International Showcasing Action Research Programme

Year One Evaluation

Ruth Garnault M.Sc.
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Executive summary

This report is part of an ongoing process of supporting Wales’ international influence through the use of culture.

The Welsh Government published its International Strategy in January 2020. There are three core ambitions: to raise Wales’ profile internationally, grow its economy and establish Wales as a globally responsible nation. The Strategy says “Cultural diplomacy – or soft power – will be key to raising our international profile. We will use all our cultural assets to maximum effect.”

Arts Council of Wales’ (ACW) international strategy, written by Wales Arts International (WAI), commits to “building the capacity of Wales’ arts sector to engage and participate internationally. We will encourage our artists and organisations to travel, broaden their experience and develop new connections.”

In 2018, British Council Wales commissioned the International Showcasing Strategy for the Arts of Wales: Research Report. It produced recommendations for the arts sector and Welsh Government to consider and develop. Two of the recommendations were to:

a) explore existing international platforms and events in which the Welsh sector is interested.

b) build an international delegate programme around a major showcasing event in Wales.

During 2019 and 2020, British Council Wales undertook Action Research to support these two recommendations and the results are the subject of this report.

To build an international delegate programme Wales could apply to host roving international industry events, targeting platforms which play to Welsh strengths and give Wales an opportunity to showcase, whilst building recognition and reputation as a good host for presentation and debates. This research presents current showcases which could be hosted.

A parallel approach is to wrap a delegate programme around an existing Welsh event providing an industry showcasing aspect to a public event. This research discusses examples of successful international delegate programmes including the British Council’s role in Edinburgh and presents current festivals to which a delegate programme could be attached, such as Festival of Voice or the Eisteddfod Genedlaethol.

The International Showcasing Action Research successfully explored the effectiveness of a Welsh presence at different international platforms by supporting Welsh practitioners to attend and then reflect on the value of the experience. The research has produced seven recommendations for increasing the effectiveness of attending showcases in order to raise Wales’ international profile.

Whilst the British Council does not commission or produce creative work, the research has produced three recommendations for funding and commissioning bodies to consider in order to use cultural assets to maximum effect.

The report summarises the activity undertaken during Year One and the learning outcomes. It concludes with issues for further discussion. The report proposes research areas for British Council Wales for Year Two of the research programme, given the changing international showcasing landscape, following the global pandemic and the UK’s exit from the European Union.

1 International Strategy, published by Welsh Government 2020 pg 6 and pg 10
2 Wales Arts: a bridge to the world: International Strategy for the Arts Council of Wales by WAI. Undated but textual references indicate 2018.
Summary of recommendations for effective international showcasing

These seven recommendations are for bodies who support or work in partnership with artists and organisations working to raise Wales’ international profile by attending showcasing events.

1. Ensure preparation is undertaken
   - Interrogate funding applications to ensure there has been adequate research
   - Funders ask attendees about their objectives: Is there particular work they want to see? Particular people or delegates to contact?
   - Link the delegate with organisations operating overseas who may be able to make connections

2. Establish protocols for what is expected of delegates in return for financial support
   Protocols could include:
   - Make at least x number connections, not just from the UK
   - A clear expectation that public funding is for wider benefit:
     - Be briefed by at least x number other arts organisations in Wales prior to leaving, so you can act as a representative of the sector.
     - Provide evidence of how you have been an ambassador for Wales, as well as your organisation
     - Cascade learning and contacts after the event to the Welsh cultural sector.
   Networking is more than simply ‘meeting people’. In order to share the learning with others and to have a dataset for use in the future, the delegate needs to provide:
   - Evidence on how the networking happened
   - Evidence of what the meetings might tangibly lead to
   - Evidence of what is being done to achieve the goals (e.g. increased touring product).

3. Mentoring, training and skills development
   British Council, Arts Council of Wales (ACW), WAI and Creative Wales should work together to provide training to producers and delegates on how to make the most of showcasing opportunities. Mentor and advise first-time delegates.

4. Keep the choice of showcasing events under review
   "Constantly evaluate the quality of events and the outputs made by them. Be driven by the priorities in the sector as well as any new or improving showcasing or international events that might fit better.”

5. Send the same people more than once
   "People remember people, they don’t necessarily remember an organisation or company or nation without the person they have attached to that entity.” Attendees get the most out of attending a sustained presence at a single event and building their connections and knowledge. Longer-term investments are vital to grow our international profile.

   “Long term investment in relationships builds trust and connections, so that artists can create work internationally in the future and touring products can be booked by international promoters. Wales will benefit from stronger showcasing opportunities because of these networks for trust and friendship.”

Delegate

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3 Action Research delegate feedback
4 Action Research delegate feedback
6. Send more than one person and rigorously interrogate reasons for sending more than three

There are clear benefits of having more than one person at an event. However, the climate emergency and careful use of resources means funders should consider carefully why they are sending large delegations. Coordination is needed across Welsh Government, British Council Wales, ACW and WAI.

When sending more than one person, aim for a mix of an experienced and a less experienced practitioner, and of an organisationally based and an independent practitioner.

7. Increase membership of worldwide and EU networks by Welsh companies and individuals

At €100, individual membership of the International network for contemporary performing arts (IETM) is more affordable than most international platforms. WAI have been encouraging broader membership of IETM and bringing events to Wales. Consider strategic memberships and how organisations can support each other. For example, if a national company is a member, they should sometimes send a delegate from outside their management or their freelance taskforce member.

British Council Wales seeks to help the arts sector in Wales to work internationally. It does not directly commission and produce creative work. Year One of the Action Research Programme has produced three recommendations for funding and commissioning bodies: ACW, WAI and Welsh Government.

When considering which work to represent Wales internationally:

a) build on areas of strength

“If there are areas where Wales has a strength, such as language [bilingualism] or genre, look for strategic international opportunities.”

The British Council Wales Project Management plan identified the following areas of expertise in Wales: socially engaged practice, arts and education (Creative learning), participation, arts for regeneration, and arts for social change.

b) prioritise the quality of the performance over all other factors

“Focus on whatever music or artists we feel are the strongest in quality.”

International delegates are looking for excellent, unique, new and ground-breaking work. This supports the findings of the British Council International Showcasing Strategy.

c) enable the artists to lead from the front

“Artists and creative organisations should be setting the agenda through their content.” Enabling artists to lead the ways Wales is presented “will mean we are less likely to rely on the tropes of Welsh culture. But it will only happen if properly resourced and has a lead in time.”
Next steps for International Showcasing Action Research Programme, Year Two

A. The research was undertaken pre-COVID19 but proposals for next steps need to be in the light of the pandemic. Chapter 10 discusses the climate emergency and a “real interest in trying to explore digital alternatives to showcasing.” Approaches to working internationally which lighten the carbon footprint are important to consider. Year Two will explore how internationalism will work in the future.

B. Whilst physical distancing continues, international showcases will be very different. British Council Wales was involved in the Cúirt International Festival of Literature in Ireland that moved online. There will be showcases in China and India with which the British Council is planning involvement; both will take place online. British Council Wales will continue to research opportunities, enable digital mobility and to support delegates to attend these events, to ensure Wales is not just visible but taking a lead. Delegates will report on the effectiveness of online events and which digital tools are most valuable.

C. To understand the benefits and drawbacks of digital platforms, British Council Wales will engage with Welsh organisations who have switched to a digital focus. Examples include:

- Hay Festival’s online festival in May 2020
- Dylan Thomas prize announced online
- AM platform launched in March 2020 by PYST.

Research will determine if the same issues explored in Year One are significant. Do freelancers engage and if so, is their time paid for? Do organisations make ‘space’ for their staff to fully engage, as they would if the person was physically at an event? How is learning disseminated across the sector? How can it be ensured that Wales is visible?

D. During the first half of 2020 globally, there has been an increased focus on equality, diversity and inclusion. Year Two will explore how British Council Wales can contribute to the momentum started by the Black Lives Matter campaign. How diverse is British Council Wales’ own representation? Who is British Council Wales working with and how diverse are they? How is it monitored?

E. Prior to 2020, practitioners would ask the British Council about opportunities for international working. With the impact of the pandemic, the landscape has changed and the sector will need assistance in navigating opportunities. Databases have been started previously but it is a rolling task and information needs to be available to the public in real-time. There is currently no centralised database of international opportunities and showcases available publicly to Welsh artists. British Council Wales will investigate if there is a way to build on existing databases, such as the Culture Diary.

F. Wales’ participation in international showcasing needs to continue, whether online or in person. In Year Two, British Council Wales will implement and test the seven recommendations for delegates by monitoring if they are effective. In particular British Council Wales will pilot mechanisms for capturing the outcomes of international showcases so the whole creative sector benefits. This will include tracking who has attended which events, who they networked with, whether there have been outcomes, contracts and so on.

British Council Wales will set up methodologies for testing Return on Investment (ROI) for when international showcasing starts up again. ROI needs to include consideration of carbon footprint.

G. This work needs to be sustained over a number of years. This means there will inevitably be a delay in finding out how networks and opportunities form. In Year Two British Council Wales can work from ‘the other direction’, looking at what international work is happening during the year, and tracking back, asking practitioners to trace the path of networks and relationships that brought them to current international working.

H. The original plan for Year One included an international delegate programme to wrap around an existing event – see Chapter 9. This did not happen and is very unlikely for Year Two. However, by Year Three this may become an option again and outline planning will begin during Year Two.

10 www.youtube.com/watch?v=k0f_BzS8SsMk
11 www.amam.cymru
Chapter 1
Introduction to Year One of British Council Wales’ International Showcasing Research Programme

1.1 The British Council is the UK’s international organisation for cultural relations and education opportunities. It was founded in 1934 and creates friendly knowledge and understanding between the people of the UK and other countries. It does this by making a positive contribution to the UK and the countries it works with: changing lives by creating opportunities, building connections and engendering trust.  

Although the British Council receives government grant in aid, it is operationally independent from the UK government. The British Council seeks to find new ways of connecting with and understanding each other through the arts, to develop stronger creative sectors around the world that are better connected with the UK. British Council Wales is not a creative commissioning body. It works in partnership, bringing expertise and global connections.

1.2 The policy context

The British Council published a new strategy Art Connects Us in 2016 which has a vision for an increased number of cultural connections between the UK and the world, which includes the UK as a “global hub for collaboration.” The British Council will achieve its ambition of sharing UK arts with the world by “creating new opportunities for artists and organisations to work internationally.”

The Welsh Government published its International Strategy in January 2020. It has three core ambitions: to raise Wales’ profile internationally, grow its economy and establish Wales as a globally responsible nation. The Strategy says “Cultural diplomacy – or soft power – will be key to raising our international profile. We will use all our cultural assets to maximum effect.”

In March 2019 the ACW and WAI published Notes towards a Culture chapter. It identified “presence at international showcase and trade and showcase events” in a list of ways to have a “new approach [to] see culture underpinning Wales’ international relations campaign.” This report built on Wales Arts: a bridge to the world - the international strategy for ACW written by WAI. There are five main ambitions for their international work. The first is to have a sector recognised on the world stage and have an impact internationally. It will do this by “building the capacity of Wales’ arts sector to engage and participate internationally. We will encourage our artists and organisations to travel, broaden their experience and develop new connections.”

1.3 British Council Wales

British Council Wales seeks to help the arts sector in Wales to work internationally and to embed cultural relations into their international strategies. It has embarked on a process to explore models to improve the internationalisation of Wales’ cultural sector. In 2018, British Council Wales commissioned the International Showcasing Strategy for the Arts of Wales: Research Report which produced a range of recommendations for the arts sector and Welsh Government to consider and develop.

British Council Wales is prioritising the development of two recommendations identified in the report:

a) explore existing international platforms and events in which the Welsh sector is interested

b) build an international delegate programme around a major showcasing event in Wales

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12 www.britishcouncil.org/about-us
13 www.britishcouncil.org/arts
14 British Council Our strategy for the arts: Art Connects Us pg 21 and 22
15 International Strategy, published by Welsh Government 2020 pg 6 and pg 10
16 Welsh Government International Strategy: Notes towards a Culture chapter. March 2019 page 2
British Council Wales’ project management plan identifies steps to develop those two recommendations. The Theory of Change is that by investing in international showcasing, Wales will build an enhanced reputation and international networks; there will be long term, mutual partnerships with specific countries; and collaborative work will be produced between Wales and the world. Appendix 1 shows the Logic Model.

During 2019 and 2020, British Council Wales drew down additional funds from the British Council to undertake the International Showcasing Research Programme. This report follows Year One. British Council Wales is using action research methodology. The enquiry question is: “What are the most effective approaches to improve the cultural sector’s ability to showcase Wales internationally?”

