

MAKE
A MOVE

MAKE A MOVE Desk Research

EDS. A. Rotondi, V. Temmushi,
D. Lavrennikov

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Barcelona



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EDS. A. ROTONDI, V. TEMUSSI, D. LAVRENNIKOV

INSTITUTE OF THE ARTS BARCELONA

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Introduction: The Organization of the Work

Armando Rotondi

As an academic and practitioner I have always considered **research and best practice as a mix of theoretical and practical elements that are complementary to each other**. Using a metaphor, I have always considered books and article as the brick through which, as professionals, we can build our practice, and, at the same time, the practice as the material to create new frameworks.

For this reason, in order to be a good professional, I strongly think it is essential to have not only practical advices and information, but a **high level of consciousness given by a theoretical approach that we can apply to practice**.

The following work has been developed in this trajectory working at the same time on a theoretical, but applicable, framework together with a mapping.

In terms of structure the work is divided in **two main parts – with different chapters and sections within them – plus a short conclusive one**.

Part I refers to the theoretical framework related to non-institutionalised and independent theatre, looking at the three main aspects/priorities: **Artistic Excellence, Business Model and Audience**.

The Artistic Excellence has been investigate considering first of all the definition itself of non-institutionalised and independent theatre, due to the difficulties to trace a common definition that has a validity in different geographical and cultural context in Europe. At the same time, goal of this first section is to propose possible parameters of artistic excellence in terms of aesthetic but also in social and philosophical terms. In these sections, there is also an analysis of the needs of the target group

The Business Model, that goes together with elements of Audience Profiling and Development, propose a possible approach that move from the perspective of the experiential economy and marketing. In this case, I think it is important to propose a specific model – that can be of course criticised or not completely considered by the target group –, applied within the chapter to theatre realities. In this section there will be also a profile of the audience that, according to the business framework, is called using a different terminology: audience, visitor, client, user, consumer and costumer.

The first part of this work will end with specific case studies and two focus, that consider different aspects analysed in the previous chapters.

Part II is a mapping of the international environment with specific selection list, in order to facilitate the work of fundraising and partnership. Specifically, the list are focused on: festivals; companies/artists; research and training centres; private and public bodies involved in performing arts funding; performing arts market events; national institutes that support performing arts abroad.

A short conclusive part will be a kind of summary of the previous work, facing **ten critical points and giving advice about how to face, in perspective of problem solving and SWOT analysis**.

A Preface: Overview with the definition of theoretical-historical framework of “non-institutionalised” or “independent” theatre

Valentina Temussi

For the theatre history, the 20th century is considered the golden age of the *mise en scène*, born in the last twenty years of the previous century.

By creating the Théâtre Libre in March 1887, André Antoine promoted himself as the first director of modern times and set the question of the *mise en scène* at the centre of any theatre problematic.

The director became from now on aware of his specific role in the process of theatre making, a role that helped to give more importance to the theatrical process and more independency from the text.

In the same years, working on the staging of the Wagnerian opera, Adolphe Appia had just outlined a first theory of the *mise en scène* defined by him as the art of projecting into space what the playwright could only conceive in time.

J. Copeau with his theatrical research helps to define even more the meaning and importance of the *mise en scène*, this ensemble of technical elements that make possible the transition from the world of the ideas and the written text to the concrete life of the scene.

Progressing in the century we arrive at different theories and practice of staging.

Just to mention a few: 1. Copeau and the Cartel (Dullin, Jouvet, Baty, Pitoeff) work in favour of an harmony between the text and the staging, for a theatre at the service of the public. 2. A. Appia and G. Craig become the prophets of the modern *mise en scène*, where the idea of a total theatre finds its roots (the hierarchy for Appia is actor-space-light-colour). 3. Artaud, unhappy with the work done in collaboration with the Cartel, comes to the conclusion that the *mise en scène*, alone, is the most theatrical part of the performance. 4. The expressionism, especially in Germany, uses the scene to express and symbolize its theoretical idea of the unconscious.

The golden age of staging comes to an end in the early 1950s. The revolution of the *mise en scène* has touched upon many more aspects of the Theatre. **The Space is not only expressed by the scenography but also by the movement of the actor on stage and his relationship with the space around him.** It is important to point out that many theatre practitioners of the beginning of last century, like Stanislavskij, Mejerchold, Craig, Appia, Copeau and later Artaud, and also pedagogues/creators, like Laban, Dalcroze and later Decroux, were duelling with similar issues: the work of the actor on stage, the role of the actor in the creative process, the relationship between actor, text, space and rhythm.

Since 1945 the *mise en scène* is **no longer just the work of giving life to the text on stage**. The director doesn't like to be confined to the role of adapting a classic text to the scene. He sees his role as a **critical reinterpretation** of the text and then more and more as a dramaturgy of the scene, rewriting or writing ex novo with the help of all the technical and practical aspects of the scene.

This work is done either by assembling texts from various sources, or by producing an original text like in the case of Grotowski, Robert Wilson and Peter Brook. There are also collective elaborations in the case of companies, such as those of the Living Theatre or Ariadne Mnouchkine and her Théâtre du Soleil.

A new dramaturgy model influences the work of the actor who must learn to become more and more creative in the work of devising and/or staging a performance. The notion of ensemble, so dear to Copeau and Lecoq, is fundamental in a theatre that no longer stands on the structure of a written text, but that is organized around the practical and tangible elements of the scene, including the actor's body.

A sign of this is the diversification of the theatre spaces, or the complete disappearance of the theatrical space in its classical meaning.

Towards the end of the century the situation in which lies the Performing Arts Industry starts playing a fundamental role in the change and diversification of the theatre space and therefore on the role of the audience.

THEORETICAL AND ESSAYISTIC SECTION

Definitions of Independent and Non-Institutionalized Theatres

Dasha Lavrennikov

1. *A preliminary speech*

This following contribution **integrates the research and mapping process of some foundational aspects characterizing, conditioning, and transforming the transitory and evolving field of movement based independent theatre¹ in Europe today**. The material is simultaneously **analytical, critical and didactic**, directed towards **independent performing arts makers and collectives**, as well as operators, working both locally and internationally throughout Europe. We circulate between **theory and practice**, placing the themes of process based art making, producing, teaching, curating, managing, international entrepreneurship and performing arts studies, in dialogue. This allows us to reveal and understand the inter-dependence of these practices and roles for the emerging fields of the performing and live arts that harbor movement based theatre. The objective is to offer an accessible and evolving tool box for reflection and action in this trans-disciplinary field.

As a result of the desk research released at the conference organized at the Institute of the Arts Barcelona in February 2019 and as part of the Make a Move Creative Europe research process (team), we came to some open ended conclusions and questions: 1. **What we are, in fact, talking about here is potentially more suitable to our contemporary times refer to as inter-dependent theatres, as an alternative to non-institutionalized or independent theatres**. This means, we are recognizing that it is a field that circulates between the **independent, collective, private, public and cooperative statuses, structures, institutions and sectors**; 2. One of the greatest challenges of this research is to insist on finding ways of making the discussion relevant, without it being generic, for the wide **diversity of human-scapes and landscapes**, physical and psycho-geographies and cultures, and socio-political and economic realities that make up what we call contemporary Europe; 3. The notion of and percentage of **dependence, inter-dependence, and independence from private and public institutions**, what is referred to as **institutionalized and non-institutionalized**, greatly varies depending on the region of Europe. This includes the use of a wide range of funding formats: crowdfunding, sponsorship from the city, region, government, private funders, as well as a diversity of new entrepreneurial models that include starts up and the creation of pedagogical, artistic and production structures, networks, centers and festivals. This diversity is also reflected

¹ Also referred to in the Make a Move project as non-institutionalized theatre

in the requirements to abide by different criteria set by the ministry of culture and/ or multi-national companies. It is likewise affected by the history and structure of its public arts policy, traditional work models, and performing arts administration and management. Yet, these models are being transformed and made hybrid by way of growing numbers of artists and operators studying, working, networking and traveling abroad, sharing, expanding, exporting, importing and adapting knowledge, models and know how's on international artistic entrepreneurship, cultural and artistic management, collaborative creative process, and curatorial approaches throughout Europe.

Through this work we contribute to the mapping process of the phenomenon, tracing the paradigms, fields, agents, formats, key features and terminology that accompany and aim at describing and encompassing the highly diversified and quickly evolving practices, processes and products that we depart from and refer to here as independent contemporary movement based theatres in Europe. It requires a cross-pollination and polyphony of perspectives and experiences, from artists and critics to theoreticians, managers and curators. This mapping process develops its depth of field over time and space, while accessing and identifying the tendencies, potentials, and necessities of independent artists and collectives of a transient contemporary theatre movement throughout a continent. Many of these artists and collectives describe themselves as committed to **developing innovative, critical and quality work in the field of contemporary theatre**, by way of experimenting, researching, networking, collaborating and sharing artistic tools and knowledge. Independent artists are most often struggling with a diversity of reoccurring issues and desires, with the simultaneous needs to mature and grow in the spheres of capacity building, further development of professional and artistic skills, and in the multiple stages of production (from the idea, to pre-production, creation, production, communication and distribution), as well as reaching a larger audience, weather that be by way of international or socio-economic and cultural diversity.

From the beginning of this research process, a central challenge has been to define this transient notion of contemporary movement based independent theatre, within the context of Europe. It has had a wide range of past and present manifestations in the diverse countries, cultures and quickly shifting political-economic realities and performing arts institutions that make up Europe today. **The independent artists, companies and collectives of the movement based theatre field, work inter-dependently amongst a series of arts, cultural, political and economic institutions and individuals.** These artists, collectives and companies demonstrate a **tendency towards hybridization, intersections, crossovers, and diversions of artistic disciplines**, as well as a varying dedication to critical thinking and micro-political acts of dissent in response to a contemporary state of crisis on various fronts. They are often directly or indirectly in dialogue with those

working in the movement based fields of dance and performance. Many of these approaches, practices, and processes likewise identify with and/or fit into the categories of live, visual, performance and media arts. The following elements characterize the performing arts that branch into and situate themselves in the blurry field and sector of movement based independent theatre, and its plurality of subcategories - manifested in different aesthetic forms:

1. **The body as a driving force and central instrument for creation**, in its diverse states of presence and absence.
2. **A commitment to and/or development of training and preparation practices and methods, many of which are rooted in movement (body) based techniques and approaches developed throughout the 20th century in Europe**. This includes an exchange and fusion with approaches and techniques from different parts of the world beyond the West, that engage and shape a versatile and creative performer-actor.
3. **A search for a broader range of venues for, and formats of presentation**, ranging from theatres, to alternative and museum spaces, and to the streets and manifesting in site-specific, immersive, work in progress, durational formats of presentation, etc.
4. **An exploration of diverse emerging dramaturgical approaches**, of a heterogeneous nature, that question, breakdown and innovate dramatic conventions.
5. **The creation and promotion of a multi-sensory, synesthetic and participatory aesthetics and experiences for the audience**.
6. **An interest in collaborative, collective and devised theatre making processes**, with varying scales of hierarchical and horizontally oriented roles.
7. **An interdisciplinary and trans-disciplinary approach that seeks innovative partnerships** with the visual, media and sound arts as well as other human and hard sciences.
8. **Auto-didactic, self and group induced capacity building in the full creative and production cycles of one's work**, part of which is self-taught and collectively managed through start up phases of attempting, failing and succeeding.
9. **A varied level of inter-dependency with the public and private local, national, European and international funding bodies and institutions**, including grants, resources, empowered fundraising, and support, on all levels of the creative and production process. This is the case regardless of an artist's or companies self-proclamation or position as an independent artist, independent of established performing arts and government institutions and establishments.

10. **A commitment to building a diverse and authentic local, national and international professional and creative network** (within and beyond the performing arts) that acknowledges strength through inter-dependency and inter/trans culturalism.
11. **Intercultural and transcultural collaborations of artists responding both to a growing global mobility and precariat in terms of labor**, geographical inequalities and instability, as well as an interest in and commitment to diversity (in terms of culture, gender, race, age etc.). This becomes a generator of creative potential and micro-political reflections on the state of the contemporary world.
12. **A varying interest in and innovative responses to the emergence of new technologies and a hyper mediatized global environment, via digital practices.**
13. **The growing precariat in the field of the performing arts, alongside a greater capacity to access a wider and more diverse range of funding and fundraising (public, private, national and international) strategies, as well as accessing an alternative arts economy (crowdfunding, coops, etc.).** This includes a consumer based economy within the cultural industry. This directly affects and expands who sets and determines the criteria and parameters for defining and evaluating artistic quality. Diversifying the range of sponsorship and support affects the kinds of relationships of inter-dependence and independence one has with their community and sector.

Each of these elements are part of a greater collective imagining, researching, testing and projecting of **future alternative models (economically, socially, culturally, ecologically)** for the arts that are more sustainable for artists, workers and the community. That is, we are talking about a long term commitment to re-imagining and gradually transforming the established capitalist hierarchies and power structures, into a cultural politics and economics where individuals have a fairer opportunity to benefit and participate, by way of **direct actions, co-organization and innovations, collaboration between sectors, and a closer exchange between artist and cultural operators**, exchanging viewpoints, challenges and potentially sharing tasks and positions.

As illustrated through the this list, over the last century there is a reoccurring commitment to collective experimentation, and the construction of a unique and innovative artistic language and experience for the audience, through diverse modes and methods of movement (and body) based artistic investigation and aesthetic direction. Despite shared concerns and struggles, contemporary independent theatre is a phenomenon in flux, that is sustained, characterized and enriched by artistic processes, forms and trajectories that, in our experience and conceptualization of them, persist in their transience and hybrid nature. Like the body, it is a field of forces and relations in persistent flux. That is to say,

that there is growing plurality, multiplicity, mobility and synchronicity in the way that independent theatre artists, collectives, companies, and performing arts associations and centers understand, practice and delineate movement based theatre, throughout Europe, and globally. As poetically illustrated by **Peter Brook**, in *Empty Space*, “**Truth in the theatre is always on the move**” (Brook 1968).

It is a phenomenon and field that is in a **constant state of emergence**, in dialogue with and response to the economic, political, social, environmental, and technological changes that transform our human modes of existence and thus our modes of thinking, creating, producing, communicating, making and sharing art. In one of the most recent books published on independent theatre in Europe, which emerged out of an extensive research project organized by **Manfred Brauneck**, and managed by the German Centre of the International Theatre Institute, they investigate the structural changes in European Theatre since the 1990s. Manfred Brauneck begins the book, *Independent Theatre in Contemporary Europe: Structures, Aesthetics, Cultural Policy*, considering the role of **independent theatre, in relation to other theatre forms, and defines it in its transgressive and dissident nature**, over the last century:

Independent theatre takes place outside the established institutions, the repertory theatres or, as Otto Brahm called them, the ‘permanent stages’. It emerged as an alternative and in opposition to such theatres. In most European countries, it still represents a separate theatre culture, in its beginnings – in the 1960s – a preponderantly politically virulent, and sometimes even a subcultural sphere. Yet it always calls for contemporaneity and explores new paths, even transcending boundaries and conventions [...] Above all, the independent theatre creates production conditions which make it largely independent of government subsidies, but also of commercial constraints, and in this way allow it to maintain a certain autonomy. At least, that was the original idea of the independents. (Brauneck 2017: 13-17)

For both independent, as well as non-institutionalized theatre, we can underline the key elements as being: **1. a call for contemporaneity; 2. a transgression of boundaries and conventions (disciplinary, cultural, political, social); 3. a desire and urgency to reinvent freedom and autonomy.**

Brauneck describes the notion of contemporaneity as the **engagement and experimentation with new approaches, methods and modes of theatre making**, taking us beyond conventional understandings and practices, and entering into a field of blurry boundaries in terms of disciplines, categories and creative process. Yet this would also include experimentation with new approaches and methods in teaching, curation and

entrepreneurship, interlaced with theatre making. This is closely interconnected with the artist or company building a non-conventional yet coherent strategy and vision: **Why are you doing it? Who are you doing it for? What is your structure? What is the local and international context you are dealing with (festivals, residencies, networks)?** This strategy affects the direction and decisions one takes and makes with pre-production, production, and post production (communication, distribution).

Independent theatre has always occurred in **dialogue with other fields of arts and humanities, resulting in a common transgression of boundaries, conventions, and established norms, structures and aesthetics:**

The independent theatre also helped to ensure that the boundaries between different art forms became more permeable or were even blurred. The relationship between art and everyday life was also under discussion; new forms of production and communication were tested. Even if developments in the fine arts were almost a decade ahead of those in the theatre, the direction they took was the same. New visual and hybrid genres emerged whose action character shared an interface with the theatre [...] above all when conceiving new space for performances. Essential to these new stage aesthetics was the reception of performance art, object and action art, pop art, happenings and those media interdisciplinary hybrid forms which have led to a kind of ‘theatricalization’ of the fine arts. [...] If a more or less stable consensus had existed up to the 1950s as to what art – what theatre as art – was, and what importance art and theatre should have for society, this consensus was revoked in connection with these dramatic changes, almost all aesthetic paradigms were scrutinized, and the social function of art was redefined and expanded. (Brauneck 2017: 19)

Brauneck highlights that due to changing circumstances of the times, from its departure independent theatre has constantly been in a state of transitivity, due to its permeability and critical dialogue with everyday life and contemporaneity in its artistic orientation and social positioning (2017:14). It is important to recognize that once **rebellious work has now made its way into the international art market**, and that today transgressing conventions and provoking social norms in certain contexts and cultural industries, also sells well. Throughout the introduction of the book, Brauneck points out how the **structural and aesthetic changes in independent theatre in Europe have evolved** in relation to shifting conventions and tendencies (2017: 14-18):

1. A **growth of alternative venues** now both institutionalized and independent;

2. **Evolution of artistic training of actors and directors**, with an increase in highly professionalized and versatile performers;
3. **Varying approaches to spectatorship and developing the notion of an ‘active audience’**, audience diversity and development;
4. **Critical thinking and an awareness of the socio-political reality**, with positions varying from highly politicized towards a tendency in de-politisation, or micro-political approaches such as a ‘politics of perception’ and politics of participation;
5. An **increase in groups and artists locally, regionally and globally** most typically in large cities;
6. **Varying theatre-cultural circumstances throughout Europe**, for ex. in Soviet Countries, those governed by dictatorship until the 1970s, and those with a longer history of being ‘democratically governed’;
7. **A multitude of artistic directions**;
8. A **growing commitment to working with specific social groups and social transformation exploring the social role of theatre**;
9. The **shifting socio-economic and labor conditions** of independent artists, and in most European countries, an increase in unstable conditions and mobility.

The perspectives of freedom and autonomy explored by and so important to independent theatre as a political statement have likewise evolved in different ways, in different parts of Europe. Initially the word “free” comes about in European theatre history at the end of the nineteenth century in the Théâtre Libre in Paris, which was founded in 1887 by André Antoine. “The wish to be free or independent was at this time a declaration of war” (2017: 26). This was both due to political circumstances as well as economic limitations due to the focus on economic success of commercial theatres which were run by private business men, fully opposed to innovation. In the emergence in the 1960’s, post war, a broad concept of freedom, reaching beyond aesthetic perception, was at the center of independent theatre artists’s ideologies. An important point of distinction is the public perception of theatre as an institution in Socialist countries vs. Central Western European countries, which was radically different (2017: 38). This would result in the prevailing term of non-institutionalized theatre that still exists in post-socialist countries, even after its adaptation to the Western economic system and the restructuring of cultural and everyday life:

From the perspective of those working in this realm, the independent theatre’s claim to freedom may indeed be primarily a claim to artistic freedom, a personally motivated claim, as well as a socially critical and often political claim. Thus, the

impulses which move the independents are also quite diverse. For young people, work in the independent scene is a way of life, although not necessarily one which will be pursued for an entire lifetime. It is a decision in favour of collective working, largely free of hierarchies, together with like-minded persons, usually in a group which is homogeneous with regard to age structure and which shares the same political and artistic perceptions and mind-set. This may be considered the rule, and it is also true for groups whose members are of different cultural and ethnic origin [...] This may well be one reason why the relationship between official cultural-political institutions and the independent theatre is still strained. (2017: 18)

In certain European countries **the political-cultural relationship with independent theatre, as well as the notion of 'live arts', is still characterized by friction and misunderstanding, due to it challenging the understanding of theatre and the stage**, and not upholding traditional artistic standards, as well as denying a politically and ideologically 'neutral' concept of culture. Whereas in other European countries such as Germany and the Netherlands, independent theatre has more recently been discussed to be more economically viable to support, due to their low budget and flexible productions, as a result of political cultural cutbacks and a dedication to reforming of the theatre systems:

Not without good reason, the more flexible production structures of the independent theatre or the free productions are frequently the subject of discussion – as in Germany – when it comes to considering a fundamental reform of the theatre systems, not least for reasons stemming from the pressure of fiscal policy plans. In the Netherlands, independent groups are virtually the sole remaining representatives of public theatre – especially after the massive political-cultural cutbacks by the Dutch Parliament in 2011[...] In that, the independent theatre today hardly differs from the 'permanent stages'. (2017: 18)

It is in these countries that independent theatre has received more consistent support and been able to grow, while remaining committed to experimentation and the discovery of new theatre forms. According to **Wolfgang Schneider**, who has examined the cultural policy for the independent theatre in each particular case of a diversity of European countries, with the help of artists working in the independent sector, cultural policy makers and theoreticians, we must collectively work to adopt a new policy for theatre throughout Europe (2017: 41).

Therefore it is important to highlight that **contemporary independent theatre in Europe is**

a phenomenon that is sustained by the collective, shared and individual cultivation and development of an ethics-aesthetics. That is, constantly evolving attitudes, value systems, (social-environmental) engagements and dispositions – ethically and aesthetically – which are in dialogue and relation with the shifting world system and reality. This ethics-aesthetics of an artist, company or collective - also what we might refer to as one's artistic mission or vision – are what determines the choices they make in terms of a production cycles, artistic process, content, form and audience development. One's political, aesthetic, ethical values determine the business plan and criteria for artistic excellence. **The parameters and criteria to evaluate a work change depending on the values that drives and is promoted by a company, artist or collective.** Is one's focus on educational, artistic, entertainment, profit making, social engaging, self-promotional, networking, or multi-directional aspects? It is important to develop clarity with one's ethical-aesthetic mission by prioritizing, articulating it, sharing it with others, and receiving feedback from a diversity of sources in order to rework it. This means **moving away from a universalized and generalized approach, towards a refined, singular sense of consistency with one's proposal both for artistic projects as well as within one's artistic trajectory.** This is done by way of clarifying one's personal and group priorities, in the sometimes complex constellation of labor, life and art. This includes developing one's personal **leadership**, and recognizing, mapping and engaging with the full potential of one's resources, expertise, limitations, and extensive network. This allows one to take further advantage of their passion, creativity, productivity and longevity in one's artistic trajectory. This also means designing a short, mid and long term plan that is constantly being renegotiated reevaluated based on the realities of one's circumstances and passions.

There is no one recipe for a business model and artistic criteria; rather there are different directions to be taken. In order to be coherent with your values and mission, one must study and map the possible pathways that correlate. This also refers to the terminology one uses in describing their work and their field. The reflection on ethics aesthetics is likewise directly related with the glossary that we provide. There is an intention in mapping and building a common and diverse language in the field of contemporary theatre. How we relate to vocabulary, and how we select, understand and define certain terminology is a choice, determined by socio-political, economic and cultural circumstances and affinities. We are developing a glossary – in progress - to highlight that the same thing can be named in different ways, or the same name can have different meanings in different contexts, from different perspectives. **“Visibilizing” the power of language means taking into account the ideology and political choices that transpire through the choice and use of certain terminology.** As quoted by Roland Barthes, “language is a skin: I rub my language against the other. It is as if I had words instead of fingers, or fingers at the tip of my words. My language trembles with desire” (Barthes

1978: 73).

Our choices of words are not, and cannot be, random and therefore we have the intention to construct and refine a collective emerging intentional glossary – in progress – for the field of contemporary independent theatre. For example, choosing the words ‘experience’ and ‘participation’, and thinking critically in regards to the terms “entertainment” and “consumption”, is an **ethical-aesthetic choice** that we are acknowledging as researchers and practical theoreticians. This also means, to take into account terminology that is country and culture specific, such as the term non-institutionalized theatre.

As an independent theatre maker or collective, whether this happens intuitively or more systematically there is a process of identifying, questioning, transgressing and ‘destabilizing’ what we understand and perceive as dominant or even repressive models and systems of order within the arts, in other words, standards of measures and power relations within the field of theatre. This goes hand in hand with the **desire to generate and activate new paradigms and value systems, new possibilities for communication and being and creating together, new working and living conditions**. This includes the desire to generate an innovative incubating environment for capacity building, sharing knowledge and practices as independent theatre practitioners and theoreticians. This must be sustained and accompanied by the development of collective critical thinking as practical theoreticians and theoretical practitioners. It departs from acknowledging a shared work-life-art condition, in its diversity of manifestations depending on each artists varying history, background, perspective, culture and work and living conditions. Thus, it comes to configuring an ethics-aesthetics that transcends clear frontiers between art and life. **Mikhail Bakhtin**, a Russian philosopher, literary critic, semiotician and scholar working in and around ethics and aesthetics, in the book, *Toward a Philosophy of the Act*, provides us with a very relevant discourse on answerability in relation to the human being’s approach to his artistic and theoretical practice (Bakhtin 1990). He proposes that we must cultivate an answerable unity of thinking and performing action, that is, actions that engage multiple territories (subjective, relational and ecological). He introduces **concepts such as “action-performing thinking” and “participative (un-indifferent) thinking”**, developed in his philosophy of the answerable act or ‘deed’. In the participatory presence of others – in the artistic incubator or laboratory- we are more likely to engage in taking responsibility for our thoughts and actions. He argues that the human being has no right to a ‘non alibi in being’, that is, to an evasion of the unique answerability which is constituted by the never repeatable, place of Being, what he refers to as the once-occurring answerable act which one’s whole life must constitute. In what ways can we respond to constructing a unity, a fusion and penetration, between life and art practice, actualized in the self. We, “must become answerable through and through[...] I have to answer with my own life for what I have experienced and

understood as art” (1990: 1-2). How can we filter through this to articulate it in our vision and artistic mission? This means that the constitution and verbalization of our ethical aesthetic vertebrae is continuous, always in progress, and in relation to others. Therefore to exist on the borders and fringes of multiple disciplines of the arts, outside the norms of established institutionalized theatre, requires the independent artist to commit themselves to emerging aesthetic-ethical alliances and networks for the purposes of survival and sustainability.

As **multi-taskers and multi-professionals independent theatre artists** learn to promote both themselves, as well as their artistic collaborators, colleagues and allies. As part of the process of collaboration within contemporary independent theatre arts, in all phases of the production process, from the artistic idea to its staging, performance and promotion, there is a tendency towards sharing tasks, responsibilities, and rotating between roles and functions. This multiple-tasking and never ending responsibilities can be regarded as a handicap, in terms of time management. Yet, if the work is divided and shared in an intelligent and rotative manner, this provides the collective or group of artists (regardless of their legal status) with political freedom and independence from the criteria and parameters that government and private institutions might install.

