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The UK Theatre Industry: A Guide for Canadians

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Canada

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1. INTRODUCTION

The UK performing arts industry, and theatre in particular, is internationally renowned for its quality and expertise. Its cultural heritage, developed over centuries, is matched by contemporary excellence and inclusiveness, drawing on the richness of multi-cultural Britain and offering the broadest range of performance style that draws from the past but informs the present.

A snapshot of the industry in 2005 shows a buoyant, vibrant, entrepreneurial spirit, from the smaller touring company to the commercial West End of London. Artistic expression is typically supported by strong business acumen, with the ongoing development of both providing an exciting synergy. Because of this, theatre is a truly nationwide activity and, while London remains the centre of commercial theatre, the industry is no longer London-centric. The regions, provincial cities and even rural communities are now places where challenging, diverse work takes place as a matter of course.

In international terms, the theatre industry is in a better position than ever before to be outward looking. In recent years, the industry has been working closely with the Ministry for Culture, Media and Sport and agencies such as the Arts Council of England, UK Trade and Investment, the British Council and Visiting Arts to improve and increase knowledge about international work and collaboration. The result is an increased confidence in dealing with government and a growing awareness of import/export potential – not just in terms of performance, but also in the sharing of skills and expertise. In short, the performing arts are no longer an island industry.

This guide aims to give Canadians an insight into the UK theatre industry with a view to offering necessary background information and practical pointers to assist in entering the UK market. The guide not only offers information on the status of the theatre industry in 2005, but also addresses the whole range of practical considerations necessary for developing work in the UK. A selection of case studies give examples of good practise and prove in some way that export is often best achieved by developing long-term partnerships. Finally, a directory of contacts provides a useful tool for ongoing research.

2. OVERVIEW

In May 2004 the Arts Council of England (ACE) published a study of theatre in the UK¹ which showed that its economic impact is £2.6 billion (\$5.98 billion)² annually. Considering the total public subsidy for theatre is £121.3 million (\$279.0 million), this represents an enormous return for the economy in general. The report suggests that this is a conservative figure, as it doesn't include the impact of touring theatre companies or non-building-based theatre activity.

The figures show a distinct difference between the London West End and the rest of the country:

- The economic impact of West End theatre is £1.5 billion (\$3.4 billion)
- The economic impact of theatre outside the West End is £1.1 billion (\$2.5 billion)

In January 2004 ACE published research³ carried out to track the implementation of the Arts Council's national policy for theatre in England, or the Theatre Review. The research was based on a survey of 147 theatre organisations and the key findings were:

- The quality of work of theatre in England has improved
- More and better employment opportunities are available in theatre
- Theatres are able to plan ahead, be more strategic and are more financially secure
- Morale has improved significantly and confidence within the sector has been transformed
- Theatre is taking positive steps to address issues of diversity

Annual Theatre Funding in the UK (2004)

Arts Council of England	£100 million (\$230 million)
Scottish Arts Council	£12.8 million (\$29.4 million)
Arts Council of Wales	£6.4 million (\$14.7 million)
Arts Council of Northern Ireland	£2.1 million (\$4.8 million)

Source: Arts Council of England, 2004.

1 Economic impact study of UK theatre. Author: Professor Dominic Shellard, from http://www.artscouncil.org.uk/information/publication_detail.php?browse=recent&id=387

2 Amounts are expressed in Canadian dollars converted from British pounds at the exchange rate: 1 £ = 2.30 CAD or 1 CAD = 0.43478 £

3 Implementing the national policy for theatre in England, Case Studies 1; from Market and Opinion Research International at

<http://www.artscouncil.org.uk/documents/projects/php43YC9Z.pdf>

In recent times, there has been a relatively stable feel-good factor in the UK theatre industry. In 2003, the Edinburgh Fringe Festival announced that ticket sales surpassed one million for the first time in its 57-year history, which represented £9.3 million (\$21.4 million), a 21% increase on the previous year.

More good news came in January 2005 from the Society of London Theatre when Chief Executive Richard Pulford announced a record-breaking year for the West End, with 12 million people attending a show, generating receipts of almost £342 million (\$786.6 million). This boom year also showed an increase of 3% ticket sales for drama, a genre that often struggles against the big musicals, which accounted for two thirds (17.3 million) of total ticket sales.

3. MARKET CHARACTERISTICS

3.1 Introduction

The UK performing arts structure comprises a strong commercial sector, mainly London-based, and a large subsidised sector in both London and the regions. The two cohabit well and there is often crossover from one to the other. *Jerry Springer: The Opera* is a case in point. Starting life at the Battersea Arts Centre London, it became a massive hit at the Edinburgh Fringe (with the first Jerry played by a Canadian, Rick Bland). It was then taken up by the Royal National Theatre where a bigger subsidy helped it develop into a major musical production. It subsequently transferred to the commercial West End in 2003, winning 14 top awards along the way.

There are over 800 venues in the UK with around 20 large (over 1,000 seats) receiving theatres in the regions. Venues and touring companies in the UK cover every imaginable aspect of theatre in both style and approach. In order to categorise them in a meaningful way it is useful to look at the three professional associations that represent the industry in all its forms. They fall into three broad categories: London and the West End; nationwide middle- and large-scale venues and touring companies; and the independent sector, representing small- and middle-scale venues and touring companies.

The Society of London Theatre (SOLT) is the trade association that represents the producers, owners and managers of the major commercial and subsidised theatres in central London. West End theatre is largely commercial, with big production costs and equally big risks. In addition to the major commercial theatre, SOLT also represents the bigger subsidised houses, including the Royal

National Theatre. A basic difference between them is that the former generally have open-ended runs (an extreme example being *The Mousetrap*, running for more than 50 years) while the latter have shorter runs as part of a season's repertory.

The London fringe theatres are smaller organisations, mostly subsidised, and mostly outside the West End. They are a mixture of producing and presenting venues and typically present a programme of new or challenging work. Some fringe venues, notably *The Gate* (see Appendix) devote their programme to international work, with both productions and new writing opportunities.

The Theatrical Management Association (TMA) is a nation-wide association whose members include repertory and producing theatres, arts centres and touring venues, major national companies and independent producers. In general, TMA represents the larger subsidised producing and presenting venues as well as established touring companies. Venues in this category can be found across the country and are typically the larger repertory or lyric theatres such as the Bristol Old Vic, The Grand Belfast and the Edinburgh Playhouse. In the reporting period of July 2003-July 2004, TMA members reported 18,663 performances for which 6,551,755 tickets were sold. These sales generated gross ticket income of £89,350,545 (\$205,506,254).