1.4 The action stage of the programme ran from April 2019 to 31 March 2020. British Council Wales has enabled arts leaders to attend international showcasing events and supported developmental activity at the Edinburgh Fringe Festival. The data has been analysed and British Council Wales staff have reflected on progress so far. This report summarises the data and presents the learning outcomes. In line with Action Learning methodology, this report suggests fresh questions for Year Two.

The end of the research period has coincided with the COVID19 global pandemic. Whilst this has had a minimal impact on the research, it is hard to underestimate the potential effect of the pandemic on how countries will engage internationally in the future.

1.5 Scope of this report

The starting point is that the arts and creativity are a personal and public good and that internationalism benefits the private individual and the nation-state; this report does not restate the case. The British Council Arts Strategy Art Connects Us has a full exploration of the benefits of working across borders. The ACW / WAI Wales Arts: a bridge to the world has an excellent expression of why the arts are important. This research did not examine the theory of ‘soft power’ or the contribution international cultural networks make to a nation’s international relations. A full exploration of this concept is in Wales Soft Power Barometer 2018 and the 2020 report The Sources of Soft Power.

The research was not into the creative work that is shared internationally but into the relationship-building that leads to tour-ready work and to the showcasing opportunities for arts and culture in Wales.
Chapter 2
Research methodology

2.1 This Action Research should be seen as part of a longer process of finding ways to internationalise the arts in Wales. The research for the International Showcasing Strategy (below) took place between April and July 2018 with extensive interviews. In contrast, this Action Research invested in a small number of practitioners’ experiences of a range of showcases.

2.2 Desk research

Three key documents informed this research:

1. International Showcasing Strategy for the Arts of Wales: Research Report 2018. This report was commissioned by British Council Wales and authored by Yvette Vaughan Jones, CEO of Visiting Arts. It researched and identified different models of showcasing that would best support the development and exposure of Welsh artists and arts organisations to the international cultural industry. The report includes an extensive literature review which assisted this Action Research.


3. Wales Arts Showcasing Project Management Plan (British Council Wales internal document). This research also built on the strategy documents from British Council, ACW, WAI and reports such as Thundering Hooves 2.0 and Wales’ Soft Power Barometer. Sources are in the reference section.

As part of this project, Dr Jessica Mordsley produced British Council Wales at Edinburgh Festival 2019: Evaluation (October 2019). Nine internal reports from delegates to international showcasing events provide data. See Appendix 2 for a list of reports.

2.3 British Council Wales engaged Ruth Garnault Consultancy to provide evaluative support and critical reflection. She worked with British Council Wales staff from November 2019.

2.4 There was a variety of learning experiences by the delegates: some events were in the UK, some abroad; some delegates travelled solo, some in a group; some delegates had previously attended multiple events, some very few. It was intended that the range of data collection methods would capture the different experiences.

An online survey captured data from seven delegates to Showcase Scotland, Jaipur Literature Festival and ISPA (International Society for Performing Arts). See Appendix 3.

The evaluator conducted telephone interviews with six research participants. See Appendix 4.

2.5 The evaluator used a Logic Model framework. This framework underpins the format of this report:

- Inputs: the elements that enabled the research to take place
- Outputs: the activity the funding enabled
- Outcomes: the benefits which lead to change

2.6 One visit was cancelled due to COVID19: Lee Lyford, Artistic Director of Theatr Iolo, had planned to go to TPAM in Japan in February 2020 but was advised not to attend. TPAM (originally Tokyo Performing Arts Market) is ‘the oldest arts platform in Asia, celebrating 25 years old in 2020.’

2.7 Note on terminology: this report uses ‘delegate’ as an umbrella term for anyone who went to an international showcasing event. The report sometimes uses the term ‘practitioner.’ This covers anyone working in the arts, whether as a performer, producer, artist, administrator, manager etc.
Chapter 3
Delegates funded and events attended

This section details the elements that enabled the research to take place: the delegates, events and funding.

3.1 Events and delegates

<table>
<thead>
<tr>
<th>Showcasing event</th>
<th>Delegate</th>
<th>Background</th>
<th>Date of visit</th>
</tr>
</thead>
<tbody>
<tr>
<td>IETM</td>
<td>Catherine Paskell</td>
<td>Theatre maker including artistic director of Dirty Protest Theatre</td>
<td>Hull March; Milan: May; Rijeka: October 2019</td>
</tr>
<tr>
<td>Aerowaves: Spring Forward</td>
<td>Chris Ricketts</td>
<td>Senior manager and producer in arts and culture; previously Director of WAI and Sherman Cymru. Since 2013 consultant, partner of Fieldwork and since 2015 Artistic Director of Cardiff Dance Festival</td>
<td>5 - 7 April 2019</td>
</tr>
<tr>
<td>The Great Escape</td>
<td>Sarah Dennehy</td>
<td>Creative Producer for Festival of Voice, Wales Millennium Centre. Extensive experience as programmer over 10 years.</td>
<td>9 - 11 May 2019</td>
</tr>
<tr>
<td>Ziff: Zanzibar International Film Festival</td>
<td>Fadhili Maghiva</td>
<td>Director of Watch-Africa Cymru: Wales African Film Festival</td>
<td>6 - 14 July 2019</td>
</tr>
<tr>
<td>Edinburgh Fringe Festival</td>
<td>Simon Harris</td>
<td>Theatre producer and arts leader.</td>
<td>19 - 24 August 2019</td>
</tr>
<tr>
<td></td>
<td>Gary Raymond</td>
<td>Novelist, critic, editor and broadcaster; editor of Wales Arts Review and presenter of BBC Radio Wales’ The Review Show.</td>
<td></td>
</tr>
<tr>
<td>Dublin Theatre Festival</td>
<td>Áine Flannigan</td>
<td>Theatre producer, runs mid-scale project funded company creating Welsh stories to tour in Wales, the rest of the UK and internationally</td>
<td>23 – 28 September 2019</td>
</tr>
<tr>
<td>EFA - European Festival Academy’s Atelier</td>
<td>Laura Drane</td>
<td>Arts and cultural producer, consultant and project manager.</td>
<td>13 - 19 November 2019</td>
</tr>
<tr>
<td>Showcase Scotland at Celtic Connections</td>
<td>John Rostron</td>
<td>Music consultant, chair of trade association representing independent promoters in the UK</td>
<td>29 Jan – 1 February 2020</td>
</tr>
<tr>
<td>ISPA (International Society for the Performing Arts)</td>
<td>Joe Murphy</td>
<td>Artistic Director of Sherman Theatre, Cardiff</td>
<td>14 – 16 January 2020</td>
</tr>
<tr>
<td></td>
<td>Alison Woods</td>
<td>Executive Director of No Fit State Circus which has an annual turnover of £2.4m with roughly 20% from ACW and Arts Council England</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ruth Cayford</td>
<td>Creative Industries and Culture Manager, Cardiff Council. Annual turnover £500m</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lisa Maguire</td>
<td>Executive Producer of National Theatre Wales, an ACW Arts Portfolio Wales company with £2m annual turnover</td>
<td></td>
</tr>
<tr>
<td>Jaipur Literature Festival</td>
<td>Elaine Canning</td>
<td>Head of Cultural Engagement and Development, Cultural Institute Swansea University and Executive Director of the Dylan Thomas Prize.</td>
<td>22 - 26 January 2020</td>
</tr>
</tbody>
</table>
3.2 Expenditure for showcase events

Expenditure for each event is in Appendix 5.

The average expenditure per delegate was £1,589.47. Each showcasing event was different, however. For example, the EFA Atelier expenditure covered a seven-day residential event and the costs included food. The lowest expenditure was £277.00 which contributed to delegate attendance at The Great Escape, costs of which were shared with Wales Millennium Centre. A spreadsheet was supplied but not all delegates included information about financial contribution from their own organisation, other funding bodies or personal contributions.

There is evidence that British Council Wales’ contribution leveraged additional funding. For example, British Council Wales brokered the introduction of Aine Flannagan to Dublin Theatre Festival. This unlocked £7,000 additional support from the Festival as well as an opportunity to host a dinner with key people in Ireland (see 5.3). Elaine Canning’s relationship with Jaipur Literature Festival has been supported by British Council Wales over a number of years. In 2019 Elaine and two Welsh writers were hosted by JLF who paid for their travel, meals and events but the delegate was unable to identify the exact expenditure so it is not included in appendix 5. The Dylan Thomas Prize Company contributed to marketing materials.

Some delegates have been explicit that they would not have been able to attend the showcase without British Council’s contribution. It seems likely that British Council Wales support enabled four organisations to send a delegate to ISPA.

The British Council Wales researched showcases that were of interest and identified people who were already attending and commissioned them to contribute to this research. This enabled British Council Wales’ resources to extend further and a larger evidence base to be collected.

3.3 Areas of expenditure

The table below shows costs that British Council Wales’ funding covered.

<table>
<thead>
<tr>
<th>Item</th>
<th>British Council contribution</th>
<th>Contributions from other sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registration fees</td>
<td>£ 7,179.40</td>
<td></td>
</tr>
<tr>
<td>Accommodation / subsistence</td>
<td>£ 6,706.21</td>
<td>£ 613.29</td>
</tr>
<tr>
<td>Travel: flights, rail, coach, taxis, petrol</td>
<td>£ 2,399.03</td>
<td>£ 1,715.91</td>
</tr>
<tr>
<td>Research (e.g. tickets to see shows, marketing materials)</td>
<td>£ 187.95</td>
<td>£ 64.00</td>
</tr>
<tr>
<td>Other costs</td>
<td>£ 1,462.55</td>
<td>£ 7,648.98</td>
</tr>
<tr>
<td>Fees to write report for British Council Wales</td>
<td>£ 4,099.00</td>
<td></td>
</tr>
<tr>
<td>TOTALS</td>
<td>£ 23,301.52</td>
<td>£ 10,798.18</td>
</tr>
</tbody>
</table>

Any conclusions drawn from these figures should be treated with caution. Some showcase fees included food or access to all parts of the event. Some of the ‘fees to write reports’ included other costs.

NoFit State Circus (NFSC) spent £756 of their own resources on marketing; pen drives and other materials to be given to delegates. The NoFit State Circus delegate was returning to ISPA for a second year and this expenditure demonstrates the delegate invested in materials to maximise her organisation’s likelihood of positive outcomes.

3.4 British Council Wales made inputs to the programme: salary in-kind contribution for the Head of Arts (40 days), and a part-time Project Manager.
Chapter 4
Networking and platforms

This section considers the outputs, or the ‘hard edged’ results such as the activities attended, contacts made, and contracts negotiated.

4.1 Below is a summary of the international showcasing events delegates attended. See appendix 6 for further information.

