

THEATRE IN MARKET ECONOMIES

Theatre in Market Economies explores the complex relationship between theatre and the market economy since the 1990s. Bringing together research from the arts and social sciences, the book proposes that theatre has increasingly taken up the mission of the 'mixed economy' by seeking to combine economic efficiency with social security while promoting liberal democracy. McKinnie situates this analysis within a wider context, in which the welfare state's tools have been used to regulate, ever more closely, the lives of citizens rather than the operations of markets. In the process, the book invites us to think in new ways about long-standing economic and political problems in and through the theatre: the nature of industry, productivity, citizenship, security, and economic confidence. *Theatre in Market Economies* depicts a theatre that is not only a familiar cultural institution but is, in unexpected and often ambiguous ways, an exemplary political-economic one as well.

MICHAEL MCKINNIE is Reader in Theatre at Queen Mary University of London. He is the author of *City Stages: Theatre and Urban Space in a Global City*, which was awarded the Ann Saddlemyer Award by the Canadian Association for Theatre Research, and the editor of *Space and the Geographies of Theatre*. His research is interdisciplinary, focusing primarily on the intersection between theatre, political economy, and urban development.

THEATRE AND PERFORMANCE THEORY

SERIES EDITOR

Tracy C. Davis *Northwestern University*

Each volume in the Theatre and Performance Theory series introduces a key issue about theatre's role in culture. Specially written for students and a wide readership, each book uses case studies to guide readers into today's pressing debates in theatre and performance studies. Topics include contemporary theatrical practices; historiography; interdisciplinary approaches to making theatre; and the choices and consequences of how theatre is studied; among other areas of investigation.

BOOKS IN THE SERIES

JACKY BRATTON, *New Readings in Theatre History*TRACY C. DAVIS AND THOMAS POSTLEWAIT (EDS.), *Theatricality*SHANNON JACKSON, *Professing Performance: Theatre in the Academy from
Philology to Performativity*RIC KNOWLES, *Reading the Material Theatre*NICHOLAS RIDOUT, *Stage Fright, Animals, and Other Theatrical Problems*D. SOYINI MADISON, *Acts of Activism: Human Rights as Radical Performance*DEREK MILLER, *Copyright and the Value of Performance, 1770–1911*PAUL RAE, *Real Theatre: Essays in Experience*MICHAEL MCKINNIE, *Theatre in Market Economies*

THEATRE IN MARKET ECONOMIES

MICHAEL MCKINNIE

Queen Mary University of London



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
 978-1-107-00039-1 — Theatre in Market Economies
 Michael McKinnie
 Frontmatter
[More Information](#)

CAMBRIDGE
 UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia
 314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
 New Delhi – 110025, India
 79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org
 Information on this title: www.cambridge.org/9781107000391
 DOI: 10.1017/9780511722257

© Michael McKinnie 2021

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2021

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

NAMES: McKinnie, Michael, author.
 TITLE: Theatre in market economies / Michael McKinnie.
 DESCRIPTION: Cambridge ; New York : Cambridge University Press, 2021. | Series: Theatre and performance theory | Includes bibliographical references and index
 IDENTIFIERS: LCCN 2020039520 (print) | LCCN 2020039521 (ebook) | ISBN 9781107000391 (hardback) | ISBN 9780511722257 (ebook)
 SUBJECTS: LCSH: Capitalism and theater. | Theater – Political aspects – Great Britain – History – 20th century. | Theater – Political aspects – Canada – History – 20th century. | Theater – Political aspects – United States – History – 20th century. | Theater and society – Great Britain – History – 20th century. | Theater and society – Canada – History – 20th century. | Theater and society – United States – History – 20th century.
 CLASSIFICATION: LCC PN2041.E27 M35 2021 (print) | LCC PN2041.E27 (ebook) | DDC 792–dc23
 LC record available at <https://lcn.loc.gov/2020039520>
 LC ebook record available at <https://lcn.loc.gov/2020039521>

ISBN 978-1-107-00039-1 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

For Mum and Dad

Contents

<i>List of Figures</i>	<i>page</i> viii
<i>Acknowledgements</i>	ix
Introduction: Show Business	I
1 Industry	32
2 Productivity	56
3 Citizenship	90
4 Security	112
5 Confidence	138
Conclusion	155
<i>Notes</i>	158
<i>Bibliography</i>	187
<i>Index</i>	202

