

EXPLORATORY MAPPING OF INTERMEDIARY ORGANISATIONS

Supporting performing arts circulation in Europe



Cristina Farinha

s p a c e
supporting performing arts circulation in europe

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Arts and Theatre Institute, Czech Republic	
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ex-ETI/MIBAC–Ministry for Cultural Heritage and Activities, Italy	
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ACKNOWLEDGEMENTS

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Commissioned by SPACE Supporting Performing Arts Circulation in Europe
<http://www.spaceproject.eu>

Conducted and written by Cristina Farinha in 2011

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Cristina Farinha studied sociology and specialised in arts, culture, communication and labour law. She has been working from Portugal to the European stage to improve the role of culture in governance and development and to empower the sector social and employment status. She is particularly interested on how mobility is challenging artistic practices and professional profiles as well as artists' role in contemporary societies. She is a freelance expert working on mobility and cultural cooperation; associated to the Institute of Sociology University of Porto; and currently acting as information coordinator for On the Move. Find contact details: <http://www.connectcp.org/CristinaFarinha>

The author would like to thank the SPACE secretariat, Paolo Aniello, and members for input, especially: TIN/Henk Scholten and ONDA/Nathalie Vimeux, who have respectively envisioned and followed up this mapping more closely; and ex-ETI-MIBAC/Donatella Ferrante, who was particularly involved as confronted with sudden need to re-think it all from scratch. Thanks go also to all organisations from Finland, Poland, Slovenia and Spain that have generously answered the survey. Finally I thank all colleagues and friends that helped me pave my way into the intermediary position.

Supported by:



"Art is a product of two poles:
at one pole is he who makes the work and at the other pole he who views.
I give to he who views as much importance as to he who makes"

Marcel Duchamp¹

"There can barely be art without viewer,
viewer without commentary,
nor commentaries that do not feedback on the production of art"

Nathalie Heinich²

¹ M. Duchamp, 1977, *"Ingénieur du Temps Présent. Entretiens avec Pierre Cabanne"*, Paris: Belfond, p.122.

² N. Heinich, 1998, *"Le Triple Jeu d'Art Contemporain"*, Paris: Minuit, p.53.

ABSTRACT

Creating and performing across borders is key to develop and enrich the artistic experience for both creators and audiences.

However operating within the European stages is complex and risky yet challenging! Europe features an unbalanced scenario in what comes to the performing arts sector policies, infra-structures, working and social status and thus configuring disparate conditions for mobility.

The support of intermediaries in relation to mobility promotion is then essential. Actually, the role of intermediaries is integral to the whole artistic process. Alongside with creators, intermediaries allow for art processes and outputs to take shape and place, delivering and facilitating arts interaction with audiences.

The SPACE network linking national/regional organisations that promote performing arts mobility, supported by the EU as a pilot project for the period 2008-2011, invested on the improvement of the sector's intermediaries capacity building in view of fruitful and sustainable mobility. This exploratory mapping is meant to initiate a reflection on the sector's organisational models and dynamics.

This report discusses the intermediary position and features a set of profiles of organisations active in this domain, having the SPACE members as a case study, with a focus on the initiatives and tools put in place for mobility promotion. It contributes this way to draw the sector's institutional panorama within the EU and shed light on its logics: the number and diversity of intermediaries in operation in each country/region, reflects the autonomy and regulation of the sector that in its turn, mirrors as well political, economical and geographical contexts.

The study finalises with recommendations for organisations and policy makers to integrate mobility as a structural feature to their practices. From local to international, across different institutional levels, the sector's organisations may play an important mediation role in view of building up a (performing) arts community across borders.

FOREWORD

This research is a section of the SPACE pilot project on artist mobility (2008-2011). Beside the actions supporting individual professionals in improving skills and experiences on international level, SPACE put the focus on two structural issues that still have to be deeply investigated: the need to fill the lack of data about the circulation of performances across Europe, in terms of mapping and giving a weight to it (that has been developed by the section Travelogue) and the need to investigate role and mission and diffusion in Europe of organisations that we are calling 'intermediary', characterized by supporting the international diffusion of art through the strong connection with the professional field and the highly developed level of international collaborations. SPACE believes that the missions developed in that direction by this kind of organisations can play a key role in the improvement and balancing of artist mobility.

Over the last thirty years an increasing number of 'intermediary' culture organisations were founded with comparable missions and tools. Their position between national and/or local governments and performing art professionals (venues, residencies, festivals, companies, individual artists) is strategically crucial in order to improve artists' mobility and the circulation of professionals across Europe. They are best positioned to take on an indispensable role as promoters of new initiatives, networking and circulation of information. Their tools have a direct benefit for artists, companies and professionals in performing arts. In some European countries (especially in South and South-East Europe) part of this task is performed by other kinds of organisations (sometimes private initiatives, information centres, theatres, etc.), quite often not supported by a governmental policy and without sufficient funds.

SPACE promoted this research in order to reach a first level of information about European mapping and about activities run by those organisations. Further researches will be necessary to achieve a complete view of the field, as the result of this first step shows a wide and strongly influencing activity in performing arts by the intermediary organisations.

Paolo Aniello - project manager SPACE

ABBREVIATIONS

- ATI** Arts and Theatre Institute
ASSITEJ International Association of Theatre for Children and Young People
CAE Culture Action Europe
CDA Centro Dramático de Aragón (Aragon Drama Centre)
DG Directorate General
EMF European Mime Federation
ENICPA European Network of Information Centres in the Performing Arts
ERICARTS European Institute for Comparative Cultural Research
ETI Ente Teatrale Italiano (Italian Theatre Institute)
EU European Union
EUNIC European Union National Institutes for Culture
FIT Festivals in Transition
HALMA European Network of Literary Centres
IATC International Association of Theatre Critics
ICDE Information Centre for Drama in Europe
IETM International Network for Contemporary Performing Arts
IFACCA International Federation of Art Councils and Culture Agencies
IFTR International Federation of Theatre Research
IOTPD International Organisation for the Transition of Professional Dancers
ITI International Theatre Institute
MIBAC Ministero per i Beni e le Attività Culturali (Ministry for Cultural Heritage and Activities)
NGO Non-Governmental Organisation
NTIL New Theatre Institute Latvia
OISTAT International Organisation of Scenographers, Theatre Architects and Technicians
OMC Open Method of Coordination
ONDA Office National de Diffusion Artistique (National Office for Contemporary Performing Arts Circulation)
OTM On the Move – Cultural Mobility Information Network
RES ARTIS Worldwide Network of Artist Residencies
SIBMAS International Association of Libraries and Museums of Performing Arts
SPACE Supporting Performing Arts Circulation
TEAM Network of Transdisciplinary European Art Magazines
TIN Theatre Institute Netherlands
UNIMA International Union of Puppetry
VTI Vlaams Theatre Instituut (Institute for Professional Performing Arts in Flanders)

INTRODUCTION:

A NETWORK OF NATIONAL/REGIONAL ORGANISATIONS PROMOTING MOBILITY

Intensified mobility expectations and practices

Performing artists and artworks have always been intrinsically linked to mobility. Freedom to create and perform across borders is key to develop and enrich the artistic experience for both creators and audiences. From wandering troubadours and minstrels in the Middle Ages to companies and orchestras touring the globe and artists interacting virtually with audiences over the internet, a lot has changed throughout History in what comes to arts circulation.

Technological developments in transports and communications alongside the growing globalisation of economic markets and emergence of international political bodies such as the European Union (EU) have all diminished distances and allowed for immediacy in the circulation of people, goods, ideas and information. In the performing arts, as in other professional fields, mobility expectations and practices have intensified and nowadays career development and market expansion are conceived within an European and global stage.

The extension of international mobility and exchanges in the last decades impact the art world at different levels. Though regular datasets are lacking in the arts field to measure and compare flows and their effects (see Travelogue, Janssens and Magnus, 2011), a growing number of international organisations and events such as festivals, guest studios and residencies, co-productions and cooperation projects, meetings and workshops, make evident the increase of performing arts circulation.

On the qualitative side, mobility has been changing also practices, profiles and consequently artistic outputs. Today beyond touring from one country to the other to present final pieces, artists and culture professionals are creating and producing jointly from scratch across borders. In this shift, physical and virtual mobilities are

blurring not only geographical frontiers but also discipline boundaries and hierarchies. Professionals are coming together to meet, discuss, create and perform across cultures, disciplines, languages and professional profiles. In this route, their practices are embedded by hybridism and intercultural logics, and more attention is given to experimentation and methods. Moreover, when collaborative, processes become as important as final outcomes and products. Internationalisation is thus changing the way art is conceived and presented.

In addition, interaction in the European space is stimulating artists traditionally more focused on their own individuality regarding concepts, intentions and methodologies to associate and collaborate with the rest of the arts community and beyond. As a matter of fact the performing arts have been by essence collective art forms. However individualisation (VTI 2007), fall of hierarchies and authorship claims among teams associated with the development of independent contemporary scenes in the different countries across Europe have given place to portfolio careers logics. This dynamic scattered the sector into a myriad of micro and small temporary teams and individuals working on their own in a project basis.

This renewed interest in organising collectively is then a matter of survival in this ever-changing multi-layered competitive environment whereas competences such as management and communication become crucial and sharing know-how and resources allow diminishing gaps.

Professionals recognise their lack of scale to be able to cope with the vast dimension of the European market, hence their need to network, find partners, reflect together and disseminate targeted information. In fact artists' lack of specific status and professional regulation in many European countries moves on to the European level and within a more demanding labour market, being mobile without any safety net may intensify artists' social fragility. Finally, their multiple and intricate work profile clashes in a more complex way with existing legislative frameworks and institutions that regulate circulation across borders (Poláček 2007, Freemuse 2008, OMC 2010).

Actually, in a broader sense, when looking at the performing arts market throughout Europe we find an unbalanced institutional panorama. Disparate policies, infrastructures, working means and social status define different motivations, competences and resources for mobility and capacity of accessing and operating at

an European level. These inequalities reflect essentially economical, political and geographical contexts that contribute to structure the sector profile in the different countries.

Within this scenario some regional, national and international formal and informal organisations have taken on this much needed intermediary role regarding mobility promotion. These structures and networks have been representing artists and culture operators, as well as assisting their working processes at grassroots at national and European level. In this sense, they have been feeding and supporting professionals' mobility aspirations and competences and giving the sector a political voice.

Intermediary organisations, at European and national or regional level are becoming important players in what comes to the support and promotion of mobility. Yet this is a moment when mobility promotion is facing an uncertain political and financial scenario, environmental challenges and social concerns. European artists, operators, representatives of both regional, national and European organisations are seeking to develop their mobility practices in a sustainable way; to tackle current imbalances; and to defend the value and role of the arts in contemporary societies.

The EU and the mobility of artists' and artworks

In the last decade, arts and artists' mobility has become a recurrent topic at the EU level. Mobility is considered an essential engine for the development of the EU internal market as well as responds to the needs and interests of the arts sector.

In view of the integration project, mobility has been assumed as a goal and a tool to come closer to its citizens and develop the sense and experience of what EU citizenship is about. In addition, at the economical level, the target of building up a European competitive economy based on knowledge has also stressed the need to reinforce human resources' competences whereas mobility is a key engine. Moreover the EU endorsement of the European Agenda for Culture in a Globalising World³ in 2007 has set the scene for the removal of obstacles and promotion of the transnational mobility of artists and cultural professionals and artworks to become a

³ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF>

policy aim within the larger objective of increasing cultural diversity and intercultural dialogue. As a result, transnational mobility of artists and culture professionals has been made a priority of the Culture programme, as a way of enhancing the cultural area shared by Europeans and encouraging active European citizenship.

As part of the newly introduced Open Method of Coordination (OMC) among EU member states, an expert group on *Improving the Conditions for the Mobility of Artists and other Professionals in the culture field* was set up in 2008. In parallel, another expert group was also created to work on the mobility of artworks, though with a focused mandate on the *Mobility of Collections and Activities of Museums*. Mobility became also a crosscutting theme in the three civil society platforms (Access to Culture, Cultural Industries and Intercultural Dialogue) set up by the European Commission as a mean to facilitate a structured dialogue with the cultural sector.

Consequently, the European Parliament voted an additional line on the 2008 budget dedicated to supporting the environment for the mobility of artists through a new pilot project. The “Artists Mobility” pilot project was meant to feed into the work of the member states in the context of the new open method of coordination, as well as to test new ideas in order to contribute to the preparation of the EU funding programme for culture for the period beyond 2013.

In the framework of the “Artists Mobility” pilot programme a call for proposals (EAC/16/2008) for “the networking of existing structures supporting mobility in different culture sector” was published in 2008 aiming to promote mobility by capitalising on the already existing know-how among organisations supporting mobility by facilitating the exchange of experience and mutual learning.

Expected outputs of the networking among organisations promoting mobility were the exchange of best practices, the exploration and valuing of results, the identification of key factors enhancing mobility, the promotion of information dissemination, the comparison of evaluation methodologies, as well as possible joint actions.

In 2009 a second call was issued (EAC/09/2009) this time for support to transnational mobility programmes or schemes in the field of culture.

Within the frame of the Artists Mobility programme, the EU Culture programme as well as other multilateral funding contexts, several European wide cooperation

projects have been developing tools for the support of mobility in the arts and culture (see On the Move 2011).

The SPACE network and mobility pilot project

In late 2007, ten national/regional cultural institutions with an international policy and practice created a new platform, dedicated to support the performing arts circulation in Europe named SPACE. These organisations share a position close to the artistic field as well as to authorities in their own countries, work as centres of know-how, promote the (performing) arts on a national and international level and are experienced in supporting and running European cultural projects.

The SPACE members share the belief that one of the cornerstones of a European cultural policy is to facilitate the circulation of (performing) arts across Europe, and also realise there are diverse imbalances within this transnational arts space, between countries, regions, artists, disciplines and institutions.

Being a network of organisations devoted to improve the conditions for mobility in Europe, SPACE conceived an experimental project that succeeded to get the support from the European Commission “Artists Mobility” pilot project programme within the 2008 call for networking. The SPACE pilot project **main objectives** were: to give priority to the mobility of performing arts productions and to combine arts mobility with cultural diversity European citizenship; and to invest in emerging generations, by enlarging opportunities for artists and art professionals from all countries to work at a European level.

The members of SPACE are the following organisations⁴:

- VTI – Institute for Professional Performing Arts in Flanders, **Belgium**
- The Red House, **Bulgaria**
- Arts and Theatre Institute, **Czech Republic**
- ONDA - National Office for Contemporary Performing Arts Circulation, **France**
- German Centre of the International Theatre Institute, **Germany**

⁴ At the end of 2011 a new member joined the SPACE network: the Institute Adam Mickiewicz from Poland.

- Ex-ETI/MIBAC – Ministry for Cultural Heritage and Activities⁵, **Italy**
- NTIL - New Theatre Institute of **Latvia**
- TIN - Theatre Institute **Netherlands**
- Pro Helvetia, **Switzerland**
- British Council, **United Kingdom**

Throughout the implementation of the pilot project, SPACE counted also with a group of close partners:

- ENICPA - European Network of Information Centres for the Performing Arts
- IETM - International Network for Contemporary Performing Arts
- La Belle Ouvrage (France), training centre
- TEAM Network – Transdisciplinary European Art Magazines Network

From December 2008 to November 2011 the project worked at three different dimensions: data exchange and research; training; and capacity building.

1. Data exchange and research: the Travelogue

Together with IETM and ENICPA, Space launched a system of mapping performing arts productions circulation in Europe, named *Travelogue*, so to address the difficulties in collecting and assessing quantitative data on mobility flows. As a matter of fact some countries do not map the international activities of their performing arts companies, while others do this in variable ways, often with the immediate aim of measuring the exportation of their productions and not the cooperation level between countries within a quantitative perspective not qualitative.

