

‘From Start to Finnish’: Handbook for exporting a theatre play

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<p>Exporting Finnish culture is one of the themes the Finnish Ministry of Education and Culture has carried out over the last few years. 'From Start to Finnish' project was a mission to strengthen the state of theatre export in Finland. In the project, government subsidised theatres in Finland export their plays to the Edinburgh Festival Fringe, the largest arts festival in the world.</p> <p>The thesis is product-based as the authors created a handbook to combine all the steps to be taken when exporting theatrical pieces. The handbook provides valid information to people working in the field, and uses the 'From Start to Finnish' project as an successful example. The thesis describes the aspects and theories of culture export.</p> <p>The authors have specialised in Culture Export Management, and have been personally participating in the processes of the project under review. The processes included for instance assisting producers, taking care of marketing activities, organising logistics and taking part in production related issues. Through these experiences the authors were able to deliver a comprehensive writing on the topic. The writing process started after the 'From Start to Finnish' project ended in Autumn 2013.</p> <p>The methods used in the writing process where the literature review including books, journals, newspapers and online sources. The authors conducted interviews on the topic and the project by contacting key persons working in the project. The theories written in the thesis report support the information in the handbook.</p> <p>The handbook is the learning outcome of the authors, including all the knowledge they have acquired in their studies and by participating the 'From Start to Finnish' project. The handbook will help individuals and organisations in their export activities in the field of performing arts, and answers the research question how theatre plays are exported.</p>	
Keywords Ace-Production, Culture Export Management, Edinburgh Festival Fringe, Finnish Ministry of Education and Culture, HAAGA-HELIA, performing arts, Pleasance Theatre	

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1 Introduction

Finland is a theatre country. Among the tens of professional theatres there are also over six hundred amateur theatres. Finland has great talents among writers, directors and producers, but the market is relatively small. Therefore, it is important to expand outside the borders. In Europe the borders have opened and the continent has united—to some extent. Exporting culture is a current topic on a global level, and the potential and significance is enormous. Wealth increases the demand of cultural products and enables niche markets to develop. The old model of exportation has evolved into inter-cultural partnership. However, in Finland culture export is still carried out in much smaller manner than in many other countries.

When talking about exporting theatre, it is worth to remember that theatre is a combination of many different art forms. It is maybe the heaviest export subject in the field of the arts. Visual art with the space, costumes, sets and lights are all combined in a theatre show. Sounds and music require special equipment and technicians. Exporting a big production abroad is expensive as a massive workforce is needed. It can be compared to a small symphony orchestra. Thus, only financial reasons do not explain the minor export of theatre in Finland. Other obstacles for starting to export theatre in Finland, is the geographical position and isolation of the country. The number of networks with other theatres and theatre festivals internationally have been limited, and the way the Finns are doing theatre is limiting the export possibilities. The life cycle of the production is short as a result of limited number of audience in Finland. Replacing the roles with new actors is not familiar to all the directors nor theatres. Jukka Hytti (2005) states that international operations should be a natural part of the functions of any arts organisation. Theatre export is for many theatres additional weight which needs too much effort and investments. (Hytti 2005, 138-139.)

Between the years 2007 and 2011 a working group of Finnish Ministry of Education and Culture draw up a national promotion programme for exporting culture. The vision of the programme was that cultural exports will grow into a recognised part of Finnish exports and the worth of cultural exports will be tripled. Culture will be more

underlined part of Finnish brand, and the country image and the commerce will be more varied as the creative sectors will make new structure to the industry. The working group stated that the promotion programme will create new jobs as well as create economic welfare of groups and individuals, who are working in cultural sectors. (Network For Cultural Export 2011c.)

Officially, in 2011 as a result of the promotion programme, a project called 'From Start to Finnish' was established. The concept of the project was set up by the Finnish Ministry of Education and Culture and co-operated with Pleasance Theatre in UK and Ace-Production, a production and export agency for the performing arts in Finland. The purpose of the project was to bring Finnish works to UK and British works to Finland. The Finnish plays which were exported to UK had been previously staged in Finland and then adapted to the British environment with British actors. The aim of the project was to introduce Finnish talents and great approach to theatre, writing and directing to UK and at the same time build to networks between the countries. The project started in 2010 with a pilot scheme of Finnish new writing performed by British theatre companies at the Edinburgh Festival Fringe. Since that, several Finnish productions have been performed yearly at the festival. (Ace-Production 2013b; Kallaway 2013.)



The thesis is product based as the authors are creating a handbook for exporting a theatre play (See Annex 1). The handbook can be used as a tool for people working in the field of culture for exporting theatrical pieces, and it aims to describe the different phases in the process of exporting theatre plays by using 'From Start to Finnish' project as a case study. After reading the thesis and the handbook, the reader should have a basic understanding of culture export in theatre environment. It also gives an insight to the world's biggest theatre festival, Edinburgh Festival Fringe. In the beginning of the report the focus will be on the theories that are needed to be acquired before writ-

ing the handbook. In order to write objectively and to find out the reasons for the project establishment, the authors interviewed different parties involved in the project.

The report is unique as there are no similar handbooks available for the public. The Finnish Ministry of Education and Culture has created reports about the project but otherwise there is no written information about the project. The findings will help key persons in culture related businesses by identifying the challenges they may face during the process of exporting. The handbook provides valuable information and tips for companies unfamiliar or unsuccessful in exporting their products. It will also help the commissioning company, Ace-Production, in their future projects, and work as an evidence of the ‘From Start to Finnish’ project. As Finnish companies for performing arts industry are still taking their first steps to foreign markets, the handbook will hopefully encourage companies to export by guiding them through the process. The authors noticed in their work placements for Ace-Production when they worked in with ‘From Start to Finnish’ project that this kind of handbook was needed.

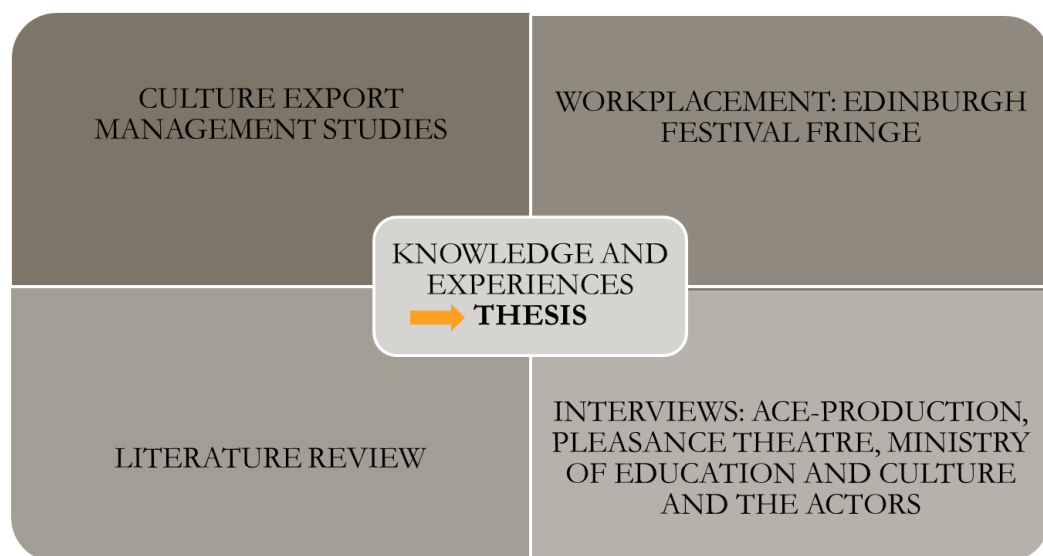


Figure 1. Motivation chart

The authors approach the topic through their specialisation, from the Culture Export Management point of view. They used their experience and knowledge in the field as basis for their thesis. Both of the authors participated in ‘From Start to Finnish’ project and followed the phases at the Edinburgh Festival Fringe. One of the methods used in

the writing process was the literature review including books, journals, newspapers and online sources. The authors interviewed key persons working on the field of culture in order to get a deeper insight about the project and different phases in it, including funding, marketing, logistics and production. The handbook answers to the research question “How theatre plays are exported?”

2 How to write a handbook?

Handbooks are created to guide people through an unfamiliar process or to teach them something new. It is a collection of instructions focusing on a certain subject. Usually handbooks are structured in a simple way and consists the most needed and useful information. A handbook can deal with any topic and provide information about a specific technique. Typical features for a handbook are easily readable design and the fact that it provides quick answers.

Writing a handbook includes several steps. The key for the whole writing process is getting to know the subject. Knowledge is very important when writing a good handbook. Knowing the interactions with different issues helps to describe each function. If the writer is not an expert in the field, interviewing and talking with experts is very valuable. Collecting precise and diverse information from knowledgeable people helps the writing process and makes the handbook more successful and reliable. The knowledge on a certain topic gained from the experts can be followed by further reading on the subject. Getting to know the subject is vital for the writing process. (Sitepoint 2010; Wikihow 2014.)

When the knowledge for the writing process is gained, it is time to divide the written subject into several steps. The layout of the handbook and the table of contents are built up from steps that guide the reader through the process. The order of the steps is important and it should be constructed in a logical way so that it is easy to follow from the beginning to the end. When designing the table of contents it is important to check that all important topics are covered as every chapter is a separate guide in itself. Introduction of the handbook should give the reader a basic understanding on what the book is about and for what it can be used for. The text should be written briefly even if the writer would like to explain the subject extensively. The tone of the text depends on the subject and the target audience. For children the tone of writing can be playful but if the subject is serious, the text should be in accordance with it. Numbering the chapters helps the reader to follow the process. Important issues should be highlight-

ed. If the guided process includes warnings or useful tips, they can be emphasised with light colours or different fonts. (Ibid.)

When the writing part of the handbook is ready, it is time to do the design for the book. Good design keeps the interest of the reader and makes reading easier. It is recommended to illustrate some of the instructions with pictures or figures. People tend to assimilate the knowledge better from the pictures and figures. Pictures can facilitate understanding and learning. On the other hand, individuals learn differently. One way of learning does not necessarily work for everyone. When the handbook can be considered to be almost ready, it is wise to do proofreading and if possible, test the written handbook in practice as it is the best way to make sure it works. (Ibid.)

3 Theoretical framework: Culture Export Management in the Cultural and Creative Industries (CCI)

This chapter introduces the theoretical framework relating to the thesis topic. Theories discussed in the report support writing the handbook. The theories include for instance marketing, project management and theatre production.

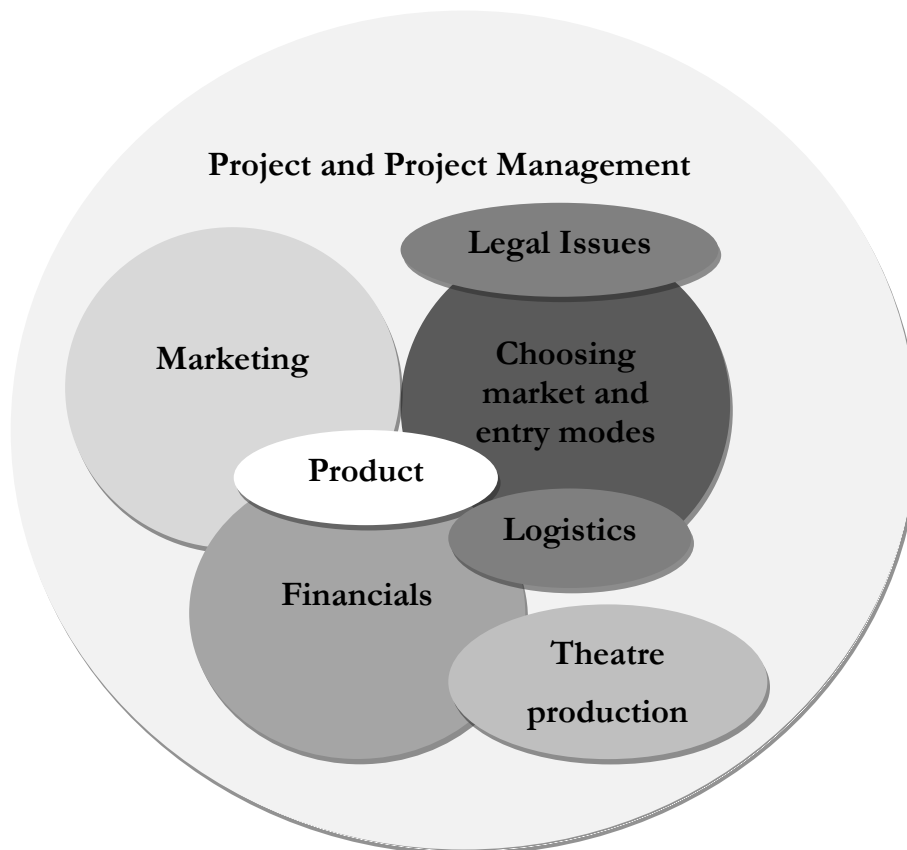


Figure 2. Theoretical framework

The Figure 1 above describes how the paper is formed from the blocks related to culture export activities. In the export project the three main areas, which walk hand in hand, are marketing, financials and choosing the market and right entry mode. Product itself is in the middle of the whole export process. Other blocks, including legal issues, theatre production and logistics are placed in the figure according to their relation to the larger blocks. Project management is behind everything as it is involved in all the processes. The importance of marketing in Edinburgh Festival Fringe is huge.

Therefore the authors decided to have the main focus on marketing when writing the theories behind the culture export. In the case of 'From Start to Finnish' project another important theory that needs to be emphasised is project management. More about 'From Start to Finnish' can be found in the handbook. (Annex 1)

3.1 Introduction to culture export

There is no universally shared definition to culture. However, individuals, communities and nations define themselves through it. Culture can be seen as a process or a product of individual or group activities. The term refers to a process of intellectual, spiritual and aesthetic development. (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie 2012, 5-7.) Cultural industries or so called 'creative industries' are a special field as they differ from other industries in the economy because of their cultural content. Goods and services with sufficient artistic content that is considered creative and culturally significant, are mass-produced by the cultural industries. (Towse 2003, 170, 172.) Creative industries include several sectors, and they are as follows: music and the visual and performing arts, film, video and photography, television, radio, design, designer fashion, arts and antique markets, architecture, advertising, publishing, crafts, software, computer games and electronic publishing. (Creative skillset 2013.)

LiveScience Contributor Kim Ann Zimmermann defines culture as characteristics of a particular group of people that share the same language, religion, cuisine, social habits, music and arts. Since immigration is common nowadays, culture is influenced by several groups of people that form the country. (LiveScience 2013.) In the same manner, an English Anthropologist Edward B. Tylor claims that culture is a complex entirety including capabilities and habits such as to knowledge, belief, morals, law, art and custom, which are to be learned in order to become a member of society. (Home page of Dr. Dennis O'Neil 2013.) In addition, according to Lederach, J. P., Professor of International Peacebuilding, people have created shared knowledge and schemes for perceiving, interpreting, expressing, and responding to the social realities around them, and that is called culture. (CARLA 2013.)

The authors, as Culture Export Management students, agree that culture is something unique shared with a certain group of people, and that is sometimes difficult to understand by people from other cultures. Culture cannot be determined by an act of a single person, it is something that is formed over time by the influence of several people. Culture export promotes understanding and develops respect between different cultures. It gives people something unique that otherwise may not be experienced in their own culture.

Hannele Koivunen, Special Government Advisor in the Finnish Ministry of Education and Culture, sees cultural exportations as an exchange of cultural meanings from one cultural sphere to another. Importantly, cultural exportation covers interaction potential and needs in a globalising world. As the basic model based on the idea of exportation has evolved into intercultural partnership, the products and productions are mutually imported from and to cultures. (Network for Cultural Export 2011a.) Asia Society's Rachel Cooper states in China Daily USA (2013) that understanding between cultures is not just making deals, but instead, it is real people-to-people exchange where art and people's souls are shared. (China Daily USA 2013.)

