



INCLUSIVE INTERNATIONAL PRODUCERS' TRAINING IN CHINA

Report on training and development needs
of performing arts producers in China around
producing internationally and inclusively

Final Report October 2022

A research authored by Factory International, commissioned by British Council China

CONTENTS

Foreword

Executive Summary

Full Report

01	Introduction	7
02	Background	8
03	Research Methodology	11
04	Research Findings	15
05	Research Analysis	19
06	Conclusion	22
07	References	24

Researchers

Michelle Rocha, Kate Fox, Steven Armstrong, Khadije Bah,
Jasem Greval, Duilio Guetti, Xiaodong Zheng

FOREWORD

Factory International is where we invent tomorrow together. Through our work we want to use art, music and culture to create the meeting points between real and imagined lives, physical spaces and digital worlds. We believe in enabling everyone to share in what we do, on an equal basis and with dignity and respect. Apart from creating accessible performances wherever possible, exploring new approaches to integrated access and working hard to ensure that all our venues are as accessible as they can be, a big part of our work focuses on supporting knowledge and capacity building in the area of arts and inclusion.

In 2011, the World Health Organisation¹ estimated that about 15% of the world's population lives with some form of disability, of whom 2–4% experience significant difficulties in functioning. With the trend of an ageing population and the rapid spread of chronic diseases, the statistics is on an upward trajectory. According to the China Disabled Persons' Federation, there is an estimated 80 million people with disabilities in China in 2016². This shows the huge market potential and need in producing art that is more accessible and inclusive to the wider population in China.

Great access happens when it is really part of the DNA of an organisation – when it is something that individuals think about naturally at every stage of a project and in every area of their work. The power of knowledge-sharing and skills transfer cannot be underestimated in how mindsets are shifted and practices changed for the better. In turn, we are committed to learning, testing new approaches and continually improving our access offer. This research project marks the organisation's commitment in learning from and sharing with international partners, the best practices in producing internationally and with access in the heart of the process.

¹ <https://www.who.int/teams/noncommunicable-diseases/sensory-functions-disability-and-rehabilitation/world-report-on-disability>

² https://en.wikipedia.org/wiki/China_Disabled_Persons%27_Federation

EXECUTIVE SUMMARY

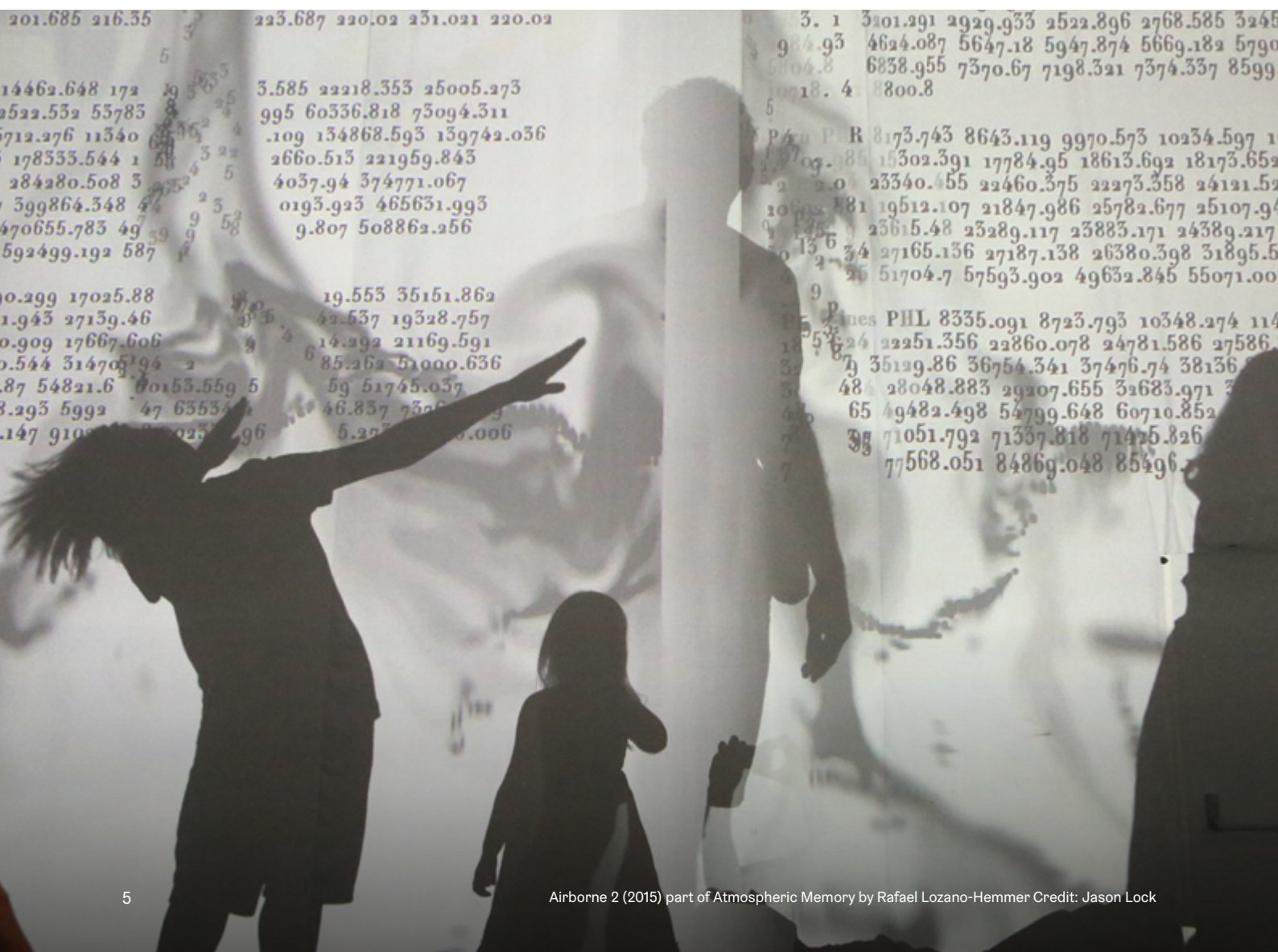
The research sets out to understand the training and development needs of producers working in the performing arts field in China. Particular focus has been placed in the areas around training specific to international producing and accessibility in producing.

The research team adopted a multi-method qualitative research methodology using semi-structured interviews in focus groups and individual interviews; and structured questions in online surveys. 17 individuals were invited to join four focus groups and two individual interviews; whilst 48 respondents answered the online survey. The participants covered independent practitioners and practitioners working in both national and privately-owned institutions. They were grouped according to their years of experiences so that the research covers a cross-section of individuals – ranging from emerging practitioners to experienced practitioners. Furthermore, 25% of the focus group and interview participants identify as d/Deaf or disabled and relevant access services were provided where requested.

The research has identified that target audiences of the programme would like the training to ultimately help them strengthen their individual/organisation's financial position, branding, and create positive social impact. With regards to international producing, they would like the training to achieve a two-way understanding, where the participants can learn about international best practices and the training provider can also gain insight in the nuance of working in China. Apart from creating positive social impact, they hope that by acquiring better knowledge around producing works that are accessible, they can reach new audiences and widen their works' market – which in turn, will feed back to the ultimate aims stated above.