<table>
<thead>
<tr>
<th>Showcasing event</th>
<th>Summary</th>
<th>Location</th>
<th>Scope</th>
</tr>
</thead>
<tbody>
<tr>
<td>IETM</td>
<td>International network of 450 members (individuals and organisations) worldwide, for performing arts. Two plenary general meetings annually. Satellite meetings throughout the year.</td>
<td>Peripatetic plenaries in Europe, satellites around world.</td>
<td>Plenaries:300 – 500 delegates depending on location. For satellites: around 50 delegates</td>
</tr>
<tr>
<td>Aerowaves showcase: Spring Forward 2019</td>
<td>Aerowaves is a European contemporary dance network in 33 countries. Around 20 artists / companies are selected to perform at the annual Spring Forward showcase for tour-ready work.</td>
<td>Peripatetic around Europe.</td>
<td>20 artists / companies. 16 performances. One panel event.</td>
</tr>
<tr>
<td>The Great Escape</td>
<td>Annual multi-venue band showcase and music conference; presents ‘up and coming’ bands from across the globe; attended by industry professionals.</td>
<td>Brighton, England</td>
<td>450+ acts in 35+ venues, over 500 shows. Attended by 4,500+ delegates.</td>
</tr>
<tr>
<td>ZIFF: Zanzibar International Film Festival</td>
<td>Film, music and arts festival. Aims to re-situate Zanzibar regionally. A tool for development, linked to tourism, media networking, and the growth of culture industries</td>
<td>Zanzibar City, Zanzibar Island, Tanzania</td>
<td>East Africa’s largest film, music &amp; arts festival. 6,000 visitors; estimated to bring over $15m to the art and culture tourism sectors</td>
</tr>
<tr>
<td>Edinburgh Fringe Festival</td>
<td>Edinburgh International Festival inaugural festival in 1947 included ‘fringe’ events. The Fringe is ‘the world’s largest arts festival’</td>
<td>Edinburgh, Scotland</td>
<td>55,000 performances, 3,500 shows, 300+ venues</td>
</tr>
<tr>
<td>This is Wales</td>
<td>This is Wales is an umbrella name for work produced by Wales-based artists funded by Arts Council of Wales.</td>
<td>Much at Summerhall (venue)</td>
<td>ACW funded 11 shows</td>
</tr>
<tr>
<td>The British Council Showcase</td>
<td>The British Council Showcase is a curated strand of product.</td>
<td>Multiple venues</td>
<td>2 Welsh shows supported; networking events such as brunch, breakfasts, opening reception, TradeFair.</td>
</tr>
<tr>
<td>Dublin Theatre Festival</td>
<td>Brings world-class theatre to Dublin; supports artists; provides a platform to showcase the best of Irish theatre to the world. “Europe’s longest-running specialist theatre festival.”</td>
<td>Dublin, Ireland</td>
<td>Around 30 productions</td>
</tr>
<tr>
<td>EFA European Festival Academy’s Atelier</td>
<td>The Atelier: 7 day residential event for midcareer producers, programmers &amp; managers. Partners with a festival; in 2019 it was NEXT Festival</td>
<td>Peripatetic around Europe.</td>
<td>Atelier: 35 people from 25 countries, representing all continents.</td>
</tr>
<tr>
<td>Showcase Scotland at Celtic Connections</td>
<td>Annual six day showcase event combining networking; showcases of Scottish traditional/folk/Gaelic music plus one showcase country; attended by invited-only industry professionals from UK, Europe and International, (bookers, promoters) &amp; organisations (Arts Council, British Council)</td>
<td>Glasgow, Scotland</td>
<td>60 + Scottish acts; 6 from the featured country (2020 - Finland). Some access to all the events across Celtic Connections.</td>
</tr>
<tr>
<td>ISPA (International Society for the Performing Arts)</td>
<td>International Society for Performing Arts Congress. Annual conference attended by circa 600 delegates from around the world to discover the next great idea, and strengthen relationships, fostering connection and exchange.</td>
<td>New York, USA</td>
<td>Around 600 delegates from over 200 cities: presenters, festivals, producing companies, artist managers, consultants, and government cultural leaders</td>
</tr>
<tr>
<td>Jaipur Literature Festival (JLF)</td>
<td>Annual literature festival: “the greatest literary show on earth”. Also Jaipur BookMark, which brings together stakeholders of the book trade from across the world</td>
<td>Jaipur, India</td>
<td>400,000+ people in attendance; 226 sessions; 27+ languages (15 Indian &amp; 12 International).</td>
</tr>
</tbody>
</table>
4.2 An important aspect of attending showcases is to network and develop contacts for the future. Delegates to Showcase Scotland, ISPA and Jaipur Literature Festival were asked to record who they met, and to indicate if they were:

- ‘hot prospects’: someone they would want to develop a project with immediately
- ‘medium prospects’: someone for a longer-term development
- ‘back burner’: someone they want to keep in touch with but no immediate development opportunities

The chart below provides a snapshot of the scale of networking, plus the roles and relevance of people the delegates meet. See Appendix 7 for full information. Delegates have listed the key people, from their perspective, but each delegate met more unrecorded contacts. Only two delegates responded to the request for ‘back burner’ contacts; see appendix 7. One delegate failed to complete the online form.

<table>
<thead>
<tr>
<th>Name</th>
<th>Country/Event</th>
<th>Prospects</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Rostron</td>
<td>Celtic Connections</td>
<td>6 hot, 4 medium</td>
</tr>
<tr>
<td>Ruth Cayford</td>
<td>ISPA</td>
<td>5 hot</td>
</tr>
<tr>
<td>Lisa Maguire</td>
<td>ISPA</td>
<td>6 hot</td>
</tr>
<tr>
<td>Alison Woods</td>
<td>ISPA</td>
<td>5 hot</td>
</tr>
<tr>
<td>Elaine Canning</td>
<td>Jaipur Literature Festival</td>
<td>9 hot</td>
</tr>
</tbody>
</table>

Delegates’ own interests are reflected in their networking even at the same event. For example, the delegate from National Theatre Wales mostly networked with UK theatre leaders or leaders from English-speaking commonwealth countries. The delegate from NoFit State Circus at the same event networked with leaders from more ethnically diverse countries.

Relationship-building at ISPA was helped by the critical mass of delegates from Wales. As well as the British Council Wales Head of Arts and the four delegates supported through this programme, there was a representative from ACW and at least two other Wales practitioners supported by WAI. British Council Wales hosted a stand during the main networking session and generated a lot of interest. Wales’ profile was raised by a CEO from a Welsh theatre company being a panel member, and delegates making a point of highlighting the Welsh experience when asking questions from the floor.
Further effective networking at ISPA was facilitated through British Council colleagues from the United States. British Council Wales worked with colleagues to support the Welsh delegates and set up a series of meetings with relevant people.

It is likely this positive experience has contributed to a proposal from ACW to fund Welsh delegates to ISPA in future years.

Many contacts are possible within a short timescale at networking events. Section 5.7 explores how far evidence can be tracked to find out if these connections were productive.

Chapter 10 discusses future directions for international showcasing including the environmental cost. Travelling to New York to meet people from the UK should be interrogated.

4.3 Connections, communications and contracts

As well as understanding the extent of networking, the research considered other key outputs (i.e. the ‘hard edged’ results) identified by delegates. A fuller chart is in Appendix 8. Outcomes (i.e. the benefits) are in Chapter 5.

IETM

- During plenary gatherings: attendance at working groups, workshops, panel discussions.
- Attendance at evening performances in the location of the event.
- Networking with potential partners for new projects
- Networking with collaborators who want to come to Wales and have invited the delegate to visit them, particularly to find out how Wales puts engagement at the centre of the arts.
- Satellite meeting in Llandudno on theme of rural arts and audiences, 50 attendees
- Generation of trust and support of other IETM members to facilitate applications for European funding.

Aerowaves

- Attendance at a range of “interesting adventurous work” from contemporary European dance.
- Attendance at the panel event.
- Opportunities to network with leading dance programmers.
- New professional contacts from within Europe and further afield

The Great Escape

- Attendance at the Convention (i.e. music industry conference) events including panels & debates.
- Attendance at networking sessions and parties, priority access to some gigs
- Attendance at Australian music industry event, agency drinks e.g. ATC, United Artists & Coda
ZIFF

- Detailed toolkit written by the delegate for use by Welsh artists or organisations for future visits.

Dublin Theatre Festival

- Influencing dinner hosted by British Council Wales. Attendees included representatives from British Council Ireland, Cultural Director Department of Foreign Affairs (Ireland), Welsh Government Representative to Ireland, Head of International Relations for Welsh Government, Producer How to Win Against History.
- Increased knowledge about potential to maximise opportunities by ‘selling on’ the work in Ireland.

ISPA

- No Fit State: new creative collaboration with Circus Zambia and Ingoma Nshye; development of Fair Saturday Cardiff; initial conversations re touring to SE Asia.
- Cardiff City: “To listen, learn and to promote the aspirations of Cardiff working towards being celebrated as an International Music City.” Potential Highline collaboration.

Jaipur Literature Festival

- The JLF team have been in touch to invite several 2020 longlisted authors to its London, Belfast and Toronto editions.

EFA Atelier

- Networking with 35+ festival managers, programmers, producers, speakers, mentors. Potential exchanges for Welsh cultural organisations.
- Experience of performances during NEXT Festival.
- Connections with festival mentors from Austria, Australia, Brazil, Hong Kong / China, Singapore, South Africa, plenaries, peer working groups, presentations, trips and visits.
- Strong connections with people from Germany, France, Austria, Denmark, Greece, Latvia, Norway, Israel, Taiwan, Singapore, China, and Australia.
- Membership of the alumni network (687 people in November 2019 from 80 countries). Alumni are invited to further events and are connected digitally.

Showcase Scotland

- Agreement to work with English Folk Expo to bring trainee promoters into the Association of Independent Promoters, to improve their chances of sustainability and grow the promoter offer in the UK.
- Agreement of affiliate relationship with SMIA (Scottish Music Industry Association) that will bring all Scottish Promoters into the Association of Independent Promoters, thus giving strong return to members of SMIA and growing AIP membership in Scotland.
- Agreed on several follow-on meetings with delegates that are likely to result in outputs further along. Probably six quite defined pathways.
4.4 Outputs as a result of multiple visits

Delegates who had attended events previously were asked to consider longer-term outputs. Only one delegate provided an evidence base. This delegate had attended the Atelier in 2014 and evidenced how that experience created specific outputs over time, listing people she met at that time and how those connections have borne fruit. This delegate also evidences the impact of spreading information to peers in Wales with attendance by a cultural producer at the Atelier around 2015.

4.5 International Showcase Toolkit

The delegate to ZIFF, Zanzibar International Film Festival produced a detailed report which would be of use as a toolkit for future delegates. The information might also be provided by British Council staff in the receiving country (e.g. health advice, transportation, currency, climate etc).

A number of ‘top tips’ emerged from some of the delegate reports to British Council Wales. This is a side benefit of the research. Appendix 9 captures learning points from the reports which could be developed as a resource in the future.
Chapter 5
The benefits of attending showcases

The research was looking for short term outcomes such as: awareness raising, learning, knowledge and skills; medium term outcomes: actions, behaviours, practices and policies; and long-term outcomes: things that contribute to larger scale changes, things at a political, economic, social and environmental level.

5.1 Delegates’ own professional development

Delegates were asked to identify ways they had individually benefited from attending events. The key outcome was inspiration.

• “I have been totally inspired by listening to what artists are producing across the globe.”

• “It’s such a life changing opportunity and honestly one of the best experiences of my professional life.”

“[It is] useful for arts producer to be inspired by new ways of working from European models.” Delegates go to showcasing events not just to see new work, but to meet people, talk about approaches to programming, and find out what is interesting to people at the moment. Inspiration is an important ingredient in creating exciting work. Going to showcasing events refreshes creative practitioners.

A second outcome was learning. A delegate to ISPA reported a broadened outlook, new networks, taking “learning from one area of the ecosystem to another.” Another increased “knowledge of good practice in other countries.” A delegate learned from people who were “very focused about what they want to achieve with their programmes.” Another learned to address strategic issues: “I think more strategically and internationally now.”

Other benefits include:

Excitement: “Exciting to be engaging with cultural leaders from across the globe.”

Confidence: “[It has] given me more confidence to fight for the arts in Wales…”

Showcasing events are not simply about seeing international work, or presenting Welsh work on an international stage. The benefits stem from learning about people, places and politics, the connections made and the wider networks established. This is particularly important “in the times in which we find ourselves.”

“We are...
5.3 Benefits to Wales as a small nation wishing to increase its influence internationally

There is a complex ecology of how influence and reputation are built. Supporting the performance of *How To Win Against History* was unlikely to lead to more touring of this particular work as it was at the end of its production ‘life.’ However, this was counterbalanced by the significant benefits in introducing high quality Welsh work into the long-standing Dublin Theatre Festival. It provided an opportunity for British Council Wales to host a dinner following which Literature Wales chaired an event with the National Poet of Wales at the Galway International Literature Festival, and the *Wales in Ireland* week was scaled up.

A broad delegation from Wales raises the profile collectively amongst the other delegates. At Celtic Connections 2020, as well as the delegate supported through this British Council action research, WAI supported four organisations to attend, the British Council, ACW and Welsh Government were present, plus at least five other Welsh organisations attended. The Trials of Cato and Angharad Davies performed as part of “Yngheredygion.”

As a result of the sustained link between Jaipur Literature Festival and the Dylan Thomas Prize, there has been extensive media coverage in the UK and India of the Prize’s appearance at the festival. The number of writers invited to other editions of Jaipur Literature Festival suggests an increasing respect for young writers from Wales from this influential festival which is the “largest free event of its kind” globally.

“Countries remain interested in and excited by NTW’s model for a national theatre [with] co-created and site-specific work.” A delegate identified Cardiff joining the global Fair Saturday movement as a beneficial outcome.

Attending ISPA “highlights the importance of a globally connected Wales in a post-Brexit environment” and “a number [of international colleagues] have been in touch already so I will build on these relationships going forward.” This delegate has “been inspired to work with the British Council, and colleagues to bid for ISPA to come to Cardiff at the earliest opportunity.”

“It’s about publics, and artistic collaborations, and touring potential, and being inspired by new models....Mostly it’s about...using those contacts way beyond the event itself.”