The creative industries have been one of the success stories of the new century. Today people from politicians to business leaders aspire to be creative. In crowded markets, one of the most important competitive advantages is creativity. In the Western philosophical tradition creativity is seen in touch with madness, opposed to the common sense or any rules. (Bilton 2007, Introduction xiv.) Creative industries produce a wide range of products such as music, theatre plays, films, photographs, designer fashion items and computer games, and exporting those items can be considered as culture export. In planning of the export activities it is helpful to have a clear view of the current situation, and a vision about how the future will look like. The strategic decisions concern matters such as choice of countries, product markets, target segments, modes of operation and timing of market entry. In Finland, many different co-operations are created to ease export operation for small companies. These kinds of operators are, among others, Finpro and Employment and Economic Development Centre. (Selin 2004, 15, 44-52.)

Cultural organisations have not had a great economic significance in the past, and they have been seen rather as an underlying resource for education or business. However, the situation has changed and nowadays cultural and creative industries are recognised as an economic sector. Culture benefits countries, cities and economy by providing jobs, attracting investment and by enriching people's everyday lives. (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie 2012, 5-7.)

A clear strategic plan for the international operations is vital because the planning and choosing the right alternatives is a challenging process. Making the decision to export requires a lot of background information about the markets, and evaluation of the competencies of the company and the export competence of the product. The following matters should be considered; "What is the idea, and how do we execute it?"; "What are the aims, and where do we really pursue with our actions?"; "What benefit and value we offer our customers?"; "Can we respond to the current competition of the industry?"; and "How our operations should be possibly changed or improved?" (Selin 2004, 16-17.)

One example of a successfully exported business model in the field of culture is the Canadian-based circus called *Cirque du Soleil*, which is recognised around the world as a high-quality, artistic entertainment. The circus has eight different main characteristics which define what *Cirque du Soleil* is about. As specified on the website of *Cirque du Soleil* the characteristics are acrobatic performance, acting, art forms from around the world, imaginary worlds, daring, dance, dexterity and grace. *Cirque du Soleil* is one of the rare companies who has redefined their industries. The company has had performances in 300 cities in five continents, and it has 5,000 employees worldwide, including more than 1,300 artists speaking 25 different languages. *Cirque du Soleil* places creativity at the core of all its activities to ensure limitless possibilities. This is why the creative challenge is of the utmost importance with each new business opportunity regardless of being a show or any other creative activity. (Albaum & Duerr 2011, 58; Cirque du Soleil 2013.)

3.2 Product – A Theatre play

Product can be something that satisfies a want or need. It can be offered to the market for attention, acquisition, use or consumption. It can be considered as a physical object, service, person, place, organisation or an idea. In the overall market, offering the key element is the product itself. Planning of the marketing mix (see p. 36) begins with the product, something which brings value to the target customers. The product has to be designed profitably, and at the same time to give enough value to the consumer. Product planner needs to think three of different levels when planning a product. The basic level is the **core product**; what is the buyer really buying? It includes the core benefits that the product will provide to the consumers. The **actual product** is developed, depending on the product, with five different characteristics: a quality level, product and service features, a brand name, styling and packaging. Last part, which is built around the core, is **augmented product**. **Augmented product** offers additional customer services and benefits, and these benefits become an important part of the total product to the consumer. (Kotler, Armstrong, Wong & Saunders 2008, 500-502.)

Nowadays companies are moving to a new level when creating value to their customers. The product or service itself is not the only part bringing the value as companies are creating and managing customer experiences with the products or the company. (Ibid.) In many industries the product development is crucial to the organisation's growth, but in the arts, the formal way of new product and service development is not used so often. Many models of product development are inappropriate for the performing arts since the origin of the models is in commercial consumer products. However, performing arts products require an audience, and organisations have to manage to bring new products to the audience. New product development models can provide, in the competitive environment, balance for the artistic concerns with the want to reach the audience. (JSTOR 2013.) More information about the importance of a product in marketing can be found in chapter 3.10.1 Marketing Mix: 4P's on page 36.

”The word knocking in italic print inside brackets does not tell us anything about the quality of the sound. How loud is it? How insistent? How impatient? How is the noise being made? An iron door knocker? A mailed fist thumping on a wooden door?”
(Hayman 1999, 14.)

If it is hard to describe what a product is, it is even harder to describe what a theatre play is. In the context of culture export, a play is also the product. The manuscript is obviously less than a play, and the whole production is surely more than a play. The script is not intended to be only read. When reading the script, the words can be seen but the rest such as sounds and pictures have to be imagined. Conversely, when going to theatre, all senses are present when the visitor is able to hear the words and sounds, and see the people and backgrounds. When Shakespeare was still alive, it was natural to talk about hearing a play; nowadays everybody is going to see a play. The emphasis has changed to visible action. In contrast to reading a script, when watching a performance, several taps in the brains can be turned on at the same time. Words, silence, background music, lighting, facial gestures, shadows and colours are all telling something, and at the same time the person is emotionally involved as well. In poetry and fiction, the words have the most important meaning. In drama, it is the physical presence of the actors. (Hayman 1999, 13-14.)

Story telling starts already with the stage picture. The audience can pick up a lot of information from the set and stage even before no one has said a word. To illustrate the instructions for the starting of Chekhov’s *Three Sisters*:

The Prozorovs’ house. A drawing room with columns beyond which a ballroom can be seen. Midday. Outside the sun is shining cheerfully. A table in the ballroom is being laid for lunch. OLGA, wearing the regulation dark blue dress of a high school teacher, carries on correcting her pupils’ exercise books, standing up or walking about the room. MASHA, in a black dress, sits with her hat on her lap reading a book. IRINA, in a white dress, stands lost in thought.

The impression is formed even before the dialogue starts. Ears are concentrating on the words while eyes are collecting different details from the scene. (Hayman 1999, 14-15.)

3.3 Theatre Production

As stated by John Holloway, theatre production is a catchall term that means anything to do with the play except acting, singing or dancing. (Holloway 2002, 6.) Production of cultural services is nearly impossible to differentiate from production of other types of services because of the similarity. (Towse 2003, 152.) Theatre is in its production process a collaborative medium. Before the ideas are turned into productions with budgets, they are created informally. Every production's life begins with a conversation between individuals and exchange of ideas can be a connective factor. (Bilton 2007, 50.) The actual process of doing a show is more or less the same regardless of the type of theatre. It does not matter if the theatre is a professional or amateur theatre, or whether the production is poetic monolog or a musical. The process is the same. (Hytti 2005, 1-2.)

In general, the production process consists of three parts: pre-production, production period and the run. Most of the planning and preparation is done in the pre-production phase. The time spend on pre-production varies between project workers. A director can spend several months preparing a production, while a production assistant might be hired just weeks before the show goes into production. The production period is the most intense period of the cycle as the rehearsals start, the set is built, costumes are made and tickets sold. The production period generally lasts from three to six weeks, but it might last longer depending on the size of the production. The final phase, after the production is ready, is known as 'the run'. That is the phase where the production opens to audience, plays for a while and then closes. (Foreman 2009, 7.)

To ensure proper organisation in the theatre production, there are different departments which are built up to ensure the achievement. Those departments are carpentry, electrics, sound, wardrobe, props and hair. The workers in these departments are for instance electricians and dressers. (Holloway 2002, 4-7.) People who are invisible to the

audience in the theatre production require creativity, accuracy and determination. Workforce also takes care of set construction, lighting effects, costumes, stage management, and every unit collaborates with actors and directors. (MacEwan University 2013.) Scenery of the play should be built in units, and those units should be portable, lightweight and easy to assemble. (Holloway 2002, Introduction.)

In Finland, some theatres get regular support from the government or the city, some productions are funded by individual grants or only with workforce. More information about funding can be found in Financials chapter on page 24 and from the handbook. Small theatres or theatre groups might not be able to afford hiring specialised people to take care of budgeting, timetables, publicity, contracts, marketing and sales. Therefore theatre producer is the multitalented person who can determine the special needs of each production. Productions that are exported abroad need special workforce and knowledge to take care of practical co-ordination. (Hytti 2005, 1-2, 14.) Commercial theatre is often developed in the concept of production where the intension is that the show runs until it stops making money. It could mean the next ten years or the end of the first show. If the success of the play would be easy to predict, anyone could work as a theatre producer. Some of the reasons to success depend also on the actual product itself. (Holloway 2002, 4-7.)

3.4 Project management

Project management is an important skill. It is a skill that moves ideas towards the results. The skill of project management has existed from the times of ancient pyramids. Today, project management skills are needed more than ever around the world, and the need continues to grow —individuals, nations and organisations need the skills of project management. (Hobbs 2008, Introduction) Businesses use project management to achieve new and unique outcomes with limited time or resources. Using the skills to achieve goals is even more common in the service sector. Projects can be anything from advertising campaigns to family's annual summer vacations, and to some extent, all the projects need project management. (Meredith, J. & Mantel, S. 2012, vii.)

3.4.1 Project

Defining a project is not simple, however all projects are subdivisions of programs, consequently they do not exist in isolation but instead they are parts of a larger entity. Projects cannot usually thrive under similar restrictions that most organisations have, for instance it is nearly impossible to structure project work between well-defined divisions, departments, sections and other subdivisions. (Mantel, Meredith, Shafer & Sutton 2008, 2, 4.) When organisations are expected to accomplish unique and specific tasks that do not belong into their business-as-usual daily routines, they are called projects. Projects have deliverables aiming to meet a specific need or purpose in a given time frame by having desired completion dates. To accomplish the overall task, a team consisting of diversified group of specialists investigates the problem to discover what information, skills and knowledge are needed. Input of people with variation of knowledge and expertise is often required, even from groups outside the project. (Mantel, Meredith, Shafer & Sutton 2008, 1-2.)

Projects are multidisciplinary and they differ in size and type. The implementation depends on the product and the industry of the project. Regardless how different, all projects have common features including specification for the product, project plan, time frame, budget, cost plan, statement of quality required, identification of any areas of uncertainty and evaluation of possible risks and the appropriate responses. (Lockyer & Gordon 2005, 1-2.) Detailed project plan is critically important since the project success is dependent on planning. The success of a project can be measured based on three criteria that measure the performance of a project: performance, cost and time. Certain performance is expected from a project within a given time and budget. A successful project is finished by the due date and meets the specifications that satisfy the client without exceeding the budget. (Mantel, Meredith, Shafer & Sutton 2008, 4, 6-7.)

Projects are characterised by conflicts with matters such as the project schedule, budget and specifications. Conflicts may occur also between the needs and wants of the client, the project team and the senior management of the project. The most intense conflicts are usually within the project team. (Mantel, Meredith, Shafer & Sutton 2008, 2.) Therefore it requires special conflict resolution skills from the project manager

(PM). That is only one fact that differs project management from general management. Typically general manager handles everything routinely which does not work in a project situation where the project manager has to be flexible, creative and able to adjust to rapid changes. (Mantel, Meredith, Shafer & Sutton 2008, 4.)

3.4.2 Time management

Time is a quickly moving asset and managing it is critical. Everyone gets 168 hours a week and around 720 hours per month. Time management is the application of strategies and techniques that help to use time as effectively as possible. (Randel 2010, 5-8.) Good time management does not start with jumping straight away into action —it might work in the beginning but for a long-run it is not considered to be an ideal and effective strategy. Time is managed well if people are productive and focus on important issues. Focusing is also seen as a foundation for good time management. (Dodd & Sundheim 2008, Section 1.)

Time management experts recommend writing everything down since it is impossible to keep everything in mind. Worrying about forgetting something wastes a lot of time and energy. Capturing the thoughts boosts the creative energy in people. Additionally, time management is easier if the values and vision are clarified beforehand. Clear goals and detailed action plan help throughout the project. (Dodd & Sundheim 2008, Section 1.) Regardless of the type of a project, planning is the key to success. It also helps if all the parties involved in a project have common deadlines so that the time would not be wasted.

In the authors' point of view, time management is very important in project work. Prioritising skills are needed when time is limited. Focusing on the most important issues instead of wasting time on minor matters is essential to the progress. When the most urgent and time-taking tasks are completed, the remaining time can be used for final touches. Instead of leaving something hanging, it is wise to complete the tasks to avoid forgetting them. Estimating the time needed for each task gives an understanding of how much time is required to complete all the given tasks. However, typically there is a limited time for each project and all the tasks need to be completed in the given

timeframe. To make the best use of time, identifying the most and less productive times helps to divide the work sensibly over the days, weeks and months.

In order to manage time properly, it is crucial to get support from others. Delegation is a useful skill to possess as it is impossible to work on several tasks at the same time. (Dodd & Sundheim 2008, Section 1.) Trusting others makes delegation easier. It is good to let go of some responsibilities and let others to work on them.

3.4.3 Team management

As mentioned earlier, the size and cost of a project varies depending on the project, so does the size and detailed structure of a project team. The size of a project team is in relation to the size of the project. Yet, every project even at its smallest has a project manager. Basically project management means team management. Project managers must be leaders and respected by the ones they lead. A successful project manager possesses skills in a variety of areas. Those skills can include good personal communication abilities, understanding of technology, project economics and management techniques, a competence in system design, maintenance, planning and control, procurement and financials. The project manager and the supervisor have a great effect to the project team members. The supervisor is responsible for their salaries, promotions and career prospects, and the project manager follows their work and reports on it to their functional head. (Lockyer & Gordon 2005, 16-19.)

There are many leadership styles that managers may possess. Leadership style means the way a leader behaves in project work and execution. Depending on the leadership style, whether being directive, supportive, coaching or delegating, leaders' actions influence others in several ways. Directive approach helps other team members to develop themselves and gives them more responsibility by guidance perspective. Supportive behaviour makes team members feel at ease by comfortable atmosphere created by the leader. (Northouse 2010, 91.) Managers are required to work efficiently with many different groups. Groups existing in arts organisations are for instance board of directors, committees, subcommittees, casts and ensembles. (Byrnes 2009, 245.)

A team consists of a group of people with complementary skills. All team members have a common purpose, performance goals and approach. (Armstrong 2009, 374.) Team as a term often refers to groups that meet once in a while to complete a project and then wind down. Nowadays many departments do not work as teams anymore, although many business specialists believe that teamwork is critical for almost every organisation's productivity and profitability. When people work together towards a common goal and focus merely to the work which needs to be done, the team achieves better problem solving, greater productivity and more effective use of resources. Team working has also other benefits to the employees working towards to a common goal. As humans, people usually enjoy working together, and due to that, teamwork satisfies a need for socialisation. Working together also helps people to grow as individuals as they learn from each other and develop important skills. Sometimes it happens unnoticed. Working together is motivating and fulfilling because it provides a sense of purpose when having a common goal. (AMA 2013.)

Teams are meld together from diverse people, who all have different skills, experiences and insights. The important behaviours in teamwork are listening and responding co-operatively to points of view expressed by others. Successful team worker gives others the benefit of doubt, provides support for the ones who need it, and recognises the interests and achievements of others. According to Armstrong, performance challenges create teams, especially when performance requires multiple skills, judgements and experiences. Teams are more flexible and responsive to changing events and demands than individuals. Teams can adjust and approach new information and challenges with more accuracy, and effectiveness is greater compared to individuals. High-performance teams use a lot of time and effort to characterise a deep sense of commitment to growth and success. They invest a great deal of time to explore, shape and agree. (Armstrong 2009, 374-376.)

A best possible team that a project manager can build includes people with innovative ideas and that are good with selling their ideas and the work of the team, and openly discuss ideas before adaptation. They are good in solving problems, communicate freely between functions, obtain co-operation from people outside the team and re-

main cohesive as a group even when facing problems. They are also able to assess their own and other people's work, and to ensure that work is progressed at an acceptable level. Good communication within the team and with others is crucial. (Lockyer & Gordon 2005, 20.)