The Independent Theatre Council (ITC) is the biggest of the associations, with around 600 members. ITC is the management association of the independent sector: venues, companies and individuals in the fields of drama, dance, opera, music theatre, puppetry, mixed media, mime, physical theatre and circus. These organisations work almost exclusively in the small and middle scale and are generally committed to new and innovative work, with a good number producing work for young people. There is also a thriving rural touring sector, reaching small communities in local venues such as village halls, typified by companies such as *New Perspectives* and *Theatre Hebrides* (see Appendix). International opportunities and overseas co-operation have recently increased in the sector as ITC has radically developed its own international profile since 2001. Figures from ITC show that ITC members:

- Receive £33 million (\$75.9 million) per year in Arts Council Revenue funding
- Receive around £3 million (\$6.9 million) per year in ACE grants for the arts
- Have a joint annual turnover in excess of £75 million (\$172.5 million)
- Reach audiences of around 8 million per year
- Employ/engage over 8,000 creative personnel per year
- Employ around 2,500 administrative and management staff per year
- 30% work with children and young people

3.2 How venues programme

Each venue will have its own timeframe for programming, with some starting to make bookings a year in advance. Some venues will pencil in dates immediately (assuming they know your work), others will express interest and get back to you, usually within a 6-9 month period. Jane Claire, administrator of major touring company Shared Experience, starts making contact with venues 12 months in advance of a tour, although each venue will have its own lead time on booking. She suggests that for an overseas company, 18 months is more realistic, as the venue will need to budget more of their funding money.

Generally, Jane would expect to be looking at contracts six months before the engagement. The other possibility is that things could happen much quicker, especially if a venue loses a booking and has space to fill but, again, this is only likely to happen if the venue knows your work. Bryan Savery, Executive Director of the Hampstead Theatre, also agrees with an absolute minimum of 12 months, as opposed to 8-12 months for domestic tours.

Unless your work is known by a venue, it is unlikely that you will get a booking for more than one night. This applies equally to domestic touring companies. Subsidised venues have a tight budget to work to, and they will always be aware of meeting certain criteria for both audiences and funding bodies.

At-a-glance: venues and companies interested in international work

International Work	
Barbican Theatre	Venue
The Gate	Venue and production company
Riverside Studios	Venue
Traverse Theatre	Venue and production company
Finborough Theatre	Venue and production company
Co-production	
Almeida	Venue and co-production company
Barbican Int. Theatre Events	Venue and co-production company
Farnham Maltings	Venue
Hampstead Theatre	Venue and co-production company
Red Ladder	Company
Red Room	Company
Tamasha	Company
New Writing	
The Bush	Venue
The Gate	Venue
Hampstead Theatre	Venue and production company
Royal Court Theatre	Venue and production company
Royal Exchange Theatre	Venue and production company
Soho Theatre	Venue and production company
Traverse Theatre	Venue and production company
Children/Young People	
Action Transport	Company
Contact Theatre	Venue
Half Moon	Venue and production company
M6	Company
Oily Cart	Company
Polka Theatre	Venue
Replay Productions	Company
Sherman Theatre	Venue
Unicorn Theatre	Venue
Experimental/Physical	
Earthfall	Company
The Place	Venue
Puppets	
The Little Angel	Venue
Norwich Puppet Theatre	Venue
Scottish Mask & Puppet Centre	Venue and workshop
Musical Theatre	
Royal Court Liverpool	Venue
Community/rural	
Theatre Hebrides	Company

For contact details see Appendix

3.3 How venues source work

Addressing how venues source work will always involve risking gross generalisation, as each venue will have its own set of needs, priorities and responsibilities far beyond the scope of this guide. In a mixed programme, mid-scale venue, bookers will make decisions on a mixture of:

- Having already seen the work
- Knowing the company's reputation and style
- Tapping into the peer group network (word of mouth)
- Responding to a company cold call (see below)
- Research and networking with touring companies

The first, and probably most important, thing to remember is that venues all over the country are inundated with cold-call marketing packs on a daily basis. Getting your marketing pack onto the 'possible' pile rather than the waste bin entails much more work than a postage stamp and hope. Research is vital if you are to stand a chance. Identify venues with a mission statement that clearly declares an interest in international work, then arrange a telephone call. An e-mail will work, but try to move on to human contact as soon as possible. Only then will you really understand what a programmer might be looking for or what would fit well into an existing programming policy. It is also important to tailor your proposal to the interests of each individual venue and not send out a blanket marketing pack in the hope that someone will pick up on it.

Venues will often need a strong link to their overall aims to present international work. This could be thematic, something that addresses a particular priority area or simply part of a venue's stated aim to develop an international policy. Also be aware that some venues may have specific funding for international partnerships, or may be able to seek it with prior knowledge and adequate notice.

At-a-glance: your marketing pack

Take time to put together an appropriate marketing pack for venues and promoters. They will want to see enough to give them a good idea of you and your work, but not too much to drown them with unnecessary information (that 12th review from a local newspaper, for example). Make sure you address your covering letter to the specified person. 'Dear Sir or Madam' shows lack of research and, by default, lack of interest.

- Include easy-to-read background information on the company and/ or individual artists. Short statements are better than long A4 sheets
- Include an example of marketing and or a photograph to give visual appeal.
- A page or two of reviews is adequate
- Include a brief outline of the technical requirements. Also how many people are on the road, and transport requirements
- Mention where the show has already played.
- Make it easy for people to contact you, clearly detail all your contact information
- If you have been recommended by someone, also include their contact details

There are two specific areas which need thought and discussion here, as there are differing views to them within the industry.

1. Videos or DVD. One school of thought is that filmed examples of your work should be included in the initial marketing pack. Ideally there would be edited highlights and a full version. Remember that promoters are looking for inspired theatre rather than inspired filming techniques! On the other hand, potential buyers of your work are swamped with videos and simply don't have time to look at them all. This is something for you to consider at the research stage – find out the personal preference of the person with whom you are dealing.
2. Performance fee. Most people prefer to know up front how much your product is going to cost. From the company point of view, this can be risky. Putting a price to the product runs the risk of eliciting a 'no' response before the proposal gets off the ground. The general feeling among companies is to hold back until after initial interest has been shown.

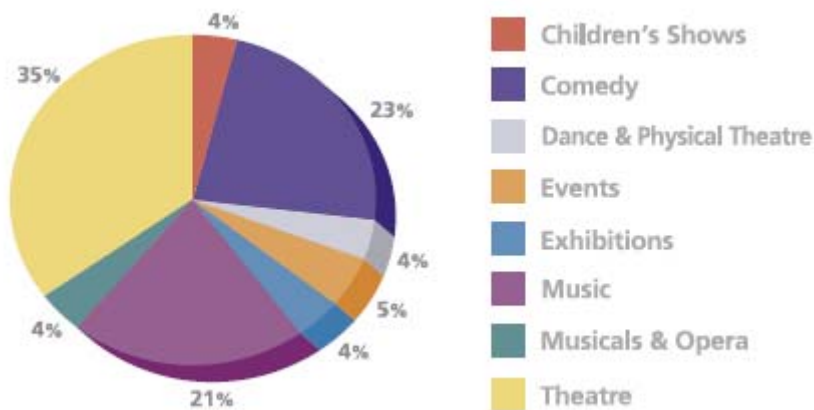
3.4 Major arts festivals

Without doubt, the most famous and internationally renowned of all the UK's arts festivals are those held each summer in Edinburgh. The Edinburgh Festival is an umbrella name for a number of festivals, which include two important performing arts festivals, The Edinburgh International Festival and The Edinburgh Festival Fringe (known as The Fringe).

A report commissioned by Edinburgh City Council showed that the combined 2004 festivals generated £135 million (\$310.5 million) for the Scottish economy and created the equivalent of 2,900 full-time jobs. The report also shows there were 2.6 million attendances, with 70% of audience coming from outside of Edinburgh. The Fringe contributed by far the most in economic impact with £74.8 million (\$172.04 million), with the International Festival contributing £14.4 million (\$33.12 million).