Delegate

By attending EFA Atelier the delegate was able to represent Wales and “enlighten people about the current situation in the country and in wider UK, especially with devolution and post-Brexit.” International cultural leaders “now know of Wales” (i.e. of the cultural scene in this devolved area). Another delegate used similar terms: “it’s about being visible at this point in time.” In a post-Brexit era, it is important that other countries are reminded that Britain is a much more nuanced place than it would appear. “If we’re not visible, then nothing will happen.”

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10 Attended by the Cultural Director, Department of Foreign Affairs, Ireland, the Welsh Government Representative to Ireland, the Head of International Relations for Welsh Government and the Deputy Director of Literature Wales.
11 Tŷ Cerdd, Festival of Voice, Wales Millennium Centre, Neuadd Ogwen and Eisteddfod Genedlaethol Cymru
12 Chair of ACW Phil George and Welsh Government’s major events representative Gwilym Evans
13 Pontio, Focus Wales, Fire in the Mountain, Tredgar Folk Festival and Trac.
14 Source: wai.org.uk/news-jobs-opportunities/showcase-scotland-2020
16 Countries quoted: Germany, France, Austria, Denmark, Greece, Latvia, Norway, Ireland, Taiwan, Singapore, China, and Australia
“By presenting Wales’ best practice, other nations see our country as a place to learn from, to visit and to model. Wales is more visible within the contemporary performing arts scene and is considered alongside larger nations in discussions about policy, advocacy and contemporary performing arts practice.”

Delegate

5.4 Wales benefiting from experiencing international work

Influence is not only about presenting Wales as a place from which other creatives could learn. It emerges from the mutual benefits of Wales learning from other nations. Attending the cultural outreach events IETM planned for delegates upon arrival in advance of the main IETM plenary meetings has “had significant impact on my way of working and the way I develop my organisation.” The delegate cites:

- Augsburg: arts activity in regenerative spaces. Dirty Protest is now looking to move into a punk music venue in Newport and create a community-led arts space.
- Hull: community-led arts spaces that are widening engagement in urban centres, including a workingmen’s club. Influenced Dirty Protest’s move to a music venue.
- Rijeka: community arts projects including coal mines, turned into community-run arts centres.

5.5 Negative effects of attending showcasing events

Two delegates were explicit that there are no negative outcomes from attending ISPA. These were both from larger organisations and it is possible there is more capacity to back fill time. One delegate wrote that it is “hard to find capacity” but did not expand further.

The negative outcomes respondents cited of showcasing at the Edinburgh Fringe are explored in the case study in chapter 6.

5.6 Length of time for the outcomes of attending international showcases to have an effect on delegates’ professional life and on Welsh cultural life

The Action Research was looking for evidence of beneficial outcomes of attending showcasing events over a longer time scale.

Literature can and has moved quickly, demonstrated by the developing relationship between the Dylan Thomas Prize and Jaipur Literature Festival.

Music moves faster than other performing arts. Deals and agreements can have an immediate effect. However, a music delegate reports “usually I find you build relationships and opportunities from regular contact or exposure at a series of showcase events.” It takes many years for the producer to build their knowledge and expertise. One spoke of it taking eight years of attending festivals in a professional capacity before invitations to agency events flowed: “it takes a long time to penetrate a cliquey industry.”

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37 British Council Wales supported Elaine Canning to attend Jaipur Literature Festival (JLF) in 2018 and then brokered a meeting with Sanjoy Roy, producer of JLF at the Frankfurt Book Fair. Following attendance at JLF in January 2019, Elaine Canning was invited to speak at an event in June 2019 and attended JLF Belfast that year. The 2020 Dylan Thomas prize longlist was announced from the festival. There is potentially an effect on Welsh cultural life by inviting the JLF director Namita Gokhale to be a prize judge in 2018 and 2020. This seems to have helped internationalise the reputation of the prize. The 2018 winner was invited to JLF and JLF Doha in 2019.
For **circus** the timescale for impact “could be as little as six months in some cases – could be several years in others."

**Theatre** takes months and usually years to produce outcomes. “The sector likes to think you can meet people in Edinburgh and get booked in November.” Instead, “it’s more about having an understanding of an artist’s practice, the sort of work they produce. The outcome might be a residency, or teaching, or going to see someone’s work. This could be five years later – and the person you made the connection with might have moved into a new role, with new possibilities.”

It can take five years or more to open “new territory” in **dance**. A delegate is working on things now which he initiated perhaps twelve years ago.

If benefits take years to develop, this points to a particular sort of creative practitioner who would want to specialise in international work. Perhaps funding support should prioritise the person rather than the organisation. However, this might lead to lack of diversity with limited opportunities for new people to develop expertise.

5.7 The International Showcasing Action Research programme identified the issue of tracking the long-term benefits of international working and to some extent relied on ‘folk knowledge’ rather than historical research. If the medium and long-term benefits of Welsh artists working internationally could be tracked (data protection not withstanding) and shared, this could a) support future funding decisions and b) provide much needed return on investment information.
Chapter 6
Case study - Edinburgh International and Fringe Festivals

6.1 British Council Showcase, Edinburgh Fringe 2019

Dr Jessica Mordsley was commissioned by British Council Wales to explore the experiences of Welsh companies at Edinburgh and the views of international delegates. This case study draws on Dr Mordsley’s report. Her research covered networking events, shows by Welsh companies and showcase events undertaken by Welsh artists and arts organisations for the August 2019 festival. As the research was finalised only two months after the festival ended, outcomes which have transpired since will not have been captured. For details of performances in August 2019 see appendix 11.

6.2 Thirteen Welsh practitioners were asked their main reasons for attending the Edinburgh Festival. Responses were grouped in the following headings:

- Promote a show / reach new audiences / showcase work, or discover new work / see new shows / programming
- Networking / build relationships
- Learning / understanding / professional development
- Research / see shows
- Attend British Council events / Showcase

6.3 The chart shows the tangible results for Wales artists and organisations.

This shows that on average each respondent made 16 new contacts and had 5 meetings. Contacts may have been made at performances, British Council hosted dinners and organised meetings between Welsh practitioners and international delegates.

The low number of contracts signed is not unexpected. Delegates describe the Edinburgh Fringe as a place where connections are made with contractual developments following later. This also reflects the nature of theatre in contrast with other artforms. All of the ACW and British Council Wales supported artists were theatre practitioners and (as discussed above) it takes much longer for a theatre tour to be programmed than, say, a music tour. This may also be due to the research being finalised just two months after the festival end.

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38 British Council Wales at Edinburgh Festival 2019: Evaluation. Dr Jessica Mordsley, October 2019
39 Dr Mordsley used the term ‘outcomes’ in her research but in relation to this report these are ‘outputs’
6.4 Dr Mordsley surveyed 18 international delegates coming to the Edinburgh Festival in 2019 supported by the British Council’s Edinburgh Showcase.

This chart shows international delegates made a lower average attendance at shows but a slightly higher average number of contacts made and meetings held. The higher number of verbal and signed agreements (a cumulative total of 44) may indicate that delegates come to Edinburgh with specific targets in mind and a budget to make things happen. Watching live shows was “universally considered to be the most productive activity by the international delegates.”

Data was collected on international delegates’ responses to qualitative questions such as understanding more about the cultural landscape of Wales. See appendix 12 for the chart and statistics on the outcomes.

6.5 Welsh artists and international delegates were asked about the main challenges of Edinburgh. They identified:

- Pressures of time, scheduling and moving around
- Using the catalogue / ticketing system / finding tickets
- Getting potential bookers / critics / target audiences to attend shows
- Funding
- Unforeseen events (such as losing an artist close to the opening of a show)

Welsh artists were asked what they would like more of in the future in terms of British Council Wales support. A list of nine needs is in appendix 13.

Research shows that due to the scale of the Edinburgh Fringe Festival, a first ‘reconnaissance’ visit from an artist or arts organisation is needed simply to find out how to navigate the largest arts festival in the world. From that visit, the practitioner can be more effective in future years.

6.6 Negative effects of attending Edinburgh

The negative outcomes of “crippling financial demands…and the inevitable toll on mental health for those struggling to get sales-boosting coverage and make ends meet,” need to be acknowledged. Creatively, the high costs lead to an “overabundance” of one person shows. Shows often need to have latent buzz around them already, or be fairly well known, for the experience to be useful.

“Edinburgh is not necessarily the best place to showcase work of high standard” Reasons include the costs (which implicitly lead to lower production values except for revenue-funded companies) and inappropriate venues.
Chapter 7
Learning outcomes leading to a better showcasing experience

The International Showcase Action Research asked questions to inform future policy, including how to help delegates gain more from attending events.

7.1 How did delegates prepare?

A consistent pattern emerged about the value of preparation: reading the delegate directory and making contact with people to meet in advance, identifying things to see and things to be missed if time were short.

Attending ISPA for the first time can be "daunting"; a delegate prepared by researching the delegate list and taking advice from previous attendees. She was supported at the event by British Council Wales. The NoFit State delegate “identified a few people I wanted to specifically talk to.” One delegate mentioned that the British Council Wales briefings in advance were “extremely helpful.”

7.2 Are there benefits of attending more than once?

Do benefits keep increasing the more times a person attends? Or do benefits ‘plateau’ after a number of attendances? Is there an optimal number of times to attend?

The Showcase Scotland delegate attended in 2012, 2013 and 2020. Some line-ups feature the same artists on multiple years, so it is not necessary to make annual repeat visits. Repetition also leads to a plateauing of benefits for the artists: “bookers can become tired of seeing the same names repeatedly.”

Responses included: “I am definitely more globally connected after my second visit to ISPA,” and “it’s hard to make connections” when attending The Great Escape for the first time.

“There is no doubt that having a Welsh presence [at ISPA] two years running has huge benefits.” This is related to profile and the ability to continue conversations from previous years and the opportunity to “build strong, robust relationships.” Building trust can lead to creative collaborations. The delegate to Jaipur Literature Festival demonstrates the developing relationship over a number of years (see appendix 10).

The research asked if there were advantages of being a newcomer but received no responses.

7.3 Is there a different value for freelancers / independents or organisation-based people attending?

Should independents or organisations be prioritised?

<table>
<thead>
<tr>
<th>Value of attending as freelancer</th>
<th>Value of attending on behalf of an organisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>“You can focus on some direct returns (e.g. booking bands), or you can position yourself with other organisations.”</td>
<td>“Regular contact from an organisation can ensure the organisation is abreast of the usefulness or quality of the showcase event.”</td>
</tr>
</tbody>
</table>

A local government employee “is able to report back to politicians and policy makers. This will influence policy, strategy and delivery.”
One delegate responded that the benefits are similar for both: “gaining a broader perspective, breaking out of the bubble, developing new ideas and contacts which might lead to future projects.” This implies the main benefit is to the individual who is attending, who will feed that benefit into their organisation, or into the wider sector if a freelancer.

A younger producer highlighted the lack of diversity of people who get opportunities. “There are some people who have been running cultural institutions for thirty years and they haven’t changed their views.”

The issue may be more whether an organisation is core funded or project funded: “if it’s project funded there is no year-round research resource.”

One delegate was clear that it is “important for freelancers / independents to take up these opportunities as regularly as those in organisations.” Independents are able to work across the sector in a way that can be difficult for organisation-based staff. The evidence in previous sections shows the value of investing in independent programmers / producers. This needs investment from funders, as freelancers rarely have the resources to take up opportunities.

On the other hand, organisation-based people can bring a resource so actions are taken immediately. Sometimes the reputation of their organisation opens doors.

### 7.4 What are the benefits of attending solo? Of attending in a group?

Do the benefits of attending as a group outweigh the additional expense (including the carbon cost)?

<table>
<thead>
<tr>
<th>Value of attending solo</th>
<th>Value of attending as part of a group</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Much easier to move about a room when working solo.”</td>
<td>“You cover more ground: meet more people, see more shows; can work as a team to split up and see competing events, then reunite and share notes.”</td>
</tr>
<tr>
<td>“Easier to break out of a group if you want to set your own timetable or agenda”</td>
<td>“Some feel more confident networking as part of a group.”</td>
</tr>
<tr>
<td>“Forced to make an effort to talk to new people. Can’t hang out with mates.”</td>
<td>“Ideas can be developed with other group members.”</td>
</tr>
<tr>
<td></td>
<td>“You can signpost group members to other people.”</td>
</tr>
</tbody>
</table>

The size of the event may have a bearing: for a festival of the size of Jaipur Literature Festival it is “extremely important” to have a small group of delegates to get to networking opportunities. Being part of a larger group “helped draw attention to Wales.” However, this creates additional costs to the funder, particularly if longer-term relations fail to be nurtured.