Travelogue sought therefore to create a simple and efficient tool, by the sector professionals, to map the current state of affairs in the international dissemination of performing arts productions and identify imbalances, and to generate ideas for developing models and instruments with a view to creating a comparative common output.

A Travelogue online prototype⁶ was produced by European professionals who have

⁵ ETI Italian Theatre Institute, originally the Italian SPACE member, was suppressed by the Law N.122 of 30 July 2010 and its responsibilities were partially transferred to the MIBAC.

⁶ Travelogue - Mapping Performing Arts Mobility in Europe: <http://www.arts-mobility.info>

been participating in meetings and training sessions on standards and methods for linking, sharing and comparing data between countries and sectors (see Janssens and Magnus, 2011).

2. Training

A mobility training programme was conceived in three different strands - art managers, programmers and critics/writers – and carried out in different modules throughout Europe targeting more than 80 emerging professionals from different European countries. The programme was organised in small groups to potentiate learning and networking, and developed and managed with the cooperation of SPACE partners such as the Team Network and La Belle Ouvrage.

The aim was to create a network of emergent professionals eager to design and practice new forms of mobility and exchange, acquire in-depth knowledge of different national contexts, to gain European experience, compare and assess working tools, and develop a better understanding of Europe political and cultural diversity.

3. Capacity building

The third dimension of the SPACE project regards capacity building. It constitutes an essential aim of the platform to strengthen members' capacity as well as enlarge the network further. The goal is to prospect and include other already existing institutions (as it was the case for the Adam Mickiewicz Institute from Poland joining the network in 2011), and to support and stimulate new organisations, especially in central and eastern Europe, to play a role in creating opportunities for their artists and art professionals to work at a European level. The long-term vision behind is then to create a network of strong national/regional performing arts institutions that are able to contribute - through policy and practice - to a vivid European space of cultural mobility and circulation.

This strategy intends to increase coordination at European level and contribute to address the gap between countries in Europe in respect to their different backgrounds and conditions for performing arts creation, production and dissemination and consequent capacity to access and benefit from mobility.

The starting point is the belief that wider information and adequate competences for performing art professionals on one hand and the capacity to set up tailor-made policies and tools, can create better conditions to improve and balance artist mobility and circulation of performances across Europe. This objective can be achieved, according to SPACE, furthermore the European policies, if a constructive process can be launched on the national/regional levels throughout a cooperation between all the parties involved (policy makers, performing arts organisations and professionals).

Over the last decades an increasing number of intermediary culture organisations were founded with comparable missions and tools to operate national/regional level as well as international. Their common position close to performing art professionals (venues, residencies, festivals, companies, individual artists) as well as authorities is strategic in order to improve artists' mobility and the circulation of productions across Europe. They are well positioned to take on an indispensable role as promoters of new initiatives, networking and circulation of information. Their tools have a direct benefit for artists, companies and professionals in performing arts.

The OMC Group working on the improvement of the mobility of artists and other culture professionals has recognised intermediaries as important stakeholders within the process of mobility promotion. In their final recommendations (OMC 2010), the Expert Group includes **“to install and improve intermediary functions”**, advising on the need to better understand the role of intermediaries and enhance their visibility and recognition. The Group also proposes to “get a better picture of the needs of the sector and the work of intermediaries and to identify those specialised in core issues fostering mobility”.

As already referred before, the institutional panorama across Europe is quite heterogeneous in what comes to the level and density of these organisations. There are countries, especially in south and south-east Europe, where these specific organisations are absent or where intermediary functions at international level are scattered and/or performed by different kinds of players, notably authorities directly or even artistic associations themselves.

Therefore SPACE dedicates one section of the pilot project to research the *state of the art* of intermediaries that support mobility in the performing arts. As the

investment in knowledge building of the sector's organisational capacity and needs is crucial for its overall development as well as contributes to the improvement of services provided. The original idea for the present research mapping was then precisely to initiate the discussion on the definition and roles of intermediary organisations in the performing arts in Europe as well as to map their functions and needs.

This mapping serves also to address the whole community, from policy makers, intermediary organisations and professionals, to raise awareness for what has been done by these organisations but as well what remains to be developed further so to improve policies and conditions for the mobility of performing art professionals and productions in Europe.

Within this line, as a natural follow up of the capacity building concerns, the SPACE network has been engaging in Europe-wide advocacy initiatives along other mobility pilot projects and organisations from the sector. Two of the main outputs of this advocacy effort related to the formulation of recommendations for promoting artists mobility (Changing Room et al. 2010) as well as operational proposals for the new EU Culture Programme to improve support of mobility in the culture sector in Europe (Changing Room et al. 2011).

Methodology of the research mapping

The SPACE network within the mobility pilot project work programme designed this research mapping with three different phases addressing respectively: the ten SPACE member organisations; intermediary organisations in the remaining EU countries; a group of intermediary organisations in four countries representing different contexts and models.

The **first phase** was meant to investigate the profile of SPACE members in relation to the tools and initiatives these organisations put forward to support artist mobility and circulation of performing arts. The research proposal previewed the conception and implementation of a survey to members via a questionnaire based on a list of basic functions to support artist mobility and circulation of performing arts (see Appendix). This categorisation was set up from the practices in these and similar

organisations as well as the list of intermediary functions provided by the OMC Group report (2010).

This phase of the research allowed drawing profiles of the member organisations as well as compare them in respect to governance, range of action, as well their respective country's background policy and conditions. The survey addressed as well these organisation's needs and expectations in view of their own development but also in relation to whole sector and overall national/regional framework for mobility promotion.

The **second phase** of the research intended to enlarge the view on the sector's institutional panorama in the rest of the EU (members-states not integrated within the SPACE network⁷) in what comes to intermediary functions dedicated to the mobility of performing arts in Europe. For this phase an exploratory mapping was planned to identify and list organisations in the different countries via diverse internet sources.

Based on the results of this EU mapping, for the **third stage** of this research, four countries were chosen to serve as exemplary cases, portraying diversity of geographical, political, economical and institutional contexts with different kinds of obstacles and opportunities in terms of mobility promotion. The purpose was to survey several organisations within each of the designated countries through the use of the same questionnaire as in phase one. In view of the proportion of answers received, one organisation per country was selected so to be profiled and serve as a case study.

The overall aim of this mapping exercise is to draw the current institutional panorama in relation to intermediary organisations at national/regional level in the performing arts field and through this analysis reveal the state of the art of the conditions for circulation of performing arts throughout Europe.

The research process was defined and developed taken into account other literature and existing resources in view of clarifying its own focus (see Literature). From the panoply of sources consulted, this research exercise has given special attention to

⁷ Austria; Cyprus; Denmark; Estonia; Finland; Greece; Hungary; Ireland; Lithuania; Luxembourg; Malta; Poland; Portugal; Romania; Slovakia; Slovenia; Spain; Sweden.

other mappings being developed within the Practics mobility pilot project⁸, notably on mobility information providers in Italy, Finland and Spain as well as the Guide on Funding Opportunities for Mobility of Artists and Culture Professionals in Europe (Foundation Fitzcarraldo 2010, TINFO 2011, Interarts 2011 and On the Move 2011). This study also builds on other existing online resources such as the national profiles of culture policy frameworks regarding mobility and international cooperation featured in the Compendium for Cultural Policies and Trends in Europe⁹; as well as several ERICARTS studies on mobility dynamics, causes and consequences, mobility funding and national policies influencing cultural cooperation and mobility (ERICARTS 2006, 2007 and 2008).

⁸ <http://www.practics.org>

⁹ <http://www.culturalpolicies.net>

EXPLORING THE INTERMEDIARY POSITION

Looking into intermediary organisations instead

The mobility of artists and artworks in Europe has been subject to a growing number of studies and policy analyses in the last decade, though a lack of comparable and complete datasets on mobility flows remains (see Janssens and Magnus 2011 and the whole chapter “Find out more on mobility and the performing arts in Europe”). Nevertheless a great deal of existing literature concentrates on mobility obstacles, needs and opportunities from the perspective of beneficiaries: in the first place, artists and other culture professionals, and secondly their artworks.

Actually existing sources on the mobility of artworks is mostly available on the domain of the visual arts and heritage¹⁰, lacking literature on the specific features of the circulation of performing arts productions. Even less is to be found in relation to the study of expectations, profiles and impacts on audiences of the reception of international artworks in the different countries in Europe.

Indeed the study of arts mobility has been mostly concentrating on the perspective of beneficiaries: artists and culture professionals. Surprisingly, the other side, the dimension of the organisations working in the field, their specific character but also needs, remains largely unknown. This exploratory research mapping intends precisely to fill in the gap in studies focusing on the profile and performance of these (intermediary) organisations in EU countries.

¹⁰ See: EUROPEAN PARLIAMENT (1998) *The Free Movement of Cultural Goods in the European Union*, written by Cervelli; Melis and Fariña, Education and Culture Series, Brussels: Directorate for Research <http://www.europarl.europa.eu/committees/en/studiesdownload.html?languageDocument=EN&file=5998>

EUROPEAN PARLIAMENT (2009) *The Mobility of Work of Arts in Europe*, written by Pro Culture Foundation, Brussels: Committee on Culture and Education <http://www.europarl.europa.eu/activities/committees/studies/download.do?language=en&file=26215>

PETTERSSON, S. (Coord.) (2010) *Collections Mobility: A Way Forward for Museums in Europe*, Collections Mobility 2.0, Lending for Europe 21st Century http://www.lending-for-europe.eu/fileadmin/CM/public/handbook/Encouraging_Collections_Mobility_A4.pdf

Though creation is central to the artistic process, other functions such as production, management, advisory, critique, programming, promotion and distribution, are also fundamental for arts to actually take shape and place. Breaking away from a romantic vision that has been portraying art as an isolated activity, external to the rest of the social system, the art process is nowadays commonly perceived as cooperative (Becker 1982 and Bourdieu 1992). Thus alongside with artists, many other individuals and organisations assist in producing and disseminating their works to the public. In what the promotion of mobility is concerned, due to the increased complexity and costs of operating at an international scale, diverse intermediaries at regional, national as well as European level play an essential role. Being an integral part of the (performing) arts sector institutional tissue, it is of major importance to better understand their role and features, notably weaknesses as well as strengths when pursuing their mission. The development of organisational knowledge and reflection allows getting a more precise picture of the needs of the sector in view of fostering capacity building as well as enhancing these organisations' visibility and recognition. This awareness is fundamental as many of these organisations depend a great deal on public funding therefore need support from policy makers and authorities towards their role and international mission.

Defining intermediary organisations

The performing arts field, being a manifold and evolving mosaic, does not lend itself easily to attempts aiming to enclose and strictly define its concepts, practices and borders. The field comprises different production and dissemination circuits depending on the type of productions (genres, i.e. classical or contemporary dance; musicals...); venues (theatres, studios, opera houses, arts centres...); and funding logics and sources (public subventions, private sponsorship, box office...). The sector's intrinsic vitality and diversity fuelled more intensively lately by increased mobility expectations and practices heads to extra differences in, for instance, the production methods, the size of the groups, the political and aesthetic intentions and the social status of professionals.

Within this complex scenario, it is intricate to identify and define what an

intermediary might be as it can assume many different faces. Taking in view the artistic process, like any other production chain or system, intermediaries act as go-betweens, agents bridging creation¹¹ to reception or supply and demand, undertaking mainly (not necessarily only) tasks that are essential to the production, promotion, distribution and sale of artistic work. As said before, these operations gain in complexity and multiplicity of layers in an international environment, therefore intermediaries are crucial to foster mobility.

Performing arts experimental and contemporary production is developed in a project basis whereas each artwork is a prototype resulting of the interconnected action of specific stakeholders present through the production chain. It is common within theatre and dance world, not so much in the music field, that the same agents assume artistic and intermediary functions, for example, a group of choreographer(s) and dancers conceive, interpret and produce their own work. In the same logic, intermediaries often assume different functions, i.e. a producer is often in charge of the dissemination of the show it has produced.

Sociologists of art such as Hennion (1993) and Heinich (1998 and 2001) use the term “mediation”¹² to address the role of intermediaries when describing all those intervening between an artwork and its reception. This process, the art process, results of the cooperation of a complex network of individuals and institutions: from creators, programmers, managers, and critics to the public. This chain is composed of temporary liaisons as well as permanent interdependences; solidarity as well as competition; and dynamic successions yet also permanent gatekeepers. According actually to Nathalie Heinich (1998):

Art is a game played at three hands: creator, mediator and receptor.

In her research N. Heinich demonstrates how mediation contributes and simultaneously influences the creative practices and production of artworks as well as their reception, at the very end of the scale. Intermediaries have themselves their own history and logics therefore their decisions and actions are arbitrary.

¹¹ The terms “creation and creators” are here taken instead of the commonly used “production and producers”, since in the case of the performing arts field, the function of production and/or role of the producer might be also positioned as intermediary, therefore it would be misleading and confusing to stick to this term.

¹² Actually in the past “distribution” and “institutions” were commonly used within sociological literature to refer to intermediaries.

The OMC Group on the Mobility of Artists' and Culture Professionals (2010), in more practical terms, defines "intermediaries" as follows:

A fundamental interface function, a primary liaison between an artist and the public and/or other intermediaries, is the common denominator to all intermediaries in the arts and culture sector.

All of the above attempts to define intermediaries remains large in scope and comprises a multitude of organisational natures and functions with a lot of blending in between. Amidst creation (including conception and interpretation) and reception, organisations named as intermediaries assume a wide range of different positions, profiles and actions. Some intermediaries deliver exclusively one function while others assume diverse and complementary roles. While some organisations establish direct connections with audiences and/or the community, others develop a close relationship among different types of professionals – from individual artists, companies, festivals to venues – and/or link them to other intermediaries such as authorities and policy makers.

Moreover certain players of this process, not necessarily intermediaries, can incidentally or even regularly undertake an interface function, e.g. an art school that presents its students' work to distributors or even a dance company or individual theatre director that takes hold of the contacts and promotion of their pieces towards foreign programmers and agents.

Nature

The intermediary position is not deductible from the legal nature and status of an organisation. The "intermediary" category is given by functions undertaken as well as place occupied within a certain artistic process. Yet as stated above, several organisations, even individual professionals, not necessarily positioned as intermediaries may in different moments and contexts assume intermediary roles.

Actually, when looking for intermediaries that promote mobility one may find a heterogeneity of organisations such as: transnational networks and platforms; national ministries for culture or foreign affairs; state or city arts and cultural departments; national or regional arts councils and committees; national culture institutes; information and documentation centres; export agencies; trade unions;

collecting societies; artistic companies and ensembles; production and/or management houses; promotion, distribution and sales agencies. Moreover, at the European scale, these different organisations may assume various legal status and personalities making comparison not effective.

The interface function touches indeed a diversity of stakeholders active in the field acting for profit or not for profit: private professionals, commercial enterprises, public authorities' and agencies operating at government arm's length, charities, foundations, and associations. As a matter of fact, these heterogeneous funding logics and sources makes the frontiers between private and public nature in practice, and in many cases, blurred. This complexity comprises public subsidies granted by central and other levels of government, notably local authorities, and a share represented by the private sector and the "third sector" via sponsorship and donations.

The sector is traditionally a beneficiary of public support and some organisations are partially run by public authorities. It is a European tradition in that local, regional, national and supra-national authorities intervene as employers and financers. Moreover, according to the KEA report (2006), performing arts are also, to the surprise of many, the most private-supported cultural sectors (followed by visual & fine arts and heritage).

Public support nurtures the whole performing arts economy on different proportions and mechanisms according to the different genres as well as countries. The level of subventions or the level of financial risk that structures are confronted with heavily condition artistic, economic and employment logics. In the performing field and in the particular case of intermediaries, we may find stakeholders of public legal nature that are mainly publicly funded (though not exclusively) as well as independent entities with artistic and administrative autonomy yet running mostly on public funding.

