



Business Plan 2009 – 2012

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HITN is a Company Limited by Guarantee, Company Number: 290889
HITN is a Charity Registered in Scotland, SC038332
The Highlands & Islands Theatre Network Ltd is VAT registered: 929 2918 86

1. Background information

- 1.1 The Highlands & Islands Theatre Network (HITN) is a Company Limited by Guarantee with charitable status and provides an identifiable mechanism for contact and communication, advocacy and advice in order to develop a sustainable sector, taking into account the sparse population and geographical challenges faced by the HITN members. HITN has the agreed aim:

“To promote the professional theatre sector in the Highlands and Islands at regional, national and international levels.”

- 1.2 As of April 2009 it has a membership of 21 companies, ranging from some long established, some new, which deliver a range of activities such as new work (including writing and touring product), educational work, dance, puppetry, community plays, multi media projects, formal educational courses, actors’ master classes, special needs, international work, theatre in education, large-scale celebrations and site specific performances.
- 1.3 Members need support on a variety of levels to allow any consistency of development and sustainability. The Company has established structures to allow all the network companies access to support and potential areas of enhancement, training and individual development. The benefits for HITN members are as follows:
- Companies need more opportunities for basis for collaboration, both among each other and with other national and International practitioners to allow development of individuals and collective work
 - Members would benefit from assistance with accessing funds
 - Members could benefit from assistance to capitalise on existing opportunities
 - Members could benefit from assistance with project management and project evaluation and audience monitoring.
 - Members could benefit from assistance with project marketing/ branding/ advertising
- 1.4 The Network initially undertook the following four projects in support and development of the companies:
- Northern Periphery collaborative project with Sweden
 - Festival of Highland Theatre 2007 (DNA)
 - Marketing Support Initiatives
 - Theatre Master class Training programme
- 1.5 All four were achieved as detailed in section at Appendix 2. In the next triennium these four projects, following member discussion will evolve into the following four key area of activity:
- Networking – among members and beyond the region

- Development – increasing the quality and range of work made by members through a variety of new projects, initiatives and events
- Marketing – continuing and initiating new marketing activities
- Advocacy – ensuring a Highland theatre voice is heard by the rest of the theatre community and funding and policy bodies.

Development

- 1.6 HITN had to consider in the next three years how it would develop its products and services to members. In times when there are financial difficulties, where there is less grant funding and purchasing power available, the network needs to consider constructive ways of supporting their more fragile organisations.
- 1.7 In terms of trends in British theatre development we are already competing in International development by planning a new delivery of a Northern Connections project model and sustaining our collaborations with Sweden. SAC are developing new initiatives to support International development and they have initialised the IETM International theatre meetings to happen in Glasgow in 2010 (with FST as delivery partner).
- 1.8 National Rural Touring Forum is encouraging consortiums of promoters to not only bring in International work to rural areas but to buy in collaborative International projects with a mix of English touring companies and International artists.
- 1.9 In terms of theatre development in Britain, International co-working is high on the agenda for not only targets of getting British companies touring abroad but also in terms of developing the qualities of theatre made in this country.

Current market position for Theatre Development in the Highlands and Islands

- 1.10 The current market position for Theatre in the Highlands and Islands is that in recent years major new venues have emerged – including An Lanntair Arts Centre opening in Stornoway in October 2005 and the 2007 opening of a renovated and enhanced Eden Court Theatre. Over the last decade many rural venues and halls have benefited from upgrading so there are now more better-quality venues for theatre available. Development of the Promoters Arts Network (PAN) and input of funding support from the Scottish Arts Council and other public funders has meant that there are greater numbers of voluntary and professional promoters who have a commercial need and genuine interest in promoting indigenous theatre. At the same time, the impact of the credit crunch is still to be assessed, though it seems so far that companies filling a niche role are maintaining their position. Meantime,

SAC support for the valuable and effective Highlands Producers Fund ceased in 2008-9 and, with that, the fund itself.