In terms of the content, the research shows that it is of utmost importance that the training provider has real-life experience of producing and touring work internationally. Ideally, the training provider should work in collaboration with a local partner who can provide context and on-the-ground information about producing in China and working within the Chinese performing arts market. Relevance of content is ranked as the most important factor affecting whether someone will join the training programme or not. International Collaboration, Business Models and Intellectual Property are the top three topics that target audiences want to learn about, with topical discussions like “art and technology” and “sustainability” being highlighted as of interest. Although inclusive producing scored low in the list of desired content, the participants explained that it is not because they are not interested or feel it is not important. They understand its importance but feel it is still very challenging to put on accessible work in China due to restrictions in resources and support.

With regards to delivery, face-to-face training for around 20 people (complemented with spotlight online talks) is preferred, but participants are less willing to travel to a different city to attend the training. Research findings also show that each participant is willing to pay around 3,000 – 4,000 CNY. Participants also find that to be authentically inclusive, the programme should be devised in collaboration with, delivered and participated by people with lived experiences of being d/Deaf and/or disabled.



FULL REPORT



Tanja Erhart in Thank You Very Much at Manchester International Festival. Credit Hugo Glendinning

INTRODUCTION

From 2021 to 2022, British Council China commissioned Factory International to carry out a research on the training and development needs of producers in China after working in arts and inclusion in China since 2019. In particular the area around international producing and producing with international partners and accessibility were given focus. Building on Factory International's commitment to inclusivity and track record of developing and implementing International Producers' Training Programmes to arts organisations around the world, Factory International is tasked to:

1. Identify the target audiences in China of an Inclusive International Producers' Training Programme
2. Report on the market gap and needs in Producers' Training in China
3. Establish the desired parameters of a training programme (including content, format, duration, price points and post-training support).

Over the course of six months, Factory International's International Team and Access Manager, supported by researchers from the University of Manchester and British Council's Insight Team, carried out a 3-part research in China. The following report will detail the Research Methodology, Findings, and Analysis of the research.

BACKGROUND OF THE PERFORMING ARTS MARKET IN CHINA

GEOGRAPHICAL CONTEXT

A PESTLE analysis to evaluate the Political, Economic, Social, Technological, Legal and Environmental aspects of China (Perera, 2017) was used to provide the geographical context that foregrounds the research.

Politically, at the time of the research, China has just launched the 14th Five-Year Plan, (PRC, 2021) which sets the country's strategic goals for 2021-2025 (Kaja et al., 2021; Yu and Mitchell, 2021). Economically, public funding and resources are being channeled into rural and less-developed areas for support and development of community art and cultural services (PRC Ministry of Culture and Tourism, 2021); political reforms in China have also led to increased wealth among its population triggering lifestyles changes. Socially, this sparked a wave of 'urbanisation' with a growth of large new cities which has created new opportunities and increased the size of the performing arts market (Kaja et al., 2021). However, the constant migration and loss of human capital from rural areas has further increased the disparities among people, with the government looking into a poverty reduction plan (Kroeber, 2016). On a technological perspective the advancements of China are well known. This can be measured by the wide internet access and the vast acceptance of online content (Li, 2010), facilitating greater audience access of online content created by performing arts producers, and organisations. Legally, China is undergoing environmental policy changes which may have an implication on the method of delivery within the performing arts market.

THE CHINESE PERFORMING ART DYNAMICS

In 2019 (pre-pandemic), China's performing arts market gained 9.9 percent growth annually to about 20 billion yuan (Lai, 2021). Despite the size and scale of the development of the cultural industries, there is still capacity to grow. Comparing with the UK, which has just over 50,000 people per theatre, in China there are more than 580,000 people per theatre (British Council and BOP Consulting, 2020).

The performing arts sector has seen rapid development, with over 2,000 new performing arts venues built in the last few decades. Architectural projects costing billions of Yuan, like the Shanghai Grand Theatre, the Guangzhou Opera House and the National Centre for Performing Arts, are just some of the main projects. The process started in the 1990s, when the Chinese government focused on developing the industry of the art sector by supporting the establishment of private and national performing art organisations in order to improve their efficiency through competition (Wu et al., 2020). These two types of organisations run venues, create performances and work on artistic development projects (Wu et al., 2020). In addition, a third category are international cultural organisations that operate in China.

National organisations

National or national arts institutions are usually not-for-profit and are directly funded, operated and accountable to the government. They are characterised by being large-scale, with high professional standard, and are usually astonishing pieces of architectural works of art themselves (Chen and Tang, 2021).

Developed during the economic expansion of China, these large-scale venues located in a central area were the answer to the needs for cultural growth of the country (Huang, 2021). With the objectives of raising the cultural equality and experience of residents (Wu et al., 2020), these organisations have the responsibility to carry out high-level government policies through the channel of arts and culture. They produce, promote and present both local and international works and often have the responsibility of being the sector-leader in China. Among the most important institutions there are the Poly Theatre Management Co, the China Arts and Entertainment Group and the National Centre for Performing Art. Currently the public own arts institutions are about the 15% of the Chinese institutions.

Privately-owned organisations

In 2003 the Chinese government changed the policy of corporation of performing arts which encouraged the growth of privately-owned performing arts organisations. In the period between 2004 to 2016, the country saw an increase of privately-owned arts organisations from 281 establishments to 10,701 (Wu et al., 2020).

Privately-owned or independent organisations and artists are usually founded and operated by private foundations, companies, or individuals. Usually smaller in size when compared to national organization, they focus on operational efficiency to cope with competition as about 60% of their funding comes from ticket sales which has been exploited after the reform of the market (Lun-Can, 2010). Examples of such include the Times Museum or Ergao Dance Company. These organisations can be both for profit and not-for-profit, and will have individual artistic goals they want to achieve.

International Cultural organisation

International cultural organisations also play an important role in China's performing arts market. These organisations are usually not-for-profit and have cultural exchange and/or cultural relations as their main objectives. They focus on representing and connecting artists and practitioners from their region to their operating regions; have the remit to create opportunities for learning and exchange; and often carry out advocacy work.

Whilst operating in China, they run venues and programme festivals; fund projects and exchange programmes; and operate educational and language programmes. Examples of such are British Council China or the European Union National Institutes for Culture in China.

THE MARKET GAP

Whilst the 14th Five-Year Plan established the aim to transform Chinese arts organisations into modern businesses through professional training (Kaja et al., 2021; PRC Ministry of Culture and Tourism, 2021, Yu and Mitchell, 2021), there is currently no official certifications for Producers in China (Sohu, 2018).

A growing market for potential training targeted at Producers can also be derived from an increase in people applying for the certification training for booking agents (middlemen who book events that Producers create) from the China Association of Performing Arts' (CAPA), which has recorded a 30% increase just within 2018 (Sohu, 2018).