Sometimes a team might fail, and there are several reasons behind why a team fails to function effectively. Based on the authors' experiences it has been noticed that the quality of discussion is one big reason for failing. As an example, discussions that lead nowhere and discussions that are ruled by a dominant members of the team who is unable to listen others. Additionally, unclear goals and purposes of the project is one reason for the failure. If the tasks of each team member and the goal of the project are not clearly defined, it causes confusion. Sometimes people do not feel free to express their opinions, and decisions are not done jointly by all the team members. Overly dominant team leader is a threat for the team performance. In that case a leader gives more attention and effort to taking control rather than getting the work done. Over-control also leads to the shortage of flexibility. Then people tend to use a narrow range of their skills. (Armstrong 2009, 374-376.)

3.5 Market Research

Market research is a systematic design, analysis, collection and reporting of data, and findings relevant to a precise market. For a market research it is important to get general information about the country of destination, and knowledge about the demand and supply of the product in the target market. Transportation of the product affects essentially to the price of the product, and choosing the right terms of delivery depends on the product as well. A company that knows enough about the markets can operate in the export destination country more efficiently. By doing market research, a company will save money and time, and most likely do the right decisions. The information technology has revolutionised the information handling, so even the smallest organisations now have possibility to access the information wanted. (Selin 2004, 32-43; Albaum & Duerr 2011, 262-284; Kotler & Scheff 1997, 123, 134.)

It is wise to be positively critical towards information, and remember that the knowledge should always be essential, clear, reliable, unbiased, accurate and current. New language, habits and traditions, religion and taboos, weather and consumer habits should be taken into account in the destination country. Detailed foreign country analysis contains a large number of different indicators which are relevant in evaluating the export potential of a specific market. From the performing arts export point of view, the most essentials variables are: physical geography of the country (if logistics are needed); population characteristics and purchasing power (income, wealth, gender, age etc.); cultural factors (content of the product); resources; basic infrastructure (transportation, communication channels); marketing channels; and legal factors. (Selin 2004, 32-43; Albaum & Duerr 2011, 262-284.)

One of the worst errors a company can make is failing to determine the right market for its product. In a study by Whitelock and Jobber in 2004 is determined the five most important factors in the discrimination between entering and not entering a new market. These factors are mentioned in the order of importance: 1) developed economy; 2) good market information; 3) unsympathetic government attitude; 4) geocultural/political similarity; and 5) attractive market. (Selin 2004, 32-43; Albaum & Duerr 2011, 262-284.)

When planning to enter a new market, one important variable to consider is the distance of the potential market area. The distance to the foreign market can be psychic, cultural and geographic. Psychic distance describes the feeling of uncertainty about the foreign markets and difficulty of finding information about the country. Cultural distance defines the differences between the manager's own values and dominant values in the destination country. Geographic distance describes simply the proximity of the countries. Although, in some cases geographic distance is the most important determinant of the export decision, often psychic, cultural, or psychological distances may be more important. For instance using Brewer's index value, which is the index to measure countries based on 15 different variables, The United States and United Kingdom are two quite similar countries. On the other hand, in a study commissioned by The Economist in 2008, there can be found more differences than similarities between the-

se two countries. There are such differences as attitudes regarding religion, social values, military actions in the Middle East and whether free trade is good or bad. (Albaum & Duerr 2011, 262-284.)

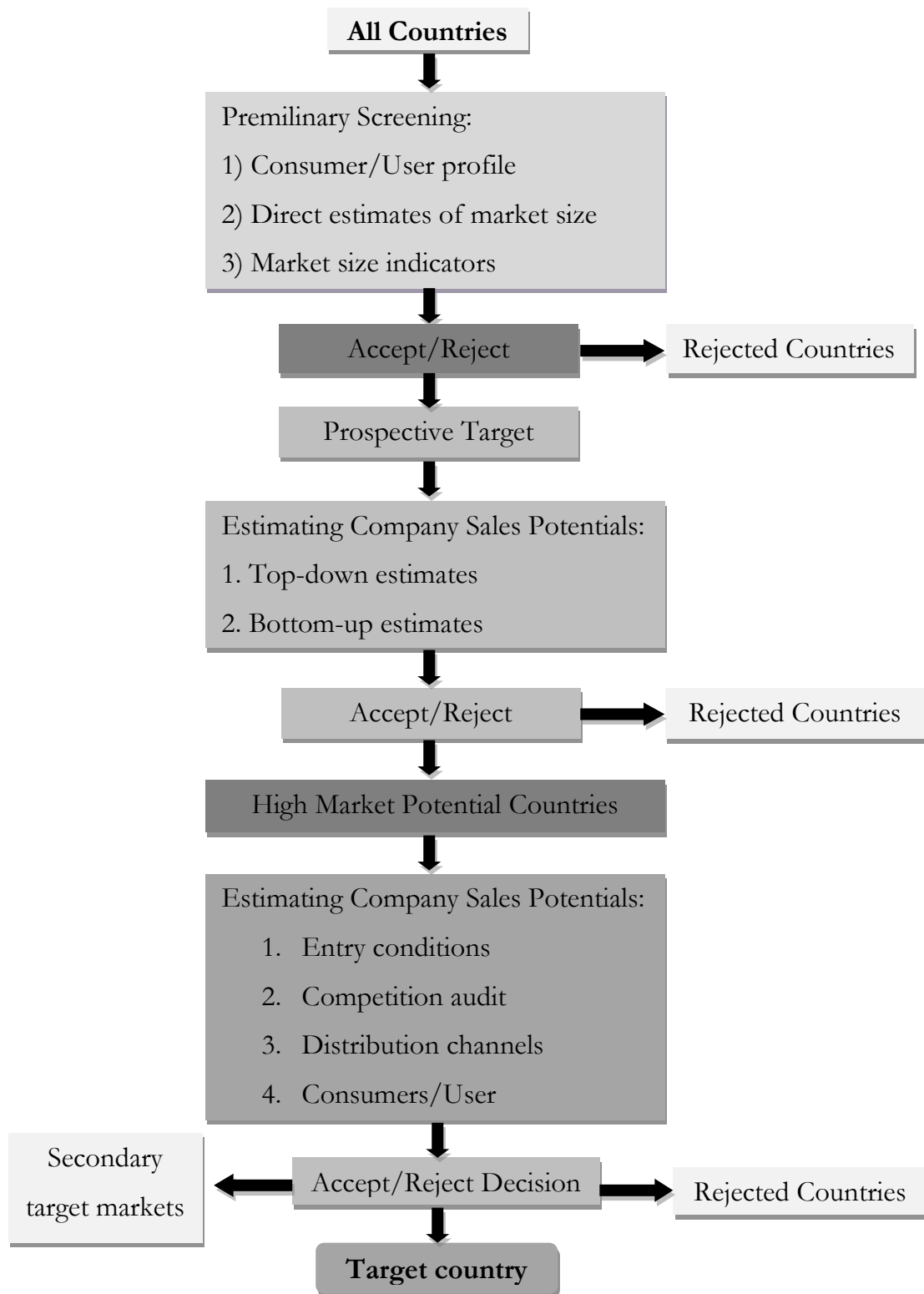


Figure 3. Model for selecting a target country (Albaum & Duerr 2011, 285.)

Figure 3 on the previous page describes the procedures that need to be taken into account when selecting the target country to enter. First step is to define the countries which are firstly considered to be possible for the purpose of exporting the product. The preliminary screening stage starts to narrow down the number of possible entry countries. The screening step is executed by comparing the countries with a number of different indicators. In general, the countries are compared with physical characteristics, political tendencies, socio-cultural characteristics and economic factors. For customer segmentation the crucial indicators are the demand and supply patterns of the customers. Both of the indicators should be measured with quantitative and qualitative data. (Albaum & Duerr 2011, 262-284.)

After accepting and rejecting the countries based on the screening, it is time to estimate company's sales potential. The sales potential describes the highest market share that a product can realistically be expected to succeed to gain within a defined time frame. The budget is calculated by top-down estimates and bottom-up estimates. Top-down estimating is a quick way to estimate the budget for the work, and it is based on other similar projects from the past. Bottom-up estimating method looks at the individuals who are actually doing the project. Every component will make up the cost of their own, and then all of those costs are combined. Top-down estimated budget is not accurate but a lot easier to come up with compared to the bottom-up estimates. (Albaum & Duerr 2011, 262-284.)

After another round of rejected countries, the remaining are the high market potential countries. Defining the company's sales potential is continuing with analysing the entry conditions, competition audit, distribution channels and consumers. The end results of the model are the secondary target markets and the target country. (Albaum & Duerr 2011, 262-284.)

3.6 Entry modes

A company has different alternatives to execute product decisions. A product can be exported as the way it exists in the country of origin, it can be adapted for the needs of the target area or the product can be developed only for the export purposes. As an

example: a theatre play. In the decision of product execution must be taken into consideration the countries' different cultural variables and attitudes towards different issues. (Selin 2004, 32-43.) Still, it is a different procedure to export goods than theatre plays.

The following entry modes are considered to be valid in the export of the goods. Indirect exporting does not require huge investments or export knowledge. Exporting is taken care via domestic export intermediaries that can be export trading companies, export management companies, confirming houses or export merchants. Direct exporting is handled with a foreign middleman, such as local importing distributor, wholesale business or sales representative. Closer and tighter form of this kind of relationship is franchising. Franchising gives the right to use the brand and trademark of the product or service under stated conditions. Export without any middlemen requires strong export knowledge from the company. In that case, the company sells their product straight to the end consumer. Project export is taking part in a project as a whole or a part project deliverer. (Selin 2004, 23-30; Albaum & Duerr 2011, 442.)

In the case of culture export, licensing is considered to be the most suitable entry mode. A company can license the rights of the product to a foreign company. Licensing is a speed option for the market entry, because for instance it overcomes any government controls. It requires limited financial commitment and does not need a high level of management resources. Licensee can also use the professional knowledge of the licensor in order to market the product. A foreign company can license either exclusive or non-exclusive rights. If the license is granted with exclusive rights, the licensee gets the whole use of the rights and the licensor will not grant the rights to anyone else or exercise them on their own. If the rights are granted by non-exclusive basis, the licensor is free to license the same rights to other companies or use the rights as they wish. The rights or resources may include patents, trademarks, managerial skills, copyrights or technology. (Albaum & Duerr 2011, 539; Branch 2006, 491-492; SEQ Legal 2011.)

3.7 Financials

Public funding and Copyright system are the supports of culture. In Finland, the most important financier for culture and the arts is the Ministry of Education and Culture. In 2013 the share of arts and culture in the government's budget was 434 million Euros. 52% of the money came from Veikkaus, which is a Finnish gamble corporation owned entirely by the Finnish government. (Opetus- ja Kulttuuriministeriö 2013.) European Union supports culture with a programme called Culture Programme 2003-2013. Grants were possible to apply until the spring 2013. The purpose of the programme was to support co-operation projects in the field of culture, the translation of European belles-lettres, European culture festivals and culture organisations which work widely in the whole Europe. The culture programme funds also European culture capitals and EU's prizes in the field of culture. The programme covers all the fields of culture except the audiovisual field which is supported by MEDIA 2007 programme. In 2014 European Union started a new support programme called Creative Europe which is supposed to be running until the year 2020. The purpose of the programme is to support the co-operation and activity between European culture industries. (CIMO 2013.) More information about the ministry funded project can be found in the handbook. Please check the attachment.

Additionally, private funds and institutions grant millions of Euros for science and the arts every year. In Finland, these kinds of institutions and funds are, among others, Suomen Kulttuurirahasto, Svenska Kulturfonden, and Jenny ja Antti Wilhurin rahasto. Grants can be used for instance for payments of rents, salaries or other production costs. Grants are not allowed to be shared among the production group as stipends. Arts Promotion Centre Finland, which is part of the Finnish Ministry of Education and Culture, also grants money for the groups and communities that work outside the government funding law for theatres. (Hytti 2005, 72-75.)

In general, organisations aim to manage their money in such manner that it is efficient and effective in the frames of accomplishing the objectives. Arts organisation, as any other organisation, needs to keep current with their income and expenses in order to survive. Therefore an arts manager has to focus carefully on budget control and man-

agement. A budget can be defined as a quantitative and financial expression of a plan. It defines how resources are allocated for different activities in the organisation. An overall operating budget of an organisation is formed from two components, and those two key centres in preparing a budget are revenue and expenses. Income from ticket sales, membership, donation, grants program advertising, merchandise and rentals belong to the revenue centre. Expense centre follows the organisational structure. (Byrnes 2009, 284-295.)

Table 1. Budget (Allen, O'Toole, McDonnell & Harris 2002, 254.)

INCOME	EXPENDITURE	
Ticket sales	Administration	Travel
Fees	Publicity	Accommodation
Special programs	Venue costs	Documentation
Concessions	Equipment	Hospitality
Grants	Salaries	Community groups
Donations	Insurance	Volunteers
Sponsorship	Permits	Contingencies
	Security	Cleaning
	Accounting	
TOTAL	TOTAL	

Table 1 above indicates possible income and expenditures included in a budget. Sources of income vary depending on a project. Some projects are mainly functioning with a help of grants, donations or sponsorships. It is also possible to get a great part of income from ticket sales and other fees. The incomes should always cover the expenditures. Projects, especially big ones, usually have several expenditures such as salaries, insurance, equipment, venue costs, and administration. The expenditures also vary depending on a project.

In a budget for a big theatre production, the following issues must be taken care of. The expenses have to be divided to the following sections; salaries, copyright costs, other expenses, materials and machines, marketing and other theatre actions. Salaries contain all the costs for the personnel, from the director to the doorman. The salary section should include the social security contribution as well as employee pension

costs. Copyright costs include the text, music and other copyright costs, and other expenses such as daily allowances and mileage allowance. Material and machine costs cover everything from the sets and props to the lights and audio-visual equipment. The machine costs can be reduced by considering different options between buying, renting or borrowing the needed items. Marketing includes the chosen marketing activities including newspaper announcements and possible press conferences. Other theatre actions includes matters such as transportations, space rents for the rehearsals, insurances and producer's makeshift, which can be for instance 5% of the whole budget. In the budget, the profit is divided into two parts. The production money and grants are combined from different theatre associations, government, cities and funds. The second part consists of the income from tickets, possible buffet, sponsoring and other spinoff selling. (Hytti 2005, 68-69.)

Project budgeting differs from standard budgeting in the way of its construction. (Mantel, Meredith, Shafer & Sutton 2008, 4.) During the life of a project, cost control is more important than controlling the other resources. (Lockyer & Gordon 2005, 73.) A project budgeting can be referred to be an art form. Counting the rates of development time, escalation costs for rapid development, and pricing of tools and other resources can vary based on what the client can afford. In order to create a consistent, justifiable and reliable budget, the amount of money required to deliver a solution has to be counted accurately. Project budget defines the time that should be spent on specific areas of the application, and it works as a baseline for project managers to determine whether the project is on track. (Tech Republic U.S. 2013.)

It is important to understand that project budgets and project costs are two different matters. The budget is the total of the costs, and it should be always labelled as an estimate until finalisation and approval. A budget is not created by a single person as consultation from other parties such as the project manager, is required. The project costs included in a budget, should to be identified in the beginning, and they should include actual amounts with shipping and taxes, for different purchases. Being close to the reality is important when identifying the costs. Looking at the performance of the team members in past project may be a great help. Also meetings, licence fees, quality

assurance and documentation hours, material costs, and planning time should be included in the costs, as they are valid and substantial expenses of a project. Some of the costs may be recorded as hours. (Ibid.)

Once the costs are outlined, the risks must be identified as a certain amount of risk is involved in every project. Risk assessment and assignment is very important to a successful budget as crises are likely to happen. A certain percentage should be assigned to reflect each risk factor's affection to the project as whole, or a portion of the project. Generally in a half-year project, the risk assessment can be 5% of the total project costs, but for longer projects and smaller teams, the risk is higher. The overall risk assessment being 20-30% of the total cost is considered normal. People might get sick or there might be a need to hire occasional contractors. (Ibid.) In a theatre project an occasional contractor can be an additional technician, choreographer or a replacing actor in case of illness. A client is always happier if the project comes below the budget rather than over it. However, if the costs are clearly less than expected in the budget, it may be a proof of being inexperienced and gives a certain image of the management abilities. (Tech Republic U.S. 2013.)

