

# Performing abroad:

HOW SMALL SCALE PERFORMING ARTS IS NURTURED IN  
THE UK AND THE POTENTIAL FOR INTERNATIONAL  
TOURING

Student Name: Robert Howell

Student Number: 425253

Supervisor: Dr. Frans Brouwer

Erasmus School of History, Culture and Communication  
Erasmus University Rotterdam

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## Abstract

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*The market for small-scale theatrical performing arts in the UK is large. By number of stages serving less than 200 people and by number of performances, it far outweighs the mid and large-scale market yet it is poorly documented in academic research. An ecosystem exists consisting of small-scale venues, companies producing theatrical work and funders. Audiences play a secondary role, as funders and venue bookers act as gatekeepers, controlling what is made available to them. It is a buyers' market with the number of available performance dates from companies far exceeding the capacity of the venues. This paper studies this ecosystem and the way that companies create work within it. It also considers the literature on international entrepreneurship for small businesses and asks if international touring is a viable means for companies to extend their reach. Does the ecosystem in which small-scale theatrical products are created inhibit or enhance the export potential of UK performing arts and what effect does the experience of international touring have on the artistic and business practice?*

*Using a brand-new dataset of 164 active, UK based companies producing and touring work for small-scale touring venues, insights into the market for small-scale performing arts have been possible. A representative sample with some experience of international touring was identified, studied, and subjected to semi structured interviews.*

*The research briefly concludes that the ecosystem protects and directs the way that companies operate and the type of product that produced, as it provides a framework for creating work and touring. Relationships within the ecosystem are not equal. Conventions within the wider industry and criteria imposed by venues and funders stifle innovation. Companies are neither entrepreneurial nor strategic and pursue artistic priorities ahead of economic or management ones in planning or creating work. The contractual implications of a horizontally structured workforce of freelance performers inhibits the longevity of productions, making solo shows and those involving company members more economically viable. As within the UK market, the ecosystem does not encourage companies to find new international markets outside those it recognises and promotes. International touring for micro-businesses is challenging and the costs are high.*

## Key words

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Performing arts, cultural ecosystem, touring, export, entrepreneurship

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# 1. Introduction

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Small theatre companies with a tolerance of risk-taking, together with competencies in creativity and entrepreneurial thinking, can help to minimise the effect of unforeseen problems experienced during the internationalisation of theatre productions. (Fillis, & Lee, 2011, p.823)

If Fillis and Lee (2011) are correct then how have companies become so well equipped, how do they realise international opportunities and what are the advantages to them doing so?

There are more performances in small-scale venues than in mid or large-scale venues in the United Kingdom (UK) (UK Theatre, 2015). Despite this, to date, very little academic research has been undertaken on this significant sector. An ecosystem exists with three main groups of players: The companies producing work to tour; the venues they tour to and funders, including arts councils, local government and trusts and foundations. This is generally a business to business relationship with venues acting as gatekeepers between companies and audiences. As with the arts in general, the small-scale performing arts industry is under financial pressure. There is a buyers' market with the number of available shows far outnumbering the capacity of venues. Is there an economic or artistic advantage for companies to broaden their horizons and export their work?

There is evidence, from the literature, that small companies that export goods and services benefit from expanded sales, business growth and financial performance improvement (Hessels & van Stel, 2007) and that trading internationally can "...contribute to innovation, enhancement of management skills, diversification of business risk, the extension of lifecycles of products and absorbing excess capacity" (p.4). The concept of extending product life cycle is further backed up by St James & Colbert (2011), specifically referring to small-scale international touring theatre. Promoting and presenting goods and services in other countries can enhance knowledge and human capital (Falk & Hagsten, 2015; Hessels & van Stel, 2007; Mainella, Puhakka, & Servais, 2014). Cross border communication can inspire future goods and services (McDougall & Oviatt, 2006; Fillis & Lee, 2011). The above suggests that trading internationally provides significant potential benefits and opportunities, for organisations presenting small-scale performing arts, to develop and improve their business practices, capacity, financial stability, and the quality of what they deliver. To further interrogate Fillis and Lee's assertion (2011), is the ecosystem that creates small-scale touring in the UK conducive to the maximisation of international touring opportunities?

This thesis seeks to explore these concepts further. It focuses on the economic, logistical, and entrepreneurial practices of current performing arts companies, in the UK, producing professional performing arts designed to be presented in small venues. It does not seek to evaluate or comment on the quality or artistic merit of the performing arts. Quality is subjective. This is not a review of the art but it is acknowledged that quality and opportunity may be linked.

A small venue is defined as one with an audience capacity of less than 200. This figure correlates with a classification used by UK Theatre (2015). These venues might include standalone theatres, studio or secondary theatre spaces within larger arts complexes, occasional use venues such as village halls, places of worship or festivals. The focus is on the size of the production rather than the size of the company.

For this study, the term performing arts is limited to theatrical performing arts including dance, drama, musicals, opera, physical theatre, and puppetry. It does not include music other than that touring as a theatrical presentation. Music tends to operate in a separate, if overlapping, ecosystem with different traditions.

The research investigates the ecosystem from the point of view of companies that are based in the UK; how they create, find, or are given opportunities to produce new work and potentially take their product to other countries. It also considers what the implications are of taking work abroad in terms of artistic and economic practice. The above has led to the following research question:

**What is the impact of the current ecosystem for small-scale touring theatrical performing arts in the UK on companies seeking to tour internationally?**

This enquiry is illustrated graphically in figure 2.2 on page 28.

Several triggers have motivated this enquiry. These include personal observations of companies producing work for small-scale venues, conversations with performers and company managers and experience as a venue programmer. There is an increasing demand for international goods and services (Haus,1995; Fillis, & Lee, 2011) and there is recognition of the importance of the export market for small businesses (Hessels, & van Stel, 2007). To date, little work has been done on the potential that such a demand offers to small-scale performing arts companies. Indeed, there is very little academic research into small-scale touring performing arts companies. There have been studies into the economic impact of theatres, examples include Shellard (2004); the impact of small-scale theatre festivals, for example Ellis (2011); the use of international touring for marketing, cultural diplomacy and fostering understanding (Fillis & Lee 2011; Haus 1995; Hill 2003; Schweiger 2008 etc). None of the above studies focus on the companies themselves.

A dataset of 164 UK based companies was created from a website called tour-finder.org. (<http://www.tour-finder.org>) (see appendix 1). This site is a resource for companies producing professional performing arts for touring to small-scale venues and the venues themselves. Additional research has identified which of these companies has experience of touring internationally. This resource has enabled the creation of a representative sample of ten companies with international experience to form the basis of a qualitative analysis. Desk based research was undertaken on all ten companies and a representative of each company participated in a semi-structured interview. Qualitative techniques were chosen as the prime method for this study due to the diverse nature of both the companies concerned and their international experience. The dataset has revealed additional statistical evidence which is used to further understand the context for UK based companies creating professional performing arts for touring to small-scale venues.

Chapter two provides an overview of literature related to this topic. This includes literature from several related spheres including, cultural economics, entrepreneurship, management, internationalisation, and export. It starts by mapping the ecosystem for small-scale performing arts in the UK. It then looks at international entrepreneurship for small-scale enterprises and internationalisation. From this, a series of concepts are identified and a framework is created for the study. Chapter three describes the research methodology used and provides further information on the new dataset developed to inform this research. It also explains how the representative sample was identified and describes a process of interviewing and coding. Chapter four reports on the results of the qualitative and limited statistical analysis based on the theory concepts and framework. Chapter five discusses and connects the results to the theoretical framework and provides answers to the research question, pulling together a series of conclusions and recommendations for policy makers and future researchers.

## 2. Theoretical framework

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This chapter sets the scene for UK based companies who tour professional performing arts to small-scale venues in the UK and overseas. In part I, it defines and reveals the scale of the UK market for small-scale touring exposing a lack of consistency, awareness, and research in the field of Cultural Economics in this area. It studies how companies operating in this sector are structured and organised focusing on their legal status, vertical and horizontal integration and the advantages and disadvantages of project based organisations. How work for small-scale touring is created is considered, looking at the process and economic implications. In response to a paucity of research into the contracts that exist between performing arts companies and venues (Towse, 2010), a summary is provided of the available options alongside a discussion on responsibilities and asymmetrical information. Finally, in part I, the financing of small-scale touring performing arts is examined. Part II focuses on international opportunities and realisation. It considers international entrepreneurship and what previous writers have defined as the essential prerequisites and consequences of exporting products for small enterprises. These are applied these to the small-scale performing arts sector. The potential economic advantages are studied followed by a practical examination as to how small-scale performing art can realise international ambitions. The role of soft power in promoting UK arts and the advantages of the English language follow, alongside a brief discussion on how international touring can be financed.

A wide range of literature, including peer reviewed studies, has been considered, seeking to apply the findings to the subject in hand. This is supplemented with evidence from respected corporate studies, guidance and information from national bodies and other relevant sources as appropriate. As mentioned above, the ecosystem that organisations presenting small-scale performing arts inhabit and international touring are areas that have not been fully explored in the past. As such, some aspects of this review have solicited more documented empirical evidence than others. Before focusing on international opportunities, it is important to define and discuss the ecosystem for small-scale performing arts in the UK.

### Part I

#### 2.1 The small-scale performing arts ecosystem

Companies seeking to tour small-scale performing arts are operating within a cultural ecosystem (Moore, 1996; Throsby, 2010). Such ecosystems encompass traditions, such as the usual format of a performance or the way that the audience behaves, and practicalities, such as the size of the stage in a theatre or the size of the cast given the available fees (Becker, 1982). Conventions or frameworks can also be imposed, in which entrepreneurs



are expected to operate (Nambisan & Baron, 2013) such as the criteria established by a funder. The playwright, George Bernard Shaw wrote, “The reasonable man adapts himself to the world: the unreasonable one persists in trying to adapt the world to himself. Therefore, all progress depends on the unreasonable man” (1903 p. 343), suggesting that such conventions or frameworks stifle innovation. Beker (1982) would argue that arts that breaks too many conventions will not be seen. Csikszentmihalyi (1997) asserts that the art and the message are indispensable and an individual or a performing arts company is only creative if their creativity is being noticed. How does a company stand out but still create something that meets the criteria of a small-scale venue manager, a funder, or the organiser of a showcase?

**Figure 2.1** The small-scale performing arts ecosystem in the UK

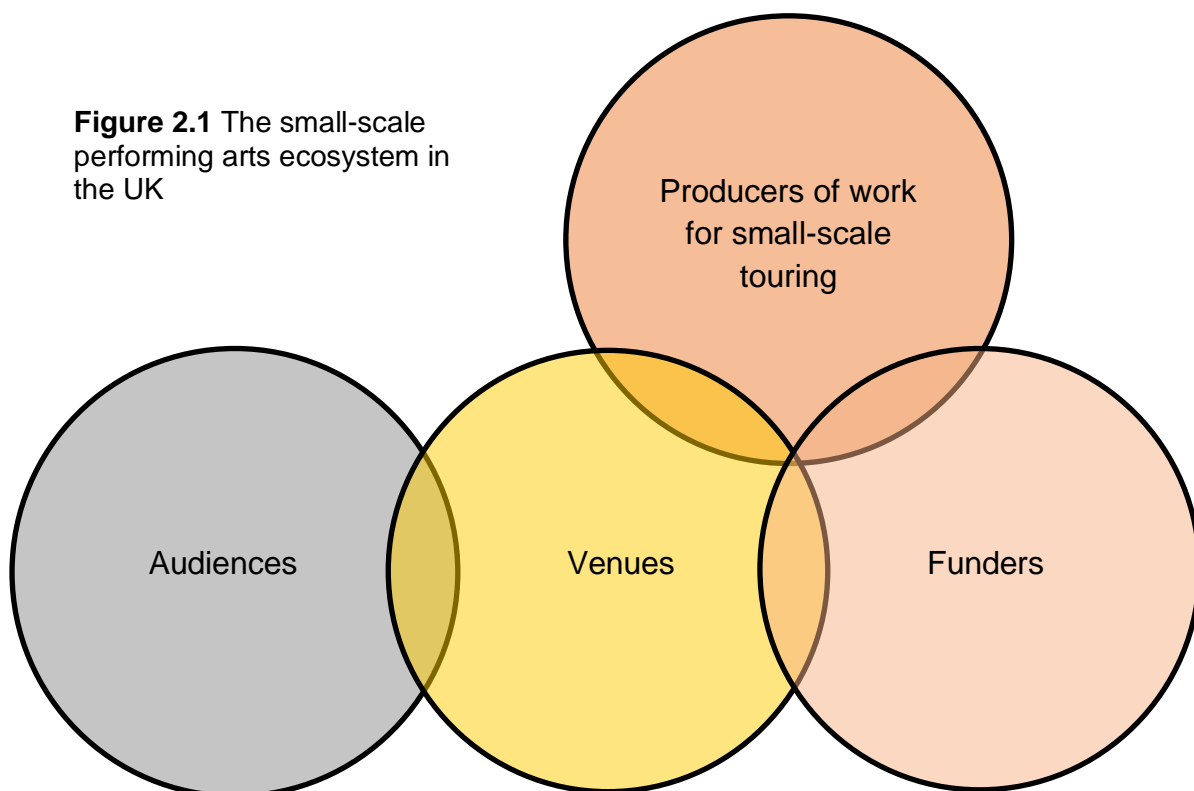


Figure 2.1 offers a simple illustration of the current ecosystem for small-scale performing arts in the UK. Three connected spheres dominate. Producers of work for small-scale touring have a relationship with venues and potentially a relationship with funders. Venues may also receive subsidy from funders. These relationships are business to business. It is a buyers’ market where the available performances outweigh the dates available in the venues. The venues choose which products to offer to audiences. These relationships are discussed in more detail in the rest of Part I of this chapter.

First it is worth considering the scale of the ecosystem for small-scale performing arts in the UK. Naylor, Lewis, Branzanti, Devlin, & Dix (2016), in their report for Arts Council

England, break UK touring down by size of venue based on audience capacity. They define large-scale as being anything above 800, mid-scale being between 400 and 800 and small-scale being below 400. Many venues have an audience capacity of significantly smaller than 400 and the use of these figures is not standardised. Table 2.1, which only uses data from venues that subscribe to UK Theatre, indicates that receiving venues with an audience capacity of less than 200 form the largest group and present the largest number of distinct productions. This data is potentially distorted by the fact that larger organisations are more likely to be subscribers to UK Theatre and have staff capacity to complete and submit regular data. Much of the data included was collected using linked computerised box office systems (UK Theatre, 2015) which are less likely to be in place in the smallest venues. It also excludes multi use venues. Between April 2012 and March 2013, 3,762 professional performances were presented in small non-traditional theatre venues, including village halls, churches, and schools in England and Wales, by members of the National Rural Touring Forum (National Rural Touring Forum, 2014). Almost three times the number recorded in the data from UK Theatre (2015) and shown in table 2.1. In August 2016 at the Edinburgh Festival Fringe, which is claimed to be “the single biggest celebration of arts and culture on the planet”, there were “50,266 performances of 3,269 shows in 294 venues” (Edinburgh Festival Fringe Society, 2017b). This is almost five times the combined UK Theatre and Rural Touring figure in one month.

The figures discussed above are neither comprehensive nor fully reliable but they do indicate that a substantial proportion of professional touring performing arts is taking place in small-scale venues.

**Table 2.1** 2013/14\*: Number of productions and performances in receiving houses that subscribe to and submit data to UK Theatre (Data sourced from UK Theatre, 2015)

Audience capacity	No. of participating theatres	No. of productions in 2013/14*	No. of performances in 2013/14*	Average ticket price achieved in 2013/14*
Over 1000	36	776	10033	£28.71
500 - 1000	29	1305	7186	£19.03
200 - 500	31	1123	3786	£14.23
Less than 200	63	1317	6844	£11.74

\*In the UK, the financial and accounting year runs from 1 April to 31 March

## 2.2 Performing arts organisational structures

There is a considerable body of literature on governance and organisational structures for businesses and organisations, indicating its perceived importance. As key players in the small-scale touring ecosystem, the way that companies are organised will have an impact on how new product is created and toured in the UK and potentially overseas.

Most performing arts companies touring to small-scale venues, will be small and young. Most businesses across all sectors are small. In 2015, 99.3 percent of the UK private business sector were classed as micro businesses (Department for Business Innovation and Skills, 2015). Micro businesses can be classified: as having fewer than 20 employees (Oliver & Black, 2011) or a turnover of less than one million pounds (Thelwall, 2011). The European Union defines micro businesses as having an annual turnover or balance sheet no greater than two million euros and fewer than ten employees (European Commission, 2016). There is little audited data available on the size of small-scale performing arts organisations, due to their transient nature and variety of organisational structures but it is reasonable to assume that, as with other businesses, the overwhelming majority will be micro in scale. In the UK in 2016, the average age of companies registered with Companies House was 8.4 years. 53.4% were less than five years old and 72.5% were less than ten years old. Only 9.7% had been in existence for twenty years or more (Companies House, 2016)

The size and age of an organisation and how it is structured or organised has a big effect on the level of organisational bureaucracy, the motivations behind the development of new work and how the work is produced. Such considerations are important for a company producing work for the UK market and those seeking to take work overseas.

Whatever their size or age, small-scale performing arts companies can take many forms. Several governance or business structures are available in the UK. These range from the sole trader who tours on his or her own, through to a fully incorporated charity, regulated by The Charity Commission. It is possible to break down the available structures into three categories. These are detailed, along with their profit status, in table 2.2.

The terms profit and not-for-profit should be treated with caution. They are only relevant in terms of what is done with a surplus. Both forms can invest a surplus into furthering the organisation's objectives. Profit making organisations can also choose to give it to the owners.

**Table 2.2 Available governance structures**

<b>Control lies with</b>	<b>Governance structure</b>	<b>Profit or not-for-profit</b>
Individual owner	Freelancer	Profit
	Sole trader	Profit
Shared within organisation	Partnership	Profit
	Cooperative	Profit or not-for-profit
	Company limited by share where all directors work within the organisation	Profit
Board of directors	Publicly listed company	Profit
	Company limited by share with external directors	Profit
	Company limited by guarantee	Not for profit
	Unincorporated organisation	Profit or not-for-profit
	Community interest company	Not-for-profit
	Charity	Not-for-profit

There is a difference between an organisation with a founding entrepreneur still in place and one with succession leadership. A founding entrepreneur may prioritise creative and social value at the expense of management or profit (Chell, 2007). The creative product is the key, recognition of its artistic or critical qualities are often more important than profit, or even financial viability (Caves, 2000; Daigle & Rouleau, 2010; Paris & Leroy, 2014). Whatever the motivations, Schein (1990) and Wasserman (2003) point out that the personality of the founding entrepreneur will have a significant impact on how the organisation is established, structured, and managed. This will change when the founding entrepreneur leaves (Paris & Leroy, 2014; Landry, 2011; Wasserman, 2003), as a succession leader, typically, has a different role within an organisation (Paris & Leroy, 2014).

## 2.3 Vertical and horizontal integration within small-scale performing arts companies

Whatever the ownership or governance structure, performing arts companies may be vertically or horizontally integrated (Courty, 2000; Langeveld, 2014). Such distinctions are important to the production and tourability of touring product and are characteristics of the ecosystem for small-scale touring theatre. Discussing the vertically integrated repertory system, still in place in many German theatres, where a fixed troupe of actors are hired for a season, Boerner and Jobst (2011) quote a stage director as saying, “I just read a great play with six very young women and one man. However, we don’t have six very young women” (p. 74). This example illustrates the influence that organisational structures have on the choice of new touring products and how they are developed.