2. Parameters of artistic excellence

The discussion around artistic excellence can offer tools and encourage the development of **instruments for a co-creative environment, instead of proposing “measures of excellency”**. This is in order for artists to feel comfortable contributing their own abilities and experiences, while being offered strategies for co-creation, and being challenged to articulate their experiences, discourses and ethics. Parameters of artistic excellence are interrelated with one’s vision. **The capacity to self-evaluate and co-evaluate peers and artists that are working in the surrounding context is central in constructing a collective and mobile discourse around artistic excellence, while recognizing its subjective branching and rooting.**

The intention and challenge is to elaborate a critical discussion around the existing and evolving parameters of artistic excellence in the field of contemporary independent and non-institutionalized theatre practices, that move **beyond the criteria dictated by large cultural institutions and conventional notions of officially established theatre**. The parameters of artistic excellence defined by large cultural institutions vary from country to country, and region to region, interlaced with a ‘performance measurement’ framework in the performing arts sector, arts management, and the creative industries, traditionally focused on economic and social measures. More recently **the intention has been to expand towards further non-financial indicators, as a result of practitioners and**

academics insisting on questioning the relevance of this evaluation system and offering alternatives (Labaronne 2017). Likewise, it has to do with a diversity of subjective aesthetic, ethical, political and cultural preferences and dispositions of those in positions of power (curators, programmers, directors, ministers of culture, funders etc.) within the large cultural and artistic institutions and industries. These institutions typically communicate their understandings and definitions of artistic excellence in a more generic, as well as sometimes nationally focused way. For example, the notion of artistic excellence is formulated on the website of the Arts Council England as: ‘deliver[ing] artistic work and cultural experiences that represent the height of ambition, talent and skill. We want to demonstrate England's status as a world centre for cultural excellence, as well as helping artists to export their work internationally to showcase the best of our country abroad’. For the purpose of elaborating a critical and alternative discussion, we return to the elements introduced in the theoretical-historical framework and definition of independent and non-institutionalized movement based contemporary theatre within this report, and in dialogue with the pluralities of structural and aesthetic approaches to contemporary movement based independent theatre in Europe.

Simon Murray and John Keefe, authors of the book *Physical Theatres: A Critical Introduction*, provide us with a useful set of initial parameters for looking at the relationship between the physical-visual, scenographic, vocal-aural sign systems which make up the mise-en scene of contemporary theatre. This “three point relationship” and “three qualities required for success” are suggested as being:

1. **Fantasia**: surprise, unpredictability, imagination, flair
2. **Furbizia**: cunning, slyness, bending the rules, trickery, gamesmanship
3. **Tecnica**: technique, highly developed core skills

We could apply this system of criteria in looking at, discussing and reflecting on the artistic quality of a piece of theatrical work and process.

3. Staging: in relation to Text and Drama

Moving from the perspective of Lehmann, it is possible to refer to **Postdramatic Theatre** as: “Postdramatic Theatre refers to theatre after drama. Despite their diversity, the new forms and aesthetics that have evolved have one essential quality in common: they no longer focus on the dramatic text [...] a new theatre landscape [...] Approaches that have preferred to call these new theatre forms ‘postmodern’ or more neutrally ‘contemporary experimental’ or ‘contemporary alternative’” (Lehmann, 2006, p. 2).

Lehmann considers these developments in the landscape of new theatre forms and aesthetics to be:

- an **inventive response to the emergence of new technologies;**
- a **historical shift from a text-based culture to a new media age** of image and sound;
- a development in the **relationships between aspects of text, space, time, body, media;**
- **creation of performance text;**
- a **turn to performance** aka a turn towards the audience.

4. *A shift towards participation: Collaboration and sharing knowledge*

Contemporary independent theatre's condition as a zone of synergies, hybrids and pluralities of knowledge, forms and aesthetics, feeds from and nurtures the other arts, moving and moved by their experimental, porous and innovative qualities and potentials. Likewise there is an engagement and dialogue with the social (as well as more recently the hard) sciences, with the growing tendencies in artistic research and experimentation in the performing arts. This is both with the objectives of inventing new languages, alternative dramaturgical methods and processes, as well as continuing to question and propose forms of understanding the mediums of theatre, performance, dance, as well as live, media and visual arts. The performances and products created through research, and process based practices, as well as those devised collaboratively, must be approached with different criteria of artistic excellence. Moreover, there has been a growing tendency towards participatory practices in the arts, including movement based contemporary theatre. This has been a reoccurring theme in specific periods of the 20th century, a growing shift towards participation, as explored by from a historical and critical perspective by Claire **Bishop** in her book *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012). The artist, within movement based contemporary theatre, as well as the other arts disciplines, has been and continues to question his social function and his multiplicity of possible roles a proposer, transgressor, host, facilitator, co-creator, performer, engager, etc., in the process of what has been expanded to refer to as world-making, relation-scape building, environmental art, from different practice-theory perspectives within the contemporary performance, dance, theatre, and cultural theory and practices. These are all useful and relevant in thinking about, writing, questioning, generating dialogue, and elaborating a critical and alternative discussion on the evolving and multi-perspective criteria of artistic excellence within movement based independent

theatre. It is part of a growing engagement of experimental artistic languages in social, collaborative and collective practices in the contemporary art world. These tendencies are in resonance with the **amplification of the notions of co-authorship and spectatorship, towards the agency of a new protagonist-participant**, as well as provoking epistemic changes in the formats of creation, no longer based on products but on collective processes. This research and process based quality is responding to a need that comes from contemporary society to displace the centrality of the artistic field towards new ways of activating other modes of being and creating together, and other possibilities of social interlocutions. It is aligned with the emergence of new ethical aesthetic paradigms active in a hybrid zone between symptoms and intuitions, where artists are confronted by and engage in collective practices, with an intention to reconfigure the relationship between practice and theory in their contemporary reality.

It is crucial to remember that **the field of contemporary independent theatre “can only be adequately understood in the context of the entirety of theatre-cultural structures and traditions of the individual countries”** (Brauneck 2017: 14). Each country, and furthermore, each region and locality, has its own circumstances, structures, traditions and definitions which affect the way theatre is understood, evaluated, experienced and analyzed. Within an increasingly globalized context, it is important to give attention and recognition to the local perspectives. This means, to interweave them with the global and international theatre and performing arts movement, in order to generate a more **coherent, multi-perspective** and **sustainable** dialogue that recognizes the particularities and pluralities of diverse perspectives, practices and experiences. This can be done by developing a **healthy habit of self and group evaluation**, and therefore a constructively critical and active stance **to avoid: 1. Entering a state of stagnation and victimization** in response to working and living conditions that one is confronted with within the sector of Independent theatre; **2. Naively and simplistically importing models of organization and excellence from other countries**, institutions or theatre companies without mapping the unique circumstances and resources one works in and might have access to; **3. Getting pulled into, distracted and driven by fears, insecurities, trends and fashionable language** that takes one's attention away from what is most ethically-aesthetically important to one's work and mission.

What is important to focus on is a passionate, collaborative and consequential position in relation to themes such as: **1. Being coherent and self-critical**, with the language, vocabulary, and terminology one uses in describing one's creative process, conceptual framework, lineage, sources, resources and references. This includes the way one understands their relationship, dependency on and partnership with government and non-government institutions; **2. Generating strategies for gathering, recycling, sharing, reinventing and adapting the tools**, working methods and central principles that serve us

in the rapidly changing times (in terms of the full cycle of creative, production, promotion process); 3. **Developing ways of sharing and questioning one's strategies, methods and materials** with others locally, regionally nationally and internationally; 4. **Mapping and tracing pathways, resources, contacts and networks** can help navigate in an unknown future, in dialogue with a complex present, made up of established and alternative economic, artistic, cultural and social models and modes of working and creating.

5. The Physical in Theatre

In response to what has been spoken and written about one officially established theatre art, in contrast we are interested in the pluralities of movement based theatres that have existed, been developed and named in a search for articulating, affirming and recognizing their evolving methods, principles and practices. These include names such as **third theatre, holy theatre, total theatre, theatre of cruelty, poor theatre**, amongst others. *Physical Theatres: A Critical Introduction* by **John Keefe and Simon Murray** is, as pointed, an important reference in mapping the pluralities and diversities of movement based theatre practices, historically and in contemporary times. That is, what we refer to as physical theatres and the physical in theatre. According to Keefe and Murray the **'One Theatre'** which has taken on a powerful authority and influence, has dominated by way of its culturally, politically awarded status, as well as its promotion and presence in published and preserved texts. In this book, part of their approach is to speak about a diversity of forms, practices, styles and languages of movement based theatres. That is, to map and promote the emergence of a plurality of theatre practice-theory-history. It is in an attempt to reach **beyond a dominant or hegemonic set of theatre conventions, in synchronicity and affinity with this research**. They bring to the table the key terms - physical theatre, total theatre, etc. – as dialectical frames or lenses through which we can look at and understand particular practices and ideas. The notion of **"performance text"** or **"production text"** are also useful terms that Murray and Keefe introduce in their book as important theatre vocabulary for discussion and investigation:

Our grounding premise: that 'physical theatre' as a term, idea or concept captures the aims of certain movements in the 19th and 20th centuries to confront the continuing hegemony of a theatre defined by its literary and verbal dimensions [...] such theatre must be contextualized within the historical and ongoing practices we call the 'physical in theatres' which are found in all theatres as centered on the (moving-speaking) body. These practices are mimetic in manifestation, playing to the empathetic and cognitive receptivity of the spectator gathered as audience; what Susan Bennett calls 'interpretive communities'. 'Physical theatre' then traces

its origins in our contemporary sense to those ideologies and manifestos which sought to reverse a dualism and hierarchy of word over body. As such, 'physical theatre' is a construction of forms, beliefs and dispositions which takes its place alongside other and continuing suspicions of the Word as the embodiment of Enlightenment reason. (Murray; Keefe 2007: 6)

Throughout the book **they map, trace and traverse this ambiguous and amorphous field**, offering case studies as well as analysis and reflection on its traces from the past as well as its influences on contemporary performing arts practices. Murray and Keefe point out their subjective, but also critical position, in relation to the terminology of physical theatre. Both began their theatre careers at a point when this terminology was being articulated and spread throughout Europe in the 1980s. Yet they inquire into whether the cultural moment of physical theatre has moved on, and highlight:

Whether the term can continue to describe and encapsulate renewal and innovation in theatre and performance is open to question...What the 'it' of physical theatre is, and whether the 'it' has substance beyond shadow and phantom, disguising (by renaming) otherwise unremarkable performance events we will investigate" (2007: 2-3).

This is regardless of the fact that there is still a reasonable amount of physical theatre being generated, performed and experienced throughout the Western world. Paradoxically it is also strongly ingrained in the language of educationalists, actor trainers and their students in a European, North American and Australian theatre landscape. Their modules, courses and perspectives on 'physical theatre' proliferate in training education programs. Although written in 2007, these two books continue to be an important and relevant reference for movement based practitioners, theoreticians and artists, considerably offering one of the first comprehensive overviews of non-text-based theatre, ranging from traditional mime to performance and experimental dance. Murray and Keefe insist that physical theatres and the physical in theatre continues to be present both in the language of performance, as well as in a variety of diverse contemporary theatre practices, permeated by a shifting social, philosophical, political and ideological context.

6. Staging in relation to text and drama

Another important theatre researcher and scholar, who is a key reference for international discussions in the field of contemporary theatre, is **Hans-Thies Lehmann**. He has

developed what is considered to be a ground breaking study on new theatre forms, including movement based theatre, that have developed since the late 1960s. In his internationally renowned book *Post-dramatic Theatre* (2006) he discusses a diversity of new forms and aesthetics that all share the common denominator, of no longer focusing on dramatic text.

Departing from the perspective of Lehmann, it is possible say that,

Post-dramatic Theatre refers to theatre after drama. Despite their diversity, the new forms and aesthetics that have evolved have one essential quality in common: they no longer focus on the dramatic text [...] a new theatre landscape [...] Approaches that have preferred to call these new theatre forms 'postmodern' or more neutrally 'contemporary experimental' or 'contemporary alternative' (Lehmann 2006: 2).

His research is highly relevant to our research on movement based independent contemporary theatre, in that we are likewise referring to **a phenomenon of theatre beyond dramatic text, "after drama"**. He considers these developments in the landscape of new theatre forms and aesthetics to be: an **inventive response to the emergence of new technologies**; a **historical shift from a text-based culture** to a new media age of image and sound; a **development in the relationships between aspects of text, space, time, body, media**; **creation of performance text**; a **turn to performance aka a turn towards the audience**.

7. *Trans-Disciplinarity and Spectatorship*

One of the central demands for artists and collectives working in independent theatre is to amplify one's fields of dialogue, action, collaboration and contagion both in artistic exchanges as well as in building relationship with institutions, curators and scholars of partnering artistic fields, and the seemingly more distant arts, sciences and business areas. These are strategies to both **expand one's knowledge and tools to renew and amplify one's creative approaches**, as well as to step outside of one's field and perspective of mastery and experiment with alternative visions of composition spectatorship, authorship and collective process, as well as likewise expand and bridge out to new publics.

As highlighted by Lehmann, the developments in new forms of theatre practices have been **interconnected with the discussions and transformations and that have occurred in visual, performance and live art throughout the last century**.

Claire Bishop in her text *Participation*, reflects on, inquiries into and enters in dialogue with invited contributors from the arts and philosophy. She emphasizes that the dialogues and latest artistic innovations throughout a diversity of fields, artistic practices and theoretical and philosophical discussions have been evolving around the shared theme and interest of participation. She points out that there is still a gap where important work needs to be done to connect the history and present experiences of participation in the visual arts with that of the history of participation in theatre, architecture and pedagogy, as well as art history and anthropology. (Participation, Bishop, p.15) Moreover, a major opposition, which continues to circulate within theatre studies and creation in relationship to spectatorship, is between showing and watching, actors and audience. It is still rare to find perspectives and work, which both take into account production and reception, according to **Steven De Beider**. His research is focused on the **way the body is embodied and perceived scenically but the fact that perception, of the spectator, is also connected with corporeality is typically ignored.**

8. *Ethics and Aesthetics*

Lastly, an important parameter that we would like to discuss, in relation to artistic excellence is the **capacity to elaborate, explore and stage critical questions, experiences and discourses, an ethic-aesthetic position in response to the greater theatre industry, as well as in dialogue with the contemporary local and global reality.**

In light of the growing innovative and critical capacity of independent artists to ethically and aesthetically situate and orient oneself in response to the social, political, economic, cultural, ecological, local and global realities, due to the interdependence that has arisen between the contemporary theatre and dance practices and critical performance and cultural studies. Therefore it is not a judgement of which position has been taken, but rather the capacity to engage in critical thinking and doing, by way of staged, dramaturgical, experimental and conceptual choices.

Contemporary theatre has been greatly influenced by the developments in performance practice and performance studies. The ontology of theatre is therefore configured and reconfigures itself, locates and dislocates itself, as it enters in dialogue and at times collides with the ontology of performance as well as other performing and visual art forms. Much of the focus and intentions of performance and live art, coming out of both visual and performing arts communities and their hybridization which flourishing in the 1960s and 1970s, comes about from the attempt to reconsider and dissolve the durable 'immortal' materiality of the art object, and **to generate another kind of ephemeral and immanent materiality of performance** that has other forms of resonances and residues, recycled and

rematerialized through different logics (ontological and epistemological). **Peggy Phelan**, a popular performance studies theorist, amongst other thinkers and artists, was radically interested in finding ways to resist the **‘relentless acquisitive drive of capitalism’ and the production of alienated ‘capitalist subjectivities’**. She insisted that:

Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations; once it does so, it becomes something other than performance. To the degree that performance attempts to enter the economy of reproduction it betrays and lessens the promise of its own ontology. (Phelan, 1993)

Performances focuses on activating inter-subjective experience, varying from the most simple to the more complex expressive structures and environments. In its ephemeral, disappearing, inter-subjective essence, Phalen describes it as a **‘radical critique of commodity culture’** with the potential to radically disturb the neoliberal capitalist model while simultaneously infiltrating and dialoguing with this system. Phalen likewise reinforces the importance to localized and contextualize performance, due to its cultural specificity and variations from community to community in terms of enactment and reception. **Performance is a live art practice of the here now and (Hic Et Nunc)**, a system of learning and transmitting embodied knowledge and memory. As contemporary theatre practitioners, regardless of shared or diverging positions, one’s relationship with this legacy needs to be acknowledged.

Therefore the capacity to generate discussions and engage in dialogue on the complexity of the sector of independent theatre is essential. There must be a recognition of the conflicts, contradictions and paradoxes that surround the pluralities of independent contemporary theatre practices today.

Moreover, although the focus of the contemporary theatre practices we are looking at are in Europe, it is relevant to point out that these new forms of theatre takes place within, and are **conditioned by the socio-economic and political context of Integrated World Capitalism (IWC)**, examined by the philosopher and psychoanalyst **Felix Guattari**. Guattari critically defines this state of post-industrial capitalism as the global political-economic terrain characterized by intense techno-scientific transformations, that tends to decentralize its sites of power, works through the capitalization of subjective power, functioning through the production of signs, syntax, and subjectivity, through a control over the media, advertising, option polls, etc. This is the context that independent artists and collectives are working in and are conditioned by today, and in response to which Guattari proposes that artists and activists develop new ethical aesthetic paradigm that generate dissensus through practice. (Guattari 2000, p.47). Alongside with other political

philosophers (theorists and activist), many of which come from the Autonomist tradition (an Italian Marxist movement which emerged in 1960s including Antonio Negri, Paolo Virno, Franco Bifo Berardi, Giuseppe Cocco, Michael Hardt), in resonance with the Situationists, Felix Guattari and **Gilles Deleuze** map some of the **symptoms and conditions that characterize and infiltrate the current dominant existential territories** (part of a global system that Guattari describes as WIC) that we are working and living within, and conditioned by: what territories and relations of power are we resisting, destabilizing, reproducing, and ignoring through our work, and why?

In Independent Theatre in Contemporary Europe, Brauneck focuses on a Europe going through change as a result of the creation of the European Union, which has affected: “international production, networking, digitalisation, project-based work and hybridisation of forms, as well as leading to the economisation of more and more areas of life and the commercialisation of the public sphere” (Brauneck, p.5). In response, in dialogue and in dissensus, the independent contemporary theatre movement, through different tactics such as what Lehmann refers to as a **‘Politics of Perception’**, generate experiences and **‘ecological praxis’** which runs **‘counter to the normal order of things’**. This is in resonance the definition of aesthesis, as described by Claire Bishop in her book *Artificial Hells: Participatory Art and the Politics of Spectatorship*: “an autonomous regime of experience that is not reducible to logic, reason or morality” (Bishop, 2012, p. 18). Therefore the structure of the experience proposed generates a singular interchanging environment in which what is conventional considered to be divisions between intellectual, sensory, emotional, ideational, imaginative and practical is overruled and blurred, allowing for conventional regimes of logic and reason to be stretched and destabilized.

Therefore to configure new maps of existence and action for the independent theatre sector means working on developing **a new ethical aesthetic paradigms** simultaneously. This means to reformulate the movement throughout three dimensions of ecological praxis. **These three ecological registers are: the environment, social relations, and human subjectivity.** This does not mean to separate them into three dimensions but rather to understand how they are interdependent, and at times differentiated through practice (Guattari, 2000).

In light of these paradoxes, there is **responsibility and huge potential in new theatre practices that self-define themselves as independent theatre, to build awareness and sustainability in the interdisciplinary collaborations and networks they are part of.** This means engaging the ‘general intellect’, a commitment to practicing and researching other modes and forms of being, thinking and creating together, through dialogue, interrogation and exchange in the format of the artistic incubator.

Paulo Virno considers the ‘comune’ – or general – is not something that is encountered in someone, but that which occurs and passes between us, in constant flux. In our practices of exploring new forms and methods of communication, theatre and artistic creation, we are brought to **explore a diversity of existing and invented languages, both verbal and non-verbal, in the constant recognition and reactivation of its ‘general’ quality, through particular and singular propositions.** The difficulties that surge comes with the tendencies that artists/collectives:

1. Come to a laboratory environment with a predestined goal and priority of self-benefit and an attitude of protectionism and privatization of their tools, practice and language;
2. Are disillusioned by collaboration;
3. Look to creating a universal language that is profitable.

For Virno language serves as a model for the general that only exists in relation between individuals, and cannot exist apart from this relation. This exploration and play with languages (verbal and non-verbal), brings us to experience and observe its mobile, mysterious and powerful nature, beyond a static immobile quality, as both a source of communicating and transmitting as well as transforming and transcending its function and norms (Virno, 2009). He adds:

Now I think that in modernity, the general in both art and philosophy is involved in a complex emancipatory struggle to get away from the universal. This is also how I interpret ‘other globalization’ or ‘new global’ movements: they represent the dimension of the general that criticizes the universal...What aesthetic and political experiences can we develop to transfer from the universal to the general without consequently destroying the particular? Or take what philosophers call the ‘individuation principle’, meaning the valuation of everything that is unique and unrepeatable in our lives. Speaking of individuation implies that you consider the individual a result, not a starting point. The individual is a result of a movement that is rooted in the ‘communal’ and yet is, or is becoming, particular. (Virno, 2009)

Here Virno considers the **general as something pre-individual, a general consciousness, a “we”, a general pre-individual that exists before the individuation develops,** rather than the sum of all I’s, opposed to the concept of the universal. Universalization on the other hand is a process he describes is mobilized by the state and its post-Fordist machinery. Therefore what all of us in the theatre and cultural sector must be cautious of is the tendency of general intellect to be turned into a source of financial gain and of social

collaboration and virtuosity to be turned into patterns and structures of post-fordist production.

So how is it that **through movement based theatre practice, in the artistic incubators, we can generated environments to produce other modes of knowledge and forms of alliances, that are difficult to universalize?** Paulo Virno argues that through ‘formal investigation’ which responds to the ‘crisis of the standard of measure’, and generates new ways of living and feeling, this results in new standards and criteria to measure cognitive and affective experience, touching upon social and political reality. He considers that this is where aesthetic and social resistance meet, and this is what brought the artistic avant-garde close to the radical social movement: the common ground where a new society is anticipated, now identifying social prosperity with ‘general intellect’ rather than labour time, within the domains of language, intelligence and collaboration referring.

A Business Model for Non-Institutionalised and Independent Theatre

Armando Rotondi

1. *A preliminary consideration: a paradigm for theatre*

Work sociologist Domenico De Masi developed the so-called **paradigm** that in our opinion can be easily applied to the development of a business model for non-institutionalised and independent theatre.

Domenico De Masi has developed his own paradigm starting from the thought of masters such as Alexis de Tocqueville, Karl Marx, Frederick Taylor, Daniel Bell, André Gorz, Alain Touraine, Agnes Heller and arriving at original contents based on research centred above all on the world of work. The essential points of his paradigm are: **post-industrial society and its socio-economic aspects, emerging needs, new social subjects, creativity, work, teleworking, creative idleness, leisure time, social and business paradoxes.**

We will consider only the useful elements in our discussion on independent theatre.

Related to the **emerging needs**, in the industrial society there were gradually established needs related to rationalization, efficiency, specialization, synchronization, productivity, economy of scale, hierarchical structure in organizations, urbanism, consumerism. However, in post-industrial society emerge values such as intellectualization, creativity, ethics, aesthetics, subjectivity, emotionality, androgyny, the deconstruction of time and space, virtuality, the quality of life.

In this context to the quantitative needs of power, money and success, others are opposed, of a qualitative nature, connected to introspection, solidarity, friendship, love, play, beauty, and conviviality.

He defines **creativity** as a **synthesis of fantasy** (with which new ideas are elaborated) and **of concreteness** (with which new ideas are translated into reality). He defines a creative person with a strong imagination and, at the same time, a strong concreteness. Moreover, it believes that being rare individuals, their role can be played by creative groups in which very fanciful personalities (even if not very concrete) and very concrete personalities (even if not very imaginative) converge. In order that concrete and imaginative can collaborate creatively, it is necessary that they **share the same mission**, that they are motivated to reach it, that they are guided by a charismatic leader capable of impressing the group.

In the **industrial factory the work**, mainly manual, absorbed all the **physical energies** of the worker, was subjected to strict controls by the leaders and was clearly separated from free time. In the **post-industrial society**, two-thirds of workers carry out **activities of an intellectual, often creative kind**. In many of these activities the quantity and quality of the product do not depend on the control exercised on the worker but depend on its

motivation and its ability to operate in that happy condition that De Masi provocatively calls “**creative idleness**”.

The “**creative idleness**” is not a matter of laziness or disengagement but of that state of grace, common to many intellectual activities, which is determined when the fundamental dimensions of our active life – work to produce wealth, study to produce knowledge, play to produce wellbeing – hybridize and they get confused allowing the act and the creative product.

2. General considerations on cultural consumption.

As stated by **Pierre Bordieu** in *The Field of Cultural Production: Essays on Art and Literature*, the **cultural production or product – including theatre – belongs to the so-called market of symbolic goods**. Bordieu notices: “Symbolic goods are a two-faced reality, a commodity and a symbolic object. Their specifically cultural value and their commercial value remain relatively independent, although the economic sanction may come to reinforce their cultural consecration”. As a matter of fact, the extent to which consumption of **symbolic goods** depends upon the educational level of consumers markedly varies from one sector to the other. Whichever properties are assigned to a cultural good, they cannot be assimilated to intrinsic characteristics. In theatre, a case study could be the experience of Swiss director **Milo Rau**, who – during his academic career studying sociology, languages and literature – was a pupil of Bordieu as well as of Tzvetan Todorov. Particularly, Rau applies the concept of symbolic good to theatre practice, working on the *genius loci* – using an expression taken in economy and sociology from De Masi. He creates site-specific that plays on the relation reality-fiction-transformation, “, in altering the traditional mechanisms of identification and representation.”

Focusing again on the main topic, **Cultural consumption** – including theatre and performing arts – as a widespread phenomenon is increasingly shifting towards a dimension of identity exploration, whose meaning is not only individual, but takes on new elements such as the need of individuals to integrate and identify themselves in groups within which it is possible to share a vocation.

The fascination generated by the less exploited places of culture – such as **alternative theatre spaces or site-specific venues** –, made up of the so-called “minor” centres that respond well to the need for short journeys and to the search for the quality of life that characterizes today's cultural customer, contributed to these phenomena. This is certainly a significant aspect, as for short periods, the value of a cultural product, as perceived by the cultural costumer, is closely related to the overall intensity of the experience, with the

range and quality of the opportunities that in a short span of time the experience is able to offer it, increasing its emotional and cultural baggage.

As for the **types of cultural attraction**, not only related to theatre and performing arts, they include from sites and archaeological finds, through museums and art galleries, theatre, music, literature, and cinema.

Therefore, there is a typically **urban context** linked to the **complex of the attractions** of a specific environment, from the monumental, architectural or museum to the performing arts.