As with other research questions, there was a balance of responses but the delegates leaned towards enhanced benefits of attending as part of a group.
Chapter 8
Full recommendations for effective international showcasing

These recommendations expand the summary at the beginning of this report.

8.1 Ensure preparation is undertaken

- Funding applications should be interrogated in advance to ensure there has been adequate research and the platform and attendee are well matched.

- Funders ask and attendees should think about their objectives. Is there particular work they want to see? Particular people or delegates to contact?

- Links should be made in advance where possible, with both Welsh / UK organisations operating overseas who may be able to help make and suggest connections and identify and approach fellow delegates of interest.

8.2 Establish protocols for what is expected of delegates in return for financial support

Given the variety of events, these are suggestions, but protocols could include:

- Make at least x hot connections, x warm connections, not just from the UK

- A clear expectation that public funding is for wider benefit:
  - Be briefed by at least x arts organisations in Wales prior to leaving, so you act as a representative of the sector
  - Provide evidence of marketing or other materials distributed, for your and other companies
  - Provide evidence of how you have been an ambassador for Wales, as well as your organisation (Did you sit on a panel? Ask pertinent questions having identified yourself from Wales? Give examples of good practice in Wales? Broker meetings and connections?)
  - Cascade your learning and contacts to the sector. (e.g. run an online seminar, write an article for Wales Arts Review, speak to What Next?)

If a person is not able to do this, they should clearly report why. Perhaps the showcase is no longer of value for Wales. This would prevent resources being spent with low returns.

Networking needs to be more than simply ‘meeting people’. In order to share the learning with others and to have a dataset for use in the future, the delegate needs to provide:

- Evidence on how the networking happened
- Evidence of what the meetings might tangibly lead to
- Evidence of what is being done to achieve the goals (e.g. increased touring product).

8.3 Mentoring, training and skills development

British Council, ACW, WAI and Creative Wales should work together to provide training to producers and delegates on how to make the most of showcasing opportunities. Mentor and advise first-time delegates.

8.4 Keep the choice of showcasing events under review

“Good showcasing and international events are really useful and important. But I stress ‘good’. It’s important to constantly evaluate the quality of events and the outputs made by them. It’s also vital to be driven by the priorities in the sector at that time as well as to be across any new or improving showcasing or international events that might fit better.”

8.5 Send the same people more than once

“People remember people, they don’t necessarily remember an organisation or company or nation without the person they have attached to that entity.”

Attendees get the most out of attending a sustained presence at a single event and building their connections and knowledge. Longer-term investments are vital to grow our international profile.

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43 Simon Harris Edinburgh 2019 pg 10
44 Celtic Connections delegate
45 IETM report for showcasing for British Council Wales Catherine Paskell pg 1
"Long term investment in relationships builds trust and connections, so that artists can create work internationally in the future and touring products can be booked by international promoters. Wales will benefit from stronger showcasing opportunities because of these networks for trust and friendship."

Delegate

8.6 Send more than one person, and rigorously interrogate reasons for sending more than three

Whilst many delegates travelled solo, the respondents pointed to clear benefits of having more than one person at an event. However, careful use of resources and the climate emergency means funders should consider carefully why they are sending large delegations. Coordination is needed across Welsh Government, British Council, ACW and WAI.

When sending more than one person, aim for a mix of an experienced and a less experienced practitioner, and of an organisation-based and an independent practitioner.

8.7 Increase membership of worldwide and EU networks by Welsh companies and individuals

At €100, individual membership of IETM is more affordable than most international platforms. WAI are to be congratulated on their work encouraging broader membership of IETM and bringing the Arts in Rural Areas event to Llandudno. Through networking, artists will make connections which will build showcasing opportunities. “It’s the people who can give the most to the network who get the most out.” See appendix 14 for information about current Welsh membership. Wales members should propose sessions to IETM, following the model of the Arts in Rural Areas working group.

Consider strategic memberships and how organisations can support each other. For example, if a national company is a member, they should sometimes send a delegate from outside their management or their freelance taskforce member.

8.8 Interrogate Return on Investment and environmental impact

Analyse the outputs and outcomes to consider the ROI for each visit. For example, if the person meets mostly UK people when travelling to New York, investigate more cost-effective ways of networking.

8.9 Build on areas of strength

“If there are areas where Wales has a strength, such as language or genre, look for strategic international opportunities.”45 The British Council Arts Strategy aims to enable “the world [to] look at the UK for the development of policy and practice regarding the place of culture in inclusion, representing marginalised voices and access to the arts.”46 The British Council Wales Project Management plan identified the following areas of expertise in Wales: socially engaged practice, arts and education (Creative learning), participation, arts for regeneration, and arts for social change.47

8.10 When considering which work to represent Wales internationally, prioritise the quality over all other factors.

“Focus on whatever music or artists we feel are the strongest in quality and incoming demand to provide an inroad into international opportunities, and also a gateway back into Wales.”48 Dr Mordsley’s research confirms that international delegates to the Edinburgh Fringe are looking to discover “new and ground-breaking work.” This supports the recommendations of the British Council International Showcasing Strategy.

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45 Action Research delegate
46 British Council Arts Strategy pg 21
47 Wales Arts Showcasing Project Management Plan pg 6
48 Action Research delegate
8.11 Enable artists to lead from the front

“Artists and creative organisations should be setting the agenda through their content.” Enabling artists to lead the ways Wales is presented “will mean we are less likely to rely on the tropes of Welsh culture. But it will only happen if properly resourced and has a lead in time.”

8.12 Recommendations to develop specific showcasing events.

The Great Escape (TGE)

TGE in Brighton is a major event with international reach: Welsh funders must not be uncomfortable about supporting work that is going to England as it is both a major market for Welsh work and a cost-effective gateway to meet international delegates. One respondent noted the preference for Celtic development (as suggested by the programme for Dublin Music Festival, and the number of people from Wales to Celtic Connections in Scotland.) Whilst Celtic music is deserving of support, the delegate thought it part of the music picture, rather than the primary focus.

- Investigate if hosting a TGE party, as many countries do, would give a good ROI.

Spring Forward (Aerowaves)

Spring Forward showcases tour-ready work and is driven by Aerowaves members. The UK has one member organisation: The Place, London. Would they see their role as putting forward Wales-based dance artists?

- Welsh dance sector to engage with The Place
- Investigate hosting Spring Forward or a similar Aerowaves event.

IETM membership network

- Investigate hosting a plenary session focusing on a Welsh specialism. This would bring around 500 members to Wales.

EFA Atelier

- Support raising the profile of EFA in Wales so more Wales festivals attend, leading to opportunity to host in the future.
- “It would be good to spread the word through ACW, BAFA, bigger festivals (e.g. Festival of Voice, Hay, Eisteddfod) to see if others can attend for networking, seeing work [etc.]”
- Investigate running an Atelier alongside one of the bigger festivals in Wales.

8.13 Targeted digital alternatives for showcasing for music

“Focus some resource on how music and music organisations in Wales can be reached by any international onlooker.” Ty Cerdd represents (mostly) traditional music, Focus Wales international work with rock and pop, Trac work with folk/traditional sector.

- Develop just one digital gateway into Wales that can then signpost to genres and styles appropriately.
Chapter 9
Recommendations for a showcasing event in Wales

9.1 The Wales Arts Showcasing Project Management Plan for British Council Wales detailed the idea of a signature showcasing event in Wales. Wales Millennium Centre (WMC), with the National Companies Group and Welsh Government’s Major Events Unit, would lead. British Council Wales would develop an addendum event to ‘wrap around’ the showcasing platform. During the Action Research period, WMC changed elements of its flagship Festival of Voice including moving from summer to autumn and running from two weeks to an extended weekend. This could provide advantages to an addendum event. COVID19 means there is uncertainty around major events for some time.

Year One produced the following learning points and recommendations for hosting an event.

9.2 Showcase Scotland: Speed Networking was the best single event. This supports the British Council report findings for Edinburgh where 62.5% of respondents found structured meetings arranged by the British Council ‘very useful.’ “The networking breakfasts were the most useful because they are specifically targeted at connecting individuals.”

9.3 Consider the number of events per day. Showcase Scotland starts around midday and runs late into the evening; it can be high pressure for the delegate.

9.4 Consider the length of event. Showcase Scotland might be better at three rather than four days. (This would fit well with the proposed length of Festival of Voice.)

9.5 Consider designing the showcasing event so all delegates can see everything (as with Spring Forward) rather than have to make choices (as with Celtic Connections).

9.6 Consider running an informal dinner for first-time delegates. Showcase Scotland does this specifically for women and “people regarded this as a really strong initiative.”

9.7 Gary Raymond’s visit to the Edinburgh Fringe identified learning for a Wales showcase including transport infrastructure, both to the location and within the festival; connectivity for ticketing; pricing structures including free events and discounting; and financial viability including for the producer. The critical element might be financial. “Producers and production companies have no space for another money-sapping platform like the Fringe in their annual budgets.” Appendix 15 has ten points that warrant “further research and discussion.”
Chapter 10
Discussion points for Year Two

British Council Wales supported a wide range of activities during 2019 and early 2020 to explore which approaches are most effective to improve the cultural sector’s ability to showcase Wales internationally.\(^{52}\) As is common with Action Research, it is through doing the research that the next questions emerge.

10.1 Return on Investment

The average financial support was £1,375 but direct comparisons of different showcasing events is difficult. This research has not yet come to a view about the **differing impacts of different sizes of grant**. There is not yet a data set which would conclusively show there are more benefits from lots of smaller grants, or from supporting ‘fewer, better’.

10.2 Artist led approach to showcasing

At the very least artists should be at the table; currently they feel outside the room. “Government, or other organisations should provide the resource and the support framework for delivery, but the sector should be at the table informing and then driving strategic priorities.” Year two could explore a more collaborative approach.

10.3 The benefits of investment

Investing in showcasing and international events will support an outward-looking culturally confident Wales and create opportunities for our talent to thrive, and for audiences in Wales to experience culturally rich productions and experiences. Being visible helps Wales be taken seriously on the world stage. Organisations become more resilient through touring and networking. This chimes closely with the Welsh Government International Strategy but more evidence would be valuable.

10.4 Which countries should Wales partner?

The Welsh Government International Strategy (2020) identifies priorities.\(^{53}\) The British Council work with low to middle income countries identified as Official Development Assistance (ODA) countries, some of whom may be a good match for Wales to make connections with socially, economically and culturally. The delegate to ZIFF identified the connection with an island (Zanzibar) that he believes has political, social and economic resemblances to Wales. “Both are **devolved countries**, keen to develop indigenous languages and heavily reliant on tourism for its economy.”\(^{54}\)

10.5 Who decides who should be supported to go to showcases and on what criteria?

Public money should be spent sending the ‘right’ people. How far can we define this?

Should we prioritise:

- People who are able to disseminate further to the creative sector in Wales? Would this disadvantage early-career practitioners who might not have connections?
- People with influence and existing networks who might be best placed to ‘make things happen’?
- People who have demonstrated commitment to working within the Welsh cultural sector, in the expectation these individuals might work with a number of organisations over the span of a career?

This research has shown that some people are particularly committed to international work and have built knowledge and expertise.

\(^{52}\) Supporting delegates to attend membership networks, showcases of cultural work from outside Wales; production costs of taking work to international showcases; and commissioning studies to explore the nature of showcasing platforms.

\(^{53}\) International Strategy, Welsh Government pg 34 Country relationships with Germany, France, Ireland, the US and Canada, and regional relationships with the Basque Country, Brittany and Flanders

\(^{54}\) Report: Fadhili Maghiya pg 23
• People who can convey the values of Wales?
  Can act as ambassadors for Wales?

• Artists or companies with ‘showcase ready’,
  ground-breaking or excellent work to promote
  which will appeal to bookers?

• Individual artists or companies with work to promote
  which aligns with Welsh specialisms
  or projected values?

10.6 What are the best models if Wales is going
  to develop its own international showcase?

There is support for the Celtic Connections and British
Council’s Momentum models, where international
delegate programmes are wrapped around existing
festivals that take place in Wales. Momentum was
recommended for development in the Thundering
Hooves 2.0 report for Edinburgh Festivals. Each
delegate is provided with an individually tailored
schedule of activities, briefings and meetings to help
foster collaboration and exchange. The aim is to
courage new international partnerships, as well
as investment in and collaboration with Edinburgh’s
festivals and the wider arts sector in Scotland.