In a fully vertically integrated situation all functions will be performed in house. This is rare. At the other extreme, an individual develops a project based organisation (PBO) for each new piece of work, collecting different skilled individuals to perform different tasks at different stages of the process (Towse, 2010). Vertical and horizontal integration both have advantages and disadvantages. Retaining all processes within one organisation reduces contracting costs as employees are contracted only once. They are reasonably assured of continued employment (Caves, 2000; Howkins, 2001). It also reduces search costs because of “flexible specialisation” (Towse, 2010). The organisation does not need to spend time and resources searching for the best deal in the market or a supplier who can supply the service required at the right time. It also reduces the risk of opportunistic behaviour on behalf of the supplier, for example, prioritising another client (Klein, Crawford, & Alchian, 1978). The disadvantages of vertical integration are the costs of managing a highly diverse range of assets and functions within one organisation and the cost of retaining assets or staff when they are not needed. A vertically organised company may have to use general specialists on the payroll rather than highly specialist skills available in the market place.

Ebbers, and Wijnberg (2009) distinguish between normal contracts, as discussed above; transactional contracts, common in PBOs and relational contracts, common in latent organisations. A PBO is usually a time specific arrangement that disbands once the project is complete (Caves, 2000; Peterson & Anand, 2004; Ebbers & Wijnberg 2009; Ebbers, Wijnberg & Bhansing, 2014). A latent organisation describes a group who, though independent, repeatedly work together on serial projects (Ebbers & Wijnberg, 2009). Rousseau (1990) describes a continuum with transactional contracts, paying a monetary sum for a specific task, at one end and a relational contract, where ongoing partnerships are the goal, at the other. Within a horizontally organised organisation, such as a PBO creating a

piece of touring performing arts, not all players will be contracted or involved for the whole period. Specialists will come and go throughout the project.

Many small-scale arts organisations will embody a mix of vertical and horizontal characteristics, retaining some creative and humdrum functions 'in house' such as artistic direction and day to day administration whilst contracting out other creative and humdrum functions such as actors or print design (Caves, 2000). It would appear at first glance that the question of vertical and horizontal integration adds to the complexity of organisational structure. In practice, it could be argued that it makes things simpler, with organisations seeking to specialise in what they do best and developing other tasks and functions to specialists when required. It also allows for creative flexibility. However, maintaining a diverse group of people to sustain a tour over a long period, potentially with gaps, may prove challenging as individuals take up contracts elsewhere (Caves, 2000).

## 2.4 Creating work for small-scale touring

Preece (2011) describes the stages involved in the development of a production or piece of work for performance. These include "creative generation", "formal planning", "engaging resources", "preparation and rehearsal" followed by "performance" (p.106). Langeveld (2014) tells us that creative generation "... starts with playwrights, composers, choreographers and directors" (p.11) but it may just start with an idea or a conversation (Becker, 1982). Mainella et al. (2014) remind us that opportunities can be discovered or created.

Formal planning includes developing a schedule, a budget and logistical planning (Preece, 2011). A company or producer may also engage in market research and partnership development. Engaging resources involves identifying finance beyond the anticipated box office returns or performance fees. This may necessitate a grant application. Producers of small-scale performing arts will incur both management and artistic costs. In many micro arts businesses, management and artistic functions may be carried out by the same person, sometimes causing conflict. As Daigle and Rouleau (2010) point out, the arts are associated with "imagination, uniqueness, autonomy, creativity, and pleasure", whilst management emphasises "calculation, routine, regularity, order, and measurement" (p.13).

"In the short run, management costs are fixed" (Towse 2010, p. 213) but as management and artistic functions may be contracted out or brought in on temporary contracts, what is a fixed or a variable cost can vary. Most productions will incur significant upfront costs before there is any return on investment. These might include, sets, costumes, lighting, branding, and design. These will usually represent sunk rather than fixed costs. Some resources, for example technical equipment, can be hired as and when needed. Such

hired items will constitute a variable cost (Towse, 2010).

Touring theatre companies also need to negotiate dates to perform with venues. The company needs to begin selling the production a long time before audiences are involved (Langeveld, 2014). A challenge is what Caves refers to as the “nobody knows” property of creative activities (2000, p.3). Companies are selling a show to venues before they know if it will work. A brief discussion on venue deals follows later.

Preparation and rehearsals usually constitute sunk costs as they are specific to a single production. They require labour costs and the hire or use of a space (Towse, 2010).

From the first performance, most costs, including labour costs for performers and technicians, transport, and accommodation, are variable (Langeveld, 2014). Fixed and sunk costs need to be recouped over the life of the production. Towse (2010) tells us that marginal costs for a performance are low when considering one additional ticket. If, however, the performing arts company is selling performances to venues rather than individual seats, the marginal costs and revenues increase dramatically.

For small-scale touring companies, planning can be precarious. It may be necessary to develop a production to a point where it can be at least partially performed at a showcase event (Arts Council England, 2015b) or taken to a festival, such as the Edinburgh Fringe Festival, where programmers are in attendance.

Not all work being promoted is new. A production may tour for a few seasons, in which case press reviews, audience comments, production photographs and videos are available to mitigate against Caves’ “nobody knows” property (2000, p.3). Repeated tours may incur additional rehearsals and sunk costs but these are likely to be lower than the origination costs (Towse, 2010). Such tours allow companies to spread sunk and fixed costs over a more performances. We can conclude that creating work for touring is complex and involves multiple stages, multiple roles, and upfront investment. It would be reasonable to assume that many of the above stages overlap (Becker, 1982) and that some companies may have more than one production at different stages of development at any one time.

The above implies a rational process but:

...much of what artists do in their day to day work - the choices they make, the lines of development they pursue - have nothing whatsoever to do with economics (Throsby, 2000, p.26).

Caves (2000) refers to this as the “arts for art’s sake” property of the creative industries (p.4). In developing new work, companies will not necessarily be strategic. In research by Eikhof & Haunschild (2007), actors listed a host of motivations including art and recognition but monetary reward was not mentioned.

In an informative and entertaining blog, Wade (2014) scrupulously details all the costs of taking a one man show to four fringe festivals across Canada. He made a loss of

1671.16 CAD, (about 1200 EUR) but said

It was all 100 percent worth it. Over the course of two-and-a-half short months, I learned a heck of a lot about theater, life, and myself, and I can't wait to get back out there next summer (Wade, 2014. para. 24).

## 2.5 Financing small-scale touring performing arts

Like Wade, some small-scale performing arts organisations may rely solely on booking fees, tickets and or merchandise revenues to fund their work (Edinburgh Festival Fringe Society, 2015), though as table 2.1 indicates, average small-scale ticket prices are less than 41% of those in large venues (UK Theatre, 2015).

In 2010, Towse wrote that no work, within the scope of cultural economics, had been undertaken on the contracts that exist between touring companies and venues. This is key to the ecosystem for small-scale performing art in the UK. Detailed information is hard to find in either the academic literature or the wider world and much of this knowledge appears to be tacit. The Edinburgh Festival Fringe Society (2015) does provide guidance on the type of deals used between companies and venues but this is specific to the festival. Langeveld (2014) tells us that “central to these arrangements is the question of who is taking the initiative for a performance.... Sometimes venues seek out performers and in other cases performers seek out venues” (p. 22) (Mainela et al 2014). Venues are bombarded with offers but will also seek recommendations from networks, attend showcases and may even commission work. It is a buyers' market. The number of available performances far outweighs the date capacity of venues. Tour-finder.org ([http://:tour-finder.org](http://tour-finder.org)) acts as a market place for companies and lists available dates which far exceed those taken.

Much of the available literature assumes that performing arts companies bear most of the risk (Towse, 2010; Urrutiaguer, 2011) but as most small-scale touring is not commercial (Naylor et al. 2016), deals where subsidised venues or promoters take the risk are common “... [W]ith financial pressures that negatively impact on the deals between venues and touring companies... [they are] ... feeling less confident about their likely income from venues” (p. 32). Given this context, there are several contract models available (Edinburgh Festival Fringe Society, 2015). These include:

- **Venue hire**, where a performing arts company hires a venue. This might include box office and other humdrum services attached to the building. In this instance, the touring company will set ticket prices and undertake all marketing. This involves high risk for the performing arts company, especially in a venue with limited capacity (Langeveld, 2014)
- **Box office split** where the company and the venue each take an agreed percentage



of the box office takings. In this instance, ticket prices will be mutually agreed by the touring company and the venue and marketing will be shared

- **A guarantee against a box office split** is a more complex version of the above where the performing arts company is guaranteed a fixed amount. If the box office takings exceed this then an additional percentage is given to the performing arts company (Bedford, n.d.). In this instance, the performing arts company might insist on a minimum ticket price with the final decision lying with the venue. Marketing will be shared with increased pressure on the venue
- **A fixed fee** Where the company and the venue or promoter have negotiated a fixed fee or buyout for the performance. (Langeveld, 2014). In this instance, the venue or the promoter are taking all the risk and will decide on the ticket price that best serves their needs or their audiences. Marketing will lie mainly with the venue

In all the above, specific responsibilities will be detailed in the contract. These include travel, accommodation, marketing, cost of printed publicity, distribution, hire of any additional equipment, PR services etc. Devlin & Dix, (2015) report that as venue margins tighten, promoters are more reluctant to offer guarantees and are pushing costs and responsibilities away from the venues and onto the companies. From the above we can conclude that negotiating contracts is a complex task that requires skill and caution.

Caves (2000) asserts that “asymmetrical information plays little role in creative industries’ contracts...” (p.14). Because of the “nobody knows” principle (p.3), he asserts that symmetrical ignorance is the norm. In producing a creative product, such as a piece of performing arts for touring, the outcome is uncertain until the project has been completed, hence the term “nobody knows” (Caves, 2000). This view ignores different levels of experience between negotiating parties.

Filiz-Ozbay (2012), writing about contracts between insurance companies and consumers, claims that information asymmetry and symmetrical ignorance should always been considered together. Caves may underestimate the asymmetric balance of experience and enthusiasm that exists between a small-scale performing arts company who believe that they are producing a sure-fire hit and a venue that has seen it all before. An experienced player may be better informed and therefore have the opportunity and incentive to exploit the situation (Filiz-Ozbay, 2012). The opposite can also be true. A contract from a venue can mitigate against information asymmetry by including information that a naive touring company would otherwise not have been aware of (Filiz-Ozbay, 2012). Once a new piece of work has already been presented or showcased, asymmetrical information or “nobody knows” issues are reduced. Securing the right deal and securing enough dates to make a viable tour are crucial whatever the financial model of the company.

## 2.6 Subsidies for small-scale touring

The financial model for some companies producing work for small-scale touring may rely wholly on deals secured with venues. Others will be in receipt of public funding. In the UK, this may take the form of subsidy from the relevant national arts council which distributes both treasury and national lottery funds to artists and arts organisations. In England, a small-scale performing arts organisation may be one of 663 National Portfolio Organisations (NPOs) receiving regular funds over a three or four-year period (Arts Council England, 2015d). Arts Council England also supports small-scale touring through its Grants for the Arts programme (GFtA) (Arts Council England, 2016b). Similar programmes are available in Wales, Scotland, and Northern Ireland. Despite numerous assertions in the literature pertaining to cultural economics, (Towse, 2010; ITC, 2014) applicants do not need to be 'not-for-profit' to access public funds from Arts Council England. Arts Council England clearly states, in its funding criteria, that individuals and "commercial profit-making organisations" are eligible (Arts Council England, 2015c, p.8). For some programmes, Arts Council England stipulates that "Profit-making organisations [must] account separately for this project as a ringfenced, non-profit-making budget" (Arts Council England, 2015b, p.7).

When it comes to funding there is a clear distinction between the 'haves' and the 'have-nots'. Whereas some companies producing professional performing arts for small-scale venues may have followers and fans, they are unlikely to be stars. However, many of the characteristics of superstar theory (Rosen, 1981) apply with the funder taking the role of the consumer. Imagine two companies planning a new production. They both apply for development funding. One gets fifty thousand pounds and the other gets nothing. They both go on to produce the work and tour it. There is now a "skewed distribution of income in favour of a small number of star creators" (Handke, 2010, p.137). The funder may have made its decision based on quality or talent but the difference in a winner takes all situation, between the applicants, may be very small. "...[S]mall differences in talent might be associated with disparate rewards" (Handke, 2010, p.137). Such differences are perpetuated as the funded company now has larger resources with which to develop their work and potentially extend the gap between them and their competitors in the funding market with, for example, one of the four national UK arts councils.

Other public funds are available to arts organisations, for work with a social or heritage focus, from bodies such as the Big Lottery or the Heritage Lottery Fund. Non-arts specific grants and government funded loans are available to all small businesses that meet the criteria, including cultural organisations (Devlin, & Dix 2015). Small-scale performing arts organisations may fundraise via trusts and foundations or seek donations from fans or members.

Part I above has drawn on various sources to describe the current ecosystem in which small-scale touring theatrical performing arts operates in the UK. It has illustrated the scale of the market in comparison to mid and large-scale performing arts and identified that it is a buyers' market with the number of performances far outweighing the dates available in venues. Part I has identified the governance and organisational structures available to companies working in the ecosystem and the influence these have on how new work is created. The relationship between producers and venues has been discussed in the context of deals, a previously under researched area in the field of cultural economics, along with the impact subsidies have on the ecosystem. Part II of this chapter turns to international opportunities by examining the literature on international entrepreneurship for small businesses and applying this to the organisations at the heart of this study; the economic potential of international touring; opportunity, discovery and exploitation; the role of internationalism and finally funding opportunities that support the export of small-scale theatrical performing arts.

## Part II

### 2.7 International entrepreneurship for small businesses

International entrepreneurship has been defined as:

... a combination of innovative, pro-active, and risk seeking behaviour that crosses national borders and is intended to create value in organizations. (McDougall & Oviatt, 2000, p.903)

The potential for international entrepreneurship within small-scale performing arts organisations is summed up by Fillis and Lee (2011) who mirror of what McDougall and Oviatt (2000) say.

Small theatre companies with a tolerance of risk-taking, together with competencies in creativity and entrepreneurial thinking, can help to minimise the effect of unforeseen problems experienced during the internationalisation of theatre productions. (Fillis, & Lee, 2011, p. 823)

The elements of the above two quotes can be broken down to include innovation and creativity, risk, being pro-active, tolerance, and entrepreneurial thinking. These are all value judgements. As discussed above, when considering how small-scale performing arts organisations operate and create work, innovation and creativity are important. The capacity of entrepreneurs to take risks and innovate is regarded as crucial if international opportunities are to be exploited (Mainela et al., 2014).

The process of creating new pieces of work to tour usually starts with the company. This involves a high element of risk. Even for previously successful companies, 'nobody

knows' if a new production will work or be received well by venue bookers or audiences (Caves, 2000, p.3). There is debate relating to scale of organisation and innovation. Schumpeter's (1943) assertion that innovation requires scale has been challenged. The way that small-scale cultural organisations are organised has been cited as an ideal form for the promotion of innovation and experimentation. (Rantisi, Leslie, & Christopherson, 2006)

Such forms entail proximate and frequent relations among key actors along the supply chain .... A spatial concentration of such actors allows for face-to-face contact and the development of localized conventions or established 'ways of doing business', ... By promoting trust and the exchange of information, these conventions help to reduce the risks of market uncertainty, making experimentation a more viable and worthy venture. (p.1789)

Promoting and presenting goods and services in other countries can enhance the knowledge and human capital base of small businesses. (Falk & Hagsten, 2015; Hessels & van Stel, 2007; Mainella et al.,2014). The company will have to learn about how things work in the new market before they can deliver services in it. This knowledge can also be brought home in the form of new ideas and methods of doing things (Hessels, & van Stel, 2007).

The need for small-scale performing arts companies to be proactive has also been demonstrated above. Florida (2004), famously cited tolerance as being something that helped define the creative class which he backed up with empirical evidence. There is no evidence, however that performing arts companies per se, demonstrate higher levels of entrepreneurial thinking or aptitude than small companies in other industries.

## 2.9 The economic potential of international touring

From a more practical point of view, we also learn from Hessels and van Stel (2007) that companies who export goods and services benefit from expanded sales, business growth and financial performance improvement. Does the same apply in the small-scale performing arts industry as the number of potential venues and customers increases dramatically when a company looks across borders? As discussed above, longer tours and more performances spread the sunk and fixed costs. Hessels and van Stel (2007) discuss "...the extension of lifecycles of products and absorbing excess capacity". This is backed up by St James, & Colbert (2011) specifically referring to international touring theatre. If the company is receiving a fee for the performance, rather than selling individual seats themselves, then marginal revenues are relatively high.

Within the creative and cultural industries there are products that can be reproduced and distributed digitally, those that can be physically made and distributed and those that are non-reproducible. Live performing arts is non-reproducible even though it can be repeated

night after night. Unless it is being recorded or broadcast, each performance is exclusive to those attending. The following night's performance may be very similar but it will not be an exact reproduction of the first. This has implications for exporting. The quantity that a company can sell is limited to the number of times the performers can be together in a performance space. The cost of staging an individual performance are the same no matter how many paying people are in the audience (Towse, 2011), but if the travel time to the venue and transport costs are higher, as is likely with international touring, the cost of staging a performance goes up.

## 2.10 International opportunity: discovery and exploitation

In the field of international entrepreneurship Mainela et al. (2014) tell us that there is an increasing emphasis on how entrepreneurs find or create international opportunities. Entrepreneurial opportunities have been defined by Sarasvathy et al. (2003) as “a set of ideas, beliefs, and actions that enable the creation of future goods and services in the absence of current markets for them” (p.79). Mainela et al. (2014) conceptualise entrepreneurial opportunities including Opportunity Discovery and Opportunity Creation. They see these as having different features and discuss at length if they are complementary or contradictory. Do small-scale performing arts companies discover opportunities, create opportunities or a combination of the two? Do opportunities arise when they are not being sought? How do small-scale performing arts companies identify opportunities to tour internationally?

Showcases exist both in the UK and in other countries that bring together touring companies, domestic and international promoters and bookers. Showcases are a means to create opportunities for small-scale performing arts companies. The Edinburgh Fringe Festival is an example of an international showcase where companies are seeking to generate touring opportunities at home and abroad. The Edinburgh Fringe encourages programmers and provides a range of industry networking opportunities alongside the presentation of work to the public through the Arts Industry Office (Edinburgh Festival Fringe Society, 2017a). Within the un-curated Edinburgh Fringe Festival is the bi-annual curated British Council showcase specifically promoting the work of UK companies to a select group of invited international programmers. “The Edinburgh Showcase feels like the jewel in the Crown of the Edinburgh programme” (Truman, 2015, 1:17). Every other year the British Council puts out a call to UK companies and selects thirty productions to be showcased. An additional thirty-five companies are selected to be involved in their trade fair and pitch sessions (British Council, 2017). Whereas being selected does not guarantee that a

company will go on and generate international bookings, it increases the chances dramatically. Audited or verifiable figures have not been found but it is reported that most of the companies involved in the 2013 showcase have gone on to tour internationally (Fleming, 2016). This, once again, highlights the exaggerated advantage that is awarded to those selected over others who may have just missed out.

Truman (2015) asserts that the showcase is a “snapshot of the state of performing arts in Britain today” (12:15). A look at the list of companies selected for 2017 or a viewing of Truman’s video (2015) reveals a highly-curated selection that highlights creativity and challenging subject matter. This only represents a proportion of the UK’s performing arts output.