The progressive extension and diffusion of cultural offer has determined competitive advantages in many areas, but also negative impacts due essentially to the phenomenon of cultural homogenization, as many environments have developed artificial attractions that are not representative of their culture and identity or they are not able to make the customers discover and/or experience other culture. The result is a heated competition, which led to a downtrend race, based essentially on cost and price reduction, rather than quality.

This led to the emergence of **new forms of cultural products – including in theatre and performing arts** – and the identification of increasingly specific demand profiles. In recent years there has been a general evolution from the **most traditional forms of consumptions**, based on simply attendance to theatre or, in other areas, visits to museums and monuments, towards **others more dynamic**.

Borrowing the expression *Site & Monument approach* from the cultural and tourism economics, in the field of theatre and performing arts, it is possible to say that these changes accompany the transition from a *Theatre Product Consumption approach* to an *Experience based one* that provides forms of experiential consumption, which encourage personal development by users. These “Experience based approach” can be clarified with the use of three different samples: 1. The already mentioned case of **Milo Rau** who use **site-specific theatre as a way to act on the reality**, in order to reconstruct and transform it (also in a meta-theatrical way); 2. **Teatro de los Sentidos**, that consider theatre as a **sensorial experience**; 3. **Punchdrunk**, that transforms the site-specific in a very particular kind of **immersive theatre**, an individual and unique journey for an active and dynamic spectator.

These points – immersive, senses etc. – will be consider in detail in the following paragraph.

3. Non-institutionalised and Independent Theatre: An Experiential Economical Approach

The **combination of theatre practice and experience** is not new in studies on both theatre and economical phenomena. In fact, many scholars use the term “experiences” to describe the process of using cultural services or the concept of cultural product in the consumer's perspective.

A clear sample of the relation between performing arts and experience – in the meaning given by economists – it is clear from an artistic perspective in the experience of the *happening* as **Allan Kaprow** describe them or in **Augusto Boal's theatre practice** or – and here it is clear the relation with the economical part – in the **flash mobs**. These are three very different kind of performance practice but with the common element of the experience more than the product. Also in cases when the product is central in terms of value – a sample are **Cirque du Soleil, Punchdrunk or La Fura dels Baus** – the **role of the experience is predominant in the consumption of the performance**.

In an interesting study on the experience Carbone and Haeckel state that “**the experience is given by the immediate impression that is formed in consumers when they relate with goods and services, a perception that is formed when human beings consolidate sensory information**”.

Focusing more in detail on the economy of experience, **Pine and Gilmore** – probably the main scholar in this specific field – claim that the **main features of the experience are uniqueness and personalization/customizing**, as companies stage an experience whenever they involve customers by contacting them in a personal and worthy way. In this perspective, using a philosophical approach, clear is a possible reference to **Walter Benjamin**.

In other words, experiences are based on **personal experience** and provide **sensory, emotional, cognitive, behavioural and relational values that replace functional ones**.

Even the most banal operations can be transformed into memorable experiences for the customers, therefore, the company that decides to enrich its offer, so as to make it perceive as unique, will have to turn into “**director of experience**” in a theatrical meaning, i.e. it will have to be able to involve individual on **an emotional, physical, intellectual and even spiritual level**. Experiences are indeed prepared, lived, remembered and shared with others. In this context, the **symbolic and emotional dimension** acquires more and more importance and the concept of experience becomes **central in the approach to consumer markets**; even traditional products are commercialized by emphasizing their experiential content more and more: think, for example, of the car market, where advertising campaigns more than focusing on the technical qualities of the components focus on the driving experience.

From a pure theatrical and historical perspective, the business role of “director of experience” considering an emotional, physical, intellectual and even spiritual level is not far from the experience and the practice of Masters such as **Antonin Artaud, Jerzy**

Grotowski, Alejandro Jodorowski and in the “Metaphor à l’envers” of the Decroux’s method.

4. *Theatre as a systemic product*

Theatre products must be considered as **systemic products**: they are composed of numerous **heterogeneous elements** that must constitute a coherent unit; moreover, they can be fully defined only considering the **aspects of production and consumption**, a process that involves, with roles and modalities that can vary, both the consumers and the producers and the whole of the actors/stakeholders working on the supply side.

There are two significant aspects of the theatre product:

- The theatre experience emerges from the **interaction between a specific individual, a product, a venue, and the actors working on it**. From this assumption it can easily be inferred that the level of participation and involvement of the cultural consumer significantly determines the quality of the service. The degree of participation of the individual may vary according to the type of experience sought, but in any case, the necessity of the involvement of the same remains absolute. The global theatre product is, in fact, before anything else, **an experience experienced individually by the individual, who therefore cannot in any way miss or make use of a third party**. Furthermore, the consumer/costumer must not only be physically present, but must actively participate.
- The **theatre experience is systemic-dynamic**, as it emerges thanks to a plurality of goods, services, experiences offered by individual tourism companies, other economic operators, the Public Administration, the resources present in the environment, interactions with the other individuals.

According to this logic, the subjects that are part of the theatre offer should not be considered independent elements whose relationships are regulated only by market forces, but interconnected units within a complex relational system.

The industry insiders and the scholars in the field of the experience economy consider the personal involvement of the consumer/costumer as the basic element of the new economy and strongly affirm that staging experiences **does not mean only entertaining customers, but means involving them**. The producer of tourist experiences – in order to design, implement and supply this new economic offer – must therefore **know how to structure an experience as a whole**.

In this regard, **Pine and Gilmore have schematized the process of involvement of a client / guest using the two most important dimensions of the experience, in the model of “areas of experience”.**

The **first dimension** of the areas of experience concerns the **level of participation**, which is divided into:

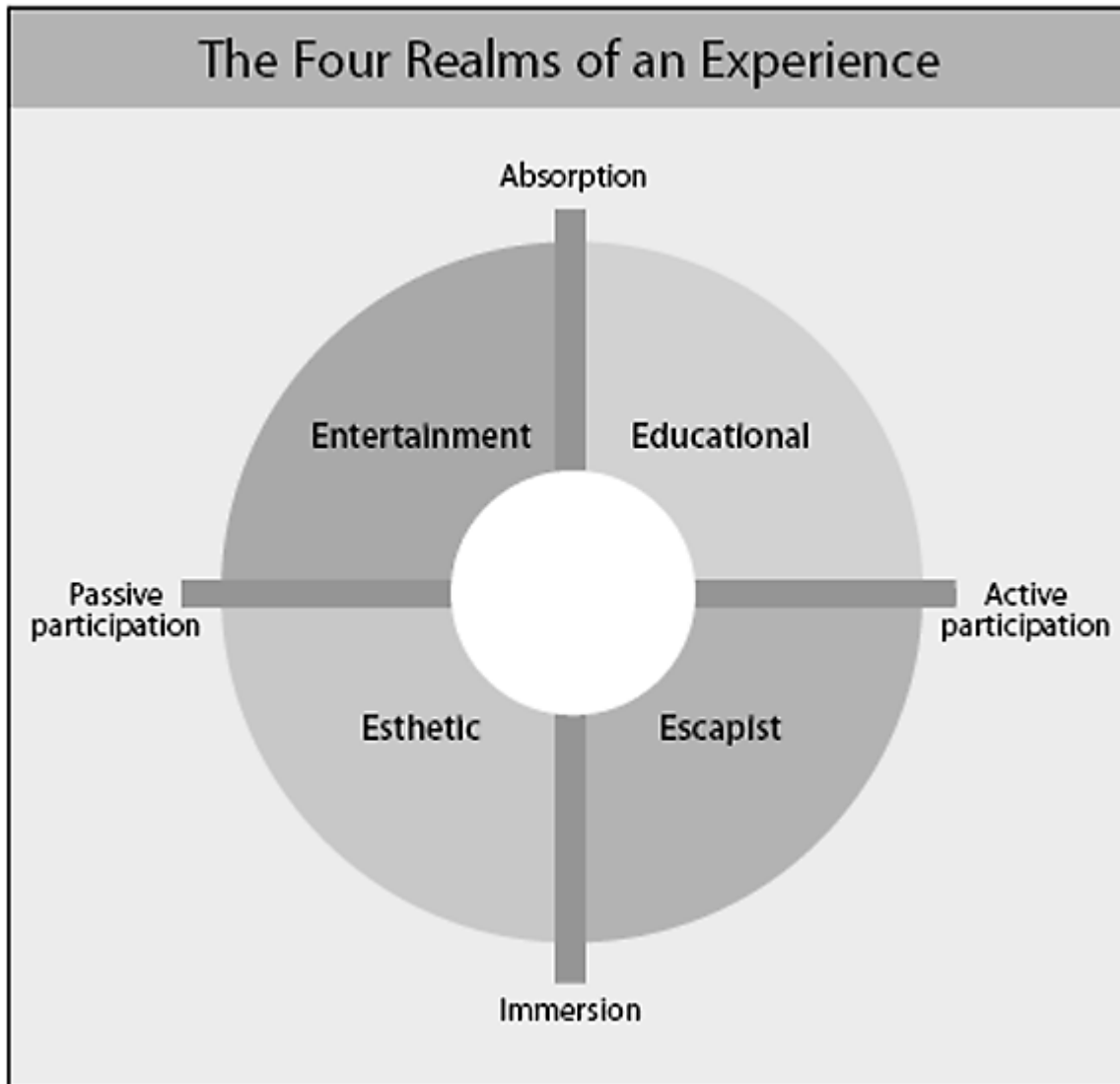
- **Passive participation**, in which customers do not act or directly influence performance, such as those attending classical music concerts, who experience the experience as simple listeners. It is possible to assume that **conventional institutionalised theatre is mainly in this area;**
- **Active participation**, in which customers take part personally in the performance or event that produces the experience, such as the performers and the **audience members in the creation of their experience during a site specific performance.**

The **second dimension** describes the type of connection or the degree of environmental involvement that unites customers with the event or the performance, so we have:

- **Absorption:** experience “penetrates” the person through the mind, such as watching a movie on TV or in an theatre auditorium;
- **Immersion:** the person “enters” the experience by taking physically or virtually part of the experience, such as watching a film in the cinema with other viewers, or using virtual reality simulators or other digital device, or participate to a site-specific or immersive theatre performance.

The **union of these four dimensions** defines **the four realms within which the experience is developed**, declining the overall level of customer involvement (**the four “E”**):

- entertainment,
- education,
- evasion
- aesthetic experience.



These realms are mixed together in different sizes and proportions, depending on the type of experience and the host involved, contributing to create **unique, personal and unrepeatable events**.

The **degree of final involvement of the client/guest** depends either on the **propensity to be involved or not in a given event**, or on the organization that organizes it. **The richest and most engaging experiences include aspects of all four areas.**

At this point it is possible to foresee an analysis of the audience experiences that consider the following dimensions of the experience lived by the guests.

These dimensions are as follows:

- **The aesthetic dimension (being there)** – It is the most important, as it is what makes guests want to take advantage of a certain product;
- **The dimension of entertainment (entertained)** – Entertainment is one of the key components of recreational offers, but also in the case in which we want to stage

complex and demanding experiences we must never forget to create relaxing and leisure moments, for recall and manage guests' attention.

- **The dimension of evasion/escapism (to try)** – It is necessary to ask oneself what the guests are interested in trying and experimenting, knowing all elements that allow them to escape from the routine. The aim is to be able to involve consumers/costumers more in the experience through participation "without obligation", where the gratification of the guest does not reside in having done one thing well, but in having tried. Clear sample are specific form of **site-specific theatre** or other of **immersive**.
- **The dimension of education (to learn)** – It is the component less openly identifiable, e.g., in commercial-oriented theatre, but the education is at the same time one of implicit elements of the theatre experience. A clear sample of this dimension in theatre is given by specific form of alternative performance such as the **edutainment** such as **Ashe Company** or **Renato Carpentieri's Progetto Museum**. In this dimension also many form of **site-specific theatre** and **documentary theatre** based on history, and form of **preventive theatre** (e.g. **Galli** in Germany).

Pina and Gilmore's structure show how the construction of the theatre experience cannot be only based on the aesthetic dimension but must be necessarily enriched with element from the other three dimensions.

The four "E" are important to understand the passage between conventional marketing/economy based on the producers perspective to a one focused on the client (in this case audience). This is the passage, e.g., from the four "P" marketing mix, to the marketing mix in experiential economy based on the four "C".

Specifically, **marketing mix**, as known, is a foundation model of tools that the firm uses to pursue its marketing objectives in the target. It refers to the broad levels of marketing decision. In the original model by **Jerome McCarthy** the four level ("P") are: **Product, Price, Place and Promotion**.

These four have been reinforced in seven with the introduction of: **Physical evidence, People, and Process**.

However, in experiential marketing, it is preferred the model developed by **Robert F. Lauterborn** in 1990, that shifts the focus to the costumer with the **four "C" levels: Consumer wants and needs, Cost, Communication, and Convenience**. An additional model based on four, and then seven C, has been developed by Koichi Shimizu.

In terms of theatre production, one of the main problem is the focus on the producer and not on the user. The use of experiential model will focus on the needs of the theatre

company in relation to the needs and the four “C” in a perspective of business improvement and audience development.

5. Elements to be considered in non-institutionalised and independent theatre as an event experience

The **event experience** varies in relation to **objective characteristics**, (which concern the event object of experience) and **subjective characteristics** (which concern, instead, the person). On the objective level, that is, with reference to the nature and characteristics of the event itself, we have various types of experience of use:

- Cultural celebrations;
- Festivals and carnivals, sacred and religious ceremonies;
- Pilgrimages;
- Political and state events;
- Artistic or entertainment experiences;
- Competitions and sports performances;
- Exhibitions;
- Convention and meeting.

On a subjective level, that is, with reference to the people involved, there are various factors that the event depends on:

- Personal characteristics, such as age, sex, culture, attitudes, interests, values;
- Contingent state of mind;
- Any similar experiences of past events;
- Role that the person plays in relation to the event.

Due to the nature of the type of event and the specific subjectivity it is possible to attribute **different meanings through evaluation criteria**. We can therefore distinguish four kinds of meanings:

- **Social**: it concerns what an event can represent for a group or a community, or its function of developing a sense of community or place;
- **Cultural**: it is connected to the contents of the event;
- **Economic**: it is related to the capacity of the event to attract investments, financing, tourists, consumption;

- **Personal:** it considers the meaning that each subject attributes to their event experience.

This last point turns out to be particularly important, as it regards the theatre experience that can be considered as the person's own experience in relation to the event in which he participates. It takes shape and body according to individual subjectivity and is the result of cognitive, emotional and sensory factors that are difficult to separate.

The relationship between person and theatre event is not limited only to the fruition of the event in the strict sense, but develops from the antecedent phase to that subsequent to it. Therefore the identification of the relevant moments of the event experience can take place in relation to its different phases. This section will be discussed later in the report.

6. Audience development: a model according to experience economy

In order to better delineate this figure, it is first of all necessary to make a distinction between the various possible categories. Moving from the perspective of **Josep Ejarque**, we propose three figures:

- **Collectors of knowledge** for whom culture is an additional element of the interest that simple entertainment can arouse;
- **Culturally inspired** people who try to understand and follow events. They are generally people between the ages of 25 and 45, of medium-high social class, living in an urban and suburban environment; often they are collectors and they travel for different reasons, but nevertheless they insert in their weekly schedule some cultural events;
- **Culturally motivated** people who show a true passion for everything that has to do with culture; their age, on average, ranges from 35 years upwards, belong to a high social class, they live in urban areas; often they are specialists who want to deepen already quite high knowledge.

Another possibilities is the one underlined by De Masi in his paradigm. De Masi identifies two classes of costumer (but also workers) according to the fracture between **new “digital” subjects and old “analogic” subjects**.

The digital are more optimistic towards the destiny of the planet and satisfied with the ubiquity allowed by information technology. They feel citizens of the world; accept gender equality, birth control, multi-raciality, inter-culturality, globalization. Convinced that one lives only once, they tend to live well here and now; they are attentive to ecology; they do not make too much difference between day and night, between holidays and weekdays;

communicate by means of linguistic and aesthetic "new" experts; they have a relaxed attitude towards sexuality. They combine nomadism with permanence.

The analogics, on the other hand, are wary of novelties; they are afraid of demographic development, immigration, and multi-raciality; they distrust new technologies, reject interculturality, birth control, euthanasia; they consider violence, corruption, wars as inevitable and growing scourges; they fear the future and mythize the past.

Independent and non-institutionalised theatre should by definition look at the second categories.

With reference to the consumer behaviour, Arnould distinguishes **the experiences in four categories**:

- anticipated consumption;
- purchase the experience;
- consumption experience;
- remembered consumption and nostalgia.

In relation to the theatre events it is possible to distinguish **four phases of the experience of fruition**.

The first is **the pre-event**, when the consumer collects information that creates interest and pushes him to deepen its knowledge about the event, contributing to the formation of expectations. Since this first phase we find important elements for the overall quality perceived by the customer: **the quality of information** (about programs, parking lots, facilities, services, transport, etc.), **the accuracy of details, the language used, the image, the reservation system, the prices**.

The second phase is **the arrival at the venue of the event**, when the first impressions of the spectator are determined in relation to factors such as the **physical environment and the atmosphere, the signs, the presence of reception staff, the state of the facilities**.

The third moment is the **performance, engaging in the event**, which represents the moment of truth.

The last phase is the **post-event**, in which the visitor should be listened by the organizer to collect feed-backs useful to plan possible improvement actions, thanks to complaints, suggestions and comments; should also be thanked in order to leave in him the best memory of all the participation in the event. Even this phase, therefore, turns out to be very significant and should not be neglected, as often happens, because it is an integral part of the overall experiential supply.

With reference to **composite events**, which include **different moments of choice, purchase and use of individual events**, it is more appropriate to distinguish **three phases**

of the experience of use of the overall event and to identify for each of them the relevant elements for evaluation purposes.

In the *first phase*, the so-called **expected event**, preceding the moment of the beginning of the event itself, there are already relevant aspects for the purposes of the assessment concerning the emotional intensity with which the expectation and the way of forming the judgment are lived. These elements are:

- The ways in which the event is known, for example, the memory of previous editions, word of mouth, institutional communication in its various forms;
- The feelings and emotions with which the expectation is lived;
- The search for information, and therefore its quality and type, the related sources;
- The *ex-ante* perception of the event on the basis of the information available and the judgments, the emotions, the sensations that derive from it;
- The planning, or not, of the forms of participation in the event, such as motivations, personal program, organization, possible reservations.

In the *second phase*, the **realized event**, which regards the actual realization of the event itself, the relevant aspects concern the emotions experienced, the senses involved, the knowledge acquired from the arrival on the spot at the end of the event:

- Contact with the environment / atmosphere of the event;
- Information on the performance of shows / attractions;
- Participation in shows / attractions;
- The peripheral services that are used, such as catering, parking, shopping.

In the *third phase*, the **remembered event**, following the realization of the event, it takes shape in the memory of what has been done or has been witnessed:

- The benefits achieved;
- Proposals for future participation, in case of repeated events;
- Feelings about the event itself;
- The perceived significance of the event.

In this case the relevant aspects concern the impressions that the visitor takes away, in terms of emotions, sensations and judgments.

This type of marketing has been theorized and elaborated since the '80s, by Bernd Schmitt, at Columbia University. According to Schmitt, the **primary objective of this strategy** is to

identify **what kind of experience will best enhance the product**. According to Schmitt there are five different types of experience, which he called **SEMs, or Strategic Experiential Modules**:

- **Sense Experiences**, sensorial experiences, i.e. experiences that involve sensory perception. A sample is **The Blind Theatre** – developed by Shiva Falahi, Edy Poppy, Narve Hovdenakk, Veronika Bökelmann, Kate Pendry – that turns the body into the stage of a sensorial theatre, as stated in the mission of the company, creating a half hour long dive into a different sensorial reality;
- **Feel experiences**, emotional experiences, that is experiences that involve feelings and emotions. This is the case, e.g., of the **one-to-one theatre** proposed by company such as **Ontoerend Goed** from Belgium. Additionally, performances and productions focused on openly play with the feeling of the audience can be considered, such as, historically, the performance of **Teatro Panico** and others;
- **Think experiences**, cognitive experiences, that is cognitive and creative experiences. Sample are the **documentary theatre, production of verbatim theatre, Moreno-based psychodrama and others**;
- **Act Experiences**, physical experiences, that is experiences that involve physicality. **Site-specific theatre**, specifically the promenade type, focus on act experience, among others. Also performance in “conventional” theatre can be considered as act experience. It is the case, e.g., of **Dignità Autonoma di Prostituzione** by **Luciano Melchionna**, one of the most successful theatre production in recent time in Europe: as said in the performance description, actors are portrayed as prostitutes, protected at the mercy of the spectator; they can be chosen, examined, and exchanged for their Art or for their Heart. Dressed in their robes or dressing gowns, they hook clients or they allow clients to pick them up while a “strange family” who runs the “bordello” has the arduous task of negotiating the prices of each performance; after the negotiation has been completed, the clients, one or two or even a small group, go with the prostitute to a place where the theatrical performance take place; the performance is a monologue, a dance or an installation that lasts 10/15 minutes.;
- **Relate experiences**, relational experiences, or experiences that result from being in relationship with a group. Samples of this are the experience of **Business Theatre** as first developed in Canada by **Christian Poissonneau** and then spread in France, Germany, Italy and other European countries. In this area, as in the think one, it is possible to insert also theatre experience based on, e.g., **Jacob Levi Moreno**.

The **customer experience**, that is the experience that the customer lives, is considered a useful reference in the management of marketing for companies in all sectors, and this rule is no exception that of events. The underlying principle is that the generation of value through events is strongly correlated with the ability to involve people on a cognitive, affective and sensory level, offering them the opportunity to live experiences according to their needs and desires, in a manner consistent with their expectations.

The impact of an event on the community that hosts it is connected to the commercial, tourist, financial and logistic flows that it manages to create, which depend to a large extent on the degree of user involvement, which in turn depends on the potential that the event offers them to live satisfying experiences. This impact can be assessed considering its ability to generate market, economic-financial, socio-cultural and environmental value.

Regarding the market value, we must consider that today the creation of events is one of the most important components of the **territorial strategies that aim to “import customers” in the market – in this case theatre market – rather than to export products.**

In this context we should contextualize also independent theatre.

In terms of market value, a further impact of the successful event on the host location is the growth of its level of notoriety and of the information flows on it, generated by the word of mouth of visitors and by the attention of the media.

The economic impact and the theatrical event itself can be declined in its effects:

- Direct, concerning the total expenses incurred by all the subjects taking part in the event;
- Indirect, deriving from the distribution of financial resources in the local economy as a result of the demand that the companies involved in organizing and sponsoring the event turn to their suppliers instrumental goods and financial resources;
- Induced, which are generated over time thanks to increases in consumption levels, employment, income, production and added value triggered by the realization of the event. These effects are chained together and dispersed in space, as well as in time, and therefore are difficult to qualify.

Coming to the physical environmental impact, theatrical events, especially in independent theatre, require most of the time event specific services and infrastructures. A clear sample is in the site specific theatre and in its different levels:

- **Study / stage based productions:** they cannot be considered a real site-specific;
- **Studio as site:** when using theatrical space in an unusual way, such as acting in the corridors. It cannot yet be considered site-specific;

- **Site as contextual container:** when a location is chosen for the characteristics of a given representation, for example to stage William Shakespeare's *Midsummer Night's Dream* in a forest;
- **Site Generic:** it is based on the use a particular and unusual type of place, such as a soccer field;
- **Site Responsive:** it is based on the use as a resource for the show, for example a representation on the stern of a merchant ship.

It is necessary that the system of offering the event is managed in a **logic of territorial marketing** focused on the following points:

- **Intercept the new needs** related to leisure time, to structure an innovative proposition value of the event, able to satisfy a high-value demand profile;
- **Focus on the overall experience of the user**, in order to stimulate and involve him in many ways;
- To seek an **extreme coherence of the theme of the event with the identity and vocation of the territory**. It is necessary, that is, to conceive, plan and manage the event trying to foster relations and interactions between the **different actors of the territory, stimulating social cohesion, strengthening the sense of identity and, consequently, the level of consent and involvement with respect to the event**;
- Effectively **manage the network of relationships** that are created with and among the various actors taking part in the event, in a logic of total relational marketing;
- **Manage the socio-economic repercussions** of the event in such a way that the transfer of value to the benefit of the territory favors the increase in levels of satisfaction, consensus, trust and commitment by the many stakeholders and policy makers involved.

To this end, the strategies can be based on this four points with the first one and the last two closely related to non-institutionalised and independent theatre practice:

- **Icon structures:** realization of events so that they become a symbolic element of the territory;
- **Mega events:** the propensity to organize events lies in their lower cost compared to physical infrastructures, such as a new museum, and the possibility of being able to vary them every year. It is clear in this case, e.g., the activity of companies that started as non-institutionalised and nowadays are purely commercial and expert in mega events such as La Fura del Baus.

- **Thematization:** it consists in the focus on a specific theme, connected in an authentic way to the *genius loci*;
- **Revaluation/use of tangible/intangible heritage:** many theatre groups, such as **Rimini Protokoll**, are basing their image also on the revaluation of cultural heritage/identity, creating specific site-specific performance and theatrical experience.

Digital, Social Media and Theatre

Armando Rotondi

1. *Preliminary elements in theatre and social media communication*

Theatre organizations as companies that have **direct contact with the public** are suitable for and interested in **social media communication**; it is important to point out, however, that in communication through social media it is important to **avoid too commercial content and the typical language of advertising communications**, in order to have a **message that is effective and positively received**. Specifically

- it should result a **clear benefit for the user** (whether it is educational and educational, entertaining or even informative);
- the tone should be **respectful, never official or institutional**, rather light, but without overdoing it;
- **interaction should be frequent**: opening a channel of communication through social media is easy and fast, but it has to follow it and update it regularly, **otherwise it would become ineffective or even counterproductive**.

The choice of the **type of social media** to use also depends largely on the **characteristics of the target**. Forrester Research Institute classifies people according to their **level of activity on the web**:

- inactive (they do not do anything);
- spectator (they read blogs and forums, watch videos);
- participant (they are active on Facebook and social networks);
- collector (they vote video and news);
- critic (they comment blogs and forums, review books and products);
- conversationalist (they write on Facebook, Instagram, Twitter and others);
- creator (they publish blog or website, upload video or podcast).

The main consequence of the advertising channelling on the web is the creation of **promotional campaigns that are not perceived as invasive by the reader / user**, but more than anything else they are received as **advice related to their cultural choices**, creating a **virtuous circle** both for the image of the promoter of the campaign both for the goal.

Four main reasons for investing in social media are for these reason:

1. Reaching a specific target;
2. Remarkable economic savings;
3. Different perception of the advertising message;

E.g. the live tweeting in the past and nowadays the **Instagram story broadcasted live is the story-telling of an event**. It allows you to give visibility to an event and to share it with those who are not participating in the first person. It is important its use by companies during off-line and online events to **amplify their reach and integration with the online**.

