

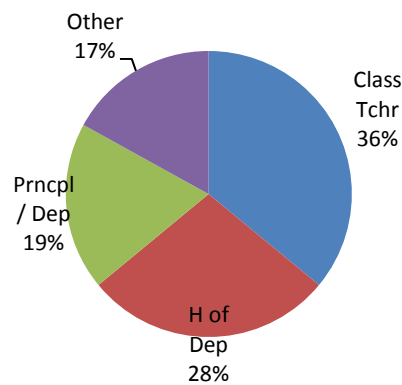
# 2017 Schools Touring Survey

## Key Findings

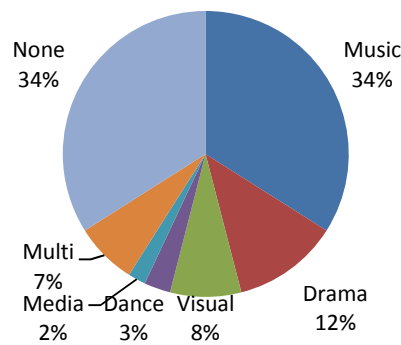
### Respondents

Over 360 school principals, heads of department and curriculum, and classroom and specialist teachers from 120 Queensland communities responded to the survey.

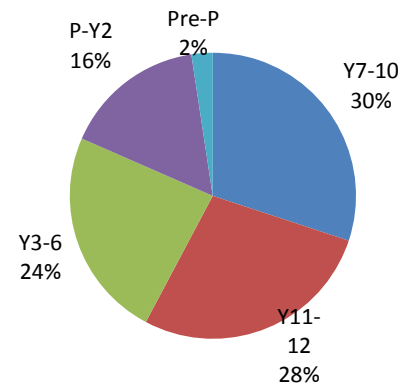
Respondents were largely classroom teachers.



Most respondents had one or more artform specialisations (66%)



Secondary school teachers were the most common group of respondents

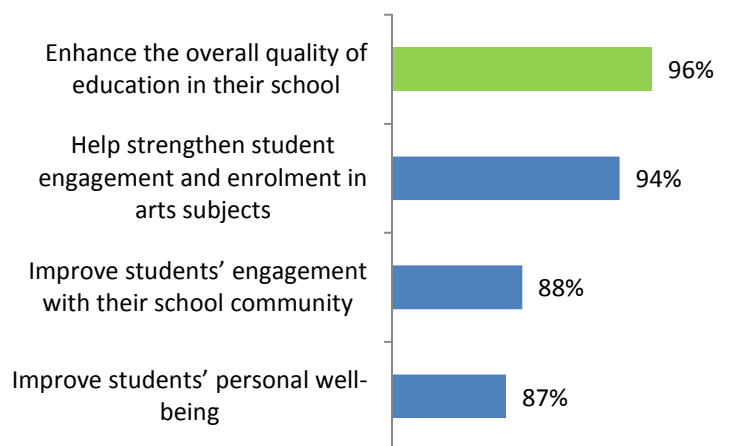


### Benefits to schools

Survey results reveal arts touring to schools plays an important role in assisting schools and teachers deliver arts, and often broader curriculum objectives, while also fostering a positive environment for students.

In addition, arts touring to schools provides many communities, particularly in regional and remote areas, with opportunities to experience professional arts programs they otherwise would not normally be able to access.

### % of respondents who agree professionally-delivered arts experiences...



## School demand for arts touring products

Overall, schools and students had a high, and increasing, level of interest in participating in professionally-delivered arts experiences.



Half of the schools **regularly** books arts activities (once or twice a year) while one in four schools **frequently** books arts activities (two or more times a year)

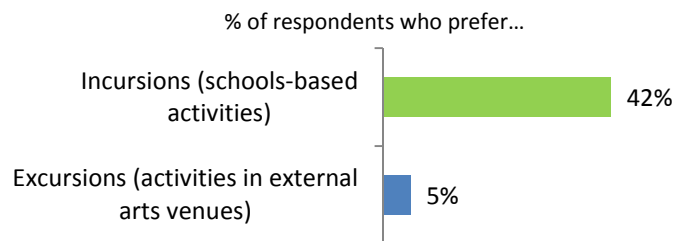


47% of respondents indicated their students' level of interest in arts activities was high, 42% as average and only 9% as low