Although some tertiary institutions offer producers' training as part of the curriculum in degree courses in Tier 1 cities (The Central Academy of Drama, 2021), professional training for working practitioners carried out by international organisations for non-artistic staff are usually targeted at stage management (Royal Opera House, 2012), teaching (Shakespeare's Globe, 2021) or is in form of overseas placements (AHRC, 2021). British Council and BOP Consulting (2020) observed that current producers at Chinese theatres are "either government officials, artists or individuals who have no integrated skills". They furthered that there is an opportunity for international education and training institutions to carry out training programmes with institutional partners in China; and that "with experience in offering consultancy in training to the theaters... the UK is in an advantageous position to make inroads to this market with an emphasis on theatre alliances".

RESEARCH METHODOLOGY

The research team adopted a multi-method qualitative research method using semi-structured interviews in focus groups and individual interviews and structured questions in online surveys.

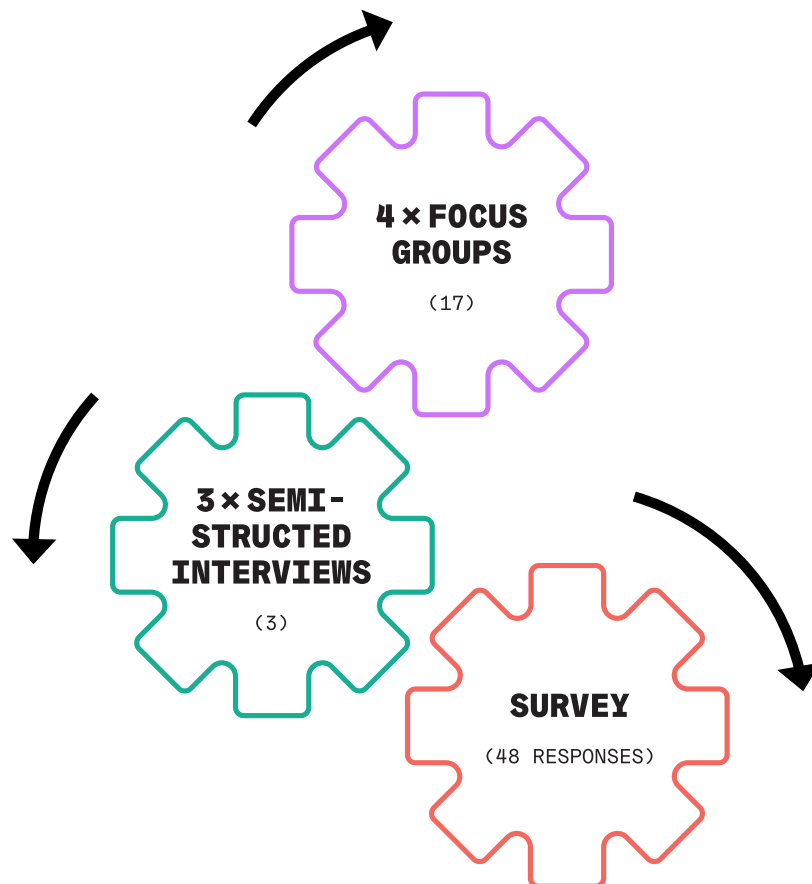


Figure 1. Research Methodology

The primary target for the research project were producers and organisations within China's performing arts industry. In order to develop our target list of participants, we set two levels of selection criteria:

Level 1 – Essential Criteria (without which the participant will be excluded)

- Operating/Active within China
- Operating/Active within Performing Arts sector
- Able to discuss market insights

Level 2 – Desirable Criteria (without which the participant will still be included)

- Have existing connections with Factory International or BC China
- Long-standing presence in China
- Can provide access to clients/other associate organisations

Following these two levels of selection criteria, the team identified 48 organisations. These organisations were categorized into four main groups with one group having two sub-groups (Figure 2). They were grouped according to their years of experiences (emerging – established) and mode of operation (independent or working in an institution). “Institutions” were further divided into “state-owned” institutions and “privately-owned” institutions.

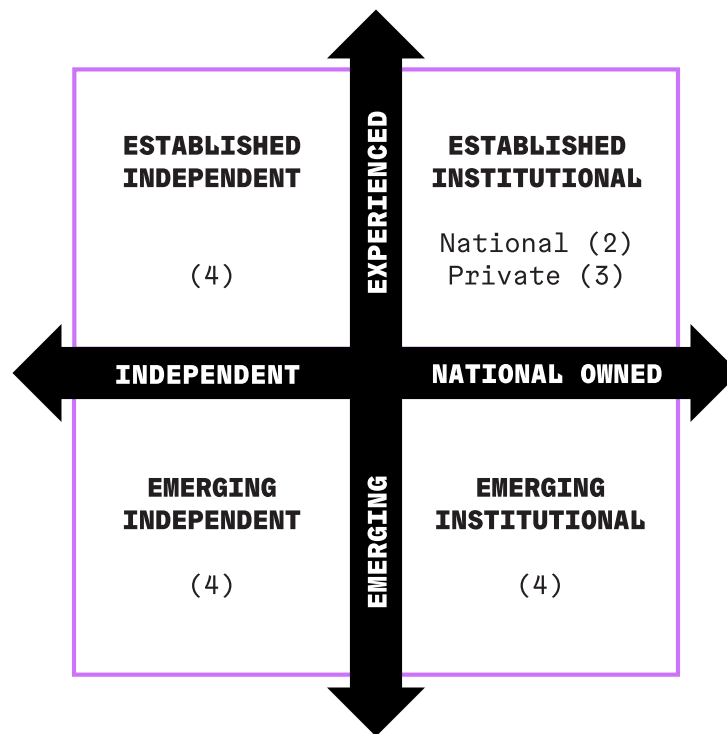


Figure 2. Distribution of participants for Focus Groups

From a list of 48 arts organisations operating in Tier 1 and New Tier 1 cities, 17 individuals were invited to join 4 online focus groups as shown in Figure 2 above. Individuals were selected to join the focus group according to their level of experience and whether they were from an independent or institutional background. However, due to time clashes and some participants wanting to remain anonymous, two of the groups had a mix of participants from different categories. Two participants from the “National Established Institutional” group participated in individual interviews. The third individual interview was a follow-up conversation with a Deaf practitioner who joined the focus group. This was carried out with the aim of having someone with lived experiences of being d/Deaf or disabled to provide critical feedback on suggestions on the training programme around accessibility. To ensure the development process is inclusive, 25% of the focus group and interview participants identify as d/Deaf or Disabled and relevant access services (signed interpretation) were provided where requested. We received 48 responses to the online survey over six weeks.

PARTICIPANT ENGAGEMENT & INTERVIEW PROCESS

Participant engagement

We engaged with our target participants via e-mail, utilising contacts from British Council China to assist with this. We also used WeChat to gain initial contact with some of the target participants. Overall, for our interview sessions we contacted all target participants and following an e-mail introduction, we offered to liaise with them through various platforms such as Zoom and WeChat based upon their preferences.

Before any interview sessions were conducted, we sent participant information sheets, participant consent forms and interview questions via e-mail.

Interview Process

The research team conducted a total of six online videoconference interview sessions, comprised of four focus group interviews and two Individual interviews. These took place between January 2022 and March 2022. These interviews lasted between 40 minutes to 80 minutes. The interviews were conducted in a mixture of Mandarin and English where appropriate based upon the participant's needs, with two of the interviews being conducted through a sign language interpreter based upon the participants needs and our inclusive non-discriminatory research ethics. We did not encounter any communication difficulties with any of the participants.

