarily from Autumn 2024**

How to apply

All applications are to be submitted via our online application form.

You will need to register or log in to apply.

If already registered, log in to the Creative Scotland online application portal at my.creativescotland.com/signup.

Once logged in you should select the **Touring Fund for Theatre and Dance application form**. Click on **Apply now** to begin your application. Complete the form as instructed.

To help you prepare you can preview the application questions on [page 15](#). You can also use the **Review your Progress** button after you have completed the registration and begun the application process.

You can save your application and return to it at any time before the deadline of **19 September 2023**.

Submit the completed form before the deadline. Once submitted it will not be possible to amend the application so ensure you thoroughly review and check before submission.

What happens to my application after it is submitted?

Stage 1: Receipt of application

Shortly after submitting your application, we will send you a confirmation message confirming receipt, and providing you with a reference number. If you do not receive this automated email please check your spam filters, junk files and deleted items. If there is still no sign, get in touch with us at enquiries@creativescotland.com as soon as possible to check that we have received your application.

Stage 2: Eligibility Checking and Assessments

All eligible applications will be assessed by Creative Scotland staff. Assessments will be made on the information you provide in your application and supporting materials, including your financial information; online information available on your organisation; and the assessor's knowledge of your organisation. Please note that assessors might find that an application is not eligible during their initial review. If this is the case, we will email you and let you know if this is the case. We will also explain why your application is not eligible. The assessor will consider your application against the criteria listed in the "What are the criteria we will measure applications against, and what are we looking to support?" section on [page 10](#).

The assessor will make a recommendation on whether your application is assessed as 'recommended for funding' or 'not recommended for funding'. Some specific conditions of award may be also recommended at this point.

Stage 3: Decision making

Decisions will be made by a panel of up to four Creative Scotland staff plus five panel members drawn from the touring dance and theatre sector, recruited by an [open call process](#) and selected by Creative Scotland. Membership of the panel will be for set periods and new members will be recruited regularly.

We will draw on the expertise of the decision-making panel, who will be formed of a majority of sector peers, to identify which projects best reflect high artistic quality and potential for audiences. The panel will also decide on a balanced selection of projects in terms of artform genres, production scales and scales of venues/host sites.

All panel members will receive training on panel decision making which will include unconscious bias training. Where a panel member has an interest in an application this should be declared. It will not be possible for a panel member to sit on a panel where they are also an applicant (either as an individual, company, producer or as part of a touring network/consortium). Decisions will be made within **9 weeks of application**.

Stage 4: After decisions are made

Applications awarded funding:

We will let you know by email whether or not you have been awarded funding. If you have been successful, this email will tell you what to do next. We will issue you with a contract and ask you to return a signed copy of this contract. Your contract will include standard conditions of award and may include some special conditions. We will also ask you to confirm your bank details. Your bank/building society account must be in the name of the organisation or individual that is applying for a grant. If you apply as an individual, we will only make payments to your individual bank account. If you apply as an organisation, we will only make payments to a bank account in the organisation's name.

Please note that successful applications will be awarded funding in principle for the project in its entirety. This funding will be released to the applicant as follows:

Artists/Companies/Producers

- A first payment of up to 15% of the total award will be released on signature of agreement to cover the initial costs of bringing the planned tour to fruition. This will require negotiating the Initial Agreement with tour venues or promoters. This figure may be negotiated if a strong rationale is given.
- If applicants cannot book their proposed tour to an agreed appropriate number of venues within three months of the proposed start date of a tour, then the balance of funds awarded would either revert to the Touring Fund to make other awards, or a rationale should be provided to secure an exceptional extension.
- Once the tour has been agreed, the balance of funds up to 75% of the total award will be released, with the remaining 10% released on final evaluation of the project.

Tours that have potential to earn significant income from box office

Artists/Companies/Producers

- A first payment of up to 15% of the total award will be released on signature of agreement to cover the initial costs of bringing the planned tour to fruition. This figure may be negotiated if a strong rationale is given.
- If applicants cannot book their proposed tour to an agreed appropriate number of venues within three months of the proposed start date of a tour, then the balance of funds awarded would either revert to the Touring Fund to make other awards, or a rationale should be provided to secure an exceptional extension.
- Once the tour has been agreed, the balance of funds up to 75% of the total award will be released, with the remaining 10% released on final evaluation of the project.

Applications not awarded funding:

We will let you know the outcome of your application by email. We will tell you why your application was not awarded funding and provide feedback. You can request a copy of the assessment of your project to help you understand how well it met the criteria for the fund and if further information is desired, a follow up meeting with Creative Scotland can be arranged.