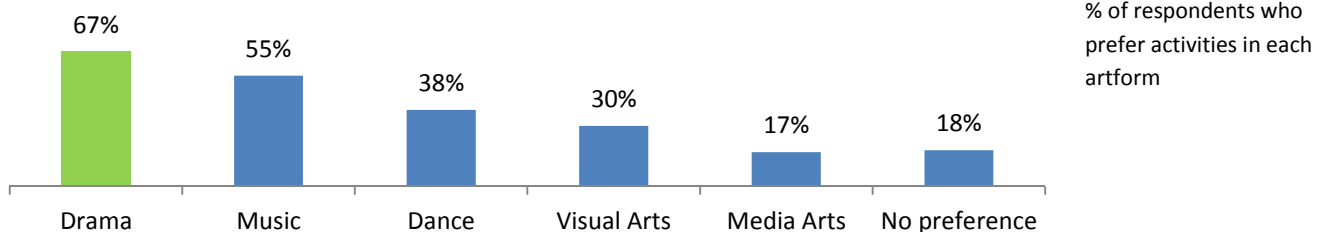


A third of respondents indicated their students' interest in arts education was increasing (32%) with only one in seven (13%) indicating their students' interest was declining.

Generally, **school-based activities** (incursions) were preferred over externally-based activities (excursions) because they are easier for schools to book and plan.



For both incursions and excursions, **drama** activities were the most preferred product, followed by **music**.

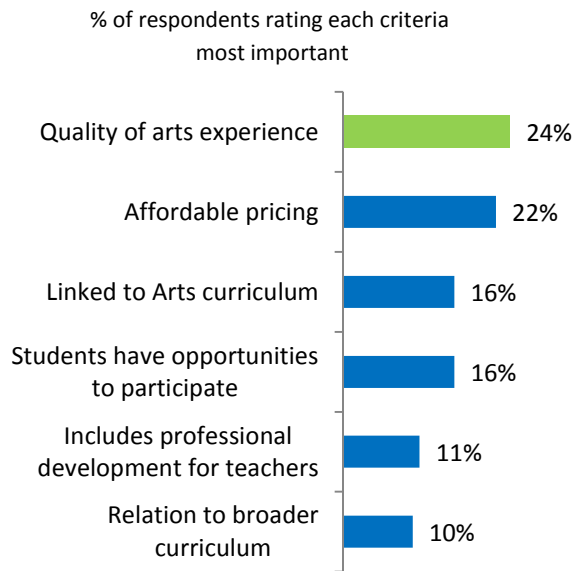


While topics of importance range from school to school, respondents most commonly indicated arts activities centred on **health, well-being** and **cultural diversity** were highly valued, particularly those dealing with issues such as **self-esteem** and **body image, bullying,** and **physical and mental health**. Catholic schools commonly indicated arts activities centred on **Christian values** were highly valued.

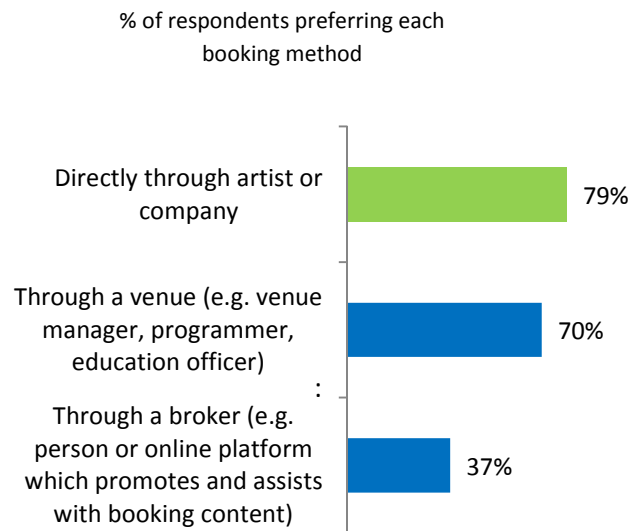


## Booking criteria, methods and patterns

Overall, schools indicated the quality of the product, following by pricing, were the most important criteria in booking product.



Schools value having direct relationships with artists and arts companies when sourcing and booking arts activities.



### Best time to promote

Term 4 is the most convenient time for schools to consider booking arts activities, as they have greater certainty of calendars and budget availability for the year ahead.