The Edinburgh Fringe Festival is un-curated and the British Council Showcase which sits within it is curated. Some festivals, including the Trieste Act Festival, invite applications (TACT Festival, 2017). Wade (2014) describes applying unsuccessfully to be part of several fringe festivals. Others, like Edinburgh are open to anyone who can find a space to perform and pay to be in the programme. UK artists can also attend showcases overseas. In 2016, the Balbir Singh Dance company attended Contact East in Maritime Canada. This is a showcase of mainly Canadian artists pitched at small-scale venues and promoters in the East of the country (Contact East, n.d.). There are several agents in the UK promoting international work, examples include Different Strings Music Agency (<http://www.differentstrings.co.uk/>) who promote singer/songwriters in the UK from Canada and the USA. Similar agencies operate in other countries.

According to government statistics, in 2014, nine percent of all UK exports of services were from the creative sector. In 2013, exports in Music, Performing and Visual Arts were worth almost two and a half times what they were in 2009 (Department for Culture Media and Sport, 2016). Coming from the UK gives performing arts organisations several benefits and advantages when seeking to tour internationally. These include the English language and the high regard that UK culture has internationally. A quarter of the world’s population can now speak English. It is not surprising that this fact “provides a major economic contribution to the UK’s prosperity” (Robson, 2013. P. 2). English is recognised as giving businesses from the UK a competitive advantage. Indeed Howson (2013) credits the English Language as helping the UK become a “cultural superpower...[as]...culture-rich English content has a growing and highly receptive world market” (p.3).

The language has contributed to a disproportionate world exposure to UK music, film, television, and literature. The UK is the world's second largest exporter of television programmes, popular music, and printed books (Department of Culture Media and Sport, 2016). People are familiar with British content. Over the past twenty years the UK has actively promoted the creative industries as economic drivers of the UK economy (O'Connor,

2005). “Brand Britain’ in the eyes of the global market is an identity founded firmly on British cultural exports” (Murphy, 2016, para.1)

Since ... 2010, the U.K. has presented itself to the world under the banner of the “Great” campaign. A tenacious unit at Downing Street has coordinated the country’s international self-presentation under a small number of categories: “Heritage is Great Britain,” “Creativity is Great Britain,” “Culture is Great Britain” and so forth. (Cull, 2016, para.20)

The above would suggest that opportunities exist that offer benefits to entrepreneurial small-scale performing arts organisations to develop skills and business practice, enhance reputations and build social and cultural capital. There would also appear to be opportunities for greater efficiency, financial gain, and business growth. Whatever motivates a company to tour internationally, they will be sharing cultural experiences with others.

## 2.11 Internationalism

Less than twelve months after the Brexit vote it is too early to comment on the effect that the UK’s decision to leave the European Union will have on the export of UK cultural goods. Some feel that the UK’s brand is damaged: “I believe this will be a great example for the ‘it takes a lifetime to build a reputation and only a few seconds to destroy one’ argument” (Sevin 2016). Writing in the same article Dinnie (2016) points out that there remain many in Europe who applaud what the UK has done. MacDonald (2016) points out that the arts community in the UK largely expected the remain side to be victorious in the referendum and questions how long it will take for them to adjust and respond to the result.

The performing arts have long been used as a tool in international diplomacy. Such a vehicle is part of the wide ecosystem and provides opportunities for companies to tour internationally (Fillis & Lee, 2011; Hill 2003). In 1919 George Bernard Shaw “emphasize[d] the importance of culture as a medium for creating an understanding between nations and for bridging national divides” (Schweiger, 2008, p.164). Hill (2003) celebrates the attempts of the United States in the cold war period to present the arts as a means “to bridge cultural differences” (p. 556). Internationalism is a complex concept to tie down. Halliday (1988) describes it as a “... ‘cluster concept’ in which a number of ideas are conventionally associated without any single one or group of them constituting a core meaning” (p.188). To frame the discussion, however, Halliday’s (1988) overarching definition is a good starting point. “[I]nternationalism is the idea that we both are and should be part of a broader community than that of the nation or the state” (p.187).

In the context of the performing arts, much discussion around Internationalism concerns the homogenization of culture: the dominance of US television, English language music and Bollywood cinema etc. (Lelio lapadre, 2014). Looking at it more positively, Lelio lapadre (2014) tells us “that national and local cultural identities have always been built and strengthened through the movement of people, ideas, products and assets across different communities” (p. 385). The above refers to people in addition to products. Live performers, in a fixed place with a restricted audience have received little attention in the discussion on cultural Internationalism. They are not seeking to flood a market or dominate a culture but rather to inform, share and entertain.

Britain wants to talk, and wants other people to talk, of its culture: of its ability to twin a remarkable heritage with a sharply contemporary questioning of values. This is British culture's Unique Selling Point. (Aspden, 2007, para 3)

Internationalism and cultural diplomacy are part of what Nye (2009) describes as Soft Power.

Britain's national brand has long included an understanding of the country as being a good friend, dependable ally, and trusted partner, underneath its claims to spectacular and even idiosyncratic distinctiveness. (Cull, 2016, para.19)

As Halliday (1988) reminds us, internationalism is about what we share, not necessarily about making us all the same. Theatre is a way to communicate (Haus 1995). In addition, the same performance can be appreciated in different ways in different countries (Haus, 1995; St James & Colbert, 2011). Performing arts also has a long tradition of providing novelty. Haus (1995) discusses the need to adapt work for different countries. Hill (2003) is sceptical, citing such a need as ignorance of “other culture's sophistication...” (p. 555).

The British Council exists to promote the UK's soft power agenda. It focuses on cultural relations and education. In addition to the Edinburgh showcase, it also offers travel and accommodation grants to overseas applicants to allow them to tour UK product. It also instigates its own tours of UK culture across the globe.

For more than 80 years, the British Council has been working to create a friendly knowledge and understanding between the people of the UK and the wider world.

We now operate in over 110 countries around the world and our work in the arts reached 10.9 million people on the ground... in 2015/16 (British Council, 2016)

The desire to share cultural experiences and learn from others may be a motivation for small-scale performing arts organisations to take productions overseas. From a practical point of view, internationalism may provide an opportunity to fund such a venture.



## 2.12 Financing international touring

International touring will inevitably be more expensive than touring within national borders. Additional costs may include travel for performers and equipment (especially from an island nation such as the UK); accommodation; transport whilst in a host country - van hire, carnets, visas etc.; communication costs, translation (St James & Colbert, 2011) or understanding local traditions (Lelio Iapadre, 2014). There may be additional search costs, a term usually associated with demand. Companies will need to extend their networks to seek opportunities for performing internationally. Although not referring specifically to cultural products Falk and Hagsten (2015) tell us that:

Micro enterprises face a significant disadvantage in exporting... confronted with a wide range of export barriers, including limited information about foreign business opportunities, insufficient human resources, a lack of language skills and financial resources as well as constrained access to suitable distribution channels... (p.2)

Entering a new market can incur sunk costs that Melitz (2003) asserts can only normally be met by larger firms but as Fillis and Lee (2011) point out “performing arts companies are well placed to leapfrog some of the processes usually needed for internationalisation” (p. 824). Not all sunk costs are incurred in developing new markets. Developing a new product for domestic consumption also incurs sunk costs. One consideration, as discussed above, is the lifecycle of a show or production (St James & Colbert, 2011). Any production also incurs fixed costs (the performers, transport etc.) and potentially variable costs but the more opportunities to perform a production the lower the marginal costs (Urrutuaguer, 2011). By developing international markets, Théâtre Sans Fil extended the life of each show considerably (St James & Colbert 2011). Even with this economic advantage it was not able to self-fund new productions in the long term.

Funding for international touring is available in some jurisdictions from arts councils. Arts Council England’s GFtA programme also fund England based companies to tour internationally as long as the tour includes venues in England (Arts Council England, 2016b). Arts Council England also promotes international showcasing with a fund “...available for producers and curators focused on international market development – placing new work from England before international promoters, bookers and co-commissioners” (Arts Council England, 2015a, p.1). In partnership with the British Council, Arts Council England promotes the Artists International Development Fund (Arts Council England, 2016a) though this focuses on individual artists seeking to develop international links. In 2012, performance poet, Nathan Jones, used this fund to perform in Berlin and bring Berlin based poets back to perform in Liverpool (Arts Council England, 2012). The British Council, which engages in cultural diplomacy and internationalism offers other grants and commissions which may be

available to small-scale performing arts organisations.

(<https://www.britishcouncil.org/arts/opportunities>). Funding is also available from Creative Europe, part of the European Union though this mainly requires international collaboration with several other European partners (Creative Europe Desk UK, 2016).

## Part III

### 2.13 Concepts

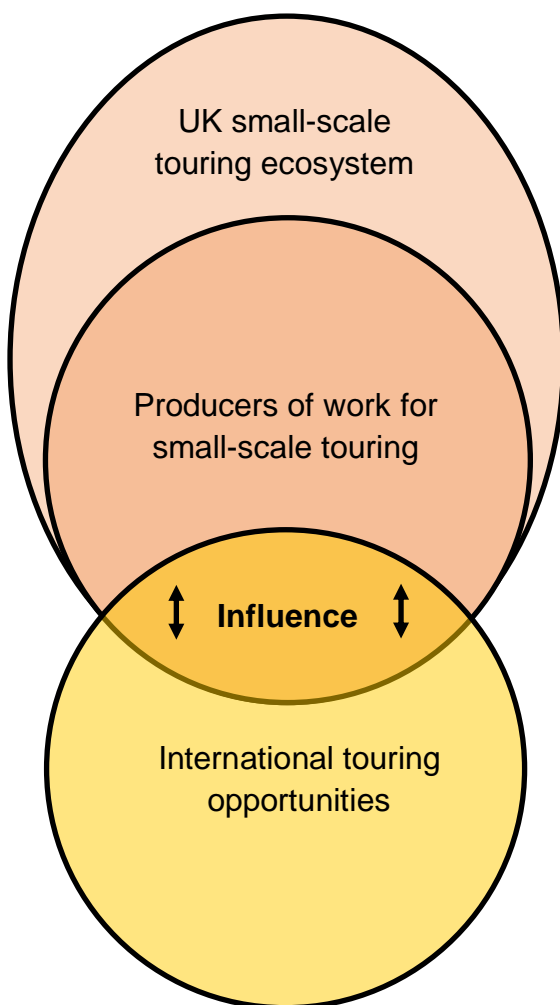
Following the literature review above, several concepts have emerged. These are listed in table 2.3. The first section concerns the wider ecosystem in which companies producing work to tour to small-scale venues operate. This ecosystem provides the market in which the companies operate but inhibits radical innovation through a combination of convention and organisational gatekeeping which manifests itself in the form of venue

bookers and funding criteria.

The second section considers the practical organisational structures of touring companies within the UK with interest in founder or succession leadership and vertically or horizontally integrated management functions.

Section C focuses on touring product with reference to how new work is conceived and what influences decisions on what to produce next. What the development process is, how is it disseminated and what influences the life of a product once it has been created? Again, vertical, and horizontal integration may have impact on the above. The above three sections are covered by the two left hand spheres in figure 2.2.

Section D of Table 2.3 turns to international opportunities and how they are discovered and exploited. It also refers back to specific parts of the ecosystem in the form of political and funding support structures and considers how companies finance their international



**Figure 2.2** The impact of the UK small-scale touring ecosystem on international touring and vice versa

**Table 2.3** Concepts developed from literature review

<b>A. The UK small-scale touring ecosystem</b>	
1	Scale of market
2	Finance and funding
3	Venue system Bookers, decision makers and fee structures
4	Conventions and traditions
<b>B. Companies producing work to tour to small-scale venues</b>	
1	Formal/legal governance structure
2	Founding or succession leadership in place
3	Vertical or horizontal management functions
<b>C. The creation and development of touring product for small-scale venues</b>	
1	Idea formulation
2	Product development
3	Vertical or horizontal product delivery
4	Product distribution
5	Life of product
<b>D. International opportunities</b>	
1	Discovery and exploitation
2	Motivation
3	Internationalism
4	Finance and funding
<b>E. Impact of international touring</b>	
1	Economic impact
2	Impact on reputation
3	Impact on future artistic practice
4	Impact on future business practice

adventures. Finally, Section E looks at the impact that international touring has on the companies' finances and reputation, along with future business and artistic practice.

From the above, a framework has been identified that is graphically represented in figure 2.2. The Upper oval depicts the ecosystem that companies producing small-scale performing arts are operating in. This covers the environment in which work is created including the receiving venue system, the funders, and accepted conventions. The circle within this depicts the companies producing product for small-scale touring: how they are structured; how they develop new work; how this work is organised and how they are financed. These areas are discussed in Part I above. The sphere below considers international opportunities: how these are created and exploited; the requirements for realising such opportunities; the potential economic benefits and the political and financial support that may be available to companies. This area is discussed in part II above. This thesis considers these spheres but the core of the research question focuses on the shaded area where they cross.

The above concepts, framework and research question have influenced the methodology design for this research. Which is described in more detail in chapter three.

### 3. Research Methodology

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This chapter introduces the research methodology used for this study and how it has guided data collection and analysis. First, it describes the methods chosen and explains why these were identified as the most suitable. It then goes on to describe the data collection processes used, which included the development of a new dataset, desk based research and in-depth interviews. A description of how the empirical data was analysed follows. Finally issues around validity and reliability are considered.

The unit of analysis for this study has been companies, operating in the small-scale performing arts ecosystem. A quantitative unobtrusive, cross-sectional research design was applied to a dataset of 164 companies who may or may not have had experience of touring internationally (Babbie, 2011, Bryman, 2012). This dataset contains several variables and was created specifically for this research from information freely available on a public website. A more detailed qualitative cross-sectional analysis has been conducted on a sample of ten companies, drawn from the above population who do have experience of touring internationally. An unobtrusive desk-based review was carried out on each company which was in turn subject to a content analysis. Each company also participated in a semi structured interview. It could be argued that this constituted a case study of a single community as the companies share many characteristics (Bryman, 2012). The research also bears some characteristics of a comparative study as the companies were selected to represent several different variables within that community (Bryman, 2012) but they were not identified specifically to provide contrasting evidence.

This research has used the Extended Case Method, highlighted by Burrawoy (1991). A literature review was conducted that suggested how the ecosystem for small-scale performing arts works and how companies operating in it would be expected to behave in relation to realising international opportunities. Such a method starts with induction and moves to deduction. The extended case method is not a means to accept or reject the findings of the literature review but rather to “rebuild or improve [existing] theory” (Babbie, 201, p.302).

The choice of a quantitative design for the dataset of 164 companies allowed for a broad understanding of a reasonably sized population. It also facilitated representative sampling for more in depth qualitative research with ten companies. Qualitative research provides a “richer understanding of many social phenomena” (Babbie, 2011, p.285). Specifically, field research with organisations potentially reveals things that would otherwise not be apparent in other forms of research (Lofland et al., 2006)

Semi-structured interviews with a sample of companies allowed nuanced responses (Babbie, 2011, Bryman, 2012) facilitating a more sophisticated understanding of how the companies are structured, operate and exist within the small-scale performing arts ecosystem, their international touring experience and how that impacts on their organisational and artistic practice. The interview guide, (Appendix 2) was structured in such a way as to allow interviewees to talk freely on the topics in hand (Babbie, 2011, Bryman, 2012).

Using information from an online tour booking website, [tour-finder.org](http://tour-finder.org) (<http://tour-finder.org>), a dataset of 164 UK based, performing arts organisations with tour-ready product available to small-scale venues scale was created. [tour-finder.org](http://tour-finder.org) offers a free listing space for companies and allows bookers to search for suitable product for their venue or event. [tour-finder.org](http://tour-finder.org) is supported by Arts Council England and managed by Farnham Maltings. It does not list all small-scale performing arts companies touring the UK but does provide a representative population. [tour-finder.org](http://tour-finder.org) focuses on theatrical presentations as music genres tend to have their own distribution networks as discussed above. Data was extracted and a dataset was created (Appendix 1). In total, there were 168 companies listed on the site between February 27 and March 1, 2017. This includes 164, UK based, small-scale performing arts companies listed with tour ready product. Four companies were excluded as these were wholly based in Canada, France, Germany, and the USA respectively. Several companies have more than one production listed as being tour-ready. In establishing genre, target audience and number of people 'on-the-road' (OTR), data from the first production listed was recorded.

Frequently, descriptions of the production and the company provided evidence of international touring experience and the year that the company was founded. If this information was missing, a scan of the company's website was undertaken. Evidence of international touring experience included descriptive text on [tour-finder.org](http://tour-finder.org) or on the company's website and previous performance listings which included international festivals or venues. For company age, a specific date was frequently published on [tour-finder.org](http://tour-finder.org) or on the company's website. Occasionally, the company talked of a being in existence for a specific number of years rather than giving a date. In this case, it was reasonably assumed that the copy was written in 2016 to estimate a date of the founding of the company. A founding date was identified for 124 of the 164 companies, representing 75.61 percent of the dataset's population. Adjustments were made in the population size for statistics reported on age of company (see table 3.1). This dataset has provided information on companies that are known to have experience of touring internationally and those who have not. From the 39 companies identified as having experience of touring internationally a representative cross section sample of ten companies was identified based on five structural and

organisational criteria. These were target audience, genre, the age of the company, the OTR size and whether they are core funded by their national arts council. The age of the company and the core funding status are indicators of stability. As identified above, a relatively small proportion of companies survive beyond five years. For a company to be core funded they need to have both an artistic and managerial track-record. The OTR size describes the number of performers and support crew travelling with a show. This is an indicator of the size and complexity of the production. Genre and target audience were chosen as they facilitated a cross section sample of product type. Target audience was self-defined in the data available on tour-finder.org. If appropriate, companies defined their show as being suitable for Children and Families. This is not to say that performances not thus defined would be inappropriate for younger audiences. This is not an exact science but indicates the intention of the company in developing the work. Although it is possible for companies to cater for different target audiences at different times, they tend to specialise in one or the other. Genre is also self-defined on tour-finder.org from a menu of available categories. Companies can choose up to three. For the purposes of this research the first chosen has been identified as the most important.

OTR size, rather than the size of the company was chosen as this research is focusing on small-scale touring rather than small-scale companies. The minimum OTR size in the population is one and the largest fifteen. This is an outlier with both the median and the mode being three. Having said that, the largest company selected for interview has a core team of only four individuals. OTR numbers may include freelance horizontally integrated performance staff.

Core funding by a national arts council was considered with five companies being Arts Council England NPOs and one sharing the equivalent status from Arts Council Northern Ireland. These statuses were confirmed using databases from the respective arts councils (Arts Council England 2015d; Arts Council of Northern Ireland 2015). Table 3.1 illustrates how the 39 companies break down using the above criteria and how a representative target for the sample of ten companies for further qualitative analysis was set. This exercise has ensured that the sample selected for interview is as representative as possible given the data available at the time.

The dataset of 164 UK based touring theatre companies allowed for further statistical analysis. It was possible to identify if and how the 39 companies, for whom there is evidence of international touring, differed from the overall population. As mentioned above, the age of the company implies a degree of stability. Whether a company is core funded by a national arts council offers some indication of financial and artistic stability though, as the lowest level of annual core grant from Arts Council England is £50,000, smaller stable companies might fall under the core funding threshold.