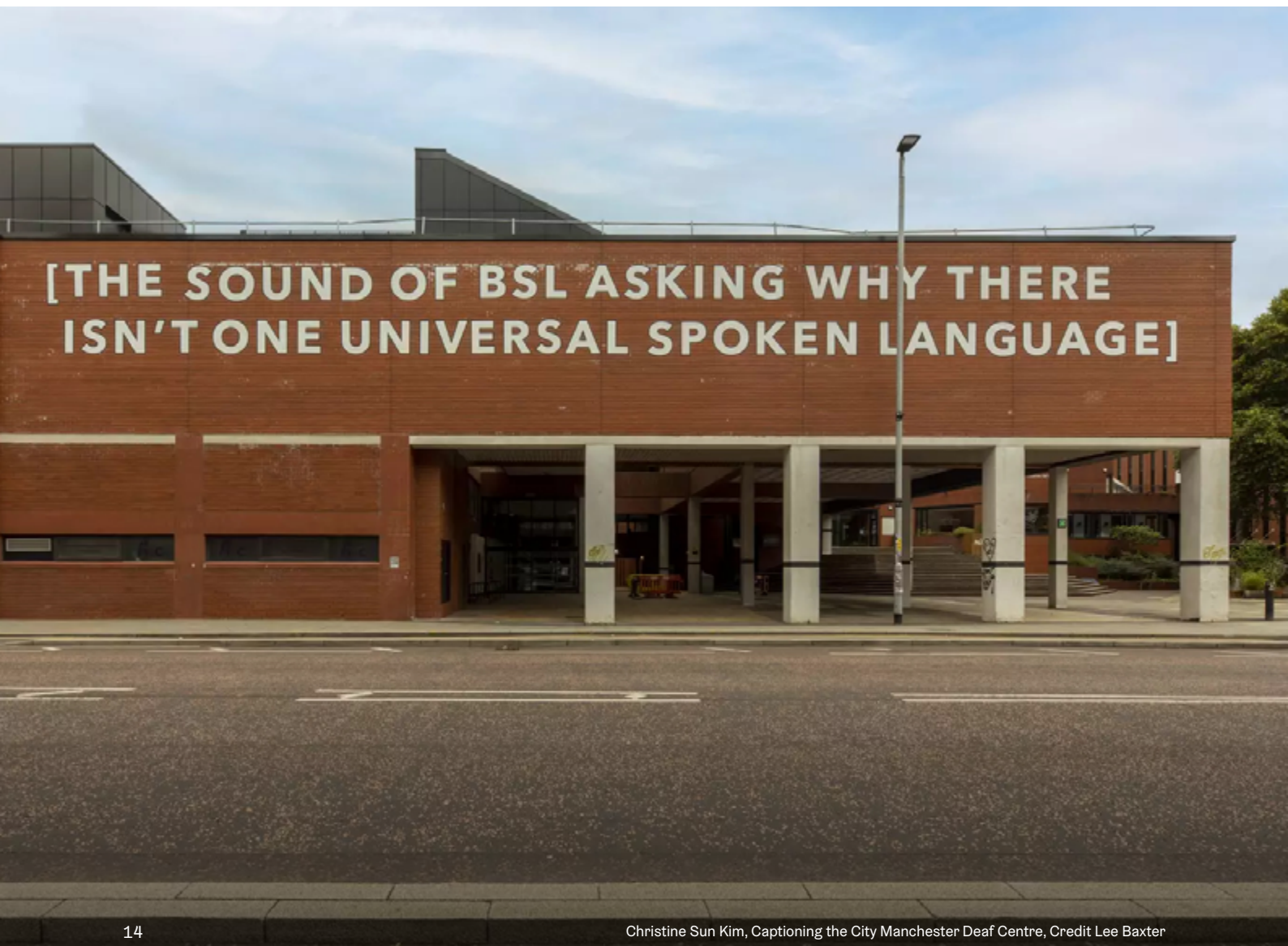
The interview sessions were all held via the online videoconferencing platform Zoom. Full written consent was gained prior to the interview session for participation and recording of the interview sessions. Two of our participants requested individual interview sessions for them to discuss more openly their market insights and knowledge, this was facilitated in line with our confidentiality and anonymising that we offered to all participants and to ensure that all participants felt 'safe' and 'comfortable' to partake in the interview sessions (Hanna, 2012), and it avoided participants feeling inclined to give responses to our questions which they felt are 'suitable', or 'best' responses in relation to the Chinese laws as opposed to their true opinions or practical experiences in the presence of other participants (Lee and Liu, 2016).

Target Engagement & Survey Process

For our survey, the research team used the same criteria listed above and established that the 48 organisations identified are suitable for receiving the survey. Furthermore, British Council China also sent out the survey to their mailing list of producers and arts organisations operating in China. This survey, housed on Qualtrics, was an online written survey, offered in Chinese. These participants received the survey via email. The survey was open for participants to complete between April 2022 to May 2022. After two weeks of the survey being open, non-responders were sent a follow-up e-mail reminding them of the survey and potential to participate. Following the survey closure, we received 48 responses and 21 of them were completed and valid. The survey ran for six weeks and closed due to the time limitations for our research team in data collection and interpretation.

Ethics and Confidentiality

Ethical concerns and barriers relating to data collection through online interviews, surveys and focus groups have been considered due to the case-specific ethical concerns within China posing potential risks for both the interviewee and interviewer (Lawrence, 2020; Lobe et al., 2020), as well as ensuring the research was compliant with the General Data Protection Regulation and Data Protection Act.



RESEARCH FINDINGS

To identify and gain a deeper understanding of Chinese arts practitioners' needs around the Inclusive International Producers' Training Programme, we have gathered input from the three stages of the research to analyse the jobs (what the audience want the programme to help them achieve), pains (what the current painpoints are) and gains (what potential gains can be attained). This section will conclude with a summary of the participants' expectations on the training provider.

JOBS

Functionally, the research participants would like the training programme to help improve their project management skills in creative and artistic works and be able to use what they have learnt in their own work. Ultimately, the research participants want to strengthen their organisations' financial position and have more opportunities of showcasing their work inside and outside of China. Hence, they want the programme to show them what kinds of business models there are, how to apply for import-export licenses for performances in China, what are intellectual property rights and how can they exploit them.

Socially, the research participants want the programme to enhance their organisations' brand and help create positive social impact in China. On brand building, they are interested in both local and international brand building. They stated that if the programme is organised by an internationally renowned arts organization and is taught by recognized professionals and key leaders from both inside and outside of China, this will enhance the brand association and value. In terms of social impact, some of the interviewees stated that they want the programme to teach them ways of making arts more accessible to people who are d/Deaf or disabled and learn about ways of creating and touring performances in an environmentally-sustainable way.

PAINS

Severe pains listed by the research participants are balancing financial and artistic objectives; difficulty in reaching new audiences; and cultural differences in international collaborations. Most of the research participants operate in a three-pronged business model sustained by government funding, box office income and commercial income (including sponsorship, venue rental, commercial partnership).