Dr Mordsley’s British Council research supports
this approach. For the international delegates, the
TradeFair was the most useful event in August 2019
“I am in touch with many companies to try and bring
them to my festival next year. The meetings were very
organised and relaxed at the same time.”

An addendum showcase could be attached to the
Eisteddfod Genedlaethol, or the Festival of Voice
(FOV) whose new format of four days is a good length
for international delegates. FOV presents Welsh work
and international performers; this mix might attract
international delegates who could see a wide range
in one ‘hit’, as well as the work of one country.

A delegate programme could travel to other parts
of Wales as well. Cardiff as the capital city is the
obvious choice as an anchor location although
some respondents expressed doubt about the ability
or desire for North and West Wales based companies
to travel to the South East. One view is that Wales’
reputational lead is in its community, site-
specific work so this would play well to a delegate
programme which travels.

A second approach would be to work to host
existing showcases in Wales, in particular IETM
(building on WAI’s work at the 2018 IETM Satellite in
Llandudno), Spring Forward, EFA Atelier and an ISPA
subsidiary event.

The Wales Soft Power Barometer report recommends
the Welsh Government work with the sector to “host
more festivals with a large enough profile to attract
international audiences…One way could be focusing
efforts on a single annual cultural platform that would
have enough resource to collaborate with institutions,
artists, and people on a global scale, and deliver a
world-class experience.”

The British Council International Showcasing Strategy
for the Arts of Wales explores this idea further.
Nevertheless, in the post-COVID world, Wales will
need to work smart. It seems unlikely there will be
the resource to build something from scratch.

55 Wraparound delegate programme for the Edinburgh Festivals
56 Edinburgh Festivals: Thundering Hooves 2.0 A Ten Year Strategy to Sustain the Success of Edinburgh’s Festivals 2015
57 scotland.britishcouncil.org/programmes/arts/momentum
58 Wales Soft Power Barometer 2018 Measuring soft power beyond the nation-stage pg 28
10.7  The Climate Emergency

One delegate observed that “any organisation that dodges the climate change question will have a stick pointed at them.”

None of the background reports that informed this research successfully addressed this issue. The Welsh Government International Strategy refers to ‘sustainable development’ but does not explore the carbon footprint issues of internationalism.

Wales Arts: a bridge to the world recognises that “working internationally presents obvious and significant sustainability challenges, especially issues of environmental sustainability associated with international travel” but gives no detail - although a positioning strategy is unlikely to be the place for practical tactics.

This Action Research equally struggled with the climate emergency issue. Even prior to COVID19, some delegates thought there will need to be an adjustment over the next five years about practitioners’ and programmers’ willingness to travel the world. There is a real concern about the future of festivals. People at events are already expressing: “I know what we’re doing isn’t the best thing.” How do we change the model? One practitioner described a “real interest in trying to explore digital alternatives” to showcasing. The British Council Arts Strategy identifies a digital showcasing programme as a way to share UK arts with the world. It is possible that the health pandemic will accelerate these explorations.

“I’m really conflicted and uncertain about what’s the best thing to do. No one is saying we can’t get to see some work. Do we need to travel to events short-term to discuss how to find new models longer-term?” Climate change needs to be part of the conversation but the idea of withdrawing from the world because of concerns about energy filled a delegate “with horror.”

British Council Wales has taken delegates to ISPA in New York after discussion with colleagues in Scotland indicated it was highly effective activity to internationalise their sector. The response from the delegates over the two years would support this position, as would ACW’s exploration of a fellowship scheme to support Welsh practitioners in the future. Nevertheless, it would be remiss not to observe that the list of contacts showed some key connections made in New York were with people from the UK and Ireland. Is it time to interrogate the need for so many UK cultural leaders to fly to New York? Is it possible Wales could take a leading role in finding other ways for UK cultural leaders to meet?

The Welsh cultural sector might need to trust each other’s judgements more. The importance of critical mass in establishing a small nation like Wales in an international setting is discussed above, but this needs to be a balanced approach, for example in regard to the number of representatives at Showcase Scotland.

Should environmental concerns suggest we prioritise the places Welsh cultural leaders can reach using less carbon, in particular Europe? Is this possible in a post-Brexit Wales where the UK government will be prioritising trading and other relationships with other parts of the world?

10.8  Criteria for supporting work that would come under a banner of ‘representing Wales’

The Welsh Government external relations brand is This is Wales and no doubt there has been extensive discussion of what this phrase means. What is the face we want to present to the world? A music producer emphasised the quality of the music and “anything which focused on ‘Welsh-ness’ would be regarded as ‘twee’ in the industry.”
Work that is supported through this, or similar, showcasing strands might meet these criteria:

- A relationship to the international image of Wales
- Work that can be easily re-staged
- Work that would be viable to tour internationally

Following his delegate visit to the Edinburgh Fringe Festival in 2019 for British Council Wales, Harris explores the tension between showcasing ‘the very best’ of Wales with showcasing ‘ground-breaking’ work (aims identified by ACW when selecting work for This Is Wales). ‘The very best’ is likely to include the companies in receipt of the most funding and Harris suggests these companies need to “live up to that billing through the scale, quality and ambition of their work.”

A core part of consideration of ‘What is Wales?’ is the Welsh language. All the policy strategies studied for this research referred to the Welsh language in relation to cultural influence internationally. The ACW / WAI international policy speaks of a “unique cultural context [which] resonates with many other minority languages and cultures.” The Wales Soft Power Barometer report identifies the Welsh language as a way to “differentiate [Wales] from the rest of the UK.” Notes towards a Culture chapter identifies “The English language is usefully a lingua franca for most western businesses. However, most people who do use the English language outside the UK also speak another language, and therefore also engage in a different set of cultural activities. Bilingual Wales has more linguistically in common with other nations. Playing to this strength gives Wales a distinctive cultural asset around the world.”

Some delegates felt there needs to be what they called “an honest discussion” around the Welsh language with more precision in identifying the Welsh language’s unique selling point. They found little interest internationally in the fact that Wales is bilingual *per se*, because bilingualism is the norm across the world. The distinctive asset is in relation to a language that has survived *despite* being the closest neighbour of the lingua franca of the world.

This research found support for the objective of the Welsh Government plan to “offer support to countries that can learn from our experience of increasing the number who speak an indigenous language, which was previously under threat.” The Wales Soft Power Barometer report thinks “Wales should position itself as a champion of smaller, unique languages, or even endangered languages.”

10.9 Why work internationally?

This Action Research took the International Showcasing Strategy for the Arts of Wales (2018) as a starting point and has not sought to restate the case for the benefits of working internationally. However, in the light of COVID19 the case may need to be re-examined.

“We have to go: Otherwise we are invisible. We don’t exist. If we’re never in the room, it’s very unlikely that it’s ever going to happen.”

Delegate

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61 Report: Simon Harris 2019 pg 10
62 Wales Arts: a bridge to the world pg 2
63 Measuring soft power beyond the nation-stage 2018 pg 28
64 Welsh Government International Strategy: notes towards a Cultural chapter March 2019 pg 3
65 International Strategy, Welsh Government 2020 page 7
66 Measuring soft power beyond the nation-stage 2018 pg 28
Appendix 1
Theory of Change and Logic Model

**INPUTS**

- Databased of information gleaned from Wales Arts Sector attending UK and International Platforms
- Three year funding from partners and British Council
- Creation of a strong brand that unites partners and can be re-purposed for other uses within showcasing strategy
- Curated and strategic showcasing of Welsh work that appeals directly to delegates, within the framework of a larger, public-facing festival

**OUTPUTS**

- Increased visibility of Wales within the international showcasing fora
- International stakeholders in Wales wider showcasing of Wales - increasing understanding of contemporary UK
- Delegate hospitality package
- Welsh Government involvement in building relationships with priority countries

**SHORT TERM OUTCOMES**

- Stronger links between Welsh artists
- Strategic showcasing methods modelled to Welsh Government and sector
- Heighten the international reach and impact of the host festival
- Build a strong multi-agency partnership and cross-sectoral links

**LONGER TERM OUTCOMES**

- Long term, mutual partnerships with ODA countries
- Heightened soft power and reputation of Wales
- Stronger collaborative relationship between British Council and Welsh Government

**ASSUMPTIONS**

- Sector shares knowledge gained from visits to UK and International platforms and events
- Partner buy in and financial support raised.
- Signature event will take place as planned and will be of good quality, featuring export ready Welsh work.
- Delegates will engage fully with the programme
- British Council Offices in ODA countries will help identify and support delegates to attend addendum event(s) in Wales.

**POTENTIAL BARRIERS**

- Wales seen as parochial and lacking the skills to host a showcase of significance
- RADs and Art Form Teams will not support delegate attendance / identification
- Not able to build mutual relationship with potential delegates from overseas
- Lack of long term funding to establish deeper links and festival reputation
Appendix 2

List of internal reports

British Council Wales report on EFA Festival Atelier 251119 (Laura Drane)
IETM report for showcasing for British Council Wales (Catherine Paskell)
How to Win Against History – Report Dublin Theatre Festival (Aine Flanagan)
British Council Wales Edinburgh Evaluation Key Findings (Dr Jessica Mordsley)
ZIFF (Fadhili Maghiya)
The Great Escape Report (Sarah Denehy)
Report for British Council on Edinburgh Festival Fringe (Gary Raymond)
Cardiff Dance Festival, Aerowaves 2019 report for British Council (Chris Rickets)
Edinburgh 2019 (Simon Harris)

Appendix 3

List of respondents to online survey

John Rostron: Showcase Scotland
Aine Flanagan: Dublin Theatre Festival (limited responses)
Elaine Canning: Jaipur Literature Festival
Ruth Cayford: ISPA
Alison Woods: ISPA
Lisa Maguire: ISPA
Joe Murphy: ISPA
Appendix 4

List of participants in phone discussions

Laura Drane
Áine Flanagan
Sarah Dennehy
Chris Ricketts (twice)
Simon Harris
Gary Raymond

Appendix 5

Expenditure for each showcase event

British Council Wales staff recorded expenditure for each event being supported. Whilst the British Council expenditure in the table below is accurate, the contribution from other sources is indicative. A spreadsheet was supplied but not all delegates included information about financial contribution from their own organisation, other funding bodies or personal contributions.

<table>
<thead>
<tr>
<th>Showcase event</th>
<th>British Council contribution</th>
<th>Contribution from other source</th>
</tr>
</thead>
<tbody>
<tr>
<td>IETM</td>
<td>£ 1,760.59</td>
<td>£ not reported</td>
</tr>
<tr>
<td>Aerowaves: Spring Forward</td>
<td>£ 600.00</td>
<td>£ 142.98</td>
</tr>
<tr>
<td>The Great Escape</td>
<td>£ 277.00</td>
<td>£ not reported</td>
</tr>
<tr>
<td>ZIFF Zanzibar International Film Festival</td>
<td>£ 1,000.00</td>
<td>£ not reported</td>
</tr>
<tr>
<td>Edinburgh Fringe Festival</td>
<td>£ 1,229.60</td>
<td>£ not reported</td>
</tr>
<tr>
<td>Edinburgh Fringe Festival</td>
<td>£ 975.00</td>
<td>£ not reported</td>
</tr>
<tr>
<td>Dublin Theatre Festival</td>
<td>£ 3,218.42</td>
<td>£ 7,000.00</td>
</tr>
<tr>
<td>EFA: Atelier</td>
<td>£ 2,974.00</td>
<td>£ 200.00</td>
</tr>
<tr>
<td>Showcase Scotland</td>
<td>£ 1,232.50</td>
<td>£ 18.29</td>
</tr>
<tr>
<td>ISPA: NoFit State Circus delegate</td>
<td>£ 1,931.07</td>
<td>£ 1,223.37</td>
</tr>
<tr>
<td>ISPA: Sherman delegate</td>
<td>£ 1,888.23</td>
<td>£ 467.57</td>
</tr>
<tr>
<td>ISPA: Cardiff City Council delegate</td>
<td>£ 1,880.07</td>
<td>£ 704.57</td>
</tr>
<tr>
<td>ISPA: National Theatre Wales delegate</td>
<td>£ 1,880.07</td>
<td>£ 841.40</td>
</tr>
<tr>
<td>ISPA: cross delegate marketing support</td>
<td>£ 1,048.96</td>
<td>£ N/A</td>
</tr>
<tr>
<td>Jaipur Literature Festival</td>
<td>£ 1,406.01</td>
<td>£ 200.00</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>£ 23,301.52</strong></td>
<td><strong>£ 10,798.18</strong></td>
</tr>
</tbody>
</table>
# Appendix 6