### Lead-time for booking approvals

For schools that book activities year-round, 30% prefer to secure booking approvals at least two terms ahead of the activity date (6 months) while 26% prefer at least one term (3 months).

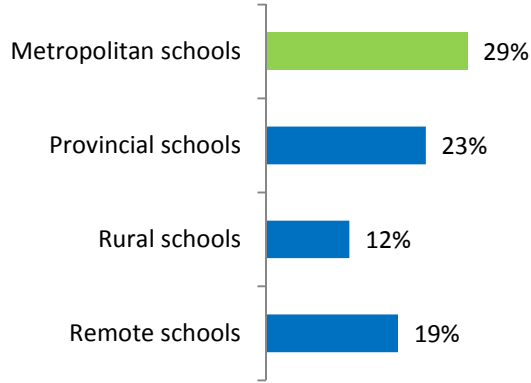
### Best time to tour

90% of schools prefer to host touring arts activities in Terms 2 and 3 while Term 4 appeals the least to 68% of schools.

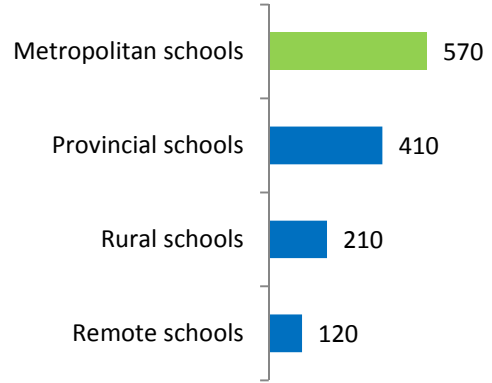


Metropolitan and provincial schools book incursions/excursions more frequently and generally have more students enrolled than rural and remote schools.

% of schools that book two or more touring arts activities a year



Average school enrolment by region

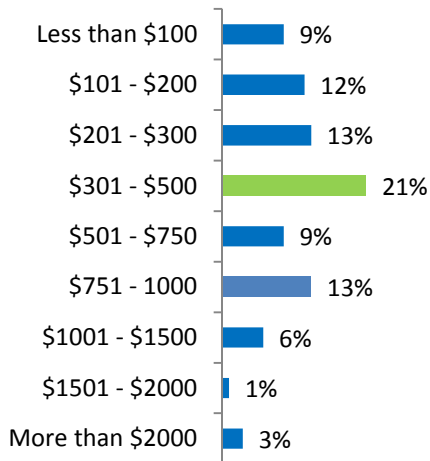


## Pricing

Respondents were asked to indicate which price ranges they felt were most affordable for schools and students:

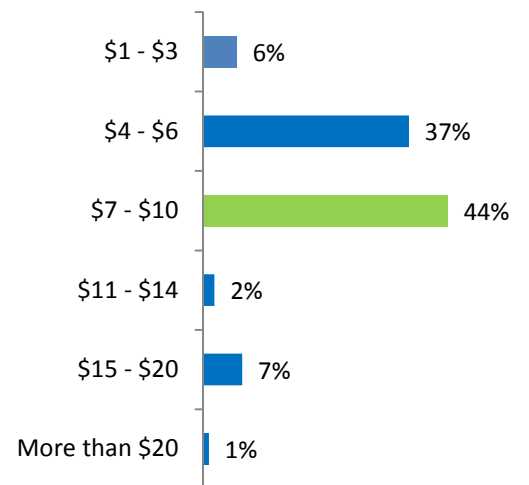
### Schools

Where school budgets are the primary source of funding (price per activity)



### Students

Where parents/carers are the primary source of funding (price per student ticket)



## Barriers

Teachers across the state most commonly contend with having limited time and resources to source and plan their students' attendance at professionally-delivered arts activities.



Almost half of all teachers have limited time to arrange **excursions** to performance venues (e.g. planning transportation).



One in three teachers has difficulty finding available time in the school **schedule** to host incursions.



One in four teachers has limited time and resources to **source** and **promote** activities to students and parents.

While the above challenges exist across most schools, they are more pronounced for schools in rural and remote communities and schools with low enrolment numbers due to:



Reduced access to touring products as a result of increased net touring costs associated with the greater distance and time required to tour to rural and remote schools.



Lower enrolment numbers in rural, remote and small schools presents a barrier to achieving the minimum student booking numbers.



Limited opportunities to visit external arts and cultural venues with public programming (e.g. theatres and galleries).