The Edinburgh International Festival consists of performances from top UK and international theatre, dance, opera and music companies. Participation is by invitation only from the Festival Director and collaborations and agreements usually take place several years in advance. In 2003, there were 182 performances of 113 different events in the three-week festival period².

The Fringe is something quite different. This is a place where literally anything can happen, from stand-up comedy and one-person shows to musical theatre and site-specific work. In 2004, the Fringe presented 1,695 shows by 735 companies in 207 venues. To watch them all back-to-back would take 5 years and 53 days.



Source: Edinburgh Festival Fringe Report 2004

Essentially, anyone can present their work here, but there are some important issues that anyone going to the Fringe should consider. The Fringe can be fun, exciting and offer great opportunities to new and emerging companies and writers to get their work noticed and for potential promoters and bookers to see work. It can also be a massive financial risk and an artistic black hole if you go unprepared or your expectations are too high.

There is also a Children's International Theatre Festival which runs for one week. Participation is by invitation from the artistic director who makes decisions based on seeing the work live.

While nothing else matches Edinburgh in either scope or size, there are other important festivals around the country which can offer overseas companies positive and exciting showcase opportunities. The London International Festival of Theatre (LIFT) has, since 1981, introduced theatre from over 60 countries to London, using not only 30 venues but also disused sites, buildings, the river and open spaces. In 2001, LIFT also launched the Evidence, a year-round exploration of what theatre means in modern times. The whole LIFT concept is cerebral, challenging and questioning, but at the essential heart of it all is the artist. What makes LIFT so interesting for overseas companies is not just its showcase potential, but its collaborative nature, where ideas and processes become two-way with the potential for much further development and co-operation once the lights go down.

The other big event in the capital is the London International Mime Festival in January each year. It began life in 1997 and has since become one of the world's most influential visual theatre arenas. In 2005, around 16,000 people attended and the average capacity audience was 85%. Participation is by invitation, but applications to participate are positively encouraged from around the world.

At-a-glance: Festivals

Edinburgh International Festival	www.eif.co.uk
Edinburgh Fringe Festival	www.edfringe.com
Children's Theatre Festival Edinburgh	www.imaginate.org.uk
LIFT	www.liftfest.org
London International Mime Festival	www.mimefest.co.uk
Brighton Festival	www.brighton-festival.org.uk
Brighton Festival Fringe	www.brightonfestivalfringe.org.uk
Visions, Brighton	www.visions-festival.org.uk
Canterbury Festival	www.canterburyfestival.co.uk

X.trax	www.xtrax.org.uk/xtrax
Cathedral Quarter Festival, Belfast	http://www.cqaf.com
Belfast Festival at Queen's	www.belfastfestival.com
Pride of Place	www.prideofplace.org.uk

Another important centre for festivals is Brighton, a lively and popular seaside town on the south coast of England, which is close enough to attract London audiences too. The daily newspaper The Independent said, "Brighton's annual Arts Festival is as characterful as the town itself...an intoxicating mix of the rough and the smooth". It runs annually in May and brings to Brighton world-class leaders in dance, theatre, classical and contemporary music as well as books, debates and street theatre. It is England's biggest arts festival and in 2004 had over 300,000 attendances at 800 events. Running alongside it is the Brighton Festival Fringe, an open-to-all event across the art forms, organised along the same lines as the Edinburgh Fringe.

Visions, the Festival of Visual Performance is also held in Brighton biennially. Despite being a relative newcomer to the festival scene, Visions has already made its mark as an international centre of excellence for visual theatre encompassing mime, mask, puppetry, video and animated objects. In 2004, Théâtre de L'Oeil from Québec presented the UK premiere of The Star Keeper at the festival.

Also in south-east England is the annual Canterbury Festival, the county of Kent's only international arts festival, held in October. Over 200 events take place over the festival's two weeks, in and around the historic city.

In the north-west of England, the city of Manchester is home to X.trax, an international showcase festival, bringing the best contemporary performance to Manchester to an invited audience of arts promoters, festival and arts professionals, as well as local audiences. A large part of the festival is street-based and would appeal to individual performers as well as companies. Alongside the street arts is a venue-based programme of theatre, dance and music. The three key X.Trax words are contemporary, international and diverse, giving real meaning to the spirit of the festival.

In Northern Ireland, the main international performing arts event is the annual Belfast Festival at Queen's, based in central venues close to the world famous Queen's University. The festival covers all art forms and attracts over 50,000 visitors. The Cathedral Quarter Festival, now in its 6th year, has become a

vibrant event filling every available space in Belfast's cultural quarter for ten days in April and May. This festival is particularly geared to new work.

Finally, with a nod to the future, Manchester announced in 2004 that it was planning to launch the Manchester International Festival, something which could eventually rival Edinburgh in its scope. The first festival is scheduled for July 2007 and the emphasis is on new work across the art forms. With a budget of £5 million (\$11.5 million) (compared to Edinburgh's £7.4 million (\$17.02 million)) Fran Toms, Manchester City's head of cultural strategy says, "we felt it had to be this big - otherwise it wouldn't get national and international acclaim". She also hopes that a fringe would build up around the main festival. After Manchester's acclaimed success at hosting the Commonwealth Games in 2002, this is a development of world wide importance and something that international companies should be aware of for the future. Practical details were not yet available at the time of publication.

3.5 Young People's Theatre

Young People's Theatre (YPT) is a generic term used to describe work with and for children and young adults. There is a difference in the UK between Theatre in Education (TIE) and theatre for children and young people. TIE is geared particularly to educational issues and may tie in to the government-controlled national curriculum. TIE companies typically tour and perform in schools and work closely with teachers on educational issues.

There are few specific venues for children and young people in the UK. The majority of them are in London, though Contact Theatre, Manchester focuses on work for the 14+ age range. Other companies, such as Pilot use a venue as a home base (Theatre Royal York in Pilot's case) but remain touring companies.

Sarah Philips, General Manager of Action Transport, when asked about the type of venues they use, said: "we target studios of larger theatres who regularly book young people's companies. Places such as the Brewery Arts Centre Kendal, the Warwick Arts Centre, the Library Theatre, Manchester and the Theatre Royal Bury St Edmonds. A new venue we are interested in is the MacRobert Arts Centre at Stirling University who focus on young people's theatre."

Some companies are now booking other touring companies into their own studio spaces to improve the available circuit - M6 are already doing this, for example, and Action Transport are considering the same concept.

Case study: Take Off!

Take Off! is an annual festival of young people's theatre which takes place in a different region of the UK each year. In 2004, Take Off! had an international theme, with 15 domestic and international companies showcasing their work and around 50 companies represented by delegates. The event was developed by Action Transport and CTC theatre, working with ITC, UKT&I and ASSITEJ UK.

UKT&I's involvement was crucial to the success of the event. Inward mission funding contributed to the costs of bringing in international theatre practitioners, festival directors and literary agents, a total of 17 in all, as well as UKT&I overseas commercial directors.

While final results are still to be announced, some hard leads were made, including Replay Productions being invited to the ASSITEJ Congress in Montreal in September 2005 with their show Fairytale Heart.