- 1.11 The Highland Producers Fund enabled on average up to six pieces of work to be developed or produced/toured from the companies in the Highlands and Islands. It provided the lifeline which enabled indigenous work to be developed or toured. The only current available sources of funds for such work are via the SAC/ Lottery funds and competition on a National level. Some of the HITN companies have been successful in achieving SAC funds and may continue to do so. Plan B and Mull Theatre currently receive SAC flexible funding.
- 1.12 None the less, it is unlikely the SAC will fund Northern work to the extent the HPF fund did and since there is in a National context less money available from other sources, competition for funds in the SAC wider pool is now substantially greater.
- 1.13 The current situation is that, while there have inevitably been some losses over the last three years, the period has also seen the emergence of some new companies. There are still substantially more companies than ten years ago: from eleven member companies being represented at the second meeting of HITN in 1997, there are now well over twenty producing companies. However without consistent investment in producing work in the Region these companies will find it increasingly difficult to produce professional touring theatre performance within existing parameters. It is likely companies will further diversify their activities and seek out more commercial opportunities and also link with provision of the Curriculum of Excellence and other educational provision in their region.
- 1.14 HITN recognise that there is a substantial need to support the network companies by looking seriously at methods of funding theatre production work and sustaining their further development. Without this the retention of creative individuals and industries in the region will become increasingly problematic.

2. Aims and Objectives

1. To promote the professional theatre sector in the Highlands and Islands at regional, national and international levels
2. Following consultation, to represent members' interests at conferences, public forum and with other organisations and to report back to members
3. To develop and maintain relationships on behalf of members with the private sector and with EU departments and organisations
4. To maintain relevant information on the current funding criteria in the public sector and with private trusts and foundations
5. To encourage best practice among members by enabling access to training and current legislation
6. To develop unique projects, including training to support the promotion and artistic development of network members in a National and International context.
7. To work with other organisations to encourage wider access to theatre across the Highlands and Islands area.

3. Structure of organisation

3.1 The Board of Directors of HITN is constructed as follows:

Six independent members drawn from the communities or individuals based outwith the area who have stakeholding in developing arts provision or theatre in the North;

2 elected members from membership (on annual rotation);

Ordinary Members include:

- Theatre and dance Companies based in the Region
- Theatre producing and receiving Houses like Eden Court Theatre, Pitlochry Festival Theatre.
- Individual professional artists operating as independent producers.

3.2 Member representation on Board of Directors will be at least 25% and not more than 33% Annual Membership fee of £50 for companies/individuals with under £1 million turnover, and otherwise £500.

3.3 The Independent Board Members are:

Ian Brown Theatre Training and Development consultant; former Professor of Drama and Dean of Arts, Queen Margaret University College, Edinburgh; Playwright.

Dolina Maclennan Western Isles originated Gaelic Theatre, Film and TV actress and writer/playwright.

Sandy Anderson Arts Development consultant Highlands, Board Member, PAN.

Euan Martin Director, Right Lines Productions

There are current vacancies for up to two more independent members.

3.4 The Membership Board Members are:

Jackie Goode Goode for a Giggle

Chris Lee Wildbird Ltd.

Company operation

- 3.5 Following the first triennium, the year 2008-09 was used as a review and forward planning year.

In its initial years of existence, 2005-8, the company set itself a number of functions and targets. Company co-ordinators were put in place delivering various aspects of the proposal:-

- Fundraising for Network projects including Northern Connections and Dràma na h-Alba (The projects are outlined at Appendix 1)
- Initialising and running Network projects
- Fundraising backup – providing and updating databases specific to needs of Highland and Island Companies.
- Development and delivery of advancement training programmes in all theatre disciplines.
- Collaboration with Scottish National Theatre
- Developing and updating website with members information
- Continuing the development of collaborations with PAN promoters
- Providing advice to member companies

Board of Directors overseeing Network management and running of the network Company advising and assisting with any difficulties, if required.

Network co-ordinators

- 3.6 The Management Team running the Network consists of two Network co-ordinators, monitored by the HITN Board of Directors. The Network co-ordinators will be contracted on a job share basis with a proposed total budget to allow the equivalent of two days work per week. Network officers will be contracted either on a freelance fee basis or on an employment basis.
- 3.7 Large individual projects such as the Festival of Theatre and Touring Fund Project will have their own budget and administration, with the network officers either having a supervisory and enabling role or having increased contract days during the life of these projects. The core HITN work - advocacy and network facilitation (meetings, etc.) will be delivered by the Network co-ordinators directly.
- 3.8 This document assumes that the core workload is split across two people, each working approximately 1 day per week, one based in an office in Inverness and one working from home.
- 3.9 The payroll management and account keeping for network projects will be undertaken by HI~Arts.