**Table 3.1** Criteria for selecting cross sectional interview sample

Criteria and variables	Number of companies	Percentage	Sample number	Target number	Sample achieved
<b>Target audience</b>					
Children and families	13	33.33%	10	3	3
Adults	26	66.67%	10	7	7
<b>Total</b>	<b>39</b>	<b>100.00%</b>		<b>10</b>	<b>10</b>
<b>Genre</b>					
Cabaret (CA)	3	7.69%	10	1	1
Comedy (CO)	1	2.56%	10	0	0
Dance (DA)	6	15.38%	10	2	2
Music and opera (MO)	1	2.56%	10	0	0
Physical theatre (PT)	4	10.26%	10	1	1
Puppetry (PU)	4	10.26%	10	1	1
Theatre (TH)	20	51.28%	10	5	5
<b>Total</b>	<b>39</b>	<b>100.00%</b>		<b>10</b>	<b>10</b>
<b>Age of company</b>					
0-4 years (2013 - 2017)	1	3.23%	10	0	0
5-9 years (2008 - 2012)	12	38.71%	10	4	4
10-14 years (2003 - 2007)	3	9.68%	10	1	1
15-19 years (1998 - 2002)	4	12.90%	10	1	1
20+ years (before 1997)	11	35.48%	10	4	4
<b>Total</b>	<b>31</b>	<b>100.00%</b>		<b>10</b>	<b>10</b>
Companies for whom founding date is unknown	8				
<b>On the road size</b>					
1-2 people	12	30.77%	10	3	3
3-4 people	15	38.46%	10	3	4
5-6 people	6	15.38%	10	2	2
7+ people	6	15.38%	10	1	1
<b>Total</b>	<b>39</b>	<b>100.00%</b>		<b>10</b>	<b>10</b>
<b>Arts Council core funded (National Portfolio Organisation) *</b>					
Yes	6	15.38%	10	2	2
No	33	84.62%	10	8	8
<b>Total</b>	<b>39</b>	<b>100.00%</b>		<b>10</b>	<b>10</b>

\* One of the six core funded companies is core funded by Arts Council Northern Ireland rather than Arts Council England.



**Table 3.2** Interviewee details

Company name	Interviewee	Gender	Position	Founder?	Date of interview	Method
George Dillon	George Dillon	m	Solo Artist	Yes	Apr 18 2017	Phone
Helenandjohn	Helen Ainsworth	f	Artist	Yes	April 20 2017	Phone
Lempen Puppet Theatre Company	Liz Lempen	f	co-Artistic Director	Yes	April 20 2017	Skype
Lost Dog	Tessa Howell	f	Producer	No	April 25 2017	Skype
Marc Brew Company	Susan Hay	f	Producer	No	April 27 2017	Skype
Milk Presents	Ruby Glaskin	f	Producer	Yes	April 19 2017	Skype
Morph Dance Company	Subhash Viman	m	Artistic Director	Yes	April 27 2017	Phone
Single Shoe Productions	Filipa Tomas	f	co-Artistic Director	Yes	April 10 2017	Skype
	Bradley Wayne Smith	m	co-Artistic Director	Yes		
Third Angel	Hilary Foster	f	Company Manager	Yes	March 23 2017	Face to face
Tutti Frutti	Emma Killick	f	Company Manager	No	March 23 2017	Face to face

In total ten interviews were conducted with eleven interviewees (Table 3.4). For one of the interviews, both co-Artistic Directors of the company were present and contributed equally. Two semi-structured Interviews were conducted face-to-face at the workspace of the respective companies. These were the largest companies interviewed and are both core funded by Arts Council England. These interviews were recorded using a voice recorder smart phone app. Five interviews were undertaken using Skype and recorded using the 'TalkHelper Call Recorder for Skype' programme which provides both audio and video files.

A further three interviews were conducted over the phone. One interviewee has no internet access where she is partially based in Portugal, another was unfamiliar with Skype technology and the third was only able to be interviewed during a break in rehearsals where Skype was unavailable. All phone interviews were recorded using the 'ACR' call recording app on an Android smartphone. A set of questions was prepared plus a list of potential prompts. These were used as a guide for the interviewer to ensure that all topics were covered. A copy of this interview guide is included as appendix 2. A structure focused on how the companies operate at home and how work is created and developed. Subsequent prompts delved into their international experience, how and why opportunities were exploited and what, if any, impact it has had on their ongoing business or artistic practice.

Prior to the interviews, structured web based research was undertaken on each company. This included a comprehensive review of the organisation's website plus a search of external references. Comprehensive notes on each web search was undertaken. Each interview lasted between 35 minutes and 85 minutes totalling just over ten hours. Interviews were transcribed, by the researcher, verbatim with the aid of 'Transcribe Player', an android smartphone app, and subsequently checked against the original recording for accuracy.

The Atlas.ti for Windows coding programme was used to code

- Ten transcribed interviews
- Company leadership biographies, mostly taken from company websites
- A mission statement (or nearest equivalent), mostly taken from company websites
- 'About the artist' copy about each company from tour-finder.org.
- A web page for one company specifically about international touring

A full list of the documents used for coding is available as Appendix 3.

The codes used were developed from the key concepts detailed in table 2.3 above. A full list of the codes used, along with brief descriptions of how they were used can be seen in Appendix 4. Conducting the interviews, transcribing them, correcting them, checking them, and then coding from them engendered a strong familiarity with the content. As Bryman (2012) points out, there is a danger that the narrative context of interviews is lost when individual quotes are extracted and assigned to concepts in the coding process. Familiarity with the interviews and a practice of double checking the context of quotes during the reporting process has helped mitigate against this danger.

As discussed above this study has combined different methods. This study has been largely cross-sectional and taken as a snapshot in time. If the data was extracted from tour-finder.org at a different time results may have been different. The dataset is included in appendix 1 and the calculations for example, how the sample was developed or the mean age of companies, are explicitly laid out. As mentioned elsewhere, it is not known how many

companies or PBOs there are producing work for touring to small-scale venues. It is recognised that there are considerably more than the 164 included in this study. 164 is, however, a reasonably sized population on which to base findings. A key strength of qualitative interviews is that they provide a depth of understanding not found in surveys or experiments (Babbie, 2011) and they provide to contextual observations and the opportunity for a researcher to seek clarifications. As detailed above, every effort was made to select a representative sample of ten companies for detailed study.

It should be noted that the desk based research was largely taken from company websites where companies are unlikely to publish negative information. The interviewees were all interviewed in their own environments, put at ease in the interviews by an experienced interviewer with training in evaluative interviews. The transcripts contain some candid responses not designed to give a falsely positive impression of the company's experiences.

The consistency of one researcher conducting all interviews, desk based research and analysis supports internal reliability in this study (Bryman, 2012). Consistency of findings across the sample and the high level of compatibility between concepts and findings further support the internal validity of the research (Bryman, 2012). The size of the sample causes problems with external validity or the potential to generalise the findings across a wider population (Bryman, 2012). Consistency within the sample however goes some way to indicate that the findings will be of interest and relevance to future researchers and policy makers.

The following chapter includes an analysis of data collected from tour-finder.org, the desk based research done on the ten sample companies and the ten recorded interviews. This analysis has enabled the concepts developed in chapter two to be tested against the real experiences of ten UK based companies producing professional performing arts for touring to small-scale venues.

## 4. Results

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This chapter contains an analysis of all the information gathered as detailed in chapter three. It includes some general population findings based on the tour-finder.org dataset, created for this research; a qualitative analysis of desk based research and interview transcripts for ten sample companies with experience of international touring. It is themed using subsections based on those found in chapter two. Part I looks at the small-scale performing art ecosystem in the UK and Part II considers the results relating to international touring.

### Part I

#### 4.1 The small-scale performing arts ecosystem

This research has focused on the UK based companies that produce professional performing arts for touring to small-scale venues. These companies form one of the three main spheres of the small-scale performing arts ecosystem as illustrated in Chapter two. Within the ecosystem, professional relationships exist between companies and venues, companies and funder and funders and venues (figure 2.1).

Sharing the work with audiences, which constitute the fourth sphere, featured high as a motivation for six of the companies interviewed. Without exposure to audiences, or consumers, the work has no value. Ben Duke, Lost Dog's artistic director, "...likes impacting people and seeing his impact on people and dialoguing about that" (T. Howell, Personal communication, April 25, 2017).

Although the companies perform to end consumers, they confirm that they have business to business relationships with venue bookers who are their customers. Venue bookers act as gatekeepers between the companies and the audiences. In the UK, third party tour bookers have proved unpopular with the companies who all feel better equipped to sell their own shows. Several of the interviewed companies reported trying them with no resulting sales. Tour-finder.org itself, is a means for companies and venues to find each other.

All the interviewed companies confirmed a marketing focus on small-scale venues though all the adult focused companies will also target mid-scale venues depending on the show. Tutti Frutti, do scale up to mid-scale for Christmas but this involves reworking the show slightly (E. Killick, personal communication, March 23, 2017). As to what constitutes small or mid-scale, the companies are vague though they recognise venues with a capacity of two hundred or less as being small-scale. Milk Present's current solo show, 'Joan' is designed to play micro venues including bars and community centres (R. Glaskin, personal

communication, April 19, 2017). Single Shoe Productions' forthcoming show will be for an audience of thirty or less (F. Tomas, personal communication, April 10, 2017).

Relationships with funders are inconsistent. At both ends of the funded scale, Lempen and Third Angel both spoke of the issue of a transient workforce at Arts Council England impeding ongoing relationships (L. Lempen, personal communication, April 20, 2017; H. Foster, personal communication, March 23, 2017).

Of the population of 164 companies, nine are in receipt of core funding from one of the four UK national arts councils. Eight are Arts Council England National Portfolio Organisations and one is a recipient of Arts Council Northern Ireland's Annual Funding Programme. Core funded companies represent 5.49 percent of the population. Of the 39 companies, for whom evidence of international touring was found, seven benefit from arts council core funding representing 17.95 percent. Of the 125 companies for whom no evidence of international touring was found, only two were in receipt of core funding, representing 1.60 percent. As discussed above, ongoing core funding from a national arts council is only awarded when a company has a strong record of good business and financial management. It is therefore an indicator of stability and experience.

## 4.2 Business Structures

It is reasonable to assume that a more experienced company is more likely to have toured work internationally. This is backed up when looking at the age profile of the companies. The mean age of all the companies in the population is 10.5 years. For those for whom evidence of international touring experience was found, the mean age rises to 16 years and for the companies for whom no evidence of international touring was found the mean age is nine years. The difference is further illustrated in figures 4.1 to 4.3 which provides the business age profiles of the population for whom a foundation date could be sourced, those that tour internationally and those that only tour in the UK, broken into five year groupings.

Figures 4.1 to 4.3 shows us that 36.29 percent of companies in the population are between five and nine years old. This weighting is echoed in both the companies that do tour internationally and those that do not, with the five to nine age bracket representing 38.71 percent and 35.87 percent respectively. Only 3.23 percent of companies founded before 2013 have toured internationally (one company), whereas 34.78 percent of the companies that have not toured internationally are less than five years old. Some of these companies may be project based, meaning that they exist purely for the current production, others will fail or disband before they get the opportunity to tour internationally. The age profile of

Figure 4.1 Business age profiles for whom a foundation date could be sourced for the population of 164 companies

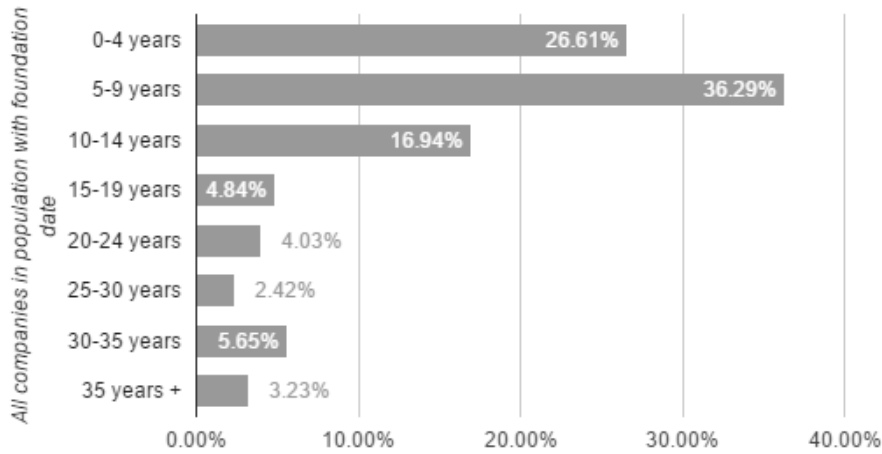


Figure 4.2 Business age profiles for whom a foundation date could be sourced for the 39 companies for whom evidence of international touring could be found

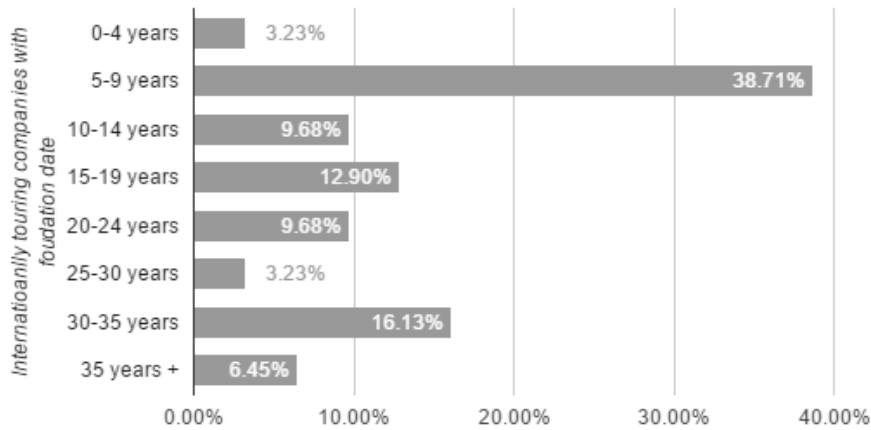
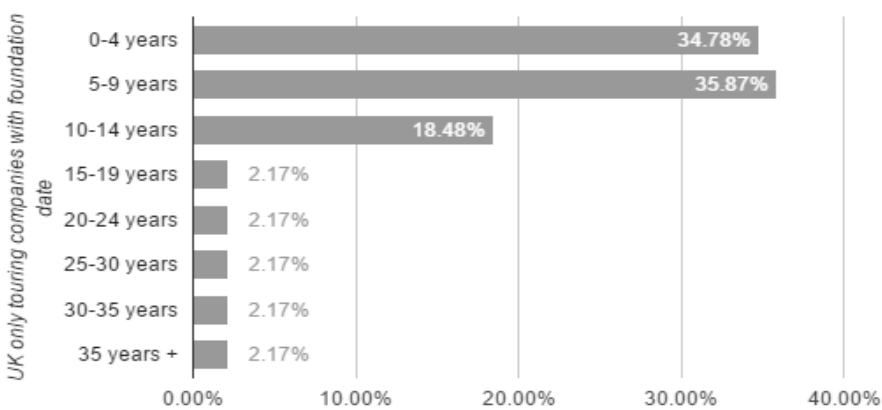


Figure 4.3 Business age profiles for whom a foundation date could be sourced for the 125 companies who for whom evidence of international touring could not be found



companies from this dataset is older than the average age profiles of all incorporated businesses in the UK (Companies House 2016).

Some of the challenges of maintaining a new enterprise were addressed during the interviews. Hilary Foster of Third Angel, one of the more established companies in the sample, and an Arts Council England NPO, worries that “[w]e’re going to see less and less touring work... in between the people who will do it for nothing..., because they’re starting out and us... I don’t know where the next generation’s coming from” (personal communication, March 23, 2017). Such fears are contradicted by the evidence from the dataset. Not only is the average age of companies producing work for touring to small-scale venues older than the average for all incorporated companies, the number swells significantly in the five-to-nine age bracket.

Table 4.1 gives organisational details of the ten companies that were interviewed for this research. They are all micro-organisations. Tutti Frutti is the largest in terms of establishment with four people on the company payroll and the only organisation in the sample not to have a founding entrepreneur still in place. The remaining sample companies have a founding entrepreneur working within the organisation. Two have producers, with a non-creative role, who had subsequently joined the organisation. The sample companies were chosen based on the criteria discussed in the methodology rather than their business structure or profit status as this information was not known at the point when the companies were selected. Evidence of business structure was collected through desk based research or clarified during the interview process. The reasons for choice of business structure are often based on convention or convenience. Bradley Wayne Smith from Single Shoe Productions commented that their simple organisational structure allowed them to focus on creating and touring work whilst still being able to access funds, rather than dealing with more time consuming and bureaucratic structures (personal communication, April 10, 2017).

Technically, as sole traders and unincorporated organisations, four of the sample, including Single Shoe Productions, are categorised as profit-making though, as discussed in the theoretical framework above, such terms should be treated with extreme caution. Three of the four ‘profit-making’ organisations evidenced project based public funding from Arts Council England and three have received project based public funding from the British Council. This evidence contradicts assertions in the Cultural Economics literature that to be in receipt of public funding an arts organisation needs to be not for profit (Towse, 2010 etc.).

**Table 4.1** Organisational basis of sample companies

<b>Company name</b>	<b>Year founded</b>	<b>Legal structure</b>	<b>Public funding</b>	<b>profit status</b>
George Dillon	1987	Sole Trader	Project funding	Profit
Helenandjohn	2011	Informal partnership of Sole Traders	None	Profit
Lempen Puppet Theatre Company	1987	Informal partnership of Sole Traders	Project funding	Profit
Lost Dog	2004	Company Limited by Guarantee	Project funding	Not-for-profit
Marc Brew Company	2001	Company Limited by Guarantee <sup>1</sup>	Project funding	Not-for-profit
Milk Presents	2010	Company Limited by Guarantee <sup>2</sup>	Project funding	Not-for-profit
Morph Dance Company	2012	Company Limited by Guarantee	Project funding	Not-for-profit
Single Shoe Productions	2011	Unincorporated Organisation	Project funding	Profit
Third Angel	1995	Company Limited by Guarantee	Core funded <sup>3</sup>	Not-for-profit
Tutti Frutti	1991	Company Limited by Guarantee and Charity	Core funded <sup>3</sup>	Not-for-profit

<sup>1</sup> As of April 2017, Marc Brew Company was in the final stages of applying for charitable status

<sup>2</sup> As of April 2017, the three founders of Milk Presents also constitute the board but the company is working to establish a voluntary board

<sup>3</sup> Both Third Angel and Tutti Frutti are core funded by Arts Council England, as National Portfolio Organisations



### 4.3 Vertical and horizontal integration within small-scale performing arts companies

Table 4.2 describes how each of the sample companies are organised in terms of vertical or horizontal organisation. For four companies, freelance performers are not used. Three also self-manage the technical aspects of their productions or use inhouse services provided by venues, whereas one does tour in the UK with a freelance technician. They all collaborate with freelancers though the relationships will be in short bursts rather than over the life of a specific production. George Dillon is known for his association with writer and performer, Stephen Berkoff who has written and directed some of George's work (G. Dillon, Personal communication, April 18, 2017). Lempen use freelance directors to help develop the performative aspects of new productions (L. Lempen, personal communication, April 20, 2017). For their next production, Single Shoe are working with a consultant magician (F.Tomas, personal communication, April 10, 2017). These four companies are consistent in that the artistic leaders within the companies are always the performers and all shows are created with this as a given.

Tutti Frutti is also consistent. For all their shows, a freelance writer is commissioned along with a designer. The shows are directed by the artistic director and all the performers along with the stage manager/technician will be freelance (E.Killick, personal communication, March 23, 2017). For the other five companies, the project dictates the way it is organised involving a mix of transactional and relational contracts with freelancers.

Susan Hay, Producer at Marc Brew Company described the advantages of relational contracts with freelancer touring technicians delivering more humdrum services as they provide continuity (personal communication, April 27, 2017). For more creative roles, relational contracts can be more challenging. Tutti Frutti, "...employ a lot of young actors who are at the beginning of their career...they're not faithful to the company" (E.Killick, personal communication, March 23, 2017). Tessa Howell from Lost Dog strongly echoed this sentiment, though she did commend the "very bouncy twenty-year-olds" who would be flexible and drop anything for an opportunity to perform (personal communication, April 25, 2017).