3.8 Legal issues

The list of regulations, licences and permits is long for any kind of project or event, and the bigger the project the larger the number of regulations. The company is always responsible for finding out all the pertinent rules and regulation. In general, companies have to sign several contracts during projects. A contract means documentation of the relationship between two or more parties. It is a law enforceable agreement that sets out the obligations of the parties and describes the exchange to be made between them. A contract can be a written or oral agreement, however oral contracts are rarely used since problems may occur in the future. A safer way of making contracts is to put all contractual agreements in writing. The importance of having a formal contract is greater particularly if a large amount of money and important responsibilities are involved. A formal contract includes: the names of the contracting parties, their details and their trading names; details of the service or product that is offered; the terms of exchange for the service or product; and signatures of both parties. The signatures in-

dicating that the parties understand the terms of exchange and accept the conditions of the contract. A contract consists of six key elements: financial terms, a cancellation clause, delivery time, the rights and obligations of each party and an exact description of the goods or services being exchanged. These key elements are set out in order to make the mutual obligations perfectly clear to all parties. (Allen, O'Toole, McDonnell & Harris 2002, 271, 273.)

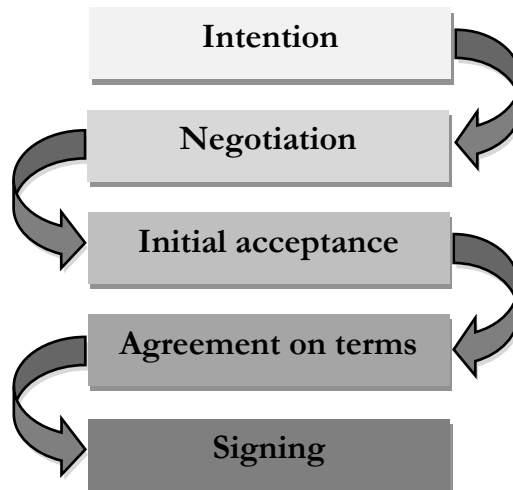


Figure 4. The process of constructing a contract. (Allen, O'Toole, McDonnell & Harris 2002, 276.)

The process of constructing a contract has five main steps that are illustrated in Figure 4. Everything starts from an intention, which is followed by negotiations. If the negotiation leads to acceptance, the terms of the agreement will be discussed. After reaching the agreement that satisfies all parties involved, the contract will be signed. (Allen, O'Toole, McDonnell & Harris 2002, 276.)

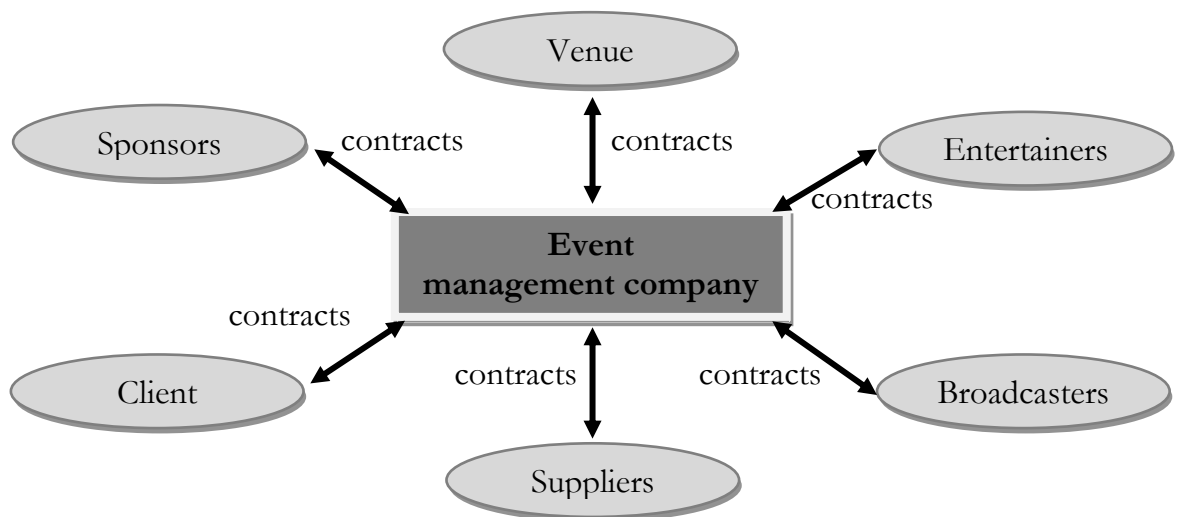


Figure 5. Contracts required by an event management company (Allen, O'Toole, McDonnell & Harris 2002, 273.)

For events, such as the Edinburgh Festival Fringe that is under review, several contracts between different parties are to be done. As can be seen in Figure 5, the Event management company has to make separate contracts with clients, suppliers, sponsors, venues, entertainers, and broadcasters. Please check the handbook for more information about the legal issues concerning festivals.

As mentioned in the previous chapter, copyrights are closely related to the arts. Copyright is a legal term describing the right of an author that has created an original work in a tangible form —the protection does not extend to ideas, methods, concepts, names or titles. Original work can be almost anything expressed in artistic, literature, or musical form. It can be a photograph, painting, book, musical composition, manuscript, film, software or almost anything else whose creation included a good deal of money. Copyright exists from the moment the work is created. (Towse 2003, 132, 135.)

Copyright is divided into two types of rights: economic rights that allow the author to earn money when their work is used by others; and moral rights that claim authorship, and protect the author's work from changes that could harm their reputation. The au-

thor has the right to authorise reproduction, public performance, recording, fixation, broadcasting, translation and adaptation of their work. (Intellectual Property Office 2013a.)

Copyright covers dramatic works including theatrical performances. Copyright can be entitled to written work, music, set design, stage directions and choreography however they have to be filmed or recoded in writing. Also the performers can be afforded protection. (Intellectual Property Office 2013b.) Copyright laws are important to everyone working at a theatre as they have a direct impact to the process of writing, selecting, preparing, and performing plays. Copyright laws also outline legal responsibilities to plays under protection. (Home page of Louis E. Catron 2013.)

Playwright benefits from copyright by having protection against misuse of their play from the moment it is finished. Technically, the protection does not require registration nevertheless a formal copyright can be considered as an insurance. Copyright protection is not only available for playwrights and authors, but also for choreographers and stage directors. Stage directions are a complicated issue therefore directors are advised to use contract law to protect their work. If a director ignores author's specific stage directions it may lead to cancellation of a production as it is considered to violate copyright. To avoid legal problems, director should be familiar with the laws related to producing plays. Knowledge of copyright also helps theatre managers, producers and artistic directors to prevent violations and fines. (Ibid.)

Sound designers should know copyright laws when designing sounds for theatrical productions, especially if they want to use recorded music. There are legal requirements for productions that use copyrighted music in a live performance or by mechanical means. A permission to use the music has to be secured before using it. A music user can secure a license from a performing rights organisation recognised by a country relevant to that certain case. Performing rights organisations represent songwriters, composers, and music publishers. They also licence the public performing rights for musical compositions. In order to use a copyrighted song for a public theatrical per-

formance, it is necessary to contact the representatives and publishers of the composer and lyricist. (Ibid.)

If a play is the original version and never performed, the copyright search is unnecessary, however in case the play is based on a film or has been around for some time already, a copyright search is wise. There may have been multiple owners for the play and copyright search is the way to find the ownership of the record. (Farben 2006, 2.) Copyright for manuscripts can be claimed in the Copyright Office, and registered as literary works. Textual works do not require illustrations to be eligible. Also other non-dramatic literary works such as directories, speeches, poetry, fiction, brochures and even single pages containing text are eligible for copyright. (Intellectual Property Office 2013a.) Getting legal protection to a work can be simply done on each country's Copyright Office's website. Obtaining a copyright is relatively inexpensive, and in case a lawsuit for infringement is needed, it is worth it. Especially if the play is shared with several potential producers or directors, copyright ensures legal proof of the authorship. Since March 1, 1989, copyright notice has been optional for published works as they are directly copyrighted when completed in fixed form. Even so, it is sensible to announce clearly that the play is copyrighted. (Home page of Louis E. Catron 2013.)

Once the copyright work is protected in the country of origin, it is usually protected abroad as well since most of the countries are members of international agreements. Therefore, copyright works that are created in any of the Western European countries, the United States or Russia, are automatically protected in all of those countries. The most notable agreement is the *Berne Convention* which is administered by the World Intellectual Property Organisation. (Intellectual Property Office 2013c; WIPO World Intellectual Property Organisation 2013.) Registrations of works are provided by some national copyright offices and laws. Yet, according to *Berne Convention*, obtaining copyright protection does not require registration or other formalities. (WIPO World Intellectual Property Organisation 2013.)

The duration of how long a copyright work is protected depends on the type of work, however typically the protection lasts for the life of the author and extends 70 years

after the author's death. If a copyright work is created equally by joint authors, the copyright extends until 70 years after the death of the last surviving author. The term of protection varies between countries so it is important to check the copyright for each work based on the country of origin. In some countries the term of protection is shorter. (Intellectual Property Office 2013d.) There are stiff penalties for infringement of copyright. Statutory fines are established for those who violate copyrights. (Home page of Louis E. Catron 2013.) Reproduction, broadcast, post and transmit of images, and audio and video recordings taken in a play is violating the Copyright law. There are also international trade law and regulations that concern the exportation of products. These matters include transport, finance, insurance, product specification, intellectual property, product liability, arbitration and advertising. (Branch 2006, 559.)

3.9 Logistics

In order to exploit or develop economic resources nationally or internationally, transport is an essential facility. It adds value to the product if the materials are conveyed from areas of low utility to areas of high utility. (Branch 2006, 52.) A transport system has three essential elements: the way route, the vehicle, and the terminal. The way route can be for instance the seas, railway or motorway whereas the vehicle can be a ship, an aircraft, train or road trailer. The terminal is man-made and well designed, as it must provide the most efficient utilisation of the transport unit using it. A terminal can be an airport or seaport that offers through transit. (Branch 2006, 53.)

Logistics means moving goods around the world quickly and cost-efficiently. It is about positioning of resources, and ensuring that materials, people, information and operational capacity are in the right place at the right time. Also the quantity, quality and cost have to be right. (Branch 2006, 124.) Logistics include planning, implementing and controlling of the efficient flow and storage of products, and information related to them, all the way from production to consumption by taking consumer requirements into account. (Allen, O'Toole, McDonnell & Harris 2002, 323.)

Efficient co-ordination of logistics can improve the value of a company's product. Depending on the location, it is important to pay attention to overcoming the disad-

vantages of vast geographic distances. (Allen, O'Toole, McDonnell & Harris 2002, 322.) Other challenges in logistics are human errors, transport delays, problems with manufacturing, poor communication, lack of planning and absence of information transparency in the supply chain. (Branch 2006, 124.)

Generally logistics concern the supply of products to customers. Event logistics vary from this by including the supply of the customer to product as well as the supply of facilities to the event site and back. (Allen, O'Toole, McDonnell & Harris 2002, 323.) Event logistics do not usually concern continuing management, as they often have a life expectancy as being part of a special event or a festival. There is a defined preparation, lead up, execution and shutdown. Therefore, the importance of inventory control and warehousing is not as great as to the basis of business logistics. (Allen, O'Toole, McDonnell & Harris 2002, 323, 344.)

Regardless of the size of an event, it requires a logistics plan where five different areas need to be considered. These areas in event logistics are categorised as: supply, transport, linking, flow control and information networks. The **supply** is further divided into three areas: customer, product and facilities. Also the procurement of the goods and services are included in supply. **Transport** requires special considerations as transporting of the goods and services can be a major cost to an event, especially in case of vast geographic distances. **Linking** logistics to other areas is important since it is part of the overall planning of an event. Larger events with multiple venues make logistics more complex. Additionally, **Flow control** of products, services and customers during the event is one important area in logistics. The last but not least, **information networks** refer to the efficient flow of information during the event. (Allen, O'Toole, McDonnell & Harris 2002, 324.)

The accommodation requirements are part of logistics as well. The accommodation has to increase the value of the investment, so if substandard accommodation and long trips are avoided, the value does not reduce. In addition, the movement of the audience, artists and equipment can take a large part of the time and effort during the event, particularly if there are several venues. Other tasks during the event are artist

and equipment transport, staging equipment set up, maintenance and removal, emergency fire and first aid access and checking, and garbage removal. Logistics system includes various elements such as supply of customers, product and facilities. Generally logistics concern the supply of products to customers. (Allen, O'Toole, McDonnell & Harris 2002, 323, 330-334.)

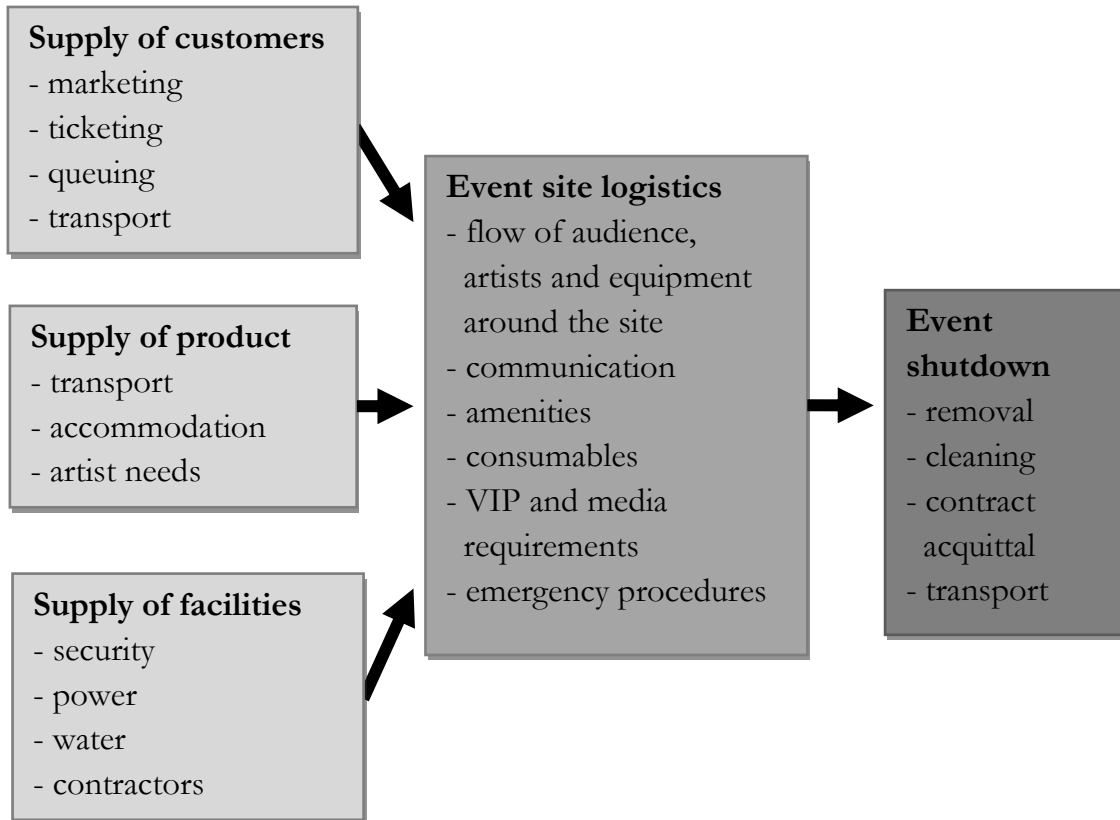


Figure 6. Elements of the logistics system (Allen, O'Toole, McDonnell & Harris 2002, 323.)

