

DTP KEY ACHIEVEMENTS & IMPACT ON THE LANDSCAPE OF DANCE TOURING
[Drawn from: CORE DTP VENUES' DANCE PROGRAMME ANALYSIS 2001/2 – 2007/8]

OVERALL CONCLUSIONS:

- More dance is now booked by DTP venues than before the partnership existed, and more tickets are bought for dance in those venues than before.
- DTP is creating additionality on the dance scene, not having a negative impact on overall dance bookings, or reducing opportunities for RFO companies.
- Dance audiences have increased by a total of 52% from 2001/02 to 2007/08 and a third of that increase can be attributed to DTP performances.

FREQUENCY OF DANCE PROGRAMMING

DTP has increased in audiences and enabled its member and associate venues to book more dance

- The total number of companies booked has increased by 4 (7%) and the number of performances has increased by 60 (28%).
- RFO and Project funded clients have not been adversely affected by the activities of DTP:
 - The no. of **RFO companies** being programmed has pretty much stayed constant and slightly increased (6% companies & 3% performances),
 - Number of **project-funded companies** (not including DTP & DC's companies) has increased by 24 performances (104% increase from 2001/2).
 - Non-ACE funded (i.e. the slightly more commercial product) has decreased being programmed over this period by 15% (companies) and 17% (performances).

AUDIENCE ATTENDANCE 2001/2 – 2007/8*

Total audience attending dance in 2001/2 = **64,986**
Total audience attending dance in 2007/8 = **98,479**
= Increased by 33,493 = 52%

Total non-DTP audience attending dance in 2007/8 = **88,491**
= Increased by 23,505 = 36%

Audiences for non-DTP dance company tours have increased by 36% since 2001/2. Dance audiences have increased by a total of 52% and 30% of that increase is attributed to DTP performances.

ACHIEVEMENTS OF DTP TOURS TO DATE

- Reached audiences of **86,756**, with an average audience of 66% (495 per performance) across its International tours and 69% (406 per performance) on UK Moving Up tours, with the biggest achievement being 93% for Rumble in 2006
- Significantly increased the audience base for the UK companies it has toured:
 - for Jasmin Vardimon by **171%** from an average per performance attendance of 128 to 347
 - for Stan Won't Dance by **111%** from an average per performance attendance of 216 to 410
 - for Hofesh Shechter by **208%** from an average per performance attendance of 146 to 449

Young People

Succeeded in attracting new and younger audiences of 14-26 yrs to its performances. Research undertaken shows an average of 38% for a DTP performance as opposed to the usual venue average of 28% for other contemporary dance and drama. (Twelfth Floor 27%, Hofesh 47%, Fab Beast 25%, Stan 46%, Spiegel 31%, Rumble 50%). This includes the discount codes for children, students, under 26s and school groups.

First time bookers

The number of **first time bookers at the venues** for Twelfth Floor was on average **31%**. This is higher than previous tours (Stan Won't Dance 26%, Ultima Vez *Spiegel* 24%, Fabulous Beast 22%, Hofesh 24%) and indicates we were able to attract a new audience to the venues. **This compares to 24% for other dance and 16% for drama.** Where venues were able to extract data for the number of **bookers new to dance at the venue** this figure was on average **55%**, which is also higher than previous tours (Hofesh 47%, Fabulous Beast 48%).

DTP Crossover attendance

The percentage of bookers for Twelfth Floor who had previously attended a DTP production was on average **21%** (Fabulous Beast 10%, Hofesh 15%).

OTHER DANCE TOURING PARTNERSHIP'S KEY ACHIEVEMENTS

Over the five-year period 2002 – 2007 Dance Touring Partnership has achieved the following:

- Undertaken ten tours: 6 with International Artists; 4 with UK companies (200 performances across the UK)
- Developed a strong network of 24 middle scale venues around the UK from Truro to Inverness
- Provided high quality, free, educational resource information to contextualise the productions and stimulate further study practice 2741 people have participated in 159 workshops plus ancillary talks & film screenings to provide new insights to the work of artists alongside tours
- Addressed programming gaps and helped venues to diversify the range of productions
- Set high standards for marketing dance that has become a model of good practice in dance touring. Developed progressive integrated e-marketing campaigns to de-mystifying dance and reach 'non-dance attenders'. DTP's mini tour websites have received 188,980 visits over the last 10 tours.
- Conducted an extensive Dance Audience research project across three of its tours and facilitated forums, G&S trips around dance which have built confidence and knowledge across venues.
- Built the confidence of venue programmers and staff to be able to programme and present dance ie peer group learning, forums for Technical, Education Staff plus Go & See trips, etc.
- Improved the economy for dance and enabled the practice of shared risk
- Encouraged the programmers to be more proactive in the development of dance by investing money and time into commissioning & co-producing work supporting innovation and excellence
- Raised profile of DTP & the UK touring scene on an international level through a high profile co-production with The Barbican and Dublin Theatre Festival.
- Supported the development of UK dance companies improving staff expertise & relationships with a circuit of UK venues, thereby improving the sustainability and longevity of these companies on tour.
- Successfully maintained a strategic overview of the landscape for dance by working in collaboration with other partners - Dance Consortium and Dance Educators Group, so that DTP strategy is informed, relevant and does not duplicate other activity in the sector.
- Created positive experiences of touring and presenting dance for companies, venues, their staff and audiences, to encourage growth in the venues programme & UK touring.
- Facilitated a forum for discussion and peer to peer exchange that is honest and respectful and has an informed and strong voice, evolving DTP into a model that other venue directors aspire to join