- 3.10 Most information dispersal/marketing roles are undertaken by the office-based person, and that the home-worker undertakes most of the development work, although there is of course considerable room for crossover between the two roles. It would naturally make sense for the Inverness-based person to attend the majority of FST meetings and other national events as this would help minimise travelling time and expense.
- 3.11 HITN Board of Directors determines the appropriate monitoring and co-ordinating techniques. It is normal to for each officer to produce a detailed workplan in advance setting out what each has to achieve in each year.
- 3.12 Officers report on progress and answer questions at the bi-monthly board meetings.

4. Projects proposed by the HITN 2009-12

Networking

4.1 Enabling opportunities for Networking between the member Companies at network meetings and away weekends.

- Encouraging increased collaboration on specific projects between network member companies. Enabling network members the opportunity to meet is hugely beneficial for the members, they get a clear picture of what other people are making in the Region, Member companies can have time to meet and practitioners can discuss and support each others ideas. At every meeting the members report on the work of their company is developing and this has always been recognized as a constructive way of avoiding clashes of programming issues. Ideally the network should offer at least 4 meetings a year for the members, one of them being an away weekend. In the past the away weekend has offered a very constructive opportunity for training delivery and policy development for the region as well as individual networking opportunities.

4.2 Enabling Networking opportunities in the wider arts theatre community in Scotland and Nationally, actions would include:

- Representation at appropriate FST meetings also enabling HITN members opportunities to attend FST networking events and feedback to Members
- Representation at appropriate Local Authority Cultural Network events in the H& I and at any other national cultural events and conferences
- Inviting key practitioners from other National art/theatre networks to speak at members meetings developing contacts and opening up new potential touring grounds for members.
- Representation of the HITN companies at the National Regional Touring Forum conferences and events.

4.3 Enabling International Networking

- Through continuing projects like Northern Connections as outlined below
- Developing further international collaborative initiatives in order to encourage potential touring of network companies abroad. Initiatives would also include enabling HITN companies to source opportunities for co-productions or collaborations with international theatre companies and makers.

These development activities will be funded primarily by core network funds.

Development

- 4.4 The development strand aims to increase the quality and range of work made by HITN members and to support and sustain a viable professional theatre community in the Highlands and Islands. Projects proposed which directly relate to Network development include:

Project 1: Highlands and Islands Small scale production and touring fund

- 4.5 The proposal is to set up a two year legacy pilot project to enable a minimum of 8 performance pieces to be produced and toured per year in the Highlands and Islands. The work would be created by HITN Companies, and potentially also Companies from outwith the region, wishing to make and tour work on a small scale in the Highlands & Islands region.
- 4.6 The Fund will be managed by a consortium of organisations including, HITN, PAN and HI~Arts, with HITN being the lead partner.
- 4.7 Production and touring grants of up to £40,000 will be offered. The focus will be on small scale presentations of new or existing works. Works will be created for touring to key rural venues in the Highlands and Islands as advised by PAN. Recipients will be expected to tour to at least 10 Highland rural venues as part of their tour, as directly funded by this scheme. Ideas behind this proposed fund include:
- The Fund will enable significant delivery of Highland and Island originated work directly to audiences in rural areas enabling audiences to be developed and in principal offer the indigenous companies some element of sustainable development. The fund could be available to makers based outside the region providing the making period takes place within the region as it is accepted that some companies based outside the H&I have a commitment to the region.
 - The Fund will be aimed at those emerging companies who are not regularly in receipt of SAC Drama Project Funding but have track record in delivery of indigenous work through the legacy of the Highland Producers Fund or are new and emerging.
 - The fund is designed for small scale production with a requisite delivery in the Highlands and Islands the maximum funding offered could not realistically deliver the number of performances for larger scale work (with more actors). The larger scale work perhaps fits better into SAC project funding streams.
 - Recipients will be expected to operate Equity contracts and administer the tours under professional standards. This is to ensure that professional employment status will be delivered for performers and Stage management. Project participants should have a track record in professional theatre delivery.
 - Venues or Companies receiving flexible funding cannot participate in the scheme unless they are working in partnership with a projects based company.