Relational contracts can also be challenging with performers later in their careers who are less flexible and might well have other commitments. Marc Brew Company's latest show involves six performers with mixed availability. In such circumstances, scheduling a tour is difficult (S. Hay, personal communication April 27, 2017).

Tutti Frutti endeavour to contract their team for their Autumn show to tour in the Autumn, be resident in a theatre for Christmas, then travel to Hong Kong and Singapore in January. If possible, they will arrange additional dates for the February school half term

**Table 4.2** How the sample companies are organised, horizontal and vertical integration.

<b>Company name</b>	<b>Artistic and business functions</b>	<b>Performers</b>
George Dillon	One person does both	Solo shows, George Dillon is the performer
Helen and John	One person does both	Helen is a performer. John joins her for some performances on a freelance basis
Lempen Puppet Theatre Company	The two artistic directors share both functions	The artistic directors are the performers in all shows
Lost Dog	Split with artistic director and producer	Artistic director performs. Current show is a solo. Otherwise freelance performers are contracted
Marc Brew Company	Split with artistic director and producer	Artistic director performs in some but not all shows. Current show is a solo. Otherwise freelance performers are contracted
Milk Presents	Split amongst three directors with specific artistic director and producer roles	All directors are performers but do not perform in all shows. Current show is a solo with a freelance performer
Morph Dance Company	Split with artistic director and producer	Artistic director performs in some but not all shows. Current show is a solo. Otherwise freelance performers are contracted
Single Shoe Productions	The two artistic directors share both functions	The artistic directors are the performers in all shows
Third Angel	Split with two artistic directors and a general manager	Artistic directors perform in some but not all shows. Current show is a five hander with five freelance performers
Tutti Frutti	Split with artistic director and company manager	All performers are freelance

break, while the company is still together. (E, Killick, personal communication, March 23, 2017).

Keeping contractual arrangements to a minimum for a run has advantages. Lost Dog, Marc Brew Company, Milk Presents and Third Angel all have solo shows that have had a life much longer than the companies' usual offerings. "Usually, [we do] about two or three tours. 'Paradise Lost [Lies Unopened Beside Me]' is on it's seventh, with no sign of abating any time soon" (T. Howell, personal communication, April 25, 2017). Small shows can also be more flexible in terms of venue requirements (R. Glaskin, personal communication, April 19, 2017).

For a small, unfunded company, touring solo retains the risk with the motivated artistic entrepreneur. George Dillon explained why he now only does solo shows:

I did a production...with seven actors and that pretty much bankrupted me...  
you've got to have money to pay people properly because if you don't pay people  
they fuck you about and betray you (personal communication, April 18, 2017)

Solo shows reduce contractual challenges significantly, especially when the solo performer is part of the company. The lifespan of the show is not limited if there is a market for it and costs associated with re-casting and re-rehearsing are alleviated. With less people OTR, fixed touring costs are reduced. Despite the flexibility and potential lifespan of a production, solo shows have their limitations. Susan Hay despairs at the reticence that many venues have about taking solo shows (personal communication, April 27, 2017).

## 4.4 Creating work for small-scale touring

All the sample companies were asked about origination of shows. In all instances, bar one, the company's original creative driver is still in place. Phrases such as "an itch that needed to be scratched" (H. Foster personal communication March 23, 2017); "a yearning" (T. Howell, personal communication, April 25, 2017); "artistic ambition" (R. Glaskin. Personal communication, April 19, 2017) and "mostly driven by personal obsession" (G. Dillon, personal communication, April 18, 2017) were representative. These were sometimes qualified with a degree of pragmatism as to what is possible but the "arts for art's sake" property (Caves, 2000, p.3) tends to override expedience.

There is evidence that when developing a new project, companies do not focus on the successful qualities of the previous show, meaning that, potentially, new markets need to be found. Following the success of 'Joan', Milk Presents have decided not to build on a good reputation for a solo show that had clear economic advantages and good relationships with micro venues. For artistic reasons, their next show, 'Minotaur', will involve three performers (R. Glaskin, personal communication, April 19, 2017). Marc Brew Company have followed a

successful solo show with a six-hander which is proving difficult to tour due to performer availability (S. Hay, personal communication, April 27, 2017). Single Shoe Productions', single-prop show, Crazy Glue, is being followed by a piece with complex magic tricks and a set that will require a minimum of three nights in a venue (B.W. Smith & F. Tomas, personal communication, April 10, 2017).

Tutti Frutti have a more formulaic structure for developing new work. They generally produce two shows a year. In Spring, they present an original piece, such as 'Wild', about a boy with attention deficit hyperactivity disorder (ADHD). For Autumn, they present a new piece based on a traditional story such as 'Underneath a Magical Moon' which is a retelling of Peter Pan. The Autumn show is more commercial and needs to be flexible enough to scale-up for a run as a theatre's Christmas production (E. Killick, personal communication, March 23, 2017). This is still not wholly commercially driven. Their vision is to "work with and nurture a broad range of artists to push the creative boundaries and quality of [their] work" (Tutti Frutti, n.d.).

All the companies broadly follow Preece's development stages (2011) as laid out in chapter two. The non-core funded companies keep upfront costs to a minimum through unpaid time by the artistic lead. Because of Caves' "nobody knows" property of creative activities (2000, p.3), selling an untested piece is challenging. Six of the companies have premiered shows in Edinburgh, to get exposure, press reviews and engage promoters, before having a tour organised. Tutti Frutti have an established routine of two shows per year. For them, selling a show before it is created is less of a challenge as the company has a good reputation with regular UK venues (E. Killick, personal communication, March 23, 2017). George Dillon has also built a reputation over the years. "I actually sold the tour... on the concept and on my relationship with the theatres" (personal communication, April 18, 2017). Third Angel have moved from selling a show before it was created and touring it immediately to doing an initial run with a co-producing venue followed by a tour the next season (H. Foster, personal communication, March 23, 2017).

Reputation and consistency allow for a new show to be produced with overlapping stages such as marketing and development. For less well-established companies or where the product differs in scale or style, a more linear approach is required necessitating the product to be completed to presentation stage before it can be sold to venues.

## 4.5 Financing small-scale performing arts

The growing reticence of bookers to take untested work was discussed in relation to the deals that companies negotiate with UK venues. Table 4.4 details findings for the sample companies. Most operate on a fee basis, though all reported that getting a good deal is

getting harder. Lempen reported that they are earning a third less than it did ten years ago (L. Lempen, personal communication, April 20, 2017). Third Angel “have been banging [their] head against a ceiling on the fee for nearly ten years...” (H. Foster, personal communication, March 23, 2017). Fees provides companies with certainty but there are times when a guarantee against a box office split can work to a company’s advantage.

There are a couple of venues...that made £5,000 on the back of us and that’s got to be shared. They booked a small-scale show, put it in their main theatre and walked away with five grand. (E. Killick, personal communication, March 23, 2017).

The relationship between venues and companies producing work is at the core of the ecosystem for small-scale performing arts in the UK. Outside of the Edinburgh Fringe, none of the interviewed companies hire a venue to perform in. It is a market where supply greatly exceeds demand.

**Table 4.4** Sample companies UK deals with venues

<b>Company name</b>	<b>Most common deal achieved</b>	<b>Comments</b>
George Dillon	A guarantee against a box office split	“A golden rule of small-scale touring is never do a booking on a straight box office split!” (G. Dillon, personal communication, April 18, 2017)
Helenandjohn	Box office split	“Sometimes a guarantee, sometimes no. I’d say normally no” (H. Ainsworth, personal communication, April 20, 2017)
Lempen Puppet Theatre Company	Fee	“more venues are trying to do box office split... they say, we don’t have the budget” (L. Lempen, personal communication, April 20, 2017)
Lost Dog	Fee	“We did a five-night run in London at Wilton’s That was a box office split” (T. Howell, personal communication, April 25, 2017)
Marc Brew Company	Fee	“Unfortunately, nowadays people are pushing towards box office splits, which makes life incredibly nerve wracking” (S. Hay, personal communication, April 27, 2017)
Milk Presents	Fee	“Only in very few occasions do we do a box office split” (R. Glaskin, personal communication, April 19, 2017)

Single Shoe Productions	A guarantee against a box office split	“Every now and again there’ll be a straight fee... I would say that 80 percent, if not more, of the bookings are a guarantee versus a box office split” (B.W Smith, personal communication, April 10, 2017)
Third Angel	Fee	“There’s the occasional place where we will do a guarantee against loss to split. That split is usually 70:30 in our favour. Umm Just our love for the venue” (H. Foster, personal communication, March 23, 2017)
Tutti Frutti	Fee	“It’s generally fee but in the climate in the last couple of years we’ve been doing a bit of a lesser fee with a with a box office split” (E. Killick, personal communication, March 23, 2017)

## 4.6 Subsidies for small-scale touring

Table 4.1 details whether the sample companies are in receipt of public funding or not. Two of the companies interviewed rely solely on booking fees and tickets to fund and tour their work in the UK. Others questioned if this is possible. Single Shoe are a young company, with very few overheads but still feel they need subsidy in order to pay themselves (B. W. Smith, personal communication, April 10, 2017). Foster, from Third Angel, strongly echoed this with her worry about future generations of companies (personal communication, March 23, 2017). It can be done. Milk Presents’ current touring production is a one woman show, called ‘Joan’, that was created specifically to tour without arts council subsidy (R. Glaskin, personal communication, April 19, 2017).

‘Joan’ was not totally unfunded. It was co-produced, with development funding, by Derby Theatre where Milk Presents are the resident company. Other companies tour with only small amounts of subsidy. Lempen Puppet Theatre normally manage with just twenty percent of the build or origination costs. Like Milk Presents, Lempen has also been in receipt of non-arts council funding sources. For example, their production of ‘The Fisherman and the Pearl’ was financed by The Marine Conservation Society (L. Lempen, personal communication, April 20, 2017). Tutti Frutti’s production, ‘Wild’, about a boy with ADHD, was funded by The Wellcome Trust (E.Killick, personal communication, March 23, 2017). Both these examples came with conditions. Lempen needed to communicate relevant educational messages and Tutti Frutti had to raise their audience age to eight plus.

There is evidence of a huge gap in funding expectation between companies. Tessa Howell, from Lost Dog strongly believes that Arts Council England are getting excellent value

for money. A £50,000 Arts Council grant has covered a 39-date tour of 'Paradise Lost Lies Unopened Beside Me'. That equates to £1,282 per sixty-minute show. Lost Dog are hopeful that their current application to become an Arts Council England NPO will be successful. Tutti Frutti already have that status. For a recent funding application Emma Killick calculated that the unsubsidised, full cost recovery, rate for one of their shows is £3,600 which is way above the rate UK venues will pay (personal communication, March 23, 2017).

From the above it can be observed that it is possible to tour without development or the ongoing touring subsidies. This involves keeping costs low and keeping OTR numbers to a minimum. All the examples of unfunded touring in this study have involved a founding entrepreneur creating and touring with the work. Founding entrepreneurs freely give time to ensure their art is shared as art supersedes economic priorities (Chell, 2007; Paris and Leroy, 2014).

The above section has examined the ecosystem for small-scale performing arts in the UK. It has identified that arts companies producing work for touring to small-scale venues tend to be older than the national average for all industries. It has also revealed that the choice of governance structure for companies is not important in terms of realising public funding or touring work. It has identified that, whereas horizontal integration is invaluable in the development stages of new work, for performers, contractual and availability issues inhibit the tourability of a production. Within the sample 'arts for art's sake' has a greater influence on the development of new work than economic pragmatism and there is a reluctance to build on previous learning and success. Further, the fee or guarantee against loss system puts power into the hands of the bookers as to what is toured and therefore what is produced. Further conventions, within the small-scale performing arts ecosystem, are imposed by the subsidised funding system.

## Part II

### 4.7 International entrepreneurship for small businesses

Having recorded empirical evidence about the small-scale touring ecosystem in the UK, we turn to the sample companies' experience of touring internationally. How entrepreneurial are they and what motivates a UK based company producing work for touring to small-scale venues to venture overseas?

Economics is not a prime motivator across the sample. For German speaking Lempen Puppet Theatre there was always an economic intention to tour to Switzerland, where fees are higher (L. Lempen, personal communication, April 20, 2017). The most strategically minded company, Tutti Frutti, was also the only company to allude to the

economic advantage of spreading fixed and core costs over more dates, extending the lifecycle of the product, (E. Killick, personal communication, March 23, 2017). Even here the language was qualified with societal benefits.

It has been noted above that companies are motivated by a desire to share their work. They also value opportunities to learn from international experiences. Making connections with potential collaborators whilst abroad was expressed as a motivator for seven of the sample companies.

There is a sense that things are better abroad. George Dillon referred to more intelligent press and intelligent audiences, (personal communication, April 18, 2017). Tessa Howell talked of more sophisticated programming, based on aesthetics rather than economics which she found artistically stimulating (personal communication, April 25, 2017). Such views should be treated with caution. The lure of the exotic is attractive and non-British companies may be equally stimulated by touring to the UK. Part of this attraction is the respect paid to foreigners. "Over there, you're an international performer; over here, you're nobody" (G. Dillon, personal communication, April 18, 2017).

International touring might develop a company's ego but are the potential long-term effects a motivation for risking short term financial loss? Some companies are willing to invest their own resources into festivals, conferences, and networking events in the hope of meeting and selling work to future bookers. This is the strategy adopted by Tutti Frutti who have attended festivals in the United States and Europe at the company's expense (E. Killick, personal communication, March 23, 2017). Milk Presents are contemplating an unfunded trip to the Australian fringe festival circuit (R. Glaskin, personal communication, April 19, 2017). On a more personal level, Subhash Viman recognised that doing things for free, in the early stages of his international career, built his profile and generated paid opportunities later (personal communication, April 27, 2017). Marc Brew company will not venture overseas unless all costs are covered (S. Hay, personal communication, April 27, 2017).

The final motivation is travel and adventure. The opportunity to see new places was cited as an incentive by all companies, with a variable willingness to make sacrifices to achieve it.

The above motivations represent a complex mix of economics, artistic stimulation, and a desire for adventure. All the companies are, however operating in the ecosystem for small-scale touring in the UK which partly sets the agenda. Two of the above motivations are economic and refer to companies seeking to increase their income in the short and medium term. Two relate to the artistic creation in the form of sharing and co-creating and learning for the future.



## 4.8 The economic potential for international touring

As mentioned above, Tutti Frutti were the only company to refer to the economic benefit of spreading sunk and fixed costs over a longer run by taking the work overseas (E. Killick, personal communication, March 23, 2017). Their annual Hong Kong tour not only extends the run, it benefits from a generous fee plus all expenses. After paying the performers, the company comes away with a healthy surplus.

This experience should be offset against the costs that companies have invested in seeking opportunities. Showcasing at the Edinburgh Festival Fringe, even as part of the British Council Showcase, is expensive. “If you lose less than five thousand pounds you’re probably doing quite well”, (G. Dillon, personal communication, April 18, 2017). Tutti Frutti have invested significantly in attending events in the hope of generating bookings which have yet to pay off. Over a longer term, Third Angel stated that early investment in showcases such as the British Council event in Edinburgh and loss making early international trips have since recouped costs many times over (H. Foster, personal communication, March 23, 2017).

Lempen will attend festivals in Europe that do not cover all their costs but will endeavour to combine these opportunities by playing venues on the way to or from a festival, covering a shortfall in fees. They spend a lot of time abroad as it is the only way for them to generate enough work. (L. Lempen, personal communication, April 20, 2017).

Administrative coordination is also an issue when touring outside of Europe resulting in increased transactions costs but those reported by the companies were usually surmountable, having little impact on the viability of opportunities.

Six companies reported the positive impact that international fees have had on their finances. For the two National Portfolio Organisations, this has been invaluable in reaching their targets for non-Arts Council match funding to their core grant. Both these companies spoke of profits that they have been able to re-invest in their work in the UK. However, given the time they have reportedly spent as administrators on facilitating the work, it is not certain that this is a true profit.

## 4.9 International opportunity discovery and exploitation

How do companies realise their ambitions for international touring, travel, and adventure? As discussed in chapter two, international opportunities materialise in the form of showcase, festival, venue, or residency touring. Table 4.5 briefly details the experience of the sample companies. Interviewees confirmed the importance of the Edinburgh Fringe Festival for British companies, for opportunity discovery (Mainela et al., 2014).

Strongly linked to the Edinburgh Fringe Festival is the role that the British Council play in promoting and facilitating international touring. Only Third Angel have formally been part of the bi-annual British Council Showcase. This was what launched their international ambitions (H. Foster, personal communication, March 23, 2017). To be a part of the showcase, you need to have a show ready for Edinburgh’s programme publication and The British Council’s time frames for selection. Lost Dog’s new project, ‘Romeo and Juliet’, will be ready for the 2018 festival, missing the biannual British Council Showcase (T. Howell, personal communication, April 25, 2017)

**Table 4.5** Sample companies International touring experience

Company name	International experience	Comments
George Dillon	<ul style="list-style-type: none"> <li>• Edinburgh</li> <li>• Performance festivals</li> <li>• Venues</li> </ul>	<p>“...it led to, a bit of touring in Holland and then also, you know, Lithuania, Latvia and Estonia” (G. Dillon, personal communication, April 18, 2017)</p>
Helenandjohn	<ul style="list-style-type: none"> <li>• Showcase</li> <li>• Performance festivals</li> </ul>	<p>“I sent off to a lot of festivals, including the UK festivals and it was the international festivals that accepted the work” (H. Ainsworth, personal communication, April 20, 2017)</p>
Lempen Puppets Theatre Company	<ul style="list-style-type: none"> <li>• Showcase</li> <li>• Performance festivals</li> <li>• Venues</li> <li>• Residencies</li> </ul>	<p>“...we bump into a new festival by attending one already and it just evolves... [It is] difficult... to find enough festivals that do actually pay but if you can put something from previous contacts en route” (L, Lempen, personal communication, April 20, 2017)</p>
Lost Dog	<ul style="list-style-type: none"> <li>• Edinburgh</li> <li>• Showcase</li> <li>• Performance festivals</li> <li>• Venues</li> </ul>	<p>“last year we did do a run in Paris and festival in Bruges, and we’re working quite closely with The British Council Caribbean to look at a tour out there”  T. Howell, personal communication, April 25, 2017)</p>
Marc Brew Company	<ul style="list-style-type: none"> <li>• Edinburgh</li> <li>• Performance festivals</li> </ul>	<p>“...we took it to Palestine and we took it to Israel and we were invited to Poland. We have just been invited to Indonesia...” (S. Hay, personal communication, April 27, 2017)</p>

Milk Presents	<ul style="list-style-type: none"> <li>• Edinburgh</li> <li>• Residencies</li> </ul>	<p>“...and they had this application process going and so we just applied” (R. Glaskin, personal communication, April 19, 2017)</p>
Morph Dance	<ul style="list-style-type: none"> <li>• Residencies</li> <li>• Performance festivals</li> </ul>	<p>“... one called Serendipity which happens in Goa...It’s a huge festival where they have everything from arts, crafts, circus performances, dance performances, theatrical performances. It’s just a huge platform.” (S. Viman, personal communication, April 27, 2017)</p>
Single Shoe Productions	<ul style="list-style-type: none"> <li>• Edinburgh</li> <li>• Performance festivals</li> <li>• Venues</li> </ul>	<p>“...we’ve done the Edinburgh Festival and then the German experience was a festival...Bulgaria, was the Black Box Festival. It’s a fairly newish international festival” (B.W Smith, personal communication, April 10, 2017)</p>
Third Angel	<ul style="list-style-type: none"> <li>• Edinburgh</li> <li>• Showcase</li> <li>• Performance festivals</li> <li>• Venues</li> <li>• Residencies</li> </ul>	<p>“The big break was the British Council Showcase” (H. Foster, personal communication, March 23, 2017)</p>
Tutti Frutti	<ul style="list-style-type: none"> <li>• Performance festivals</li> <li>• Venues</li> </ul>	<p>“Wendy just happened to be on a delegate route with the producer of ABA productions who are the producers in Hong Kong and Singapore (E. Killick, personal communication, March 23, 2017)</p>

Four companies reported the fringe benefits of the British Council Showcase. Being involved in the networking breakfasts and what George Dillon called “the Plat du jour” of companies, (personal communication April 18, 2017) who are placed on a list of highly recommended fringe offerings. It was at a networking event that Single Shoe was invited to apply to a performance festival in Germany (F, Tomas, personal communication, April 10, 2017). George Dillon met a Dutch promoter at a networking breakfast which led to tours of the Netherlands, Belgium, and Germany (personal communication, April 18, 2017). Dillon also pointed out that being in the festival programme has led to invitations to a fringe festival in Canada and a performance, during hurricane season, in Bermuda (personal communication, April 18, 2017).