When working with young people in the UK, there are strict rules governing child protection and the suitability of adults who work with children. The Protection of Children Act 1999 requires anyone working with children or young adults to undergo a criminal records check. The professional association ITC has recently appointed a YPT co-ordinator (30% of its members work with children and young people) and has produced a set of guidelines and helpsheets which address the legal issues of working with young people. It is highly recommended that you should contact ITC and consider joining the organisation if you are undertaking such work in the UK, particularly if you intend to work in schools.

4. COMPETITIVE ENVIRONMENT

4.1 The Way In

Taking your work to the UK can reap rewarding benefits, but it can also be fraught with problems. As part of your long-term planning and business development, it is necessary to ask some important questions.

First, address the question of why you want to go and why you think the UK is an appropriate market place for your work or your company. This may sound simplistic, but it is a useful thought process to work through as it can give important context to your ambitions.

Equally important is the work itself. Whether you're a writer, a single performer or a company with a tried and tested show, run an audit to check that the work is appropriate and why you think it is suitable for the UK. Potential partners in the UK will be more interested if they can see added value to the wide range of work that domestic practitioners already offer. In other words, what can you bring to the UK that is fresh and different? What can you offer in terms of a new approach? And how can you best capitalise on the Canada brand? Of course, this needn't necessarily be just about subject matter; potential partners will also be interested in differing styles and techniques of production as well as fresh approaches to language, ideas and how to communicate them.

You should also be asking if you or your company is ready for export. Touring or co-producing abroad is not for the faint-hearted. Sometimes, that lucky break comes along and you may be invited to appear at a festival, or a company engages you with the possibility of a UK collaboration and there's an immediate move into top gear to enable it to happen. What is more likely is that you will need to embark on a lengthy process of research and preparation before you can start moving into the UK market.

Ideally, working overseas will become a stated aim of your company with the word 'International' firmly set into a mission statement. There has been no research to qualify this, but it is generally accepted in the industry that sticking an overseas outing onto the end of a domestic tour is unsatisfactory. Touring internationally works more efficiently when part of an overall business plan. It then becomes a business aim to achieve rather than an emotional or knee-jerk afterthought.

At-a-glance: new writing

It's generally a tough business getting new writing accepted in the UK, particularly if you're unknown. It's fair to say that most new plays are commissioned by a production company, often because of the reputation of a playwright, or because of a developed relationship between a writer and a producer or director. Personal contacts cannot be underestimated and sending your work cold is unlikely to succeed.

The continental European tradition of employing dramaturges is not so widespread in the UK, though more and more established companies do have literary managers. These work in much the same way; finding and recognising potential writers, developing scripts in preparation and working with the writer and director with ongoing script development once rehearsals start. Identifying whether there is a literary manager on the team is an important part of your early research, as it is this person with whom you need

to build a relationship. Some new writing companies such as Paines Plough have a literary department, which also handles unsolicited scripts and organises workshops and play readings for promising work.

At this stage you should check if a new writing company is geared towards international work, or seeking to develop only UK talent. The Hampstead Theatre, for example, actively seeks new work from home and abroad and reads all plays it receives. It does, however, include this important rider:

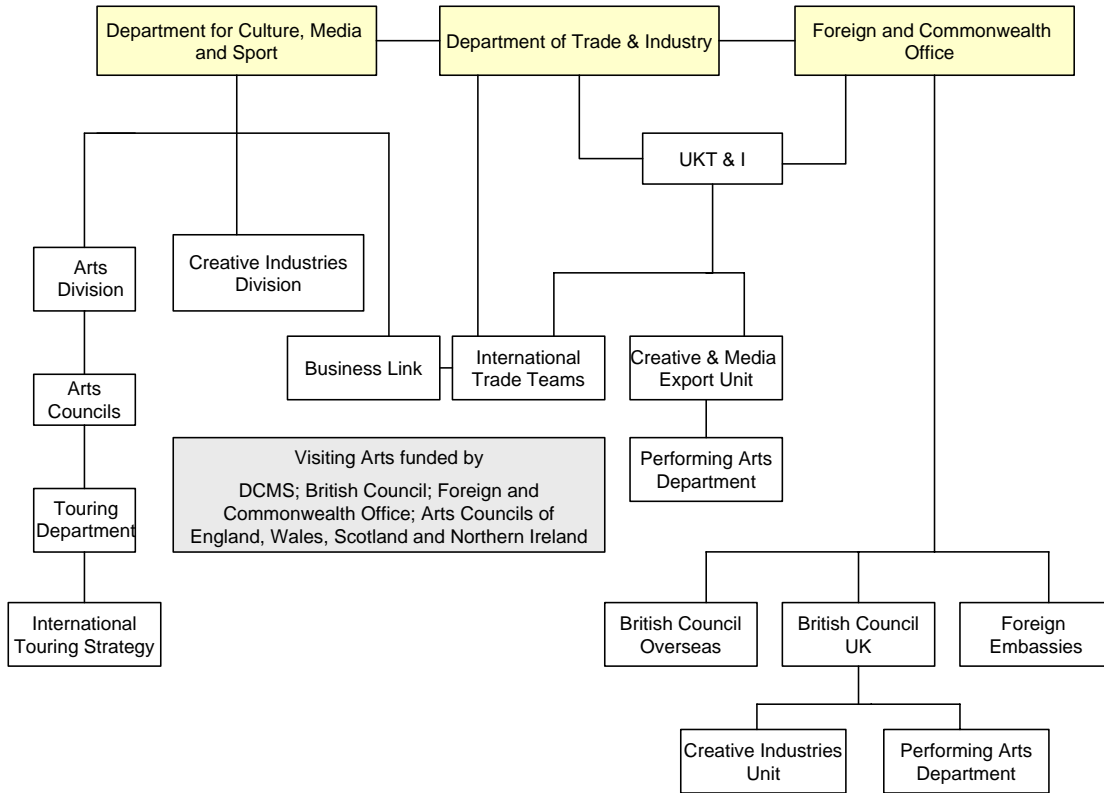
"The only exception to this rule is when the play is a musical, a genre piece, or when the style of writing shows clear evidence that the writer has not stepped foot inside a theatre for thirty or forty years."

So for writers, the same rules apply as for companies: do your research, do your networking and start building relationships.

It's easy enough to compute the amount of time needed to make your aims real. If, as part of a business plan, you are considering creating new work to take abroad, a preparation time of 24 months is appropriate. If you have ready-made work and are looking for a venue, a partner or a tour booker, 12 months is the minimum, with 18 months being more realistic.

From the business point of view, early and timely research is key. This is the time to research the market, speak to relevant organisations and government departments and kick-start a networking strategy, one which involves meeting potential partners in the UK and also companies in Canada who have experience of working in the UK.

UK Government Agencies



Source: Independent Theatre Council/Gary Hills, 2005.

Your first port of call should be the two publicly funded bodies that provide support for overseas work and exchanges: the British Council and Visiting Arts.

The British Council is the UK's international organisation for educational and cultural relations. It connects people worldwide with learning opportunities and creative ideas from the UK and builds lasting relationships between the UK and other countries. It has offices in 218 towns and cities in 109 countries worldwide. The British Council is funded by the Foreign and Commonwealth Office, as well as funding from other UK Government departments and agencies and the private sector. It is important to realise that while the British Council supports the development of arts projects it is not a funding body. Arranging a meeting with the British Council is an important first step, as they will be able to give you practical information and perhaps point you in the right direction for further research and potential partnerships.