- Companies will compete for funds and targets for projects will include the following factors:
 - Be designed to meet the needs of rural audiences and promoters. To achieve these companies will need to take an active interest in what promoters in their region want. Working in partnership with PAN members
 - Transform the venues they tour to, - the idea behind this is to take on new ways of working and delivering a theatre experience in these rural venues.
 - Offer workshops and education programmes to develop audiences and understanding of the work. Identifying participant strands that will be targeted by these workshop programmes.
 - Projects will need to demonstrate development from previous work, innovation, and a commitment to high quality artistic standards.
 - Delivery to 10 Highlands and Island venues would be required by the fund. Any recipient company could tour further afield if additional funds were sourced. The idea is to concentrate on developing the Highland and Island delivery, concentrate on developing audiences, artistic purchasers and creative industries in the region.
- 4.8 Projects would be selected via a specially created selection panel consisting of individuals with an awareness of current Highlands and Islands touring theatre, Individuals with a knowledge of national touring strategies and theatre work (i.e. representative of National Rural Touring Forum – someone like their Director - this would have advantages for potential further touring to England of small scale work), representatives of PAN, HITN and HI~Arts
- 4.9 To deliver 8 pieces of work over two years offering up to £ 40,000 per work requires project funds of £320,000 over two years and £16,000 to administer and monitor the fund including setting up an independent selection panel. Total project costs would be £336,000 over two years. Central monitoring and evaluation of the scheme would provide information to gauge the success of the pilot for sourcing funding in following years.
- 4.10 After looking at funding guidelines of the new LEADER programme this project meets the requirements of cross Highland delivery, 45% of project funds could come from this scheme. Other funds could be sourced from HIE and potentially the SAC and/or The Esmee Fairbairn Charitable Trust or others.

Consortium Partners

- 4.11 Provisional discussions have taken place with the Director of HI~Arts as regards this project, who is keen to see HI~Arts as part of the consortium to support the development of this kind of fund as a legacy to the development achieved following the Highland Producers Fund. HITN co-ordinators have had initial discussions with the Chairperson of PAN, which is very interested in negotiating for the development of a

consortium like this which actively supports the promoters and the makers.

- 4.12 A project of this nature enables very clearly a HITN brand to develop, collaboration between Promoters and makers in this way will enable a new way of thinking to emerge. Companies will be making work with a closer relationship to promoters and ultimately audiences. At present Companies may have developed relationships with pockets of audiences in their own areas or in areas they usually tour to but this kind of scheme enables cross regional awareness of a companies work in a much more consistent way. The project guarantees the delivery of the equivalent of 20 weeks of HITN professional touring work in region, enabling larger audiences to develop for indigenous work and a bedrock support for Highland and Island theatre making at many levels.
- 4.13 After reflecting on current theatre funding initiatives for small scale work in British theatre such as, the consortium approach to commissioning work by rural promoters in England, this project enables a cohesive programme of work to be developed by Northern (H&I) promoters in collaboration with their indigenous makers.

Project 2: Northern Connections Project Models

International Model

- 4.14 The Northern Connections project emerged as a result of identifying common difficulties for creating and touring theatre in rural and remote areas. The project model assemble groups of artists in each country and, over a period, focuses on research, identifies good practice and innovation in theatre work. To achieve this professional artists work together in each others country for a period of four days with the view that interest and relationships develop sufficiently to allow artist to work collaboratively in the other country.
- 4.15 The Northern Connections model of collaboration aims to:
- enable access for employment abroad for individual artists from HITN member companies.
 - enable practical partnerships on an individual level to effect personal practice and skills development.
- 4.16 The new Northern Connections project aims to facilitate 10 artists from the three countries to meet and exchange skills, Scotland (Highlands) Sweden and Norway (or Denmark this is still in preparation and will depend on the range of partners available). Three meetings of 4 days in each country will be achieved. The artists from the receiving country will facilitate the workshops in their country.

- 4.17 The Swedish partners will include artists from the existing partner companies Vasterbottensteatern and Profilteatern but also include new partner artists connected with Riksteatern.
- 4.18 Highland based artists would be selected via an application and selection process by an independent panel.

Project costs are outlined at section 8.

Local and national models

- 4.19 The additional development of a local/national collaborative project strand along the lines of Northern Connections would enable skills sharing collaborative workshops between Highland and Nationally based artists. These could be smaller focused projects perhaps with groups of 4 to 6 artists from differing parts of the country. These kinds of collaborations would lead to potentially more collaborative work for member companies and open up new grounds for touring of performances.
- 4.20 Individual artists would be able to increase their skills and working practice through collaboration on these model programmes.

