

**Here you will find the answers to questions 6 + 7 as they were written, in the section they have been categorised to. Some fit in to multiple categories and have been counted in both. Others were split as they contained multiple points. For further information on this research please contact Emma Ruse at [frameworktheatre@gmail.com](mailto:frameworktheatre@gmail.com).**

As we emerge from the pandemic, what's the biggest change you'd like to see in the industry?

103 out of 113 people answered this question

### **Accessibility + Diversity**

1. More online meetings/resources and virtual meetings are more accessible if you live out with the city
2. Accessibility
3. more accessibility
4. I'd like to see more accessibility.
5. Accessibility. Normalise captions and bsl. Normalise it being ok to leave a room if you feel overwhelm. Moving online has been more accessible for some and therefor allowed reach to different (global!) audiences. I think hybrid forms should become the norm (i.e. live streams or recording events). But that means venues/creatives need funding to get the tech to make that possible because I think a lot of us are itching to get back into venues and onto stages instead of doing shows from our homes, so it's finding the best of both, but also still being aware that the playing field isn't even (it never has been) but we can do better I hope. Equally getting back to venues makes things more accessible for those who don't have the technical know how for using the internet.
6. Hope to have each theatre company in the future to have a role provided for a deaf person to work inside on accessibility, how to make their performances accessible or in R&D, how to work with deaf actors.
7. For opportunities and training to be made more accessible
8. Using the positives we've found during the pandemic ongoing and have these persist once we're 'back to normal' i.e. zoom networking/meetings to aid accessibility
9. The inclusive nature/accessibility for disabled artists to continue
10. Coming together to create diverse and accessible opportunities
11. Mental health support for anyone in the industry
12. a focus on diversity as well as telling Scottish stories
13. Diversity, and increased support for early career artists
14. More diversity and more young artists work to be seen by the mainstream within the industry
15. More diverse stories and voices
16. More diversity
17. Diverse representation and content
18. Organisations, big or small, making conscious decisions to be more inclusive of the Scottish talent we have and to be more diverse generally
19. It has to be more diversity. For theatres to learn how to use different performers and teams, not just people they've worked with many times before
20. Coming together to create diverse and accessible opportunities
21. diversity, not always seeing the same people getting opportunities

22. More opportunities for working class artists and a better spread of resources.
23. More to support working class makers.
24. overcoming classism in theatre
25. Classism and ableism
26. Hiring more creatives from working class backgrounds
27. less classicism ... it often feels like an industry built for only those with enough money to pay their way in
28. Stop being sexist, racist and ageist.
29. More representation from deaf actors on stage, film, tv or even working with scripts to create stories or characters with deaf actors in.
30. Less ableism for sure. It would be nice to see more emerging opportunities that aren't only for under 25s. Some of us have had to take longer to get to the same space due to disabilities and other challenges. Basing things on age leaves out many who don't follow traditional pathways or who face challenges accessing theatre careers.
31. Knowing that not every emerging artist is under 25
32. To see more opportunities for females and those identifying as a female in theatre (specifically in the field of comedy)
33. more opportunities for women/non-binary theatre makers
34. Theatres producing more voices which aren't straight and white.
35. More inclusivity
36. An appreciation for the arts and more inclusivity.
37. A more inclusive approach
38. inclusion!!!

### **Specific Projects/Opportunities**

1. I would love to see more mentorship opportunities,
2. More opportunities for emerging talent across the board, with a focus on diversity as well as telling Scottish stories
3. Diversity, and increased support for early career artists
4. More opportunities for writers to build connections with theatres
5. More opportunities to get involved in theatre
6. New Writing opportunities
7. More opportunities available
8. Opportunities for those and myself who would like to direct or create our own work, opportunities to allow that to happen.
9. Support for new writers, mentoring and programming new work in theatres/performance spaces. Opportunities to assist/support experienced directors/dramaturgs
10. Somewhere for people early in their career to be able to find work and connect with others like them
11. More support to find work and/or training for theatre artists.
12. More opportunities for young, emerging artists
13. More support for creatives just starting their career
14. Organisations making a commitment to engaging artists they haven't previously worked with
15. More networking, mentoring
16. Industry professionals and new emerging creatives working together
17. There needs to be more opportunities for new graduates, to make up for all the opportunities we missed out on during our last year(s) of training.