Being invited to appear in a festival or undertake a tour overseas is flattering and certainly reduces search costs compared to sending off applications. Dillon has not actively sought international touring opportunities but has taken them up when they have presented themselves. He has not toured internationally since 2005 due to his choice of show. He

developed 'The Gospel of Matthew' at a time when The British Council were mostly interested in China and predominantly Muslim countries (personal communication, April 18, 2017). Those companies that are more proactive in seeking international touring opportunities by sending off applications, actively networking and endeavouring to coordinate their own tours tend to have a much more varied and adventurous international experience. Following the British Council Showcase in 2001, Third Angel have gone on to travel the world. They have not spent time actively filling in festival applications but have networked successfully (H. Foster, personal communication, March 23, 2017). Lempen have invested time and resources applying for festivals, using these as learning and networking opportunities to solicit invitations and further opportunities. Their language skills have enabled them to coordinate their own tours in venues and schools across German speaking Europe. Single Shoe Productions are the only company who have managed a multiple venue tour in the United States which they co-ordinated themselves through hard work networking and Smith's connections (personal communication April 10, 2017).

Tutti Frutti believe that the British Council, would not be interested in children's work, and do not perform at the Edinburgh Fringe. Their route to international touring has been through applying to specialist networking conferences. They have been selected for and funded to attend such events in the USA, Poland, and South Africa. The company manager has also attended other events without funding. From these they have managed to secure one highly lucrative ongoing relationship with a promoter who annually coordinates a run for the company in Hong Kong and Singapore (E. Killick, personal communication, March 23, 2017) but their strategy has not generated any other touring opportunities. As mentioned above, they produce two new pieces of work each year. In Spring, it is completely new writing and the Autumn it is based on a more traditional story. They have found that the showcasing events are interested in the new pieces whereas venues are more interested in the safer Autumn work (E. Killick, personal communication, March 23, 2017).

For Tutti Frutti, taking a show to the International Performing Arts Youth Convention (IPAY) in the USA was expensive. They locally sourced the things that could not be carried in suitcases to save transporting sets. This is also a practice they use when touring to Hong Kong and Singapore. Specifications are sent over and a new set is ready for them when they arrive (E. Killick, personal communication, March 23, 2017). Last year, Marc Brew's solo piece, 'For Now, I Am', was invited to the Ramallah Dance Festival in Palestine. The piece concludes with Brew, suspended by his ankles in an inverted crucifix. "Luckily, I travel light because I had the rope in my suitcase" (S. Hay, personal communication April 27, 2017). Travelling overseas is more complex. Keeping the set or equipment needed to a minimum has advantages.

Companies reported excellent levels of support and advice from the British Council, reducing the companies' transaction costs. Bureaucracy can, however, cause problems. Last year Marc Brew Company's tour manager was not able to tour to a festival in Poland due to immigration rules (S. Hay, personal communication, April 27, 2017). When Single Shoe toured in the USA, Smith's American nationality proved advantageous. Theatres paid him and he paid the company. (B. W. Smith, personal communication, April 10, 2017).

Four companies discussed the challenges that micro-business face without someone on the ground (Falk & Hagsten, 2015). Although unpopular with companies in the UK, tour bookers are valued overseas and especially outside Europe. Lost Dog are trying to set up a tour in The Caribbean. They have British Council support but "not having a production manager there, to get a tour together... whilst doing three or four days a week of UK touring has proved nearly impossible" (T. Howell, personal communication, April 25, 2017). Tutti Frutti are still trying to secure a tour booker in the USA, without which they do not see touring as being logistically possible (E. Killick, personal communication, March 23, 2017).

Single Shoe Productions current show has no language (F. Tomas, personal communication, April 10, 2017) which removes one barrier to touring internationally. Lempen Puppet Theatre can perform all their shows in either English and German though this does incur additional sunk costs with translation and re-rehearsing. Their latest show, Cardboard Carnival, is their first to be language free. This was accidental and evolved out of the creative process, though the company have recognised the potential and hope that it will open new doors (L. Lempen, personal communication, April 20, 2017). Other solutions to the language issue have included a live translator on stage and sur-titling. Both these solutions have an impact on the audience experience. Lost Dog did a run at the Theatre De Ville in Paris with surtitles.

They did a very artistic/poetic version which...provoked an internal creative process about how much are [we] willing to go with another voice? ... I think we've learned something about essence beyond literalness. It wasn't a particularly comfortable learning curve. As an audience experience, I think it worked very well (T. Howell, personal communication April 25, 2017)

## 4.10 Internationalism

None of the companies had a firm view of what the implications Britain's choice to leave the European Union would be on their international touring ambitions.

The American heritage of Smith helped in facilitating a tour for Single Shoe to the US but the fact that they had a show that came from the UK, that had performed in Edinburgh

and London, was seen to carry marketing weight in the USA. (F. Tomas, personal communication, April 10, 2017).

The British Council was praised by companies for their support once a tour was arranged and in occasionally funding development of new shows. They do, however still operate as gatekeepers in selecting a very limited number of shows for showcasing. Through their long relationship with the British Council, Third Angel have toured all over the world and to some interesting places that were on the British Council's diplomacy agenda.

Companies that travel seek experiences, rather than trying to impose their culture on others, though when Lempen Puppet Theatre heard, through networking, of a festival in Chile focusing on a South American tradition of shows for single audience members, they were keen to take their British version of the concept. They got in touch, were invited and with British Council funding for travel, shared ideas across continents (L. Lempen, personal communication, April 20, 2017).

## 4.11 Financing international touring

Howell reported generous fees for Lost Dog's international touring (personal communication April 25, 2017). Generally, all the sample companies shared her enthusiasm. No one talked of box-office-splits. Some spoke of low fees for certain festivals but reported that these were offset by the experience or seen as an opportunity to promote themselves. Two companies independently reported the same advice that they had had from the British Council on negotiating international fees. One thousand pounds per week per person plus an additional thousand pounds for the company. Third Angel were told this in 2001 (H. Foster, personal communication, March 23, 2017) and Lost Dog in 2015 (T. Howell, personal communication, April 25, 2017). As Foster points out, "the value of that grand [£1,000] has gone down quite a lot since 2001".

None of the companies reported accessing any European Union funds to support international touring or relationships. The British Council do not fund companies directly to tour but will fund international hosts to cover a company's travel and accommodation. Five companies have all benefitted from such arrangements. Three companies have also all benefitted from British Council funding to help develop new work suitable for international touring.

This chapter has reported the findings from a new dataset of 164 companies, touring professional performing arts to small venues with descriptive statistics and from a sample of ten internationally touring companies with a coded document search and set of semi structured interviews. It has examined how these companies create work and how they tour

it in the UK. Part II has looked at the companies in the light of theories on international entrepreneurship and how they practically realise international touring. The next chapter discusses these findings in relation to the theoretical framework and draws conclusions based on the research question at the heart of this thesis.

## 5. Discussion and conclusions

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This chapter discusses the results from the dataset of 164 companies and the coded document and interviews from a sample of ten companies in relation to the theoretical framework in chapter three. It connects the findings and ideas of previous authors to the empirical findings from this study. As pointed out in the introduction, little work has been carried out directly on the ecosystem for small-scale performing arts in the past. Much of the theoretical framework was drawn from neighbouring disciplines or different contexts. This chapter attempts to make the connections or highlight where existing theory needs to be rebuilt or improved in relation to companies producing work for touring to small-scale venues and their experience of international exports.

As with previous chapters it follows a structure that first considers the ecosystem for small-scale performing arts in the UK including a discussion on the market for small-scale performing arts and how companies working within it are structured, organised, create work to tour, finance themselves and secure subsidies. Part II moves on to consider international entrepreneurship and how this relates to companies producing small-scale touring products and the environment in which they are operating. Finally, Part III concludes with answers to the research question providing new insights into the discussion and provides suggestions for future research.

### Part I

#### 5.1 The small-scale performing arts ecosystem

There is little consensus as to what small-scale constitutes. This paper has used UK Theatre's cut off point of an audience capacity of 200 (UK Theatre, 2015). Companies within the sample produce work that is performed to audiences considerably smaller than 200. In their report for Arts Council England Naylor et al. (2016) define venues with a capacity of less than 400 as small-scale. Such inconsistency is unhelpful to companies, venues, funders, or policy makers.

The market for small-scale performing arts is significant in the UK and internationally. This has been demonstrated in table 2.1 using data from UK Theatre (2015) which, though biased towards data for larger venues, is informative. When numbers from the Edinburgh Festival Fringe (Edinburgh Festival Fringe Society, 2017b) and rural touring are added (National Rural Touring Forum, 2017), sizable opportunities exist. Evidence from the ten sample companies, studied here, of international festivals and venue touring opportunities



indicates that there is also a large international market for professional small-scale performing arts.

The ecosystem has three main connected spheres (figure 2.1), companies, venues, and funders. Companies have little power, with both venues and funders acting as gatekeepers, deciding what will be funded and/or presented. The fees payable to companies have moved little over the past few years with pressure on companies to take less favourable deals (Devlin & Dix, 2016). This is backed up by the research. It is a buyers' market with the available performances exceeding available dates in venues. The ecosystem also has rules and conventions that companies cannot break if they want to fit into a venue or access funding. Relationships across players in the ecosystem are complex. Figure 2.1 distances companies from audiences in terms of business contact but sharing work with consumers is a motivation for companies. If the work is not seen it serves no purpose.

The ecosystem is protective towards companies. It provides funding, structures for the dissemination of work and conventions. Funding criteria, conventions relating to performing arts in the UK and gatekeeping venues also serve to dampen radical innovation.

From the population of 164 companies studied for this research, we can conclude that the eco system does not inhibit new entrants into the industry and survival rates are relatively healthy. Companies populating this ecosystem tend to be older than the national average for companies across all industries in the UK. This could relate to Caves' "Arts for art's sake" principle (2000, p.3) where artistic ambitions override economic motivations.

## 5.2 Performing arts organisational structures

The governance structure of small companies has been the subject of extensive academic research but would appear to be less important than the volume of literature would suggest. Table 4.1, illustrates the structures chosen by and practiced by the sample companies. These range in complexity from unincorporated organisations to charities, limited by guarantee. Technically some companies are profit-making but this has not inhibited them from accessing public funding from one of the four UK based arts councils. Lempen Puppet Theatre is one example of a 'profit making' company that was able to access other charitable funds with its award from the Marine Conservation Society (L. Lempen, personal communication, April 20, 2017). It is worth repeating the view of Bradley Wayne Smith from Single Shoe Productions, that their simple organisational structure allowed them to focus on creating and touring work whilst still being able to access funds rather than dealing with more time consuming and bureaucratic structures (personal communication, April 10, 2017).

Nine of the ten sample companies had a founding entrepreneur still working in the organisation. Two had producers, with a non-creative role who had subsequently joined the organisation and one had a succession artistic and administrative leader managing the company. The actions of these players concur closely to the previous findings of Chell (2007) and Paris and Leroy (2014) on succession management within creative industries. For the founding, creative entrepreneurs, artistic and social principles override financial or commercial considerations whereas the organisation with succession leadership adopts a strategic approach to business development and a collegiate approach to artistic decision making. This is important within the context of the small-scale performing arts ecosystem for two reasons. Both are based on the principle, mentioned above, that a founding entrepreneur will prioritise art over economic considerations (Chell 2007). Within the simple governance structures adopted by most of the companies in this study's sample, a founding entrepreneur will not be salaried and will be more likely to work unpaid hours than an 'employed' succession manager. The second reason relates to the creation of work which is discussed below.

### 5.3 Vertical and horizontal integration within small-scale performing arts companies

As small organisations, it is not surprising that all sample companies exhibited degrees of horizontal organisation. Humdrum and short term creative contracts within fixed timescales, such as engaging a writer or movement director, do not appear to provide contractual challenges. Longer term relationships with a touring company are subject to Caves' 'time flies' and 'nobody knows' properties of creative activities (2000, p. 8 & p.3). When a show is created, it is not known how long it will live. In some cases, it will need to be performed and showcased before bookings are secured. This will leave gaps in any contractual period. If they are not touring and not being paid, performers will, understandably, seek alternative opportunities. Good performers will be in demand. Such opportunistic behaviour on behalf of the performers is pragmatic. Replacing a performer involves re-rehearsals, constituting additional sunk costs. Strategic planning, without gaps, as demonstrated by Tutti Frutti with their Autumn, Christmas, Hong Kong, and February half term programme, can mitigate against this, allowing the company to retain performers on an extended contract prolonging the lifecycle of a product, further spreading sunk and fixed costs over more performances (E. Killick, personal communication, March 23, 2017).

It has been demonstrated, however, that shows utilising performers from within organisations have the longest lives, with the benefits of spreading sunk and fixed costs.

Contractual costs are limited to humdrum roles and fixed term creative roles such as a designer or director. Re-rehearsal costs are low or minimal if the solo performer is also a founding entrepreneur as they will, most likely, not be salaried or charging a daily rehearsal rate. OTR costs are lower as there will be fewer people and travel time may not need be paid in the form of wages or a freelance fee.

## 5.4 Creating work for small-scale touring

As mentioned above, “nobody knows” (Caves, 2000, p.3) if a new production will appeal to bookers or audiences. It is striking that another of Caves’ properties of creative activities, ‘arts for art’s sake’ (p. 4) is prioritised over economic considerations when creating new work. With the founding, creative entrepreneur still in place in all but one of the sample companies, the research confirms Chell’s (2007) belief that founding entrepreneurs prioritise creative and social value at the expense of management or profit. Decisions on future projects are artistically driven. Even in the company without a founding entrepreneur, artistic integrity is seen to be a priority. Some companies have demonstrated a disregard for following up a successful show with something that can be placed in the same market. Again, this relates to Caves’ “arts for art’s sake” principle (200, p.3).

Those that produce products of a consistent size and type, are the ones that can market themselves based on trust and reputation. Two companies discussed strategies designed to mitigate Caves’ “nobody knows” principle (2000, p. 3) by showcasing ‘work-in-progress’ or presenting a run with a partner organisation prior to marketing it for touring in the following season. The Edinburgh Festival Fringe serves a similar purpose. In addition to showcasing to bookers, Edinburgh generates audience and press feedback that can be used to improve the show and support its marketing.

Building on Caves’ “arts for art’s sake” economic property of creative activities (2000, p.3-4) and somewhat contradicting it, is something that links to Chell’s ‘social value’ (2007). The creation of the art and its reception by audiences cannot be separated. It confirms that art is a greater priority than economics but, unlike Caves, places importance on the audience as co-creator. Without exposure to audiences, or consumers, the work has no value. The art and the message are indispensable.

## 5.5 Financing small-scale performing arts

For companies touring professional performing arts to small venues, audience capacities are smaller and average ticket yields are lower (Table 2.1). This paper has contributed to an under researched subject in Cultural Economics as highlighted by Towse (2010). From the limited sample, we can observe that for small-scale companies, fees

remain the most common form of contract with venues. There is, however, downward pressure on the size of the fee with an increasing tendency to move towards box office splits. Whereas fees provide a company with certainty, a box office split can be advantageous to a company as it potentially allows them to share a larger proportion of the box office income.

The relationship between venues and companies producing work is at the core of the ecosystem for small-scale performing arts in the UK. The venue bookers are the customers in a buyers' market. Venue bookers are gatekeepers between the companies and the audiences and will have criteria on which they base their programming decisions. With a fee system, information asymmetry and symmetrical ignorance as discussed by Filiz-Ozbay (2012) applies. Companies marketing their shows to multiple venues will not know these criteria whereas venues should have a reasonable idea of what their audiences will come and see and how much they will pay. If it is a new piece with no previous performance record, symmetrical ignorance becomes more important. As evidenced in this research companies will frequently market a show for more than one season. Some companies produce consistent products and have trust based, ongoing relationships with venues. These mitigate against Caves' "Nobody knows" principle (2000, p.3).

## 5.6 Subsidies for small-scale touring

Subsidies and public funding have a significant effect on the small-scale performing arts ecosystem. To qualify for funding, a company must meet a range of pre-determined conditions. These conditions may constrain creativity or necessitate compromise.

It is not known how many professional performing arts companies there are. It will be a figure that is constantly changing as companies form and disband. It is therefore impossible to say what proportion of the companies are core funded. Of the 164 companies in the tour-finder.org database created for this research, 5.49 percent receive regular core funding from one of the four UK national arts councils. This rises to 15.38 percent for companies for whom there is evidence of international touring (table 3.2). Core funding demonstrates a strong record of sound business and financial management but tends to have a high entry point. In the sample, companies benefited from core and project funding including non-arts based monies. As demonstrated, a company's profit-making status is not important when seeking arts related public funding in the UK.

A phenomenon like superstar theory (Rosen 1981) has been highlighted where the choices of funders have a disproportionate effect on the success of those who are funded over those who are not. This manifests itself as a disparity of expectation with some

companies willing and able to create work for very little and others feeling that they are hard done by with a relatively generous subsidy.

It is possible to tour small-scale performing arts without subsidy as demonstrated a small number of companies in the sample. This does however necessitate solo performances involving core staff who are not salaried. These are usually founding entrepreneurs.

Having discussed performing arts companies, operating within the small-scale touring ecosystem in the UK, in relation to the theoretical framework and the results of the empirical research conducted for this study, Part II turns to International touring seeking insight into company motivations and their ability to find and realise opportunities.

## Part II

### 5.7 International entrepreneurship for small businesses

Innovation, risk, pro-activity, tolerance, and entrepreneurial thinking were identified as being prerequisite to international trade in the performing arts (McDougall & Oviatt, 2000; Fillis & Lee, 2000).

It is safe to say that none of the companies have demonstrated innovative practice either in the way the organisation is run or the product is marketed. Likewise, the format of the shows all fall into accepted practice except for some of the work presented by Third Angel.