Project 3: Marketing Support Project

- 4.21 Development of generic HITN Branding: initiatives to support branding could include the development of a poster and flyer distribution network (requested from members), or branding the work to billboard size and negotiating for regular settings in Inverness and major Highland / Island towns. Development of the HITN website.

Project 4: Skills Support Initiatives

- 4.22 Development of business management and delivery skills for HITN theatre companies: An advice and mentoring service made available to members from the HITN Co-ordinators Muriel Ann Macleod and Stuart Brownlee. Advice and support is available on tour management, funding, project budgeting, operating Equity contracts, company start up, Charitable status, Employment law, Marketing, sourcing Northern based actors and artist, Health and Safety, International contacts and a wealth of other information.
- 4.23 Development of links with National Theatre of Scotland to increase the opportunities for Highland and Island based artists and companies to work in partnership with NTS on national projects.

Project 4 is assigned under core activities of HITN.

Project 5: Showcasing opportunities for Network Companies

- 4.24 This project involves partnership with PAN and a number of local venues and promoters to enable showcasing of HITN member companies work.
- 4.25 One initiative with Eden Court Theatre currently being negotiated will enable a number of small scale development and showcase opportunities including: access to rehearsal/workshop space on a consistent residency type basis. Promotion and presentation of scratch nights in the One Touch Theatre as well as consistent showcases of branded new Highland work of the HITN Companies. Also, to link in with a proposed Homecoming Festival planned by Eden Court in the Autumn of 2009. This may also lead to future legacy events building on the activities of the dna2007 festival and forum.
- 4.26 Development of a sustainable method of supporting HITN Companies to showcase their work at the Edinburgh Festival Fringe and at other National and International Festivals. In this regard the 'Made in Scotland' initiative is a potential source of financial support for dance and theatre artists, companies or organisations based in Scotland for the presentation of productions as part of Made in Scotland at the Edinburgh Fringe in 2009. Applications can come from individual artists or from companies/organisations.
- <http://www.scottisharts.org.uk/1/funding/expofund.aspx>
- 4.27 Project 5 is assigned under core activities of HITN.

5. Targets

Year 1 - 2009/2010

- minimum of 4 members meetings per year, one an away weekend.
- Co-ordinator attends FST meetings, national theatre meetings and at Local authority cultural network events.
- Working towards a series of local, national and International collaborative events along Northern Connections model
- Delivering business management skills events for the Industry
- Working towards a joint project with PAN and HI~Arts to enable production and touring of members work across the regions of the Highlands and Islands.
- Be working towards establishing a marketing support project including continuing to facilitate the wider recognition of HITN companies.
- Be advocating for HITN companies and the development of the Theatre sector in the Highlands and Islands.
- Be supporting the development of ongoing showcasing events for HITN member companies work.

Year 2 - 2010/2011

- Delivery of 4 members meetings per year including one away weekend
- Representation at FST meetings and other networking events Nationally
- Be delivering local artist collaboration events along the Northern Connections model.
- Be delivering an International collaborative programme along Northern Connections model
- Be delivering a production and touring funding programme with PAN and HI~Arts for the Highlands and Islands.
- Be delivering a marketing support project including continuing to facilitate the wider recognition of HITN companies.
- Be developing further links with International Promoters and have more HITN Member companies work touring abroad.
- Be supporting the development of ongoing showcasing events for HITN member companies work.

Year 3 - 2011/2012

- Delivery of 4 members meetings per year including one away weekend
- Representation at FST meetings and other networking events Nationally
- Be delivering a marketing support project including continuing to facilitate the wider recognition of HITN companies.
- Be delivering a small national collaborative event along the Northern connections model
- Be delivering a production and touring funding programme with PAN and HI~Arts for the Highlands and Islands.
- Be developing further links with International Promoters and have more HITN Member companies work touring abroad.
- Be developing an International collaborative Project in response to the second Northern Connections project.
- Be supporting the development of ongoing showcasing events for HITN member companies work.