18. Focus being given to those not just who graduated during the pandemic but those who may have been in the early stages of a career/just about to start a career in the year(s) before the pandemic. There seems to be a huge focus on 2020/21 graduates getting opportunities (not that that's a bad thing, absolutely that should be a priority) but it has been (in my experience) to the disadvantage of 2019 graduates.
19. Opportunities for those who cannot afford to fund themselves
20. Job pairing and paid mentoring, shadowing, assisting
21. Opportunity
22. More development schemes being run by theatres
23. More support/mentor ships for emerging artists looking to enter the industry
24. Bigger companies actively searching with smaller exciting companies to collaborate with,
25. I think it is already slowly starting to happen, but support, networking and more opportunities for emerging theatre makers.
26. More help in finding and applying to agents might be good, rather than the current help, which seems to be work it out yourself
27. if Theatres will be back open / operating and events where people can network and collaborate in person.
28. Support from industry professionals helping the new generations voice be heard
29. better treatment of early-career artists
30. More small arts and theatre festivals,
31. Support
32. A pathway with support and opportunities for emerging theatre makers

### **Funding**

1. More funding for grass roots work
2. More funding and work for new artists
3. More funding
4. More funding available, I feel like the arts are so elitist and it alienates young people who want a career
5. Funding of new work, from writing and/or devising to performance.
6. Funding
7. better avenues of funding - better transparency in how to best apply for funding
8. Lack of funding for new writing projects
9. More funding
10. Just more funding and trust given towards smaller companies to create.
11. More appreciation/funding to smaller companies so they can build themselves up to be like the bigger hitters
12. Opportunities for those who cannot afford to fund themselves
13. money fairly distributed and put into opportunities for creatives
14. Less monopoly of funds

### **Payment + Minimising unpaid labour**

1. Better pay - fees are smaller than before from coming out the other side of the pandemic. A year of designing 8 mid scale or studio shows (which is a knacker year) at an avg. of £2k a show for both set & costume, still earns me less than the most junior office position in a theatre
2. The expectation to work for free
3. I also feel like more paid work training opportunities should be made available so young people can work and get paid for what they do

4. Open door policies to early and emerging career artists with paid support.
5. Less unpaid work and less taking actor's time for granted
6. More paid opportunities for emerging artists
7. More paid opportunities for early-career artists,
8. paid job opportunities,
9. Paid work for emerging theatre makers -
10. Paid work, not being expected to half kill yourself through workload, people in arts always being expected to and having to have an additional job like waiting, supermarket etc just to survive.
11. Paid work for early-career artists
12. Easier access to paid work for students and recent graduates

### **Access + Sharing of Information + Opportunity**

1. Open opportunities .
2. increased transparency about how exactly to get started in the industry, what training you need (if any) and how to access this, and the ins and outs of legal and financial support etc.
3. Jobs or opportunities being much more available, open castings, workshops
4. Breaking down gatekeeping (of info, opportunities, etc)
5. Open recruitment
6. Open door policies to early and emerging career artists with paid support.
7. Acceptance of gaps in your theatre CV- specifically, more people being taken on in early career roles with little to no previous experience. ESPECIALLY after a daft year like this past one, not everyone has had the capacity to be creative and 'make the best of it'.
8. More opportunities for unrepresented actors to audition for things.
9. more creativity and less localism, talent should be talent not geographic specific
10. More availability for experience
11. Local theatres take on local talent and are given more government support rather than just the big names.
12. More people responding to rejections, and with feedback
13. , more transparency around selection of work, more feedback when work is rejected.
14. More Scottish actors in Scottish theatres and more open casting calls from major theatres
- 15.