As demonstrated in Figure 6 above, the first elements include supply of customer, product, and facilities. An event is successful if the outcome meets the expectations of the customers, and those expectations include aspects of logistics. Event customers, the audience, sponsors, clients and spectators are the ones paying for it. Logistics are closely linked to marketing as the way of marketing affects the logistics. If the event is marketed nationwide or even internationally, negotiations with airlines and hotels might be a good idea. The distance to be travelled influences the transport requirements of the customers. Ticketing is the first major decision in event logistics, and especially important if being the primary source of income for the event. The distribu-

tion, collection and security of ticketing concerns logistics, but the pricing and printing of the tickets do not. (Allen, O'Toole, McDonnell & Harris 2002, 324-325.) Event logistics do not end when the product is transferred to the export destination as logistic arrangements are needed until the end of the event. At the event site, communication with the audience and media is required, artists need to be looked after, and equipment checked out. After the event shutdown, all the equipment and other items need to be removed and transported back to the original destination. Cleaning the space used for the event is recommended.

3.10 Marketing

Marketing is the area where failing is very easy. Marketing is conversation between the seller and the buyer, and this kind of interaction is challenging to forecast. New trends and phenomena can pop up unpredictably, and running behind the trend is running for nothing. Marketing is the procedure of planning the conception, pricing, promotion of ideas, goods and services to create value and satisfy individuals and organisations. Marketing is not just something that organisations such as CocaCola do, it is part of individuals' everyday lives. The general marketing theories are used in marketing of the performing arts as they are used in any other industry. As marketing is a very wide topic, the marketing theories chosen for the report are the ones most likely to be used in the theatre export project. (De Pelsmacker, Geuens & Van den Bergh 2010, 2; Hytti 2005, 84; Kotler & Scheff 1997, 30.)

“When marketing performing arts, all marketing analysis and planning begins and ends with the customer. A customer-centred mind-set requires that the organization systematically study customers' needs and wants, perceptions and attitudes, preferences and satisfactions. Then the organization must act on this information to improve its offerings to better meet its customers' needs. In this sense, marketing is a philosophy of management, not a function of the organization. This does not mean that organizations must compromise or deny their artistic integrity and present more programs that appeal to a broader audience. It means that the organization's approach to marketing the entire experience must give the customer a central focus.” (Kotler & Scheff 1997.)

It is wise to consider art centred product choice versus market centred product choice when marketing the performing arts. Market-centred product choice can be defined as satisfying the customer. But in the arts, satisfaction is not always the ultimate goal. Additionally, the purpose of the arts is to broaden human experience, and sometimes this journey can be uncomfortable period of time and not always satisfying the customer. With this in mind, purely market-centered mind set is inconsistent towards the concept of what the arts is all about. High customer satisfaction should not be the objective for a performing arts organisation. If the purpose of the performing arts is to satisfy all the customers, the responsibility of challenge and provoke disappears. To sum up; the artist must do what he does and hope that people like what he is doing. In the same matter, the marketer finds out what people like and then obeys that —in terms the marketer is customer-orientated and artist is product-orientated worker. As so, what the marketer does and what the artist does, are exactly the opposite. (Kotler & Scheff 1997, 16-17, 30.)

According to Maria Crealey, arts organisations think that marketing orientation is anathema to artistic integrity. Although, in some sectors marketing orientation is generally seen as a positive direction for organisations, the marketing theories and marketing planning are nowadays important parts of arts management. Even the arts sector is moving towards more customer-orientated operations —the debate about the traditional marketing approach is continuing. (JSTOR 2013.)

3.10.1 Marketing Mix: 4P's



Figure 7. Marketing Mix 4P's

The Figure 7 demonstrates the 4 P's in the marketing mix which is one of the various different marketing mix lists that have been developed over the years. In the marketing mix, the instruments must work in the same way and reinforcing each other. For instance, sales are supported by PR, distribution with communications and sponsors with

campaigns. More recently a fifth “P” as defining people, has been added to the list. (De Pelsmacker, Geuens & Van den Bergh 2010, 2-3; Kotler & Scheff 1997, 42.)

The product is the unique benefit being marketed. The following questions need to be taken into account: “What does the customer want from the product or service and what needs does it satisfy?” “What features does the product have to meet these needs and what features have been possibly missed out?” “How customers use the product and how the product is experienced by the customer?” The product must be branded, named and differentiated from the competitors. In the performing arts industry, the choice of works to perform is usually the domain of artistic director. In the planning phase of marketing, it must be thought of at where and in what kind of place the buyers look for the product. “Is the sales force needed or is attending a trade fair beneficial?” It is recommended to keep track on what the competitors are doing and learn or differentiate from them. The variations of creative performing venues and ticket distributions concepts have been successes in many performing arts organisations. (De Pelsmacker, Geuens & Van den Bergh 2010, 2-3; Kotler & Scheff 1997, 42.)

The price sensitivity of the buyers can affect the price of the product as well as how the discounts are working, and how they should be offered to the target market. Performing arts organisations set prices differently than most of other organisations. The factors that influence the prices are seat locations, timing of purchase, audience members (including student and senior discounts) and occasion (for instance premium price for opening). It is important part to develop different pricing structures in the marketing mix. Investigating the competitors’ actions in promotion is essential as well. Competitors’ promotion actions can influence the choice of promotional activities. It is essential to think where and when the marketing messages is get across to the target market —there are many ways and some of them are introduced later in the marketing communication tools chapter. (De Pelsmacker, Geuens & Van den Bergh 2010, 2-3; Kotler & Scheff 1997, 42-43; Mind Tools 2013.)

One example of a successful combination of a usage of the marketing mix is the international theatre festival in Chicago in 1992. Companies around the world from France and Venezuela to small villages in Siberia were attending the festival and performing everything from Shakespeare’s Macbeth to a six hours long epic trilogy and magical

musicals. Most of the performances were performed in local language and the audience were provided with translation on their own language through stereo earphones. The potential audience for the whole festival and for each production were considered carefully, and multiple marketing strategies were developed. For example, a production from Mexico was performed at the Mexican Fine Arts Center to draw large Spanish speaking audience. A Venezuelan bookstore took bookings in Spanish and faxed the orders in English to the box office. Notice of the possibility of booking the tickets in Spanish was advertised in Spanish speaking radio channels and newspapers. This strategy brought new and very enthusiastic audience to the production. (Kotler & Scheff 1997, 45.)

3.10.2 Marketing communication tools

Promotion describes different communications activities in advertising, personal selling, sales promotion and publicity/public relations. Marketing communication is a critical aspect of companies marketing missions and their successes or failures. All organisations, including non-profit organisations, use various marketing communication tools to promote their offerings in achieving financial or non-financial goals. Primary marketing communication elements include: traditional mass media advertising (TV, magazines etc.); direct response and interactive advertising (direct mail, telephone solicitation); place advertising (billboards, posters); store signage and point-of-purchase advertising (in-store shelf signs, shopping cart ads); trade- and consumer-oriented promotions (trade shows, samples, coupons); event marketing and sponsorships (sponsorship of arts, fairs, and festivals); marketing oriented public relations and publicity; and personal selling. The following elements must be combined in order to be more efficient. The tools are not used individually but they are wisely put together to form a consistent communication plan. (Shimp 2010, 7; De Pelsmacker, Geuens & Van den Bergh 2010, 4-6.)

Advertising has an immediate effect on awareness, and it is part of marketing communication. The aim of advertising is to influence people to think a specific way or to provide information. The most important mission of an ad is to make people buy certain products or services. Advertising is centuries old practice, and nowadays it is a

multimillion dollar industry. People are exposed to advertising every single day. Usually advertising has been divided into two different lines: advertising which uses mass media and advertising which targets individuals. (Green 2011, 7.)

Sales promotion is an important tool of marketing communication. Sales promotion is at its best a short term device which is designed to encourage increase in sales. Sales promotion has faced dramatic growth and change over the years. The reasons behind the growth of sales promotion are for instance, its usefulness in securing trial for new products: they add excitement at the point of sale and they can instil a sense of urgency among customers. Sales promotion can be divided in three different levels: communication, providing incentive and advancing the purchasing decision. Sales promotions have also three different impacts on customers: economic, informational and emotional. Sales promotion is a variety of techniques aiming to increase sales in short run. The key word is temporary. Sales promotion provokes an intermediate behavioural response from customers. (Yeshin 2009, 4; De Pelsmacker, Geuens & Van den Bergh 2010, 407-412.)

Public relations is another important mass-promotion technique. Public relations generate publicity via press releases, conferences and mass media. The content of public relations is determined by journalists, therefore the publicity can sometimes be negative as well. The PR is about relationships, company reputations and about being willing to do whatever it takes to maintain a good relation between the organisation and the public. (De Pelsmacker, Geuens & Van den Bergh 2010, 4.) The following functions are performed by public relation department: press relations or press agency, product publicity, public affairs, lobbying, investor relations and development to gain financial or volunteer support. (Kotler, Armstrong, Wong & Saunders 2008, 760.)

The direct marketing is about taking a direct approach towards carefully targeted individual customers. When direct marketing is used as a market communication tool it can be done for example by direct mail, e-mail or telemarketing. When using direct marketing, the message is addressed to one person and often customised to suit this specific one. (De Pelsmacker, Geuens & Van den Bergh 2010, 5.) Direct marketing is

also brand and image building. By direct marketing, companies seek direct and immediate customer response. (Kotler, Armstrong, Wong & Saunders 2008, 823-826.)

Personal selling is established when a business uses salespeople in selling a product or service. Personal selling is usually an oral presentation by salespeople, aimed at selling the products or services of a company. It is about direct interaction between the salesperson and the customer. The customer judges the salesperson also based on attitude, knowledge and professionalism. Personal selling is a slow-speed and expensive option (cost compared to reached person), but it has a high attention value and offers immediate feedback from the other end. (De Pelsmacker, Geuens & Van den Bergh 2010, 5.)

Fairs and exhibitions are generally organised to business to business (b2b) or industrial markets to contact prospects, users and purchasers in order to demonstrate new products and services. In contrast, trade fairs can be organised not only for business to business, but also for business to customer marketing. In trade fairs, manufacturers and retailers of a certain sector meet to talk about trade, to present, demonstrate and sell their products, and to exchange ideas and network. Other objectives of the fairs are traditions, relationship building and internationalisation. (De Pelsmacker, Geuens & Van den Bergh 2010, 5, 501.)

In a sponsorship program the sponsors can provide funds, goods, services or know-how to the company. Sponsorships are often connected to sport, arts, education and science events. The company supports the sponsor with communications and strengthens the brand image, as sponsorships are based on advantages and benefits for both sides. (De Pelsmacker, Geuens & Van den Bergh 2010, 4.) According to Mintel (2000) there has been a significant growth in sponsorship market, and as spending in sponsorship has increased, so have the expectations of sponsors. By focusing on the expectations, the event managers can achieve competitive advantage. (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie 2012, 260-261.)

3.10.3 Target groups

The STP process: segmenting —targeting —positioning

Figure 8. The STP process

Market segmentation is the process of dividing consumers into groups that share needs or react in a comparable way to marketing and communications efforts. Examples of segment consumer markets are geographic, demographic, psychographic and behavioural. These segments include features such as income, gender, age, lifestyle and brand-switchers. Forming focus groups by combining all the profiles, is called targeting. (De Pelsmacker, Geuens & Van den Bergh 2010, 132-155.)

Targeting is the next stage in the process. The main questions are: “How many segments to target?” and “Which segments are the most attractive for the company?” There are many different strategies to help with deciding the amount of focused segments. Company can concentrate on only one segment or sell one kind of product to different segments. Selling different kinds of products to one market segment is possible as well as targeting all customer groups with all the products they need. (De Pelsmacker, Geuens & Van den Bergh 2010, 132-155.)

When evaluating segments, the most important factors are: size and growth, structural attractiveness, objectives and budgets of the company, stability of market segments, competitors, substitution products, and the power of customers and suppliers. The last step is positioning —the marketer tries to create a certain image or identity in the eyes of their target market. (De Pelsmacker, Geuens & Van den Bergh 2010, 132-155.)

3.10.4 Media Planning

Media is important part of everyone’s life. Media informs and entertains us on a daily basis. Internet offers people limitless opportunities, and people turn to media when they want to hear the latest news from the world. The informational role of the media comes out at its best when something internationality remarkable or terrible happens,

such as the terrorist attack to World Trade Center in 2001. (Katz 2010, 1-10.) For businesses media is a way to transfer information to the potential buyers. The message can be transferred to customers in various ways by using radio, television or magazines. Buying advertising time and space can make up to 80-90% of the advertising budget. Situations in media differ from country to country. Therefore international media planning is more complicated procedure compared to the local media planning. (De Pelsmacker, Geuens & Van den Bergh 2010, 265-295.)

Almost every decision concerning media will have an impact on something else in the marketing mix. Short and easy steps for media planning are assessing the communication environment, describing the target audience, setting the media objectives, selecting the media mix and finally buying media. The media objectives are frequency, reach and weight, continuity and cost. Frequency measures how many times a consumer is expected to be exposed to the company's advertised message within a specified time period. Effectiveness of media is the relationship between the level of exposure and advertising effectiveness. One technique to judge the effectiveness of media is the β -coefficient analysis. Compared to all types of media, cinema has the highest β -coefficient (70%). (De Pelsmacker, Geuens & Van den Bergh 2010, 265-295; Katz 2010, 10.)

Media reach can be defined as a number of how many people are expected to see the advertiser's message within a certain period of time. Useful reach determines how many consumers from a certain target group are likely to expose to the message, and gross reach is the sum of the number of people each medium reached, regardless of duplications. Continuity of the advertising campaign can be continuous or pulsing. In continuous campaign schedule, money is spent continuously during the whole campaign, whereas in pulsing schedule advertising levels vary from high to low. If the product is new, the frequent exposure is important. Also reaching the customers near-by their purchasing decision is more effective than constant ads. Two examples of different strategies for ad positioning are double spotting, where two ads are placed within the same programme and road-blocking where the same ads are across many channels at the same time. (De Pelsmacker, Geuens & Van den Bergh 2010, 265-295.)

3.10.5 Sales

Marketing and sales walk hand in hand. The sales strategy has to be taken into consideration while creating a marketing plan and vice versa. Sales functions provide key data on customers, markets, competitors, sales forecasts and budgets for the marketing plan establishment. So the roles of the databases should not be ignored. In the sales strategy planning process, some of the important stages are: analysis of current market situation; determining sales potential/sales forecasting; generating and selecting strategies; and budgeting, implementation and control. An effective marketing plan influences both strategic and tactical activities throughout the company. Sales strategies are most directly influenced by the promotional element of the marketing mix (product, price, place and promotion), and the sales goals should be accomplished within the framework of sales strategies. Sales strategies should be created for each discrete segment of the customers. For instance a product cannot be offered to each segment at the same price. The importance of the relationship between advertising and selling is often misunderstood. In general, advertising and sales promotion play more important role in marketing of consumer products. In marketing to businesses, the personal selling is in major role. (Jobber & Lancaster 2009, 5-6, 62, 68.)

The sales manager should determine specific tactics to achieve sales goals. Tactics include day-to-day activities and actions which need to be taken in response to unexpected events in the marketplace; for instance special promotional efforts by competitors. Even the best formed strategies can fail if there is no want for proper tactics. (Jobber & Lancaster 2009, 14-15.)

Planning and organising sales force is a demanding task. Sales force can be full-time employees, contractual employees or agents working for commission. Sales force can be structured in several ways: product-based salesperson is assigned to a product; customer-based sales force is selling to a specific type of customer; and function-based salespeople are specialised in different functions. When recruiting sales force, the most important skills for a salesman are interpersonal skills, salesmanship skills, and market and product knowledge. Training, motivating and compensating the sales force is important with different sales training programmes, mentoring, setting sales quota, organ-

ising social activities, preventing burnout, salary, commission and organising career building possibilities. (De Pelsmacker, Geuens & Van den Bergh 2010, 537-545.) If the person has managed to do good job in sales in any industry in the world, the skills can be transferred in sales in the performing arts. (Field 2008, 126.) More about marketing in a festival environment can be found in the handbook.

4 Project planning and implementation

This chapter describes the planning phase of the thesis, and methods used in the writing process —one of them to be mentioned, interviews. It also introduces the reader to the implementation of the project, and the schedule.