6. Advocacy Role of the Network

- 6.1 HITN needs to ensure that theatre artists in each region can feed into policy making for the theatre Sector at local agency, local authority, Local Enterprise and National Agency levels. The following work will be undertaken:
- Consistent representation at Theatre Forum meetings. This is an SAC facilitated forum chaired by Sheena Macdonald where Theatre makers in Scotland can meet and discuss the current climate.
 - Advocacy for HITN theatre Companies and theatre makers in the North of Scotland to the Scottish Government on an ongoing basis and responding to calls for Government consultation.
 - Advocacy for funding assistance and recognition of theatre work created in the Highlands and Island areas with Local Authorities, HIE, Scottish Arts Council/Creative Scotland, Visiting Arts, British Council, and other funding agencies and organizations nationally and internationally.
- 6.2 The Advocacy role will be undertaken primarily by Network co-ordinators, individual Board Members and in association with HI~Arts.

7. Marketing

Marketing Strategy

- 7.1 The Theatre Network will continue to facilitate the wider recognition of Highlands and Islands Theatre on a National and International basis.
- 7.2 Initial marketing targets would include:
- development of local audiences
 - wider promotions for the performances when the work is in the Central Belt or outwith the Highlands and Islands
- 7.3 The products on offer – as far as the Theatre Network is concerned, it is marketing high-quality indigenous touring theatre, dance and combined arts projects produced by the network member companies.
- 7.4 Representation at appropriate PAN meetings to promote and give information on the HITN Companies to Highland and Island Arts Promoters. Extending this further to attendance the National Rural Touring Network meetings in England.
- 7.5 Attendance and representation of HITN Companies at the annual FST Emporium Marketing days.
- 7.6 Develop a 3 monthly HITN Promoters list in association with the companies listing work available for touring in the coming year
- 7.7 Linking with Eden Court to regularly promote the current work through their brochure
- 7.8 Long term marketing targets would include making inroads into International promotions.
- 7.9 There is considerably greater commercial funding available for international touring, making this an attractive market to break into in the longer term. However, since the international promoters are spoilt for choice, they will only buy the work if it is hyped up and recognised as being “the best out of Scotland” in a particular genre. But to be sold abroad, Scottish work has to be seen to be valued by the Scottish community.
- 7.10 Development of the HITN Website - The website could be developed further to be a stand alone site which is maintained and updated by the HITN Co-ordinators giving a current picture of the Companies work and news and information resource on the HITN International collaboration projects and development initiatives.

Marketing Plan

- 7.11 The Marketing Methods proposed are as set out in the original Marketing Plan which supported the previous Business Plan – an annual DVD, development of the HITN website and development of a collaborative Marketing distribution programme.
- 7.12 The people or organisations that will carry it out - these are separate projects which will require outsourcing as necessary and will probably require separate funding applications (which would be undertaken by Theatre Network staff).
- 7.13 The HITN Board of Directors will have overall responsibility for monitoring and reviewing progress. Theatre Network officers would monitor audiences through questionnaires to assess the success of the marketing strategies – possibly using a generic audience monitoring form to standardise feedback across the regions.

8. Funding sources and financial stability

- running costs / Funding sources over 3 year period / Project funding sources

| Highlands and Islands Theatre Network core Budget | | | |
|--|------------------|------------------|------------------|
| Expenditure | 2009/2010 | 2010/2011 | 2011/2012 |
| Board Members Travel Expenses | 300 | 350 | 400 |
| Core Company Running costs | | | |
| Post / Administrator (2 days per wk possible job share) | 9600 | 11,000 | 12000 |
| Travel & Accommodation | 3,400 | 3570 | 3700 |
| Telephone | 250 | 300 | 350 |
| Members Meeting space hire | 300 | 350 | 400 |
| Office resources | 150 | 200 | 250 |
| Website/Broadband | 500 | 550 | 600 |
| Office Space Hire | 2000 | 2200 | 2400 |
| Subscription | 500 | 530 | 550 |
| Accountancy Charity Accounts | 3000 | 3500 | 3800 |
| Bank Charges | 450 | 500 | 550 |
| Total | 20450 | 23050 | 25000 |

| HITN Budget | | | | |
|---------------------------------|--|------------------|------------------|------------------|
| INCOME | | 2009/2010 | 2010/2011 | 2011/2012 |
| Members income 19 @ £50 | | 950 | 950 | 950 |
| 3x500 | | 1500 | 1500 | 1500 |
| (Year 1 confirmed) | | | | |
| Highlands and Island Enterprise | | 15000 | 16850 | 18050 |
| (Year 1 confirmed) | | | | |
| Highland and other Councils | | 500 | 1000 | 1500 |
| HI~Arts help in Kind | | 2500 | 2750 | 3000 |
| (confirmed) | | | | |
| Total | | 20450 | 23050 | 25000 |