Another example is advertising platforms, such as **Google Ads** (till July 2018 AdWords). Ads is the advertising platform of Google that allows **the publication of text ads, images and videos on search results pages and on sites of the Google content network**. Since its creation as AdWords, it has represented a real innovation in online advertising: its diffusion among the search marketing tools is clear, and at the same time that the notoriety of Google, as a search engine, has contributed to the popularity of its advertising platform. It offers many opportunities in terms of visibility, as advertisements can be published as text, images and videos, thanks to two main options:

- **Keyword targeting:** Ads are displayed for the chosen keywords, both when they are searched on Google and when they are relevant to the page content of one of the Google Content Network sites;
- **Placement targeting:** Ads appear on sites that are part of the Content Network, based on those specified when setting up the campaign.

The use of social media within the advertising campaign is therefore a fundamental weapon in order to **renew the image of the theatre company and attract a different target**.

For a company, the difficulty is to make an **interesting page**: to take care of it and manage it, you need a continuous and constant effort. The wall must always contain **topics concerning the main interest of visitors, photos, videos, news on all events and initiatives**. E.g. according to experts, to **interact effectively with their Facebook fans** is to consider the page as if it were a **“VIP room”**, a the private room where the best customers are entertained with an exclusive relationship, such as **reading and viewing content created especially for them, invited to previews, informed about sales, special offers, promotions**.

The advantages are many: it allows the brand to approach its audience through the most widespread social network, according to the **principles of virality and traceability**.

2. *Media planning*

Assuming a plan aimed at optimizing communication and advertising activities, I dwell on the following points:

- A **well-structured participation on social media** is currently practically fundamental for theatre. Social networks are an essential and privileged means of communication, even more for targets, such as young people, often not easy to reach.
- Social media seen from a **two-pronged perspective**: at the same time “**showcase**” and “**access gate**”. The main objective is to address the target with non-traditional languages, but common and above all accessible: Instagram story, photos, videos, music files, tweets, mobile apps, allow you to present events, shows and initiatives from multiple points of view, diversifying communication, multiplying its effectiveness.
- Reasoning from a **long-term perspective**, the goal is certainly to **increase and enhance an innovative and effective communication system**, but also to put it "at the service" of the theatre company: to continue to grow and retain the public.

The main objectives to be achieved are:

- **Cognitive objectives**: a campaign on social networks succeeds effectively, with lower investments compared to traditional media, to launch a new brand or to promote brands and repositioning. Even the classic communication objectives such as **memory and recognition, familiarity and relevance** find a privileged and relevant drive in the participatory media. Cognitive objectives are: **awareness, knowledge, recognition, familiarity, diversity, relevance, memorization, mental association**.
- **Emotional goals**: brand **image and reputation** are increasingly moving on the web, as well as the need of people to be involved through direct experience with the brand. Emotionality involves a **judgment (positive or negative)**. The emotional objectives are: **reputation, esteem, evaluation, judgment, preference, attitude, influence, trust, involvement**.
- **Behavioural objectives**: each campaign involves a specific **call-to-action pragmatic, modulable and detectable**. There are **quantitative indicators** (from the number of products sold up to the **Net Promoter Score** to analyse word of mouth), and **qualitative indicators** (such as the analysis of feedback and conversations through

matrices with performance variables). Behavioural goals are: **action, purchase, loyalty, word of mouth, conversation, feedback, co-creation, relationship.**

With the media plan it is proposed to increase the purchase of tickets, preferably online and through the specially created application, for all the theatre performances offered by the company increasing the participation of young people in the cultural activities proposed, thanks to a greater presence on the net: **improve brand awareness, create emotional bonds, retention and buzz.**

To carry out this project:

- Create a greater number of blogs and communities, in order to encourage moments of exchange of opinions and "participated confrontation" in the virtual environments frequented by the target of conquest.
- Focus on using social media like Instagram, Facebook, YouTube, Vimeo.
- Develop specific applications for Iphone and Smartphone, in order to reach the largest number of useful targets to be conquered.
- Buy advertising space.

Specifically, it is important to create blogs and communities, in order to encourage moments of exchange of opinions and "*participated confrontation*" in virtual environments frequented by the target of conquest, or even aggregation sites.

The new target is represented by young people ranging from 18 to 25 years, while the increase target is represented by young people aged 25 to 35 years. The retention target, on the other hand, is the adult-age audience aged 35 and over.

In conclusion, the main ways of communication – including the traditional ones – to be used for public promotion are the following: Posters, posters and leaflet; Press; Radio (no doubt the radio is still an important channel for the dissemination of a message, given its high ratings); internet.

Not to be underestimated is the **unconventional marketing** and events: among the different forms of unconventional marketing, experiential marketing could be useful to experience "virtually" a small piece of emotion deriving from the stage but adapted to them. Samples are the live stories of Instagram.

CASE STUDY: Tappeto Volante and the site-specific as an event

Armando Rotondi

Profile of the company

Tappeto Volante s.r.l. is a theatre company specialized in the creation, design, production, organization and implementation of major **site-specific performative events** of an artistic, spectacular and cultural nature. It is directed by **Domenico Maria Corrado**, and appears to be one of the very few Italian companies specialized in the field of site-specific theatre and territorial revaluation.

Corrado started his activity in this field in 1995, with the aim of finding a valid alternative to conventional theatre. According to Corrado, film and television have inflated the habits of the public by modifying the theatrical languages, with times of staging much smaller than in the past, because the **public is no longer used to keeping the times and rhythms of the canonical spectacle**. Conventional theatre nowadays today has the need to bring on stage the so-called "renowned" or "famous" performer ("Star"), **well-known personalities that allow to have a large number of spectators thanks to their celebrity**.

This element causes, for Corrado, a **fractionation of the theatrical offer**, both culturally and qualitatively.

Tappeto Volante's first show, *Plauto nei luoghi e nei tempi degli antichi pompeiani* was staged in 1995, in the excavations of Pompeii with the purpose of allowing the audience to attend an event that would let them **experience the place and, at the same time, a theatrical representation**. The most famous scenes of some plays by Plautus were extrapolated then performed in specific part of the excavations of Pompeii, such as the Basilica, the "Casa di Venere in Conchiglia", the Gym of gladiators, etc. The audience was accompanied by an actor who played Plautus and was therefore projected into a surreal dimension.

The success of this initiative was such that the Pompeii Archaeological Superintendence made the request to design a similar project for the following summer: in 1996 was created the show *L'ultima notte di Pompei* inspired by the texts of various ancient authors, such as Plautus and the Greek Menander. In this context, **the element the most attracted the audience was the opportunity to experience the ruins in the evening**. Many other similar projects were created, such as *L'ultima notte di Ercolano*, staged from 1998 to 2000, with the need to raise and re-evaluate the place, in agreement with the Ministry of Culture.

The prerequisite for the birth of new shows is always the same: **to identify a monumental, environmental, historical, archaeological site and to hypothesize a show to enhance the place through this way of experience theatre**.

Corrado himself affirms that the protagonists of his shows are the performance and the place, and not the famous actor. The component of the imagination, of the charm, of the suggestion is given by the place.

The offer of Tappeto Volante, through the years, has been divided into shows in different locations all with the same register. Samples are:

- “*L’Inferno di Dante*” in Pertosa Caves, Province of Salerno;
- “*Il Paradiso di Dante*” at the Arechi Castle in Salerno Castello Arechi di Salerno;
- “*L’Orlando Furioso*” at Swabian Castle of Rocca Imperiale, Calabria;
- “*L’Eneide di Virgilio*” in the Paestum ruins;
- “*L’Aulularia di Plauto*” in the Popmpeii ruins scavi di Pompei;
- “*Romeo e Giulietta*” in Caserta Vecchia;
- “*Il Purgatorio di Dante*” in Chartreuse of Padula, Province of Salerno.

This programming demonstrates the high specialization of the company in the sector of **site-specific theatre as a dynamic system with local stakeholders** over the long term.

Sample of performance

L’Inferno di Dante alle Grotte di Pertosa has been probably the most famous performance produced by Tappeto Volante, taking place in the Caves of the Angelo di Pertosa in the province of Salerno, a place that attracts thousands of tourists every year who choose it for different aspects ranging from naturalistic interest.

The first edition of the show dates back to 2006, and its peculiarity lies in the fact that there are no wings or backdrops, but it all takes place in the prehistoric scenario of the caves, about 35 million-year old. The same spectators move within the scene going towards the various characters. The path of this *promenade site-specific*, in fact, winds along a route of about a kilometre, in tunnels dug into the bowels of the mountain, characterized by the succession of large cavities adorned with imposing stalact-stalagmitic groups and extraordinary morphologies of concretion that almost completely cover the ground.

It is a show that aims also at rediscovering and enhancing the history, culture and heritage of the territory in which it is staged, having also **elements of edutainment**.

The performances are held every Friday morning and Saturday night, with the aid of a poignant and unreleased soundtrack written by Enzo Gagnaniello, fifteen installations of contemporary art, a hundred infernal images reproducing, damned and lost souls, multimedia reconstructions of the infernal groups, and thirty between actors, dancers and

extras, but above all with the poetry of Dante. Elements, these, that make it a show, unique and exciting.

The **audience is divided into groups of 30/35 units** and entrusted to a “Dante” who welcomes it at the entrance and after having recited the entire first canto of the Inferno, introduces its own group of **spectators / visitors** in the caves. Near an artistic installation, 2 meters high and 1.40 wide, which reproduces the image of Beatrice, Dante describes the meeting of Virgil with Beatrice, sometimes using the language of the Supreme Poet other times a dramatic, incisive and descriptive summary.

Through the door that bears the famous words “per me si va nella città dolente”, the audience with Dante sits on a boat, piloted by Charon, with whom you cross the Acheron for the which there was no need to resort to artifice because the Caves are crossed by the underground river Negro that generates a pond and a waterfall, entering the bowels of the earth, until arriving on the bank of the first circle. Here Dante sums up the function of the circle and indicates Homer, Ovid and Lucan. Overcoming the reluctance of the “Diavolo Minosse”, the audience arrives in the second circle where he meets Paolo and Francesca, where Dante recites the poetic verses of the fifth canto. Then the third, fourth and fifth circles are crossed, meeting the various devils: Cerberus, Pluto and Flegias, guarding each of the circles, and the souls of the sinners who suffer their pain in them. Near the sixth circle, a host of devils, with a “tarantolata” pantomime, blocks the passage to the Dante and his group, preventing him from continuing until the arrival of an Angel, which opens the door of the Dite and allows the group to continue. In the sixth circle, set in the so-called “Great Hall”, the audience meets Farinata degli Uberti and Cavalcante de 'Cavalcanti, who entertain the Dante reciting the verses of the *Comedia*. Following audience meets Pier delle Vigne, transformed into a tree of Pruno, Ulysses and Diomedes, Count Ugolino and finally Lucifer.

Business elements

L'Inferno di Dante alle Grotte di Pertosa presents an **experiential concept**, which offers opportunities for fun and **entertainment** but also for **evasion and education** (cultural enrichment) through an **aesthetic experience**. In particular, the two aspects, **spectacular and cultural**, have the aim of **strengthening the overall appeal of the event and supporting its underlying mission: to generate value in a broad sense, beyond the income from ticket sales**. The atmosphere of the show not only allows the satisfaction of the individual aesthetic pleasure of the guest, with the possibility of visiting the routes of the Caves, but it is also interesting the opportunity given to spectators to start a path of cultural learning, through the possibility of interaction with the actors of the event.

From this point of view, **a distinctive aspect of the event is the total absence of barriers between actors and the public**: the empathic relationship and the physicality of the relationship that develops between spectators and actors is indeed very strong and highly engaging, both on the cognitive level that emotional.

The development of this interactive process is therefore oriented towards generating a **think experience, stimulating the intellect of the individual and activating creative and cognitive experiences**. In this sense, the show, even if it is covered by **hyper-real components**, can be conceived as an event that meets **the need for identity research of the individuals participating in it and at the same time enhances the specific historical roots of the host to rediscover to the spectators a sense of collective identity in a world in continuous transformation**.

The connotations at the base of the event concept affect the development of the host territory also with a view to **long-term growth**. In general, beyond the proceeds of the tickets sold, which basically ensure the operation of the event, it can be said that this had:

- **Positive effects of image**: the success of Dante's Inferno is contributing to the development of Pertosa's reputation in the provincial, regional and interregional context. The show is deeply linked to the image of the place that hosts it, having become a real symbol and an essential component of the city of Pertosa, which has thus been able to initiate a significant process of reconvertng its image;
- **Impacts on the local receptive stakeholders** thanks to the show.

In general, it can be said that the event has been able to **trigger a virtuous process between positive repercussions, satisfaction of stakeholders and policy makers**, creating a dynamic system between private alternative company and local public institutions.

CASE STUDY: Teatro de Los Sentidos and the “theatre of experience”

Valentina Temussi

Teatro de Los Sentidos is **an international group of artists-researchers based in Barcelona with 20 years of experience** under the artistic direction of the Company’s founder, Colombian anthropologist and dramaturge Enrique Vargas. They are developers of **games researching upon the poetics of the senses**.

They have developed a methodology that connects the sensorial languages, the poetics of games and theatrical creation. **They make experiences, which blur the usual line between audience and actors in traditional theatre schemes**, to foster an interactive and creative participation of the audience. The audience is invited to explore their labyrinthine spaces as if it was participating in a big game.

Looking closely to the experiential work of this company it is easy to see a possible connection with the art form of the Happenings: “The line between art and life should be kept as fluid, and perhaps indistinct, as possible.”²

As for the Happenings, the way the performances of Teatro de los Sentidos are conceived is far from the usual theatre habits.

Nothing is given for granted, not even the space, which is not a single performance space as in the conventional sense. In Teatro de los Sentidos a performance often takes place over several locales. **The audience experiences a completely different feeling of the space. This is not exclusive anymore but more close to a fluid effect**, whereas a single space is considered like static. This can be called the landscape effect more common in modern paintings or even in the way space is often organized in dreams.

The result is that **the audience is not looking anymore for a construction of the performance based on the chronology of the events, but starts to use all the senses to find a personal route inside the experience**.

This type of theatre is the perfect examples of what Peter Brook calls *The Theatre of the Invisible-Made-Visible*.

The Theatre of the Invisible-Made-Visible is related to the notion that the stage is a place where the invisible can appear has a deep hold on our thoughts. We are all aware that most of life escapes our senses: a most powerful explanation of the various arts is that they talk of patterns which we can only begin to recognize when they manifest themselves as rhythms or shapes.³

² Kaprow A. (2014), *Assemblages, Environments and Happenings* in *The Twentieth- Century Performance Reader*, London: Routledge, (p.277).

³ Brook P. (1990), *The Empty Space*, London: Penguin Books, (p.47).

The organization and perception of time follow closely that of space. With the organization of the performance over multiple spaces, the movement of the audience will directly determine time. The audience is now split in individuals and each individual has a journey inside the performance that is dictated by his senses and, therefore, by his personal perception.

A big difference with the Happenings is the fact that Teatro de Los Sentidos is a theatre company organizing **theatre performances that are repeatable**. The possibility of repetition of the performance is granted by the existence of a detailed frame in which the fluidity of the events is collected. **The company organizes a unique pattern that allows the audience to feel independent whilst the experience is set in time and in the organization side.** The performances usually work like a **journey** with no possibility of going back and with a series of turning point that are collective; the individuals are driven through a series of events that only happen in a specific order.

The audience of Teatro de Los Sentidos is engaged in the performance both as a single individual and as a crowd. When the audience is engaged like a crowd, it follows a pattern similar to the epic theatre. The audience becomes, therefore, a collective in crucial places of the performance. In these points the theatrical action, likewise the epic theatre, is easily recognizable as something that we all have experienced in everyday life, for instance an orchestra band walking down the street. The experience of watching a music event in the street is something that the audience recognise and that can easily relate to without struggling to interpret it. This sensation of something known, as an audience is very relaxing. The relaxed audience is then ready to accept an individual and more intimate approach from the actors coming to them and involving them in actions that are much more inspired by the dreamy realm. **The audience lives an experience that is personal and unique inside a safe context, which is the collective one.** The time approach is also similar to the epic theatre because of the organization of different collective moments throughout the performance:

Epic theatre is in league with the course of time in an entirely different way from that of the tragic theatre. Because suspense belongs less to the outcome than to the individual events, this theatre can cover the greatest spans of time.⁴

The **experiential theatre is granted by the total absence of a hero in the story**. This is the story of the events the audience live both as a single guest and as a collective crowd. The

⁴ Benjamin W.(2014), *What is Epic Theatre* in *The Twentieth- Century Performance Reader*, London: Routledge, (p.65).

collective experience gives a concrete value to the single one even though this last one belongs to the world of dreams, the world of the “Invisible-Made-Visible” one.

CASE STUDY: Frantic Assembly versus The Vieux Colombier theatre model

Valentina Temussi

The company Ethos: their background, their needs, their audience

“The nature of how we came to be has been a **massive influence on our drive** to make our work accessible. It has informed all our efforts in education and training.”⁵

The company directors **Scott Graham and Steven Hoggett** always point out in their talks, workshops and writings how important it was their own story as a company. **Their background has totally influenced their choices both in the educational field and in their artistic one.**

They built their working strategy on the needs’ analysis of their beginning, their strategy to find a voice of their own, but mostly to find an audience responsive and interested for their work. And probably their very successful trajectory, from a business point of view, is a clear example of how the creation of a personal style in theatre should include the idea of creating an audience.

This concept takes us back all the way to the roots of **Physical Theatre** in Theatre history. If we consider the work of Jaques Copeau as the point in time where the very first seed of Physical theatre was planted, we have to take in consideration how important the audience was for him, from his first theatre manifestos. A theatre revolution was impossible and unnecessary for him without an audience education. **The mission of the transmission to the audience was at the core of his desire for theatre renovation.**

To build a personal relationship with the audience Frantic Assemble built an education system that for a time in their story came even prior to their touring and work presentations. They understood that they were creating a style of work, a style of creating, that had a lot to do with a **personal approach** to composing. To teach their working system meant **to create expectation and a potential audience interested to witness what they had tried in person** and something they felt that they could read into because they knew the “secret codes”. The members of the company organized their “discoveries” and work in a way that it could be immediately transmissible to a potential audience. To do so they engaged in a series of workshops for specific sectors of society. This approach to the audience is still present and they dedicate part of their work to tour around England giving workshops that have the function of auditioning young actors to create specific performances.

⁵ Graham S. and Hoggett S. (2009), *the frantic assembly book of devising theatre*, New York: Routledge, (p.1)

Another way of building an audience is building expectation for surprise. Every performance has a surprise element which is called the Pre-Show. This intro to the performance is specific to every different performance. It is done with the purpose of setting the atmosphere before the story. As a result **the audience goes to the theatre expecting to live a unique experience that is felt as a special and intimate moment between the company and the audience:**

In creating a pre-show we felt we achieved two vital factors. One was the claiming of the space. From the moment each audience member entered the auditorium, they were instantly made aware that the space was ours, had been claimed by Frantic. No matter that they were long-serving season ticket holders, used to swinging through those doors twice a month. ... The pre-shows varied from piece to piece but the underlying principle was (and still is) to create the idea that something has already started.⁶

Building an enterprise

The description that Mark Evans gives of **Jacques Copeau's work** in his article "The French Ensemble Tradition: Jacques Copeau, Michel Saint-Denis and Jacques Lecoq" is incredibly close to the way Frantic Assembly operates:

Jacques Copeau (1879-1949), through his work as a critic, through his ensemble theatre companies Le Théâtre du Vieux Colombier and Les Copiaus, and later through the influence of his students and disciples, was to provide one of the most significant and long-lasting challenges to the commercial system dominating theatre in Paris in the early twentieth century. In his work at the Vieux-Colombier in Paris and with Les Copiaus in Burgundy, he developed a model of the theatre ensemble that redefined the notion of the professional actor through its emphasis on continual training, physicality, rhythmic play, improvisation, collaboration and creativity.⁷

⁶ Graham S. and Hoggett S. (2009), *the frantic assembly book of devising theatre*, New York: Routledge, (p.21)

⁷ Evans M., Postprint deposited in Curve March 2015, *The French Ensemble Tradition: Jacques Copeau, Michel Saint-Denis Jacques Lecoq*, (p.1)

The members of Frantic Assembly felt a **strong commitment to the creation of a company** included from the very beginning an attention to find a functioning system that could pay them the possibility of dedicating their time to rehearsals and communication.

“We had decided that our approach to building the company would be all or nothing.” organizing themselves collectively and applying to an Enterprise Allowance scheme meant that they “...would not get part-time jobs so that we could concentrate fully on Frantic.”⁸ **For Frantic Assembly the business of creating a company was a collective enterprise.** The ensemble style of their performances corresponds to an ensemble way of conducting the business.

Similarly but in another moment in time the development of the Vieux-Colombier company as an ensemble is linked to the periods of time spent together only dedicating time to preparing and training for performance. The first of these periods took place before the company’s first season in 1913. The company lived and worked together for the duration of this ‘retreat’ – a condition that greatly enhanced the ensemble ethos. This condition was also dictated by the economic necessity of reducing the actors’ life expenses in order to dedicate all their energy to the artistic work.

Mentorship

The directors of Frantic Assembly recognise how important is for their company’s story to have found from the very beginning a mentor, in their case another company (Volcano Theatre Company), that encouraged them and promoted their work artistically. This is also why they decided to dedicate part of their educational training to mentoring young artists.

⁸ Graham S. and Hoggett S. (2009), *the frantic assembly book of devising theatre*, New York: Routledge, (p.2)

CASE STUDY: Wild Theatre and the establishment of a non-institutionalized theatre company in an emergency extra-EU context

Lyudmyla Honcharova

There were no massive changes in Ukrainian Theatre till Ukrainian Revolution of Dignity (Euromaidan Revolution) in 2014. Before that theatre was distanced from current issues of society and was not connect to the needs of modern World. In other words it was **in state of stagnation**. Moreover, the problem was not only in theatre repertoire or the way of staging. Ukrainian audience was **not ready to accept experiment and boldness in theatre**. The most important question is how Revolution of Dignity altered Ukrainian Theatre arena. During Euromaidan started conversations among theatre practitioners and critics how this revolution can change Ukrainian Theatre. That now is an opportunity not to have any more apathetic actors and audience as people felt genuine atmosphere of united act. As a result, new independent theatre company **Wild Theatre** was founded in Kyiv in 2016 by Yaroslava Kravchenko.

Wild Theatre is **an independent theatre company which begin to talk with audience only about themes which are sharp, relevant and related to current social issues and themes**.

This company has reputation of provocative theatre and news maker. They talk about problems in blatant, frank and direct way. For European countries these things might seem common and not at all impressive. However, for Ukrainian Theatre is a big step ahead.

Wild Theatre might become in some aspects **an analogy of The Living Theatre** for Ukraine.

The first common thing between these experimental companies is that both of them had no government support or founding support, moreover governments of both countries put obstacles on their ways:

You realize that the only thing standing between you and work you want to do is the money system. And it is no long before you realize that the entire economy is straggling most of the creative efforts of all men. The work you do in the theatre becomes in all its part an attempt to get men to do away with the whole system. (Becks 1984: 39)

Ukrainian system is built in the way that it is **impossible or hard for independent theatre companies to use State theatre facilities**. As the conditions on which they could use that space would be inconvenient and non-refundable. In addition, **there is no alternative**

theatre spaces in which independent theatre companies such as Wild Theatre can perform without any impediment.

The vast majority of State Theatres in Ukraine do not stage politically provoking and experimental productions but at the same time they do not give space for other companies. As they are afraid that it can influence a decrease in audience attendance. Conservatism and feeling of comfort of some Ukrainian theatre practitioners stopped development and killed experiment in Ukrainian theatre. For that reason Wild Theatre productions are very flexible and can be presented in various spaces.

The Living Theatre as well had problems and inconveniences with working on permanent bases in theatre facility during *The Brig* production. After that Beck stated that The Living Theatre would never return to the confines of working in a theatre facility on a permanent basis, nor would it return to the production of plays that did not have a political message. Robert Edmond Jones gave advice to Judith Malina and Julian Beck. It was about creating theatre that would be independent from theatrical space:

I wish you had no money at all, because then you can create something. I tell you nothing will come out of the large commercial theatres. You should not go into any theatre. You should have a room, make your sets of scraps of paper, and that way you will be able to drive through and find something. (Jones 1984: 19)

Another key point is detachment from reality in drama which is presented on Ukrainian Theatre stage. Frequently, this drama is dated and irrelevant. Modern European and Ukrainian drama was left behind till The Revolution of Dignity. Revolution triggered changes in theatre by inspiring to make another attempt to create an Independent Theatre platform. Wild Theatre repertoire is based on the best contemporary European and Ukrainian dramatic texts. Identically, The Living Theatre was largely responsible for introducing American audience to the best European drama.

Wild Theatre should become the same motive factor for Ukrainian play writers and poets. As national contemporary drama will develop only when there be systematically depiction and understanding of reality of own country. As a matter of fact, in both theatre systems were a gap between acute drama and theatre:

Drama where the invisible becomes visible, where ideas are translated into correct images of reality, where the problem is expressed in flesh and blood, where anguish is a living presence, an impressive witness (Bigsby, 1967: 7)

Theatre is social and political battlefields and its significance cannot be neglected. Julian Beck said that The Theatre is the Wooden Horse by which we can take the Town. In

addition, The Living Theatre have **rejected traditional theatre with what they perceived as its fakery, convinced that honesty in the theatre could effect a change in people and that those who were transformed could change the political structure and ultimately improve life.** Wild Theatre follows the same aims since they try to effect change in their audience and turn the stage for a battlefield. They make their audience aware of danger of current political situation and that people need to have an active position in life.

For example, *Iphigenia. The terrorist's bride* is **one of the most provocative, relevant and political oriented production of Wild Theatre.** In this production they raised themes of globalization, worldwide terrorism, identity of Ukrainian nationality and the place of Ukraine in Worldwide Arena. After the performance people who attended it started questioning themselves about themes that were brought and begin to rethink their way of thinking.