A willingness to take risks through investing in international touring opportunities was evident in some but not all the companies. The fact that these companies are regularly producing new work and endeavouring to sell it could be labelled as proactivity as could applying for festivals and attempting to set up international venue tours. Tolerance is harder to define or evaluate in an interview situation. According to Nambisan and Baron (2013), innovation in ecosystems require a considerable degree of self-awareness, grit, and metacognition. Based on the interview responses these were most in evidence from Third Angel, arguably the most innovative of the sample companies with a broad and diverse experience of touring internationally. These are all hard-working and busy micro businesses operating within the performing arts ecosystem bound by established conventions and where, by and large, professionals or gatekeepers, outside of the organisations establish the criteria for inclusion. These include funders such as the four UK based arts councils, the selection panel for the British Council Showcase and bookers. Such an ecosystem encourages conservatism rather than innovation. Companies recognised that touring

internationally had potential economic benefits but rather than develop new and creative means of exploiting them, they rely on an established wider ecosystem of showcases, the festival circuit, and the British Council.

Motivations for touring internationally were chosen as an indicator for the above. A desire to share and learn from others were motivators for companies engaging in international touring. As was a perception that things are better abroad. Economics did feature but was not at the top of anyone's priority list. One thing that was universally cited was a desire to travel and seek adventure.

## 5.8 The economic potential for international touring

Hessels and van Stel (2007) refer to the potential for expanded sales, business growth and improved financial performance. There is evidence of expanded sales though this should be treated with some caution. As small-scale performances are non-reproducible (Towse. 2010) and companies only have one version of each production touring at any one time, if a company is performing abroad, they are not available to perform in the UK. The increased travel time could mean that in the time it takes for a company to perform internationally, they could have done multiple performances domestically. None of the companies have grown or increased their number of employees because of international touring though one does feel that, without international touring, they could not exist (L. Lempen, personal communication, April 20, 2017). Two companies reported being able to invest profits from international touring back into domestic work and that international turnover can be used as match funding for core funding from the Arts Council.

There is an economic logic in spreading sunk and fixed costs through extending the lifecycle of a product. As discussed above in the section on horizontally integrated performers, such a logic is undermined if a production needs to be re-cast and re-rehearsed.

If international venues are included, the market is clearly larger but the opportunity costs of realising international opportunities are high. Showcasing at an international showcase such as Edinburgh or IPAY requires a significant up-front investment with no guarantee of recouping costs.

There is some evidence that longevity in the international market does have long term benefits. Third Angel, who have been touring consistently for the longest period of any in the sample, report that search and opportunity costs have been covered several times over (H. Foster, personal communication, 23 March 2017).

Throsby (2000) points out that artist's choices are not economically motivated but such choices still need to be realised. Companies did report offsetting the cost of a low

paying but interesting opportunity with a more lucrative one. This is another sort of economic logic.

## 5.9 International opportunity, discovery and exploitation

Sarasvathy et al. (2003) talked of creating new markets where none currently exist. Nearly all the international experience of the sample companies has occurred within existing markets or an extended ecosystem that facilitates international touring. This is not surprising, given the ecosystem in which work is created in the UK. The companies produce work which is then selected and hosted by a third party. Mainela et al. (2014) conceptualised entrepreneurial opportunities including Opportunity Discovery and Opportunity Creation. Both are relevant to the research in hand. For UK companies the Edinburgh Festival Fringe is regarded as an important space for Opportunity Creation. It is a non-curated showcase. Within it, is the curated British Council Showcase which provides exposure for companies to international bookers. Companies seeking to exploit such opportunities need resources and must get their timing right as the showcase only occurs every two years. Networking opportunities exist within and alongside showcases. Proactive networking is important to most of the companies in the sample in discovering international opportunities. Some companies showcase their work and, passively, wait for Opportunity Invitations which could be added to Mainela et al.'s list (2014) though the degree of entrepreneurialism in this strategy could be questioned.

Many festivals seek applications which is a form of opportunity creation. Some companies have directly sought out and approached festivals and asked to be invited – opportunity discovery. Those with a more proactive approach seem to have a more varied experience. Not all opportunity creation strategies will bear fruit. Showcasing festivals are speculative. Curated showcasing festivals tend to seek more adventurous product than subsequent booking venues.

Without someone on the ground it can be challenging to create an international tour in another country. German speaking Lempen have achieved this in German speaking Europe and American co-director of Single Shoe managed to coordinate a tour in the USA.

As a world language, English is clearly as much an asset for small-scale touring theatre producers as it is for pop musicians. UK cultural products in general are also held in high regard. Language issues have not been significant and companies have found ways round these including translations for sur-titling. When it comes to international touring the 'made in Britain' label has currency.



## 5.10 Internationalism

As this research is being undertaken, the UK is embarking on an uncharted journey towards leaving the European Union. It is clear from the interviews that, as McDonald (2016) points out, the arts community has still not come to terms with the situation and is neither contemplating or planning for what will happen post Brexit. Brexit could strengthen the influence and funding of the British Council. They have, undoubtedly, opened doors to hundreds of artists seeking to share their work internationally.

Internationalism forms part of the ecosystem for performing arts touring internationally and as such inevitably imposes some conventions and constraints. Whereas the British Council come in for praise from the companies in this research they still act as gatekeepers. The company with the most experience of working with the British Council, Third Angel, have travelled all over the world using performing arts for diplomatic purposes. Non-reproducible performances, with live performers, in a fixed place and with a restricted audience are unlikely to be criticised for changing or dominating the culture of others. At best, they will inform and encourage the two-way movement of ideas and provide an informed impression of the UK overseas that goes beyond pop music.

UK companies perceive that they are treated better overseas, this is probably because they are guests. Other than the language issues mentioned above, companies have been resistant to changing the work for an international market. This may be largely pragmatic but it supports Hill's (2003) respect for the sophistication of international audiences.

## 5.11 Financing International touring

Chapter two discussed the challenges that micro businesses face in exporting, including the high costs of seeking opportunities, skill shortages within organisations and human resources issues (Falk and Hagsten, 2015). The costs, the challenges of a horizontally integrated workforce and not having a person on the ground have been highlighted already. From discussions with the sample companies, Fillis and Lee's (2011) claim that "performing arts companies are well placed to leapfrog some of the processes usually needed for internationalisation" (p. 824) can be confirmed but possibly not for the reasons intended by Fillis and Lee, as they are part of a wider ecosystem which provides information, facilitates and networking.



Companies within this sample have earned fees for international touring. Some have reported that international fees are generous. For one company, an annual, all expenses paid tour of Hong Kong and Singapore contributes funds back to its work in the UK. For others, fees cover costs but do not provide profit or funds to be reinvested. For the sake of adventure, artistic development or the hope of future work, companies have made a loss in touring internationally. The additional costs of international touring are significant. Transport, the time spent travelling and the movement of or sourcing of props and set rapidly eat into fees payable. The British Council will indirectly fund transport and accommodation to the international host rather than the company. Three of the companies interviewed have also had development funds from the British Council to help create work that is suitable for international touring. None of the companies interviewed have accessed funds from the European Union or a national arts council specifically for international touring.

## Part III

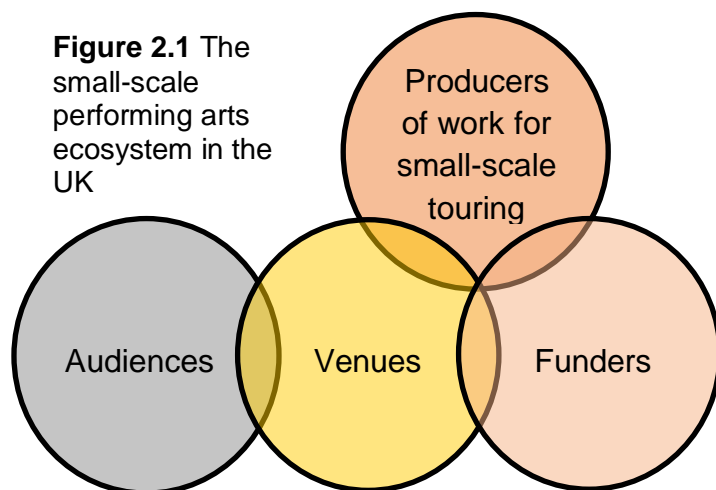
### 5.12 Conclusions

This section draws on the above to answer the core research question of this paper.

#### **What is the impact of the current ecosystem for small-scale touring theatrical performing arts in the UK on companies seeking to tour internationally?**

In this thesis, the ecosystem for small-scale performing arts in the UK has been studied and its structure has been identified. The ecosystem has four main characteristics: the players; conventions and traditions; selection criteria and hierarchy.

There are three main categories of players that share transactional relationships: companies who produce the product, funders, and venues. Venues act as a gatekeeper



between the companies and the funders and a fourth sphere, audiences. This is an important quality of the small-scale performing arts ecosystem. It is due to the usual financial deal that is transacted between companies and venues. This research has found that in small-scale

performing arts fees, or a fee with a guarantee dominate. Within these structures the financial imperative to sell tickets lies with the venues rather than the companies.

The ecosystem for small-scale performing arts tends to protect certain conventions and traditions. In a system with multiple players, such conventions are hard to change and in turn perpetuate conservatism. If companies are to secure bookings with venues then the product must conform to industry standards and fit within the facilities provided on the venue circuit. They must also produce a product that is marketable to multiple venue bookers who, in turn, must feel able to market it to their audiences.

In addition to producing work that conforms to the conventions above, companies are subject to pre-set selection criteria. These might come from funders or showcase organisers. Radically innovative practices are unlikely to fit these criteria.

The venues are the buyers in a buyers' market. As has been shown, there is more performing art product available in the UK than there are available dates in venues. The fee structure allows the venues to act as gatekeepers, choosing what is presented to the public. Funders act as gatekeepers, choosing who gets access to public funds. This creates a hierarchy within the ecosystem.

Focusing on the companies operating within the ecosystem this research has looked at how they are structured and organised. It has concluded that within the small-scale performing arts industry, governance structures or a company's profit status are less important than previous research would suggest for the wider creative industries. This could be because of the ecosystem. What is important is the way companies are organised. The presence of a founding entrepreneur has been identified as being significant in both the choices a company makes and the way the company is organised. Founding entrepreneurs are more likely to prioritise artistic and societal objectives over management or economics and are less likely to be salaried. For some of these companies, artistic inspiration causes inconsistency in product size and genre making it hard to build reputations with venues. For micro-businesses, horizontal integration is normal. Shows that include freelance performers do not live as long in a company's repertoire as shows that involve company based cast members. It is rare that a company can produce a show and sell a tour without unpaid gaps. Good performers are in demand. Re-casting involves new search and transaction costs. Re-rehearsals involve additional sunk costs. Solo shows involving a company member, live the longest allowing fixed and sunk costs to be spread over more performances.

From the above we can conclude that the ecosystem protects and directs the way that companies operate and the type of product that produced. Companies are not encouraged to be innovative or entrepreneurial.

Previous research on international trade identified innovation, risk, pro-activity, tolerance, and entrepreneurial thinking as being prerequisite to success. Companies

recognise that touring internationally has potential economic benefits but are ill equipped to develop new and creative means of exploiting them, overall their experiences have occurred within existing markets or an extended ecosystem that facilitates international touring. This extended ecosystem of festivals, showcases, and the British Council shares many of the characteristics of the UK ecosystem. In the two instances where new markets were generated by the companies, local knowledge, on behalf of a company member was important.

In theory, touring internationally increases sales, spreading sunk and fixed costs over more performances. As small-scale performances are non-reproducible and companies only have one version of each production touring at any one time, if a company is performing abroad, they are not available to perform in the UK. The increased travel time means that in the time it takes for a company to perform internationally, they could have done multiple performances domestically. Founding entrepreneurs, who also perform, may write off travel time to experience. Horizontally integrated performers are paid daily. As mentioned above their availability over a tour with gaps cannot be guaranteed.

This thesis began with a quote from Fillis & Lee (2011) claiming that the qualities of small theatre companies minimised the problems of international touring. This empirical research largely contradicts this claim. Some of the challenges normally associated with internationalisation, such as opportunity discovery and exploitation are reduced but by the wider ecosystem in which the companies operate rather than the qualities of the companies themselves. The UK ecosystem protects companies, allowing them to prioritise creative and social values at the expense of management or profit. It also discourages risk taking and entrepreneurial innovation.

As with all research, this study has strengths and weaknesses. It has looked at the ecosystem for small-scale performing arts in the UK from the point of view of companies who have experience of international touring drawn from tour-finder.org. This website is self-selecting and may not have provided the most representative sample. A study of venues might provide a slightly different perspective as might contributions from bodies such as the four UK national arts Councils, the British Council, and companies with no experience of international touring. In seeking a representative sample, exemplars of good international entrepreneurial practice were not identified. A snowball sampling method might have revealed these companies which could have further informed the research. As mentioned above, this research was conducted in the first half of 2017, less than twelve months after the UK voted to leave the European Union and before formal negotiations on how this is going to be achieved have begun. The findings and recommendations should be reviewed once this process is complete.

This thesis has highlighted several opportunities for further research in several areas. None of the data on the scale of the market has been peer reviewed and represents a sector that has been under researched within the fields of cultural economics and entrepreneurship. Improved data on the sector would clearly be valuable to policy makers providing some consistency on what constitutes small, medium, and large-scale performing arts. This research has responded, in a small way, to the call by Towse (2010) for further research into the deals that are forged between companies and venues. There is great scope to build on these findings with a survey based quantitative study. There is potential for additional research on the UK ecosystem for small-scale performing arts from the point of view of venues and funders. As mentioned above, the societal benefit of sharing the work and the audience as participator or co-creator is highly valued. There is scope to investigate this further using different methodology. Finally, it would be useful to assess the criteria for company selection for the biannual British Council Showcase in Edinburgh against the objectives of the organisation, balancing artistic integrity against facilitating soft power.

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## Appendix 1.

Dataset of 164 performing arts organisations touring to small-scale venues taken from [www.tour-finder.org](http://www.tour-finder.org) between February 27 and March,1 2017.

#	Name of company	Target Audience	Genre 1	People 'On-the-road'	Founded	Evidence of international touring	Core Funded
1	Single Shoe Productions	AD	TH	3	2011	Y	
2	Finding the Will	CH	TH	2	2007	N	
3	Avanti & Artizani	AD	CA	2	3013	Y	
4	Proto-type Theatre	AD	TH	4	1997	Y	
5	Familia de la Noche	AD	TH	6	NK	N	
6	Worklight Theatre	AD	TH	2	2011	Y	
7	Penned in the Margins	AD	TH	1	2005	N	CF
8	Lempen Puppet Theatre Company	CH	PU	1	1987	Y	
9	Rhiannon Faith	AD	DA	2	2009	N	
10	Theatre of Widdershins	CH	PU	2	1994	N	
11	Whalley Range All Stars	CH	TH	2	1982	Y	
12	Karla Shacklock Theatre	AD	PT	5	2002	Y	
13	She Productions	CH	TH	7	2015	N	
14	Kirsten Luckins	AD	SW	1	2014	N	
15	Faultline Arts	CH	TH	3	2012	N	
16	Milk Presents	AD	CA	2	2010	Y	
17	Theatre Company Blah Blah Blah	CH	TH	2	1985	Y	CF
18	Jazzanglestar	AD	MO	5	NK	N	
19	Ella Good & Nicki Kent	AD	CA	2	2011	N	
20	Laura Dannequin	AD	DA	2	2006	N	
21	Icarus Theatre Collective	AD	TH	2	2004	N	
22	HandMade Theatre	CH	TH	4	2011	N	
23	Flipbook Theatre	CH	TH	5	2014	N	
24	David Adkin Ltd	AD	TH	3	NK	N	
25	Clare Rebekah Pointing	AD	TH	2	2016	N	
26	Lucky Dog Theatre Productions	AD	CA	2	2012	Y	

#	Name of company	Target Audience	Genre 1	People 'On-the-road'	Founded	Evidence of international touring	Core Funded
27	Getting Better Slowly	AD	DA	3	2016	N	
28	Subhash Viman	AD	DA	15	2012	Y	
29	Lost Dog	AD	DA	3	2004	Y	
30	Big Telly Theatre Company	CH	PT	8	1987	Y	CF
31	Apollo Theatre Company	AD	TH	2	2011	N	
32	2 Magpies Theatre	AD	TH	3	2012	N	
33	Gobscure	AD	SW	1	2016	N	
34	Box of Tricks	AD	TM	7	2006	N	
35	Blackeyed Theatre	AD	TH	6	2004	Y	
36	Croon Productions	AD	PU	3	NK	N	
37	ZENDEH	AD	TH	5	2004	Y	CF
38	Corey Baker Dance	AD	DA	3	2008	Y	
39	Dramatic Change	AD	TH	1	NK	Y	
40	Moon on a Stick	CH	TH	4	2015	N	
41	Polaroid	AD	TH	6	2011	N	
42	Foundry Group	AD	TH	2	2010	N	
43	Tilston & Lowe	AD	MO	2	2016	N	
44	Buglight Theatre	AD	TH	6	NK	N	
45	Toot	AD	TH	5	NK	N	
46	Ella Mesma Company	AD	DA	5	2011	N	
47	Zest Theatre	AD	TH	5	2007	N	
48	Louise Orwen	AD	TH	2	2010	Y	
49	The Other Way Works	AD	TH	2	2006	N	
50	Ginny Davis Productions	AD	TH	3	2008	N	
51	6 Foot Stories	AD	TH	4	NK	N	
52	Pipeline Theatre Company	AD	TH	6	NK	N	
53	Glass House Dance	AD	DA	3	NK	N	
54	Ignacio Jarquín	AD	TH	2	2006	N	
55	Tit4Twat Theatre	AD	TH	5	2014	N	
56	Lightbox Theatre	CH	TH	5	2013	N	
57	The Marc Brew Company	AD	DA	6	2001	Y	
58	Exchange Theatre	AD	TH	8	2006	Y	

#	Name of company	Target Audience	Genre 1	People 'On-the-road'	Founded	Evidence of international touring	Core Funded
59	Gameshow	AD	TH	3	NK	N	
60	Asylon Theatre	AD	TH	5	2008	N	
61	Bard and Troubadour	AD	CO	2	NK	N	
62	The Devil's Violin	AD	SW	4	2006	N	
63	Half Moon Theatre	CH	TH	1	1972	Y	CF
64	Spun Glass Theatre	AD	TH	4	2010	N	
65	George Dillon	AD	TH	1	1987	Y	
66	Root Experience	CH	TH	8	2007	N	
67	Theatre Alibi	AD	TH	3	NK	Y	
68	Splats Presents Shakespeare in a Suitcase	CH	TH	3	1883	N	
69	Mimbre	AD	PT	4	1998	Y	CF
70	Mahogany Opera Group	AD	MO	13	1997	N	
71	Blue Brook Productions	AD	TH	4	2011	N	
72	House of Stray Cats	CH	PU	4	2016	N	
73	Kickline Touring Theatre Company	CH	MO	12	1990	N	
74	Adie Mueller and Mike Carter	AD	PT	1	NK	N	
75	Goat and Monkey	AD	TH	2	2004	N	
76	Restless Theatre	AD	TH	6	2008	N	
77	Sophie Nüzel	CH	DA	8	NK	Y	
78	Pins & Needles	CH	PT	5	2009	N	
79	Owdyado Theatre Company	AD	TH	4	2010	N	
80	Crowded House Entertainments	AD	MO	6	2013	N	
81	Fresco Puppy	AD	TH	7	2014	N	
82	Rhubarb Theatre Company	CH	TH	3	2000	Y	
83	Grist to the Mill Productions	AD	TH	2	2012	N	
84	Push to Shove Theatre Company	AD	PT	6	NK	N	
85	The Ding Foundation	CH	PU	3	2001	N	
86	The Wilde Theatre Company	AD	TH	10	1992	N	
87	Intrepid Ensemble	CH	PT	5	NK	N	