Whilst national organisations receive regular and substantial government funding, privately-

owned organisations often struggle to apply for funding. As an arts organization, the artistic objective of the company is very important – it is why the organization exists in the first place. However, to maintain financial sustainability, private organisations often struggle between creating or programming more commercial works that are “easy-sells” in box office (e.g. renting out a theatre space for commercial musicals) and producing work that are pushing artistic boundaries but might have smaller audience base (e.g. new writing by young local playwrights).

Secondly, the participants find it difficult to reach out to new audiences. Whilst all organisations reported that they have the willingness to create works for a wider audience (e.g. those who are d/Deaf or disabled), they do not know how to reach them. They also find their audience base to be stagnant and are struggling to find the correct channels to market their work to new attendees to bring in new cash to the box office.

Thirdly, cultural differences between Chinese and non-Chinese partners (i.e. not just the UK) have also led to difficulties in collaborations. In terms of practicalities, things like different terminologies used on stage, union rights, decision-making processes and rigour in protection of intellectual property can make collaborations complicated.

A few light pains were also uncovered. Relating to training, research participants find that training programmes are sometimes difficult to access or totally inaccessible (e.g. high fees, lack of information on where to get training, not have sign language interpretation or relevant accessibility services) and not relevant (e.g. too exam/ accreditation-based and theoretical). With regards to producing accessible performances, they do not know where to find the support, funding and audiences.

GAINS

The required gain for the research participants is knowledge about being a producer in both the Chinese and international contexts. The expected gains are project management skills in the arts through case studies of real-life scenarios by a recognized and experienced arts organization. Furthermore, they expect to gain a network of Chinese producers who will come out from the training programme with shared knowledge who might later become collaborators.

The desired gains are brand association of a well-known international arts organisation; aligned understanding of what the roles and responsibilities of a producer is; possible business models that they can adapt for their own use; and stronger understanding of what intellectual property rights are and how they can extract value from them.

Lastly, the unexpected gains include how to future-proof their business (e.g. through the use of technology and alternative touring methodologies); network with international and national speakers; increased knowledge and gaining tools that can create positive social impact through enhancing accessibility for the arts and creating work in an environmentally sustainable method; and potentially getting the opportunity to produce/collaborate with other participants.

EXPECTATIONS ON THE TRAINING PROVIDER AND CONTENT

100% of the focus group participants agreed that it is important for the training provider to have real-life experience of producing and touring work internationally (i.e. not an academic institution). 79% of them outlined the importance of knowing the Chinese market and 64% stated that the provider should have a strong international and national network. On the other hand, the national organisations placed high value on the partners' core values, reputation, and practical experience. Furthermore, 40% believe that it is essential for the programme provider to engage practitioners from China as part of the delivery team (e.g. speakers).

100% of the focus group participants rated "relevance of content" as the key factor affecting whether they would sign up for training. The survey revealed the relevance of content as shown in Table 1 below.

#	FIELD	MINIMUM	MAXIMUM	MEAN	STD DEVIATION	VARIANCE
1	International Collaboration (bringing works made in China overseas and bringing works into China)	2	5	4.63	0.78	0.61
2	Business Models of running an arts organisation	2	5	4.38	0.78	0.61
3	Intellectual Property Right	3	5	4.25	0.66	0.44
4	Art and technology	3	5	4.13	0.78	0.61
5	Environmental Sustainability	2	5	4	1	1
6	Budgeting	1	5	3.69	1.45	2.09
7	Health and Safety in Producing	1	5	3.69	1.26	1.59
8	Contracts & Negotiations	1	5	3.63	1.41	1.98
9	Disability Access (concept, working with artists and provisions for audiences)	1	5	3.56	1.12	1.25
10	What is a Producer (roles and responsibilities)	1	5	3.44	1.12	1.25

The survey shows that International Collaboration, Business Models and Intellectual Property are the top three topics that target audiences want to learn about. Data from the focus group complemented the results, elaborating that within international collaboration – clarifying international processes, understanding cultural differences and expectations and networking are key. With Business Models and Intellectual Property – these are related to how a work can enhance the financial position of an organisation. “Art and Technology” and “Environmental Sustainability” also scored high in the survey – focus group discussions echoed their popularity, but target audiences seem to be more interested in spotlight talks around the topics rather than having a set module due to its fast-changing nature.

When discussing the concept of “inclusivity” with the focus groups and individual interviews, it is flagged that issues like geographic location (e.g. being in a city with few performing arts venue) and social class highly affects whether an individual can access a performance. The research team focused on the “Disability Access” remit of inclusivity for the purpose of this research due to its relevance to current cultural climate and international trends. Survey results show that Disability Access in arts scored 2nd lowest (mean score of 3.56) in the 10 suggested content. This might be explained by information collected in the focus groups and interviews. Whilst all participants empathized with the importance of inclusivity, all found that it is challenging introducing disability access to their work because of three main reasons:

1. Lack of resources:

These might be financial (no funding/ budget), human (not enough people to coordinate), information (not sure where to find service-providers)

2. Lack of structural support:

This includes both hard and soft structures like public transportation system (e.g. even if a venue can provide wheelchair access, the wheelchair user is not able to get from their home to the venue), lack of guidelines on what services are necessary, insufficient service providers

3. Concepts around disability

Participants stated that people who are d/Deaf or disabled are relatively invisible in society and in China. The most popular concept around disability is still the “Medical Model” (i.e. disability is a problem of the person who is disabled) and hence disability is seen as “irrelevant” to those who are able-bodied.

RESEARCH ANALYSIS

Analysis of research data shows that an Inclusive International Producers' Training Programme will be successful in China if it is practical, dynamic, highly-networked and inclusive in both development process, content and implementation.

Accessible needs markets

Over half of the focus group participants stated that the greatest barrier to producing accessible works was the lack of understanding of accessible needs amongst the general public, organisations, and artists themselves. Our research also identified a significant barrier related to the absence of funding for artists and organisations to fund elements such as sign language, audio description, and to alter venues to adapt for physical disabilities.

Overall, we found this can lead to the absence of productions suitable for those with accessible needs, or to increased prices for those with accessible needs which could be financially unviable. Due to these constraints, accessible needs productions could potentially be commercially unviable. We identified a lack of uptake from artists for accessible needs productions, as many artists themselves lack enthusiasm to provide accessible needs works, explaining the artists will not feel good if the work does not develop with high attendance due to a potentially limited market.

The research project was limited in its scope of exploring the accessible needs market within China due to the complexities and multi-layered understanding of accessible needs, as such, further detailed research into the size of the accessible needs market and their specific definition, requirements, and visibility within China will enable a greater understanding of how best to address the needs and concerns of this market to deliver a successful programme to this market.

IMPLEMENTATION OF AN INCLUSIVE INTERNATIONAL PRODUCERS' TRAINING PROGRAMME

Speakers & Facilitators

To best facilitate the desires of the research participants of having trainers who have real-life experience in large-scale international touring and China expertise, it is suggested that the speakers and facilitators be industry practitioners from an international arts organisation and complemented with sessions led by experts in China.

