Terms regarding theatre management systems
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关于戏剧和表演管理
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中国 China:

Generally, performing artists are divided into professional artists—专业艺术家 (zhuānyè yìshù jiā, or just zhuānyè de) or amateurs—业余的 (yèyú de).

However, in China, the vast majority of professional performing artists – and especially professional artists working in traditional fields like Chinese opera - 戏曲 (xìqǔ)-belong to state-sponsored performance companies –国家赞助的演艺团 (guójiā zì zhù de yǎnyì tuán) who serve as their permanent employer. Through such companies, artists are given a salary, may receive housing (or housing stipends) and performance opportunities. Thus, the audition – 面试 (miànshì) is not common practice in state-sponsored Chinese performing arts.

State-sponsored performance companies -国家赞助的演艺团 (guójiā zìzhù de yǎnyì tuán) - run under the oversight of the following governmental agencies:

The Ministry of Culture - 文化部 (wénhuà bù) – is the highest level of oversight, whereas Agencies of Cultural Affairs 文化厅 (wénhuà tīng) in each province oversees and approves cultural programming at the provincial level and each city’s Cultural Affairs Bureau 文化局 (wénhuà jú) does so at the city level.

Note: If you are collaborating with a state-sponsored arts organization, you must secure permission of the overseeing cultural entity (for example, the Sichuan Provincial Agency of Cultural Affairs if you are working with the Sichuan Provincial Chuanju Troupe or the Zigong Cultural Affairs Bureau if you are partnering with the Zigong Chuanju Company).

In addition to policy guidance, these agencies provide state-sponsored companies with funding, and must approval all programs and participation in commercial performance ventures stemming from the agency. This includes inspection of performances ahead of time (a process known as 审查 shěnchá) where elements of the performance are reviewed and determined ready/not ready for public viewing (with content evaluated both in terms of adherence to government policy and sometimes even artistic quality).

Artistic administration - 艺术管理 (yìshù guǎnlǐ) – within state-sponsored performance companies is done by artists who are also Communist Party members – 共产党党员 (gòngchǎngdǎng dǎngyuán). Party membership is by invitation only, and often comes as a result of success in one’s career (winning performance competitions, excellence in art studies). Artists also typically belong to government-sponsored professional organizations, such as provincial and national theatre artist associations. Each state-
sponsored company has a **Communist Party Secretary** 秘书 (mìshū) within its organizational structure to coordinate with the governmental oversight agencies.

**“Face the market”** – 面对市场 (miànduì shìchǎng) – In the early 2000s, the Chinese Central Government began wide-sweeping cultural reforms. State-sponsored troupes, formerly entirely dependent on the state for funding, were called to “face the market” and create commercial works to generate (in cases a portion of and in cases all of) their operational income. Troupes remain under state control, but as a “state-owned company.” (Note: this policy was somewhat amended in 2015 for traditional opera companies, creating added funding for training programs, protection and development of Beijing Opera and Kunqu forms, incentives for innovation in opera scripts, and more)

**Independent theatres** – 独立戏剧 (tuán) (dúlì xìjù (tuán)) Ensembles or artists generating work and existing outside of the state-sponsored theatre system do exist but are more common for experimental work, and are more readily found in China’s art capitals of Beijing and Shanghai rather than in smaller cities or provincial capitals like Chengdu. State money is not available to independent performing artists/groups, so performances are financed through artists’ personal funds.

**Grants** – 奖助金 (jiǎngzhùjīn) do not exist in China, nor does the culture of **foundations** – 基金会 (jījīn huì) or **private donors** – 私人捐助者 (sīrén juānzhù zhě). **Corporate sponsorship** – 企业赞助 (qǐyè zànzhù) - is rare, often limited to large businesses supporting high-profile events and artists.

**Independent venues** 独立剧场 (dúlì jùchǎng) are also rare and basically considered **commercial (theaters)** – 商业 (jùchǎng). These spaces generally attempt to derive income through a combination of **ticket sales** 票房收入 (piàofáng shōurù) or **ticket splits** 票房分成 (piàofáng fēnzhàng) and **venue rental** 场地租金 (chǎngdì zūjīn); spaces still must receive governmental permission to operate as a performance venue.

**US 美国:**

American performance organizations are split into two designations: nonprofits and for-profit/commercial. Most of the US’s art organizations are nonprofits. “Nonprofit” does not mean without income, nor does it mean “amateur.” Nonprofits simply do not have shareholders/investors, so all profits from a performance or project (such as box office receipts or merchandise) are put back into the accounts of the company, not given back to investors. According to the National Endowment for the Arts, about 40% of a large-sized art institution’s budget comes from earned income. If a small arts organization has strong potential to earn income through performances, events, workshops or other for-hire strategies, they may choose to remain a commercial organization.
American corporations and individual citizens have very strong motivation to make charitable donations: donations can receive tax write-offs. Besides corporate sponsorship, nonprofit arts organizations can apply for governmental or private foundation’s grants. Grants from the federal government mostly come from the National Endowment for the Arts. State arts foundations and local arts foundations may also have grant opportunities. The US does not have state-sponsored performance companies.

Some small performance companies operate under nonprofit management strategies but are not officially nonprofits. To that end, they may go through fiscal sponsors – other large nonprofits – to apply for grants or accept donations. In the last seven years, crowd-funding (meaning a large number of people make small donations for a project on a web platform like Kickstarter) has become a way for many small arts organizations to fundraise.

Broadway describes performances that occur in 40 midtown Manhattan theaters, and is the pinnacle of US commercial theatre. (Lincoln Center, Manhattan Theater Club and Roundabout Theater Company are also considered “broadway” but are nonprofit organizations). Broadway’s personnel, from performers, musicians, stagehands etc, are all members
of trade unions, who negotiate contracts and pay rates. Some nonprofit theatres outside of New York City, such as America’s “regional theaters” also use personnel who are members of these unions. Performers are chose through auditions, but if the show you are participating in is under the US stage performer’s union, the Actor’s Equity Association, you must join the union.

“Broadway” – 《百老汇》描述在纽约市中心 40 个剧场演出的剧目，也算是美国最顶尖的商业性戏剧。（林肯中心, 曼哈顿剧院聚乐部, 和迂回戏剧团都属于百老汇的一部分但是是非营利结构。）百老汇的人员，如演员、音乐家、舞台管理等等，都属于各种工会负责，谈判人员的工作合同和工资。纽约以外的一些非营利剧场的人员也参与这些工会，比如美国的“Regional theaters” 《地区剧院》。表演者是通过面试的过程中选择，但是如果演出是在美国舞台演员的工会 Actor’s Equity Association 《演员股权协会》的合同下，演员得进入工会。

Small performance ensembles and experimental theatres most often do not operate under Actor’s Equity Association contracts. The daily operations of many small theatres is the responsibility of company members, often without a designated arts management staff. Also, most financial support from grants that small organizations can receive is for projects and can’t be used for operational support. Some professional organizations like the Network of Ensemble Theaters help support these small arts organizations, strengthening the ties between them and advocating for their existence.

Small performance ensembles 小型演艺团和 experimental theatres 实验性演出团（shíyàn xìng yǎnchū tuán）一般不在演员股权协会的合同下。很多小型演出团的日常管理由团员负责，经常没有几个特定地艺术管理人员。另外，小机构能获得的奖助金资金大部分只能支持项目而不能使用来支持运营活动。一些专业机构比如 Network of Ensemble Theaters 系综剧院网络（xì zōng jùyuàn wǎngluò）帮助支持这些小艺术团，并为之宣传。