However, the fact that **independent theatres have no financial support influence on its price rates and makes it less accessible for majority.** As a result **tickets price for their performances are higher than in State Theatres and are not affordable for lower classes and for middle class of society.** To solve this problem they could follow again an example of Living Theatre. They perceived that it was not the middle class that would lead the revolution since they have plenty to eat, instead was the poor and young generation who must be reach. In Ukraine the situation is a slightly different as it is hard to distinguish poor and middle class as they are almost on the same low level of living condition. It is common fact for former Soviet countries to classify people by poor or rich as the idea of middle class is absent. Referring to Revolution of Dignity it proves that majority of creators and participants of revolution were people with low level of living conditions and young generation. Living Theatre found the solution how to reach poor and young people:

The poor could not go to the theatre, was for the theatre to go to the streets. Only on the streets could the theatre bring about the non-violent anarchistic revolution (Beck,1984: 146)

However, to agree to a fact that revolution could be non-violent is hard, especially to Ukrainian society. As not using violence from one side cannot prevent the violence from the opposite side. However, Wild Theatre should become closer to people who cannot afford to buy tickets for their performances by supporting the idea that theatre should go to the streets. The revolution in mentality should be done on daily basis and people should not wait for reaching the peak of unsatisfactory, economic and social crisis. Maybe in this case the non-violent anarchistic revolution can be done and the crucial impact of this type of revolution is theatre. Particularly, the kind of theatre that Julian Beck and Judith Malina were believing in:

Life, revolution and theatre are words for the same thing: an unconditional NO to present society. (Beck,1984: 7)

Another level of some Living Theatre productions is **audience participation** which cannot be said about Wild Theatre, yet. This aspect was particularly present in Living Theatre production Paradise Now. During performance spectators were forced by performers to make the choice. That is the feature that creators of Wild Theatre should take into consideration. In order to cause more active reaction and to make audience to start doing changes in society. As according to Beck only with audience participation could the spectator be taken to such an intense level of emotional involvement that he would force to react. He believed that emotional involvement would result in feeling:

When we feel, we will feel the emergence: when we feel the emergency, we will act: when we act, we will change the world (Beck,1984: 139)

Also, theatre needs to know their audience in order to trigger that emotional involvement. For instance, when being in Brazil Living Theatre company was collecting data among local people as they wanted to be aware of their world and needs. Because without that approach to theatre is unattainable to reach, influence or touch audience's hearts. Living and creating in own country does not mean to know compatriots and their needs. The cause of that is that theatre creators do not collect data about people interests, needs, worries. There is an example of such practice in Ukraine which is presented by another independent Ukrainian Theatre practitioner **Sashko Brama**. He is, currently, walking from West part of Ukraine to the first security checkpoint in Eastern part. His aim is to collect data, to get to know Ukrainians with their various traditions, needs, interests, problems that will be presented in his new theatre project. Hopefully, this theatre project will be helpful to Wild Theatre and other local theatre practitioners to understand Ukrainian audience better and deeper.

CASE STUDY: Rimini Protokoll and the use of digital

Freya Treutmann

Profile of the company

The internationally operating German theatre collective Rimini Protokoll is known for its **innovative, multi-faceted approach on research projects through conceptual performance**. The three theatre makers Daniel Wetzel, Helgard Haug and Stefan Kaegi started to create work together in 2000 at the University of Giessen in Germany at the Department for Applied Theatre Studies (cf. McKechnie 2010: 75).

The collective achieves to create performances that are most of the time clearly recognizable as the Rimini Protokoll brand even though their creative process and use of media and forms is very diverse, following a **“model of productive dissent, of questioning and discussion”** (Le Roy 2012: 153) instead of focusing on a “unified voice” (ibid.).

What clearly draws attention to the Rimini Protokoll work is their **participatory nature** and the blurring of roles of performers, authors, dramaturgs, directors and spectators and therefore also of the understanding of a theatre code (cf. Le Roy 2012: 155). The audience is not only the recipient but is living an experience where they become part of the performance itself. This crucial element is enhanced due to the fact that for their project-based and often site-specific performances the **collective usually does not work with professional actors, “but with people they call ‘experts of the everyday’”** (Le Roy 2012: 154) (*Experten des Alltags*). Understanding Rimini Protokoll’s projects as research practice through performance, as a symbiosis between “aesthetic practices and the study of them” (Kirshenblatt-Gimblett 2008: 46), these experts of the everyday might in many cases be compared to a focus group. The audience for example gets the chance to experience an insight of the lives of these “experts”, being part of a mediated and scripted reality in the framework of the alienation of a performative theatre context.

Rimini Protokoll shows strong elements of documentary theatre (cf. Le Roy 2012: 153) but cannot be limited to this genre. Especially the diverse use of technological media indicates this as they are “a primary factor in the transmission of knowledge [...] because means of replication and simulation are used to capture and reproduce what really happened” (Le Roy 2012: 153). Nevertheless Rimini Protokoll is more interested in exploring how to mediate reality and, as co-creator Haug points out, in the “struggle between theatre and reality” (Le Roy 2012: 155). The collective aims for a theatricalisation of the daily life, working for example with **forms and structures of conversations and communication that are analogue to reality but become performance because they are mediated and put into a theatrical context** (cf. McKechnie 2010: 75).

Apart from the **use of digital media such as video, audio and projection in performative installations**, Rimini Protokoll also puts a strong focus on developing the potential of the radio play. Haug in an interview points out that “[t]he paradox of radio plays is that on the one hand the amount of people you reach outnumbers the audience in a theatre, while on the other hand it is a very personal medium because it allows for very direct address” (Le Roy 2012: 158).

Rimini Protokoll operates worldwide, addressing social and political topics in various cultural contexts often directly through its site-specific nature, but also taking advantage of the possibilities of digital (online) media.

Samples of performances

Deutschland 2 (2002)

What happens when voters take the place of the politicians? What happens when politics for once really just are theatre (cf. Rimini Protokoll 2018)? *Deutschland 2* was the first performance of the three co-creators after graduating from university. While the 27th of June, 2002 in the Berlin Reichstag Building a sitting of the German Parliament was happening, Rimini Protokoll created a **live copy of the event** (cf. *ibid.*), simultaneously speaking the words they received via headphones that were spoken in the Reichstag Building, replacing every single present parliament member with a performer in their location in Bonn. President of the German Bundestag of this time Wolfgang Thierse refused to let the performance take place in the old plenary chamber in Bonn which “triggered a discussion about the freedom of art, the relationship between politics and art and the boundaries of drama and reality” (*ibid.*).

Hauptversammlung/Annual Stakeholders Meeting (2009)

Hauptversammlung is one of Rimini Protokoll’s most lavish productions. In this performance the Investor Relations Team of the Stuttgart corporation Daimler became the director, while Rimini Protokoll put in **scenery their annual shareholder’s meeting**. The collective invited audience members to buy shares in form of theatre tickets which then made them official shareholders and allowed them to take part in the meeting that normally even is not allowed for journalists to attend (cf. Rimini Protokoll 2018). They “went and simply watched what normally cannot be watched” (Le Roy 2012: 156). With different additional actions of Rimini Protokoll, like creating a program and organising little discussions in the foyer, the stakeholder meeting became a theatre performance. It was not the intention of the collective to interrupt the meeting itself, only to be present. Anyway interestingly interruptions happened by other people in the audience which made them become actors as well (cf. Rimini Protokoll 2018).

50 Aktenkilometer/ 50 kilometres of files (2012)

50 Aktenkilometer is a walk-in radio play where the audience downloads a GPS based app that leads them to different places in Berlin to experience content of old Stasi files brought to presence: **“A strange picture-puzzle is created for the users, who have the everyday life familiar to us now in view and original recordings from that time in their ears”** (Rimini Protokoll 2018: *50 kilometres of files*). The radio play tries to recreate the mistrust of the Cold War era by giving instructions that arouse suspicion towards locations, using original recordings of people that experienced that time. The project was initiated in 2012 but the radio play can be downloaded still on the website and can take place any time.

Rimini Protokoll as a brand and the use of digital media

As pointed out before, the collective achieved to create a name that makes people go to the performances because of a recognizable **Rimini Protokoll experience with a unique, often participatory, immersive style.**

Focusing on site-specific performances, because theatre “can move beyond the designated theatre space to infuse reality with theatricality” (Le Roy 2012: 159), their performances become “permeable events: not only does the reality of the everyday fill the theatre space, theatricality also leaks into reality” (Le Roy 2012: 156). This on one hand can draw in **audience members simply for the effect of experiencing something new, less-known, especially in a society that due to media influence becomes more and more interactive,** but on the other hand because it also holds the potential of being **personally relevant to the individuals.** Using the “experts of the everyday” can create a different **emotional connection to an audience member,** than an actor, as actors are known to work ‘as if’, while for example a truck driver in a Rimini Protokoll performance also in real life is a truck driver. Rimini Protokoll “focuses on strategies for both mediating and mediatising ‘actual’ people and places in **an intermedial performance setting** (McKechnie 2010: 75)“, which works as an alienation effect of reality to point out specific problematics. This also holds the potential of addressing different target groups. Apart from a community that generally is interested in performance art and theatre, every single project points out a specific reality of a specific group of people that might be interested in a project because of a connection to the people performing, their profession, social or historical circumstances or the location.

Rimini Protokoll shaped in a significant way the **idea of documentary forms of theatre and research through performance:**

“There is a hybridity between the roles of director, dramaturg, researcher, adaptor and editor in these *Theatrerecherche* projects, which take impulses from documentary theatre

and film practice [...]. Performing statistics, staging pro- and con- debates about ongoing issues and at the same time looking into the way decisions are made, Rimini Protokoll has contributed significantly to the debate surrounding documentary forms and applications, as well as to new approaches to political theatre" (McKechnie 2010, S. 75).

The collective actively uses **different forms of digital media** that form in many cases part of the **creative process** itself but also **support the contribution**. Including life performances and also **on-demand online content** in their repertoire and still maintaining a unified Rimini Protokoll brand holds the potential of reaching the interest of a widely spread audience. A radio play for example can be perceived worldwide which then might lead to recognizing the name and developing an interest for the life performances as well. Also the location of Rimini Protokoll should be taken into account. Even though they work internationally, their main office is located in the HAU Theatre (Hebbel Am Ufer), an established and renowned venue of Berlin's "freie Szene", the well-known independent theatre scene. Being locally connected to this scene and also taking part in different theatre festivals such as *Berliner Theatretreffen* is helpful to the collective to create an identity that reaches a specific audience. Rimini Protokoll won prizes for example in categories for theatre, political theatre, audio book and radio play.

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CASE STUDY: Berlin

(the text has been taken from the institutional Berlin website)

Armando Rotondi

The allocation of funding to Berlin's independent theatre and dance landscape is governed by the Senate's 2008 General Directive on the Funding of Private-sector Theatres and Theatre and Dance Groups in Berlin.

The purpose of the directive is to improve access to funding streams for small and medium-sized private theatres and independent ensembles based in Berlin and to heighten transparency around funding matters. Funding is provided to productions on the basis of artistic merit. This approach allows administrators to shift the focus of funding streams in response to new and emerging trends within the performing arts.

A range of funding categories and respective funding periods has been established to this end, along with clearly defined procedures for the allocation of funds by expert juries tasked with evaluating applications.

The funding regime has been designed with the intention of safeguarding the continuing operation of established ensembles while also providing sufficient flexibility to respond to emerging trends in theatre and dance by setting new accents across multiple genres.

The Senate has established a tiered funding system which caters equally to both short-term initiatives and more ambitious undertakings. Individual grants are available for the execution of one-off and short-term projects (project funding). Basic funding and programmes for venues provide theatre groups and venues with a planning horizon of up to two years. The concept funding programme is a form of institutional funding with a standard duration of four years to facilitate longer-term planning. This mix of long-term project funding and short-term institutional funding is based on the so-called "omnibus principle", according to which new grants can only be made when previous commitments are discontinued (i.e. when recipients "hop off the bus").

The system is complemented by the provision of secure, long-term institutional funding to high-profile institutions which enjoy widespread support throughout society and whose funding is the subject of parliamentary debate within the general framework of budgetary legislation.

Funding sources are divided into:

- Basic funding;
- Co-financing fund;
- Concept funding;
- Cultural exchange stipends of the federal state of Berlin – Visual arts / Literature / Dance;

- Early career funding;
- Funding for presentations of existing work;
- Individual project funding;
- Inter-cultural projects;
- Research stipends;
- Travel allowances for work abroad;
- Venue funding.

Support is also provided to professional associations, networks and institutions working with the independent arts scene including the Berlin State Association for the Independent Performing Arts, Tanzbüro Berlin, and Joint Adventures – Nationales Performance Network.

CASE STUDY: LAFT Berlin – Berlin State Association for the Independent Performing Arts e.V

(All the information in this text is taken from the LAFT website and from the manifesto published on the website)

Freya Treutmann

LAFT Berlin – Berlin State Association for the Independent Performing Arts e.V. – was founded as a **non-profit association** in April 2007 and represents the **interests of the independent theatre scene in Berlin, considering artists, groups and performance venues, dealing with politics and representation to the public**. LAFT offers a diverse program of services to support the members with consultation, coordination, networking events and information to realize independent performances.

Their main goals published on their website are:

- The creation of a foundation for the solidary forms of networking within the independent performing arts community
- The networking of the different artistic genres and their respective socio-political advocacy groups
- Lobbying work for a wider public and political perceptions and regular exchange with key cultural policy makers
- Budget increases in the field of the independent performing arts
- Committed to Achieving Structural Changes in the Cultural Landscape
- Brining about innovative changes in the economic and socio-political framework conditions for independent creative and knowledge workers

On their website LAFT publishes information about **opportunities regarding open calls for artists and workshops**. Members of the association benefit from important services that help to become an established artist of the independent scene, such as general access to assemblies and all the material provided and produced by LAFT, being informed about **current cultural policy developments and funding opportunities, representation of the artist profile in the LAFT catalogue, official identification as an independent performing artist and reduced GEMA fees**.

The main programs of the LAFT are the PERFORMING ARTS PROGRAM, the PERFORMING ARTS FESTIVAL, BERLIN DIAGONALE and SPACE COORDINATION OFFICE.

The PERFORMING ARTS PROGRAM focuses on the **professionalization of the independent theatre in Berlin**, offering workshops in the four main fields of

- Consultation and Qualification
- Distribution and Marketing
- Network, Knowledge Transfer and Cooperations
- Audience Development and Communication

The week-long PERFORMING ARTS FESTIVAL was established in 2016 and happens annually to celebrate the diversity of Berlin's independent performing arts community, giving opportunities to artists and companies to grow in the scene. For the festival, LAFT cooperates with renowned venues of Berlin's *freie Szene* such as **HAU (Hebbel am Ufer), Sophiensäle, Ballhaus Ost and Theatrediscounter**.

BERLIN DIAGONALE focuses on giving a name to German productions in **international contexts**, inviting visiting industry professionals for open table formats and guided tours, giving insights to selected productions, venues and methods.

The SPACE COORDINATION OFFICE supports the **availability of rehearsal** and working spaces for the arts in Berlin, cooperating with the Independent Arts Community, the Society for Urban Development and the Berlin Department for Culture.

LAFT is strongly involved in cultural politics. Apart from their own projects regarding cultural politics, they are also represented in various committees and panels. In a **four-page-long manifesto** published in 2007 on their website LAFT explains why Berlin needs a state association for the independent performing arts, referring to Berlin as a city of the arts and the situation of independent theatre makers in Berlin pointing out to strengthen the capacity of the independent performing arts as an institution.

FOCUS: an overview on audience reception and theory

Lyudmyla Honcharova

The role of spectator in theatre has been investigated many times. Spectator is a corporeal presence and indispensable to a performance but that as a concept of spectatorship is slippery and difficult to define (Heinz, 2015). The consideration is whether spectator is passive or active member of a performance.

In theatre history a position of active or passive membership of audience shifted many times. Audience participation in the performing arts goes back thousands of years to early tribal ritual and dances. In ancient Greek and Shakespeare's Globe theatres, audience often shouted out responses to actions on stage, threw eggs and other objects, or demanded that singer to repeat an aria (Brown, Markusen 2014: 869). This means that from very beginning of performing arts audience was in position of active member. However, 19th century thrust audience into complete darkness, and made it much more difficult for them to interact with performers (Brown, Markusen 2014: 869), by putting them into position of a passive member. Additionally, "audience members could laugh or applaud during certain moments of the performance, their participation in the theatrical event is firmly circumscribed by their role as spectators. Their primary function is to observe the performance, even from a safe and comfortable distance. For this reason, audience members are typically described as passive" (Penner 2014: 75).

However, even without having a chance to interact or to express their own attitude during the performance, it is doubtful whether a spectator could be regarded as being passive. As Erika Fisher-Lichte claims no form of spectatorship is ever entirely passive and is always part of its specific cultural and historical context (2015). Another striking fact to support this idea is that "perception itself is an active process and we know that we can deeply engage with an artwork even if we do not change it ourselves" (Edmonds 2010). Marcel (1957) pointed out that the recipient's act of reflection is the final step in the artist's creative process. Although, "seeing" and "hearing" as main perception factors of audience linked spectatorship with passivity.

Likewise, Catherine Bouko believes that "classical or modern art is interactive by definition, as it depends upon the receiver's collaboration: mental collaboration that requires filling in for omissions or missing details; physical collaboration in that spectator moves around in order to observe particular painting or sculpture etc." (2014: 255), ignoring the fact that perception itself is an active process, which means that audience is always in active state: "The 20th century has been the most radical in search for revitalization of the dead relationship between the stage and its audience" (Sakellaridou 2014).

Participatory theatre emerged in different parts of the world. During that period of time Theatre of Oppressed was founded by Augusto Boal in Brazil. “He incorporates “spect-actor” who explores and perhaps transforms the reality in which they are living” (Markusen, Brown 2014: 880). The Living Theatre’s aggro performance “Paradise Now” was produced in New York, by Judith Malina and Julian Beck. The aim of aggro performance is to provoke audience to respond and abandon its “passive” role within the performance space. The works of The Living Theatre company were supported by Beck’s radical doctrine of “Free Theatre” – “Do whatever you want to...Free Theatre means that anybody can do anything he wants to. It means that anything that anyone does is perfect” (Penner 2014:88). As can be seen the participative arts have notably developed since the end of the 20th century (Bouko, 2014). One of the aspects of participatory theatre is to make spectators aware of their own political and moral delusions.

Another important goal is to make audience co-creator of performance, since “the involvement of audience members as co-creators within the artistic frame of a stage performance can be one way to enable especially strong feelings of immersion, engagement and enjoyment of the part of the audience itself” (Lindinger, N.D.). However, the question arises if audience member can be truly a co-creator of a performance and interact in an independent way. The artist Toni Dove excludes the idea of choice when she raises a question of interactivity, by specifying that the metaphor of choice is not a compelling one, but rather that this choice is pre-programmed (1994: 282). On the contrary, according to Mclver Lopes, “strong interactivity” can be reached whenever the participant is able to modify the structure of the work of art. There is one more perspective which partially unites two points of view about passive and active position of audience membership:

On the entrance of an actor the position of focus immediately shifts and the actor becomes the center of the world in front of us as we accept the world on stage through his/her eyes. We have split ourselves in two: we focused on the action from our ontological perspective as spectators (often sat in the private territory of our auditorium seat) and absorb and respond to the environment through the actor’s signs. We are both observer and participant. (Bruford 2017: 30)

Based on analysing different theories relating to passive and active or even interactive position of audience member, we can conclude that the border between passiveness and activeness is on the edge. Moreover, Catherine Bouko believed that it is more important to work with the limits of interactivity, and to explore the tension between the pre-established dramaturgy and the place left for the participant, than to get over-enthusiasts about the freedom offered to the participant and the beneficial effects of such practice (2014).

FOCUS: A glossary of concepts used in the previous sections.

Valentina Temussi

Avant-Garde:

- “What the avant-garde has become during the past 100 years or so is much too complicated to be organized under one heading. There is an historical avant-garde, a current avant-garde (always changing), a forward-looking avant-garde, a tradition-seeking avant-garde, and an intercultural avant-garde. A single work can belong to more than one of these categories. The five avant-gardes have emerged as separable tendencies because ‘avant-garde’ meaning ‘what’s in advance of’ – a harbinger, an experimental prototype, the cutting edge – no longer describes the multifid activities undertaken by performance artists. Auteurs, directors, designers, actors, and scholars operating in one or more of the various ‘worlds’ the planet has been partitioned into.” Schechner R. (2014), *The five avant-gardes or ...or none?* in *The Twentieth- Century Performance Reader*, London: Routledge, p. 396.

Corporeal Mime:

- Corporeal Mime is a specific movement technique which has the special characteristics of having also a particular composing and creating method as well as a repertoire of pieces all created by the genius mind of Etienne Decroux. This art form created by Etienne Decroux is a work that requires the same concentration and amount of work as to learn how to play an instrument.
- "Thus, a movement can be sustained or lightweight, it can offer more or less resistance, can be dry, staccato or broad and fluid; it can leave a trace in the air that is almost musical or can be absolutely imperceptible. It can be inspired by the rhythms of nature, the city, of machines, or be the reflection of an interior state: this is not only a matter of detail - on the contrary, it must be the basis of the interpreter's work." E. Decroux

Dance Theatre:

- This term was first used to describe the work of Pina Bausch and her company Wuppertal Dance Company. Unlike others working in dance, she produces nearly all evening length works. Bausch's work is remarkable in both the scale and detail of her theatricality.

Epic Theatre:

- “The concept of the epic theatre, originated by Brecht as the theoretician of his poetic practice, indicates above all that this theatre desires an audience that is relaxed and follows the action without strain. This audience, to be sure, always

appears as a collective, and this differentiates it from the reader, who is alone with his text. Also, this audience, being a collective, will usually feel impelled to react promptly.” Benjamin W.(2014), *What is Epic Theatre in The Twentieth- Century Performance Reader*, London: Routledge, p.64.

Ensemble/Company/Collective:

- “Jacques Copeau (1879-1949), through his work as a critic, through his ensemble theatre companies Le Théâtre du Vieux Colombier and Les Copiaus, and later through the influence of his students and disciples, was to provide one of the most significant and long-lasting challenges to the commercial system dominating theatre in Paris in the early twentieth century. In his work at the Vieux-Colombier in Paris and with Les Copiaus in Burgundy, he developed a model of the theatre ensemble that redefined the notion of the professional actor through its emphasis on continual training, physicality, rhythmic play, improvisation, collaboration and creativity.” Evans M., Postprint deposited in Curve March 2015, *The French Ensemble Tradition: Jacques Copeau, Michel Saint-Deni Jacques Lecoq*, p.1.

Happenings:

- ‘Happening’ movement was founded in the early sixties by the American artist Allan Kaprow. He saw art in the streets and in the everyday actions of life as Cage had defined music, and the happenings were devised to sensitive audiences and participants to this, prefiguring current explorations of the ‘performative’ in everyday life.
- “The line between art and life should be kept as fluid, and perhaps indistinct, as possible.” Kaprow A. (2014), *Assemblages, Environments and Happenings in The Twentieth- Century Performance Reader*, London: Routledge, p. 277.

Living Theatre/Visceral Theatre

- Throughout the 1960s the Living Theatre became famous as New York and the USA’s most revolutionary theatre company, creating large-scale and lengthy performance rituals, often based on archetypal subjects, such as *Frankenstein* (1965) or *Paradise Lost* (1968). In their performances character and plot were replaced by physical and collective imagery often demanding participation on the part of the audience, which was often gladly given.
- “The Living Theatre works something like this: we find an idea that we want to express physically. Then we do what is necessary to realize it. If it requires special exercises, then we do them. Whenever we work physically we find things that we never could find if we did nothing but think.” Beck J. (2014), *Acting Exercises in The Twentieth- Century Performance Reader*, London: Routledge, p. 61.

Movement Theatre:

- “I believe in the time when we shall be able to create works of art in the Theatre without the use of the written play, without the use of actors.” Craig, E. G. (2009), *On the Art of the Theatre*, Charleston: Bibliobazaar, p. 53.

Performance/Performance Studies:

- “Performance became accepted as a medium of artistic expression in its own right in the 1970s. At that time, conceptual art – which insisted on an art of ideas over product, and on an art that could not be bought and sold – was in its heyday and performance was often a demonstration, or an execution, of those ideas.” Goldberg R, (2014), *Performance art from futurism to the present* in *The Twentieth- Century Performance Reader*, London: Routledge, p. 213.

Physical Theatre:

- “What is physical theatre? – We get asked this a lot. We always try to answer to the best of our abilities but therein lies the problem. ... ‘Physical Theatre’ is actually quite a frustrating phrase as it barely manages to describe what we do never mind the wide range of styles and influences that are clustered under its banner. ... It appears ‘physical theatre’ is used as an umbrella term for aspects of performance including dance theatre, mime, clowning and traditional pictorial or visual theatre.” Graham S. and Hoggett S. (2009), *The Frantic Assembly book of devising theatre*, New York: Routledge, p. 29.

Postmodern and Postdramatic theatre:

- The term “can be sorted in many ways: the theatre of deconstruction, multimedia theatre, restoratively traditionalist theatre, theatre of gestures and movement. The difficulty of comprehending such a wide field in terms of ‘epoch’ is evident in many studies that try to characterize the ‘postmodern theatre’ since 1970 through a long and impressive list of features. Some of the key words that have come up in the international postmodernism discussion are: ambiguity; celebrating art as fiction; celebrating theatre as process; discontinuity; heterogeneity; non-textuality; pluralism; multiple codes; subversion; all sites; perversion; performer as theme and protagonist; deformation; text as basic material only; deconstruction; considering text to be authoritarian and archaic; performance as a third term between drama and theatre; anti-mimetic; resisting interpretation.” Lehmann, Hans-Thies (2014), *Prologue to Postdramatic Theatre* in *The Twentieth- Century Performance Reader*, London: Routledge, (p.310).

Space/Time:

- “The space through which we move always resists us; even the air is in conflict with our bodies.” Donnellan, Declan (2018), *The Actor and the Target*, London: Nick Hern Books, p. 132.
- Space has to be a synthesis of scenic movement and *mise-en-scène*. “By means of your scene you will be able to mold the movements of the actor.” Craig, Edward Gordon (1957) *On the Art of the Theatre*, Somerset: Butler and Tanner Ltd., p. 26.
- “Space-rhythm is created by the related use of directions resulting in spatial forms and shapes.” Laban, Rudolf (1980), *The Mastery of Movement*, London: MacDonald and Evans, p. 121.

Theatre and cruelty:

- “In the anguished, catastrophic times we live in, we feel an urgent need for theatre that is not overshadowed by events, but arouses deep echoes within us and predominates over our unsettled period. [...] Everything that acts is cruelty. Theatre must rebuild itself on a concept of this drastic action pushed to the limit.” Artaud A. (2014), *Theatre and Cruelty* in *The Twentieth- Century Performance Reader*, London: Routledge, p. 31.
- Artaud promoted a way of theatre, through its immediacy, to embrace the non-verbal elements of consciousness, and to arouse powerful therapeutic emotions in the audience. He wanted the theatre, through its power, to create a complete physical, mental and moral upheaval in the population, which would lead to enlarged and revolutionary perceptions, from which one can understand his attraction for the generation of the 1960s in Europe and the USA.

The Deadly Theatre – The Holy Theatre – The Rough Theatre – The Immediate Theatre

- “The word theatre has many sloppy meanings. In most of the world, the theatre has no exact place in society, no clear purpose, it only exists in fragments: one theatre chases money, another chases glory, another chases emotion, another chases politics, another chases fun.” Brook P. (1990), *The Empty Space*, London: Penguin Books, p. 31.

FOCUS: An understanding of terminology.

