

Case study: National Dance Company of Wales (Contemporary)

A small but high-profile national contemporary dance company which plays at small to mid-scale venues across the UK and the globe. 6 out of 10 current full-time performers are from other EU Member states. International touring contributes an average of 45% of touring revenue but accounts for 15% of dates booked.

The company travels with sets and costumes packed into one container/trailer (mostly passing through Dover port depending on destination). Any significant changes to the arrangements for freight would increase cost (and lessen their ability to compete with other companies), and have a negative impact on their availability to schedule and book lucrative touring dates outside of the UK.

Case study: Akram Kham Company (Kathak/contemporary)

A medium-sized high-profile dance company which gave 109 performances in 39 European cities across 9 EU Member states last year. It has 12 European co-producing partners who financially support the creation of their new work. 6 out of 12 current performers are EEA migrants, and 3 key office staff are EEA migrants. An increase in the number of UK performances and a decline in the number of European dates would significantly reduce revenue, and their ability to continue to create internationally acclaimed, award-winning creative works.

The company travels with sets and costumes packed into one or two containers/trailers (mostly passing through Dover port depending on destination). Any significant changes to the arrangements for freight would increase cost - their assessment of potential additional costs (admin, visas and carnets) amount to £130,000 for the current financial year which calls into question the long-term sustainability of their business model without further subsidy from current funders.

Case study: Hofesh Shechter Company (Contemporary)

A medium-sized high-profile dance company which plays at festivals, dance houses and venues across the globe, gives an average of 40 performances in European cities across EU Member states for each new production, and has 9 European co-producing partners who financially support the creation of their new work. 6 out of 10 current full-time performers are EEA migrants (and currently 4 out of 12 key freelance staff are EEA migrants). International touring contributes an average of 41% of annual turnover. During 2017-18, their most recent production (*Grand Finale*) will visit UK theatres alongside a 52-date international tour including Athens, Montreal, New York, Oslo, Paris, and Stuttgart.

The company travels with sets and costumes packed into one or two containers/trailers (mostly passing through Dover port depending on destination). Any significant changes to the arrangements for freight would increase cost (and lessen their ability to compete with other companies), and have a negative impact on their availability to schedule touring dates with significant impact on the long-term sustainability of their business model.

Case study: Birmingham Royal Ballet (Classical)

A large high-profile ballet company which performs at large scale venues across the UK and the globe. 7 out of 55 current full-time performers from other EU Member states (and 2 key Artistic staff from other EU Member states). The company has not done much touring to the EU since 2000 (most touring is further afield), but they do hire production materials to companies in France, Germany, Italy and Portugal and sometimes lend production materials for copying. Any significant changes to the arrangements for freight would cause considerable logistical complications. This will impact on the financial model significantly reducing revenue.

The number of containers/containers/trailers varies according to the production (from 1 for a small one act ballet to 6 for a large scale full-length production). Ports used are mostly Dover and Harwich for continental Europe, but also Holyhead for the Republic of Ireland.

Case study: The Royal Ballet (Classical)

A large high-profile ballet company which performs at the Royal Opera House in Covent Garden and at large scale venues across the globe. 16 out of 100 current full-time performers are EEA migrants (this number has decreased significantly in recent years due to the company covering the costs of naturalisation for permanent employees, particularly since the referendum). A key member of the Artistic staff is a Belgian national. 25% of dancers come from outside the UK/EU but most have Indefinite Leave (again funded by the company). They engage guest artists and creative team members from all over the world (including the EU) on short-term contracts. The company has toured to France, Hungary and Spain since 2000 (most touring is further afield), They have co-productions with European companies of a similar size also hire production materials to companies in France, Germany, Italy, Finland and Norway. Any significant changes to the arrangements for freight would could considerable logistical complications. This will impact on the financial model significantly reducing revenue, and their ability to continue to create internationally acclaimed, award-winning productions.

The number of containers/trailers varies according to the production (from 1 for a small one act ballet to 6 for a large scale full-length production) but average the average number per production is 3 or 4. Ports used are mostly Dover and Harwich for continental Europe.

Case study: Sadler's Wells Theatre

A large high-profile producing and presenting house which co-produces and tours works with partners across Europe. 108 performances of the 180 they presented last year involved crossing the UK border and they estimate 30-40% of their total performances happen across the EEA. They also regularly work with producing partners from Austria, Belgium, France, Germany, Greece, Italy, Luxemburg and Spain in order to share the cost of developing new productions and to broaden the market and audiences for their work. Any significant changes to the arrangements for freight would cause considerable logistical complications, increase costs (reducing their ability to compete with European productions) and is likely to have a negative impact on important longstanding relationships with producing partners across Europe.

Sets and costumes for their productions are packed in to one container/trailer and almost always travel through Dover port, and on occasion Harwich.