#	Name of company	Target Audience	Genre 1	People 'On-the-road'	Founded	Evidence of international touring	Core Funded
88	Third Angel	AD	TH	6	1995	Y	CF
89	Manic Chord Theatre	AD	Da	7	2014	N	
90	Full House Theatre	CH	TH	4	NK	N	
91	Cut Moose	AD	PT	3	2016	N	
92	Wildheart & Lyric	AD	PT	5	2011	N	
93	Helenandjohn	CH	PU	3	2011	Y	
94	Queen's Theatre Hornchurch	CH	TH	4	1953	N	
95	This Egg	CH	TH	3	2010	N	
96	On the Other Hand Theatre	CH	PU	3	1985	Y	
97	Art with Heart	AD	TH	3	2010	N	
98	Goblin	CH	TH	3	2013	N	
99	Paper Balloon Theatre Company	CH	TH	3	2012	N	
100	Hijinx & Blind Summit	AD	TH	9	NK	Y	
101	Sky or the Bird	AD	TH	6	2012	N	
102	Certain Dark Things Theatre	AD	PT	4	2015	N	
103	The Mostly Everything People	AD	PT	3	2012	Y	
104	Theatre Bench	AD	DA	9	2007	N	
105	Massive Owl	AD	TH	3	2009	N	
106	Brite	AD	TH	1	NK	N	
107	Tremolo Theatre	AD	TH	5	2015	N	
108	Louise Coulthard	AD	TH	4	NK	N	
109	Judita Vidas	AD	PT	1	2008	N	
110	Really Big Pants Theatre Company	CH	TH	2	NK	N	
111	La Navet Bete	CH	TH	6	NK	N	
112	Dogwood Productions	AD	TH	4	NK	N	
113	Nick Field	AD	TH	2	2011	N	
114	Cyphus	AD	TH	4	2013	N	
115	Gonzo Moose Theatre	AD	TH	4	2000	N	
116	Breach	AD	TH	5	2015	N	
117	Black Coffee Theatre	AD	TH	4	2010	N	
118	The Conn Artists Theatre Company	AD	TH	6	2013	N	



#	Name of company	Target Audience	Genre 1	People 'On-the-road'	Founded	Evidence of international touring	Core Funded
119	Fake Escape	AD	TH	2	2013	N	
120	Turned on its Head	CH	DA	3	NK	N	
121	Broad Horizons Theatre Company	AD	TH	3	NK	N	
122	A Heart at Sea	CH	PU	2	2016	N	
123	Story Space	AD	SW	3	2005	N	
124	Fury Four Foot Productions	AD	CO	1	NK	Y	
125	Tutti Frutti	CH	TH	4	1991	Y	CF
126	The last Baguette Theatre Company	CH	TH	3	2009	Y	
127	Blink Dance Company	AD	DA	6	NK	N	
128	Fred Theatre Company Ltd	AD	TH	8	2012	N	
129	ATMA Dance	CH	DA	4	2009	N	
130	From The Mill Theatre Company	AD	TH	4	2013	N	
131	Chand Aftara Visuals	AD	MO	2	NK	N	
132	A Monkey with Symbols	AD	TH	1	2009	N	
133	Paper Tiger Productions	AD	TH	4	NK	N	
134	Odd Eyes Theatre	AD	TH	7	2009	N	
135	Flipping the Bird Ltd	AD	TH	2	NK	N	
136	Collar and Cuffs Co	CH	TH	2	2016	N	
137	Actors of Dionysus	AD	TH	7	NK	Y	
138	Heather Walrond Company	AD	DA	9	2015	N	
139	Akademi - South Asian Dance UK	AD	DA	5	1979	N	
140	Pecho Mama	AD	TH	4	2015	N	
141	Hambledon Productions	AD	TH	6	2007	N	
142	Hit The mark Jr	CH	TH	5	2016	N	
143	Fledgling Theatre Company	AD	TH	5	2014	N	
144	Snuff Box Theatre	AD	TH	3	2011	Y	
145	Fluff Productions	AD	TH	3	2004	N	
146	Something Underground	AD	TH	2	2006	N	
147	Tall Stories	CH	TH	4	1997	Y	

#	Name of company	Target Audience	Genre 1	People 'On-the-road'	Founded	Evidence of international touring	Core Funded
148	Colour The Clouds Theatre Company	CH	TH	3	NK	N	
149	Lip Service	AD	TH	3	1987	N	
150	Not Too Tame theatre	AD	TH	8	2008	N	
151	Motormouse Productions	AD	TH	5	NK	N	
152	Gordon Square Productions	AD	TH	2	2012	N	
153	Hope Theatre	AD	TH	3	NK	N	
154	Shakespeare on Tap	CH	TH	6	NK	N	
155	Serious Mischief Theatre Company	CH	SS	2	2014	N	
156	The Egg Theatre	CH	TH	2	NK	N	
157	JW Productions	CH	TH	8	NK	N	
158	Leeds and Cree	AD	SW	2	2016	N	
159	Coney	AD	TH	4	2004	N	CF
160	Subtle Paws	AD	TH	6	2016	N	
161	Fine Chisel	CH	TH	2	NK	N	
162	Time Zone Theatre	AD	MO	5	2011	Y	
163	Casson & Friends	Ch	DA	6	NK	Y	
164	Hot Coals Theatre	CH	PT	3	2012	N	

## Legend

Abbreviation	Meaning	Abbreviation	Meaning
Target Audience		MO	Music and opera
CH	Children & Family	PT	Physical theatre and circus
AD	Adult	PU	Puppetry
Principal Genre		SS	Site specific
CA	Cabaret	SW	Spoken word
CO	Comedy	TH	Theatre
DA	Dance	Funding status	
LA	Live art	CF	Core funded by arts council

## Appendix 2.

### Interviewers guide for semi structured interviews

Question	Prompts
<b>1. Organisational structure and UK touring</b>	
<b>How does XXX make decisions about what the next show is and how big it will be etc.?</b>	
	Are these decisions artistic, economic, pragmatic?
<b>How often is a new show produced and what is the usual 'shelf life' of a show?</b>	
	Level of variation between shows
	Is a tour life usually fixed or can it change if popular?
	On average, how often is a piece performed?
<b>What is the usual deal you make with venues in the UK?</b>	
	Venue hire
	Stacked system
	Box office split
	Box office split with guarantee
	Fee
<b>2. International touring</b>	
<b>Why did you decide to try international touring?</b>	
	Your idea
	Invitation
	Short term financial gain
	Medium or long term financial gain
	Reputation
	Business development
	Artistic development

	Adventure
<b>Tell me about your international touring experience - what, when and where?</b>	
	Festivals, venues, or both?
<b>What changes have you had to make to the show/s to tour internationally?</b>	
	UK product/ adapted/ new?
<b>How would you describe the relationship between XXX and the host organisation when touring internationally?</b>	
	Level of cooperation/support
	Is it an ongoing relationship?
<b>What was the deal you make with the international host?</b>	
	Venue hire
	Stacked system
	Box office split
	Box office split with guarantee
	Fee
<b>How was your international touring financed?</b>	
<b>In the short term, did you make money, break even, make a loss?</b>	
<b>3. Medium and long term outcomes</b>	
<b>What effect, if any, did touring internationally have on your reputation with funders?</b>	
<b>What about reputation with UK bookers and audiences here in the UK?</b>	
<b>What impact has touring internationally had on your business practice?</b>	
<b>What about the impact on your artistic practice?</b>	
	Influenced choice of show
	Influenced scale of production
<b>Finally, what are your future intentions or aspirations regarding international touring?</b>	

## Appendix 3.

### Documents used for coding with brief descriptions

#### 1 Tutti Frutti Leadership biographies

*Short biographies of Wendy Harris (Artistic Director) and Emma Killik (General Manager). Taken from <https://tutti-frutti.org.uk/> (March 2017)*

#### 2 Tutti Frutti Mission statement or nearest equivalent

*Company mission and vision statement taken from <https://tutti-frutti.org.uk/> (March 2017)*

#### 3 Tutti Frutti Tour-finder About The Artist

*'about the artist' copy, taken from <http://www.tour-finder.org>. (March 2017)*

#### 4 Tutti Frutti Website copy on international touring

*Copy from <https://tutti-frutti.org.uk/>, specifically about international touring. (March 2017)*

#### 5 Tutti Frutti Thesis Interview

*Interview with Emma Killik of Tutti Frutti, Monday 27 March 2017 10am. The interview took place in a meeting pod at Shine, A community focused business space over a cup of coffee where Tutti Frutti have their offices*

#### 6 Third Angel Artistic Policy

*Artistic policy taken from <http://thirdangel.co.uk> (March 2017)*

#### 7 Third Angel leadership biographies

*Short biographies of Alexander Kelly and Rachel Walton (Joint Artistic Directors) Taken from <https://tutti-frutti.org.uk/> (May 2017) and <http://www.leedsbeckett.ac.uk/staff/alexander-kelly/> (May 2017)*

#### 8 Third Angel Thesis Interview

*Interview with Hilary Foster of Third Angel, Monday 27 March 2017 2pm. The interview took place at a meeting table at the end of a large shared office at The Crucible Theatre, Sheffield, where the company is based*

#### 9 Third Angel Tour-finder About the artist

*'about the artist' copy from tour-finder, <http://www.tour-finder.org/>. (March 2017)*

#### 10 George Dillon leadership biography

*George Dillon Biography taken from <http://www.georgedillon.com/index.shtml> (April 2017)*

#### 11 George Dillon Mission Statement

*Company mission and vision statement taken from <http://www.georgedillon.com/index.shtml> (March 2017)*

#### 12 George Dillon Thesis Interview

*Interview with George Dillon, Tuesday 18th March 2017 3pm. The interview took place over the phone with George in Brighton and Rob in Rotterdam.*

13 George Dillon Tour-finder About the Artist

*'about the artist' copy from tour-finder, <http://www.tour-finder.org/>. (March 2017)*

14 Single Shoe leadership biographies

*Filipa Tomas and Bradley Wayne Smith, (Co- Artistic Directors) biographies taken from <http://www.singleshoe productions.com> (April 2017)*

15 Single Shoe Mission statement

*Company mission and vision statement taken from <http://www.singleshoe productions.com> (April 2017)*

16 Single Shoe Thesis Interview

*Interview with Filipa Tomas and Bradley Wayne Smith of Single Shoe Productions, Wednesday 10 April 2017 5pm. The interview took place via Skype with Filipa and Bradley at home in London and Rob in Rotterdam*

17 Milk Presents Leadership Biographies

*Ruby Glaskin, Adam Robertson and Lucy J Skilbeck, (Co- founders) biographies taken from <http://www.milkpresents.com/> (April 2017)*

18 Milk Presents Mission Statement

*Company mission and vision statement taken from <http://www.milkpresents.com> (April 2017)*

19 Milk Presents Thesis Interview

*Interview with Ruby Glaskin of Milk Presents, Thursday 18 April 2017 11am. The interview took place via Skype with Ruby at a friend's house in London and Rob in Rotterdam*

20 Milk Presents Tour-finder About the artist

*'about the artist' copy from tour-finder, <http://www.tour-finder.org/>. (March 2017)*

21 Lempen leadership *biographies*

*Daniel and Liz Lempen (Co- founders) biographies taken from <http://www.lempen.co.uk/page2.html>(April 2017)*

22 Lempen Thesis Interview

*Interview with Liz Lempen of Lempen Puppet Theatre, Friday 20 April 2017 11am. The interview took place via Skype with Liz at home in Skipton and Rob in Rotterdam*

23 Lempen Tour-finder About the Artist

*'about the artist' copy from tour-finder, <http://www.tour-finder.org/>. (March 2017)*

24 Lempen Mission

*Company mission and vision statement taken from <http://www.lempen.co.uk/page2.html> (April 2017)*

25 HelenandJohn leadership *biographies*

*Helen Ainsworth and John Mowat (Co- founders) biographies taken from <http://boxobits.wixsite.com/helenandjohn/> (May 2017)*

26 HelenandJohn Mission

*Company mission and vision statement taken from <http://boxobits.wixsite.com/helenandjohn>(May 2017)*

27 HelenandJohn Thesis Interview

*Thesis interview with Helen Ashcroft of Helen&John The interview took place on Friday 20 April at 2pm via telephone with Helen in Faro Rob, in Rotterdam*

28 HelenandJohn Tour-finder About the artist

*'about the artist' copy from tour-finder, <http://www.tour-finder.org/>. (March 2017)*

29 Lost Dog leadership *biography*

*Ben Duke, Artistic Director, taken from [www.lostdogdance.co.uk](http://www.lostdogdance.co.uk) (April 2017)*

30 Lost Dog Mission statement

*Company Mission, taken from [www.lostdogdance.co.uk](http://www.lostdogdance.co.uk) April 2017*

31 Lost Dog Thesis Interview

*Thesis interview with Tessa Howell of Lost Dog The interview took place on Tuesday 25th April via Skype with Tessa at home in Sussex and Rob, in Rotterdam*

32 Lost Dog Tour-finder about the artist

*'about the artist' copy from <http://www.tour-finder.org/> (March 2017)*

33 Morph Dance leadership *biography*

*Subhash Viman Gorania, Artistic Director, taken from <https://www.morphdc.com/> (May 2017)*

34 Morph Dance tour-finder About the Artist

*'about the artist' copy from <http://www.tour-finder.org/> (March 2017)*

35 Morph Dance Thesis Interview

*Thesis interview with Subhash Viman of Morph Dance The interview took place on Monday 10 April on the phone with Subhash on a lunch break from rehearsals in Northampton and Rob, in Rotterdam.*

36 Marc Brew Leadership Biography

*Marc Brew (Artistic Director) and Susan Hay (Producer), taken from <http://www.marcbrew.com/> (April 2017)*

37 Marc Brew Mission statement

*Marc Brew Mission Statement taken from <http://www.marcbrew.com/> (May 2017)*

38 Marc Brew Thesis Interview

*Thesis interview with Susan Hay from Marc Brew Company. The interview took place on Thursday 27th April at 2:30pm via Skype with Susan at home in Glasgow and Rob in Rotterdam*

39 Marc Brew Tour-finder about the artist

*'about the artist' copy from <http://www.tour-finder.org/> (March 2017)*



## Appendix 4. Codes Report

- Artist-led organisation

*Is the leader of the organisation an artist or an administrator?*

- British Council

*All references to the British Council. (This code was applied automatically.)*

- CAV-arts 4 art's sake

*Items related to Cave's, 'arts for art's sake' (2000 p.4)*

- CAV-infinite variety

*Items related to Cave's, 'infinite variety' (2000 p.6)*

- CAV-motley crew

*Items related to Cave's, 'motley crew' (2000 p.6)*

- CAV-nobody knows

*Items related to Cave's, 'nobody knows' (2000 p.3)*

- CAV-protest or societal

*This is not on the Caves (2000) list but relates. When the basis motivation is not economic but to spread a message or profile societal benefit*

- CAV-time flies

*Items related to Cave's, 'time flies' (2000 p.8)*

- Company legal structure

*References to the legal structure of the company. Examples include: company limited by guarantee, informal partnership of sole traders etc...*

- Creation - commercial

*How are new shows created? Is work created based on commercial objectives?*

- Creation - commission or co-production

*How are new shows created? References to shows that are commissioned, co-produced or developed in partnership with a third party.*

- Creation - pragmatic

*How are new shows created? Has it involved a balance of arts and business motives?*

- F/V - combined fest/ven

*References to combined international festival and venue touring*

- F/V - festivals

*References to international festival touring*

- F/V - venues

*References to international venue touring*

- Focus - adults

*Reference to the company's target audience*

- Focus - children or families

*Reference to the company's target audience*

- Founding entrepreneur

*Is the founding artistic entrepreneur still in place?*

- Funding - arts council project

*References to project funding from one for the four UK based national arts councils.*

- Funding - British Council

*References to project funding or support from the British Council.*

- Funding - core

*References to core funding from one for the four UK based national arts councils. (National Portfolio Organisation in England.)*

- Funding - other project

*References to project funding from a source other than the four UK based national arts councils.*

- Funding - reliance on earned income

*References to reliance on fees and earned income with no grant income.*

- IExp - negative

*Reference to a negative experience of touring internationally*

- IExp - positive

*Reference to a positive experience of touring internationally*

- IFee - generous

*Reference to generous fees for touring internationally*

- IFee - none

*Reference to touring internationally for no fee or for free*

- IFee - partial

*Reference to partial fees for touring internationally. Examples include a low fee, excluding travel, etc.*

- IFee - whole

*Reference to full but not generous fees for touring internationally*

- IFee - with funding application

*Reference to fees for touring internationally that require the company to put in an application for additional funding*

- IMot - adventure

*Reference to travel or adventure as a motivation for touring internationally*

- IMot - arts dev

*Reference to arts development as a motivation for touring internationally*

- IMot - business dev

*Reference to business development as a motivation for touring internationally*

- IMot - long term finance

*Reference to long term financial gain as a motivation for touring internationally*

- IMot - reputation

*Reference to enhancing reputation as a motivation for touring internationally*

- IMot - respect

*Reference to the respect that artists are given internationally as a motivation for touring internationally*

- IMot - short term finance

*Reference to immediate financial gain as a motivation for touring internationally*

- IMot - societal benefit

*Reference to spreading a message or sharing as a motivation for touring internationally*

- Influence on artistic practice

*Reference to the influence that touring internationally has on artistic practice*

- Influence on business practice

*Reference to the influence that touring internationally has on business practice*

- IProduct - as UK

*Reference to a company touring internationally with a show that is unchanged from what is performed in the UK*

- IProduct - new work

*Reference to a company touring internationally with a new show has not been performed in the UK*

- IProduct - simultaneous

*Reference to a company touring internationally, more than one product simultaneously*

- IProduct - small changes

*Reference to a company touring internationally with a show that is slightly changed from what is performed in the UK*

- IReal - networks and festival

*Reference to realising international touring through networks or networking festivals*

- IReal - application

*Reference to realising international touring through applying to festivals*

- IReal - int tour booker

*Reference to realising international touring through the use of an international tour booker*

- IReal - invitation

*Reference to realising international touring through being invited*

- IReal - logistics admin

*Reference to the administrative challenges of realising an international tour*

- IReal - logistics practical

*Reference to the practical challenges of realising an international tour*

- IReal - self coordinated

*Reference to self fo-ordinating international touring*

- IReal - UK advantage

*Reference to the advantage of being from the UK in realising international touring*

- IRelationship - recurring

*Is the relationship with the international host recurring?*

- IRelationship -one off

*Is the relationship with the international host a one-off?*

- Language English

*Reference to the use of English in international touring*

- Language none

*Reference to performances that do not use language*

- Language Other

*Reference to the use of a language other than English in international touring*

- Life of show

*How long can a particular production be available for touring?*

- Rep - audiences

*Does international touring enhance a company's reputation with audiences*

- Rep - bookers

*Does international touring enhance a company's reputation with bookers?*

- Rep - funders

*Does international touring enhance a company's reputation with funders?*

- Rep - peers

*Does international touring enhance a company's reputation with peers?*

- Staff - core performance

*Does the company employ performers as permanent staff?*

- Staff - core support

*Does the company employ support staff on a permanent basis?*

- Staff - project based performance

*Does the company employ freelance performers on a project basis?*

- Staff - project based support

*Does the company employ freelance support staff on a project basis?*

- Tour - challenges

*References to challenges in touring internationally*

- UK box office split

*What is the usual deal achieved with UK venues? Box office split?*

- UK box office split with guarantee

*What is the usual deal achieved with UK venues? Box office split with guarantee?*

- UK fee

*What is the usual deal achieved with UK venues? straight fee?*

- UK promotion

*How is selling a tour managed in the UK?*

- UK stacked system

*What is the usual deal achieved with UK venues? stacked system?*