Visiting Arts is the UK agency that facilitates the entry of overseas theatre works into the UK, and it also develops cultural links abroad. It receives funding from the Department for Culture, Media and Sport, the British Council; the Foreign and Commonwealth Office and the Arts Councils of England, Wales, Scotland and Northern Ireland. Like the British Council, Visiting Arts is not a funding organisation, nor can it help with organising tours. It will also have its priority countries and world regions, along similar lines to the British Council. However, it is still essential that you visit the web site early on in your preparation - it has a wealth of information from venues and festivals to the red tape of work permits and health insurance, and is an essential one-stop shop.

At-a-glance: Starting Places

The British Council	www.britishcouncil.org/canada/canada.htm
Visiting Arts	www.visitingarts.org.uk
UK Trade & Investment	www.uktradeinvestcanada.org
Britain in Canada	www.britainincanada.org
Canadian High Commission UK	www.canada.org.uk
The Commonwealth Institute London	www.commonwealth.org.uk
Arts Council of England	www.artscouncil.org.uk
Scottish Arts Council	www.scottisharts.org.uk
Arts Council of Wales	www.artswales.org
Arts Council of Northern Ireland	www.artscouncil-ni.org
Informal European Theatre Meeting	www.ietm.org
On the Move	www.on-the-move.org

Other useful UK government agencies include UK Trade & Investment (UKT&I), which is represented in five Canadian cities. UKT&I is essentially concerned with developing British export potential, but it also plays an important networking and partnership role and has inward investment responsibilities too. Contacting the commercial section of your nearest office may be a useful way in to matching potential partners in the UK and Canada. **Britain in Canada** is a useful web site linking together these main government agencies as well as links for the British High Commission.

Once it's time to start meeting potential partners, an important organisation to check is the Informal European Theatre Meeting (IETM). Despite its name, IETM is now a global concern and is the biggest networking organisation of its kind for the performing arts. Its membership of over 400 represents arts organisations from 45 countries, including Canada and the UK. Twice yearly there are important physical meetings over a four-day period as well as smaller regional meetings. An associate spin-off of IETM is On the Move, a useful resource for international touring information and, while it's aimed at European Union

professionals, it nonetheless contains practical tips on subjects such as co-production, tax and social security and a short guide to global roaming.

At-a-glance: Barriers

In the guide, many of the potential pitfalls on entering the UK market become apparent, and perhaps come as no surprise. The summary below outlines the more obvious barriers, but one over-riding concept cannot be overlooked - competition. For a start, you are entering one of the most highly organised, high-quality performing arts markets in the world, where excellence prevails at all levels. Your work will also likely be of the highest quality, but you will still need to make that leap. For example, an international company will cost a venue more per night than a domestic one. Competition doesn't just come from UK companies, it also comes from all the other international companies trying to enter the market, including other Canadians.

Some other barriers:

- Financial - the ability to fund the development of your project satisfactorily. The UK international pot is not bottomless, so matching funds cannot be guaranteed. You will also need to be aware of such things as exchange-rate fluctuations and international transfer rates.
- Financial - the ability to cover the extra costs of working internationally, reflected in increased administration, personnel and marketing costs.
- Making contact is more difficult from overseas. The internet has made life easier, but nothing beats face-to-face meetings.
- Getting people to see your work in the first place.
- Persuading a venue that there is an audience for your work.
- Francophone companies may find it more difficult to place text-based work
- Striking the right deal; projects can flounder even at contract stage.
- Legalities such as work permits, visas, tax and social security status.

5. ENTERING THE UK MARKET

5.1 The Way In

Once you are satisfied that you are prepared for developing your work in the UK, it is time to consider the best way to make the decision a reality. Finding the best vehicle for your work should be a studied decision, not too dissimilar to working in the domestic market, but with the added pressure of building in a variety of factors inherent in working abroad. Assuming you have spent time developing contacts and possible partnerships as outlined in the previous chapter, you should now have a good idea of how to place your work in the UK according to the following, most common options.

5.2 Working with managing agents and promoters

There are UK agents who work specifically with overseas companies. Agents usually prefer to see your work live and, while some cover their own costs as part of their business, you should always budget for potential travel and accommodation expenses. The advantage of being accepted by an agent is that they have local knowledge, particularly in matching work to venues and in pulling together a tour. At festivals such as Edinburgh, managing agents such as UK Arts International can pool their resources to present showcase opportunities for the companies they represent. UK Arts International also acts as a producer and presenter and works collaboratively with artists to develop work.

Basically, agents will look after the business and administration of touring in the UK. It is in their interest that you are successful and that the work is well-received. Relationships with promoters are symbiotic, and need equal degrees of trust and respect to work well.

The downside of all this is that it can be expensive. Typically, promoters will earn their money as a percentage of box-office takings, while managing agents will charge fixed fees for management services, or a percentage of performance fees for booking a one-night or tour. Another realistic problem is getting an agent to take you on in the first place. Again, cold calling is not the best option, and you will need to take the preparatory steps as outlined in the previous chapter.

5.3 Showcasing at a festival

Many companies feel that this is the ideal way to get a foothold into the UK market. Seemingly at the Edinburgh Fringe, you can book a venue, book accommodation, prepare your marketing, invite key people to see the work and you're on the way. Of course this is over-simplistic. While showcasing at Edinburgh can be hugely beneficial, the realities are that it is expensive and it is extremely difficult to attract audiences, let alone promoters or venue managers. Your production faces competition not just from 1,500 other Fringe shows, but all the other festivals in Edinburgh. So you need to balance the risk of taking part in the world's biggest arts festival with the financial realities. Taking Edinburgh as a financial example gives a good idea of the costs involved in attending any festival where you go it alone. All estimates are provided by The Festival Fringe Society (commonly known as the Fringe Office) and relate to information provided in January 2005.

Registering at the Fringe costs £10 (\$23) for information by e-mail or £20 (\$46) for information by post. This registration does not commit you to anything at this stage, it is an administrative cost to make sure you receive sufficient information. As well as your personnel travel costs and usual overheads you will need to take into account:

- **Venue.** The cost of venues varies enormously but the Fringe Office gives an average cost of £100 (\$230) per 100 seats per day for a middle range venue with average facilities. General lighting and sound systems are provided, but not specials.
- **Accommodation.** Expensive, particularly at festival time. The cheapest option is to rent privately owned student type accommodation. A rough guide is £60-£120 (\$138-\$276) per person per week. Hotels and B&Bs cost much more and are usually fully booked by the April preceding the festival.
- **Marketing.** Regular marketing is the responsibility of the company. To appear in the official 2004 Fringe programme cost £200 (\$460) + Value-Added Tax (VAT) (17.5%) for a show with only one performance, or £248 (\$570)+ VAT for more than one.
- **Ticketing.** All tickets are sold at the central Fringe Box Office. Commission is 6% + VAT.
- **Other costs.** You also need to take into account such expenses as daily allowances for personnel, transport costs for set and special technical equipment, hire costs, extra print costs, leafleters and so on.

In return, income can be dispiriting. In 2003, 43% of Fringe tickets cost £5 (\$11.50) or under, though the average range was between £8-£12 (\$18.40-\$27.60).

