



Theatre & Performance Producers Survey – One Sheet

About

- Survey written by the Producers and Self Producing Artists Working Group in the Freelance Task Force, aiming to collect information on current producer conditions. 137 producers responded.
- Members comprise of Beccy D’Souza, Sarah Shead, June Gamble, Lily Einhorn, Ash Bowmott, Beth Sitek, Laura Sweeney, Daisy Hale and Non-FTF members invited into the conversation by others in the group, Benjamin Monk and Emily Coleman. Data and subsequent report compiled by Benjamin Monk, Daisy Hale and Hannah Stone.
- Next stage: open Zoom discussion on the results on 30th September. [A sign up form for this is here.](#)

Survey: Money

- Majority of respondents earned on average £0-£5000 across three years (24.26%).
- As the average UK salary in 2018/2019 was £30,353 (Annual Survey for Hours and Earnings), 82.60% of respondents earning on average less than average UK salary.
- 73% of respondents need to subsidise producing work with other work or benefits.
- 54.4% of respondents haven’t given themselves or received a pay rise.
- 66% of respondents charge no more than £150, but most respondents would ideally charge £50 – £100 more. 35% of respondents charge between 401-500 per week, which could be Equity minimum guidelines being followed (£483pw 2019/2020).

Survey: Impact

- Of the 137 respondents, around 2180 projects were delivered over the last three years, supporting 27,553 artists, employing 14,077 creatives and reaching a cumulative audience of 4.06 million. This is an average of 16 projects per person over the last three years with 206 artists supported / 105 creatives employed reaching 30,323 audience members.

Survey: Barriers / Development

- Barriers: 82% cited financial instability, then the volunteering / free work culture (71%). Lack of early career opportunities (49%) and training opportunities (47%) closely followed.
- Theme of 'accidentally' or 'falling into' producing work with varied, informal training opportunities. The role of the producer seemed shrouded in mystery either through not knowing how to access one, being one, or when to call yourself one.
- Highest priority for development were 'mentoring and coaching', 'access to fees or better fees', 'better networking opportunities / better producer advocacy and representation' and 'more training opportunities'.

Survey: Networks

- Most respondents are part of informal networks, such as UK Theatre Producers (103) and Producers Pool (50), both of which mostly operate as Facebook groups. Membership of formal organisations dropped significantly after this, with ITC (24) and StageOne (21) collecting the highest number of responses. Most producers from this sample are not part of a formal network or membership organisation.
- 90.9% (120 / 137) were not aware of a formal advocacy organisation for producers.
- 90.1% (118 / 137) wanted to be part of a network / organisation specifically for producers. Only 3% (4 / 137) said no.