Furthermore, as a programme that is inclusive, the programme should ensure that people with lived-experiences of d/Deafness and being disabled are represented not only in the participants cohort, but also the teaching cohort and in the programme development process.

Method of delivery

63% of the audience prefer the delivery of the training to be carried out face-to-face in their city with a mean score of 3.88 in the survey. Hybrid teaching scored a close second at 3.63. National organisations preferred the delivery to be exclusively to their organisation whilst privately-owned organisations seek higher peer-to-peer exchange. Respondents of the survey rated that they would most prefer the training to be taught in English (with Chinese and sign language interpretation available where necessary). It is recommended that the training be held in person with hybrid teaching (e.g. some of the speakers doing sharing online). However, with the uncertainty that Covid and travel regulations bring, it is prudent to design a course that can be held online as well.

Survey results show that respondents prefer the training course to be held during weekends (mean rating of 4.13), with weekday after office hours (18:00 – 22:00) coming second with a mean score of 3.5; weekday office hours had the lowest score of 2.44. 56% of the respondents answered that they will be able to spend 5 half days on the workshop. Having the course split over weekends also received the highest mean score at 3.56. Hence it is recommended that the training be set at 5-half days to be held over 2-3 weekends.

87.5% of the survey respondents voted that they will be interested in recurring training – so the provision of post-training top-up classes or advanced-level training is a business potential that can be explored.

Class size and Pricing

The data shows that pricing is a factor in the success of the programme, with more than 95% of respondents providing some form of feedback regarding the price. The survey results showed a range of between 200-12,000 CNY depending on training being online, in-person or a hybrid. In-person training received the highest average result in terms of preferred format, which narrowed the range to 800-12,000 CNY producing an average of 3,000 CNY per person.

The focus groups discussed a premium would likely be paid if training was held overseas, with an expectation that more would be paid if the course is deemed of high quality and

there is a high-profile individual associated with the programme. Interviews provided context on the bottom pricing of the market, where training is provided for free by state owned institutions although the level of training provided is reflected in the price. The average preferred number of participants for an in-person training is around 25-30 people.

When narrowing the results of the survey data and calculating the quartiles of each method of delivery, Table 2 below represents a range of pricing that would potentially satisfy all methods of delivery, between 3,000 and 4,000 CNY per person, although this would be close to the maximum price point for an online programme. An in-person programme increases the price point by 1,000 CNY in comparison to hybrid delivery, although there is a notable disparity between the maximum price point for hybrid and in-person delivery that questions the validity of the data.

HOW MUCH ARE YOU OR YOUR ORGANISATION WILLING TO PAY FOR THIS TYPE OF TRAINING?

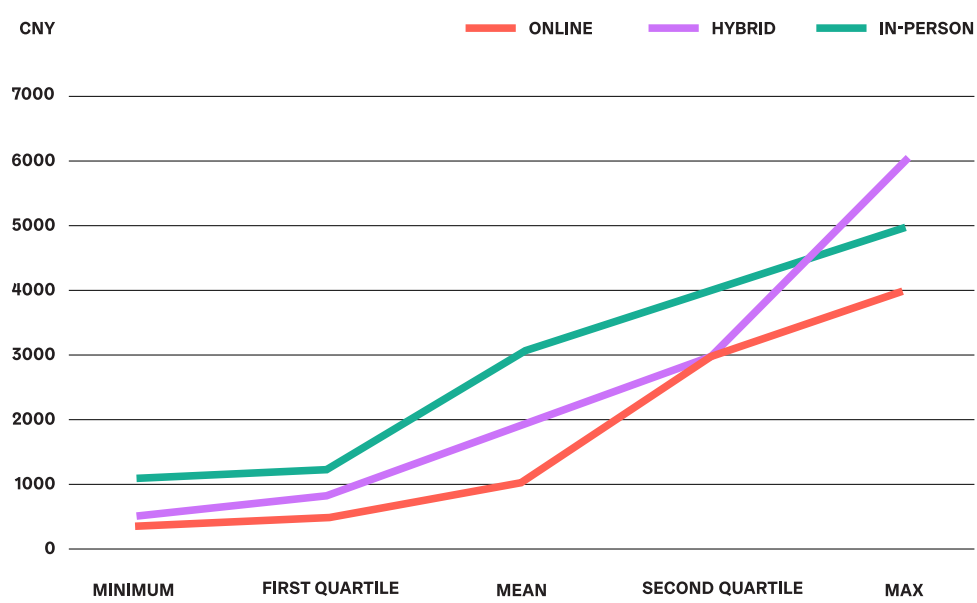


Table 2 Willingness to pay per delivery method

CONCLUSION

The research sets out to understand the training and development needs of producers working in the performing arts field in China. Particular focus has been placed in the areas around training specific to international producing and accessibility in producing.

The research has identified what the target audiences of an Inclusive International Producers' Training Programme can help them achieve. It further uncovered the content and delivery details that target audiences of the training programme desire.

Target audiences of the programme would like the training to ultimately help them strengthen their individual/organisation's financial position, branding, and create positive social impact. With regards to international producing, they would like the training to achieve a two-way understanding, where the participants can learn about international best practices and the training provider can also gain insight in the nuance within working in China. Apart from creating positive social impact, they hope that by acquiring better knowledge around producing works that are accessible, they can reach new audiences and widen their works' market – which in turn, will feed back to the ultimate aims stated above.

In terms of the content, the research shows that it is of utmost importance that the training provider has real-life experience of producing and touring work internationally. Ideally, the training provider should work in collaboration with a local partner who can provide context and on-the-ground information about producing in China and working within the Chinese performing arts market. Relevance of content is the most important factor affecting whether someone will join the training programme or not. International Collaboration, Business Models and Intellectual Property are the top three topics that target audiences want to learn about, with topical discussions like “art and technology” and “sustainability” being highlighted as of interest. Although inclusive producing scored low in the list of desired content, the participants explained that it is not because they are not interested nor feel it is not important, but because they feel it is still very challenging to put on accessible work in China due to restrictions in resources and support.

With regards to delivery, face-to-face training for around 20 people (complemented with spotlight online talks) is preferred, but participants are less willing to travel to a different city to attend the training, with each participant willing to pay around 3,000 – 4,000 CNY. Participants also find that to be authentically inclusive, the programme should be devised, delivered and participated by/ in collaboration with people with lived experiences of being d/ Deaf and/or disabled.

PARTICIPANT LIST

CHEN LUHANG

LYNN FU

ALICE HU

OPHELIA HUANG

LIN XINBEI

LIU YANG

MA GUODONG

EMMA SHI

KRYSTAL WEN

FLORENCE YI YANG

CRYSTAL ZHANG

ZHANG JIANFEN

SAM ZHENG

JOEY ZHU

**2X REPRESENTATIVES FROM NATIONAL
AND INDEPENDENT ARTS ORGANISATIONS
WHO PREFER TO REMAIN ANONYMOUS**

REFERENCES AND FURTHER READINGS

AHRC, (2021). International Placement Scheme Available at: <https://ahrc.ukri.org/funding/internationalfunding/international-placement-scheme/#sta> (Accessed 15 May 2022).