### **Industry Change**

1. Open to growing the Industry financially, where ideas that are accessible for the public and are more mainstream are being accepted or explored so we can create productions which are populist, to give Scotland a more contemporary and financially booming theatre industry.
2. That the arts industry is supported to get back on it's feet and continue to grow with emphasis on supporting emerging artists
3. Better run venues and audiences willing to pay for performances
4. Adoption and integration of more digital forms
5. I hope that the challenges the industry has faced will encourage a sustained culture of skills sharing and innovation as well as a focus on the local, maybe even the smaller-scale...
6. , not so many cliques
7. More opportunities for people outside the 'clique'

8. Less hierarchy

### **Attitude/Mindset**

1. More kindness and support instead of competition, working to create new work instead of same few companies dominating with same old ideas
2. Adaptability
3. I'd like to see the industry be more open to individuals it hasn't necessarily met before, and/or those who don't have a big name yet, or a big name agent representing them.
4. Recognising the value of artists and creators.
5. Alive performances

What would your ideal emerging artist support programme look like?

103 out of 113 people answered this question

### **Mentoring**

1. Support networks maybe facilitated by experienced artists to mentor and work with emerging artists .
2. Mentoring with an industry professional would be a fantastic opportunity (especially for that initial jump to start networking after graduation)
3. Mentored opportunities to design for larger companies or resident assistant designer programmes
4. mentoring with industry professionals who can give practical support with creative issues as well as practical/professional issues such as where to access funding, how to enter into discussions with other industry professionals etc.
5. Mentoring & guidance from industry professionals, opportunities to collaborate with established theatre artists and learn alongside them
6. Mentoring with industry professionals
7. A group of artists working together (maybe with a mentor) with opportunity to be involved in different ways (acting, writing, costume etc.)
8. Mentoring
9. Mentoring with industry professionals
10. Mentoring
11. Mentoring with industry professionals,
12. Mentoring from professionals
13. Mentoring with industry professionals and networking opportunities.
14. A work based mentoring program
15. Mentoring with industry professionals
16. mentoring
17. Mentoring and guidance
18. A paid or subsidised project which is rooted in mentorship and skills sharing but which can evolve into professional work.
19. Mentoring with an industry professional specifically on productions. (i.e. being an assistant movement director to a movement director on a mentor and work based relationship)
20. A group of emerging artists creating work together with mentoring from industry professionals.
21. mentoring with industry professionals
22. Mentoring on what fields to go down would be great-

23. Mentoring,
24. Mentor ships with professionals,
25. Mentoring would be helpful
26. Some mentoring with industry professionals that also includes help with funding and producing the work
27. Mentoring systems in place with professionals including internships,
28. A programme where you could have a professional role in a creative piece of work, mentored by someone in the industry.
29. A network with mentoring opportunities sounds great but would it work in practice? My experience of such things in Scotland is that good mentors are too busy and networks can be quite cutthroat and negative.
30. mentoring with industry professionals and continuing to make these connections
31. Mentoring with industry professionals/
32. mentoring programs with professionals to get expertise and insights
33. productions of your work with mentors.
34. meetings with professionals
35. , and advice on career progression

### **Emerging Artists Working on a Project Together (with industry presence)**

1. Emerging artists working together, either on a production or perhaps in something akin rep, the ability to make worthwhile connections with industry professionals, and a safe space where emerging artists can make mistakes and improve.
2. A programme where a small group of artists can collaborate and present their work to industry professionals.
3. Group working on a production together
4. This is a tough one for me, due to my isolated home I'd struggle to get most help, but when moving south I think it would be a mix of a supported group of emerging artists working together on a project or a mentorship program to help individuals refine skills they need for making work in the industry
5. Working together on a production,
6. collectivising with other artists to collaborate and be inspired from each other. the pandemic has created a sense of hyper connectivity and yet physical and social disconnection. it would be helpful to be with others to feel stimulated and work collaboratively.
7. A group of emerging artists working together on something sounds fab- no room for hierarchy
8. A group of artists working together (maybe with a mentor) with opportunity to be involved in different ways (acting, writing, costume etc.)
9. Collaborative work, help from different areas (writing, acting etc)
10. A place where people can work together and be able to create new work while still getting the experience they need
11. A group of emerging artists creating work together with mentoring from industry professionals.
12. Emerging artists working together to create a production with guidance and support from other industry professionals
13. Emerging artists working together on a production, particularly a collaboration of artists including set designers, costume designers, lighting technicians etc.
14. A program pairing up actors/writers/directors etc. to be supported creating a production.