4.1 Planning of the project

Planning of the thesis started in spring 2013 when the authors started to brainstorm ideas for the thesis topic. Both of the authors were going to complete their work placements at the Edinburgh Festival Fringe working with ‘From Start to Finnish’ project. This brought up an idea of making a product based thesis and writing a handbook about theatre export, using ‘From Start to Finnish’ as a case study. During the late spring and in the beginning of the summer 2013, the authors were planning the schedule, tasks and different theories behind the thesis topic. The authors decided to start the implementation of the thesis writing in autumn 2013, after the work placement. Reason for the decision was a tight schedule. In addition, the time during the festival was allocated to gain valuable knowledge of the project under review and theatre export in general. The aim was to start writing the theories after the work placement.

One of the methods that was decided to be used in the writing process was interviews. More about the chosen method can be found in the next subchapter. One interview was planned to be conducted in Scotland since the authors prefer face-to-face interviews and one of the stakeholders of ‘From Start to Finnish’ project was available there. Formulation of the interview questions was aimed to be accomplished during the stay in Edinburgh. The other interviews were planned to conduct after the work placements in Finland.

The division of the workload was planned to be as equal as possible. It was decided that both of the authors participate in formulation of the interview questions, interviewing, transcription and the analysing process. The authors decided to divide reading of the theories and the following writing process equally as well. The planning and writing of the handbook was scheduled to start after the theory part of the thesis was

completed since the theories were supposed to support writing of the book. Writing of the handbook was planned to start in the end of 2013 when the experience from the theatre export project was gained, and the needed information was gathered from the interviews and literature sources. After the writing process of the handbook, the project was planned to continue with the design of the book and finalisation of the work. The aim was to finish the thesis during the spring 2014.

4.2 Methods

Data gathering is part of almost every project. Even if the thesis is not traditional research based thesis, in the case of writing the handbook, the writers had to conduct interviews that are seen as qualitative research method. Qualitative research aims to find the answers to the questions why and how. The findings are usually gathered by interviewing the target group. The interviews are conducted with a small number of consumers. Qualitative research method identifies data or information from relationship point a view. Interviews and surveys are the most common ways of identifying research problem in hand. Researcher does not have to change the interviewer, questioner or provided data to the object in order to get the research validated. (Ary, Jacobs, Razavieh, Sorensen 2010, 26-27, Malhotra 2010, 171.)

Due to several reasons that are listed below, it was decided to use interviews since it was considered to be the most suitable method for data collection in this project. The primary reason for choosing interviews was the fact that there was no information available on the topic. The aim was to collect data in order to get an overall understanding of the 'From Start to Finnish' project and different phases in it, including funding, marketing and logistics. This was carried out by personally interviewing the key persons working in the field of culture. The questions were formalised based on the authors' knowledge about the project and the process of exporting plays.

The theory behind qualitative research supports the decision of using interviews in this project. The purpose of interviews as qualitative research method was to answer the questions "why" and "how", which is exactly what was needed to write the handbook. The aim was to find out how the project started, and to collect information related to

the whole process. The intention was to find out in a detailed manner the opinions of all the parties involved in the project. The target people were the ones involved in the execution and implementation of the project, therefore people from Ace-Production, Finnish Ministry of Education and Culture, and Pleasance Theatre were interviewed. Few comments from the actors were included. These key persons shared their knowledge about the project, exporting and processes from different perspectives. The authors aimed to gather reliable and valid information from the chosen interviewees. It was important in terms of validity to gather information from the right people so that the answers would be comprehensive.

In addition to personal interviews, another method used was the literature review including books, journals, newspapers and online sources. Articles and books related to culture export, theatre, festivals and marketing were used as a source for the thesis and the handbook. Both authors' own experiences in Culture Export Management studies, work experience in production and export for the performing arts, and especially experience in world's biggest arts festival, Edinburgh Festival Fringe, were used as sources for the thesis writing.

The interviewees have been involved in the 'From Start to Finnish' project. They include several people from the Finnish Ministry of Education and Culture, Ace-Production, Pleasance Theatre, as well as actors. The sample was chosen accordingly to the aims of the project. The interviewees were selected by taking diversity into account. The minimum amount of interviewees that interviewers tried to reach was four.

4.3 Implementation

The schedule on the next page reveals how the time needed to complete the thesis and handbook was divided. The schedule was split into months, and every month had a certain aim to be obtained within the planned time. (Table 2.)

Table 2. Thesis Schedule

THESIS SCHEDULE

April 2013	Week 15	April 11, Signing commissioner contracts
July 2013	Week 27	July 6, Annemari arrives to Edinburgh July 8, Preen Back Yer Lugs! rehearsals start
	Week 28	Make notes at the festival
	Week 29	Make notes at the festival
	Week 30	July 23, Milka arrives to Edinburgh
	Week 31	July 31, Festival starts
August 2013	Week 32	August 5, Reception
	Week 33	Prepare interview questions for Anthony Alderson
	Week 34	August 21, Reception August 22, Interview Anthony Alderson
	Week 35	August 27, Milka goes back to Finland August 29, Annemari goes back to Finland
	Week 36	Work on theories
September 2013	Week 37	September 9, Thesis meeting Work on theories and prepare for the interviews
	Week 38	September 17, Interview Johan Storgård
	Week 39	September 26, Interview Katri Santtila and Kimmo Aulake
	Week 40	Transcription of the interviews
October 2013	Week 41	October 7, Send thesis to the opponent
	Week 42	October 18, Thesis seminar
	Week 43	Write theories and prepare interview questions
	Week 44	October 31, Interview Tanja Ljungqvist
November 2013	Week 45	November 6, Thesis meeting
	Week 46	Start working on the handbook
	Week 47	November 19, Thesis meeting
	Week 48	Transcription of the interviews
December 2013	Week 49	December 3, Thesis meeting

	Week 50	
	Week 51	December 16, Thesis meeting December 17, Thesis meeting Concentration on the handbook December 19, Thesis meeting
	Week 52	
	Week 53	
January 2014	Week 1	
	Week 2	
February 2014	Week 3	January 15, Thesis meeting
	Week 4	January 22, Thesis meeting
	Week 5	Work on the handbook
	Week 6	Work on the handbook
	Week 7	February 10, Thesis meeting through Skype
	Week 8	Work on the handbook
	Week 9	February 24, Thesis meeting, send it to opponents February 26, Thesis meeting February 28, Thesis seminar and thesis meeting Work on the handbook
	Week 10	March 5, Thesis meeting March 7, Thesis Camp March 8, Thesis Camp, handbook design
March 2014	Week 11	March 16, Finish the handbook
	Week 12	March 17, Thesis meeting and handbook design
	Week 13	Send the handbook for proofreading
	Week 14	Finish handbook design
April 2014	Week 15	Final touches to the thesis
	Week 16	Finish thesis, read-through
	Week 17	April 22, Return thesis
	Week 18	

During the spring 2012 the students of Culture Export Management were offered a chance to participate in 'From Start to Finnish' project as a part of their specialisation

programme. Annemari Mäkinen took part in the project, and as she felt the project being fascinating, she applied to do her internship in summer 2012 for Ace-Production. The internship made it possible to work further with the project and to work the summer at the Edinburgh Festival Fringe. As the experience was extremely valuable and interesting, Annemari wished to continue working for Ace-Production and to participate in the project during the following year as well. In autumn 2012, when the time came to choose the thesis topic, Annemari thought that 'From Start to Finnish' as a unique, international co-operation, could be the right topic for her thesis. In spring 2013, discussions with Tanja Ljungqvist from Ace-Production resulted to signing commissioning contracts with Ace. The commissioner gave free hands on deciding the thesis topic. The only requirements were that the thesis should describe the 'From Start to Finnish' project and to work as a tool for further projects in the future.

As the topic was relatively wide and Milka Tanskanen showed interest in the same project, it was decided that Annemari and Milka would write the thesis together. That way the report could address a greater amount of issues and cover all the necessary tips for exporting theatre. The idea for creating a handbook came across as the authors thought of creative ways to list all the most important steps in export. Another fact was that there was no similar book to help companies in their theatre export activities.

In the end of the spring 2013, early planning of the thesis and collection of possible information started. In July and August 2013 both of the authors took part in the project during the whole Festival Fringe in Edinburgh. However, the actual data collection and writing process took place during the autumn 2013, when the project was finished, except the interview with Anthony Alderson which took place already during the festival in August 2013.

After the festival the authors started to combine the gathered data from the literature reviews and interviews. The writing process of the thesis started by identifying the most important topics that needed to be included in the report. When the table of contents for the report was formed, the authors started to look for culture export related

literature. The reading and writing process took several months, and it was followed by conducting the rest of the interviews.

Four interviews were done over the half-year period that the thesis writing process took place. First interview took place on August 22nd 2013 at Pleasance Dome in Edinburgh where the interviewee was Anthony Alderson, the director of the Pleasance Theatre. The second interviewee was Johan Storgård, the General Manager/CEO of Ace-Production and the interview took place on September 17th 2013 at Svenska Teatern in Helsinki. The third interview was conducted on September 26th 2013 at the Finnish Ministry of Education and Culture in Helsinki. The interviewees were Kimmo Aulake and Katri Santtila. The fourth interview took place on October 31st 2013 at the University of Helsinki and the interviewee was Tanja Ljungqvist, the former producer of Ace-Production. Also actors involved in the project were able to comment on the topic via e-mail and Facebook.

The conditions especially during the Edinburgh Festival Fringe made it challenging to reach all the people the authors were willing to interview. Due to the given time frame and other resources, the results were considered to be satisfying. All interviews were transcribed in Microsoft Word, and the questions were divided between the authors. Both authors transcribed two interviews, and as two of them were in Finnish, translation was required for the handbook.

The writing process of the thesis took place in the autumn 2013. After finishing the thesis report, all the theories as well as the interview materials were put into use when the authors started to work on the handbook during the spring 2014. Consultations with the supervisor and the thesis seminars helped in process as the opinions from others were very helpful. When the written part of the handbook was nearly ready, it was time to work on the visuals. The design of the handbook was done with Adobe InDesign.

5 Product: The Handbook

This chapter describes the objectives for writing the handbook (See Annex 1) and the value of the final product. The chapter defines the detailed writing process of the handbook. Lastly, the possible inaccuracy of the conducted interviews are discussed, and determined whether the handbook as a product can be considered valid and reliable.

5.1 Background and objectives of the product

The handbook answers the question of how theatre plays are exported. The hypothesis was that this kind of handbook was going to be useful for people taking their first steps in exporting theatrical pieces. The handbook can be used as a tool for people working in the field of culture for exporting theatrical pieces. Those people gain valuable information and real benefits by reading the handbook. The challenges in culture export in general, exporting Finnish culture, and exporting theatre plays is discussed in the handbook. The handbook describes different challenges that have been faced in the project under review, and it tries to solve the issues and provide recommendations for the future.

The findings stated in the book identify the challenges that may be faced during the process of exporting theatrical pieces. The handbook provides valuable information and tips regarding the different areas in export process. The handbook will also help the commissioning company, Ace-Production, in their future projects, and work as an evidence of the 'From Start to Finnish' project. The handbook will hopefully encourage companies to export by guiding them through the process and identifying the possible mistakes that are likely to occur during the export process.

During the authors' work placements the feeling of the need for the handbook became stronger. When working at the festival it was noticed that some participants were unfamiliar with the festival environment. When it comes to Edinburgh Festival Fringe, there are more newcomers each year that might not have experience of exporting to a

festival. The authors wish that with the help of the handbook, the participants can be more prepared when entering a foreign festival environment.

5.2 Process of making the product

The process of making the handbook started by noticing the niche for it at the Edinburgh Festival Fringe. The authors' interest towards the topic affected to the writing decision. The structure of the book was created by using authors' own experiences and knowledge as well as the theories behind culture export. The authors listed the matters that need to be taken into account when exporting theatrical pieces. The table of contents was formed accordingly, and the chosen topics were such as project work, financials, production and marketing.

After finalising the structure for the handbook, the authors started to go through the theories behind the chosen topics. The theories used in the thesis report worked as references. The transcribed interviews as well as the knowledge gained at the Edinburgh Festival Fringe were used as a source of information. The writing process continued by using previous sources of information. More attention was given to the most important topics as they required deeper examination. Because of time limitations, some of the topics that were considered less important, were left with less attention.

When the content of the handbook was ready and the writing part was behind, the process continued by designing the layout of the book. The design was carried out by using Adobe InDesign. The aim was to create a unique and compelling piece of work that would engage the attention of the reader. The decision of using only few colours supported the idea that the information was the main point. Tip boxes were added to help the reader to quickly gain the most sufficient information by just browsing through the book. In the end the handbook was printed out and created as an electronic version.

5.3 Reliability of the product

The interviewers cannot always rely on the honesty of the interviewees. People might be dishonest, which can cause flaws in the results. Due to that it was possible that false information gathered from the interviews could have caused errors in the content of the book and affected to the reliability of the product. Therefore several theory books were studied to support the information gathered from the interviews.

In the beginning, there was a possibility that interviewers could have been unable to reach people from each party involved in the project. That might have led to one-sided results. Nevertheless, due to the authors' networks the interviewees were easily reachable. The questions were conducted in Finnish and English in order to avoid misunderstandings. The interviewers ensured that the interviewees understood the questions by opening them further in the interview situation.

The chosen books, used as a theories and references for the handbook, were relatively new editions from well-known authors. The authors wanted to utilise wide selection of literature sources when considering the theories behind the writing of the handbook. The authors used information critically in the writing process of the handbook. The theories have connection to the authors own experiences.

5.4 Conclusions

Writing the handbook was an extremely interesting experience as the authors had a professional interest towards the topic. Both of the authors had a certain understanding of the export process of theatrical pieces, but writing the handbook enabled them to study the topic more closely. Studying the theories broadened their views and deepened their knowledge as they absorbed information in various ways over the year.

Writing a book was an ambitious goal and challenging to achieve. However, the authors were determined to do their best to create a useful book to guide others with their exporting plans. The goal was reached in April 2014 when the handbook was finally ready. The authors were pleased with the result and believe that the book will be helpful for people planning on export activities.

The support from the commissioning company, Ace-Production, made it possible to gather valuable information in practice. The connections helped in arranging the interviews with key persons in the project. Nevertheless, the amount of meetings with the commissioner during the thesis writing process was little. Further guidance was not necessary needed, but comments and improvement suggestions would have been welcomed. Hoped improvement suggestions were received in thesis seminars which helped the authors to make changes in the book.

The teamwork between the authors ran smoothly as they got along well. They often agreed on everything, and in case of disagreement, problems were quickly solved. A fact that added challenge to the work was that the authors did not live in the same city, therefore it was to some extent demanding to find suitable times for meetings. Both were flexible in terms of re-arranging their schedules.

The most challenging in the process of writing the handbook was to narrow down the topic. The subject was wide and the authors had a lot to say. Considering the given time for writing bachelor's thesis, the topic needed to be narrowed. As exporting theatrical pieces is a wide topic including several matters, it was decided that each step of the process was mentioned and touched upon, but not all of them were explained in detail. The writing process took longer than expected when more topics were added along the way. The final product is a tight and informative collection of the most important topics and steps. All the information gathered from theory books, interviews and in practise were put into use.

As a conclusion it can be said that the handbook turned out to be the way as planned. It includes all the information needed to export theatre plays, and it describes how everything was done in the 'From Start to Finnish' project.

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Attachments

Annex 1. The product – The Handbook

http://issuu.com/annemarimakinen/docs/handbook_for_exporting_a_theatre_pl

Annex 2. Interview with Anthony Alderson, the director of Pleasance Theatre

August 22nd 2013 at 17.00-17.45, Pleasance Dome, Edinburgh

What made you interested in coming part of 'From Start to Finnish' project? How did it all start?