The role of national or regional authorities (in countries where culture is a regional matter such as Belgium, Germany, Spain and the United Kingdom) is determinant at different levels, not only to frame and delineate the sector, but more generally through its direct and indirect intervention. Public authorities ensure the patronage over a great deal of performing arts organisations; intervenes upon creation and

dissemination via subvention and support funds of a great deal of productions, public but also private ones. In addition, through cultural policy, authorities, beyond financial intervention, actually give the overall tone to the mission and conditions of arts and culture in societies.

Paradoxically, though public support is meant to allow arts expression, production and dissemination free from market constraints, it also determines the fragility of art institutions. By consequence the whole sector structure is highly reliant on political programmes and agendas, making the pursuit for public legitimation and recognition crucial alongside the need to explore more independently earned resources.

Functions

Intermediaries take in charge a wide spectrum of activities and instruments in order to support and promote mobility. The following list of functions was inspired on the SPACE network members' initiatives as well as the OMC Group on the Mobility of Artists' and Culture Professionals report (2010):

- 1. Information provision**
- 2. Funding**
- 3. Production and management**
- 4. Promotion, sales and diffusion**
- 5. Networking and advocacy**
- 6. Training and capacity building**

1) Information provision

Intermediary organisations act up as knowledge resource centres providing via diverse means and services know-how, formal and informal advice, tips, contacts, insights into a country performing arts key players and artworks. Intermediaries also contribute to public reflection and research, by conducting or commissioning research and organising seminars and debates. The main topics covered concern (see ECOTEC 2009 and OMC Group on the Mobility of Artists' and Culture Professionals report 2010): regulatory issues; education, training, jobs and funding opportunities; country/region and its artists' and artworks profiles, notably linking to other intermediaries in charge of production and management; diffusion and promotion;

networking.

2) Funding

It refers to the financial support of international cooperation and collaborative productions and projects and/or mobility of individuals, artists and other cultural professionals. The types of funding might include (see ERICARTS 2008 and ON THE MOVE/PRACTICS 2011): artists-in-residencies programmes; visitors or guests programmes; events participation grants; travel grants (that might include trips, accommodation, per diems, subsistence); artistic research and exploratory scholarships; study and training fellowships; translation grants; market expansion grants; project and/or production grants; touring incentives and compensations. In some cases, these organisations might also provide in-kind support that facilitates the mobility of professionals, e.g. residence and working space, materials, technical support.

3) Production and management

Production comprises activities dealing with the material realisation of artistic work. It refers to services of support to artistic content mainly delivered to artists and artistic ensembles and venues. Management deals with legal, financial and administrative aspects, notably planning, fund raising, accountancy regarding touring and mobility. Production and management functions are both analytically different, yet often performed by the same type of intermediaries.

4) Promotion, sales and diffusion

These are activities that promote artists and culture professionals, venues, events and artworks, national and internationally. In the context of mobility it mainly concerns the development of artistic opportunities and markets and the development of partnerships, often linked to networking. It is orientated to other intermediaries and professionals. Moreover, it refers to activities that enable sales and distribution of artworks. They are more orientated towards the public and audiences and how the artistic work may generate income, thus not including artists' revenues or fees that concern the management function.

5) *Networking and advocacy*

Networking is transversal and acts as a booster to most of the above functions. In order to assemble and provide information on the national/regional and international arts scene, as well as to develop the promotion of artworks and artists, these organisations need to develop contacts and nurture relationships throughout home and abroad. As a natural consequence from networking and coordinating efforts and resources, advocacy refers to collective actions, political representation and dialogue with policy makers at different administrative levels. Being very close to the sector professionals' dynamics and needs, advocacy is therefore an integral part of these organisations role that are best positioned to voice the sector processes, needs and expectations and translate them to policy decision makers.

6) *Training and capacity building*

The organisation or commission of formal and informal learning situations, are also an important intermediary function. In the framework of mobility, training and capacity building needs comprise managerial, networking and communicational skills and competences. It also refers to reflection and long-term investment on the sector organisations capacities and resources in view of sustainable strategies.

Intermediaries in the performing arts assume many different natures and perform a wide scope of functions, establishing different positions and relationships within the art process and production chain. When having the promotion of mobility of artists' and artworks as a conducting line, this heterogeneity remains. Actually increased internationalisation and its multi-layered dimensions make mobility transversal and reliant on investment at all points and functions of the artistic process. Therefore beyond specific expertise and targeted initiatives, the promotion of mobility requires structural input from all intermediaries involved.

PROFILES OF SPACE MEMBERS' ORGANISATIONS

The 1st phase of this research mapping intends to draw the profiles of SPACE members' organisations in relation to the promotion of performing arts circulation to shed light on their specificities and needs.

Data was collected via a questionnaire sent by mail in the period between January and March 2011 to SPACE members (see Appendix). The questionnaire focused on two main topics:

- Tools and initiatives developed by the organisation to promote mobility;
- Potential projects, expectations and/or needs for mobility promotion in the performing arts, in the framework of the respective organisation as well as the sector and overall national/regional context.

In addition, the websites of the respective organisations were also consulted to update and complement the outlines. The profile of each organisation assembles information on the following categories:

- Designation, location and website
- Background and mission
- Initiatives, tools and resources for mobility support
- Expectations, needs and future projects

It should be noted that this is an explorative mapping intending to give an overview of the activities and expectations regarding mobility support of a group of intermediary organisations, having the SPACE network members as case study. It does not aim at developing an in-depth analysis of these organisations profiles and features in their entire picture and mission, including human and material resources. Moreover, the range of activities featured and considered "for mobility promotion" is quite large and diverse. Bearing in mind that when operating in the EU market, the strict distinction between national and international gets blurred, the mapping opted to include also initiatives that may be of interest for this purpose, though not strictly conceived and targeted at an international audience or the promotion of the mobility of professionals and artworks. The promotion and debate of contents from

different countries and cultures as well as the discussion of internationalisation, by means of support to translation; the organisation of seminars or workshops with international guests; and the production of knowledge and reflection.

The members of SPACE, national/regional organisations with international missions and activities having intermediary functions as core business will be portrayed in the following order:

- VTI–Institute for Professional Performing Arts in Flanders, **Belgium**
- The Red House, **Bulgaria**
- Arts and Theatre Institute, **Czech Republic**
- ONDA–National Office for Contemporary Performing Arts Circulation, **France**
- ITI-DE–German Centre of the International Theatre Institute, **Germany**
- ex-ETI/MIBAC–Ministry for Cultural Heritage and Activities, **Italy**
- NTIL-New Theatre Institute **Latvia**
- TIN-Theatre Institute **Netherlands**
- Pro Helvetia, **Switzerland**
- British Council, **United Kingdom**

VTI – VLAAMS THEATER INSTITUUT
Institute for Professional Performing Arts in Flanders
Brussels, Belgium

<http://vti.be>

Background and mission

Since it was founded in 1987, VTI has developed into a sectorial think tank in a diverse and international Flanders with strong links to both the sector and policy-makers. It meets the need for sound information and acts as critical interface among the professionals, politicians and authorities, students, academics and the education field, media and the public at large on: performing artists and their work; cultural policy and stage matters; international work and intercultural dialogue; developments and trends; infrastructure, touring and art education. It contributes to the ongoing growth of the sector and the building up of a social environment for artistic creation.

Initiatives, tools and resources for mobility support

Information provision

- **Main website** features relevant resources and keeps pace with current news, organised into four main sections - tools, stories, projects and files- containing: announcements, vacancies, programmes, productions and *premieres*, publications, discipline and thematic overviews and an interactive space for artists and companies to upload their profiles
- **Art Flanders**, bi-monthly multidisciplinary **newsletter** of the Flemish art scene produced jointly with other discipline specific Flemish institutes
- **Online database** (<http://data.vti.be>) with records on professionals, documents, productions, and organisations
- **Toneelstof (Drama Dust), breaking the wave?** (<http://www.toneelstof.be>): portal documenting the last decades of Flemish performing arts scene, developed with Thersites, the Flemish Association of Theatre Critics
- **Library collection**: public documentation centre, with online catalogue on: organisations in Flanders; books on the performing arts, cultural management, policy, art education; plays; videos; journals; cuttings archives from newspapers and periodicals
- **Helpdesk** making staff available to answer questions, notably on the sector infrastructure and policy plans by mail, phone or “face to face”
- **First Aid@**, information helpdesk organised every two weeks, where emerging artists can pass by to ask for advice; takes place at VTI office or at other locations during certain specific events

- **Research, debates and publications:** develops applied descriptive and analytical research of the Flemish performing arts practices, giving special attention to internationalisation and touring; Research exercises are often discussed in public events and published:

- **Magazine *Courant*:** publishes specific analyses and debates

- Publications on current trends in performing arts scene, including internationalisation aspects: **Metamorphoses**. Performing Arts in Flanders since 1993; **Tracks**. Artistic practice in diverse societies

- **Travelogue** (<http://www.arts-mobility.info>): leads SPACE project aiming to map the collection of data on international performing arts mobility in Europe and to test how to harmonise and link national efforts a comparative view of transnational mobility. Includes: Conference **Home & Away**, organised with IETM on comparing national policies for live arts touring; **Prototype and toolkit**; Publication **Mapping Performing Arts Mobility in Europe**

- International conferences on ecological and economic sustainability: **Joining the Dots**, on sustainable international art policies (proceedings published in *Courant* 96); **Slow Boat**, on how to build up an international arts practice when horizon is set by a socio-ecological crisis

- **Res/Ref – Residence & Reflection** (2006-2009): international laboratories of artists and critics following and discussing performances in the frame of the *Kunstenfestivaldesarts*

Promotion and diffusion

- **Circuit X:** joint initiative together with LOCUS, Het Theaterfestival and Flemish cultural centres to help the touring of valuable productions by lesser-known artists in Flanders

- **Start to cook** and **Zet mij in CC** (Keep me in CC), discussion seminars and meetings of producers and spreaders of performing arts for networking and mutual acknowledgement

Networking and advocacy

- Membership of: ENICPA, IETM, SPACE

- Place for knowledge and study, it develops also a vision on the sector. Through research and close dialogue with the artistic community, VTI objectifies and contextualises the sector, points to new trends and needs and it is best placed to react to political changes. It engages regularly with the policy making process, as well as with other partner institutions in Flanders, to establish better coordination and organisation of projects abroad and to stimulate permanent reflection and adjustment (if required) of the policy to be pursued

- Director of VTI is the producer of the Belgium profile of the Compendium for Cultural Policies and Trends in Europe

Training and capacity building

- **Bonjour Public!** Public communication in the performing arts, a learning path: seminar for artists, programmers, producers and spreaders to learn how to better and effectively communicate with audiences

Expectations, needs and future projects

- Need to **evaluate programmes, as Circuit X**, to better adjust and respond to the needs in the field for promotion
- Current **focus on three main areas**: a thorough analysis of artistic practices and oeuvres; public participation (concentrating on art education, distribution and criticism); and the **challenge of international and intercultural cooperation**
- Develop **sustainable international cooperation**, notably by organising visitors programmes for foreigner professionals; prospecting events and structures abroad; developing exchange programmes for the benefit of individual artists; and creating region specific incentive programmes in Europe and beyond
- Develop reflection, search for good practices at home and abroad and raise awareness on the **impact of mobility and performing arts practices on the environment**
- Create **further synergies with other disciplines** through coordination with other Flemish discipline specific institutes in view of international cooperation

ЧЕРВЕНАТА КЪЩА - ЦЕНТЪР ЗА КУЛТУРА И ДЕБАТ
The Red House – Centre for Culture and Debate
Sofia, Bulgaria

<http://www.redhouse-sofia.org>

Background and mission

Created as a project of the Gulliver Clearing House Foundation (established in 1996), The Red House is a not for profit organisation that opened to the public in 2004 in the restored former house-atelier of the sculptor Andrey Nikolov.

It organises and presents socio-political, artistic, cultural as well as socially engaged and educational programmes. It stimulates the development of the independent contemporary art sector in Bulgaria, provides training in less known fields and methods, contributes to pluralism in aesthetical and organisational forms, develops critical thinking and public debate, stimulates the development of various communities and the dialogue between them.

Place for artistic experiments, the Arts and Culture programme spans the fields of performing and visual arts, film, music, literature and new media. In the performing arts, it presents performances, lectures and discussions. It features own productions and those of independent groups, concerts and exhibitions. It also presents video films of key performances in the development of the performing arts in the last ten years.

Initiatives, tools and resources for mobility support

Information provision

- Gathers and dispenses information about mobility non-systematically via the **website**, the **e-bulletin** and **informal channels**
- Online **audio and video archive** of events that took place in The Red House
- Regular organisation of **debates and public discussions** on various issues, notably more recently: cultural industries and digital world; the importance of building up a network for collaborations among NGO's in Bulgaria; the meeting of Transeuropa Network gathering activists from over 12 European cities working together for the emergence of a new and transnational European politics, culture and society to discuss the work programme for the 2012 edition of Transeuropa Festival

Funding

- Provides occasionally logistical support to professionals for the development of projects

Production and management

- As a performing arts venue, hosts and producer, it cooperates in the making of productions by providing rehearsal space, technical equipment and know-how

Promotion, sales and diffusion

- Promotion and dissemination of the in-house arts and culture programme

Networking and advocacy

- Partner to many European platforms and projects; Currently member of SPACE
- Long-term supporter of independent performing arts scene in Bulgaria and engaged sporadically in advocacy actions. Its role as a venue is to facilitate networking and advocacy efforts

Training and capacity building

- Provides regular training in less known fields and methods in the arts, culture, social activities and practices, notably psycho-social support through creative means coming from the arts (drama, theatre, theatre in education, drawings, forum-theatre) and expressive methods (socio-drama, play-back theatre, psychodrama)

Expectations, needs and future projects

Expectations at national level for the arts sector:

- Change of market dynamics and public cultural policy to invest on independent companies and their mobility, diminishing the gap between governmental investment in state theatres and grant funding at local (Sofia Municipality) and national level (National Culture Fund) for projects and mobility
- Gather and analyse data for incoming and outgoing mobility of professionals and productions, so to acknowledge mobility impact and consequences and strengthen arguments for mobility advocacy

IDU – INSTITUT UMĚNÍ - DIVADELNÍ ÚSTAV
ATI - Arts and Theatre Institute
Prague, Czech Republic

<http://www.idu.cz>

Background and mission

Founded by the Ministry of Culture in 1959 as the Theatre Institute, it became the Arts Institute-Theatre Institute in 2007, so to promote the exchange of experience between different artistic fields. It is a not for profit organisation, mainly state funded.

ATI's mission is to provide the Czech and international public with a comprehensive range of services in the field of theatre and other branches of the arts (music, literature, dance and visual arts) as a centre for information, advice, education, production, and publishing. It collects objects and work relating to the artistic processes and provides access to them, pursues research and publishes scholarly work, promotes and presents Czech art abroad, and initiates and participates in international projects.