Valentina Temussi

Language is a skin: I rub my language against the other. It is as if I had words instead of fingers, or fingers at the tip of my words. (**Roland Barthes**)

Words mean. Words point. They are arrows. Arrows stuck in the rough hide of reality. And the more portentous, more general the word, the more they also resemble rooms or tunnels. They can expand, or cave in. They can come to be filled with a bad smell. They will often remind us of other rooms, where we'd rather dwell or where we think we are already living. They can be spaces we lose the art or the wisdom of inhabiting. And eventually those volumes of mental intention we no longer know how to inhabit will be abandoned, boarded up, closed down. (**Susan Sontag**)

The **question of terminology** is really at the heart of the critical analysis of movement praxis and the choice of terms is central to the identification of styles and genres in the contemporary theatre panorama. The terms used by the different theatre practitioners are in fact also emblems of their very personal visions on theatre practice. Words can express and transmit different practices of creation; they also take different meanings according to the ways of engaging of different theatre practitioners in their vision of theatre. Words take forms and these forms become practices. The choice of terms is ample, but two are crucial for our research because they are at the heart of the history of movement praxis: body and space.

Susan Sontag defines words and their use in her essay "The Conscience of Words", she begins by weighing the elasticity of language and the way in which words can expand meaning, as much as they can contract it. Sontag's reflections, in her essay, imply a **notion of history**, and we would like to follow this example in this research. In theatre, through history, terminology has evolved together with the forms it expresses. With the word "forms" we intend the elements and the way in which in the theatre practice were first of all organized, and then also conceptualized and analyzed. **Adolphe Appia** puts at the very beginning of his book *Music und die Inszenierung* (Music and the Art of the Theatre) a quotation by Friedrich Schiller: "When music reaches its noblest power, it becomes form." The linguistic issue becomes also a historiographic issue because the question of the roots of different theatre practices and their foundations is complex and implies also the critical analysis applied *a posteriori* to the different events. The complexity lies in the difficulty of identifying the exact historical coordinates of some theatrical phenomena such as, for example, the birth of physical theatre, but also in the recognition of the conceptual categories within which to place them.

In theatre we start seeing **an interest on actors' training and on the actor's body in connection with the birth and the growing role of the director**. What happened in these years, between the end of the nineteenth century and the first decades of the twentieth

century, can be analyzed and explained in different ways. It depends in fact, as much on the capacity of tracing the successions of events, as on the critical reading of the above.

The central role of the director in theatre practice is connected to the transition between one mode of theatre and another. One interesting historiographical question is to recognize the changes in theatre practices that happened because of this transition and, moreover, what are the events that have been triggered by it, and that are directly related to it. In the complex pattern of development of *mise en scène* throughout the twentieth century there are two major strands: on one side a slowly change of the usual concept of directing seen only as an interpretative art at the service of a text, and on the other a shift of emphasis from the theatre conceived primarily as an aesthetic manifestation towards a more socially-motivated conception of theatre's role. For our study it is particularly interesting to look at the events produced by these strands. One of the consequences is the realization and organization of the role played by the actors in the performance, a second one is the fact that the actors started to take an important place in the creative process of the performance. These two events are connected with **the affirmation of the necessity of an actor training and the consequent planning and organization of it**, which lead to the awareness and study of the body and its movements. The unity of the representation that the new directors were always pursuing, was also possible thanks to the role that the actors could play in this new artistic vision. This goes along with a new conception of the theatrical space also in relation to the awareness of how the performance should be presented, according to the directors' vision, and it is perceived by the audience

Constantin Stanislavskij, Gordon Craig, Adolphe Appia, Jacques Copeau, Antonin Artaud, Bertolt Brecht, Vsevolod Mejerchol'd are certainly those who introduced the role of the director in a radically new vision of theatre, both in its mode of production and in its linguistic and even ethical essence.

This theatre renovation has the shape or the idealistic aspect of a theatre reinvention. Three elements and aspects are deeply touched by this **renovation/reinvention**: the organization of space, the awareness and analysis of the actor's movements, the relation with the audience.

Theatre practice at this stage and in all its aspects, concerning the artistic and the production part, starts from a vision, which is an idea of theatre that implies a strong sense of unity. The sense of unity is advocated and realized thanks to the new place dedicated to the actor in the practice and in the conceptualization of the practice. The role of the actor is integral to the concept and the use of the theatrical space.

The definition of space starts to include different meanings related to different domains: it is the stage that the actors walk whilst performing, the spatial organization of the actors' movements to express the ideas of the performance, and the technical elements that can be used to create the visual and the emotional landscape. If we only look at the three father figures of the twentieth century, Constantin Stanislavskij, Adolphe Appia and Gordon Craig, we can see these different views and uses of space.

In his works Stanislavskij pursues a unitary vision of the performance to which it is necessary to relate all the single components. The central problem and motor for him was the need to prevent the actor from acting in a crystallized way. For him, reality no longer

had to be merely a representation of a social environment, at the beginning, however, he assigns to the design of the scene a strictly utilitarian vision. Later, he hopes for the advent of a type of plastic set design, remaining open in his long career to welcome and put into practice new solutions. Interesting in this regard to mention this quote on the black background, where even if he is still working with the illusion of a confined bi-dimensional space, he is also thinking in terms of space as an element that alone can be evocative and creative:

Only think, we had found a background, which, like a black paper, could give the stage the appearance of having only two dimensions, width and height, for with the presence of the black velvet, which would cover the whole stage, its sides, its ceiling and its floor, the third dimension would disappear entirely and the velvet would pour itself into one plane. On such tremendous black sheet one could draw in various paints and lights all that the human mind could conceive. (C. Stanislavskij, *My Life in Art*, New York: Routledge/Theatre Arts Books 1996: 490-491).

Appia goes further and is the first to construct a kind of set that separates itself from every previous example. While accepting the assumption of theatre work as a union of all the arts, he rejects the realism of the staging. He radically **transforms the principles of traditional scenography, and in contrast with the pictorial naturalism he proposes an ideal abstraction in order to emphasize the rounded contours of the human body and its movements**. The scene gains plasticity those becoming a three-dimensional structure:

The challenge is to capture the mobility of life for his own use. Space by itself is like a canvas next to an empty palette. The canvas requires colours – and with regard to life, such colour is movement, which is to say, time. (A. Appia, Adolphe, *Texts on Theatre*, London & New York: Routledge, 1993: 126).

Thus, while for Stanislavskij the contact between scene and actor took place through the physical actions inspired by reality and dictated by the intentions inherent in the text, according to Appia, the actors' movements give to the space an ever-developing form and volume, also including in his thoughts the element of time and how it could be shown in space. Among the greatest admirers of Appia is Craig who, following his strong anti-naturalism, comes to hypothesize a bare scene where the audience can take the role of the creator thanks to its imaginary mental projections.

The theatrical space becomes an element that has a fundamental role and a great impact in the choices connected to the staging and analysis of the performance in the creation process. The **creative autonomy of the scenic language** owes much to the investigations and studies of Adolphe Appia and Gordon Craig. Craig through his work was advocating for design and space to become integral parts of the dramatic scene. His opinions on the architectural construction of the space at the service of theatre, and on the possibility and necessity of speaking to the audience's sensory intelligence are innovative ideas. They are

also ideas that announce a way of doing theatre that wants to favor the imaginative work of the spectators. Ideas that will be used later on in the second part of 20th century, with different scenography results.

At the beginning of the twentieth century this new spatial awareness leads also to the rethinking of the actor in relation to its place in space and the relationship with his physical movements and displacements. Craig specifically spoke about the **connection between space and movements giving priority to the space as the element creating and carrying the meaning**, and therefore, dictating also the actors' movements. Despite Craig wish to create a hierarchy in this new theatrical vision, the awareness of the expressive possibilities of the scene combined with the study and organization of the movements of the actors lead inevitably to the autonomy of the scene. The **scene gains the complexity of a language**. The actors' movement possibilities become a new vocabulary.

Thinking and rethinking theatre at the beginning of the twentieth century implies also an awareness of the impact of theatre in society. This can be translated in the new forms of organization and production that are coming to use. The organization includes for the first time also a concern and a consciousness for the training of the actors. This is because this new theatrical vision includes also an awareness of its possible role in society. This awareness takes the form of an attention to create a nourishing experience not only for actors but for anyone wanting to participate to an actor training for different reasons, and to everyone watching a performance. This kind of awareness is very clear in Jacques Copeau:

Copeau's emphasis on the physical training of actors was thus an integral part of his mission to rejuvenate the theatre. It was also thoroughly modern in that it was in line with the contemporary public interest in physical culture, movement analysis, expressive gymnastics and modern dance. Yet at the same time, the extent to which attitudes to the body and its physical education had changed rapidly over the early decades of the twentieth century, reflected a deep concern over the ways in which modern life was increasingly alienating people from nature, and from a more 'natural' and organic engagement with their physical life. (M. Evans, *Jacques Copeau*, London: Routledge: 63).

And again, this ethical approach starts from a rethinking of the theatrical terms and forms, and implies a change in the organization of the theatre performance itself. 'Space' for instance, becomes the place where the performance and the audience can meet. The idea behind it is important, is the research for an organic theatre experience where organic means both the need for the unification of all the parts involved in the creative process, and also the connection with its natural source.

The natural source is the relation to the nature of the human being both in the performance itself and in the creative process. An evidence of this is **Copeau's training system for actors**. Copeau, indeed, was interested in helping the actors develop their own creativity, to be as 'natural' as possible. This for him meant to be connected to the laws of nature, organic.

This way of intending theatre aims at bringing those who do theatre and those who witness the performance in a communicative atmosphere where the assembly of spectators become a community. This communicative commitment should be present also in the work of the actors that through the training process should have gained an awareness of themselves, as well as the other actors on stage, in connection to their role of transmission to the audience. It was indeed a recurrent theme in theatre at the time: finding the capacity of representing a play with a strong sense of unity through an ensemble work that included also the use of technical elements like scenography, lighting and costumes. The final goal was that theatre would be an art form that could play a strong effect on the **audience through a work of reunification, bringing every single element at the service of the performance in a common rhythm**. In this line it has been fundamental all the work done to recognize and draw attention to the materiality of the scene.

MAPPING⁹

⁹ All the links and web addresses were active at the moment of the writing of this research.

A Selection of European Festivals and Contacts

Armando Rotondi

The festivals selected in this section have been chosen considering specific parameters: 1. coherence with the **area of interest of the research and the target groups**; 2. an **active profile** of the festivals; 3. **International profile** of the festival and intention of mapping Europe (including extra-EU Countries); 4. Presence of **call for applications, call for artists or other openly declared way of production selection** for the programme.

Festivals who are not anymore active have been excluded, as well as Festival with no internet pages.

Some festivals of this list are generalist. However due to their importance and the fact they have specific sections for independent theatre (physical, mime, street, site-specific etc.), they have been inserted.

Altofest – International Contemporary Live Arts

Naples – Italy

Period of the year: June/July

<https://www.teatringestazione.com/altofest/altofest/>

Contact: +39 320 0304 861, info@altofest.net

Core practice: alternative theatre practice, international artists, site-specific theatre, independent theatre, residencies.

Ana Desetnica – Street Theatre Festival

Ljubljana – Slovenia

Period of the year: July

<http://www.anamonro.si/steber/ana-desetnica/>

Contact: +386 41 723 146, goro.anamonro@gmail.com

Core practice: street theatre, site-specific performance, clown, physical theatre, children's and youth theatre.

Berliner Festspiele – Stückemarkt des Theatretreffens

Berlin – Germany

Period of the year: February

<https://www.berlinerfestspiele.de/stueckemarkt>

Contact: + 49 30 254 89 200, stueckemarkt@berlinerfestspiele.de

Core practice: innovative theatre idioms, competitions, theatre market, journalism and critics, residencies.

B-FIT in the Street! – International Street Theatre Festival

Bucharest – Romania

Period of the year: June/July

<https://fitsb.ro>

Contact: + 40 21 795 36 02, email: pr@arcub.ro

Core practice: national and international artists, experimentation and new artistic expressions, workshops.

Bitef – Belgrade International Theatre Festival

Belgrade – Serbia

Period of the year: September

<http://www.bitef.rs>

Contact: +381 11 32 49 442 or + 381 69 899 24 00, blagajna@bitef.rs

Core practice: latest theatre trends, events in global theatre, avant-garde explorations, experimental forms.

Brighton Fringe Festival

Brighton – United Kingdom

Period of the year: May/June

www.brightonfringe.com

Contact: +44 1273 764 907, takepart@brightonfringe.org

Core practice: alternative theatre, independent productions, street theatre, site-specific performances, non-mainstream theatre, dance, music and comedy.

Budapest Fringe Festival

Budapest – Hungary

Period of the year: April

<http://budapestfringe.com>

Contact: szervezes@budapestfringe.com or pr@budapestfringe.com

Core practice: non-mainstream theatre, dance, music and comedy.

Camden Fringe Festival

London – United Kingdom

Period of the year: July/August

<https://camdenfringe.com/>

Contact: admin@camdenfringe.org

Core practice: alternative and independent theatre, physical theatre, site-specific theatre, improv, small-scale projects.

Demoludy in New Europe Festival

Olsztyn - Poland

Period of the year: November/December

<http://demoludy.art.pl/>

Contact: +48 89 527 59 59 or +48 89 527 59 58, a.stawisinska@wyrzysiebie.org

Core practice: international theatre, physical theatre, new writing.

Dublin Fringe Festival

Dublin – Ireland

Period of the year: September

www.fringefest.com

Contact: +353 1 6706106, hello@fringefest.com

Core practice: alternative and independent theatre, physical theatre, site-specific theatre, small-scale projects.

Dubrovnik Summer Festival

Dubrovnik – Croatia

Period of the year: July

<http://www.dubrovnik-festival.hr/en>

Contact: +385 20 326 100, info@dubrovnik-festival.hr

Core practice: site-specific, tradition and modernity, local, national, and international creativity, intercultural exchange.

dunaPart: Hungarian Showcase of Contemporary Performing Arts

Budapest, Trafó and other venues – Hungary

Period of the year: November (almost biennial – next in 2019)

<http://dunapart.net/en/home.html>

Contact: info@dunapart.net

Core practice: new works by Hungarian dance and theatre professionals, independent critics of contemporary performing arts.

Edinburgh Festival Fringe

Edinburgh, United Kingdom

Period of the year: August

<http://www.edfringe.com>

Contact: +44 131 226 00 26, participants@edfringe.com

Core practice: un-juried performing arts event, cabaret, children's shows, comedy, dance, physical theatre and circus, events, exhibitions, music, alternative musicals and opera, experimental works.

European Festival of Performing Arts – Romanian Drama Festival

Timișoara – Romania

Period of the year: May

www.tntimisoara.com

Contact: + 40 256 499 908, tntm.office@timisoara.com

Core practice: national and European performance artists, street performances, one-man shows, dance-theatre.

EUROTHALIA – European Theatre Festival

Timișoara – Romania

Period of the year: November/December

www.eurothalia.ro

Contact: +40 256 201 291, secretariat@dstt.ro

Core practice: current trends in European theatre, classical theatre, contemporary drama, contemporary dance.

FEDU

Sarajevo – Bosnia and Herzegovina

Period of the year: May

www.fedu.ba

Contact: +387 61 337-407, ino@fedu.ba

Core practice: children's and youth theatre, puppetry, street theatre, physical theatre, clown.

Festival d'Avignon

Avignon – France

Period of the year: July

<http://www.festival-avignon.com>

Contact: +33 4 90 27 66, festival@festival-avignon.com

Core practice: visual and performing arts, ensemble theatre work, exchanges and encounters, reinvented classic and modern texts.

Festival d'Avignon OFF

Avignon – France

Period of the year: July

<http://www.avignonleoff.com>

Contact: +33 4 90 85 13 08, agnes@avignonleoff.com or regie@avignonleoff.com or gabrielle@avignonleoff.com

Core practice: independent theatre companies, alternative theatre, puppetry, street theatre, site-specific performance, diversity, plural composition.

Festival de Almada

Almada – Portugal

Period of the year: July

<http://www.ctalmada.pt>

Contact: +351 21 273 93 60, geral@ctalmada.pt

Core practice: national and international theatre groups, street theatre, dance performances, exhibitions, discussions

Festival de Marseille

Marseille – France

Period of the year: May/June

<http://www.festivaldemarseille.com>

Contact: +33 491 99 02 50, info@festivaldemarseille.com

Core practice: dance and general performing arts, including site-specific and physical performance.

Festival International de Théâtre de Rue

Aurillac – France

Period: August

<http://www.aurillac.net>

Contact: +33 4 71 43 43 70, festival@aurillac.net

Core practice: European street performances and theatre.

Festival Maribor

Maribor – Slovenia

Period of the year: October

<http://www.borstnikovo.si>

Contact: +386 2 250 62 27 or +386 2 250 61 00, info@borstnikovo.si

Core practice: national and international theatre, state/institutional and independent theatre productions-

Festival Mondial des Théâtres de Marionnettes

Charleville-Mézières – France

Period of the year: September

<http://www.festival-marionnette.com>

Contact: (+33) (0)3 24 59 94 94, festival@marionnette.com

Focus: puppet theatre, creation and research, indoor and outdoor events, site-specific performances.

FiraTàrrega Teatre al Carrer

Tàrrega – Spain

Period of the year: September

<http://www.firatarrega.cat>

Contact: +34 973 310 854, info@firetarrega.com

Core practice: street arts and non-conventional venues, different stage disciplines, up-and-coming talents, national and international creative avant-gardes, theatre market.

Fira Trapezi Reus

Reus – Spain

Period of the year: May

www.trapezi.cat

Contact: +34 977 010 651, oficina@trapezi.cat

Core practice: circus, site-specific theatre, physical theatre, clowns, aerial theatre, street theatre, theatre market.

Fringe Festival Praha

Prague – Czech Republic

Period of the year: May/June

<http://www.praguefringe.com>

Contact: +420 602 549 008, steve@praguefringe.com

Core practice: international artists, alternative theatre, dance, music.

Fundamental Monodrama Festival

Luxembourg – Luxembourg

Period of the year: June

<http://www.fundamental.lu/fr/asbl>

Contact: + 352 691 88 75 12, email: info@fundamental.lu

Core practice: monodrama, theatre and drama, exhibitions and performances in relation to visual arts, performing arts and literature

Galway Theatre Festival

Galway – Ireland

Period: May

<http://www.galwaytheatrefestival.com>

Contact: +353 91 509700, workshoptgft@gmail.com

Core practice: national and international theatre and dance companies, performing arts, music, visual arts, impro, talks.

GREC Festival

Barcelona, Spain

Period: July

<http://lameva.barcelona.cat/grec/es>

Contact: -

Core practice: international artist, physical theatre, site-specific theatre, outdoor and indoor productions.

Helsinki Festival

Helsinki – Finland

Period of the year: August/September

<http://www.helsinginjuhlaviikot.fi>

Contact: +358 9 6126 5100, info@helsinginjuhlaviikot.fi

Core practice: multi-arts festival, theatre, music, dance, art exhibitions, circus, movies, children's programs

HIGH FEST International Performing Arts Festival

Yerevan – Armenia

Period of the year: September/October

<http://www.highfest.am>

Contact: +374 10 53 62 33, info@highfest.am

Core practice: international and national performing arts, alternative theatre, street and site-specific performances, puppet theatre, dance, music.

Holland Festival – International Podiumkunste Amsterdam

Amsterdam – Netherlands

Period of the year: June

<http://www.hollandfestival.nl>

Contact: +31 20 788 21 00, info@hollandfestival.nl

Core practice: performances and concerts from around the world, established names and new talents, new types of venues and forms of theatre, innovation in art.

Imaginarius International Street Theatre Festival

Santa Maria da Feira – Portugal

Period of the year: May

www.imaginarius.pt

Contact: +351 256 370 887

Core practice: physical theatre, street performance, mime, clown, circus, workshops.

INTERFERENCES International Theatre Festival

Cluj – Romania

Period of the year: November

www.interferences-huntheatre.ro

Contact: +40 264 431 986, email: office@huntheatre.ro

Core practice: topical editions, theatrical and dance performances, exhibitions, concerts, , after-show talks.

International Festival of Monodrama and Mime

Zemun – Serbia

Period of the year: June/July

www.festmono-pan.org.rs/en/

Contact: +381 11 269 1715, milovan.zdravkovic@festmono-pan.org.rs

Core practice: mime, monodrama, independent theatre.

International Istanbul Theatre Festival

Istanbul – Turkey

Period of the year: November/December

<http://tiyatro.iksv.org>

Contact: +90 212 334 07 77, info@iksv.org

Core practice: new topics and works in performing arts, educational programmes, co-productions, social theatre.

International Theatre Festival Divadelná Nitra

Nitra – Slovakia

Period of the year: September-October

<http://www.nitrafest.sk>

Contact: +421 37 652 4 870 or +421 903 55 44 75, nitrafest@nitrafest.sk

Core practice: national and international events, drama/play, dance, music, puppet theatre, visual theatre, non-traditional theatre, innovative scenic theatre, new tendencies.

Kilkenny Arts Festival

Kilkenny – Ireland

Period of the year: August

<http://www.kilkennyarts.ie>

Contact: +353 56 7763663, info@kilkennyarts.ie

Core practice: new works, theatre and dance, music, street art, literature, visual arts and craft.

Kunstenfestivaldesarts

Brussels – Belgium

Period of the year: April/May

<http://www.kfda.be>

Contact: +32 2 226 45 79, charline@kfda.be

Core practice: international artists, contemporary theatre, dance, performance, visual arts, workshops.

La Mostra de Igualada – Children and Youth Theatre Festival

Igualada, Spain

Period of the year: April

www.lamostraigualada.cat

Contact: +34 93 806 69 45, info@lamostraigualada.cat

Core practice: children theatre, youth theatre, circus, street theatre, puppetry, street theatre, physical theatre.

La Strada Theatre Festival

Graz – Austria

Period of the year: July/August

www.lastrada.at

Contact: +43 316 69 55 80, info@lastrada.at

Core practice: street theatre, site-specific performance, clown, physical theatre, children's and youth theatre.

Le Printemps des Comédiens

Montpellier – France

Period of the year: June

<http://www.printempsdescomediens.com>

Contact: +33 4 67 63 66 67, printemps@printempsdescomediens.com

Core practice: contemporary performing arts, avant-garde, and classic theatre, plastic arts.

LIFT – London International Festival of Theatre

London – United Kingdom

Period of the year: May/July

<https://www.liftfestival.com>

Contact: +44 20 7968 6800, info@liftfestival.com

Core practice: global scope, performances, talks, installations and events, intercultural exchange.

LÓKAL – International Theatre Festival

Reykjavík – Iceland

Period of the year: November

<http://lokal.is>

Contact: +354 895 6871, lokal@lokal.is

Core practice: cutting-edge drama, local and international artists, storytelling, technology and performing arts.

London International Mime Festival

London – United Kingdom

Period of the year: January/February

<https://mimelondon.com>

Contact: +44 20 7637 5661, anna@annaarthurpr.com

Core practice: mime, physical theatre, workshops.

LUDI – International Theatre Festival of Chamber and Mono Performances

Orel – Russia

Period of the year: June

<http://www.teatr.orel.ru>

Contact: +7 4862 764698 or +7 4862 761212,

email: teatrCP@yandex.ru or lama124@yandex.ru

Core practice: various types of performing arts events, multidisciplinary performances.

Malta International Arts Festival

La Valletta – Malta

Period of the year: June/July

www.festivalsmalta.org

Contact: caroline.c.agius@festivalsmalta.org

Core practice: physical theatre, micro-theatre production, interdisciplinary productions, independent theatre, street theatre, site-specific performances.

Malta International Theatre Festival

Poznan – Poland

Period of the year: June

<http://www.malta-festival.pl>

Contact: +48 61 62 31 866, office@malta-festival.pl

Core practice: site-specific theatre and performances, contemporary performing arts, workshops, discussions, experiments, global scope

Manipulate Visual Theatre Festival

Edinburgh – United Kingdom

Period of the year: February

<https://manipulatefestival.org>

Contact: +44 131 341 4314, info@puppetanimation.org

Core practice: visual theatre, puppet theatre, object theatre, alternative theatre practice.

Mess Sarajevo Festival

Sarajevo – Bosnia and Herzegovina

Period of the year: September/October

<http://www.mess.ba>

Contact: +387 33 200 392, info@mess.ba

Core practice: local, European and world production, small and experimental theatre works.

Mezinárodní Festival Divadlo

Pilsen – Czech Republic

Period of the year: September

<http://www.festivaldivadlo.cz>

Contact: +420 378 038 414 or +420 378 038 415, festival@divadlo.cz

Core practice: national and international productions of drama, music, dance, puppet and street theatre, modern theatre trends in Europe and globally, international collaboration.

Milano Clown Festival

Milan – Italy

Period of the year: March

www.milanoclownfestival.com

Contact: +39 02 91 70 50 29, info@milanoclownfestival.it

Core practice: clown, mime, physical theatre, street theatre.

Mime Fest

Prague – Czech Republic

Period of the year: September

www.mimefest.cz

Contact: +420 777 002 069 or +420 777 947 430, physicalmime@gmail.com or

mimefest@gmail.com

Core practice: mime, physical theatre

MITEM – Madách International Theatre Meeting

Budapest – Hungary

Period of the year: April

www.mitem.hu/en

Contact: +361 476 68 00,

melinda.szuts@nemzetiszhaz.hu or ami.muranyi@nemzetiszhaz.hu

Core practice: independent the theatre, communal experience, post-performance conversations, roundtables, workshops

Napoli Teatro Festival

Naples, Italy

Period of the year: June/July

www.napoliteatrofestival.it

Contact: +39 81 18199179, info@napoliteatrofestival.it

Core practice: international, observatory section, physical theatre, workshops, dance.

Online Performance Art Festival

Online

Period of the year: December, February, April/May, August (four editions per year)

www.onlineperformanceart.com

Contact: info@olineperformanceart.com

Core practice: alternative theatre practice, micro-theatre, digital theatre, live streaming.

Paris Fringe

Paris – France

Period of the year: October

www.parisfringe.org

Contact: info@parisfringe.org

Core practice: alternative theatre, independent productions, street theatre, site-specific performances, non-mainstream theatre

PASSAGE International Street Theatre Festival

Elsinore and Helsingborg – Denmark and Sweden

Period of the year: July/August

<https://passagefestival.nu/en/home/>

Contact: +45 53 86 08 11, assagefestival@helsingor-teater.dk

Core practice: street theatre, site-specific performance, physical theatre, intercultural exchange.

PIF – International Puppet Theatre Festival

Zagreb – Croatia

Period of the year: September

<https://www.pif.hr/hr/>

Contact: +385 1 66 01 626 or +385 1 66 92 574

Core practice: puppet exhibitions and shows, national and international performers, adult and children plays, seminars.

Porsgrunn International Theatre Festival

Porsgrunn – Norway

Period of the year: June

<http://www.pitfestival.no>

Contact: +47 35 55 66 88, post@pitfestival.no

Core practice: national and international theatre performances, street performances, seminars and workshops

Reading Fringe Festival

Reading – United Kingdom

Period of the year: July

<https://readingfringefestival.co.uk>

Contact: info@readingfringefestival.co.uk

Core practice: alternative and independent theatre, physical theatre, site-specific theatre, small-scale projects.