It started in a rather random meeting. I mean Johan came to the Courtyard to find me one day and we started talking about it when I met Kimmo after that. What's interesting from my point of view is that we are a very simply a platform in the festival and we are only a good platform if we are getting different work from different places and finding new innovative ways to present it. And I think what this was an opportunity A) to build a bigger and better network and I think really exciting for me was the fact they would do it in a different way. This wasn't a country saying, right, we got to bring our work and what they're saying actually we have some great talented people here, some great ideas, some great writing, some great directors and so on. What we want to do is work with local companies, Scottish companies, in order to present it in this great big environment. What is interesting about Fringe is, it is as much a trade fair as it is a festival. This is even more so of an established trade fair because people are coming at their own risk. We are not a festival where we have a great big sum of money, we're buying work in but what we do is to build a platform and then invite people to come and share it. So the business model is very simple. We build some theatres in festival environment and market your shows, you being the theatre and the share the risk. The box office is split in a percentage, they get the larger part of the percentage, we get the small one of the percentage. So it's a very simple business model. And what this did was provide another filter, another channel to bring work to the platform. That's the principle reason for me doing it.

So you quite already answered the question that what is your part in the project?

We are the platform. And we're also the filter I think to degree. At the end of the day because we're at risk in this arrangement as much as the Finnish companies coming and the theatre companies coming, in fact one would argue that we're at greater risk because they've already present to be... And that has been paid for by the ministry. So in fact our risk is rather greater. So it's very important that we are part of the filtering

process. There's no point of bringing piece of work that is not going to sell any tickets. Because otherwise that relationship won't work.

That's true. Well you mentioned about the risks as well.

The risk for us is enormous. I mean, in this environment it is very costly. It costs a lot of money to do it. And the Pleasance is an organisation. And it's a very interesting set-up because we're a partner with the student association and the university who run the bars and the catering. The Edinburgh University runs and owns all the buildings which we do all of this in. And the Pleasance comes and puts such an event into these buildings. Well, it's charity. It's very unusual to find free charity, something which from the outside eye might look like quite a commercial thing to do, but in fact actually all of that money is been recycled either to education or whatever and from our point of view is recycled back into making show and presented the next year. And also helping us creating development base where we are able to influence and help and assist companies, individuals come to a festival and want to use this festival for its best for which is being that trade fair. You find jobs, you find opportunities, you find partnerships and experience.

When you were making the decision that are you going to take part of this 'From Start to Finnish' project or not, what kinds of risks and benefits did you see there?

Well the benefit is a bigger network, how straightforward is that. It's being able to find network that is interesting, that is coming from one part of the world. That work is funded so there is some of risk from the company is going to be removed. One of the risks for us is that in the work that we are going to be presenting is something we didn't want to present. And I'm glad to say that so far it hasn't happened. There was one piece we couldn't have this year...

Yeah, Bad Boy Eddie

We didn't think it was ready. And so we asked another venue to get involved and take that piece of work. Because the ministry and Ace wanted to bring it and they were determined that it had to be here in Edinburgh, and that's got to be the final, has to be part of this, it's a work something we don't want to present if we're going to think it

doesn't fit to our program then we won't take it. So, you know there's a built... to both people to make sure what we're presenting is something that's good.

What has been the most challenging in the project from your part?

The most challenging part of this project is the, this is a model that is built from the bottom up. When it's supposed to be from the top down. It's a project that puts the emphasis into the companies and says right we are going to creative partnership, we're going to give it to a company, and it is then up to a company to come to this marketplace and sell what it does with assistance from other people...

And dedicated program of we are going to build for three years and we are going to bring, you know work into it. I think what is very interesting is that many people are looking at it going this is a really good way of doing it. I mean we've been approached from people from Brazil, we've been approached by creative New Zealand to bring a lot of work and the next though they want to support the way. I think there will be more spread across different venues and then it will be working with one specific venue. It will be much more spread out. But if people are beginning to wake up to the fact that this is sort of a good model.

And then about the Fringe festivals. What kinds of changes have you noticed over the years?

Oh, they are huge and then they're huge. What is interesting about this festival is that it's growing. And it's hard to believe that it could grow anymore but more and more people are interested in this, and more and more people are interested in it. I think what's really changed is the influence that it has on this industry. If you take a look at funding out of the middle of an industry it is what has happened across many many countries. Your funding at the top of the new journey, you've got Fringe at the bottom. Then bottom comes much bigger and important environment towards... to develop ideas. And that is definitely growing. One of the big things that made that happen is technology. We can sell our tickets faster and more effectively with the box office in every house in the world because of the Internet. And we have the network of ticketing systems, selling out alive ticketing environment in it. And if you go to the box

office down there. In the old days used to have books of tickets and I wanted to use some, I could give you that book of tickets, well I couldn't sell any from that book until you gave it back to me. Now what we have is an environment where everybody can sell simultaneously out of one place. So you're not having to handle allocations and not having to worry about you booking the book of tickets back. That's a massive change this festival is going through.

What about differences in shows? Have those changed you know is it more theatre, more stand up? Because I noticed that I think this year there's more stand up than last year. I was here last year as well.

There is probably more theatre too. It's really interesting that when we always talk about comedy seems to be taking over the festival. In fact is that if it really does, comedy, you find bits of theatre in there, little bits of musicals in there, little bits of improv in there, little bits of... Stand up is still quite a small part of the programme. Our job is to protect the landscape so to make sure that there is theatre, and there is you know youth theatre, and there's dance if that seems to be something we wanted to do, poetry, you know. It would be relatively straight forward for us to go, right, we're only going to concentrate on one. And that's the case, choices, choices of this organisation nothing we want to present a good festival program it's balanced and has lots of variety. So that's protected. I mean audiences are I think it's fair to say that it's becoming more difficult for theatre companies in a growing market place because comedy actually has a profile on television. Ten years ago you turned on the television and there was maybe one comedian on telly a week. You know now there are 20-30 comedians on television every day. So of course they have a high profile. But that's also part of the economy because the television companies' point of view it's cheaper to produce. So it's a sort of economics driven that partly. Our job is to protect the environment. So yes, there is more comedy but there is no doubt more theatre and comedy supports the theatre in the same way as theatre supports comedy. I, you can't tell me that everybody comes in terms of the audience comes with I'm comic, I like comedy and I like theatre. This is Fringe audience who comes for a festival and if they are going to an environment, when there's lots of comedy, and there's theatre next door, well then they might go to see theatre. They do. You know people buy a variety of different tickets. But

comedy has a bigger profile. Because it is more on television it's easier and quicker to market. The industry has probably money in it. And that's going to drive market forces a little bit. Audiences go to see what they want to see, the entertainment they want.

Yeah, you can't force them to see something they don't want to see.

And neither should we. Whether if comedy is growing, but it's not always going to grow. It will be something else in the future. It is like a balloon, you know if you got a balloon and you squeeze it in one place, it will just grow somewhere else. Squeeze it there and it will grow elsewhere. But it's the same with venues. We are a very big part of the festival. You know we may find that some move the attention somewhere else. The development of summer halls for example is taken a big jump of the theatre, people coming with new ideas all the time. That's what's part of the excitement. Our job is trying to stay ahead of that. So if we can't A) influence it but also benefit from it.

How do you see the theatre industry nowadays in general? Also in an international perspective.

There's no doubt that theatre industry is affected by all sorts of things. I imagine that global theatre audience is probably getting smaller. I don't know that for a fact but I have a hunch. Because there are so many different ways for us to entertain ourselves but what we won't ever lose and why these festivals continue to be important is that you need that human contact, you want to be in a room full of people. It is essentially the way communities back together. Our communities have become more fragmented because of television, and other digital forms of entertainment. There's so many pressures on our lives. Sometimes festivals become to those pressure and allow us to let off steam, allows us to spend time with the community that has come together to celebrate something. I think theatre is although, sometimes it seems it's difficult to... I think it's, I think we have to understand the different ways of which to present theatre. One thing in theatres, you can pull it through where ever you like. It could be in a shed on the bottom of your garden, it could be in the middle of the city. The fact is that it doesn't make any one of those theatre practises any less relevant. We are never going to lose theatre. It's always going to be a big part of our lives. It's just changing.

Annex 3. Interview with Johan Storgård, the general manager of Ace-Production

September 17th 2013 at 15.00-15.45, Svenska Teatern, Helsinki

(unofficial translation)

Where the idea of 'From Start to Finnish' project began? How did it all began?

In the spring 2003. During the flight from Oslo to Finland I had a talk with a director of TINFO, how Finnish drama could be exported more. I suggested an idea that Finnish text should be translated, performed abroad with local cast and showed in the biggest arts festival in the world, Edinburgh Festival Fringe. As a former director of Virus I was already familiar with the Fringe in the import point of view, and how the festival can be used as a marketing tool for the plays. I thought that I had a good idea and it stayed in my mind for a long time. In 2006 Svenska Teatern went to Edinburgh for five days and we went to see shows there. We met producers and bought a text called *God Het*. Producer and production was taken from Canada and the show translated in Swedish and performed in Finland. The way 'From Start to Finnish' has formed is the same model. Later the Ministry of Education and Culture suggested that exportation of musical theatre could be improved. Ministry made 3-year plan for the musical project; possible text, translation and then exportation to abroad. It was a huge project and investment from the ministry. It was made in co-operation. It produced PlayMe, one big production in Oulu and one in Lahti. When this project ended it was asked what the next step could be, and theatre was the answer. It was seen that musicals were expensive to produce abroad and it required big efforts from the local theatres. The production should be smaller therefore the project changed. The requirements for new applications were that the amount of actors is 1-6 and only government subsidised theatres can apply the fund. Theatres can order the plays and apply fund for them, another year they can apply fund for production and then produce in their own theatre, translation of the text and producing it in Edinburgh in the third year. In 2010 pilot of the project was made. We made one production, *Death of a theatre Critic*. Ace learned the way of co-ordination and tested how much everything would cost, how it works, and built networks and found a partner, Pleasance Theatre. We tested the process and continued in 2011 and 2012. 2013 the actual text ended up in Edinburgh. Eight productions have made it so far. The investments have created huge amount of operations.

Why Pleasance was chosen?

Svenska Teatern was there and we met four big theatres: Gilded Balloon, Assembly Rooms, Pleasance, Underbelly. With Anthony we created a working dialog and they were interested about this project. They opened their doors so we tested them. In year 2013 we tested C-venues. They had different profile but it worked as well.

What has been Ace-Production's part in the project and what are its co-ordinators duties?

Building networks and "mixing" cultures. It could have been that government subsidised theatres could have done this alone. But it would have required huge amount of energy from every single theatre to look for partners. It would have been a huge problem. We tested everything with Ace. Tested agencies, found the actors, we made the road. It has developed to be a resource for Ace.

Has Ace-Production been built for this project?

No it is not. Ace was created apart from this project. Ace was built because theatres did not have a tool how they could quickly work in the areas where theatre could benefit when the production is ended. Ace tries to help wider. The problem for Ace is that it is a small organisation and it has no possibility to grow. It does not have money to develop its services. 'From Start to Finnish' has been an important project for the company, because it has been a long project and it has created a lot of work and actions. Co-ordination has bought from the ministry 30,000 euros for a year and it has created work for one year. This has been yearly applied fund. The challenges have not ended every year without any experience. Because each year there are new people and organisation with. Project has faced changes, different cultures and so on.

What kinds of risks and benefits Ace has faced?

The communication with Pleasance could have failed, or we could have failed with administration. Failing with producing services to the theatres. All the dates and deadlines. Ace has a contract with every theatre what services we provide for them and who is responsible for what.

What about marketing? Is it said in the contract whose responsibility it is?

Marketing was not a responsibility of Ace. Ministry has supported project and together with Ace they have created connections with media. Marketing itself has been a responsibility of the theatres, and marketing is a big problem in Edinburgh. Marketing can be bought from Edinburgh but we have not had that kind of money. It needs so much money to buy proper marketing to come through. We also know that it is very hard to market drama with money. It has to be marketed on the streets with flyers, reviews it has to be marketed face to face, it is very challenging situation. We could not have taken the responsibility for marketing because of the huge risk. The tasks for Ace were the co-ordination, productions logistical things in the Edinburgh, finding spaces, finding actors, finding accommodation and serving actors and having connections to agencies, paying the salaries.

What kind of development have you noticed over the years?

Well, we have learned how challenging a world's biggest arts festival is in a way of marketing. If you really want to market the plays and professionalism properly, you need more money. These have been the biggest challenges. We have noticed that each year we understand more and how we could improve our services. Project has had time to settle down over 3-4 years. Now we have started to find some patterns that we could follow. I hope that together with the ministry we could continue this and wider the repertoire and get free groups to the project which can work in the way they are in the exported country without new casting.

Is the project continuing?

I hope that project will continue. If there is interest the project will continue. World is achievable if you just dare to achieve it. I'll never stop with this ambition, I go forward to the new challenges.

Annex 4. Interview with Kimmo Aulake and Katri Santtila, Finnish Ministry of Education and Culture

**September 26th 2013 at 13.00-14.00, Ministry of Education and Culture, Helsinki
(unofficial translation)**

Where did 'From Start to Finnish' project start?

Katri: As a matter of fact, probably no one can tell where everything really started, but I remember it was one of the Tampere theatre festivals, which by that time I had been already discussing with several people, and from there it started to shape. I would say that it is a combination of thoughts of several people, I mean people working in the field.

So it was not a single person who said that lets do this?

Katri: No, no.

Kimmo: No, as so far it has been namely for government subsidised theatres because those are the professional theatres that have the biggest resources and most likely the best talent. But currently the government subsidised system starts from producing high quality theatre in their own city and region and strengthening international operations has been a key factor. Was there a musical export operation before this? What kind of an example?

Katri: Yes, there was. There was one experiment towards that. And as it included only musical theatre, we received information from the field that it could also involve spoken theatre. And then when we included spoken theatre, now we have received message that it could also concern dance.

Kimmo: And circus will follow soon.

Katri: Yes, it is not far. The thoughts that came from the field definitely support our idea of spreading the operational territory.

And at that point when the ministry started the funding, what kinds of requirements you had concerning the project? What had to be accomplished in order to receive the fund?

Kimmo: There has been two phases before there was a 'From Start to Finnish' brand.

There was the pilot year to Edinburgh which was funded from the development funds for government subsidised theatres, and Katri was there to introduce and grant the fund. And as the pilot year was successful and we managed to create the partnership with Pleasance Theatre, it changed in a way that the funds came from the grants for cultural exports which I present. The criteria have varied slightly between each search but no major differences can be mentioned. The only thing is that the applicants have to be government subsidised theatres. The theatre has to commit to pay their part as the project cannot be completely government funded. And then the theatre must have some sort of interest to go global and to look for international contacts.

Katri: And it can be stated that the starting point and the aim should be that Finnish theatre, writing or drama is exported and most of all that it is the Finnish theatre that does it. At the same time, the export know-how of government subsidised theatres is developed and the know-how of directors is directed abroad.

Who is responsible for choosing the plays taken to the Edinburgh Festival Fringe and based on what the selections have been done over the years?

Katri: Well, if we start from there that originally there were three plays that were now in 2013 at the festival. We asked plays from theatres and actually there were many responses. We used an external evaluator whose name we are not mentioning. The evaluator chose those plays that could be internationally interesting. After that we funded the writing process and the prerequisite was that the plays needed to be produced first in Finland and then exported accordingly to the projects concept. That was our primary aim. However, when we formed the partnership with Pleasance Theatre, they hoped that Finnish theatre could be exported to Fringe in 2011 and 2012 as well. Therefore we were a little bit in a hurry to find more theatres. In both years (2011 and 2012) there has been a typical open application for government subsidised theatres and then with Kimmo we have done the selection based on whether the play has been exportable and the financials and other criteria have been handled. Based on our suggestions, the ministry has done the final decision.

Kimmo: And I can say that there have not been loads of applications. It has been positive that different theatres have applied and that also city theatres have been involved.

The amount of applications has been just reasonable so that the selection has not been overwhelmingly challenging.

Yes, and some theatres have participated in the project for more than once.

Kimmo: Ryhmäteatteri and Svenska Teatern.