Initiatives, tools and resources for mobility support

Information provision

- **Information and documentation centre (library, audio library, videotheque):** provides text, photo and video documents about work and authors of Czech professional theatres, festivals and cultural institutions in the territory of the Czech Republic after 1945 and about Czech theatre abroad over the last decades, including data on touring of Czech companies and theatre abroad and on hosting of foreign companies in festivals in the Czech Republic
- Produces and disseminates a variety of **promotional materials** about Czech theatre and dance: catalogues of Czech productions available for touring abroad, the **Czech Performance Collection**, catalogue of playwrights **Let's Play Czechs** and **Czech Dance in Action**; Anthologies and catalogues of Czech dramaturgy in English and other languages; Specialised publications on selected genres (puppet theatre); Catalogues of Czech music; CD and DVD production, film about current Czech theatre and theatre education; anthologies of Czech classical/jazz/pop music
- **Interactive portals** (<http://www.divadlo.cz> and <http://www.theatre.cz> - English version), with **news** on openings, festivals, theatre schools and institutions; **online databases and directories** such as: theatre bibliography, theatre, music and dance productions and venues and institutions; and the interactive public segment offering space for professionals and the public to post announcements, profiles and comments

- **Quarterly newsletter** with current events in Czech arts in English
- Individual and general **consultation and advice** for Czech and foreign professionals on funding opportunities home and abroad; contacts and connections (companies, festivals, artists, researchers, institutions); arts related occasions (workshops, competitions, calls)
- **Research and publications: Artists in Residence**, bilingual publication that charts artists' in residence programmes organised by ATI in 2004–2008, an overview of residences opportunities, samples of work, and artists' impressions; **Artists without Borders**, practical guide with opportunities for support for mobility and international cultural projects; **Obstacles to the Arts Mobility in the Czech Republic** (2010), study mapping the actual mobility obstacles such as taxes, social and health insurance, visas, information services, supporting programmes and schemes

Funding

- **Artists in Residence Programme** (since 2004): coordination and organisation of reciprocal residencies in different arts fields filling in the gap of limited residencies' opportunities in the performing arts. It sends Czech artists abroad as well as looks after arriving artists and provides them with relevant contacts on the Czech artistic scene
- Supports international cooperation projects (in a limited rate)

Production and management

- Conceives and organises concepts, dramaturgy and production of international and local projects, festivals, exhibitions, seminars and conferences, collaborating with Czech and foreign artistic organisations and universities

Promotion, sales and diffusion

- Organises the biennial **Czech Theatre Showcase** for foreign guests in cooperation with the biggest international festival in the country
- Cooperates with diverse festivals to coordinate and host foreign guests (specialists, programmes, dramaturges, researchers)
- Coordinates the **Prague Quadrennial of Performance Design and Space** with a variety of events dedicated to different professional groups within the theatre community and an additional Czech theatre showcase

Networking and advocacy

- Member or Czech representative within: ASSITEJ, Culture Action Europe, ENICPA, Halma, IATC, ICDE, IETM, IFTR, ITI, OISTAT, On the Move, Res Artis, SIBMAS, SPACE, UNIMA
- Partner to Theatre Institute Bratislava and the Czech Theatre Research Society

- In the frame of the Quadrennial, developed the project **Intersection-Intimacy and Spectacle** (2009-2012), a network of international partners that explore performance as an important element of different art and cultural disciplines, focusing on performance design and scenography as interdisciplinary field. The project consists of theoretical discussions as well as interactive installations and performances
- Active participation in policy making processes at national level: preparation of the first state strategy for the arts **Concept for more efficient support of the arts in 2007-2013** and the **National Cultural Policy of the Czech Republic 2009-2014** notably through preparation of different research studies: “Obstacles to the Arts Mobility in the Czech Republic” and “Mapping of Cultural and Creative Industries in the Czech Republic 2011-2015”
- Director of ATI is the Czech representative in the **EU OMC Group on Artists Mobility** and producer of the Czech profile of the **Compendium for Cultural Policies and Trends in Europe**

Expectations, needs and future projects

Expectations at national level for the arts sector:

- Develop a new strategy for international cooperation based on systematic promotion of Czech arts in world markets and main festivals and via specialised events home prepared in cooperation with existing institutions and initiatives
- Establish better synergies with the grant systems for international cooperation provided at the national, regional and local level and with the existing Czech institutions designed for support of Czech culture and commerce so it articulates better with the expertise and dynamics of the sector, as well as increases in transparency and territorial coverage (decentralisation)

ONDA – OFFICE NATIONAL DE DIFFUSION ARTISTIQUE
National Office for Contemporary Performing Arts Circulation
Paris, France

<http://www.onda.fr>

Background and mission

Not for profit association created in 1975, reporting to the Ministry of Culture and Communication. ONDA's primary mission is to stimulate and support exchanges and dissemination of contemporary artistic creation, by focusing on two main tasks:

- Supporting the presentation of foreign productions in France
- Supporting the visibility of French contemporary performing art scene abroad

It develops activities to inform, connect and support professionals to disseminate their productions across-borders, including: advice; promotional operations and meetings to facilitate scouting, mutual discovery, discussion and networking; reflections and publications; financial guarantees to touring and mobility grants.

Initiatives, tools and resources for mobility support

Information provision

- **Main website:** provides directories of organisations and venues; **What's on**, details on tours and productions within major European festival programmes and venues
- Quarterly **newsletter**, provides reminders about festivals in France and abroad as well as a selection of foreign productions that may tour in France
- **Personal advice:** experts provide individualised assistance and establish partnership relations with: artistic teams, to guide them in their approach to networking and identifying opportunities for dissemination; venue programmers or institutions that operate in a spirit of public service, to advise them on the process of discovering innovative forms and young artists
- **RIDA - Artistic exchanges:** fulfils three primary functions: exchange of artistic information on existing productions, cooperation and reflection. Rida fosters the emergence of new networks or strengthens existing networks in their efforts to implement joint actions such as organising tours or co-producing projects. Organised throughout France or neighbouring countries, recently foreign programmers are also invited. It includes regularly **conferences** on discipline-specific or cross-disciplinary issues (young audiences, new stage writing, performance, contemporary writing, young artistic teams), in relation to the current climate and professional needs. The target audience are programmers, artists and researchers from other fields, notably philosophers and sociologists
- Specific international **discussion meetings** reported onto bilingual publications: **What role for producing organisations in the field of performing arts in Europe?**

(2010); **Opening new avenues for performing arts in Europe** (2008)

- **Les cahiers de l'Onda** (Onda Reports), develops thematic reflections and expresses views of different professionals
- Survey and publication **Exchanges between France and Europe in the field of Performing arts (2011)**

Funding

- **Financial guarantees for the presentation of foreign performances in France** that offset some of the deficits incurred by host venues. It funds tours that include at least three venues over a coherent period. Funding covers 50% of the costs of the team's transport and travel expenses and it is divided between all the venues participating in the tour. When there is support to subtitling/translation to French, the output shall be made freely available to other venues hosting the show in a potential later tour
- **Mobility grants for French programmers to travel abroad** within group scouting trips

Promotion and diffusion

- **Scouting trips** encourage programmers to discover artistic realities of other countries or continents, to facilitate their scouting process and international programming. Organised alongside a festival or other event whose programming are in resonance with the missions undertaken (geographical area, form of artistic expression)
- **Destinations** are projects specifically designed in collaboration with local partners to bring about a contextualised discovery of a cultural landscape, a city or a region and the artists who create there, as well as local programmers
- **Ice Breakers**, meetings for French choreographers and directors and foreign programmers held in the frame of international events
- **FOCUS: theatre, dance and young public**, organised alongside key partners to give visibility to the French scene. Disciplinary platforms showing full-length French performances in the frame of international festivals. It includes also **artists' salons** where artists may discuss their works with programmers.
- **Artists' fairs** giving French directors and choreographers the opportunity to explain their work and present projects to small groups of artistic directors of venues or festivals

Networking and advocacy

- Membership of Culture Action Europe, ENICPA, IETM, SPACE
- Supports and houses the Roberto Cimetta Fund that promotes artistic exchange and mobility within the Mediterranean
- Hosts the **International Group**, a network of 51 venues committed to international

programming policy and co-productions so to promote circulation, encourage cooperation between programmers and help organising tours, by relaying to a wider group of partners

- Follows up diverse European cooperation projects by contributing with expertise and know-how and mobilising its network of contacts

Training and capacity building

- Training **programme for managers in the different practices and policies in Europe** (2008) organised jointly with La Belle Ouvrage, a training centre for arts management

Expectations, needs and future projects

- Evaluate the impact and further develop the programme Focus
- Establish permanent record and analysis of mobility flows between France and Europe
- Reflect on a better financial support to incite wider touring of international productions in France
- Provide more systematic advice to companies to develop and precise their international circulation
- Extend ONDA's human and financial resources to develop international activities

Expectations at national level for the sector:

- Channelling of financial support from major events to invest on longer-term relationships with artistic teams to train skills and improve their international strategies

ITI-DE DEUTSCHE ZENTRUM DES INTERNATIONALEN THEATERINSTITUTS
German Centre of the International Theatre Institute
Berlin, Germany

<http://www.iti-germany.de>

Background and mission

The German ITI was created in 1955 and is supported by public funding at federal and local level. It is a non-governmental membership organisation with about 200 artists, theatre specialists and institutions from all branches of the performing arts. It champions the free development of the performing arts and diversity of forms of expression at a national and international level.

The German ITI develops and supports international cooperation and encounters by providing advice and information services, editing publications, organising international specialists' conferences, theatre festivals and workshops centred on various aspects of the performing arts.

Initiatives, tools and resources for mobility support

Information provision

- **Bi-monthly newsletter** (in German) with news about events, opportunities and political discussions in Germany and abroad
- **Impuls**, semester report in German and English, on international performing arts scene and news from the policy making field, disseminated in print and online version (archived online)
- **Play Service**, print bilingual annual overview of new plays from Germany at the beginning of the theatre season
- **Playservice**, European database and search engine, to find plays in translation to promote contemporary drama and the mobility of plays within the network ICDE -Information Centre for Drama in Europe (<http://www.playservice.net>)
- **Tanzplattform**, publication presenting 50 choreographers and companies based in Germany on the occasion of the biannual platform event; **Tanzplattform database** of all "Tanzplattform" events
- **Video documentation** on dance and theatre, festivals and showcases (done by project-partner Mime Centrum Berlin) aiming to provide material for artists, to promote and distribute their own work
- **Dance Video Navigator**: development and maintenance of a portal search engine for video recordings of dance performances, as part of a partnership in the frame of ENICPA (<http://www.dancevideonavigator.org>)
- **Development of an online-Handbook** with information for mobile artists (website and print version)

- **Regular individual consultations** to professionals
- **Guidance** for festival projects, international collaborations, notably thespis-festival, Iraqi-German theatre network, national festival developments
- **Symposium on European-wide collaborations in 2007**, to discuss European support for cultural cooperation, obstacles to mobility and necessary initiatives at policy level, in collaboration with Culture Action Europe
- **Symposium and publication Performing Arts Report 2009** to discuss status of artists in the frame of international mobility in collaboration with Culture Action Europe
- Main local partner of **IETM Berlin meeting in 2010 “Plan C”**
- **Collaboration with other national networks** in their events: round tables on mobility and international collaborations within their annual meetings (Bundesverband Freier Theater/national association of independent theatre makers; Dramaturgische Gesellschaft/Association of dramaturgy specialists)
- **Joint workshop** with IGBK (International association of visual artists) about the European coordination of social security schemes
- Gathering of **statistics on outgoing mobility** in theatre and dance in 2008-2009 (part of Travelogue project), to be enlarged with incoming mobility
- Research of structural developments in European theatre, within the Balzan Prize project (to be finalised in 2014)

Funding

- **Internship programme** with Goethe-Institute for individual artists to join a production process of a dance or theatre company in Germany
- **Financial support for travel and accommodation** in the frame of international projects of the ITI worldwide

Networking and advocacy

- Membership of CAE, ENICPA, ICDE, IETM, ITI, On the Move, SPACE
- Networking with **CCP Germany** and others to bring mobility issues forward
- Collaboration with *Federal Government Commissioner for Culture and the Media* to develop an Information system for cultural mobility; and to support mobility financially within the frame of the *Federal Government Initiative for Creative and Cultural industries*

Training and capacity building

- **Translators workshop and translators meeting** (annual) with implicit mobility focus (mobility of plays), to promote contemporary drama
- Meetings and workshops within the **ITI-Festival Theater der Welt**, notably on international theatre for young dramaturgy specialists, and curators meetings

Expectations, needs and future projects

- **Organise a workshop on new visa code**, planned in cooperation with the Federal Government Commissioner for Culture and the Media and the Foreign office
- **Implement a monitoring and feedback system** in online and offline activities to collect experiences and case studies regarding obstacles to mobility
- Implement a **Infopoint “European markets for culture industries in the performing arts sector”**, a service for producers, curators and artists to present and promote art works
- Contribute to strengthen the role of a German infopoint for international mobility in the performing arts

Expectations at national level for the sector:

- Redefinition and provision of financial support for travel and transport beyond the Goethe Institute
- Provision of information and consultation service for regulatory issues linked with mobility

MIBAC–MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI – DG SPETTACOLLO DAL VIVO
Ministry for Cultural Heritage and Activities – DG Performing Arts
Ex-ETI - ENTE TEATRALE ITALIANO
Ex-Italian Theatre Institute
Rome, Italy

<http://www.spettacolodalvivo.beniculturali.it>, <http://www.enteteatrale.it>

Background and mission

ETI was a public body created in 1942, positioned halfway between the Ministry of Cultural Heritage and Activities and the artistic sector, operational until 31 of May 2010. Its mission included the promotion of Italian theatre and dance home and abroad, developing international exchanges and collaborations and enhancing the contemporary repertoire of young generations of artists. In recent years, ETI had adopted a working method based on partnerships with different players home and abroad. Promotion and development projects were worked out jointly with local and foreign institutions and festivals and theatres in Italy and abroad. ETI was suppressed by the Law N.122 of 30 July 2010 and its responsibilities were partially transferred to the MIBAC.

Initiatives, tools and resources for mobility support

Information provision

- **Online catalogues and databases** surveyed drama and dance productions every season as part of responsibilities within the National Observatory of Performing Arts (part of MIBAC), from 2009 to 2010. The intention was to include mobility-related data, within the prototype set by Travelogue
- **Informative trips**, on the occasion of a project in Chile, ETI run a first experiment of informative trips for Italian operators for developing direct exchanges
- The Observatory evaluates the **public funding system for productions distribution, promotion and touring**, by tracking expenditures for travels abroad
- Comparative **study on European legislation on theatre** in collaboration with the Observatory

Funding

- Grants to cover travel and transportation expenses, under a regulation that acknowledges performing activities abroad within a threshold of 30% the activities performed in Italy

Promotion and diffusion

- **Professional Italian-French days of drama and dance (1997/2003), “Carta Bianca” and “Face a Face”**, bilateral projects, run together with ONDA, mediated between national and local institutional partners and operators of the contemporary stage from the two countries. Aimed at the circulation of shows, translated texts and artists’ mobility, keeping the purpose of presenting innovation and emerging artists
- **Collaboration with foreign festivals**: encouraged initiatives promoting Italian theatre and dance at festivals and venues abroad jointly with Italian Cultural Institutes. Provided information and economic support for the circulation of performances abroad; promoted a variety of artistic proposals, and new international markets for Italian emerging productions
- **Teatri del Tempo presente (2008/2009)**, devoted to young artists less than 35 years old. It supported their creative work; favoured the development of bottom-up processes in the relations between local organisations of professionals scouting new artists and ETI as a body working nationally and internationally; favoured the establishment of networks between local theatre organisations; gave national and international visibility to the work of young companies; proposed showcases for young generations with foreign professionals; supported the circulation of the final productions abroad; accompanied these activities with printed materials and videos
- **Promotion of theatre and dance in less privileged areas in the country (1998/2002)**, aimed at developing artistic potential, production, training and overall demand and supply in regions with low cultural reception levels, co-funded by local authorities. It allowed levelling away differences between different geographical areas, promoting local development and establishing networks inside and outside the areas concerned

Networking and advocacy

- Member of SPACE and partner to the project Intersection-Intimacy and Spectacle

Training and capacity building

- Training cooperation project launched with the Italian Development Cooperation Department in partnership with Italian artists and organisations and non-European artists: European artistic specialisation courses in collaboration with foreign institutions (École des Maîtres); vocational training courses for operators dealing with European projects, theatre for children and young people, young critics

Expectations, needs and future projects

- Promote the planned international conferences about European legislation on theatre

- Develop an integrated data collection and information system that would articulate the service of the regional observatories gathered in the ORMA project (*Osservatori Regionali sui Mercati dell'Arte*) alongside the experience of ETI/DG Performing Arts to assemble data on incoming and outgoing mobility; provide information on Italian performing art to foreigner professionals; give opportunities to the performing arts sector for circulation abroad and international exchanges; The service should span the web, personal advice on institutional, professional and personal contacts
- Plan and coherently organise the support to circulation of performances in coordination with both the Ministry of Foreign Affairs and the Ministry of Cultural Heritage and Activities
- Interpret and promote co-financed territorial development plans for mobility and artistic exchanges favouring European and Euro-Mediterranean integration processes through mediating among national, regional and local institutions and professional organisations
- Invest on the participation in national and international networks to link different Governmental levels, its institutions and professional organisations in the performing art sector

Expectations at national level for the sector:

- Create a new body or re-design an existing organisation to integrate internationalisation as its organic mission that may take up the mediation role among the different levels of government in Italy and artistic professional organisations
- Develop public policies in the field of culture and the performing arts, with an integrated strategy and systematic actions towards mobility promotion

LATVIJAS JAUNĀ TEĀTRA INSTITŪTS
NTIL - New Theatre Institute of Latvia
Riga, Latvia

<http://www.theatre.lv>

Background and mission

Created in 1998, it is a non-governmental association with a flexible administration system founded by 33 performing arts professionals.