5.4 Appearing at one venue or touring

Funding an appearance at a festival is one thing, self-funding an event in a theatre venue or multiple venues on tour is another. To be clear at the outset, paying your own way to perform at a venue or to book a tour in the UK without local partnerships and appropriate funding in place should be avoided. It is a model rarely attempted in the UK domestic market, apart from London's West End where millions of pounds are at risk and the big producers are tough business people. Acting as a producer and hiring your own venue, with all the attendant responsibilities of production, marketing and administrative costs is not for the faint hearted and should only be seriously considered if you are certain of the product and certain of the potential audience. In other words, if you have a set of guarantees in place.

By far the most sensible and risk-free option is the performance-fee model. Assuming you have done all the groundwork and made contacts, and a producer is ready to accept your work, you are then in a position to negotiate terms which will give you a guaranteed income. In your budget calculations you should be aiming for a profit or at least break even. Only consider subsidising your income if you see the tour as a loss-leader, i.e. the benefits of showcasing or getting your foot in the UK market is worth sacrificing profit. (Only your first venture should be considered for this, otherwise you need to ask yourself what's the point!)

Whether you use a promoter or agent, or build the tour yourself, you will need to establish an acceptable performance fee that covers all your costs. Here follows a typical summary of a performance fee model where 'producer' means venue manager or promoter:

- The producer pays the company a one-off fee for an agreed number of performances. This can also include extras such as workshops, talks and other outreach.
- The fee covers all company costs and usually includes a reasonable profit.
- The company is usually liable for marketing materials and administrative co-operation within the fee.
- Per diems (daily allowances) can be calculated as part of the overall fee or added on top.
- Transport of personnel and set is an extra cost to the producer
- Accommodation, including breakfast, is an extra cost to the producer
- Room extras, telephone, mini bar etc are not charged to the producer

- Per diems cover all other daily living costs
- Local transportation is negotiable

Some producers may offer a smaller guaranteed fee tied into a box-office split. This clearly carries some financial risk to the company.

- Calculate your weekly running costs; wages, administration etc
- Try to negotiate the guaranteed income to cover these costs
- Any box-office split would then be profit, rather than covering running costs
- This model should include the usual extras of accommodation and transport, i.e. non negotiable!

Be aware that the guarantee could swing the other way. Some smaller venues will estimate theatre running costs – say £500 (\$1,150) for a night. They could then take the first £500 (\$1,150) of box office and offer the company 80% of anything after that. This is where hard negotiation needs to happen to keep the company risk to a minimum.

If you work with an agent to organise your tour, assume a 15% + VAT (17.5%) commission fee, based on the total amount of performance fee you earn. It may be lower than 15%, but it generally shouldn't be higher.

Building a relationship with one venue takes time and patience but can make for an ideal UK partner. Research is key and you should find as much information as possible about a venue before you make an approach. Not only information about its size or past programme, but its mission statement, purpose and aims. Some venues are quite clear about their international bias. The Finborough Arms, a small fringe theatre in west London, is renowned for its international collaborations and in particular for championing Canadian drama. As recently as January 2005, the Finborough presented *Patience*, the award winning new play by Jason Sherman.

The Barbican Theatre, once the London home of the Royal Shakespeare Company, decided to take a radical approach to its programming policy once the company had left. It introduced the Barbican International Theatre Events, otherwise known as BITE, where both established and emerging theatre and dance companies and performance artists can appear under a common sense of purpose. BITE is also in the business of producing and co-commissioning work, best summed up in the words of Head of Theatre Louise Jeffreys: "Co-commissions enable the realisation of dreams, encourage ambitious plans and promote the exploration of new ideas. Our support as co-commissioners

helps to launch young artists onto the international scene and creates a vibrant London home for established international artists."

The internationally renowned Royal Court Theatre created a specific international theatre department in 1999 and now has a strong creative dialogue with writers, directors and other theatre practitioners. The Royal Court is a positive example of a collaborative approach, especially with writers and is supported by the British Council. It is important to remember, however, that some Royal Court schemes are aimed at the development of non-English work, so would be appropriate for French-speaking Canadian writers.

Royal Court International Department

International Residency	Annual four-week residency for writers and directors
International Playwrights	A biennial season of international work
International Exchange Programme	New writing from specific countries including theatre partnerships
International Play Development	Ongoing programme concerned with developing a play writing culture
International Production/Co-production	Production of a single international play developing from the projects

5.5 Co-production

This model assumes a developed relationship with a UK-based company or venue. The main advantage of a co-production is the guarantee that your style of work or writing is appreciated, and is considered appropriate for the company or venue's artistic aims. In practical terms, a co-production can reduce much of the stress of working abroad, as long as any agreement states that the UK partner will take care of the nuts and bolts of touring, finding venues or matching you to further appropriate partnerships.

Case Study: Oily Cart, London and Carousel Players, St. Catharines

Tim Webb, Artistic Director of Oily Cart, was contacted by Kim Selody of the Carousel Players because of connections from years back. This eventually led into discussions about collaboration and a co-production.

Tim Webb: "I suggested that we should do an under-fives show, an Oily Cart speciality. As Carousel had never worked with this kind of audience before, we agreed it would be better for them to test the water with a production we knew was viable, rather than create something new. So we put our successful

production, A PECK OF PICKLED PEPPER, into a crate and sent it off to St. Catharines, where the show was renamed PATTY'S CAKE. I spent a week in Canada rehearsing the Canadian team onto the show, then they had another two weeks with Kim, and they toured it very successfully. The production won the award of a DORA for young people's work.

We then worked together on an entirely new show for 3 –6 years olds, BAKING TIME, for which Amanda and Dave from Oily Cart did the design and music respectively, I did the writing and Kim did the directing. Kim directed the show at the Oily base in London and the show toured the UK from November 2003 to March 2004. The cast consisted of one UK- based Oily veteran, one UK stage manager, and one Canadian performer, Juliet Dunn, recruited after auditions in Canada.

The show transferred to Canada and toured through eastern and central areas from March to May 2004. Again it was successful, and brought another DORA nomination.

We are very interested in working with Canadian companies, and taking our work, especially our work for young people with Severe Learning Disabilities, to Canada."

It's worth bearing in mind that international collaborations needn't always be about productions. Sharing of skills and personnel can achieve mutually beneficial results and lead to ongoing relationships that can develop over time. If you're interested in building a collaborative approach in the community, for example, there could be opportunities for a wider range of investment and development. This model suggests a longer-term relationship that evolves, rather than pure performance get-ins and get-outs.

Case Study: Farnham Maltings

Farnham Maltings is a centre of creativity based in the town of Farnham in south-east England. Its community approach is at the heart of everything the Maltings aims to achieve and provides 'a place in which people can imagine, create and discover.' Director Gavin Stride already had connections with Canada from his time with the touring company New Perspectives. "I became aware that Canada was asserting its own cultural voice," he explains, "making the point that it was a country in its own right in the land mass that is North America." Gavin went on to direct the British premiere of *The Drawer Boy* by Michael Healey and is now exploring new Canadian plays for the next season.

Gavin continues seeking Canadian collaboration at the Maltings and is currently working with Artscape, Toronto in an exchange of ideas and crafts skills between visual artists. Gavin would like to develop this collaboration into

the performing arts, despite finding the brokering of a deal on another new play difficult. "I am excited about the possibilities of globalisation. It's a good thing, not bad. The challenge is who leads it. I'm interested in a kind of globalisation from underneath, a sort of grassroots import/export. Farnham Maltings remains open to any suggestions for international development, but more than performance, evolving relationships."