## Full chart of showcasing events attended

<table>
<thead>
<tr>
<th>Showcasing event</th>
<th>Summary</th>
<th>Location</th>
<th>Established</th>
<th>Scope</th>
<th>Dates</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>IETM</td>
<td>International network of 450 members (individuals and organisations) worldwide, for contemporary performing arts. Two plenary general meetings annually. Satellite meetings throughout the year.</td>
<td>Peripatetic plenaries in Europe, satellites around world.</td>
<td>1989</td>
<td>Plenaries: 300 – 500 delegates depending on location. For satellites: around 50 delegates</td>
<td>Various</td>
<td>5 days</td>
</tr>
<tr>
<td>Aerowaves showcase: Spring Forward 2019</td>
<td>Aerowaves is a European contemporary dance network in 33 countries. Around 20 artists / companies are selected to perform at the annual Spring Forward showcase for tour-ready work.</td>
<td>Peripatetic around Europe.</td>
<td>2011</td>
<td>20 artists / companies. 16 performances. One panel event.</td>
<td>April</td>
<td>3 days</td>
</tr>
<tr>
<td>The Great Escape</td>
<td>Annual multi-venue band showcase and music conference: presents 'up and coming' bands from across the globe, attended by industry professionals.</td>
<td>Brighton, England.</td>
<td>2006</td>
<td>450+ acts in 35+ venues, over 500 shows. Attended by 4,500+ delegates.</td>
<td>May</td>
<td>4 days</td>
</tr>
<tr>
<td>ZIFF: Zanzibar International Film Festival</td>
<td>Film, music and arts festival. Aims to re-situate Zanzibar regionally. A tool for development, linked to tourism, media networking, and the growth of culture industries.</td>
<td>Zanzibar City, Zanzibar Island, Tanzania.</td>
<td>1998</td>
<td>East Africa's largest film, music and arts festival. 6,000 visitors; brings $15m of business to art &amp; culture tourism sectors.</td>
<td>July</td>
<td>10 days</td>
</tr>
<tr>
<td>Edinburgh Fringe Festival</td>
<td>Edinburgh International Festival inaugural festival in 1947 included 'fringe' events. The Fringe is 'the world's largest arts festival'.</td>
<td>Edinburgh, Scotland.</td>
<td>1947</td>
<td>55,000 performances, 3,500 shows, 300+ venues.</td>
<td>August</td>
<td>25 days</td>
</tr>
<tr>
<td>This is Wales</td>
<td>This is Wales is an umbrella name for work produced by Wales-based artists funded by Arts Council of Wales.</td>
<td>Much at Summerhall (venue).</td>
<td>2013</td>
<td>ACW funded 11 shows.</td>
<td>August</td>
<td>6 days</td>
</tr>
<tr>
<td>The British Council Showcase</td>
<td>The British Council Showcase is a curated strand of product. Two Welsh shows supported.</td>
<td>Multiple venues.</td>
<td>Circa 2010</td>
<td>Networking events e.g brunch, breakfasts, opening reception, TradeFair.</td>
<td>August</td>
<td>6 days</td>
</tr>
<tr>
<td>Dublin Theatre Festival</td>
<td>Brings world-class theatre to Dublin; supports artists in creating work; provides a platform to showcase the best of Irish theatre to the world. &quot;Europe's longest-running specialist theatre festival.&quot;</td>
<td>Dublin, Ireland.</td>
<td>1959</td>
<td>Around 30 productions.</td>
<td>September / October</td>
<td>18 days</td>
</tr>
<tr>
<td>European Festival Academy's Atelier</td>
<td>The Atelier: 7 day residential event for midcareer producers, programmers &amp; managers. Partners with a festival; in 2019 it was NEXT Festival.</td>
<td>Peripatetic around Europe.</td>
<td>2013</td>
<td>Atelier: 35 people from 25 countries, representing all continents.</td>
<td>November</td>
<td>7 days</td>
</tr>
<tr>
<td>Showcase Scotland at Celtic Connections</td>
<td>Annual 6 day showcase event combining speed networking, daytime bands, artist showcases of Scottish traditional/folk/Gaelic music plus one showcase country: invited-only industry professionals from UK, Europe and International, books &amp; promoters: also organisations (Arts Councils, etc.).</td>
<td>Glasgow.</td>
<td>2000</td>
<td>60 + Scottish acts; 6 from the featured country (2020 - Finland). Some access to all the events across Celtic Connections.</td>
<td>January</td>
<td>5 days</td>
</tr>
<tr>
<td>ISPA (International Society for the Performing Arts)</td>
<td>International Society for Performing Arts Congress. Annual conference attended by circa 600 delegates from around the world to discover the next great idea, and strengthen relationships, fostering connection and exchange.</td>
<td>New York, USA.</td>
<td>1995</td>
<td>Around 600 delegates from over 200 cities: presenters, festivals, producing companies, artist managers, consultants, and government cultural leaders.</td>
<td>January</td>
<td>3 days</td>
</tr>
<tr>
<td>Jaipur Literature Festival</td>
<td>Annual literature festival: &quot;the greatest literary show on earth&quot;. Elaine Canning also represented the Dylan Thomas Prize at Jaipur BookMark, which brings together stakeholders of the book trade from across the world.</td>
<td>Jaipur, India.</td>
<td>2007</td>
<td>400,000+ people in attendance; 226 sessions; 27+ languages (15 Indian &amp; 12 International).</td>
<td>January</td>
<td>5 days</td>
</tr>
</tbody>
</table>
Appendix 7

Delegates to Showcase Scotland, ISPA and Jaipur Literature Festival were asked to record contacts. Full chart of connections made.

<table>
<thead>
<tr>
<th>Hot prospect: Name</th>
<th>Role / job title</th>
<th>Medium Prospect name</th>
<th>Role / job title</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Rostron</td>
<td>Celtic Connections</td>
<td>Joe Heap</td>
<td>TOWERSEY FESTIVAL</td>
</tr>
<tr>
<td>Alan Morrison</td>
<td>Head of Music, Creative Scotland</td>
<td>Joe Buirska</td>
<td>Fire In The Mountain Festival</td>
</tr>
<tr>
<td>Robert Kilpatrick</td>
<td>GM - Scottish Music Industry Association</td>
<td>Matthew Bartlett</td>
<td>Midnight Mango</td>
</tr>
<tr>
<td>Tom Besford</td>
<td>English Folk Expo</td>
<td>Siobhan Anderson</td>
<td>Creative Scotland</td>
</tr>
<tr>
<td>Terry Brian</td>
<td>English Folk Expo / Playpen Agency</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Lambert</td>
<td>Wide Events</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henna Salo</td>
<td>Music Finland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ruth Cayford</td>
<td>ISPA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colleagues from Galway, for their ECOC programme</td>
<td></td>
<td>&quot;I have kept the delegate list and will highlight people I hope to keep connected too. Including some who have expressed they would like to visit Cardiff, which I am happy to support.&quot;</td>
<td></td>
</tr>
<tr>
<td>Colleagues from the Canadian Consulate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melissa Kress</td>
<td>Curator of the NYC Highline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Madani Younis</td>
<td>ISPA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lisa Maguire</td>
<td>ISPA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mark Ball</td>
<td>Creative Director Manchester International Festival</td>
<td>David Inns</td>
<td>Chief Executive Auckland Arts Festival</td>
</tr>
<tr>
<td>Neil Murray</td>
<td>Director, The Abbey, Ireland</td>
<td>Boo Froebel</td>
<td>USA</td>
</tr>
<tr>
<td>Brenna Hobson</td>
<td>Executive Producer National Theatre Scotland</td>
<td>Beverley Growden,</td>
<td>Shaun Parker Company</td>
</tr>
<tr>
<td>Jacob Boehme</td>
<td>Australia</td>
<td>Simon Melior</td>
<td>Deputy Director Arts Council England</td>
</tr>
<tr>
<td>Martin Sutherland</td>
<td>Chief Executive Coventry 2021</td>
<td>Patrick Eakin Young</td>
<td>Canadian, based in London</td>
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<tr>
<td>Sven Sören Beyer</td>
<td>Creative director of phase7 performing arts, Berlin</td>
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<td>Alison Woods</td>
<td>ISPA</td>
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<tr>
<td>Ahmed El Attar</td>
<td>See Foundation</td>
<td>Daisuke Kitagawa</td>
<td>Oji Theatre</td>
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<tr>
<td>Reem Allam</td>
<td>D-Caf</td>
<td>Mia Chee</td>
<td>Nine Years Theatre</td>
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<td>Odile Katee</td>
<td>Ingoma N’Shye (women’s drumming group)</td>
<td>Ellen Yeh</td>
<td>Taipei Performing Arts Centre</td>
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<td>Gift Chansa</td>
<td>Circus Zambia</td>
<td>Jessica Hefes</td>
<td>Just the ticket</td>
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<td>Jordi Albareda</td>
<td>Fair Saturday</td>
<td>Michell Arvin</td>
<td>Circus Warehouse</td>
</tr>
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<td>Elaine Canning</td>
<td>Jaipur Literature Festival</td>
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</tr>
<tr>
<td>William Dalrymple</td>
<td>Strengthening of relationship with JLF Directors and Producer</td>
<td>Tom Birtwistle</td>
<td>British Council, Director, North India</td>
</tr>
<tr>
<td>Namita Gokhale</td>
<td></td>
<td>Martin Cronin</td>
<td>Second Secretary, Embassy of Ireland, India</td>
</tr>
<tr>
<td>Sanjoy K Roy</td>
<td></td>
<td>Various writers including: Lemn Sissay; Damian Barr; Bethany Hughes; Simon Armitage; Ruth Padel; Stephen Sexton</td>
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</tr>
<tr>
<td>Mita Kapur</td>
<td>Founder and CEO of Siyahi, India’s leading literary consultancy</td>
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<tr>
<td>Sunny Singh</td>
<td>Writer and co-founder of the Jhalak Prize</td>
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<tr>
<td>Sean Canty</td>
<td>British Academy and Nayef Al-Rodhan Prize</td>
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<tr>
<td>Roisin McDonough</td>
<td>Chief Executive, Arts Council Northern Ireland</td>
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<tr>
<td>Nóirín McKinney</td>
<td>Director of Arts Development, Arts Council Northern Ireland</td>
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<tr>
<td>British Council India Arts Team</td>
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Only two respondents to the online form responded to the request for ‘back burner’ prospects:

<table>
<thead>
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<th>Back Burner prospect name</th>
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<tr>
<td>John Rostron</td>
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<tr>
<td>“Too many to list! I’d say another 15-20 delegates.”</td>
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<tr>
<td>Alison Woods</td>
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<tr>
<td>Carol Summerfield - Communication the Arts</td>
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<tr>
<td>Camille Russell Love - Mayor’s Office - Atlanta</td>
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<td>Koen Maes - Jazz n’ Beyond</td>
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<td>Ursula Cetinski - Cankarjev dom</td>
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<tr>
<td>Michael Reed - Arizona State University</td>
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</tbody>
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Appendix 8

Full list of outputs identified by delegates during the Action Research

### British Council Showcase: Edinburgh Fringe Festival
- On average, artists / organisations took part in just under five performances each and saw nearly 40 shows.
- The 18 international delegates who responded watched on average 25 shows. Watching live shows was “universally considered to be the most productive activity by the international delegates.”

Outputs included 56 verbal agreements and six contracts signed. This is significant, given the Festival is generally seen as a way of opening opportunities for the future rather than making definitive plans.

### Showcase Scotland
- Association of Independent Promoters, to improve their chances of sustainability. Agreed to work with English Folk Expo to bring trainee promoters into AIP and thus grow the promoter offer in the UK.
- Agreed an affiliate relationship with SMIA that will bring all Scottish Promoters into the Association of Independent Promoters, thus giving strong return to members of SMIA and growing AIP membership in Scotland.
- Agreed on several follow-on meetings with delegates that may result in outputs further along. Probably six quite defined pathways.