NTIL's mandate is to develop and encourage the multi-faceted forms of performing arts — especially new theatre, dance, performance, and circus — both locally and internationally. It targets professional artists, organisations, managers, operators and students, but also the general public, ensuring access to international contemporary productions.

It strives to expand the creative boundaries of Latvian theatre production and expression, thereby supporting professional development, international cooperation and mobility and the freedom to explore new ideas. Responding to the ever-changing practices and needs, it considers fundamental to pursue the development of short-term projects as guest performances and co-productions and long-term events such as international festivals, educational programmes, information exchange, and international collaborations at Nordic-Baltic and European level.

Initiatives, tools and resources for mobility support

Information provision

- **Main website**, promoting access and dissemination of information on artists and companies, funds and grants, resources, education, networks and organisations, festivals and events in Latvia and abroad. Integrates an **online library catalogue** and produces a regular **newsletter** service
- **Library** comprising recordings of Latvian and international performances on different disciplines, dance, theatre, performance, new circus, object and puppet theatre per country
- **Advice and guidance**: serves as a know-how resource centre, formally and informally
- Organises **debates, lectures and workshops** on international issues in connection with other public events and presentations inducing public discussion on key questions for the sector and cultural policy

Funding

- Provides administrative support

Production and management

- Produces guest performances of international companies in Latvia

Promotion, sales and diffusion

- Runs two international bi-annual festivals in Riga that allow Latvian audiences to meet international contemporary productions: **Homo Novus** since 1995, contemporary theatre and **Homo Alibi**, since 2000, on experimental performing arts
- Organises the yearly **Showcase of Latvian theatre** in collaboration with local venues

Networking and advocacy

- Member of BAND Baltic/Nordic contemporary performing arts platform, ENICPA, FIT Festivals in Transition, IETM, Imagine 2020 Arts and Climate Change, Intersection-Intimacy and Spectacle, Latvian Association of Cultural NGO's, SPACE
- Involved in several Boards and Committees dealing with cultural policy issues

Training and capacity building

- Creates opportunities for training beyond the frame of formal education, serving as a platform and resource centre for learning and exchange of know-how. Organises different tailored programmes for specific target groups: critics, managers, programmers, artists & directors
- Training "Managing Performing Arts across Europe" (2005-2006), with Theorem, targeting sound and light designers, art managers, engineers and technicians
- Seminar "Innovative Solutions for Culture Development" (2010) on capacity building within NGO's in the culture sector

Expectations, needs and future projects

- Start up a mobile Nordic-Baltic network with a series of artistic laboratories for mixed groups of artists leading to the development of co-productions

Expectations at national level for the sector:

- Invest on regular and structured support for mobility, both for individual research and artistic work, to increase the circulation of artists and their works, the regular involvement of Latvian artists in international projects and the presence of foreign artists in Latvia
- Develop a state policy for mobility promotion and funding as it is valed for public subsidies attribution, but mainly remains the responsibility and interest of artists and their organisations

TIN – THEATER INSTITUUT NEDERLAND
TIN - Theatre Institute Netherlands
Amsterdam, The Netherlands

<http://www.theaterinstituut.nl>

Background and mission

Started as a theatre museum in 1924 with private collections. In the 70's merged with the Dutch Centre of the ITI and an archive of stage sound and image. Separate smaller service institutes for dance, mime and puppetry were added later in adjoining buildings and joined together in 1992.

TIN is an independent non-profit organisation, receiving a structural subsidy from the Ministry of Education, Science and Culture, alongside various project subsidies, and generated income from membership fees, entrance and services fees, rent and sales.

TIN is an ambassador, curator and centre for expertise and information for the Dutch performing arts history, present and future. It has been active both as a heritage and a sectorial institute. It documents and makes accessible a unique collection of theatre and performing arts materials and provides information, advice, reflection, promotion and coordination. In this way it contributes to the strengthening of the social position of theatre and to the existence of a rich and inspiring theatre climate in the Netherlands.

In August 2011 the Dutch Government announced the intention to cut severely TIN's budget, reducing its functions back to a theatre museum from 2013 on. TIN has contested and raised broad international concern and support for its international role.

Initiatives, tools and resources for mobility support

Information provision

- **Main website** providing information on touring/collaborative possibilities, key players in artistic field home and abroad, notably main venues, events and organisations, latest developments in the Dutch performing arts; the Dutch cultural funding and policy system; training and funding opportunities; residencies; contests and seminars
- **The Dutch on tour**, special portal filled with information on Dutch companies with international profile including images and video material (<http://www.thedutchontour.nl>)
- **Dutch Dance & Drama**, bi-monthly e-newsletter compiling latest news and major developments in the field
- **Multimedia Centre**, databank and library catalogue that features a collection of

books and plays in several languages, scores of music, international magazines, CDs, and videos

- **Flying Dutchman:** selection of companies and productions active internationally in the different periods of the year, produced with TM-Theatre Maker magazine
- **Festival Flyer,** shortlist of the most important Dutch festivals featuring Dutch work
- Overview of Dutch theatres and festivals that programme foreign productions
- Commission or support to the development of **mappings of countries,** to get up-to-date overviews of opportunities and resources for cooperation development
- **Advice and guidance** through mail and personal meetings, to help professionals with the do's and don'ts of international collaboration and exchange, answering questions on Dutch theatre and dance in the Netherlands and abroad
- Publication of monthly **record** of companies touring abroad in TM-Theatre Maker magazine
- **Moving Meetings** (2011), proposes the encounter of international programmers, marketing professionals and audience for Dutch dance, in view of dialogue and fine tuning of demand and supply

Funding

- Facilitates and organises **missions of professionals abroad** to attend events such as APAP-Global Performing Arts Marketplace and Conference New York and Tanzmesse Nord-Rhein Westfallen
- Creates promotion materials that support artists logistically
- Special budget for inviting programmers to the Netherlands

Promotion and diffusion

- Organises **trips/missions abroad,** matching Dutch presenters and potential co-producers with arts professionals in target countries (re-inversed visitor's programme)
- **International visitor's programme:** invitations to programmers, journalists and other international key figures, offering tailor fit meetings with Dutch artists, producers, presenters and shows in the occasion of Dutch international festivals (ex. CoDance, Pop Arts and Tweetakt)
- Organises **artists' residencies,** both for foreign artists in Holland and Dutch artists abroad
- Stimulates co-productions and reciprocity in international projects
- Manages several **multi-annual programmes** focusing on certain regions aiming to promote Dutch productions abroad, cultural exchanges and collaboration between Dutch and foreign professionals, recent examples include the Interactions SA-NL project in South Africa; the New Island Festival in New York; China Project (with VTI)

Networking and advocacy

- Member or Dutch representative within ASSITEJ, ENICPA, EMF, ICDE, IETM, IOTPD, ITI (Board member), SIBMAS, SPACE, Transversales-International Encounter of Contemporary Scene
- Assumes responsibility to try to influence both local and European policy-making processes
- Participates and organises national and international expert meetings to discuss touring and mobility issues

Training and capacity building

- Organises **pitch training** for artists to promote themselves and their work in an international context
- Collaborates with universities and research institutes, festivals and professional organisations, notably: the **Amsterdam-Maastricht Summer University**, for courses and workshops; the Department of Theatre Studies of the University of Amsterdam

Expectations, needs and future projects

- Focus on the cooperation with Turkey, Russia, Germany, Brazil, USA and China
- Research on methodologies in the realm of culture and development: best practices by artists and arts organisations working in developing countries, performing arts strategies for cultural change, creation of infrastructure and training
- In view of the re-structuring of TIN from 2013 on into a museum: endeavour to transfer its expertise and experience to other organisations, particularly with regards to international promotion

Expectations at national level for the sector:

- Need for increased support for the presentation of international performances at regular venues in the NL and individual support to mobility

PRO HELVETIA
The Swiss Arts Council
Zürich, Switzerland

<http://www.prohelvetia.ch>

Background and international mission

Created in 1965, it is a foundation under public law, entirely funded by the federal government to complement the cultural promotion activities of the cantons and municipalities, notably to promote artistic creation, foster cultural outreach and facilitate cultural exchange at home and with other countries. Outside Switzerland, it maintains five liaison offices in Cairo, Warsaw, Cape Town, New Delhi and Shanghai, runs the Swiss Cultural Centre in Paris and finances the cultural programmes of the Swiss Institutes in Rome/Milan/Venice, New York and San Francisco. It runs also the Western Balkans programme based in Sarajevo. These bodies promote exchange and cooperation with local and regional partners.

In order to promote projects in the fields of visual arts, literature and society, music, theatre and dance accessible to international audiences, Pro Helvetia provides cultural practitioners financial support but also services that generate opportunities for performance, display and cooperation. It makes use of its contacts to cultural institutions worldwide and supplies event organisers, art exhibitors and publishers with a regularly updated range of offers. Its promotional tools are a means of raising awareness of Swiss arts at home and abroad.

The new Culture Promotion Act, regulating and setting guidelines for cultural policy that comes into force in 2012 is defining a new mandate for Pro Helvetia, notably with new tasks.

Initiatives, tools and resources for mobility support

Information provision

- **Main website**, with institutional news on programmes, initiatives, events, application guidelines and procedures, including regular **newsletter** covering all artistic disciplines and promotion section with catalogues of Swiss art
- **Swiss Art Selection platform**: provides insights into current Swiss cultural production by means of words, images and sounds. It presents artists, groups and projects that are representative of the diverse Swiss cultural scene. Created as guidance for diplomatic and consular representations and for event organisers around the world

- **DVD Swiss theatre and dance selection** offers insights into the diversity of these scenes aimed at international event organisers. It introduces both independent companies and institutional ensembles that Pro Helvetia has supported over the past two years in view of their artistic qualities and national and international impact. The selection features both established and up-and-coming groups
- **Advice** to Swiss embassies for their cultural work in the respective country; to foreign programmers concerning interesting companies; and to Swiss artists wanting to go abroad
- **Passages**, published three times a year in English, French, and German, it is a cultural magazine that follows the current debates on cultural policy and informs on cultural exchange between Switzerland and other countries. It provides a forum for authors, journalists and those professionally active on the cultural scene
- Organises occasionally **debates on mobility and internationalisation** within its thematic and geographical programmes

Funding

- Guest performances in Switzerland (theatre and dance) and abroad (dance)
- Exchange of knowledge, research visits, viewing trips (theatre and dance)
- Financial support for travel and transport expenses; in special cases, 50% fee contribution
- Financial support for accommodation and travel costs for foreign programmers
- 3-year contracts for established dance companies with a special focus on tours abroad
- Financial support for subtitling in other languages
- Financial support for Swiss platforms
- **Artist in Residence programmes**, studio and research residencies abroad for artists and cultural operators in Switzerland (for foreigners from certain countries)

Promotion and diffusion

- **Special focus programmes “Moving Words”** on translation promotion, including trips and exchange schemes, debates and residencies, training programmes
- Presentations of Swiss performing arts and participation in round tables at international events, like festivals and meetings
- **Swiss Focus**: organisation of side events at Swiss Theatre and dance platforms in Switzerland and at festivals abroad as Avignon, Theaterformen and Comédie de Saint Etienne

Networking and advocacy

- Member of IETM, IFACCA, SPACE
- Public body and go-between of arts and policy, acts as an official part of national cultural policy making processes and within this process can act as advocate for the arts
- **Ménage culture and politics in conversation**, programme that promotes the dialogue between the arts field and policy making in Switzerland

Expectations, needs and future projects

- Focus on the development of tools for supporting mobility of emerging artists
- Begin 3-year contracts with established theatre companies with a focus on tours abroad
- Develop programmes with a special focus on certain countries/continents, e.g. Russia, Latin America to establish sustainable exchanges
- Develop training programmes for arts managers, to help them to build up networks and improve know-how about mobility in the performing arts
- Develop organisational resources, human and material, for investing on data collection, research, documentation and publishing
- Extend the network of liaison offices abroad to promote Swiss arts
- Invest on incoming mobility of foreign production into Switzerland

Expectations at national level for the sector:

- Develop further the regular promotion of outgoing mobility at the national level and articulate with other levels of administration

Expectations at European level:

- Deepen research on the particular aspirations and conditions for mobility, especially for professionals in the new EU member states
- Promote the participation of Switzerland in the EU Culture Programme so to promote openness and awareness towards Europe; facilitate the intensification of networks and exchanges, participation in mobility programmes, more collaborations between artist to artist

BRITISH COUNCIL, ARTS
London, United Kingdom (UK)

<http://www.britishcouncil.org/new/arts>

Background and mission

Created in 1934 it is an international organisation for educational opportunities and cultural relations through the exchange of knowledge and ideas between people worldwide. It is an executive public body, a public corporation (in accounting terms) and a charity, operating at arm's length from the government. It receives funding from the Government (1/3), and from its commercial activities, notably language teaching. The British Council has an infrastructure of offices in over 100 countries worldwide with arts programmes in most of them.

The arts team works with partner art organisations' and artists to develop innovative events and collaborations that link many artists and cultural institutions around the world, drawing them into a closer relationship with the UK. The disciplines covered include music, drama, dance, visual arts, design, architecture, fashion, film, literature and the creative economy. It works to make arts projects and events happen and support can range from managing a whole event, to brokering funding agreements with overseas partners, or contributing towards the costs of a drama or dance performance overseas. It aims to give a diverse picture of the UK, and to promote the debate of ideas by challenging opinions and increasing understanding between cultures via organising UK dance and drama programmes in the different regions of the world where it has a seat. Present geographical priorities: Islamic world; China; EU accession countries and new members; Sub-Saharan Africa.