A useful paper on co-productions can be found at the IETM website. It's written by Guy Cools who once managed a large receiving venue in Ghent, Belgium. (www.ietm.org - click 'publications')

5.6 Marketing and PR

Very few subsidised companies use the services of marketing or PR agencies, mainly because of the high cost of such services. Indeed, companies and venues can apply for specific funding to develop audiences, so much of this work is done in-house. If you are working with a venue, you can generally accept that it will have its own marketing and publicity arrangement and your main task will be to provide appropriate marketing materials in a timely fashion.

It's important to clarify what your marketing responsibilities are at the negotiation stage and certainly by the time you sign contracts. The cost of print, programmes and photographs is typically your responsibility, and should be taken into account in your overall performance fee. Be clear about who is responsible for any further overprinting of local details. You may need to fund another print run of existing posters and flyers, but ensure there is a blank strap for overprinting if you are on a multi-venue tour. You may also wish to consider a re-design if your original print lists Canadian tour details.

Each venue will have its own requirements, both in terms of materials and time-scale. Bear in mind that venue season programmes are often printed at least six months ahead of time, so you will need photographs and show description well ahead of performance time. Venues will have their own mailing lists, as will partnership companies, so flyers or postcards remain the main print item. Posters are valuable marketing tools, but again, speak with the local organisation to evaluate need.

If you are performing at a festival, the organisers will give you a good idea of requirements but, generally, flyers and posters are your main marketing tool on the ground. Estimate at least 5,000 flyers for a run of one week.

It is rare to find a UK performing arts company or venue without a website. In general, venues use their sites mainly as a marketing tool for audience information and development and ticket sales. Some have a business thread and policy pages, though your research may be limited to assessing the type of programme the venue runs. However, you should be able to get a good idea of whether the venue is worth pursuing. Generally, you should be able to find the names and contacts of key personnel on venue websites.

Performing arts companies, particularly those that are non-building based, tend to include more business threads to their websites. For them, a website is much more about selling themselves and their work to potential buyers and artistic collaborators rather than selling their work directly to potential audience. As well as highlighting current projects or tours, they may well have useful information about their policies and mission, audience development and other business-to-business details.

E-marketing is used widely and represents huge savings in print and distribution costs. Again, your local partners will have their own mailing list. You should be careful if you consider creating your own, particularly as EU Data Protection laws legislate against unsolicited marketing for commercial organisations, i.e., recipients need to positively opt in to a commercial mailing list.

Artistically, the internet is still in its early days and the more innovative companies continue to discover ways of harnessing the internet to bring their work to more people. London's Royal Opera House has already experimented with web-casts, transmitting live on the BBC website.

Online ticketing and marketing is widespread. The Edinburgh Festival Fringe website saw a 98% rise in online ticket sales for 2004 along with a 72% rise in unique visitors to over 135,000.

6. FUNDING OPPORTUNITIES

6.1 Canadian Contacts

Canada Council for the Arts

The Canada Council for the Arts is a national, arm's length agency that provides grants and services to professional Canadian artists and arts organizations in dance, media arts, music, theatre, writing and publishing, interdisciplinary work

and performance art, and the visual arts. The Canada Council is funded by and reports to Parliament through the Minister of Canadian Heritage.

For information on the Canada Council for the Arts, its programs and activities, write or call:

Francesca Ranalli-Atherton, Lise Rochon or Danielle Sarault
Information Officers, The Canada Council for the Arts 350 Albert Street P.O. Box
1047 Ottawa, Ontario K1P 5V8.

Tel: 1-800-263-5588 (toll free) or (613) 566-4414, ext. 5060

Fax: (613) 566-4390.

E-mail: info@canadacouncil.ca

Website: <http://www.canadacouncil.ca/>

Arts and Cultural Industries Promotion Division (Foreign Affairs)

The objective of the Arts and Cultural Industries Promotion Division (ACA) programme is the promotion of Canadian interests abroad through travel grants for international tours by Canadian companies, groups and artists in the fields of music, theatre, dance or multi-disciplinary creation and performance.

Arts and Cultural Industries Promotion Division (ACA)
Department of Foreign Affairs and International Trade
125 promenade Sussex
Ottawa, Ontario
K1A 0G2

Tel: (613) 995-0668

Fax: (613) 992-5965

E-mail: claire.marson@international.gc.ca

Website: <http://www.international.gc.ca/arts/>

Performing Arts Program, Cultural Affairs, Canadian High Commission, London

The objective of the Performing Arts Programme is to promote and develop the work of Canadian artists from the fields of music, theatre, dance or multi-disciplinary creation and performance in the UK; for further information about promotional grants, showcases, publications, networking events, seminars and conferences contact:

Katherine Bond
Performing Arts Officer, Cultural Affairs
Canadian High Commission
Canada House
Trafalgar Square
London
SW1Y 5BJ
Tel: + 44 (0)207 258 6617
Fax: + 44 (0) 207 258 6434

E-mail: katherine.bond@international.gc.ca
Website: <http://www.dfait-maeci.gc.ca/london/>

Trade Routes

Trade Routes Contributions Program supports organizations in the arts and cultural sector to develop and pursue effective, long-term export strategies. It helps organizations take concrete actions to prepare themselves to reach out to the international marketplace, to identify international market opportunities and to connect with potential buyers and partners.

15 Eddy Street, 6th Floor
Gatineau, Quebec
K1A 0M5
Tel: 1-866-999-7233 (Toll-free)
Fax: (819) 953-5367
E-mail: traderoutescommerciales@pch.gc.ca
Website: www.canadianheritage.gc.ca/routes

Michel Côté
Trade Commissioner – Cultural industries
Canadian High Commission, London
Macdonald House, 1 Grosvenor Square
London
W1K 4AB
Tel: +44 (0)207 258 6674
Fax: +44 (0)207 258 6384
Email: michel.cote@international.gc.ca
Website: <http://www.dfait-maeci.gc.ca/london/>

6.2 UK Arts Councils

Each of the four UK Arts Councils has various schemes for supporting the development of international work. It is important to realise that some of the schemes are geared towards residents of that particular region. For example, the Arts Council of Northern Ireland schemes are designed to support companies and individuals based in Northern Ireland to develop international work. However, if you are seeking to develop relationships or partners with an organisation or individual in that region, it remains useful to know the various options available to each partner, especially if funding is available to help the UK partner make a research trip to Canada, for example.

Arts Council of England

The Arts Council of England is currently developing its new international focus. However, international collaboration is encouraged through the domestic Grants for the Arts. In reality, this means that an English organisation would need to apply with 85% of activity needing to take place in England (unless there is a clear demonstrable benefit to England).

www.artscouncil.org.uk

Scottish Arts Council

The Scottish Arts Council works at an international, national and local level. It provides professional development grants to assist individual artists and other arts professionals. These include (amongst others) funding for training courses, conference fees, travel to see work, undertaking research, residencies and exploring opportunities for future projects.

www.scottisharts.org.uk

Arts Council of Wales

Wales Arts International is a partnership between the Arts Council of Wales and British Council Wales and encourages international exchange and collaboration. It offers two types of funding:

- The International Project Research Fund awards travel grants to enable arts professionals to develop contacts with potential overseas partners. It's a two-way process, encouraging both international work in Wales and work outside of the UK.
- The International Projects Fund offers assistance to support productions, performances, exhibitions and collaborative projects in countries outside the UK. Partner funding is essential for these grants.