Anand, J. and Delios, A. (1997), "Location specificity and the transferability of downstream assets to foreign subsidiaries", *Journal of International Business Studies*, Vol. 28 No. 3, 3rd Quarter, pp. 579-603

Andersen, O., 1997. Internationalization and market entry mode: A review of theories and conceptual frameworks. *MIR: Management International Review*, pp. 27-42.

Ang, I.; Isar, Y. R., & Mar, P. (2015). 'Cultural diplomacy: beyond the national interest?'. *International Journal of Cultural Policy*, 21(4), pp. 365-381. [Online]. Available at: DOI: 10.1080/10286632.2015.1042474

BBC (2020). Coronavirus pandemic: Tracking the global outbreak.

Blackman, D., O'Flynn, J. & Ugyel, L. (2013). 'A diagnostic tool for assessing organisational readiness for complex change'.

Blomstermo, A., Deo Sharma, D. and Sallis, J. (2006). Choice of foreign market entry mode in service firms. *International marketing review.*, 23(2), pp. 211-229.

British Council, (2016). Research Report for Performing Art Theatres Professional Development Skills and Higher Education Needs in China. [Online]. Available at: <https://chinanow.britishcouncil.cn/wp-content/uploads/2017/03/Report-of-Performing-Arts-Professional-Development-Skills.pdf>. (Accessed 15 May 2022).

Brownlie, D. (1993). 'The marketing audit: a metrology and explanation', *Marketing Intelligence & Planning*.

Brouthers, K. D. and Hennart, J.-F. (2007) 'Boundaries of the Firm: Insights From International Entry Mode Research', *Journal of Management*, 33(3), pp. 395-425. doi: 10.1177/0149206307300817.

British Council and BOP Consulting, (2020). 'A Guide to Arts and Culture Opportunities in China', *China Now Arts + Culture*. [Online]. Available at: <https://chinanow.britishcouncil.cn/research/a-guide-to-arts-and-culture-opportunities-in-china/> (Accessed 15 May 2022).

Busetto, L., Wick, W., and Gumbinger, C. (2020). 'How to use and assess qualitative research methods', *Neurological Research and Practice*, 2(14), pp. 1-10. [Online]. Available at: <https://doi.org/10.1186/s42466-020-00059-z> (Accessed: 15 May 2022).

By, R. T. (2005). 'Organisational change management: A critical review', *Journal of change management*, 5(4), pp. 369-380.

Chen, G. & Tang, P. (2021). 'Similar but special: an econometric analysis of live performing arts attendance in mainland China', *Journal of Cultural Economics*, 45(3), pp. 459-490.

LBP/Jul21/A5

Child, J. and Yan, Y. (2003). Predicting the Performance of International Joint Ventures: An Investigation in China*. *Journal of management studies.*, 40(2), pp. 283-320.

China, B. C. (2016). Research Report on Performing Arts Theatres Professional Development Skills and Higher Education Needs in China.

China's music industry development report 2020 (2020), Box office revenue of performing arts in China in 2019, by segment. Statista. [Online]. Available at: <https://www.statista.com/statistics/1202416/china-performing-arts-market-revenue-by-segment/> (Accessed 15 May 2022).

China Statistical Yearbook 2021 (2021), Number of cultural performance venues in China in 2020, by type, Statista. [Online]. Available at: <https://www.statista.com/statistics/226481/number-of-cultural-performance-venues-in-china-by-type/> (Accessed 15 May 2022).

Central Academy of Drama (2021). Xijù guǎnlǐ xì 戲劇管理系 Available at: <http://web.zhongxi.cn/xyjg/jxkyjfbm/ysglx/> (Accessed 15 May 2022).

Corbin, J., and Strauss, A. (2015). Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory. 4th edn. Sage Publications. [Online]. Available at: Basics of Qualitative Research: Techniques and Procedures for Developing ... - Juliet Corbin, Anselm Strauss - Google Books (Accessed: 15 May 2022).

Davis, P.S., Desai, A.B. and Francis, J.D., 2000. Mode of international entry: An isomorphism perspective. *Journal of International Business Studies*, 31(2), pp. 239-258.

Deng, P. (2001) 'WFOEs: The Most Popular Entry Mode into China', *Business Horizons*, 44(4), 63, available: <https://link.gale.com/apps/doc/A77035015/AONE?u=jrycal5&sid=googleScholar&xid=88b42fe4> (Accessed 15 May 2022).

Doran, G. T. (1981). 'There's a SMART way to write management's goals and objectives', *Management review*, 70(11), pp. 35-36.

Easwaramoorthy, M., and Zarinpoush, F. (2006). 'Interviewing for Research', *Imagine Canada*, Toronto. [Online]. Available at: [Interviews.indd \(sectorsource.ca\)](http://Interviews.indd (sectorsource.ca)) (Accessed: 15 May 2022).

Fossey, E., Harvey, C., Mcdermott, F., and Davidson, L. (2002). 'Understanding and Evaluating Qualitative Research', *Australian & New Zealand Journal of Psychiatry*, 36(6), pp. 717-732. [Online].

Available at: Understanding and Evaluating Qualitative Research - Ellie Fossey, Carol Harvey, Fiona Mcdermott, Larry Davidson, 2002 (sagepub.com) (Accessed: 15 May 2022).

Grabowski, S. M. (1981). 'Marketing in Higher Education. AAHE-ERIC/Higher Education Research Report No. 5, 1981'.

Gorecka, D. and Szalucka, M. (2013). Country market selection in international expansion using multicriteria decision aiding methods. *ResearchGate*. [online]. Available from: https://www.researchgate.net/publication/283237901_Country_market_selection_in_international_expansion_using_multicriteria_decision_aiding_methods (Accessed 15 May 2022).

Huang, C. (2021). 'Shanghai: The Road to a Modern Performing Arts City', *TDR: The Drama Review*, 65(2), pp. 150-166.

Kaja, A., Stein, S., and Xiang, T., (2021). China's 14th Five-Year Plan (2021-2025): Signposts for Doing Business in China, *Global Policy Watch*. Available at: <https://www.globalpolicywatch.com/2021/04/chinas-14th-five-year-plan-2021-2025-signposts-for-doing-business-in-china/> (Accessed 15 May 2022)

Kotler, P., Keller, K. L., Ancarani, F. & Costabile, M. (2014). *Marketing management 14/e*: Pearson.

Lai, L.T (2021).

Box office revenue of performing arts in China in 2019, by segment, Statista. [Online]. Available at: <https://www.statista.com/statistics/1202416/china-performing-arts-market-revenue-by-segment/> (Accessed 15 May 2022).

Li, S. (2010). 'The online public space and popular ethos in China', *Media, Culture & Society*, 32(1), pp. 63-83.

Lun-can, X. (2010). 'Labor Pains and Rebirth: The Choice of Reform Ways for the State-Owned Theatrical Performance Troupes', *Journal of Hunan University of Science & Technology (Social Science Edition)*.

McDonald, M. (1996). 'Strategic marketing planning: Theory, practice and research agendas', *Journal of Marketing Management*, 12(1-3), pp. 4-27.