Initiatives, tools and resources for mobility support

Information provision

- **Main website and country/project specific portals**, making available news and guidelines on programmes per discipline, projects, publications and links to online resources
- **Performance in Profile**, yearly online guidebook to British companies and artists having work available for international touring on dance, drama, live art and outdoor work
- **Arts enquiries helpdesk**, advice for independent artists touring and one off enquiry support for companies working regularly with the British Council
- Mentors emerging companies through workshops and individual one to one 'surgeries'
- **British Council road shows** for companies involved in or attending British Showcases

- Looks at developing trends in the art sector and commissions research: **Long Horizons/Moving Arts** reflections on art, artists and climate change, produced by Julie's Bicycle; Mapping exercises i.e. **Festivals in sub-Saharan Africa**
- Organises panel discussions around performances outside of the UK or during showcases to discuss particular artistic trends of interest i.e. digital theatre, young dance artists, political theatre, and aesthetics
- **British Council in Brussels:** maintains a calendar of **EU funding opportunities**, particularly, upcoming calls for proposals, and provides advice to project managers on matching their projects to European Commission priorities as well as quality review of proposals

Funding

- Subvention funds attached to Edinburgh showcase to support the touring of work
- **In Country budgets** occasionally available for touring
- Partnerships with Arts Council of England and Visiting Arts with funding vocation for internationalisation

Production and management

- Organises **residencies & collaborations** outside of the UK

Promotion and diffusion

- **Edinburgh Showcase**, bi-annual showcase of British work held during Edinburgh Festival
- **Country specific showcases** featuring a genre of work such as Connected in Tokyo (interactive/digital performance) or SPACE UK in Spain (Live Art performance)
- **British Dance Edition**, bi-annual British Dance showcase
- **Caravan**, bi-annual showcase featuring artists from South East Britain
- **Decibel**, bi-annual showcase featuring British based artists from culturally diverse backgrounds and leading disabled arts practitioners
- **New Work New Audiences programme (NWWA)** aims to engage with the British Council's target audiences overseas, have impact on decision makers, and open the UK to creative work from overseas through the nurturing and presentation of innovative creative work
- **Visits to the UK and showcases** from overseas promoters and office managers

Networking and advocacy

- Membership of ENICPA, EUNIC, IETM, SPACE
- Memorandum of Understanding with **Arts Council England**
- One off policy projects such Points of Contact with partners as the Department of Culture Media & Sport, London 2012, Arts Council England and policy-makers in Brazil

- Steering Group member of Sustained Theatre, initiative supporting Black, Asian and Minority Ethnic artists
- **Develops specific EU strategy through British Council Brussels:** to make the link between its work and the policies and programmes from the EU, so to create opportunities for increased impact and generation of income. It positions itself as the cultural relations partner for the European Commission and major international organisations, notably by securing speaking roles for senior colleagues at major conferences, setting up visits by members of the Global Management Team to meet high-level representatives of the European institutions, and coordinating and submitting responses to EU consultations. Supports stronger EU external cultural relations via lobbying UK MEPs and the active engagement in the EUNIC network

Training and capacity building

- **Creative and Cultural Economy** programme intends to develop skills, experience and capacity for the sector in the UK and around the world. Invests in policy development and improving Creative Entrepreneurship, notably via **Cultural Leadership International**, worldwide programme of activities that facilitate leadership networking and exchange in the broader cultural sector by focusing on supporting a new generation of cultural practitioners
- Workshops with creative teams around performances outside of the UK

Expectations, needs and future projects

- Improve partnership work and the use of its brand to support fundraising initiatives

Expectations at national level for the sector:

- Improve support for dance artists to tour internationally filling in the gap in funding for this discipline, notably due to the lack of professional producers and managers in dance
- Increase cultural diversity representation on British and international stages

MAPPING OTHER NATIONAL/REGIONAL INTERMEDIARY ORGANISATIONS IN THE EU

This chapter presents the research 2nd phase: an exploratory non-exhaustive mapping of the institutional panorama in relation to the potential support to the mobility of performing arts, spanning EU countries not covered by the SPACE network. The main goal is simply to have an overview of the performing arts sector organisational structure throughout the whole of the EU and assemble a first set of potential key players and contacts. At the background, there is the intention of SPACE to identify potential members in view of enlarging the network.

Nonetheless the information gathered already reflects the heterogeneity that characterises the sector throughout the EU. This diversity explains the different approaches and information made available for each country. Some countries feature panoply of different intermediaries, with specific well defined missions. Others are characterised by a lack of intermediaries or their role and contribution to mobility promotion is not institutionalised.

Moreover, for countries where culture is a responsibility of the regions, as the case of Spain, beyond the national level, organisations are also listed at regional level. As a matter of fact, it shall be added that throughout the EU, regional and local authorities and organisations are increasingly assuming an international role. However this mapping only considered the national level, except for the case of Spain. The need remains to invest further on an in-depth analysis of the sector organisations and their role and activities taking into account the specificities of each country.

In what comes to the methodology put forward to assemble the data: the internet was the main source of information. The organisations scanned and selected have primarily been identified with the help of existing online databases of cultural resources available within the websites of the following platforms: the Compendium on Cultural Policies and Trends in Europe; Culture360; ENICPA; IETM; ITI; Labforculture; and On the Move (see other European online resources). In addition contacts of organisations were also obtained via the SPACE project Travelogue,

notably made available by VTI as well as the mobility pilot project Practics partners involved in mapping information providers in their own countries, Interarts and TINFO (see Interarts/Practics 2011 and TINFO/Practics 2011).

It should be noted that the internet is a partial reflection of reality, meaning that information available via the web is not exhaustive and might not be the most updated. Moreover automatic translation tools were used in some cases when the researcher could not master the language used, especially when a second language version of the website was not available or its contents were very limited.

Finally, this mapping was conducted in April and May 2011 and the information featured here, most particularly URL addresses (revised in November 2011 for final editing), was correct at the time of writing to the best of the editor's knowledge.

Table 1 – Mapping of main organisations taking in charge intermediary functions contributing to the promotion of mobility of performing arts, per country

Country	Organisations	Website
Austria	Austrian centre of ITI	http://www.iti-arte.at
	Austrian Association of Independent Theatre (IGFT)	http://www.freietheater.at
	KulturKontakt Austria	http://www.kulturkontakt.or.at
	SODAart – Association for Contemporary Art and Emerging Artists	http://www.sodaart.at
	Tanzquartier Wien – Dance House	http://www.tqw.at
Cyprus	Cyprus Centre of ITI	http://www.cyprus-theatre-iti.org
	THOC – Cyprus Theatre organisation	http://www.thoc.org.cy
Denmark	Dance Info Denmark/Dansenshus Centre for Contemporary Dance	http://www.dansenshus.dk
	Danish Actors Association / Theatre union and Danish ITI	http://www.skuespillerforbundet.dk http://www.dititu.dk
	Danish Arts Agency	http://www.kunst.dk
	Danish Cultural Institute	http://www.dankultur.dk
Estonia	Estonian Dance Agency	http://www.tantsuagentuur.ee
	Estonian Institute	http://www.estinst.ee
	Estonian Theatre Agency	http://www.teater.ee
	Kanuti Gildi Saal	http://www.saal.ee
	STU – Independent Association of Dance	http://www.stu.ee
Finland	CIMO – Centre for International Mobility	http://www.cimo.fi
	Dance Arena	http://www.dancearena.fi
	Dance Info Finland	http://www.danceinfo.fi
	Drama Corner	http://www.dramacorner.fi
	Finnish Circus Information Centre	http://www.sirkusinfo.fi
	Finnish Dramatists' Union	http://www.sunklo.fi http://www.finnishplays.com
	Finish Theatre Centre	http://www.teatterikeskus.fi
	TINFO Theatre Info Finland	http://www.tinfo.fi

	Zodiak – Centre for New Dance	http://www.zodiak.fi
Greece	Association of Greek Choreographers	http://www.choreographers.gr
	Full House Promotion	http://fullhousepromotion.gr
	Hellenic Centre ITI	http://www.hellastheatre.gr
	Hellenic Foundation for Culture	http://www.hfc.gr
Hungary	Hungarian Centre ITI	http://www.itihun.hu
	Hungarian Cultural Institute	http://www.magyarintezet.hu
	Hungarian Theatre Museum and Institute	http://szinhaziintezet.hu
	Trafó – House of Contemporary Arts	http://www.trafo.hu
	Workshop Foundation	http://www.wsf.hu
Ireland	Culture Ireland	http://www.cultureireland.gov.ie
	Dance Ireland	http://www.danceireland.ie
	Irish Theatre Institute	http://www.irishtheatreinstitute.com
	Theatre Forum	http://www.theatreforumireland.com
Lithuania	Art Factory – portal for the performing arts	http://menufaktura.lt
	Arts Printing House	http://www.menuspaustuve.lt
	Lithuanian Dance Information Centre	http://www.dance.lt
	Theatre and Cinema Information and Education Centre	http://www.theatre.lt
Luxembourg	Theater Federation – Luxembourgish ITI Centre	http://www.theater.lu
	TIL Theatre info Luxembourg – Art Attitudes	http://www.theatreinfo.lu
	3CL – Luxembourgish Centre for Choreographic Creation	http://www.danse.lu
Malta	Malta Council for Culture and the Arts	http://www.maltaculture.com
	St. James Cavalier – Centre for Creativity	http://www.sjcav.org
Poland	Adam Mickiewicz Institute	http://www.iam.pl
	Institute for Music and Dance	http://www.imit.org.pl
	Polish Dance Platform	http://www.polishdanceplatform.pl
	Ujazdowski Castle Centre for Contemporary Art	http://csw.art.pl
	Zbigniew Raszewski Theatre Institute	http://www.instytut-teatralny.pl
Portugal	Alkantara Association	http://www.alkantara.pt
	Directorate-General for the Arts	http://www.dgartes.pt
	Dance Forum	http://www.forumdanca.pt
	Camões Institute	http://www.instituto-camoes.pt
	O Espaço do Tempo – Centre for Transdisciplinary Arts	http://www.oespacodotempo.pt
Romania	National Dance Centre	http://www.cndb.ro
	Romanian Culture Institute	http://www.icr.ro
	UNITER – Romanian Association of Theatre Artists – ITI Romanian Centre	http://www.uniter.ro
Slovenia	Bunker	http://www.bunker.si
	Network/Gibanica Contemporary Dance Platform	http://2011.gibanica.eu
	Exodos production centre	http://www.exodos.si
	Emanat Institute for affirmation and development of dance and contemporary art	http://www.emanat.si
	Maska	http://www.maska.si
	SCCA – Ljubljana Centre for Contemporary Arts	http://www.scca-ljubljana.si

	Slovenian Association of Dramatic Artists – ITI Slovenia	http://www.zdus.si
Slovakia	Association Bratislava in Movement	http://www.abp.sk
	Theatre Institute Bratislava – Slovak Centre of ITI	http://www.theatre.sk
Spain	National level	
	Autor Foundation	http://www.fundacionautor.org
	Cervantes Institute	http://www.cervantes.es
	Coordinator of Performing Arts Fairs	http://www.cofae.net
	National Drama Centre	http://cdn.mcu.es
	National Institute of Performing Arts and Music (INAEM), including the Spanish Dance Portal and the Theatre Documentation Centre	http://www.mcu.es/artesEscenicas http://danza.es http://teatro.es
	Regional level	
	Aragon Drama Centre	http://www.centrodramaticoaragon.com
	Andalusia Agency of Cultural Institutions	http://www.juntadeandalucia.es/cultura/iaal/php/laEmpresa.php
	Catalan! Arts – International Promotion of Catalan Institute for Culture Industries (ICIC)	http://www.catalanarts.cat
	Eskena – Associated Theatre Companies of Euskadi	http://www.eskena.com
	Galician Agency for Cultural Industries (AGADIC)	http://www.agadic.info
Public Theatres from Valencia	http://teatres.gva.es	
Sweden	DansensHus – Centre for Contemporary Dance	http://www.dansenshus.se
	Swedish Arts Council	http://www.kulturradet.se
	Swedish Institute	http://www.si.se
	Swedish Theatre Union and ITI Centre - Dance Committee	http://www.teaterunionen.se
	Theatre Centre of Independent Theatre	http://www.teatercentrum.se

PROFILES OF SELECTED ORGANISATIONS IN FINLAND, POLAND, SLOVENIA AND SPAIN

After an analysis of the institutional panorama in the rest of the EU, four countries were selected to deepen the study and explore further the profiles of intermediary organisations. The selection intended to represent the sector's **diversity of organisational profiles**, as well as different **geographies** within the European continent, since location matters enormously when considering mobility.

The countries chosen were Finland, Poland, Slovenia and Spain:

Finland: Where the institutional performing arts scene is very structured and regulated; featuring diverse and specific organisations for the different functions and artistic disciplines; operating in a coordinated mode.

Poland: Where national public institutes promote Polish theatre and culture abroad via international cooperation in parallel with civil society organisations increasingly active at the international scene; Moreover a new SPACE member from Poland integrated the network at the end of 2011: the Adam Mickiewicz Institute.

Slovenia: Where the sector is constituted by a diverse group of NGO's, artistic and professional organisations whose endurance and legitimation comes from being active players at the international level and taking in charge various intermediary functions with an international target.

Spain: Where beyond the national level, the performing arts sector is taken in charge by organisations operating from the regional level that strive to assume an international role.

The same questionnaire used to collect information from SPACE members was sent to the organisations mapped in these four countries in between June and September 2011 (see table 1 in chapter Mapping other national/regional intermediary organisations in the EU). Due to the disparity of answers received from the four countries a decision was taken to profile only one organisation per country.

The selected organisations profiled according to the categories used for the SPACE members next are:

- TINFO-Theatre Info **Finland**
- Zbigniew Raszewski Theatre Institute, **Poland**
- Bunker, **Slovenia**
- CDA-Aragon Drama Centre, **Spain**

It should be noted that for the case of Poland and Slovenia, contributions from other organisations¹³ were taken into account most especially for composing the category on expectations, needs and future projects at the national level.

¹³ The author thanks the contributions from: Ujazdowski Castle Centre for Contemporary Art (Poland); CDN-Contemporary Dance Network, Maska and SCCA-Centre for Contemporary Arts Ljubljana (Slovenia).

TINFO - TEATTERIN TIEDOTUSKESKUS

TINFO - Theatre Info Finland

Helsinki, Finland

<http://www.tinfo.fi>

Background and mission

Gateway to Finnish theatre, TINFO is a membership non-governmental organisation mostly funded by the Ministry of Education and Culture, with roots that go back to the 1940's. Its members are associations of theatres, academies, festivals, and professional organisations, which guarantees close contact to the whole theatre scene in Finland. TINFO cooperates with performing arts professionals: artists, theatre producers, programmers, dramaturges and festival managers, drama agencies, playwrights and translators home and abroad. It provides information and support services for professionals, notably: facilitates artistic networks and supports international touring, co-productions and partnerships; arranges showcases and promotes Finnish contemporary theatre and drama abroad.