HITN Small Scale Touring Fund 2009/2011 (see Section 4.5)

| Expenditure | Yr1 | Yr2 | |
|--|----------------|----------------|----------------|
| Fund 8 touring projects x £40,000 | 160,000 | 160,000 | |
| Administration costs | | | |
| Selection panel Expenses travel /accom | 1000 | 1000 | |
| Telephone office & services | 1500 | 1500 | |
| Administration Monitor & Evaluation | 5500 | 5500 | |
| Accountancy | 800 | 800 | |
| Total project costs | 168,800 | 168,800 | 337,600 |
| Income | | | |
| Highland Leader | | | 45% 151920 |
| 45% with other Public money | 75960 | 75960 | 55% 185680 |
| SAC | 46420 | 46420 | |
| HIE / Highland Council other public sector sources | 46420 | 46420 | |
| Total | 168800 | 168800 | 337,600 |

Notes: 45% Leader funding is available if matched by other public sector funding.

The SAC funding request is less than the current maximum Drama project funding for one production / touring project which has a ceiling of £64000.

Indicators for what the turnover of HITN may be if the project can be funded in the 2009/2010 period.

Northern Connections 2 – 2009/2010 (see Section 4.14)

Collaborative workshop project with Norway and Sweden

| BUDGET FOR PROJECT COSTS (IN £) | |
|---|--------------|
| Types of expenditure | £ |
| 1. Staff costs including social contributions | |
| Artists 30 at £400 equiv per wk | 36000 |
| 2. Travel (30 people 2 jour each at £280 per jour) | 16800 |
| 3. Additional travel, taxis bus hire etc | 800 |
| 4. Accommodation (30 people at 10 nights at £50) | 15000 |
| 5. Per deims 30 people at £15 per day for 12 days | 5400 |
| 6. Office costs (% directly allocated) | 800 |
| 7. Workshop / meeting costs hire of venues & services | 1200 |
| 8 Accountancy | 800 |
| 9. Insurance | 900 |
| 10. Admin / monitoring&evaluation | 7600 |
| 9.Contingency | 1200 |
| Gross expenditure | 86500 |
| | |
| | |
| | |
| PROJECT FINANCING PLAN (IN £) | |
| Financing sources | |
| Public match funding, cash (source, nature) | |
| Sweden Co-funding | 28850 |
| Norway Co funding | 28850 |
| Scotland | |
| HIE | 14400 |
| Scottish Arts Council | 14400 |
| Total Income | 86500 |
| | |
| | |
| | |
| | |
| | |

Notes: Scandinavian Partners may apply help in kind in their contributions as their participating artists may be salaried. Please note this is a projected budget, to give the idea of the costs of such a project, Scottish Funders may not be HIE or SAC. Indicators for what the turnover of HITN may be if the project can be funded in the 2009/2010 period.

Appendix 1: HITN Companies

Outline of nature and work by Member Theatre Companies:

- **Arts in Motion** - Evanton, Ross. Arts in Motion are an independent multi-arts and media company specialising in public and performance work. Cartoon Theatre and Clown Jewels come under their umbrella. Arts in Motion have their own production centre at Evanton and work on a commercial basis for film commissions etc.
- **As An t-Sireadh Eu-comasach** – Fearn based, work pan-Highland and elsewhere. Education, youth activities, tourism, training.
- **Ballet West** – Argyll based ballet company. Delivering a degree course in dance under UHI umbrella.
- **Charioteer Theatre Company** - Forres - A public service to culture with the aim to promote theatre and restore the classics. Working internationally with co productions / touring in Italy.
- **DogDaze** - Moray. Under the auspices of the Arts Development Team in Moray Council. Theatre for children and young people.
- **DogStar** – Inverness, award-winning new writing, touring theatre; successfully tours internationally. Project funded by SAC.
- **Findhorn Playback Theatre** - Playback Theatre is an unusual, innovative and interactive style of theatre that has no script and few props. The performance or workshop is based on moments and stories volunteered by audience members – called tellers – with the help of our conductor. The actors and musician then bring to the stories to life, using improvised theatre. Created by Jonathan Fox in New York in 1976, Playback Theatre now exists in 30 countries throughout the world. Findhorn Playback Theatre based in Findhorn, Moray, has been performing for ten years and is a member of the International Playback Theatre Network (IPTN).
- **Goode for a Giggle** – Evanton, independent producer and performer.
- **Mull Theatre** – new writing and range of touring theatre. Working from their own production centre/theatre in Mull. Flexible funded by SAC.
- **Out of Darkness Theatre Company** – Elgin based, works with actors with special needs, delivers training programmes and tours their work.
- **Perhillion Theatre Company** - physical theatre and new writing working from Mull.
- **Plan B** – Conon Bridge, Contemporary dance. Flexible funded by SAC.
- **RightLines** – Alves, Right Lines is a writer led company that is committed to producing accessible, quality entertainment in the Highlands and Internationally.
- **The Walking Theatre Company**- Award winning company delivering a variety of site specific performances, including walks in rural areas and food trails incorporating performance.
- **Theatre Hebrides** – Isle of Lewis, commissioning and producing new theatre from Western Isles issues, both historical and contemporary, & workshop programmes. Working with London based practitioners to

