



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

EXECUTIVE SUMMARY

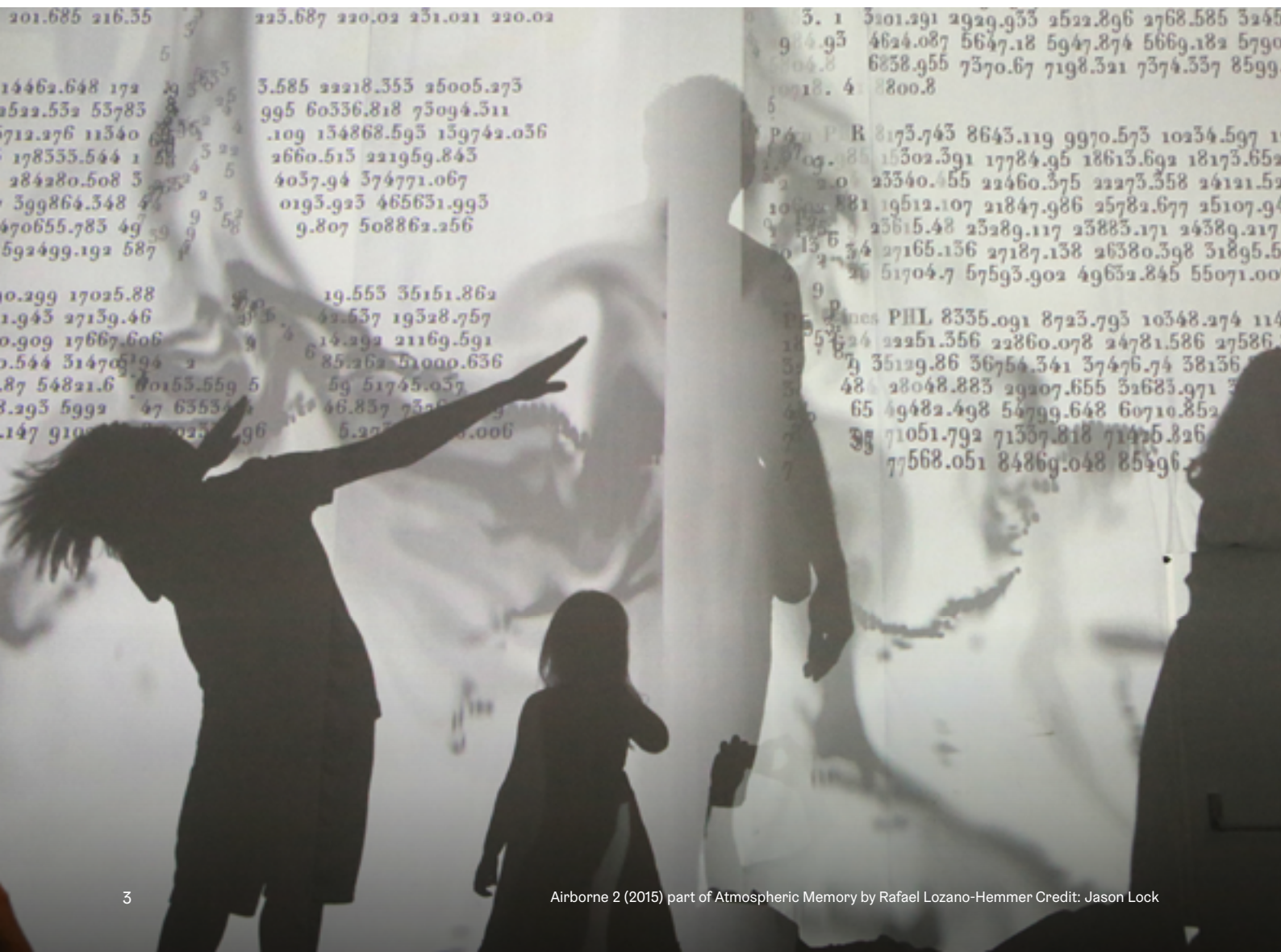
The research sets out to understand the training and development needs of producers working in the performing arts field in China. Particular focus has been placed in the areas around training specific to international producing and accessibility in producing.

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.





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)
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