McDonald, M. (2016). 'Strategic marketing planning: theory and practice', *The marketing book*: Routledge pp. 108-142.

McDonald, M. & Dunbar, I. (2012). *Market segmentation how to do it and how to profit from it* (Rev. 4th ed. ed.). Chichester: John Wiley & Sons, Ltd.

McKinsey, (2019). China consumer report 2020: The many faces of the Chinese consumer. [Online]. Available at: <https://www.mckinsey.com/featured-insights/china/china-consumer-report-2020-the-many-faces-of-the-chinese-consumer> (Accessed 15 May 2022).

Morgan Stanley, (2017). Smaller Cities to Drive China's Consumption Boom. [Online]. Available at: <https://www.morganstanley.com/ideas/china-small-cities-economic-growth> (Accessed 15 May 2022).

Pathak, V., Jena, B., and Kalra, S. (2013). 'Qualitative research', *Perspectives in clinical research*, 4(3), pp. 192. [Online]. Available at: <https://doi.org/10.4103/2229-3485.115389> (Accessed: 15 May 2022).

Pedersen, T., Petersen, B., & Benito, G. R. G. 2002. Change of foreign operation method: Impetus and switching costs. *International Business Review*, 11: 325-345.

Perera, R. (2017). The PESTLE analysis: Nerdynaut.

Performance market insight report 2019 (2020), Annual change of live performance box office revenue in China in 2019, by type, Statista. [Online]. Available at: <https://www.statista.com/statistics/1131068/china-growth-of-live-performances-box-office-revenue-by-type/> (Accessed 15 May 2022).

Porter, M. E. (1989). 'How competitive forces shape strategy', *Readings in strategic management*: Springer pp. 133-143.

Porter, M. E. (2008). 'THE FIVE COMPETITIVE FORCES THAT SHAPE STRATEGY', *Harvard Business Review*, 86(1), pp. 78-93.

Puck, J., Holtbrügge, D. & Mohr, A. Beyond entry mode choice: Explaining the conversion of joint ventures into wholly owned subsidiaries in the People's Republic of China. *J Int Bus Stud* 40, 388–404 (2009). <https://doi.org/10.1057/jibs.2008.56>

Root, F.R. (1987), *Entry Strategies for International Markets*, Lexington Books, Lexington, MA Royal Opera House (2012). Royal Opera House to offer training to Chinese performing arts venues. Available at: <http://www.roh.org.uk/people/chris-shipman/posts?page=49> (Accessed 15 May 2022).

Rowley, J. (2002). 'Using case studies in research', *Management Research News*, 25(1), pp. 16-27. [Online]. Available at: Using case studies in research | Emerald Insight (Accessed: 15 May 2022).

Saunders, M. N. K., Lewis, P., and Thornhill, A. (2019). *Research methods for business students*. 8th edn. Pearson. [Online]. Available at: Research Methods for Business Students EEB_08 8th edition | Print ISBN - 9781292208787, eText ISBN - 9781292208800 | VitalSource (Accessed 15 May 2022).

Seybold, P. B. (2001). 'Get inside the lives of your customers', *Harv Bus Rev*, 79(5), pp. 80-9, 164

Shakespeare's Globe (2021). 'Connecting Cultures, Hearts and Minds: Shakespeare in China' Available at: <https://www.shakespearesglobe.com/learn/shakespeare-in-china/> (Accessed 15 May 2022).

Sohu (2018). Bàokǎo rénshù zēngzhǎng jìn 30%!2018 Nián xià bànnián yǎnchū jīngjì rén kǎoshì chénggōng jǔxíng 报考人数增长近30% ! 2018年下半年演出经纪人考试成功举行 Available at: https://www.sohu.com/a/277615121_65352 (Accessed 15 May 2022).

Tan, T.Z. (2021). 'Woman overcomes deafness to pass bar exam'. *China Daily*. Available at: <https://www.chinadaily.com.cn/a/202103/29/WS60619f6ea31024ad0bab254e.html> (Accessed 15 May 2022).

The People's Republic of China Ministry of Culture and Tourism (2021). Yī tú dú dǒng "shísiwǔ" gōnggòng wénhuà fúwù tǐxì jiànshè guīhuà 一图读懂“十四五”公共文化服务体系建設規劃 Available at: <https://www.mct.gov.cn/whzx/>

[bnsj/ggwhs/202107/t20210706_926237.htm](https://www.bnsj/ggwhs/202107/t20210706_926237.htm) (Accessed 15 May 2022).

The People's Republic of China (2021), Zhōnghuá rénmin gònghéguó guómín jīngjì hé shèhuì fāzhǎn dì shísi gè wǔ nián guīhuà hé 2035 nián yuǎnjǐng mùbiāo gāngyào 中華人民共和國國民經濟和社會發展第十四個五年規劃和2035年遠景目標綱要 Available at: http://www.gov.cn/xinwen/2021-03/13/content_5592681.htm (Accessed 15 May 2022).

Tie, C. Y., Birks, M., and Francis, K. (2019). 'Grounded theory research: A design framework for novice researchers', *SAGE open medicine*, 7, pp. 1-8. [Online]. Available at: Grounded theory research: A design framework for novice researchers (nih.gov) (Accessed: 15 May 2022).

Tomlin, W. C. (2018). 'Types of Personas', *UX Optimization: Combining Behavioral UX and Usability Testing Data to Optimize Websites*. Berkeley, CA: Apress pp. 19-35.

Walliman, N. (2011). *Research Methods: The Basics*. 1st edn. Routledge. [Online]. Available at: Research Methods: The Basics - Nicholas Walliman - Google Books (Accessed: 15 May 2022).

Wu, J., Jiang, K. & Yuan, C. (2020). 'Market-Oriented Reforms, Economic Efficiency and Commercial Performing Arts in China', *The Journal of Arts Management, Law, and Society*, 50(1), pp. 33-51.

Yankey, J. A., Koury, N. & Young, D. (1985). 'Utilizing a marketing audit in developing a new service case example: Breckenridge Village', *Health Marketing Quarterly*, 2(4), pp. 37-50.

Yicai, (2021). 2021 Zuìxīn yī dào wǔ xiàn chéngshì páimíng guān xuān 2021最新一到五線城市排名官宣 [Online]. Available at: <https://www.yicai.com/news/101063860.html> (Accessed 15 May 2022).



Young, L. (2012). 'The Marketer's Handbook', in Wiley (ed.) *The Marketer's Handbook* pp. 1-38.



Yu, S. and Mitchell, T (2021). Chinese Communist party centenary culminates with warning to foreign rivals', *Financial Times*, 1 July. [Online]. Available at: <https://www.ft.com/content/0a03e5a0-203f-41a0-b3bc-73a17a29c7cd> (Accessed 15 May 2022).

factory international

Factory International
Blackfriars House, Parsonage
Manchester M3 2JA

factoryinternational.org
info@factoryinternational.org
+44 (0)161 817 4500

 [factoryinternational](https://www.facebook.com/factoryinternational)
 [factoryinternational](https://www.tiktok.com/factoryinternational)

 [factoryintl](https://twitter.com/factoryintl)
 [factory_international](https://www.instagram.com/factory_international)