Case Study: Québec/Cymru

Québec/Cymru is an exchange programme between Québec and Wales led by Wales Arts International and the Québec Government Office in London.

In 2004 the Québec/Cymru programme included the second phase of RHWNT, an exchange project between trace: installation artspace and Le Lieu in Québec City, with performances in Québec City from 9 -12 September 2004.

Ongoing is the continued development of A Chair in Love, a new contemporary music theatre production, composed by John Metcalf, that will premiere in 2005.

For details of Welsh international schemes:
www.wai.org.uk

Arts Council of Northern Ireland

The Arts Council of Northern Ireland has a number of small grants available to help professionals develop their overseas potential. These include:

- Arts & Artists Abroad contributes towards touring costs overseas
- Travel Awards enable artists to develop international skills and expertise
- Self-arranged Residency Scheme offers individual artists an opportunity to arrange their own residencies anywhere in the world, for any period of time.

For details of Northern Ireland international schemes:
www.artscouncil-ni.org/award/award.htm

Visiting Arts

While Visiting Arts is not a funding organisation, it can provide support to UK-based promoters and venues to develop projects which promote international work.

- Visiting Arts Project Development Awards. Although aimed at UK-based organisations, it is useful for you to be aware of its possibilities when negotiating with UK partners.

Also see the Visiting Arts funding web page which outlines a variety of other funding resources: www.visitingarts.org.uk/funding/other_funds.html

APPENDIX: KEY INFORMATION

All web links/URLs were active as of July 2005

Key Theatre Venues, Events and Companies

London

The Barbican

www.barbican.org.uk

The Bush Theatre

www.bushtheatre.co.uk

Gate Theatre

www.gatetheatre.co.uk

London International Festival of Theatre

www.liffest.org

London International Mime Festival

www.mimefest.co.uk

Lyric Theatre Hammersmith

www.lyric.co.uk

Finborough Arms

<http://finboroughtheatre.itgo.com>

Hampstead Theatre

www.hampsteadtheatre.com

Out of Joint

www.outofjoint.co.uk

Paines Plough

www.painesplough.com

Riverside Studios

www.riversidestudios.co.uk

Royal Court Theatre, London

www.royalcourttheatre.com

Soho Theatre

www.sohotheatre.com

Tamasha

www.tamasha.org.uk

The Place

www.theplace.org.uk

Northern England

Brouhaha Festival

www.brouhaha.uk.com

Liverpool Everyman and Playhouse

www.everymanplayhouse.com

Royal Court Theatre, Liverpool

www.royalcourttheatre.net

Royal Exchange Theatre

www.royalexchange.co.uk

Sheffield Theatres

www.sheffieldtheatres.co.uk

Northern Stage

www.northernstage.co.uk

Unity Theatre

www.unitytheatreliverpool.co.uk

Scotland

Boilerhouse

www.boilerhouse.org.uk

Edinburgh International Festival

www.eif.co.uk

Edinburgh Festival Fringe

www.edfringe.com

Grid Iron

www.gridiron.org.uk

Mac Robert Arts Centre

www.macrobert.org

Scottish Mask and Puppet Centre

www.scottishmaskandpuppetcentre.co.uk

Theatre Hebrides

http://hi-arts.co.uk/Theatre_Hebrides.htm

Traverse Theatre

www.traverse.co.uk

Southern England

Brighton Festival
www.brighton-festival.org.uk

Brighton Festival Fringe
www.brightonfestivalfringe.org.uk

Border Crossings
www.bordercrossings.org.uk

Farnham Maltings
www.farnhammaltings.com

Komedia Brighton
www.komedia.co.uk

Sue Lee and Kosta Andrea Theatre Co.
suko@dircon.co.uk

Theatre Mélange
www.theatremelange.com

Visions Festival
www.visions-festival.org.uk

Children and Young People

Action Transport
www.actiontransporttheatre.co.uk

Contact
www.contact-theatre.org

CTC Theatre (also Take Off!)
www.ctctheatre.org.uk

Half Moon young People's Theatre
www.halfmoon.org.uk

Little Angel Theatre
www.littleangeltheatre.com

M6 Theatre Company
www.m6theatre.co.uk

Norwich Puppet Theatre
www.puppettheatre.co.uk

Oily Cart Company
www.oilycart.org.uk

Wales

Earthfall
www.earthfall.org.uk

Sherman Theatre
www.shermantheatre.co.uk

Theatre Gwynedd
www.theatrgwynedd.com

Northern Ireland

Belfast Festival at Queen's
www.belfastfestival.com

Cathedral Quarter Festival
www.cqaf.com

Pilot Theatre Company
www.pilot-theatre.com

Polka Theatre
www.polkatheatre.com

Pop Up Theatre
www.pop-up.net

Red Ladder
www.redladder.co.uk

Théâtre sans Frontière
www.theatresansfrontieres.co.uk

Travelling Light
www.travlight.co.uk

Quicksilver Theatre Company
www.quicksilvertheatre.co.uk

Replay
www.replayproductions.org

Unicorn Theatre
www.unicorntheatre.org

Promoters, Producers, Agents

Artsadmin

www.artsadmin.co.uk

UK Arts International

www.ukarts.com

Glynis Henderson

www.ghmp.co.uk

Theatre Tours International

www.theatretoursinternational.com

Publications

Artistes and Agents

www.britishtheatredirectory.co.uk

The British Theatre Directory

www.britishtheatredirectory.co.uk

Performing Arts Yearbook Europe

www.api.co.uk

International Arts Manager Magazine

www.api.co.uk

On Tour (British Council)

www.britishcouncil.org/publications

The Stage

www.thestage.co.uk

Visiting Arts Magazine

www.visitingarts.org.uk/publications/magazine.html

Websites

British Arts Festivals Association

www.artsfestivals.co.uk

Scottish Theatre Online

www.scottishtheatre.org

Theatre 2005 Conference

www.theatre2005.com

Theatre in Wales

www.theatre-wales.co.uk

UK Theatre Web

www.uktw.co.uk

Wales Arts International
www.wai.org.uk

Database of Scottish Theatres
<http://scotlandinter.net/theatre.htm>

Professional Associations

Nationwide

Independent Theatre Council	www.itc-arts.org
Theatrical Management Association	www.tmauk.org
Society of London Theatre	www.officiallondontheatre.co.uk/about
Dance UK	www.danceuk.org
ASSITEJ UK	www.apr.org.uk
National Association of Youth Theatres	www.nayt.org.uk
Puppeteers UK	www.puppeteersuk.com
Independent Street Arts Network	www.streetartsnetwork.org.uk
Equity	www.equity.org.uk
The Writers Guild	www.writersguild.org.uk
The Directors Guild of Great Britain	www.dggb.co.uk

Wales

Wales Association for the Performing Arts	www.waparts.f9.co.uk
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Northern Ireland

The Theatre Producers Group	www.theatreproducersgroup.com
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Scotland

Federation of Scottish Theatre	www.scottishtheatre.org
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