15. Either bringing together emerging artists on a project
16. A group where emerging creatives can create together alongside access to industry contacts and advice
17. Artists working together, m
18. Emerging artists working together with mentors
19. artists working together
20. Putting together a team of emerging artists (a writer, a director and a producer) and have them work together to produce a new piece, overseen by a mentor(s)
21. collaboration,
22. a project ran by emerging artists but then overseen by an industry veteran
23. A place (could be online) where emerging artists could meet and collaborate on creating new work that had industry professionals mentoring
24. Being able to have a space where you can connect and share ideas but also to have industry professionals there to guide you on the right path.
25. Pairing of producers and artists to create work
26. a space where all the creators have jobs but also give constructive criticism and praise on each others work
27. opportunities for emerging artists to work together but with opportunities to engage with established artists for feedback/support
28. A groups of three/4 early career artists (i.e one writer, one producer, one director) who get given funding,mentorship and a space in a theatres programming to create an original piece of theatre that will provide experience.

### **Creative Support Network**

1. Somewhere that creatives come to collaborate and network. Sharing ideas, looking for projects, giving tips for applying to funding applications and overall sharing their perspective of the industry.
2. A support network made up of connections to industry, training, funding and support to both create new work and learn from others to develop existing works.
3. I think an open group designed for emerging artists that looks for opportunities and works with more experienced artists to create job opportunities
4. networking and connections with likeminded individuals
5. Support network of actors
6. Support network to find opportunities and work
7. A collective of multiple creatives and creative groups who constantly share and support each other.
8. networking,
9. making more connections,
10. networking and
11. as well as being by able to easily network with a variety of different creatives through an organisation or website
12. Support network
13. Just a big bunch of theatre people supporting each other. In any and all ways.
14. Groups of people in certain fields with a range of experience trading tips and giving advice on how to move around in the industry. That way you can go to the group you want to be apart of and see people at your skill level or experience and some who are maybe more successful so you can see and talk about next steps and different ways to 'make it'
15. Support network

16. and also a larger network of creatives to support each other to work together and create things
17. with various networks which help different positions within theatre create work together.
18. Opportunities to connect,
19. A support network for emerging artists (which can include those who are just a step ahead of emerging) to share advice, opportunities, and to be a sounding board.
20. working and finding only Scottish artists so I can make work in Scotland.

### **Chance to actually make work**

1. opportunities to create own work
2. but also a realistic and opportunity to have work made
3. performances
4. or opportunities for individuals to present their work.
5. opportunities to make work in a supported environment with venues/industry professionals
6. The opportunity to create work at scale either through existing larger organisations
7. organisations using companies of emerging artist to create work etc
8. A submission of an idea and a team of writer, director, performer, crew etc. Given funds to pay themselves and create a show to be shown on a National Stage. With mentorship and development opps.
9. Continuous development via professional industry scratch nights. A bit like Page to Stage events, but more supported and more of a community
10. Support with making and producing own work,
11. collaborating with more experienced artists to make our own work
12. Groups allowing others the work with them
13. A paid piece of work that counted acted as a showcase of the artists involved and set them up for future projects down the road.
14. Small names collaborating with bigger named (and all) theatres.
15. opportunities for feedback and staged reading

### **Structured assistant/internship roles for progression**

1. Assistant jobs or emerging artist projects or grants for companies using young artists
2. More interconnected and structured associate artist opportunities with existing companies so emerging makers can gain experience and breach the gap between education and professional practice. And for these opportunities not to be ring-fenced by age but by experience. By the time I graduated from my trainman I was too old to undertake many of the opportunities that were available.
3. One that connects them with companies open to working with newstarts
4. apprenticeship style training.
5. A paid or subsidised project which is rooted in mentorship and skills sharing but which can evolve into professional work.
6. Mentoring systems in place with professionals including internships,
7. If there was some kind of paid 1 year shadowing Directors, that would benefit me a lot or even others too. A paid scheme like that would create many opportunities afterwards as well as expand your own network too.
8. placement opportunities,
9. placements on productions to learn more,
10. more internships or placement opportunities in buildings or with companies.
11. Paid internships