develop range of work. T/Heb Productions Ltd - Film and TV production company comes under their umbrella.

- **Wildbird**- based in Moray, Wildbird are a multi arts company producing drama, visual art, film and media and cross artform projects in a wide variety of settings including professional venues, education and the community.
- **Zenwing Puppets**- small scale puppet company, delivering touring shows in the H&I and a variety of workshops. Working in partnership with puppet practitioners based in other areas of Britain.

Venue based members:

- **Eden Court Theatre**
- **Pitlochry Festival Theatre**
- **Red Shoes Theatre Company**
- **Traverse Theatre**

Appendix 2: Projects achieved 2005-08

1. Northern Periphery Collaborative project proposal

This project emerged as a result of identifying common difficulties for creating and touring theatre in rural and remote areas. The project aimed to assemble groups of artists in each country and, over a two-year period, focus on research, identify good practice and innovation in theatre work, audience development and establish relevancy of product. It aimed to develop the quality and diversity of theatre created in rural and remote areas by looking at good practice in theatre development in each partner country. This it achieved through a variety of workshops and meetings held in Scotland and Sweden over a two-year period between November 2005 and October 2007. It further set out to bring practitioners of each country together with the initial aim of working on the collaborative development of a unique theatre touring project which would have a universal appeal in each partner country. In the event rather than create a single project involving everyone at the one time, it was found more fruitful to engage in individual one-to-one links between artists from Scotland and Sweden. The culmination of all these processes was the participation of the two Swedish companies involved Profilteatern and Västerbottensteatern in the DNA 2007 festival. A report on the project was published in *Contemporary Theatre Review* (18.3) in August 2008.

2. Festival of Highland Theatre 2007

This unique Festival Dràma Na h-Alba (DNA) celebrated the wealth and diversity of high quality contemporary theatre and dance making in the Highlands and Islands, setting it in a national and international context. It featured resident producing companies with participation from youth, community and student groups, The National Theatre of Scotland, central belt touring companies, and companies from Wales, Ireland, England and Sweden, as part of the Year of Highland Culture 2007. It included a performers' voice master class, 'Meet the artist' sessions, and a range of seminars discussing the future of theatre including one on Gaelic, Irish and Welsh theatre. It also included talks by internationally recognised theatre practitioners and critics. Events took place in a wide range of venues in and around Inverness over the period 18-22 October. As part of the core conception DNA-featured work by Highland companies toured into and out of the DNA Festival performances so spreading the benefit of the event throughout the entire Highland region and into the central belt.

3. Marketing Support Projects

The network had hoped to be able to develop an annual DVD featuring video clips of the professional companies' product for the year. This proved impracticable, but two other planned projects were taken forward. Firstly, a HITN website was developed, reinforcing the Network branding and the marketing of the companies. Secondly, plans were set in train for the

development of a collaborative marketing distribution programme that supports what is in place with local promoters and companies themselves, but is an inter-agency and inter-organisation collaboration aiming to give blanket Marketing for HITN member companies.

4. Theatre Master class Training Programme

This programme went through a process of evolution and resulted in a wide range of master classes, information seminars, artistic consultation sessions with major companies like NTS or PromoteYT and consciousness raising projects. Most sessions were times to form, part of members meeting or away days or DNA to maximise access and convenience.

Appendix 3

Accounts are prepared by HI~Arts for HITN.

Accountants

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