Resubmissions

If an application is not awarded funding, then you can re-apply. We will accept an application for the same tour up to a maximum of four submissions. This is on the basis of the work/tour itself, not on the basis of who is submitting it.

Alternative Formats, Languages and Access Support

Creative Scotland is committed to offering clear and accessible application processes and programmes that are open to everyone. On request this information is available in alternative formats including translations.

We offer access support to disabled applicants, tailored to individual requests. Support includes Sign Language Interpreters for meetings and scribing support for dyslexic applicants. Officers can offer advice to new applicants and support them to make an application. The Equalities Team can organise additional one-to-one support to applicants with access requirements.

Please note we will accept applications and supporting materials which are written in English, Gaelic or Scots.

If you require support, further information or have any general enquiries about the fund and how to apply please contact our Enquiries Service. Our Enquiries Service will be able to advise you or will put you in contact with one of our officers.

Contacting our Enquiries Service

If you have any general enquiries about the application process, Guidance or Application Form, including any technical enquiries about our online application process, please contact our Enquiries Service.

You can do this by email, through our website or social media.

Email: enquiries@creativescotland.com

Web: [Fill out a form on our website](#)

Twitter: Send us a tweet [@creativescots](#)

If you are a D/deaf BSL user, you can access our services with the Contact Scotland-BSL programme.

Go to: www.contactscotland-bsl.org for more information.

Data Protection

Creative Scotland (CS) requires some personal information about you/ your organisation to consider your application for funding. Without such, CS will not be able to fund your project.

If you would like to see a breakdown of the personal information CS requires, why it is required, what CS does with that information and how long CS keeps it, please refer to CS's Funding Privacy Notice available online at: www.creativescotland.com/privacy-policy.

CS may share your personal information with third parties to comply with the law and/or for the legitimate interests of CS and/ or the third parties concerned. Where the personal information you have provided to CS belongs to other individual(s), please refer to CS's Funding Privacy Notice. You are welcome to share this Funding Privacy Statement and CS' Funding Privacy Notice with the respective individual(s).

You have some rights in relation to the personal information that CS holds about you under the General Data Protection Regulation. Information on how to exercise these rights is contained in CS's Funding Privacy Notice or you can contact CS's **Data Protection Officer**.

If you have any concerns with how CS has processed your personal information, you should contact CS' Data Protection Officer in the first instance, as CS would welcome the opportunity to work with you to resolve any complaint. If you are still dissatisfied, you can submit a complaint to the **Information Commissioners Office**.

Making a complaint

As an organisation, we will always listen to and respond to any concerns that you may have. If you would like to make a complaint about either the service you have received from Creative Scotland or the way we have handled your application, we have a process that you can use.

Please note that Creative Scotland does not have an appeals process and for this reason, we are unable to accept complaints that relate solely to the decision we have made rather than how we have made it.

For more information, please visit the Complaints section of our website: [Complaints Handling | Creative Scotland](#)

Freedom of Information (FOI)

Creative Scotland is committed to being as open as possible. We believe that the public has a right to know how we spend public funds and how we make our funding decisions. You can see details of our FOI handling on our website here:

[Freedom of Information \(FOI\) | Creative Scotland](#)

We are listed as a public authority under the Freedom of Information Act (Scotland) 2002. By law, we may have to provide your application documents and information about our assessment to any member of the public who asks to see them under the Freedom of Information (Scotland) Act 2002. We may not release those parts of the documents which are covered by one or more of the exemptions under the Act.

Please see the Freedom of Information website at **www.itspublicknowledge.info** for information about the Act generally and the exemptions. We will not release any information about applications during the assessment period, as this may interfere with the decision-making process.

Subsidy Control

Subsidy Control involves public money being used to provide financial assistance (subsidies) to organisations. The UK left the EU on 31 December 2020 and, as a public body, Creative Scotland must now comply with the **UK Government's Summary Guide to Awarding Subsidies** from 1 January 2021 and supporting technical information.

Current Scottish Government guidance in relation to these rules is that the principles of EU State Aid regulation that were in place prior to 31 December 2020 still apply. Based on this guidance the grants awarded are considered to be the equivalent of those made under the **051/20 Temporary Framework for State Aid for COVID-19 responses** noting that the EU scheme has been **extended to 31 December 2021 with revised limits**. If you have any concerns that you may breach this guidance, please contact the **Scottish Government State Aid Team**.

Creative Scotland will not respond to any queries on this matter.



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