REFLEX International Theatre Festival

Sfântu Gheorghe – Romania

Period of the year: May

www.reflexfest.ro

Contact: +40 267 351 886, office@tamasitheatre.ro

Core practice: physical theatre, theatre classics in up-to-date versions, artworks.

Reykjavik Art Festival

Reykjavik – Iceland

Period of the year: June

<http://artfest.is>

Contact: +354 561 2444, artfest@artfest.is

Core practice: international artists, multidisciplinary works, new commissions, creative intersection of the arts, performances of contemporary works, cultural diversity.

Roma/Europa Festival

Rome – Italy

Period of the year: September/November

www.romaeuropa.net/festival

Contact: +39 06 45553050, email: romaeuropa@romaeuropa.net

Core practice: international and local networks, Italian and European performing arts, theatre, visual arts, digital media, dance, contemporary music.

Roma Fringe Festival

Rome – Italy

Period of the year: January

www.romafringefestival.it

Contact: info@romafringefestival.it

Core practice: alternative theatre, independent productions, site-specific performances, non-mainstream theatre.

Sibiu International Theatre Festival

Sibiu – Romania

Period of the year: June

<http://www.sibfest.ro/sibiu-international-theatre-festival.html>

Contact: +40 269 210 092, tnrs@sibfest.ro or vicentiu.rahau@sibfest.ro or dan.bartha@sibfest.ro

Core practice: local and foreign performance artists, theatre, dance, and music, platform for non-formal education through performing arts, performing arts market.

Sirenos Festival

Vilnius – Lithuania

Period of the year: October

<http://www.sirenos.lt>

Contact: +370 61497424, email: sirenos@sirenos.lt

Focus: European theatre artists, modern trends in theatre.

SPRING - Festival aan de Werf

Utrecht – Netherlands

Period of the year: May

<http://www.festivalaandewerf.nl>

Contact: +31 30 231 5844, +31 30 231 5355, info@huisaandewerf.nl

Core practice: international companies, recent development in theatre, dance, visual arts, and performative installations indoor and outdoor, alternative venues.

Step by Step International Theatre Festival

Rezekne – Latvia

Period of the year: September

<http://teatris.rezekne.net>

Contact: +371 646 22066, teatr59@inbox.lv

Core practice: national and European theatre groups, different genres and forms.

Subotica International Festival of Children's Theatres

Subotica – Serbia

Period of the year: September

<http://lutfestsubotica.net>

Contact: +381 24 554 600, ivona@openunsubotica.rs or lutfestsubotica@gmail.com

Core practice: Core practice: children's and youth theatre, puppetry, street theatre, physical theatre, clown.

Tampere Theatre Festival

Tampere – Finland

Period of the year: August

<http://www.teatterikesa.fi>

Contact: +358 3 222 8536, info@teatterikesa.fi

Core practice: national and international, professional and amateur theatres, dance theatre, street performances, club and restaurant shows, workshops, seminars, exhibitions and meetings.

Tbilisi International Festival of Theatre

Tbilisi – Georgia

Period of the year: September

<http://www.tbilisiinternational.com/en>

Contact: +995 32 295 59 66, tina@tbilisiinternational.com or nutsa@tbilisiinternational.com or nato@tbilisiinternational.com

Core practice: international cultural events, global dramatic and performing arts, cultural cooperation and exchanges

Teatr Lalki i Aktora w Łomży

Łomża – Poland

Period of the year: June

<http://www.teatrlomza.hi.pl>

Contact: +48 86 216 59 55, teatrlomza@hi.pl

Core practice: international and national participants, puppet theatre, educational activities, children and youth theatre.

Thealter International

Szeged – Hungary

Period of the year: August

<http://www.thealter.hu>

Contact: +36 30 9959229, email: maszk@maszk.hu

Core practice: independent art groups, innovative and non-mainstream theatre.

Theatretage am See Festival

Friedrichshafen – Germany

Period of the year: March/April

<http://www.theatretageamsee.de>

Contact: auffuehrungen@theatretageamsee.de

Core practice: children's and youth theatre, clowns, circus, physical theatre, educational programmes.

TESZT – Euroregional Theatre Festival Timișoara

Timișoara – Romania

Period of the year: May

<http://www.teszt.ro>

Contact: +40 256 434 814, office@tm-t.ro

Core practice: national and international companies and artists, contemporary theatre, non-verbal performances, puppets and marionette theatre, experiments and research, collaboration, multiculturalism.

TILT Festival

Birmingham, United Kingdom

Period of the year: July

<http://www.tiltfestival.com>

Contact: +44 121 6430022

Core practice: aerial and physical theatre, national and international circus artists, outdoor and indoor performance, masterclasses, theatre market.

Tollwood Winterfestival

Munich – Germany

Period of the year: November/December

<http://www.tollwood.de>

Contact: +49 89 383 85 00, info@tollwood.de

Core practice: international works, performance works, concerts.

V/A Fest – International Theatre Festival Varna Summer

Varna – Bulgaria

Period of the year: June

<http://viafest.org>

Contact: +359 2 988 44 82, bat@omega.bg or r.nikolova@vaifest.org

Core practice: international artists, street theatre, puppetry, workshops.

Visual Theatre Fest NuQ Treff

Tallinn – Estonia

Period of the year: May

<http://www.nuku.ee/en/festival>

Contact: +372 6679 555 or +372 6679 542, leino.rei@nuku.ee or annika@nuku.ee

Core practice: interdisciplinary performance, puppet theatre, dance, drama and music concerts, communication for practitioners, meetings and workshops, post-performance talks.

Wiener Festwochen

Wien – Austria

Period of the year: May/June

www.festwochen.at

Contact: +43 1 589 22 0, festwochen@festwochen.at

Core practice: multidisciplinary creations, international artists.

Zürcher Festspiele

Zurich – Switzerland

Period of the year: June

<http://www.festspiele-zuerich.ch>

Contact: +41 44 269 90 90, info@festspiele-zuerich.ch

Core practice: general performing arts, concerts, cross-sectoral programme, interdisciplinary performances and projects.

Selection of Market Events for Performing Arts

Armando Rotondi

Due to the very specific typology of event, this survey will consider a selection of performing arts market at international level and not only in the European context. It is also important to point out that many festival previously selected, even if not organized as a market, has also specific section for buyers, porgrammers and distributors (e.g. Avignon OFF).

CINARS International Exchange for Performers (Canada)

According to the CINARS' mission: CINARS is a not-for-profit organization whose mission is to promote and support the export of the performing arts. Its main objectives are to: Encourage cultural creations emerging from the performing arts sector; Promote commercial discussions between organizations specializing in production and those specializing in show presentation; Make Montreal a worldwide hub of performance art networking.

Period: biennale

www.cinars.org/en/biennale

FiraTàrrega (Spain)

FiraTàrrega is the international market for performing arts that takes place every year in Tàrrega during the second weekend in September. Founded in 1981, it is a great showcase of what is going on in performing arts, with an eclectic programme that includes indoor shows and places special emphasis on street arts, visual and unconventional shows.

Period: September

<https://www.firatarrega.cat>

Internationale Kulturbörse Freiburg (Germany)

The IKF is a trade fair and international industry event. Promoters, producers and event professionals have the opportunity at the IKF to experience numerous different productions and artists live in a concentrated form over the course of just a few days. At the same time, the artists themselves or the agencies representing them can introduce themselves with a stand in the exhibition hall, regardless of whether they are also presenting a live performance. It is currently possible to apply to the IKF with live performances in the following categories: Performing arts (theatre, acrobatics, variety, storytelling, cirque nouveau, cabaret, comedy, puppet theatre, pantomime, dance, media art, etc.); Music (world music, jazz, a cappella, singer-songwriter, pop, rock...); Street theatre (performances and walkabout acts).

Period: September

<https://www.kulturboerse-freiburg.de/en/artists.html>

La Mostra d'Igualada (Spain)

La Mostra d'Igualada is a major showcase for the best productions, attracting around 36,000 spectators and 700 professionals. Considered a strategic Catalan marketplace, its purpose is to strengthen children's theatre programmes around the country and beyond. From over 600 applications received to take part in the festival, the artistic direction has selected around fifty productions for their quality, contemporaneity, originality and capacity to incorporate new languages and to adapt to unconventional spaces. The event encompasses all performing art genres (theatre, magic, circus arts, clowning, puppetry, dance, music, multi-disciplinary arts, etc.), both in theatres and on the street.

Period: April

<https://lamostraigualada.cat/lamostra/en>

Performing Arts Market Seoul (South Korea)

The primary objects of PAMS are revitalization of rational distribution and exportation to overseas markets. Through the diverse programs of PAMS as showcases of selected performing arts, booth exhibitions for the promotion of art works and artistic groups, varied symposium and networking programs, all the performing arts experts are able to share the information of field and global trends for encouragement of creation and provision of performing arts.

Period: October

<https://en.pams.or.kr/>

Sibiu Performing Arts Market (Romania)

Since its first edition in 1997, the Sibiu Performing Arts Market has developed and has become an important cultural network, facilitating connections between festivals and artists, performing arts, independent companies or public institutions. Every year, more than 300 participants all over the world, representing various cultural organizations (artistic management agencies, NGOs, public institutions, independent companies, etc.), meet in Sibiu and establish connections and possible future partnerships.

The Sibiu Performing Arts Market – an associated structure of the Sibiu International Theatre Festival (FITS) – is the product of the Festival's need to grant equal opportunities to all artists, cultural operators, performing arts institutions or cultural networks to meet important producers from all over the world.

Period: June

www.sibfest.ro/bursa/bursa-en.html

TPAM Performing Arts Meeting in Yokohama (Japan)

TPAM Performing Arts Meeting in Yokohama is a space where professionals from various places in the world who explore the possibility of contemporary performing arts exchange through performance and meeting programs to gain information, inspiration and network for the creation, dissemination and vitalization of performing arts. Established in 1995 as Tokyo Performing Arts Market and moved in 2011 to the “Creative City” Yokohama. Reinforcing its focus on Asia and having started to involve itself in Asian co-production, TPAM is internationally recognized as one of the most influential performing arts platforms in Asia.

Period: February

www.tpam.or.jp/info/

Selection of European-based companies/artists

Dasha Lavrennikov and Valentina Temussi

The companies and artists selected in this section have been chosen as a samples of possible partners for the target groups. The list is a subjective attempt and it does not want to be complete. In the selection some parameters has been used in order to **exclude** some possible institutions. Specifically companies that can be considered as “**institutions**”, “**institutionalized**” or critically “**canonized**” – even if working in the areas of physical theatre or movement-base practice and alternative theatre – have been not considered: it is the case of DV8, Forced Entertainment, Societas Raffaello Sanzio or other companies that have reached big dimensions. Same parameter of exclusion has been used with companies focused more on the commercial aspects (e.g. Circo de los horrores). Companies that have been considered for specific case studies in this report have been also excluded, due to the information already given previously (e.g. Rimini_Prokoll).

A Estrutura (Porto, Portugal)

www.estrutura.pt/index.html

A Estrutura was founded in 2009 by Cátia Pinheiro e José Nunes and has developed the creation and production of performances of theatre and interdisciplinary projects, as well as parallel programming and educational activities. The work of A Estrutura focuses on the creation of projects that enter in dialogue with the reality of contemporary thinking (its artistic, philosophical, social and political dimensions), promoting artistic experimentation and a collaborative logic, where they regularly invite other artists to share the creative process, such as was the case with Rogério Nuno Costa, Pedro Zegre Penim, António MV or André Godinho.

Andcompany&Co. (Frankfurt, Germany)

www.andco.de

The collective andcompany&Co. was founded by theatremaker and -scientist, author and performer Alexander Karschnia, theatre-maker, author and performer Nicola Nord, and musician, performer and composer Sascha Sulimma. In the spirit of its founding ideas, they create their work collaboratively with all members, co-directing, co-writing and co-producing the pieces. National and international artists from various disciplines that andcompany&Co. regularly collaborate with also become equal co-combatants in the projects they are involved with. Now based at the HAU in Berlin, the collective’s creative network is therefore continually growing. This includes Flemish director and author

Joachim Robbrecht, visual artists Noah Fischer and Jan Brokof, musicians Reinier van Houdt and Simon Lenski, among many others. As stated in their website: “It take history personally. History, herstory, our story. As tireless space travellers through past and future ideologies, theories and utopias, they fight the present’s attack on the rest of time. Behind Walter Benjamin’s angel, they sweep up the shards and stick the fragments back together in prisms that refract the big Cs of the epochs: communism, capitalism, colonialism. Always with the inferred autobiographical question in mind: isn’t everything political?”

Andrès Corchero (Barcelona, Spain)

<http://andrescorchero.blogspot.com>

Between 1980 and 1985, Andrès Corchero studies theatre, contemporary mime and clown, working at the same time in different theatre and circus performances. He continues training with Albert Vidal, Odin Teatret, Shushaku and Dormu Dance. Fascinated by the body language and its expressive possibilities, in 1985 he encounters Butoh dance and travels to Tokyo to study with Kazuo Ohno and Min Tanaka. Between 1986 and 1995 he is member of the dance company Mai-Juku, directed by Min Tanaka, touring in Japan, Europe and United States. In 1991 he starts working as a choreographer in Barcelona with the performance *A un poeta futuro*, the first of a long collaboration with the poet Feliu Formosa. Between 1993 and 2012 he directs with Rosa Muñoz the prestigious company Raravis, together they develop an intense work on creation and pedagogy. Andrés Corchero works and collaborates with many artists and art forms: the visual artist Jordi Roca, the pianist Agustí Fernández, the musician Joan Saura and the Japanese dancer Oguri. Together with Oguri they performed and toured a piece based on their artistic dialogue and encounter *My neighbor sky*. Recently he worked with Pep Ramis, Enric Ases and Piero Steiner under the direction of María Muñoz, on the performance *La Sed y la Revolución*. Since 2005 he teaches at the Escuela Superior de Arte Dramático and the Conservatorio Superior de Danza of the Instituto del Teatro de Barcelona.

Atalaya TNT (Sevilla, Spain)

<http://www.atalaya-tnt.com/en/atalaya/>

Atalaya has become an unmistakable reference of theatre investigation in all Spain, which has been underlined by the most prestigious critics and like that was pointed by the judges that awarded it with the National Prize of Theatre 2008: “For the Creation of an original space for exhibition, production, education, and theatrical deliberation, as the result of a long professional career.” It focusses on three main aspects: Pedagogy, production and

programming. The first one has been its watchword from the very beginning through the International Laboratory that has been realized seventeen times, inviting almost a hundred of pedagogues and teachers arriving from all theatrical traditions around the world. Since 2014 The Laboratory is carried out on a Laboratory-school format that lasts two years.

ASSÉDIO (Porto, Portugal)

www.assedioteatro.com

Assédio is a structure for creation that has developed an exceptional trajectory in the context of Portugal. A theatre approach that explores categories of tragedy in contemporaneity, an embodied physical and poetic language, history as an experience of the future. As stated in the website: “It is an artistic collective that is able to secure its own artistic autonomy and identity. Today with the shifts in physical, economic, and social conditions we take on a new cycle of projects, innovating our artistic language and expanding our public. The maturity of the collective comes both with the experience of the artists that compose it as well as with the construction of a trajectory made up of strong complicity due to artistic and human collaborations and the cultivation of a dialogue about theatrical practices”.

Boundless Theatre (London, UK)

www.boundlesstheatre.org.uk/news/

“Boundless Theatre creates exhilarating, relevant new plays with and for audiences of 15-25 years old and curious others, touring across the UK and internationally. We empower, inspire and invest in future audiences and artists now and promote conversation, collaboration and exchange across the UK, Europe and internationally... We aim to make theatre a vital cultural and social part of young people’s everyday lives. We will discover, champion and produce the best new plays for a diverse generation across the UK and internationally... We will become a destination for adventurous audiences, artists and ideas.” Additionally, Boundless Theatre announces Extended Universe, a two year project funded by Creative Europe where they will partner with three European theatre companies to develop new young independent theatre audiences across Europe. Boundless Theatre will lead the project partnering with four politically-engaged, outward-looking theatres from across Europe, Teater Grob (Denmark), Entropia (Greece) and Sala Beckett (Spain) with the shared aim of connecting more with young audiences and maximizing digital developments for storytelling. The partners have connected through conversations about recent social, cultural and political shifts in each country; together

they will explore ideas around power, utopia and youth culture offering a platform to young adults and their perspectives. The four companies will each work with a theatre-maker (to be announced shortly) and 15-25 year olds over the next two years to co-create a narrative for multiple platforms (including live theatre), adopting a transmedia approach to storytelling. Work will be presented in Copenhagen, Barcelona, Athens and online (created in London) in May 2020.

Chiara Bersani (Italy)

www.chiarabersani.it

Chiara Bersani is an Italian artist working in the performing arts. Her formative path takes place mainly in the field of theatrical research with influences from contemporary dance and performing art. Suffering a moderate form of Osteogenesis Imperfecta, she is interested in the political meaning that a body can just take with its own image when interacting with the society. As an outcome of this considerations took place the inquiry path on the *Political Body*, started in 2013 and divided into *Goodnight, peeping Tom* (performances for 5 spectators), *Miracle Blade* (Film), *Tell Me More* (performance with a chorus of 8 male voices). The collaborations with other artists and organizations are one of the key features of her artistic career. Other major collaborations were with the Madrid-based company La Tristura, with the French choreographer Jérôme Bel and with the Argentinian director and playwright Rodrigo Garcia.

Collective Ma'louba (Mülheim, Germany/Syria)

www.collective-malouba.de

Collective Ma'louba is a Syrian, Arabic-speaking artist and theatre collective, which is currently in residence at the Theatre an der Ruhr in. In its theatre productions, Collective Ma'louba questions the political and social condition of the Arab world against the background of recent rebellions and penetrates the taboos of Syrian and Arab society. Further artistic projects of thematic relevance such as installations, exhibitions and workshops accompany the theatre productions. The artists' collective would like to create temporary, transnational, multilingual spaces of encounter at the national and international level. The projects will go on tour together and separately in order to promote international network building. In order to maintain ties to the Arab cultural region and integrate artistic feedback into the project, the organizers will set up a second production venue at the Théâtre National Tunisien in Tunis, where Fadhel Jaibi, one of the most influential theatre artists in the Arab region, works as a director. Its core members – the Syrian director Rafat Alzakout, Syrian author Mudar Alhaggi and Syrian actress Amal

Omran – will work with artists from the Arab region to develop various interdisciplinary projects which focus on producing Arab-speaking theatre performances. The project will create comprehensive, multifaceted works of art which could include elements of drama, dance, film, music, readings and workshops. The cultural traditions, legends, and stories of the past and present in the Arabic-speaking region will comprise a significant portion of the content. Furthermore, the artists wish to investigate the cultural similarities and differences between Europe and the Arab world. The projects will be developed, rehearsed and produced at the Theatre an der Ruhr in Mülheim.

Compania Sincara (Leipzig, Germany)

www.companiasincara.com

Compania Sincara is a theatre collective founded in 2016 with a base in Leipzig. The name Sincara (from Spanish *sin cara*, “without a face”) alludes to the special theatrical work with masks and figures that distinguish the company. Each piece is worked out in a collective work process and makes invisible worlds become visible, full of figures and stories that tell something about being human. In her playful handling of new and old, experimental and historical ways of playing and narrating, Compania Sincara creates theatre experiences full of enthusiasm and poetry.

D’As Entranhas (Lisbon, Portugal)

www.dasentranhas.com

An independent theatre company and cultural association that promotes cultural interventions in the domain of theatre performance. Developing an innovative artistic language and collaborative artistic process, they research audiovisual, multimedia and visual arts techniques. From its beginnings up until today they have been focused on developing an experimental dramaturgy, with a creative process that is developed in partnership with the performers.

DAH Theatre (Serbia)

www.dahteatarcentar.com

DAH Theatre is the only professional and experimental theatre group, independent non-governmental, in Serbia that exists and has created nationally and internationally for over 20 years. Directors Jadranka Andelic and Dijana Milosevic formed DAH theatre out of a need for profound experimental work. In 2003 DAH Theatre enlarged its activities by founding DAH Theatre Research Centre (DTRC) to deliver an ongoing program of

workshops, lectures, seminars guest performances and festivals. DTRC is a venue that has grown into a significant spot on the cultural and artistic map of Belgrade and Serbia. The work of the centre is aimed towards a constant Exchange of knowledge, experience and ideas amongst artists and participants from various theatrical and national traditions.

Demo (Coimbra, Portugal)

www.demo.pt

DEMO (Dispositivo Experimental, Multidisciplinar e Orgânico) was established in 2010, from a group of six performers who have had individual training in many different academic areas but a shared common studies in theatre made in and by CITAC (Círculo de Iniciação Teatral da Academia de Coimbra) between 2004 and 2011. Since then, they have been developing projects in performative and visual arts. The artists that compose DEMO come from visual arts, graphic arts, communication design, theatre – stage direction/interpretation, primary teaching, international relations and European studies. They develop projects that combine and interlace theatre, performance, sound art and visual art.

Dewey Dell (Cesena, Italy)

www.deweydell.com/index.php/about/

Dewey Dell is an Italian company born in 2007 and now based in Cesena/Italy, Berlin and Vilnius. The four members are Teodora, Demetrio, Agata Castellucci and Eugenio Resta. They have strong skills in different areas. This took each of them to give priority to a specific aspect of the work, without giving up a collective modeling of materials. Since 2007 Dewey Dell has created different works: *à elle vide* (2007), *KIN KEEN KING* (2008), *Baldassarre* (2009), *Cinquanta Urlanti Quaranta Ruggenti Sessanta Stridenti* (2010), *Grave* (2011/12), *Marzo* (2013) and various forms of live concert. In 2017 Dewey Dell created "Sleep Technique", in collaboration with Massimo Pupillo from the band Zu for the creation of the score, and a solo dance work, entitled 'Deriva Traversa'. In 2018 they present the diptych *I am within' & 'I am without*. The name Dewey Dell is a tribute to Faulkner and to the young girl of *As I lay dying*, under whose look the company prepares itself to wander towards the abyss.

Eddita Braun (Salzburg, Austria)

<http://www.editta-braun.com/e/index.html>

Editta Braun company's work is opposing the meshes of network of systemically legitimised constraints, that is gradually creeping into our everyday lives, by exposing themselves to conditions of production in the so called third world. Artistic productions and collaborations in India, Uzbekistan, Egypt, Senegal, Greece: this is not just the experience of a reality "outside" - it is also the bringing-back of these experiences into the increasingly hermetic space of our societies. The process of creating emphasizes on the equal collaboration of artists from different disciplines. In this way dancers, actors, musicians, light-designers, visual artists join the company to collaborate under the same umbrella.

El conde de Torrefiel (Barcelona, Spain)

www.elcondedetorrefiel.com

Led by Pablo Gisbert (Ontinyent, Spain, 1982) and Tanya Beyeler (Lugano, Switzerland, 1980), El Conde de Torrefiel, is an artistic project whose stage works possess a visual and textual aesthetic that combines literature, plastic arts and choreography aiming to transcend the parameters of verbal language. El Conde de Torrefiel configure their works as chapters along a broad path of investigation; projects that approach theatre from an immediate time-frame, formulating hypotheses that can provide an answer to the mysteries put forward by this 21st Century and the ways of representing them on stage. It is one of the main representatives of a new Spanish contemporary theatre internationally. The company's professional career began in 2010 with the premier of *La historia del rey vencido por el aburrimiento*. Additionally, El Conde de Torrefiel is part of the artistic team of La Veronal dance company, and signs the textual and dramaturgical composition of their pieces.

Eugenio Ravo (Italy)

<https://it.linkedin.com/in/eugenio-ravo-328a1a90>

In 1980-85, Eugenio Ravo studies Corporeal Mime in Etienne Decroux's school. He then becomes teacher and assistant in the same school. He is currently teaching, researching and creating through different workshops mainly in Italy and with the work of his international company Compagnia Esule Teatro. Its pedagogic and creative work is based on what he calls "the sense of the awakening and rebirth through the movement".

FC Bergman (Brussels/Antwerp/Gent, Belgium)

www.fcbergman.be

FC Bergman was founded in 2008 by six actors / theatre-makers / artists: Stef Aerts, Joé Agemans, Thomas Verstraeten, Marie Vinck, Matteo Simoni and Bart Hollanders. Simoni and Hollanders have since left the core team and now work on an ad hoc basis with FC Berman. The company quickly developed a theatrical language all of their own, which apart from being anarchistic and slightly chaotic, is essentially visual and poetic. In their shows the floundering, ever-striving human being has often taken centre stage.

Federica Porello / Xavi Moreno (Spain-Italy-France)

<http://ifbarcelona.cat/programacio/laboratori-wewood-dansa-dobjectes-federica-porello-xavi-moreno/>

For years, Federica Porello and Xavi Moreno have been developing a specific method for staging the relationship between bodies and objects. To make it a reality, they have developed what they call a “basic vocabulary” —a lexicon that allows them to articulate a joint language involving both physical and inanimate objects with actors and dancers.

The “objects” with which they work with have been chosen for their material properties and neutral forms: objects without history, without connotations. The wood props are relatively nondescript, but in combination with other wood pieces or with the surrounding human forms, they shape concepts and ideas through movement.

It is a laboratory designed as a creative space in which participants dialogue through dance and object manipulation. We explore how objects can help us perceive the materiality of gestures and how through our movements we can play with the ideas evoked by each object.

Intended for dance, physical and visual theatre students, and also those of other disciplines (always bearing in mind that movement is at the core of the project).

Guerassim Dichliev (Sofia, Bulgaria)

<https://guerassimdichliev.com/biography/>

As stated in the website: “Everything started for me in Bulgaria in 1989... On 10 of November, The Berlin Wall fell, a few months later, I left The Faculty of Physics of Sofia University and started, as a joke, to study the pantomime. In the beginning I started as an amateur (Mime-Studio Alba) and then at the National Academy of Theatre and Cinema. And so, I gradually learned the craft. On the streets and theatre scenes of Sofia I met my first real audience. Then I came to Paris in 1993 to continue my education at The International School of Mime in Paris “Marcel Marceau”. Upon my graduation in 1996, Mr. Marceau, invited me to become his assistant and teacher in the school. I worked at the School until it was closed in 2005. In parallel I joined the Company of Mime Marceau and

so I've toured with him in France and internationally. My direct references are: Marcel Marceau, Etienne Decroux, Jacques Lecoq, but also Grog, Victor Borge, Slava Polunin and Peter Shub, Théâtre de l'Ange fou and Cirque du Soleil. My favourite universes: the physical and corporeal theatre, the commedia dell'arte, the circus, the opera, the theatre clown".