Initiatives, tools and resources for mobility support

Information provision

- Provides **documents, contacts and advice** on mobility news and opportunities, international networks, artistic exchanges, touring groups and performances; and Finnish venues and artists
- **Main website** features **directories** of networks, events, residencies, education institutions in Finland and abroad; and displays a Finish and English article making a **brief history of Finish theatre**
- Weekly **e-newsletter** in Finnish provides information on education, funding, seminars, workshops, and festivals. TINFO e-News in English is published 3-4 times a year
- Publishes 3-4 times a year a **booklet of Finnish theatre artists, productions and plays**; an English and French language **magazine "Finnish THEATRE Finlandais"**; and Finnish case /Stage Helsinki Theatre Festival related material
- Publishes **yearly statistics** (since 1995), in Finish with English summary and table's subtitles, on the activity of regularly operating professional theatres, covering: repertory; theatre and dance performances and audiences, human resources/personnel; income and expenditure; data on theatres outside the financing law
- **ILONA database** offers information on theatre performances, plays and performers in Finland dating back to the foundation of the first professional theatre in 1872
- **Kulttuuri, portal for the arts** produced together with other Finish arts organisations (<http://www.kulttuuri.net>)

- Collects and posts diverse **Guides to mobility**, notably budget samples, agreements, contract models, links, directories and mappings

Funding

- **TINFO Grant for translations** aims to support international productions of Finnish plays, notably from new drama and young playwrights. Targets playwrights, drama agencies, theatres, festivals or translators. Selection criteria: the international potential and production of the play; the translation will be a part of a larger project; the status of the performing theatre or festival in the target country

Promotion and diffusion

- Publishes translations of Finnish and (Finland) Swedish drama into foreign languages
- Edits promotional material on playwrights, participates in promotional events, and in partnership develops international promotion programmes
- Informs international festivals of interesting productions and helps theatres in their international tour planning
- Works in cooperation with international theatre festivals in Finland – Baltic Circle Festival; Stage Festival; Tampere Theatre Festival and Oulu Children’s Theatre Festival - inviting groups from abroad as well as preparing a special Finnish case
- Organises events, seminars, drama readings and showcases in cooperation with different partners
- Promotes contemporary Finnish touring performances in cooperation with The Theatre Centre and Finnish drama with playwrights, translators and drama agencies such as: Agency North, The Finnish Dramatists' Union, and the Nordic Drama Corner

Networking and advocacy

- Member or Finish representative within ENICPA, ICDE, IETM, ITI, On the Move, Practics EU artists mobility pilot project
- At national level, belongs to Finnish art networks, notably information centres and export organisations, such as Dance Info Finland and Finnish Circus Information Centre
- At regional level belongs to the NTU Nordic Theatre Union
- Participated in several **European cooperation projects** such as Transmission; Taru; Platform Contemporary Theatre; **Seeds of imagination** (<http://www.seeds.fi>) (2009-2010), building bridges between the Russian and Finnish theatre fields; **Practics** (2008-2011) dealing with information on cross-border mobility
- Coordinates diverse theatre exchange projects as part of the Finish cultural strategy

Training and capacity building

- Implements **TAIVEX** (<http://www.taivex.fi>) (2009-2011), training programme for art exchange, result of a cooperation between different Finnish organisations to improve the international expertise of cultural intermediates in cultural exportation and business know-how, including managers, agents, producers, curators, gallerists, editors and foreign rights coordinators in art and creative industries; to increase cooperation and networking in the fields of theatre, dance, circus, visual arts and literature at home and internationally; to compile, produce and transmit information about key players, organisations and institutions in international art fields; and to contribute to the export and internationalisation of Finnish art
- Organises national and international theatre events and seminars, as workshops for drama translators, national and Nordic and international theatre meetings

Expectations, needs and future projects

- Invest on a long-term basis on the development of support to the international mobility of Finnish theatre artists within a process of exchange, collaboration and cooperation

INSTYTUT TEATRALNY IM. ZBIGNIEWA RASZEWSKIEGO
Zbigniew Raszewski Theatre Institute
Warsaw, Poland

<http://www.instytut-teatralny.pl>

Background and mission

Private state cultural organisation created in 2003, funded by the Ministry of Culture to document, promote and enliven the Polish theatre scene. The Institute initiates public debate on contemporary Polish theatre, enriches relevant theoretical reflections, and supports research and educational activities. Regarding internationalisation it documents, organises promotional events and supports the mobility of Polish theatres and artists, notably young emergent ones.

Initiatives, tools and resources for mobility support

Information provision

- Responsible for **two web portals** (<http://www.e-teatr.pl> and <http://www.e-teatr.tv>) daily updated with information on news, advertisements, festivals and other events, as well as Polish artists on tour
- Publishes yearly the book **Theatre in Poland** presenting the former theatre season with information on theatres, premieres, and festivals
- Documents yearly the mobility of Polish artists and theatres and their participation in different festivals in Poland and abroad
- **Hosts and runs the Barbara Krasnodębska Theatre Documentation Office:** archive on the subject of contemporary theatre in Poland, including a collection of press articles, reviews of performances, photographs of artists and performances, programmes, scenography projects, posters, folders with clippings detailing the life and work of actors, directors, scenographers, composers, playwrights, and choreographers, theatre and film festival editions, theatre and dance schools, magazines, files on amateur theatre, dubbing, sponsors, architecture, mostly accessible in digital format (at <http://www.e-teatr.pl>)
- **Library and Media Library** making accessible: collection of books and magazines on the subject of theatre and related arts; recordings of performances amongst them some of the most famous productions of past seasons, as well as rehearsals, documentary films; all dealing with Polish and world theatre
- **Gallery and e-museum** (<http://www.e-galeriateatralna.pl>): presents contemporary theatre and the history of theatre branching out towards design, scenography and architecture

- Develops reflections and presentations of contemporary Polish theatre resulting in various publications (some in English), such as: **The Other Stage**, opening Polish theatre theory to the inspirations of feminists critical thought, gender and queer studies, resulting also in lectures and workshops targeting students of humanities; **Teatra Polski Histories**, contemporary historiography of Polish performance integrated into a social and political meaning

Funding

- Supports the touring of performances developed within the programme **Room for New Theatre**, a programme dedicated to young artists without experience
- **Supports small-scale mobility**, notably of young Polish artists travelling abroad to attend workshops, make presentations, and pursue research
- **Awards** the best performance based on classical literature and best master thesis

Production and management

- Produced the piece “Where is Pinocchio?” and a workshop programme targeting children and young people to tour small towns in Poland within the project **Summer in the theatre**
- Organises **Room for New Theatre**, an artistic programme inviting young artists to make a performance on the Institute’s stage, from which many are further on supported to tour
- Main organiser and producer of several festivals promoting newest trends in Polish theatre and bringing to Warsaw pieces not yet seen, notably the **Festival Warsaw Theatre Meetings**, overview of the most talked about pieces of the season; Other events: the **Klata.Fest** (2005) overview of the works of Jan Klata, a young and controverse director; **EC47 (2006)** Polish-German social and politically engaged theatre; **MK Fest** (2006) on Maja Kleczewska works

Promotion and diffusion

- Programmes such as **Poland Teatr Polska, Have Theatre, and Will Travel!** are designed to promote Polish theatre in Poland, notably to allow theatre productions to be staged in places without conventional venues
- Organises and supports the **Polish Theatre Showcase** during the Festival Warsaw Theatre Meetings, together with Adam Mickiewicz Institute and the Ministry of Foreign Affairs, including the support to visits of about 70 guests every year to Warsaw
- Organises **study visits for theatre professionals** together with Ministry of Foreign Affairs

Networking and advocacy

- Member of: ENICPA, ICDE, IETM, On The Move, SIBMAS
- Partner and organiser of **East European Performing Arts Platform** (<http://www.eepap.org>), together with the Adam Mickiewicz Institute

Training and capacity building

- Organises workshop programmes carried on by Polish artists abroad targeting young artists from Eastern Europe (recently in Kiev/Ukraine)
- Organises theatre education projects, conferences, and workshops together with theatre venues, schools and NGOs targeting theatrical audiences to become conscious and active participants in the arts. Examples of projects are: **Tisz Anex (Theatre & School)**, 2 year partnership and intense linkage between a school and a theatre venue; International conference (2008): „**Who loves Education? On theatre Education**”, to discuss the variety of educational concepts held in theatres in Poland and abroad; **Summer in the theatre**, collaboration between theatre artists and young children that remain in the city during the summer holidays (jointly with Ministry of Culture)
- **Dramaturgical Forum** (<http://www.dramaturg.e-teatr.pl>) (2009), workshops led by foreign experts for young professionals to learn on models of work and develop skills to become dramaturges; combined with international conference

Expectations, needs and future projects

- **Invest on smaller scale projects, workshops, and study visits of artists to Poland** so to fill in the gap of lack of funding for small dimension projects and individual artists
- Plans to develop further web based galleries and directories, notably a short history of Polish theatre as well as virtual versions of stationary galleries

Expectations at national level for the sector:

- Establish a permanent performing arts residency programme with the possibility of realising projects based on collaboration between several artists

BUNKER
Ljubljana, Slovenia

<http://www.bunker.si>

Background and mission

Created in 1997 as a non-profit organisation to refresh and invigorate the Slovene cultural space with innovative approaches. It encourages the mobility of artists and their works both in Slovenia and abroad; and promotes the intertwining of different art disciplines. Bunker is a space, which allows the exchange of experiences, knowledge and interests among artists and various audiences. It tries to stimulate discussions regarding various artistic practices and subjects; and to create artistic programmes and events that reflect upon topical social, ecological, political and cultural issues.

In 2004, Bunker was awarded the management of the space *Elektro Ljubljana*, the old city power station, via a public tender. The programme consists of contemporary theatre and dance performance productions, in an educational manner and also strictly performance based. It also acts as a host and residency for other festivals, concerts and various interdisciplinary events. Bunker actively collaborates with numerous artists, theatres, festivals and networks within Slovenia and abroad.

With a clear international mission in parallel with a focus on the Balkans, it invests on active international network memberships; touring and hosting of productions; education, research and development projects.

Initiatives, tools and resources for mobility support

Information provision

- **Disseminates** home and abroad public calls, invitations and other opportunities and resources through personal networks, social networking media, website, newsletter and mailings
- Participates and organises international conferences, meetings such as the IETM 2008 Rehearsing Freedom, round tables and lectures
- **Edits publications** of bilingual nature (Slovene, English)

Funding

- Provides **logistical support** for its productions touring and guest stays: fundraising, management, promotion, arranging guest-staging or introducing guests to the international sphere

Production and management

- Partner to diverse **international co-productions** linking Slovene artists and projects with foreign counterparts

Promotion, sales and diffusion

- Produces two international festivals: **Mladi levi** (since 1998) bringing the most current progressive stage performers worldwide with a reputation for discovering young talents and link contemporary artistic and social topics. It is a place of exchange as well as a cradle of new ideas, friendships and cooperations; and **Drugajanje** (since 2002), a concentrated short contemporary arts festival organised in collaboration with secondary school in Maribor with a focus on performing arts. Gives younger generation outside Ljubljana the opportunity to see contemporary international art. The programme is nowadays developed taking into consideration the festival's home: Maribor

Networking and advocacy

- Member of: A Soul for Europe, Balkan Express, IETM, Imagine 2020: Arts and Climate Change, In Situ European Network for Artistic Creation in Public Space
- At national and local level, belongs to Asociacija – Association of arts and culture NGOs and freelancers, Kulturna četrt Tabor (Cultural Quarter Tabor), Mreža za prostor (Network for Space) that gathers NGO's in the area of environment and sustainable development to build up a development strategic plan for Slovenia

Training and capacity building

- Organises international training within EU programmes such as: Leonardo da Vinci and European Volunteer Service
- Staff and artists engage in international training in a permanent basis
- Partner to the European INTERREG funded **Sostenuto** project that aims at reinforcing the competitiveness and the capacities of economic and social innovation from the cultural and creative sector in the Mediterranean space by accompanying its transformation towards new economic and social models. Bunker as one of the laboratories of the project focuses on the models of solidarity local exchange, experiment a trading system (LETS) enabling to exchange know-how, services and competences

Expectations, needs and future projects

- Develop an **artists in residence programme** in Ljubljana

Expectations at national level for the sector:

- Enhance the **sharing and coordination** of the sector within Slovenia and the **cooperation** with institutions, artists and festivals in Europe
- Improve the social status of artistic practices
- Develop further the information service provided by SCCA – Centre for Contemporary Art Ljubljana via Artservis on mobility issues, notably by establishing a national mobility infopoint

CDA - CENTRO DRAMÁTICO DE ARAGÓN
Aragon Drama Centre
Zaragoza, Spain

<http://www.centrodramaticoaragon.com>

Background and mission

Created in 2002 as a public enterprise responding to the Government of Aragon, Department of Education, Culture and Sports, its main mission is to develop the performing arts in the respective region. The CDA was conceived within a regional cultural policy of support and investment in the sector's infra-structures, funding and events to respond to the dynamics of the theatre community. It works in between the theatre professionals and the public of Aragon with the mission to potentiate, produce, disseminate and document theatrical and other performing arts activities with a focus on consolidating the regional community as well as collaboration and co-production of local performances with other national and international drama centres. It also aims to promote the mobility for local artists, notably by granting the production of dramatic literature for local writers.

Initiatives, tools and resources for mobility support

Information provision

- **Main website** featuring news on events and training and funding opportunities; resources guide of theater professionals and companies, theatres, fairs and festivals, directory of publications; links to regional, national and international organisations and events
- **Spanish version of On the Move's monthly Newsletter:** Translation into Spanish and dissemination of the monthly newsletter of On the Move, on international opportunities and resources for the mobility of artists and operators
- **Documentation:** provides data and material giving evidence of present and historical theatre activities in the region in addition to a preservation and public accessibility mission
- **Advisory service** on legal and economic issues targeted to performing arts companies and individual, notably entrepreneurship, professionals' contracting, author's copyright and intellectual property, helps and subsidies, prevention of labour risks and civil responsibility. The service is provided via face-to-face meetings and phone consultations
- Other activities include publications, seminars and dramatic lectures

Funding

- **Grants programme** for international mobility of local and/or resident performing arts professionals, including creators, interpreters and other professionals in between 18 and 45 years old. It funds participation in events abroad as well as training, research and networking, promotion and disseminate of work, artistic development and growth. Covers travel related expenses and fees. Selection criteria include: innovation, impact of actions and transdisciplinarity
- Grants to writers of dramatic literature
- Funds **productions and co-productions**

Production and management

- **Co-produces theatre and contemporary dance pieces** under a call for proposals open to Aragon based artistic professional companies. The goal is to open up the market for performing arts productions; renovate artistic languages and consolidate the regional production sector. The contract is for the production and ten presentations within the first year

Promotion, sales and diffusion

- Participation in local, regional and national fairs and markets of promotion and diffusion of performing arts with information from Aragon's local and regional artist to improve the exhibition of their products
- Plans the distribution of its co-productions; promotes audiences campaigns, discusses prices policies

Networking and advocacy

- Member of On the Move
- Partner to EU structural funds supported multilateral cultural cooperation programme for circus in the Pyrenees EU region, along two other regions: Catalunya (Spain) and Languedoc (France) to support and fund projects such as **Convivencia Pirineo** (Conviviality Pyrenees), to involve artist to work together and exchange experiences

Training and capacity building

- Organises special courses for artists and other professionals, notably discipline specific – circus, theatre -, methodologies and techniques though not with an international dimension

Expectations, needs and future projects

Expectations at national level for the sector:

- Further invest on funding programmes for **production, touring and training**

CONCLUSIONS:

RECOGNISING AND STRENGTHENING THE INTERMEDIARY ROLE

The conclusions chapter assembles summarising remarks from the different phases of this research mapping divided into two parts: considerations on the organisations portrayed; and recommendations for the sector's mobility, always from the point of view of the mediation role.

The organisations overview: main features

The **first set of conclusions** results of a general comparison of the organisations under study, consisting of the ten SPACE members and four other selected organisations from four different EU countries. It intends to sum up and point out main features, **clarifying similarities and also differences** in profiles and initiatives.

Being an exploratory study, the purpose of this basic comparative exercise is just to **highlight main features**. An in-depth comparison would have required a more intense acknowledgement and interaction between the researcher and the organisations in order to ensure accuracy and develop joint reflection. There is however clear-cut need to follow-up on organisational profiling to deepen awareness of resources and dynamics in view of developing capacity building.

- Inclusive scope replicating contemporary transdisciplinary artistic practices
- Artistic/Technical autonomy alongside economic fragility
- National/Regional based with international mission
- Closeness to professionals and authorities with a view on audiences
- Active as knowledge and dissemination nodes
- Investment on capacity building, financing and advocacy

- ***Inclusive scope replicating contemporary transdisciplinary artistic practices***

Though some still carry theatre in their name, many organisations have evolved to include other performing art disciplines - like ITI-DE, NTIL, TIN, and VTI. A smaller group covers several art forms – ATI, British Council, Red House Sofia and Pro Helvetia - and a minority specialises only on the theatre field - TINFO and to a lesser extent, Aragon Drama Centre and the Zbigniew Raszewski Theatre Institute.

Most of these institutes have been re-adjusting their scope to reflect performing arts practices that currently cross often discipline borders, as many artists are working collaboratively. In parallel a larger disciplinary scope is also a matter of rationalising and concentrating resources and expertise.

On the other way round, other organisations representative of different contexts opt to specialise and channel resources towards a single discipline within the performing arts. This is the case of Finland, represented by TINFO that developed a network of specialised organisations within the performing arts – theatre, dance and circus – with a clear and coordinated international mission.

- ***Artistic/Technical autonomy alongside economic fragility***

A snapshot at these organisations legal nature reveals a majority of private or non-governmental character alongside a share of public character bodies - Aragon Drama Centre, British Council, ex-ETI-MIBAC, Pro Helvetia. The full majority is not for profit, without any enterprise or organisation with a commercial character.