Figures

1.1	Celia Imrie with a plate of sardines, <i>Noises Off</i> , Novello Theatre, London, 2012 (Getty Images)	<i>page</i> 33
2.1	National Theatre under construction, London, 1975 (Getty Images)	75
2.2	National Theatre main entrance, including Theatre Square, London, 2019 (Getty Images)	77
2.3	National Theatre with the Shed/Temporary Theatre, London, 2013 (Alamy Stock Photo)	78
2.4	Waterloo Tunnels, including the entrance to The Vaults, London (Getty Images)	80
3.1	First Presbyterian Church, Belfast (Alamy Stock Photo)	97
4.1	Haskell Free Library and Opera House, Derby Line, Vermont and Stanstead, Quebec (Michael McKinnie)	114
4.2	Haskell Free Library and Opera House, theatre auditorium with border marked on floor (Michael McKinnie)	128
5.1	‘Second to the Right, and Straight on Till Morning’, <i>Isles of Wonder</i> , Opening Ceremony, London 2012 Olympic Games (Getty Images)	139

Acknowledgements

I am enormously grateful to all those who have played a part in creating this book. There are too many to mention here, and my apologies are extended to those I have not named but should have. Ruth Fletcher has lived with this book as long as I have, and for that, she has my greatest appreciation and sympathy. Thanks also to Tracy Davis for asking me to write this book in the first place and then for being – as always – such a perceptive and helpful reader when I (finally) did. My colleagues in Drama at Queen Mary University of London continue to be amazingly supportive, especially at a time when universities in the United Kingdom – and especially arts disciplines – have been under sustained attack, from without and within. I would particularly like to thank Shane Boyle, Bridget Escolme, Jen Harvie, Caoimhe McAvinchey, Aoife Monks, Nick Ridout, Catherine Silverstone, and Martin Welton for their intellectual engagement and general encouragement over the life of the project. Some of the ideas contained in this book were first presented at QUORUM, Drama's research seminar series; thank you to the graduate students who were organising it at the time. I would also like to thank my students for challenging me to think about issues in different ways than I otherwise might have (especially my former PhD students – particularly Charlotte Bell, Tim Edkins, Valeria Graziano, Sarah Grochala, Elyssa Livergant, and Philip Watkinson).

This book has also benefited from the support, in many different ways, of colleagues in the wider academic world. I will not try to name them all, but some bear special mention: Peter Dickinson, Erika Fischer-Lichte, Kirsty Johnson, Stephen Johnson, Ric Knowles, H el ene Lecossois, Debbie Lisle, Louise Owen, Mark Phelan, Lionel Pilkington, Kim Solga, Joanne Tompkins, Benjamin Wihstutz, and Keren Zaintz. I am also grateful to the Social Sciences and Humanities Research Council of Canada for supporting the dissemination of some of this work as it developed, as well as to the American Society for Theatre Research, the Arts and

Culture after Mega-Events conference at Simon Fraser University, the European Society for the Study of English, the Irish Society for Theatre Research, the Institut für Theaterwissenschaft at the Free University of Berlin, the Interdisciplinary Program in Theatre and Drama at Northwestern University, and the Stewart Parker conference at Queen's University Belfast.

Certain individuals generously shared their expertise at key moments. Rose Whyman helpfully clarified some issues related to Stanislavsky for me. Martin Young drew my attention to useful historical material of which I was unaware. Loren O'Dair gave me an actor's perspective on some of the production practices I was thinking about, and Fiona Bardsley gave me a stage manager's perspective – both of which were invaluable. Jim Arnold was an incredible resource, and although I did not end up writing directly about some of the things we discussed, his knowledge about theatre infrastructure undoubtedly shaped my thinking throughout this book.

Chapter 2 develops ideas first published in Michael McKinnie, 'Rethinking Site-Specificity: Monopoly, Urban Space, and the Cultural Economics of Site-Specific Performance', in Anna Birch and Joanne Tompkins, eds., *Performing Site-Specific Theatre: Politics, Place, Practice* (Palgrave Macmillan, 2012); and Michael McKinnie, 'Performing Like a City: London's South Bank and the Cultural Politics of Urban Governance', in Erika Fischer-Lichte and Benjamin Wihstutz, eds., *Performance and the Politics of Space: Theatre and Topology* (Routledge, 2013). Chapter 5 builds on work originally published in Michael McKinnie, 'Olympian Performance: The Cultural Economics of the Opening Ceremony of London 2012', in Peter Dickinson, Kirsty Johnson, and Keren Zaiontz, eds., *Public: Mega-Event Cities*, 53 (Spring 2016). I am grateful to the publishers for permission to reproduce portions of that material here.

Finally, my deepest gratitude goes to my family, immediate and extended. You know who you are, and I am indebted to all of you.