12. Internships and training programmes that everyone can enter. I know it sounds very privileged but there hasn't been anything in arts work I have been able to apply for because I come from a middleclass family, work in a supermarket and live with my parents to avoid going on UC. (total champagne problems, I know.) I think additional support should always be there in every programme for those who need it though just that everyone should get the chance to apply.
13. The chance to shadow directors and then apply what I've learned to a new show
14. extended attachments to develop/learn,

### **Funding/Applications**

1. Those suggestions all sounds good. But I do think there are other schemes already offering them. But more the merrier. The main thing for me is demystify funding. I want to make a career in this industry but freelance life looks so scary and jobs with a regular salary / long term contract are rarely existing for a performer/artist/maker. It can be really overwhelming always looking for the next thing to apply for and tricky to manage self care when you are worried about money, still doing a side job you hate, and being asked by your parents when your gonna get a proper job or go into teaching... XD if you don't laugh you cry.
2. Clearer funding opportunities and applications
3. Showing how to fund your career
4. Accessible funding/
5. or more access to funding for grassroots projects
6. advisor on funding applications
7. Help with funding
8. Given funds to pay themselves and create a show to be shown on a National Stage.
9. Perhaps also a service where we can receive feedback on and help with applications
10. Grants given to working class creatives to produce and create their own work and be given the chance to perform it
11. assistance on crafting applications

### **Payment for time**

1. Paid placement at existing organisations
2. Paid work
3. Paid internships
4. Payment to make work
5. Financial support to create full productions
6. Paid for our time,
7. paid opportunities
8. A paid piece of work that counted acted as a showcase of the artists involved and set them up for future projects down the road.
9. and more paid opportunities.

### **Industry Wide**

1. An overhaul of theatre programmes that prioritise new work at least once a year
2. mental health support
3. More oppuritines which lead to more work
4. More open castings.,
5. open casting calls

6. , feedback from auditions
7. how to create substantial support and weight by the industry behind your work

### **Space**

1. accessible rehearsal space (this is particularly important for non university theatre makers)
2. Studio space for young theatre creators to rent for free for rehearsal and preferably
3. Not sure, maybe easier access to stages/places
4. more available and accessible spaces for emerging theatre makers
5. access to low cost venues.
6. more free/easy opportunities for artists to have space to create or rehearse or perform without the fear of the cost.

### **Training**

1. week intensives with different theatre workshops (e.g. stage management, producing etc) and different industry professionals as speakers
2. People who are understanding to actors also in study.
3. A kind of "university of emerging theatre makers" based in theatres (rather than in a college). Writers, directors, actors, getting to develop new work, collaborate with each other and with experienced makers, produce shows. Maybe an intake every year, workshops being held through the year at different theatres, time/space/support to develop work and present it to an audience in a professional theatre setting.
4. Long-term, for example a 5-year programme. Support to a write play a year that would be performed in a theatre or performance space. The opportunity to assist direct a play/performance (a mix of shows classics, musical, contemporary drama) during that year. For example, 3 months directing, 3 months writing/devising, 3 months back to directing and then 3 months writing. One of the segments of 3 months could be sharing work with other emerging artists but the lion share of the time would be spent with experienced industry professionals. As a writer, typically write a play a year and do other work that brings me new ideas for my next play. Crossing art forms would be advantageous to getting new ideas and inspiration for example curating an art exhibition or working in a school supporting the production of a school play or basic stage crafts, set design/carpentry/face-painting so perhaps a few months of the year could be spent in schools or the wider community (eg groups of people in care homes or people living with dementia using memory therapies, music, old photographs) A cohort of 6 people would be a ideal, different ages, gender identities and ethnicities to get the broadest set of views on your work. Coming out of the 5-year commitment, artists could then apply for a funded post of one year with one of the theatre companies/directors they had worked with, like a probationary teacher. There needs to be serious long-term investment (hence the 6 years), with enough money for emerging artists to live on and enough money for the theatre companies taking part to make it of benefit to them. One or 2 years is not long enough.
5. Workshops/ networking sessions with other emerging artists.

### **Misc.**

1. A resource or database with any of the above would be incredibly valuable and I would be so excited to be involved!
2. safe space for all backgrounds

3. also just more opportunities, so applications feel less daunting and its less awful when you're unsuccessful

*All of the above.*  
*All of the above^*  
*yeh*