So ministry's part in the project has been basically funding and arranging the selection of plays. Is there something else from your side? Of course you control the operations as this year you were at the spot in Edinburgh.

Katri: The project's control and guidance is our responsibility.

Kimmo: The project is in that sense a bit exceptional.

Katri: As usually we don't do projects. Ministry is usually mainly an information supervisor and funder. This has been an exception as it is a development project and that is what we do. Our role has been to set the frames and organise the selection of the plays and criteria, and handle partnerships. Additionally, we have had Ace-Production as a coordinator and it had given coordination tasks. So the ministry has had the control of the project.

Kimmo: Coordination has been open for application each year as well. Ace has actually been the only applicant. And I doubt that anyone else could have handled the job in the same manner, and maintain the connection with local contact and agents, actors and arrange rehearsal spaces and so on. Where we had a big role was when searching and selecting partners and starting the cooperation with Pleasance, and now we have this kind of relationship and both parties know what they are doing.

Is it appropriate to ask how much money the ministry has invested in the project?

Kimmo: Yes, the decisions are public information. The rule has been that theatres have received around 50,000 Euros fund and coordinator 30,000 Euros.

Katri: And approximately 30,000 Euros was originally granted for writing.

Kimmo: Yes. And then there were some minor costs used for running things such as travelling and receptions, but those were not necessarily government funds.

Katri: It is difficult to say without gathering the exact information.

So approximately 60% of the money has been received from the ministry and 40% investment was needed from the theatres?

Kimmo: Approximately yes.

As we have understood the theatres have had the responsibility for marketing

Katri: Yes, and that has been mentioned in the applications. But it does not tell the truth about how much money the theatres have really invested on it. I would say that the direct funding from the theatres has not certainly been 40%. It has been considerably less. It was just a cost estimate and the amount that theatres have practically used is another issue.

It must depend on the theatre as well. Those who have more experience might estimate their costs differently.

Kimmo: No doubt.

Has it been possible for theatres that do not receive government funding to apply the fund?

Kimmo: No. It is mentioned in the criteria that the fund is only for government subsidised theatres. At least for now. The big picture, that should be noted, is that our government grant system which is the most appreciated part of the Finnish culture politics, has served its purpose very well. But for years there have been discussions on how the encouragement and international operation could be taken into account and built to the system. Of course this has been one of the pilot projects to activate the government subsidised theatres towards international operations and to create contacts and enrich artistically, and if everything works out well, they could even gain profit. We have one government subsidised theatre which is the Swedish theatre, Svenska Teatern that has actively created this kind of carrier. And they have their reasons for it. Other theatres have had it in a smaller scale, but seeds can be seen. Of course government subsidised theatres include also other than city theatres.

Katri: It can be said that on the dance side the government subsidised theatres have been international for a longer time, but what we are focusing at the moment, is spoken theatre.

Kimmo: It is easy to imagine that the audience numbers for dance in Finland are not tremendous. And the ticket prices are not high either.

What kinds of objectives the ministry had concerning the project? What was the aim, other than making the Finnish theatres and writing better known abroad?

Katri: To increase the expertise of Finnish directing when it comes to international markets, and to make it possible for government subsidised theatres to co-operate more widely with various operators and out of their usual working environment.

What about what kind of development have you noticed over the years?

Kimmo: 'From Start to Finnish' brand has involved. I can sincerely say that the brand has existed for couple of years and it is somehow known in the UK. In that sense, this has been an interesting experiment how an idea and way of doing things that started from the ministry in co-operation with the theatres, can work so well. It has worked well. That is interesting. It has not been a coincidence that we have kept contact with not only with performing arts but also with other cultural industries and to hundreds of companies and individuals, and noticed what kinds of models might work in that kind of environment that the Fringe is. I am pleased with it. The development in theatres that one time at the Fringe brings does not change the world, but it definitely broadens perceptions and brings influences. The awareness of Finnish writers depends largely on the marketing skills of Finnish agents and how they sell the writings. That field has also been activating significantly during the past three to four years. This project has certainly brought more visibility to these writers at least in some extent.

Katri: When looking at the results from the statistical book of theatres, it can be seen that during this project the amount of Finnish theatre export has increased dramatically. And the increase concerns mainly government subsidised theatres.

Kimmo: Yes, there is some kind of momentum that can be seen.

Katri: So the project has not only benefited and woken up those involved in the project but it has definitely also drawn attention among other spoken theatres. The fact that Finnish theatre plays have succeeded at the Fringe, has been a huge subject of discussion at theatre festivals in Finland, and it has definitely attracted interest.

What can be improved or done differently?

Katri: We are at the evaluation stage at the moment. We are waiting for the reports from London, from our PR-company and from our co-ordinator. We have had preliminary discussions with Pleasance about their views on things. Our aim is to go through the reports and make conclusions based on them, and then think about whether we continue the project, in what way and if we change something.

Are those reports private information or can we use them for our thesis writing?

Kimmo: Mostly they are private and confidential, but if there is some part that you could use... But we haven't received them yet so we don't know.

Katri: And then if there are confidential comments from the actors, then in that sense they are private.

Kimmo: But we'll see when we get them if there is something you can use in your thesis.

Katri: Most likely we write a summary based on the reports and that is public information.

Kimmo: That was a good question whether there is something to improve. Nothing is perfect. I'm sure that no one is in an international project for the first time, but in many ways I believe that you have a better and closer understanding on many issues. Some of the issues are most likely something that the ministry is not responsible to improve. One error that could be fixed is the way how agents that have the right for the writings, market the rights. It should be done more effectively, and use the visibility at the festival. This year we took one step further, but if we keep doing this, I think that those agents should clearly have a stronger role in this because it is the agent who works on the international trade. In some cases it can also be the producer. Theatre itself does not usually do it, not in a Finnish theatre at least.

Just out of curiosity, where did the name 'From Start to Finnish' come from?

Kimmo: Anthony Alderson had discussed with some American theatre person and they came up with the name. So it was not our invention.

Katri: One of the good things that came along the way. Surprisingly and without asking.

The last question was whether the project continues, but obviously that is not certain yet?

Katri: Not before we get the reports and make the final decision.

Kimmo: But it is easy to say that it would be nice if the brand would not disappear as we have worked hard to make it known. The brand itself is flexible as it presents Finland. The fact that whether it concerns Finnish government subsidised theatre is not that well-known, but the system itself. They are interested in the writing and well played theatre. In that sense there is much to work on and of course money is always involved as well as the state of the budget for culture and so on. I would say that it is more likely that the project continues in more developed form than it would not continue at all. But that option is also possible what would be a pity.

Several people were impressed about the fact that Finnish government supports theatres.

Kimmo: Yes, that has been a surprisingly positive factor in those circles as in the English speaking world the presence of government and the ministry has been often considered to be a negative aspect. Actually I would still like to address couple of issues. The fact that people remember the ones flyering, that they see familiar faces... What has been very nice to watch is that the actors in *The Overcoat* then *Continuous Growth* and now *Preen Back Yer Lugs!*, previously independent Scottish actors now form an ensemble. The way how they work together is certainly unique, and really nice to watch. Another thing which has not been nice to watch is how challenging it has been to arrange marketing. There has been several ways of doing it. During the pilot year there was a local PR-person which did not really work out. Now we got the press contacts with the help of a PR-company, and it worked well. But we have still been clueless on how to attract audience. We haven't worked right on how to dismount at the Fringe. Or maybe we have done it right but not enough. For instance the discussions with Scott Kyle who runs his own theatre, when he told what should have been done. I buy almost everything he said as he has done almost a perfect turnaround from a loss-making theatre to profitable and now they have full audience all the time. That kinds of issues could be still developed.

Of course he knows the local audience better. As a Finn it is harder to understand how everything works in the UK.

Kimmo: That's right. Yes.

Annex 5. Interview with Tanja Ljungqvist, Producer at Ace-Production

October 31st 2013 at 16.00-17.00, University of Helsinki, Helsinki

If you can tell us first how do you see the Edinburgh Festival Fringe? What is your opinion about it?

Like a big market, fantastic idea to meet and represent, maybe it is getting more business than art. It's crazy but I think that for one month, it's so few things in the world happening like that kind of event, so you have to learn how to use this festival.

Then more about Ace-Production. What is Ace-Production's part in the project and what is included in the responsibilities?

I think that if we look at the project, there is the ministry, who would like to export drama abroad. This project is one way to do it, so ministry found the theatres which they think are good. But you need to have some part that will somehow co-ordinate it. I think that an agency as Ace, it can be another agency as well. As I see that it is a link, the theatres don't normally do the job that they go to a big festival, and produce and stage everything, because every part have its own function. Ministry will give support to one theatre to go to the Fringe one summer. I cannot see how a theatre from somewhere in Finland can go to the Fringe with the whole package, with marketing and knowledge about what Fringe is. Ace got it now four years; first year pioneer to try the market and Fringe, what it is, and what to do there. Then when one agency can somehow do this —to export and to produce —so it can help all the theatres. The theatre which will go, have to learn one year all these things, maybe the theatre itself cannot do all the work agreements and all administrative things, so that is why there has to be something between, one agency who takes care of all those things. In Britain and Scotland it is nothing new. Ace is somehow the key in the project.

If you could tell us little bit about the pre-production? What is needed to be done before the festivals? Like costumes, posters, props...

From that question you can get better answer from the theatre. But I can try, maybe not from Ace's side but Svenska Teatern's side —I have produced twice. There are important things to you to see; what the agency does and what theatre does, and not

mix them. I think that our problem has been that we mix everything and not really see the difference between. In my case also, but also with the theatres. I think that important thing with the production is that sometimes we take only the text and we build something around it, and if there is an idea from the beginning before you stage it, if you know that this will go abroad —we have had this in Svenska Teatern —so we know that this production we will take on tour, guest play or Fringe, you build it already from the beginning like a mobile, so you can take it abroad. That is a good idea to do before, to make it easier. When you use the text you can see, okay is that idea that you can stage somewhere else, or it will never be understandable somewhere else. Of course you have to think how big the ensemble is to do with a budget, and always keep in mind that this production will go forward, so we need to think about the size and everything, so you can do everything quickly and easier. For instance, we couldn't take Svenska Teatern's boxes, it was not possible, and sometimes you have to build them.

I understood that other productions had huge things...

Yeah... Huhuh Turku. That maybe showed that it was the biggest problem that you have to take ten people from your normal stage scenography, so when you go it's only the minimum of the minimum you can take with you. You are almost doing a new production, you do something with the text and you do with all other thing, you put other actors to play the roles.

And I think the importance of actors is bigger because they cannot rely on stage so much, you have to have good actors who can still do everything.

That's true they have to be strong, they cannot hide behind the curtains.

Then what about casting? How is it organised? By whom, the producer?

For this year it has been Ace for all productions. So we start to work maybe in January or February, when I get information from the directors. When I get what she or he wants, then I can start, and it was very interesting for Ace this year because our project has been growing so much that we had almost 100 actors for casting for the three plays. If you think that we had 14, so it was very interest-

ing and it was a good sign that we have become familiar with agencies and some of them we have worked now for four years. It's all my job to organise everything so that all the theatres get actors. Then I do the work agreements with agencies and I follow the agreements and payments and everything. That is maybe the biggest job for the co-ordinator.

Is it so that also the director is present in the casting?

Ace does not choose, Ace organises, with information that director gives, we hire the room and build schedule, and the director and producer from the theatre work for three days and chooses the actors. When it's ready we go home and then I start to continue with the agreements. Director chooses the actors. I will only get names from the director and then I contact the agencies.

And then how about funding? Because certain money is coming from the ministry, but how are the costs divided, how is it divided between theatres, salaries and marketing and other things?

I haven't had a chance to go through the budget with the theatres. Maybe some sent them to us, but I don't remember that we went through them. Sometimes I gave theatres some help what for instance printing costs are. This budget things have been for everybody, because they get 50,000, it depends how they use it, but of course when it comes to Svenska Teatern, I don't have statistics now but I think most of money goes to salaries of course, and also our own director, and if there is any choreographer but normally not, marketing got quite, it could be much more money spend on marketing, because we have to try before we know how much it really needs. Of course travelling and accommodation are very expensive. Theatres have to build the scenography at home.

What are the steps in logistics, planning of? Ace is arranging logistics for all the plays? At least everything is packed in the same cargo.

This year it became so, but we don't have to do like that. We could do it other way, in our co-ordinator agreement there is no obligation that we have to arrange cargo and the same with accommodation and flight tickets, theatres have to do these by them-

selves. We take care of casting place, rehearsing place, these are the most important things, and negotiate with Pleasance and C-venues about the stage. And then we took care of transportation this year because it was cheaper and easier to do it together.

So how does it start then, I guess you have to have some measurements, so where are the steps when organising logistics?

Just if you take the transportation of our stage sets, so when you are ready in the theatre, normally it is technical manager who takes care of these things, what you need and everything is packed so that they can measure and say to me, so I know that is 3m3 or something. And this year Kuopio and Kajaani did the same, we have to do so much together and we have to go this time and come back this time and I took offers for that. Not that hard, but always it takes time to contact so many people. Sound, light, everything is needed.

Okay and then, what are the producer's duties and responsibilities during the festival? Like normal day of the producer during the festival?

I don't know if there are any producer's duties written down, because in the project there is no description about what it is, 'From Start to Finnish' is a brand, kind of a project, Ace as a co-ordinator with responsibility and agreements with theatres, and with Ace you have producers, then we have three theatres and they have producers. I don't know if other theatres have written producer's duties but Svenska doesn't have. I think that producer has to firstly produce and look that everything happens and are there when it has to happen and everyone are on time and in right place. This year was the first time that producers from Kajaani and Svenskis stayed almost the whole time at the Fringe. Everything could have been done much better. If you see the whole picture of staging at Fringe, you have to be on time, you always know your play time and before, after and around the production. When you put this together you see the day.

Who has been responsible of marketing? Is it always the theatre, or Ace or both together?

That is the biggest problem in my opinion, because no one mentioned who it is. But the ministry hired Kallaway, but Kallaway is not normally a marketing company, it is

but Kallaway never wrote any plan for marketing all these three plays. Kallaway needed to build relation with someone so the ministry can develop co-operation further.

PRODUCTION—KALLAWAY—MINISTRY. Today when we have 3-4 year experience, the ministry has to have another step to go, you don't do the same project every year without new steps to go. You have to go forward and that's why there was Kallaway. Same time they market, but the problem is how to market? What it means to market a play? If we could get Kallaway, that the premiere is there, the whole month's work is done in two weeks before the premier... normal handled plan. That's why it is difficult for us to say who is marketing head here. And this is a big challenge because any theatre or Ace cannot control Kallaway but ministry could. But with this big money they could do a normal handling plan so we could know what it is. I don't know if there are any relations to lead to good operations but you know with yourself, everything you did with programmes etc. But it was normal marketing, all should be on normal marketing company's table, and they should lead everything. But it went how it went.

But there is always something to improve and going further. No project is perfect.

As long it works, no one left something half done or half way, it could always be better, but I think everyone took responsibility as they could. If you cannot do more then it's okay. If you try to do something better it has to be enough.

What kinds of challenges and improvement suggestions do you have for the whole project?

This one with marketing is so sensitive and it is so important because it goes to personal level. It goes with every actor and when they start to be unhappy. It is about the strategy for marketing and responsibility dividing. It is very important. It was very badly done in our case, so it could be done much better. And secondly, from my point of view there is no organisation, who is who? I think that Ace should be the partner that could lead the whole project, but normally it is every year shown that is not working, somewhere we should think how to rebuild it so that it works, organisation structure? Who is who and what is she or he doing there? There was no leader in this project. It was a big problem.

Usually in every organisation and project you have the boss and then second and....

If there is no leader there is no leader. That's why everything falls in small pieces.. and it's very pity. Because it is national status of whole Finland.

It is different and stressful environment, everybody is on the edge.

You stop thinking, and I think if you cannot think you should stay home. I can also understand the directors. It is a big thing and we have to take it with respect. How they feel about it, I think it could be easier to work if everybody knows that we are there to help.