### ZIFF
- Detailed toolkit written by the delegate for use by Welsh artists or organisations for future visits

### Jaipur Literature Festival
- Since appearing at JLF, the festival team have been in touch to invite several 2020 longlisted authors to its London, Belfast and Toronto editions.
IETM

- September 2018: satellite meeting in Llandudno on theme of rural arts and audiences; 50 attendees (although this was the result of previous British Council Wales support, the learning is relevant for this Action Research programme)
- Attendance at delegate programme of working groups, workshops, panel discussions, group activities.
- Attendance at evening performances in the location of the event.
- Networking with potential partners for new projects
- Networking with collaborators who want to come to Wales and have invited Paskell to visit them, particularly to find out how Wales puts engagement at the centre of the arts.
- Attendance at the pre-meeting event has “had significant impact on my way of working and the way I develop my organisation, Dirty Protest Theatre.” Paskell cites examples:
  - Visit to Augsburg: saw arts activity in regenerative spaces. Dirty Protest is now looking to move into a punk music venue in Newport and create a community-led arts space.
  - Visit to Hull: saw community-led arts spaces that are widening engagement in urban centres, including a workingmen’s club. Influenced Dirty Protest’s move to a music venue.
  - Visit to Rijeka: saw community arts projects including coal mines, turned into community-run arts centres.
  - Generation of trust and support of other IETM members to facilitate applications for European funding. For example, Paskell has applied to the European commission ‘Voices of Culture’ as part of the Arts in Rural European Areas working group.

Dublin Theatre Festival

- Dinner hosted by British Council. Attendees:
  ◦ Rebecca Gould, Head of Arts, British Council Wales
  ◦ Mag Walsh, Country Director, British Council Ireland
  ◦ Elena Schmitz, British Council Wales Arts Advisory Group
  ◦ Eugene Downes, Cultural Director, Department of Foreign Affairs, Ireland
  ◦ Kathryn Hallett, Welsh Government Representative to Ireland
  ◦ Ifona Deeley, Head of International Relations for Welsh Government
  ◦ Áine Flanagan, How to Win Against History producer
- 4 performances of How to Win Against History, 1 post show talk.
- Increased knowledge about the mechanisms of a leading theatre festival.
- Increased knowledge about the potential to maximise opportunities by ‘selling on’ the work once it is in Ireland.
EFA Atelier

- Networking with 35+ festival managers, programmers, producers, speakers, mentors. Potential exchanges for Light Ladd & Emberton, Theatr Iolo, #ProducersPlace
- Experience of performances during NEXT Festival.
- Connections with festival mentors from Austria, Australia, Brazil, Hong Kong/China, Singapore, South Africa; plenaries, peer working groups, presentations, trips and visits.
- Strong connections with people from Germany, France, Austria, Denmark, Greece, Latvia, Norway, Israel, Taiwan, Singapore, China, and Australia
- Membership of the alumni network (687 people in November 2019 from 80 countries). Alumni are invited to further events and are connected digitally.
- Meeting other festival managers & artists from across the world.

ISPA

- NFS: New creative collaboration with Circus Zambia and Ingoma Nshye, Fair Saturday Cardiff, initial conversations re touring to SE Asia.
- Cardiff City: “To listen, learn and to promote the aspirations of Cardiff working towards being celebrated as an International Music City.

Aerowaves

- Attendance at a range of “interesting adventurous work” from contemporary European dance performances.
- Attendance at the panel event.
- Opportunities to network with leading dance programmers.
- New professional contacts from within Europe and further afield.

The Great Escape

- Access to the Convention (i.e music industry conference) events including panels & debates.
- Access to networking sessions and parties
- Priority access to some gigs
- Attendance at Australian music industry event
- Attendance at agency drinks with ATC (Dennehy is not clear which division), United Artists (an international talent agency) and Coda (a music agency; merged with Paradigm during 2019).
Appendix 9

Toolkit and top tips for attending events

Introduction

Although there is benefit from delegates returning to a showcase or network, it is clearly necessary that more people attend and attend for the first time. The Action Research has produced agreement that new delegates should be mentored or receive advice. Some of the reports in Year One have focused particularly on providing information which might form part of a toolkit for first-time attendees.

In particular, Fadhili Maghiya, Director of Watch-Africa Cymru has written a detailed toolkit for anyone wishing to travel to ZIFF. The headings could be used as a template for toolkits to other showcasing events with which the Welsh cultural sector is not familiar.

From further discussion with the British Council Wales team it is felt that the British Council is well placed to produce information on the Ziff headings. What might be more useful for first time delegates are “top tips”: insider information on a specific showcase of which British Council staff might not be aware. For example:

The Great Escape

- Make use of the TGE phone app to navigate the complex programme
- Concentrate on a limited number of geographical locations (ideally two) given the spread of venues.
- If a delegate has identified a priority performance, arrive well in advance because venues sell out, even for delegates

Dublin Theatre Festival

- It was difficult to get the artistic director to look at the work and make a decision. The Artistic Director wanted to know the financial parameters before the producer had a chance to estimate the costs or understand the deal: financial split / guarantee / etc.
- Positive experience of performing at the Civic in Tallaght
- Accommodation in Dublin is expensive
- Marketing support from the Festival was limited but very supportive from the Civic.
- Need to have the product ready to tour to other festivals and venues in Ireland.

IETM

- Plenaries have activities running concurrently so plan the not-to-be-missed sessions.
Appendix 10
Additional data to understand the benefits of attending showcases

Innovation:

- “[I was] very inspired by the event: lots of food for thought.”
- “[I was] inspired by meeting new people and considering new perspectives.”
- “I have been totally inspired by listening to what artists are producing across the globe.”
- “[it has] inspired me to dig deep...to create platforms for talent and to build on Wales’ cultural profile internationally.”
- “It’s such a life changing opportunity and honestly one of the best experiences of my professional life.”

Learning:

- A delegate found it useful to learn how other literary prizes work.

How the relationship between Dylan Thomas and JLF developed:

British Council Wales supported Elaine Canning to attend JLF in 2018 and then brokered a meeting with Sanjoy Roy, producer of JLF, at the Frankfurt Book Fair. Following attendance at JLF in January 2019, Elaine Canning was invited to speak at an event in June 2019 and attended JLF Belfast that year. The 2020 Dylan Thomas prize longlist was announced from the festival. There is potentially an effect on Welsh cultural life by inviting the JLF director Namita Gokhale to be a prize judge in 2018 and 2020. This seems to have helped internationalise the reputation of the prize. The 2018 winner was invited to JLF and JLF Doha in 2019.

Timescale for music development:

Folk trio Trials of Cato performed at Celtic Connections on an ‘open stage a few years ago’ and have progressed into the main programme; they were winners of the Best Album Award in the Radio 2 Folk Awards 2019, www.bbc.co.uk/mediacentre/latestnews/2019/folk-awards-winners

Timescale for theatre:

A theatre producer reported that she works on 18-24 month cycles: the amount of time to get funding in place to make, produce and tour the show.

Development of dance:

Spring Forward is specifically a showcase for tour-ready work. The delegate was able to attend and see work he would potentially like to book for his next festival, as well as develop links for the long term.
Appendix 11

British Council Showcase, Edinburgh Fringe 2019
Two Welsh contributions to the British Council Showcase at the 2019 Edinburgh Fringe:
• Louder is not Always Clearer Mr & Mrs Clark featuring Jonny Cotsen
• Cotton Fingers Rachel Trezise, National Theatre Wales

This Is Wales at the Edinburgh Fringe Festival
Arts Council of Wales funded 10 shows for This Is Wales. According to Catherine Paskell, the selection panel decided to only fund work that already existed.
• Daughterhood by Charley Miles, commissioned/co-produced by Theatr Clwyd /Paines Plough
• On the Other Hand, We’re Happy by Daf James, Theatr Clwyd / Paines Plough
• Dexter and Winter’s Detective Agency by Nathan Byron, Theatr Clwyd / Paines Plough
• For All I Care, Alan Harris, National Theatre Wales
• The Populars, Volcano Theatre
• Bardd Martin Daws and Mr Phomula
• Neither Here Nor There Jo Fong and Sonia Hughes
• Lovecraft (Not the Sex Shop in Cardiff) Carys Eleri co-produced with Wales Millennium Centre
• It Will Come Later Gwyn Emberton Dance and iCoDaCo (biennial intercultural project)
• Ned and the Whale Flossy and Boo

Other Welsh work also in Edinburgh 2019 but not part of This Is Wales
• How To Be Brave Dirty Protest commission with Paines Plough
• The Wrong Ffion Jones. By Ffion Jones (restaged from London opening)
• Land of My Fathers and Mothers and Some Other People new play: Rhys Slade-Jones
• Adrift by Clock Tower
• Shreds by The Unknown Theatre company
• The Last Bubble by Black Light Theatre Company
• Unicorns, Almost by Owen Sheers, produced by The Story of Books
• Stanley by Connor Clarke McGrath
• Grit by Benjamin McCann

Seeding the Future – ACW/WAI supported ticket, travel and accommodation costs of up to 10 emerging producers to visit and consider bringing work in the future. Limited information found online beyond this blog written by ‘Chantal’ and a connection with Common Wealth commonwealththeatre.co.uk/ reflections-on-seeding-the-future-my-first-time-in-edinburgh/

Dirty Protest’s international profile is growing “partly as a result of visits to Edinburgh.” Raymond reports that Flossy and Boo have signed with an agency and a further work has been commissioned from a Welsh playwright (Raymond does not specify who).
Appendix 12

Chart from Dr Jessica Mordsley’s British Council Wales Edinburgh Evaluation Key Findings

The British Council Showcase Networking Breakfasts were rated the most useful event by the Wales contingent, with 62.5% saying they were ‘very useful.’

“The Breakfasts were useful once delegates had seen the show. This created a platform for discussion. These opportunities were well facilitated by British Council staff.”

International delegates were asked about the results of their time in Edinburgh in 2019 and this produced some useful outcomes.

- 83% of international delegates said that, as a result of their attendance at these events, they now understand more about the work of the British Council in Wales and the UK.
- 70% of international delegates said that they were more likely to collaborate with a Welsh artist or arts organisation as a result of attending these events in Edinburgh.
- 70% said they now understood more about the artistic and cultural landscape of Wales
- 53% said they would like to bring artistic work from Wales to their home country.
Appendix 13

Dr Jessica Mordsley asked respondents what they would like more of in the future in terms of British Council support. The most common suggestions are below. Each of these is expanded in Dr Mordsley’s draft report.

1. More support and help in identifying and contacting target audience (i.e. potential bookers, critics etc.), or for international delegates, more guidance as to which shows to see and which artists to connect with.
2. Hold preparatory meeting(s) prior to the Festival
3. Continue contact after the Festival
4. More events or ‘moments’ that bring together the whole Wales ‘team’.
5. Online access for workshops etc.
6. Help with travel and accommodation costs
7. More formal opportunities for introductions
8. Continuing support / priority for the ‘Seeding the Future’ group
9. (For international delegates) – showcasing / connecting with shows from delegates home nations / regions

Appendix 14

The IETM website lists 95 organisations and artists from the UK as members. However, it does not break this down further by country (i.e. Wales). Welsh members include:

- Wales Arts International / Arts Council of Wales
- Volcano Theatre Company
- National Theatre of Wales
- Migrations
- British Council
- Dirty Protest Theatre

There is a gap in our knowledge of which Wales-based artists and companies are members.
Appendix 15

Below are the ten points that Gary Raymond has identified as “warranting further research and discussion” following his research visit to the Edinburgh Fringe Festival as a model for international showcasing in Wales.

1. Buy-in from non-“cultural” organisations, particularly retail and service sector, who have front-line exposure to potential audiences and can help promote the festival but also assist in the generation of a “festival atmosphere”.

2. Strong digital interconnectedness that links up visitor experience with administrative needs. Vital to develop a great app to bring all customer needs, together into one place.

3. Geography. No more than 30 minutes walk between venues. Not necessarily a “campus” festival, where everything is on one site, but there needs to be a free flowing connectivity between venues. This should also be connected to a public transport structure that incorporates the needs of festival visitors and works to create a supportive network in tandem with the festival.

4. A focus on international showcasing, and inviting international delegates into the festival. The British Council should play a central role in this.

5. A progressive pricing scheme that includes significant benefits to locals.

6. Strong media partnerships.

7. Promotion and support of a critical culture, for all of the reasons outlined in 5.2

8. Creating a strong festival identity that goes beyond the usual branding exercises, although also incorporates brand thinking. See 3.3 for how the Free Festival feeds into the ethos and identity of the Fringe experience without precisely matching with the branding of the corporate identity of the Festival Fringe.

9. A replicating festival must do everything it can to present financially viable circumstances to the shows appearing in the festival programme. Producers and production companies have no space for another money-sapping platform like the Fringe in their annual budgets, and so any replicating festival would have to operate some system where appearing on the programme was not a guaranteed loss.

10. The creation of a series of festival organisations, each with the responsibility of combining to create the festival institution – these can be based upon Fringe awards organisations to the Fringe Society.
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