The majority is run essentially on public funding from structural subventions to various project-targeted governmental and non-governmental subsidies, private sponsorship, and generated income from membership fees, entrance and services fees, rent and sales.

Their artistic/technical and administrative autonomy is crucial to put forward their intermediary role involving artistic selection and choices. However it is shadowed by dependence on public funding, that relies on political agendas putting into cause their role and continuity of action¹⁴.

¹⁴ Two SPACE members during the course of the project have seen their role and future perspectives dramatically narrowed by a change on political programme: ETI was abolished in 2010 and integrated partially into the MIBAC; and TIN has been menaced with a 60% budget cut from 2013 on re-converting it into a documentation centre and museum.

- ***National/Regional based with international mission***

A great deal of these organisations pursues an international mission within a national profile, with the exception of Aragon Drama Centre and VTI that are regional actors. Though a minority within this mapping, as a matter of fact, it is often the case for organisations based in country's where culture is a responsibility of regional or local level authorities, like in Germany and the United Kingdom.

However within the EU space, even in countries where arts and culture are a national matter, a growing number of regional and local based organisations and institutions are increasingly active at international level alongside national stakeholders.

- ***Closeness to professionals and authorities with a view on audiences***

Most of the organisations featured are positioned closer to creators and other intermediaries alike. They are directly working for and along professionals, from individual artists and companies, to programmers, managers, producers and critics and their venues and events. In this net of relations among intermediaries, some are also operating close, sometimes at arm's length, to authorities and policy makers – such as the British Council, ex-ETI-MIBAC and Pro Helvetia - and/or have a privileged position as interlocutors voicing the needs and interest of sector, such as ATI, ONDA and VTI.

Though working directly to and with professionals, at the end of the scale, these intermediaries' efforts contribute indirectly to what the audiences have on offer to see on the stage. In this respect, initiatives like “Moving Meetings” (TIN) and “Bonjour Public!” (VTI) intend to respectively, provoke the encounter of international programmers, marketing professionals and audience, in view of dialogue and fine tuning of demand and supply; and develop reflection and skills on how to better communicate with audiences.

Other featured organisations, such as Bunker, NTIL and Red House Sofia, besides their direct work with professionals, also produce and present events and develop other initiatives that target audiences, including enlarging access to contemporary performing art productions.

- ***Active as knowledge and dissemination nodes***

These organisations act as a formal and informal pool and gateway of know-how and information resources in the field at national/regional ground in connection with the international level. They put forward diverse services and outputs closely linked, in some cases even hard to distinguish strictly in terms of goals, notably documentation and information provision, promotion and networking at national and international level. They also play a role in accompanying and advising European cooperation and exchange projects by contributing with expertise as well as by mobilising its network of contacts. This knowledge and close link to the professional sector, brings the capacity to compare problems, identify obstacles to mobility and find solutions, as well as the ability to engage in networking.

- ***Investment on capacity building, financing and advocacy***

The organisations under study recognise the need to invest systematically on functions such as capacity building, financing and advocacy.

From their experience, some organisations expressed the intention to establish longer-term relationships with the professionals they work with so to improve the quality of interaction and guidance. There is an overall need to improve professionals and organisations specific competences to establish an international career, notably networking and communication as well as management. They ought to invest on training that is deeply embedded in the reality of artistic practices, notably informal learning to improve mutual knowledge and longer-term connections between professionals, venues and events organisers also in view of adjusting programmes and artistic choices.

Organisations also recognise the need to establish monitoring and evaluation practices alongside further investment on research to enlarge awareness of the organisation performance and impact as well as increase knowledge on mobility trends and consequences. In this respect the continuation of projects such as Travelogue are considered crucial.

Many pointed out the lack of expedite financial support adequate to the mobility of individuals and micro and small organisations such as those constituting the

performing arts sector. Beyond scattered and sporadic initiatives, these organisations feel the need to create synergies with EU, national and regional authorities to build sustainable funding programmes. They propose to serve as mediators for artistic selection but also to facilitate financial and legal accountancy and reporting and this way bring in more flexibility and greater access.

Finally, these organisations feel the need to structure their advocacy efforts and representative role based on increased coordination home among all stakeholders; and deepen their networking across borders with partner organisations so contribute to the building up of an international performing arts community within a common cultural space.

The intermediaries and sector overview: recommendations

The **second set of conclusions**, written as recommendations, enlarges the view on intermediaries' main needs and trends, beyond the organisations here featured, reaffirming mediation as an important and intrinsic part of the artistic process, most especially in an international context.

- Recognising the intrinsic role of intermediaries within the artistic process
- Diversifying intermediaries to reinforce the sector's autonomy
- Integrating mobility as a structural feature at all institutional levels
- Strengthening the sector's capacity
- Building up a performing arts community across Europe
- Engaging audiences in the common European cultural space
- Reflecting and investing on longer-term interactions

- *Recognising the intrinsic role of intermediaries within the artistic process*

The role of intermediaries is integral to the whole artistic process. Alongside with creators, intermediaries contribute to put in place art processes and outputs, delivering and facilitating their interaction with audiences. In this process they are contributing to shape both the production and the reception of artworks. The art

process is actually a collective construction, result of diverse interdependent mediations. At the international level, intermediaries and their support services become essential so artists as well as audiences on the other side, may operate and interact within a more complex, risky, multi-layered and multicultural environment. Beyond targeting mobility direct beneficiaries, be they artists or artworks, the recognition of the intermediary role makes evident the need to invest on these organisations development as main players and multipliers of mobility. There is then an obvious need to strengthen means and diversify structures and their channels so to ensure diversity and plurality of opportunities for professionals and audiences. In other words, improve the sustainability of artistic expression, production, and distribution.

- *Diversifying intermediaries to reinforce the sector's autonomy*

More an activity is mediated by a diverse network of positions and stakeholders, more it tends to the autonomy of its endeavours. The density of mediation is then a function of the degree of autonomy of the field.

In the case of the performing arts, the number and diversity of intermediaries operating in each country/region, reflects the autonomy and regulation of the sector that in its turn, mirrors as well political, economical and geographical contexts. This disparity gives place to an unbalanced panorama in what comes to policies, infra-structures, working and social status and conditions for mobility at European level.

In contexts, whether national or regional, where policy and structures are more regulated we tend to find a diverse coordinated panoply of intermediaries, specialised and focused in a certain set of functions and/or artistic disciplines.

On the other hand, when the sector is less institutionalised and so are the policy frameworks in which it is inscribed, then intermediaries are less present. Intermediary functions tend therefore to be assumed by civil society - artists and their organisations have to take the lead when nationally a system lacks - and/or concentrated in state/regional authorities. However, not being their core business, these actors tend to perform this role in a scattered and ad hoc way.

There is a need to support the diversification of intermediaries to engage in sustainable and steady growth but also autonomy.

- *Integrating mobility as structural feature at all institutional levels*

Mobility is about reasoning and working in an open free market. The claim from the sector to overcome the dichotomy cultural export and import and invest on longer-term cooperation and collaboration is closely related with the need to overcome the dichotomy international and national. Both dimensions become intricate to distinguish within the EU market. It is essential to input internationalisation into discourse and formal actions in a structured way to fully embrace the transnational reality within cultural programmes and diplomacy systems. Beyond the state, authorities at all administrative levels, from local to regional need to assume internationalisation and embed their logics and programmes within this perspective. This attitude requires an overall redefinition of the sector organisations too, their mission and scope of activities so to inscribe them within this international dimension. Even functions usually taken as purely “internal” such as documenting might be conceived and disseminated within larger horizons and targets. Language policy is particular important when willing to engage with international audiences, as making contents accessible in more than one language is crucial. The promotion of mobility goes beyond the support to the movement of professionals and artworks, to include the promotion of the exchange of ideas and contents across borders. Intermediaries play then an important bridging role between different geographical and institutional levels, from local to international, as mobility is a transversal responsibility.

- *Strengthening the sector’s capacity*

Operating and benefiting from an international environment requires specific set of competences as well as a pool of material resources that call for an improvement on these organisations capacity building at both human and financial levels. Organisations have to improve governance, develop long-term strategies, increase human resources and management skills, develop networking and improve skills for fund raising.

On one side, political recognition needs to be translated onto providing support systems that take these organisations specific needs into account, notably their small

size and their non profit nature. On the other hand, their fragility, vulnerable to politics, academies, subventions and donors requires that they reason and act sustainably. The sector needs to share efforts and resources in coordinated ways to potentiate initiatives and find economies of scale. New stakeholders, alternative funding strategies and management models are needed to face present challenges.

In this respect, it is important to **invest on further research and evaluation** that deepens awareness of organisation profiles and dynamics, notably:

- Human and financial profiling of intermediary organisations, to clarify and discuss resources and initiatives, organisational and management models and needs;
- In-depth national mappings on the different intermediary functions, including regional and local levels, to map existing structures and their conditionings and to envisage coordination;
- Mapping of intermediaries at European level and their existing and potential connections with those operating at national and regional scale

- *Building up a performing arts community across Europe*

Increasing mobility expectations and practices at the European level, are feeding the emergence of an international artistic community that requires deepening networking, sharing of resources and collaborations, but also step further to a more structured representation and collective action.

Intermediary organisations need to engage in this mission to connect the different institutional levels, from local, national to European. They're closely linked to professionals, creators and other intermediaries, and therefore they have expertise of the sector's grassroots trends and needs. In addition, they are also close related to authorities at state and/or regional level, often asked to voice and discuss policy and programmes to fit and tailor the sector's expectations and priorities. Moreover, they have also developed contacts and connections with many European counterparts.

It is crucial therefore to facilitate and improve networks of intermediaries and build up trust and synergies across borders within the sector and beyond.

In addition, the sector needs to participate in a structured way in policy decision-making and development along with authorities and increase connections to different governance levels and institutions. Interaction with other fields may also

broaden the definition of creative work and arts role in societies.

- *Engaging audiences in the European common cultural space*

Arts and most specially performing arts live on through audiences. When promoting performing arts circulation, the different intermediaries are contributing to allow the public, throughout Europe, to discover artistic expressions and/or motivating audiences to participate critically in arts endurance and renewal. Thus it is of much importance that international work reaches wider audiences and gains visibility in the national/regional public space by communicating more effectively across cultural differences.

Therefore intermediaries, even those only working directly for and with professionals, shall develop a greater awareness for the reception pole of arts production. Professionals, notably programmers, marketing experts and other spreaders, should develop skills to dialogue and communicate further with audiences. Moreover, it is essential to establish bridges among intermediaries and in relation to those engaged more directly with audiences and their development, so that art and audiences interact further in view of a shared European cultural space.

- *Reflecting and investing on longer-term interactions*

Promoting mobility in an uncertain political and financial scenario requires that expectations, initiatives, movements and outcomes need to be better monitored and analysed in quantitative and qualitative terms. It is time to reflect and evaluate tools and actions put forward and its consequences for artists, their practices and artworks.

When moving from a local to an international scale, contexts of creation and production change and it is important to make stronger links between professionals, as well as between professionals and audiences across borders. More than collecting passport stamps, it becomes more important to invest on thoughtful and adapted international strategies also in view of diminishing environmental impacts. Professionals ought to stay longer, deepen contacts and mutual awareness, improving informal learning and establishing longer-term connections in view of sustainable collaborations.

There is also an evolving awareness and interest, from some professionals, to enlarge collaborations beyond the artistic world itself relating to other fields and expanding further art's role and position in society.

FIND OUT MORE ON EUROPEAN MOBILITY AND THE PERFORMING ARTS¹⁵

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Other online resources at European and international level

ASSITEJ – International Association of Theatre for Children and Young People
<http://www.assitej-international.org>

Changing Room – Toolkit
<http://changingroom.teh.net>

Circostrada Network – Street Arts and Circus Arts - European Platform for Information, Research and Professional Exchanges
<http://www.circostrada.org>

Compendium on Cultural Policies and Trends in Europe
<http://www.culturalpolicies.net>

ETC – European Theatre Convention
<http://www.etc-cte.org>

Culture Action Europe
<http://www.cultureactioneurope.org>

Culture 360 – Connecting Asia and Europe through Arts and Culture
<http://culture360.org>

Départs – Investing in a new dance generation
<http://www.parts.be/en/departs>

ENICPA - European Network of Information Centres for the Performing Arts
<http://www.enicpa.net>

EUNIC – European Union National Institutes for Culture
<http://www.eunic-online.eu>

European Commission – Culture
<http://ec.europa.eu/culture>

FIT – Festivals in Transition
<http://www.theatrefit.org>

FIA – International Federation of Actors
<http://www.fia-actors.com>

IAEA – International Arts and Entertainment Alliance
<http://www.iaea-globalunion.org>

IATC – International Association of Theatre Critics
<http://www.aict-iatc.org>

IETM – International Network for Contemporary Performing Arts
<http://www.ietm.org>

IFACCA – International Federation of Art Councils and Culture Agencies
<http://www.ifacca.org>

IFTR – International Federation for Theatre Research
<https://www.firt-iftr.org>

Imagine 2020 Arts and Climate Change
<http://www.imagine2020.eu>

ICDE – Information Centre for Drama in Europe/The Website for Plays in Translation
<http://www.playservice.net>

Intersection: Intimacy and Spectacle
<http://www.intersection.cz>

IOTPD - International Organisation for the Transition of Professional Dancers
<http://www.iotpd.org>

ITI - International Theatre Institute – World Organisation for the Performing Arts
<http://www.iti-worldwide.org>

La Belle Ouvrage
<http://www.labelleouvrage.fr>

Labforculture – Networking Platform for Information on European Arts and Culture
<http://www.labforculture.org>

Mobility Matters – Mobility Funding in Europe
<http://www.mobility-matters.eu>

Next Steps – European Performing Arts Festivals
<http://www.nxtstp.eu>

OISTAT – International Organisation Scenographers, Theatre Architects and Technicians
<http://www.oistat.org>

On the Move – Cultural Mobility Information Network
<http://on-the-move.org>

Pearle – Performing Arts Employers Associations League Europe
<http://www.pearle.ws>

PRACTICS – Makes Culture Move
<http://www.practics.org>

Res Artist – Worldwide Network for Artists Residencies/PAIR – Performing Arts In Residence
<http://www.resartis.org>

SIBMAS – International Association of Libraries and Museums of Performing Arts
<http://www.sibmas.org>

SPACE – Supporting Performing Arts Circulation in Europe
<http://www.spaceproject.eu>

Travelogue - Mapping Performing Arts Mobility in Europe
<http://www.arts-mobility.info>

Transversales - International Encounter of Contemporary Scene
<http://www.transversales.mx>

UNIMA – International Union of Puppetry
<http://www.unima.org>

APPENDIX

QUESTIONNAIRE TO INTERMEDIARY ORGANISATIONS

SURVEY

EXPLORATORY MAPPING OF INTERMEDIARY ORGANISATIONS
Supporting Performing Arts Circulation In Europe

I. PROFILE OF ORGANISATIONS

1. Describe shortly your organisation main mission and specific aims regarding mobility and internationalisation

2. List and briefly describe all initiatives, services, tools and products your organisation puts forward to support and improve artists mobility and performing arts circulation in the following main areas:

1. Information provision
2. Funding
3. Production and management
4. Promotion, sales and diffusion
5. Networking and advocacy
6. Training and capacity building
7. Other activities

3. **Regarding the future**, does your organisation already **preview or**

would like to develop any other initiative to further support artist's mobility and performing arts circulation?

II. SNAPSHOT OF YOUR COUNTRY

Please list and shortly describe:

1. **Other organisations' and their initiatives (programmes, tools, services, events)** active in your country in supporting mobility and performing arts circulation
2. **Specific supportive public policies and programmes**
3. Other **expectations, needs and/or claims from the performing arts professional field** remaining to be answered

Thank you for your input!