Guillermo Weickert Compagnia (Andalucia, Spain)

www.guillermoweickert.com

Guillermo Weickert Cia. is a structure formed in 2007 with the complicity of El Mandaito Producciones S.L. with the intention of creating shows that unite the rigorous and daring research of the scenic languages with the artistic quality. Guillermo Weickert is a stage director, actor, dancer and choreographer. If there is a common element in all his productions, it is the interest in the interpreter as a geographical centre of their creations. All the scenic devices that constitutes each one of his pieces is sustained around this figure as the central axis. Along with a taste for risk and theatre and live arts investigation is the desire to discover oneself and to create with artists of different scopes and disciplines.

Hijinx and Blind Summit (Cardiff, UK)

www.hijinx.org.uk

As stated in the website: "We are a professional theatre company based at Wales Millennium Centre in Cardiff who tour small scale theatre throughout the UK and Europe. What makes us different is that our casts always include actors who have learning disabilities. The ability of these effortlessly talented performers is at the heart of every show we produce, creating work that is utterly absorbing, surprising and provocative. We call it inclusive theatre because it makes much of the skills and raw talent of people who often get overlooked in today's world and gives them a platform to make and perform stunning theatre alongside actors who don't have disabilities".

Hippocampe (France)

<https://www.mime-corporel-theatre.com/>

Hippocampe, was created in 1997, with the aim to develop and transmit knowledge related to the practice of Corporeal Mime. Developed by Étienne Decroux, one of the reformers of theatre in France in the twentieth century, this discipline offers an in-depth approach to body movement. Today, no one doubts the importance of body preparation work for actors. However, the inclusion of adequate education is still very neglected in

theatrical training, whether directed to an amateur or professional audience. At Hippocampe the mime is envisaged as an essential tool in the formation of the actor.

Hippocampe offers courses and workshops on corporeal mime and its repertoire.. Outside of the courses, research workshops are organized where Corporeal Mime is confronted and set in collaboration with other artistic practices. Hippocampe regularly invites artists from other disciplines to participate in regular classes, or offers courses open to all audiences. All these experiments provide materials for reflections and practical elements that enrich teaching and inspire creative work.

Horman Poster (Spain)

<http://www.hormanposter.eu/es/>

Horman Poster is a collaborative project aimed at developing artistic and educative projects within the performative arts. Since 2010, we have developed a practice with an innovative and critical spirit, with the intention of creating a aesthetics in contact with a community and cultural diversity.

Kellie Hughes (Dublin, Ireland)

<https://www.giaf.ie/about/co-producers/kellie-hughes>

As an ensemble member of Blue Raincoat Theatre Company for seven years, Kellie created a number of new works with the company including *The Poor Mouth*, *At Swim Two Birds*, *The Third Policeman*, *The Strange Voyage of Donald Crowhurst*, *The Hollow in the Sand* and *Sanctuary*. Directing credits for Blue Raincoat during this time include *The Cat and the Moon*, *At the Hawk's Well* and remounts of *The Bald Soprano* and *A Brief Taste of Lightning*. Kellie Hughes has assisted director Mikel Murfi on a number of projects including *B for Baby* (Abbey Theatre international tour), *Bird by Julie Feeney* (Dublin Theatre Festival In Development programme) and Manchán Magan's bi-lingual play *Focal Point*. She trained at Ecole de Mime Corporel Dramatique, London and at the Roy Hart Theatre of the Voice, Maleragues and holds a first class BA honours in Theatre and History and an MA honours in Physical Theatre. She is currently Director in Residence at University College Dublin and Artistic Director of the UCD Ad Astra Performing Arts Academy.

Key Performance (Lisbon, Portugal)

www.keyperformance.se

Marlene Monteiro Freitas, born in Cape Verde, based in Lisbon, is one of the most exciting new talents of her generation. Her latest creation is a stunningly inventive and positively

dazzling show. A “grotesque ball” of mechanical puppets or stone statues that come to life against a background of shrill and percussive music, *de marfim e carne* (of ivory and flesh) reveals a very personal world filled with references passing by at full speed.

La Ribot (Madrid, Spain – Geneve, Switzerland)

www.laribot.com/home

Born in Madrid and resident in Geneve, La Ribot is an artist whose project are based on the idea of movement, bodies and plastic arts. Starting from the beginning, the shows used a mix of video elements, languages, words, installations, and relational works.

La Tristura (Madrid, Spain)

www.latristura.com

La Tristura investigates the limits between presentation and representation, showing their interest on contemporary theatre, and compromise with the intuition that intimacy and poetry essentially are political concepts. During these years La Tristura collaborates with contexts like Festival de Otoño in Madrid, Cena Contemporânea in Brasilia, the Théâtre de la Ville in Paris, Las Naves in Valencia, the Łaźnia Nowa Theatre in Cracow, Spielart Festival in Munich, El Canto de la Cabra in Madrid or the FITBH in Belo Horizonte, among others. They also generated contexts such as Festival Salvaje, the Gran Convocatoria Mundial or the series La tristura 2004-2014. They have always tried to connect cultural agents and artists, trusting that from those connections, unexpected and inspiring movements will be born. Their work is still tied with Madrid, the city where they live and develop their projects.

Mal Pelo (Barcelona, Spain)

www.malpelo.org

In January 1989 Pep Ramis and María Muñoz founded the dance theatre group Mal Pelo. Mal Pelo, with artistic co direction of Pep Ramis and Maria Muñoz, it is a creative group characterized by a shared responsibility, one of the distinguishing facts of the group, that it has given like result more than 25 performances. Both also are in charge of the design of the scenic space. From 1989, Mal Pelo has been developing its own artistic language through movement, incorporating the theatricality with the creation of dramatic arts that include the word, also working with music composers for the creation of original soundtracks, collaborating with video artists, among others. The basic activity is the

creation of performances, always together with the necessity to experience and to develop the main subjects that throughout all these years we have been developing.

Miet Warlop (Berlin, Germany – Brussels/Gent, Belgium)

www.mietwarlop.com

The works of Belgian artist Miet Warlop are described as living canvases with strokes of silent humour. Her work shifts between the visual arts, performance and theatre. With a Master's Degree in Multimedia Arts from KASK (Ghent), she won the Franciscus Pycke Jury Award and the prize for Best Young Theatre Work 2004 for her graduation project, *Huilend Hert, Aangeschoten Wild*. Since then she has presented her work around the world, breaking moulds across all genre. She lives and works between Ghent, Berlin and Brussels.

MOTUS (Italy)

www.motusonline.com

Italian theatre company Motus was founded in 1991. A nomad and independent company, in constant movement between countries, historic moments and disciplines, the company burst onto the scene in the Nineties with productions wielding great physical and emotional impact and has always anticipated and portrayed some of the harshest contradictions of the present day. It has experienced and created hyper- contemporary trends in the theatre, performing authors such as Camus, Beckett, DeLillo, Rilke or their beloved Pasolini. They have received several acknowledgements, including three UBU Prizes and prestigious special awards for their work. Silvia Calderoni - their tireless protagonist - has worked with Motus since 2005 and is the winner of many awards that include "Best Italian Actress" honors UBU Prize, Elizabeth Turrone, Marte and Virginia Reiter Awards. Motus has performed all over the world, from Under the Radar in New York, to Festival Trans Amériques in Montreal, Santiago a Mil (Chile), the Fiba Festival in Buenos Aires, as well as all over Europe.

Needcompany (Brussels, Belgium)

www.needcompany.org/en

Needcompany is an international, multilingual and multidisciplinary performance group formed in 1986 by the artists Jan Lauwers and Grace Ellen Barkey. This diversity is reflected best in the ensemble itself, in which on average 7 different nationalities are represented. Over the years Needcompany has put increasing emphasis on this ensemble

and several artistic alliances have flourished: Lemm&Barkey (Grace Ellen Barkey and Lot Lemm) and OHNO COOPERATION (Maarten Seghers and Jan Lauwers). Needcompany revolves around the individual artist. Everything is founded on the artistic project, on authenticity, necessity and meaning. The medium itself is continually questioned, and there is constant examination of the quality of the content to be conveyed in relation to the form it takes. Needcompany believes in quality, cooperation and innovation. Needcompany is a leading voice in the social debate on the urgency and beauty of art at both a domestic and an international level.

Oliver Pollack (Berlin, Germany)

<http://www.mime.berlin/oliver-pollak/>

As stated in the website: "Since two decades I am "married" now to 'mime corporel dramatique'. My formation in physical theatre led me first one year to the Commedia School of Copenhagen (Lecoq-style), then a year to Paris to the great Master Marcel Marceau and finally 6 very intensive years of apprenticeship at the école de mime corporel dramatique London. Graduated with diploma, continued in the post-graduate program and the theatre company ' Théâtre de l'Ange Fou '. There, under the very devoted and stringent direction of Corinne Soum and Steven Wasson (the last two longstanding assistants of Etienne Decroux) I gained my substantiated and profound knowledge in this art form. It was here, where my fascination for the "strict doctrine" commenced, it's manifold possibilities of expression and its inherent beauty. After 10 years abroad and now 10 years back in Germany / Berlin, I have performed and taught in this art form very frequently, and extended and enriched my ways of expression and teaching steadily. Ever since, I was interested in conveying physical performing in general and specifically this movement technique / art form / stage philosophy".

Out of Balanz (Copenhagen, Denmark)

www.outofbalanz.com

Out of Balanz was named one of the 13 most innovative physical theatre companies, alongside such companies as The SITI Company and DV8, in "backstage.com". Katrina Bugaj and Troels Hagen Findsen are the co-founders and joint artistic directors of Out of Balanz. Katrina Bugaj is an American director, performer/creator, writer and researcher-practitioner. Troels Hagen Findsen is a Danish actor, performer/creator, writer, director and musician. Out of Balanz's work is the result of (often long-term) collaborations with an ever evolving ensemble of international artists and associates. The company's approach is rooted in devising and ensemble practice. With an emphasis on rigorous

experimentation, playful exploration and exchange, they seek to further the creation and understanding of artistic expression.

Pere Faura (Barcelona, Spain)

www.perefaura.com

His work is characterized by the appropriation of elements of pop culture, in a multidisciplinary choreography among all the elements that make up the theatrical gear. Pere Faura graduated from the School for New Dance Development in Amsterdam in 2006, with a piece that wins the ITS Festival Award, and is selected for the DansClick tour in different cities in the Netherlands. That same year he entered as a resident choreographer at the Frascati Theatre in Amsterdam and in 2009 he received the prestigious Charlotte Kohler Price. In 2011 he graduated from the Amsterdam Master of Choreography and returns to Barcelona where he continues to produce new shows with the collaboration of several creative centers in the city.

Peter Stamer (Berlin, Germany)

www.peterstamer.com

Peter Stamer (DE/A) is a theatre maker in the context of contemporary performing arts. In his projects, he is interested in exploring conditions for discursive and physical empowerment within given performative, social and narrative apparatuses. Beyond his theatre work and teaching activities in all of Europe, his performance and theatre projects have led him to China, the USA, Canada, Egypt or Israel. Next to the performative adaptation of Nietzsche's essay *On Truth and Lie in an Extra-Moral Sense*, among his recent works are to be found the international building/performance project *A Future Archaeology* in Berlin, Vienna and Cairo (2012 – 2013), which provided the initial impulses for the book *How to Collaborate? – Questioning Togetherness in the Performing Arts* (Passagen Verlag) which was published in 2016; his performative installation and film *26 Letters to Deleuze* (EMPAC New York) in 2014; *The Circus of Life A-Z* (together with Yosi Wanunu) at Tanzquartier Vienna (2015).

Pippo Delbono (Italy)

www.pippodelbono.it

Pippo Delbono is one of Italy's most unconventional and distinctive theatre artists. He began his studies of dramatic art in a traditional school that he left in research for a new theatrical language. He decided to study the principles of eastern theatre, where is central

a detailed and strict work of the actor on the body and on the voice, where theatre and dance meet and merge. At the beginning of the Eighties, he founded Pippo Delbono Company with whom he represented all his performances, from *Il tempo degli assassini* (1987) to *La Menzogna* (2008). They are not representations of theatrical texts but entire creations where the actors are part of a stable core that grows up through the time.

Plexus Polaire (France/Norway)

<http://www.plexuspolaire.com/en>

Yngvild Aspeli's performances are created between Norway and France, and performed throughout Europe. She develops a visual universe that mixes sweetness and cruelty. Through images, sounds and gestures, imagination and matter, Aspeli gives life to the most hidden feelings. An approach centered around the double presence of the actor, in relation to the human-sized puppet.

Projecte Ingenú (Barcelona, Spain)

www.projecteingenue.com

As stated in the website: "In 2013 a group of young people detected that they didn't feel comfortable with the market tempos. Projecte Ingenú was born as a research group about theatrical practice, with the aim of merging professional work with personal development and investigation of a possible model for the contemporary actor. We began an actoral training based on ancient Greek chorus and vocal music experimentation, working on the rehearsal room but also on non-conventional outdoor spaces. We started to use the concept "slowtheatre" to define us. The Slow Movement addresses the issue of 'time poverty' through making connections. We are constantly looking for connections that return us to humanity, to all that relates to life. We applied this philosophy in our rehearsals: the scene got naked and the actor became the centre of the piece. Theatre is the relationship between the actor and the audience, hand to hand, in every word. This experience, this humanity does not have limits, it crosses borders. The aim was to start a regular job without boundaries between acting, playwriting and directing actors. We wanted to build a "slow" space, where the rush to solve a scene didn't fit in our philosophy. The work sessions organised by themes brought about investigation in different areas: theatre out of context (theatre space and its limits), theatre and society (social intervention experiences with theatre as a centerpiece), the theatre performer (actor is able to alter the space-time experience of the receiver).

Gradually we have found the need to materialise in shows our dynamic of working, trying not to lose the essence of continuous work, regular and wide, although the rhythm of

theatres compels us to talk with the standard tempos of production. So, nowadays we combine artistic creation with our training activities and research”.

Protocol – Lanre Malaolu (London, UK)

www.lanremalaolu.com / www.protocoldance.co.uk

As a director, choreographer and performance artist based in London, UK, Lanre is co-founder of Protocol. His work merges physical theatre with hip-hop & contemporary dance to create work which aims to enhance and challenge our social and political worldviews. A key element of Lanre’s work stems from Rudolf Laban's movement psychology, which he uses to create dynamic and bold choreography charged with truth. Lanre is also a trained actor, graduating from Drama Centre London and has worked extensively in theatre and television.

Quim Bigas (Copenhagen, Stockholm, Barcelona)

www.quimbigas.com

Quim Bigas Bassart was born in Barcelona and he is an artist working within the fields of performance arts, information and education. Since 2007 combines performing for other people, collaborations and his own work. His interest in dance lies in the conversational, the practice and the encounter. He has a tendency towards working focus on movement research, social interactions and information procedures. His works are very diverse and are located around concerns and triggers on the gaze, the idea of experience, the present, performativity and commitment in an artistic environment. He uses sources that comes from Popular Culture, Performative and Theatre Essays, Sociology and Information Science. Quim Bigas currently lives between Copenhagen, Stockholm and Barcelona where he develops his own work, as well as collaborating with different artists.

Rootless Root (Athens, Greece, founded in 2006)

www.rootlessroot.com

RootlessRoot, co-founded and co-directed by Linda Kapetanea and Josef Frucek. As stated in the website: “It is a structure that supports our vision and creative ideas. We could describe it as a white cloud always changing, disappearing, appearing and flowing, as it needs. It is a movement driven, reflective platform that we have established in order to develop an artistic language that is accessible, primal, creative and playful. We are movement practitioners that are fundamentally interested in human emotion and cultural expression. It’s a structure through which we realize our practical philosophy in order to

further expand and discover our artistic capacities and desires to dive into the emotional landscapes of the human being. RootlessRoot is a meeting point, an intersection and a threshold where conflicting ideas transform into a journey of sculpturing events inserted with risk and unpredictability. We are building language of physical expression that is chaotic, raw, and can stay in opposition to what surrounds us both culturally and politically. Our approach is born out of belief that the time of heroes is not gone, and the body can still express our innermost desires, our feelings and our vision. Besides creating, we are developing training program called Fighting Monkey.”

Taldans (Istanbul, Turkey)

www.taldans.com

Taldans was officially established by Mustafa Kaplan and Filiz Sızanlı in 2003. The partners met each other and worked on their first project in 1996 at Theatre Research Laboratory. Kaplan’s engineering and Sızanlı’s architectural background have influenced them towards establishing a common language. Taldans received its name from “Theatre Research Laboratory” (Tiyatro Araştırma Laboratuvarı) under Istanbul Metropolitan Municipality’s Theatre in earlier times. Beklan Algan and Ayla Algan, who were administors of works on creative acting and theatre anthropology, opened the doors of TAL to dance work as Taldans realized its first work there. Under the supervision of Mustafa Kaplan, the dance work and laboratory theatre’s effect and contribution turned into free dance courses, dance/movement workshops and exhibitions to meet the movement needs of dancers and actors/actresses. The partners exhibited their first work in this studio with the name ‘Taldans’. Within Laboratory Theatre, the increase of participants of practices of dance/movement work through “sharing experiences” caused them to move from Tal Studio to a new space in 2001. The first three years was without any name, but was full of courses and exhibitions at their new address, Sadri Alışık Sokak No.33 in Taksim; resulting them to establish ÇATI Çağdaş Dans Sanatçıları Derneği (Contemporary Dance Artists Association) in 2004 with former and new members’ participation. As one of the founders of ÇATI Association, Kaplan and Sızanlı continued their work and production as Taldans under this structure. In 2005, they moved to a new studio space in Tophane and continued Taldans’ and their own relations and productions with ÇATI Association in the following years.

Teatro de los Sentidos (Barcelona, Spain)

www.teatrodelossentidos.com/

An international group of artists-researchers based in Barcelona with 20 years of experience under the artistic direction of the Company's founder, Colombian anthropologist and dramaturge Enrique Vargas. They are developers of games researching upon the poetics of the senses. They have developed a methodology which connects the sensorial languages, the poetics of games and theatrical creation. We make experiences, which blur the usual line between audience and actors in traditional theatre schemes, to foster an interactive and creative participation of the audience. The audience is invited to explore their labyrinthine spaces as if it was participating in a big game.

Theatre im Bahnhof (Graz, Austria)

www.theatre-im-bahnhof.com

Graz-based Theatre im Bahnhof makes contemporary theatre for the people and deals with the Austrian identity between tradition and pop culture. It is Austria's largest independent theatre company and has been a regular guest at brut, currently with the regular interview series GUESTS at brut – A Talk-Show Concentrate.

The Secret Company (Budapest, Hungary)

<http://titkostarsulat.blogspot.com>

The Secret Company is an independent theatre group founded in 2010 with the professional leading of Péter Kárpáti. As stated in the website: " Briefly said, our aim is to blur the boundaries between playing and reality – border intrusion. The actors form a very intimate and direct relationship with the audience. They play very close to them, within their reach. In this closeness it's hardly possible to lie. If the performance turns out well, part of the audience will believe that everything was created really there and that time, that is, the whole piece was improvised".

Theatre Re (London ,U.K.)

https://www.retheatre.com/theatre_re/theatre_re.html

Established in 2009, Theatre Re is a London-based international ensemble creating thought-provoking and moving work. Its shows examine fragile human conditions in a compelling, physical style embracing mime, theatre and live music, and are often described as magical, poetic and tender as well as disturbing and haunting. The name of the company comes from the prefix 're'. It is the 're' of re-discovering and re-imagining, breathing new life into what already exists. Intimate collaborations with experts in different fields – such as science and public health - and various community groups

throughout the devising process play a crucial part in the development of the work. Productions have toured widely in the UK but also in France, Brazil, Peru, Ireland, Switzerland and Germany.

The Emergency Room (Ireland)

<http://www.theemergencyroom.ie/about/>

The Emergency Room (a necessary space) was created by Olwen Fouéré in 2009 for projects 'in need of immediate attention' and as a virtual holding space for the development of art-based ideas, relationships and performance contexts. The development phase is followed by a partnership with an established production company for the full creation and production of the work.

Tim Crouch (Manchester, U.K.)

www.timcrouchtheatre.co.uk

Tim Crouch is an experimental theatre maker. His plays include *My Arm*, *An Oak Tree*, *ENGLAND* and *The Author*. These take various forms, but all reject theatrical conventions, especially realism, and invite the audience to help create the work. Interviewed in 2007, Crouch said, 'Theatre in its purest form is a conceptual artform. It doesn't need sets, costumes and props, but exists inside an audience's head.'

Stephen Bottoms, Professor of Contemporary Theatre & Performance at the University of Manchester, has written that Crouch's plays 'make up one of the most important bodies of English-language playwriting to have emerged so far in the twenty-first century....I can think of no other contemporary playwright who has asked such a compelling set of questions about theatrical form, narrative content and spectatorial engagement.'

Toxic Dreams (Vienna, Austria)

www.toxicdreams.at

As stated in the website: "Since 1997 we have been putting on shows that deal with the not knowing... shows that busy themselves with the slippery nature of reality... shows that refuse coherent, narrative, through lines... shows that celebrate the ambiguity of everyday's life... shows that became more and more fragmented as time went by... We are committed to ensemble work, we believe that craft and skills still matter to the process of making theatre... we try to keep rehearsals as long as we can afford, we believe that the show finds itself during the work... we resist/object to the importance given to text over other aspects of performance (actors, set, music etc...)....we think that the best way to

view our shows is to accept confusion as part of the experience of sitting in the theatre... we put shows that ask the audience to make up its own mind, we don't know better... We are mind jugglers... vaudeville clowns... film buffs... popular culture junkies... gertrude stein followers... we like silent movies... godard... musicals... we are liars... cheap dancers... risk takers... bad gamblers... we love the old fashioned, big acting style theatre, we don't know what to do with it... we can still watch someone slams into a door, it still makes us laugh..."

Vincent Dance Theatre (U.K.)

www.vincentdt.com

Founded in 1994 and led by Artistic Director Charlotte Vincent, Vincent Dance Theatre (VDT) produces powerful and engaging dance theatre work accompanied by extensive programmes of social engagement and professional development work.

Charlotte Vincent is considered 'one of the UK's leading female choreographer/directors' and 'one of the most important feminist artists working in Britain today' (The Observer). VDT is an international ensemble of multi-tasking collaborators who devise interdisciplinary performance to challenge conventional values in dance and gender politics.

Selection of Europe-based research and training centres in the field of non-institutionalized, independent, physical, and movement-based theatre

Valentina Temussi

If we take in consideration **Marco De Marinis's reflection** on last century theatre we can actually find a good parameter to choose what is significant today in terms of schools, research centres and workshops. The choice is wide today, but the best practice lies in the paths open by the great masters of last century and in the respect of their **vision of experimentation and continuous research**. To transmit their ideas one must be open to experimenting, to continue their research it means to facilitate exchanges between theatre ideas and also different art forms. De Marinis said in his last book *Ripensare il Novecento Teatrale* that theatre of the '900 century doesn't mean the whole theatre of the 20th century, but it concerns what, in the many and variegated experiences of last century, has made history, beyond the chronicle, and has contributed to change in depth the way to do and to think the theatre of the contemporaneity.

The selection proposed here is just an **example of movement centres in Europe where physical/visual theatre is studied in connection to the strong 20th century tradition** and the work is organized and set in order to transmit knowledge and keep experimenting with an open vision to collect, exchange and collaborate.

Antwerpse Mimestudio (Belgium)

www.mimestudio.be

Martin Hoevenaars and Luc van Nyvelseel, decided to change the focus from training to performing. Together with visual artist Willemien van Dijke and visual and sound artist Pat Risk, they collaborate to create performances where different art forms come together. Other activity is the organization of special workshops on movement and visual theatre.

Hippocampe (France)

www.mime-corporel-theatre.com/

Hippocampe, was created in 1997, with the aim to develop and transmit knowledge related to the practice of Corporeal Mime. Developed by Étienne Decroux, one of the reformers of theatre in France in the twentieth century, this discipline offers an in-depth approach to body movement. Today, no one doubts the importance of body preparation work for actors. However, the inclusion of adequate education is still very neglected in

theatrical training, whether directed to an amateur or professional audience. At Hippocampe the mime is envisaged as an essential tool in the formation of the actor.

Hippocampe offers courses and workshops on corporeal mime and its repertoire.. Outside of the courses, research workshops are organized where Corporeal Mime is confronted and set in collaboration with other artistic practices. Hippocampe regularly invites artists from other disciplines to participate in regular classes, or offers courses open to all audiences. All these experiments provide materials for reflections and practical elements that enrich teaching and inspire creative work.

Mime Centrum Berlin (Germany)

www.mimecentrum.iti-germany.de/en

As an open space for production, education, cooperation and for international exchange on dance and theatre, since 2011 the Mime Centrum is part of the German Centre of the International Theatre Institute. With this cooperation, the existing fields of work of the Mime Centre Berlin and the ITI have increasingly interlocked and inspired each other. Today the once separate working areas of the Mime Centre function naturally as formats, projects and areas of the International Theatre Institute Berlin. The Mime Centrum Berlin, with its focus on supporting the work of national and international freelance artists in the Berlin area, has made the International Theatre Institute a vibrant place of collaboration for artists, academics, archivists as well as students and theatre enthusiasts.

Additionally, to collect and to make available audiovisual documents of the performing arts in the media library of the Mime Centrum is one of its most important and continuous areas of activity. All media can be watched in the premises of the media library.

In its video studio, the Mime Centrum realizes its own video productions as a medium of reference and analysis for movement in dance and theatre. The recording of selected performances is therefore a practical field of work of the media library. The digitalisation and digital preservation of the collected and self-produced audiovisual media is an essential field of activity

Teatro de los Sentidos (Spain)

www.teatrodelossentidos.com/

An international group of artists-researchers based in Barcelona with 20 years of experience under the artistic direction of the Company's founder, Colombian anthropologist and dramaturge Enrique Vargas. They are developers of games researching upon the poetics of the senses.

They have developed a methodology which connects the sensorial languages, the poetics of games and theatrical creation. We make experiences, which blur the usual line between audience and actors in traditional theatre schemes, to foster an interactive and creative participation of the audience. The audience is invited to explore their labyrinthine spaces as if it was participating in a big game.

Teatro Dimitri (Switzerland)

<http://www.teatrodimitri.ch/>

More than a place for high-quality performing arts, the Teatro Dimitri aims to be a space for inspiring meetings, a place for shared experiences. The program comprises contemporary theatre, dance performances, live concerts, family and children's performances and thematic festivals. It is completed by shows featuring members of the Dimitri family, as well as students and graduates of the Accademia Teatro Dimitri, one of four theatre schools in Switzerland.

Workcenter Jerzy Grotowski and Thomas Richards (Italy)

www.theworkcenter.org

The research currently conducted at the Workcenter involves both extremities of what Jerzy Grotowski described as "the chain" of performing arts: "Art as vehicle" at one end, and "Art as presentation" at the other. The core distinction between these two poles of performing arts is that in "Art as vehicle", the work on performance structures has as its aim the artist's work on him/herself, while in "Art as presentation", as in theatre for example, the performance opuses are, by means of the way in which they are structured, oriented towards the perception of the spectator. The current Workcenter research in its totality explores the living ways in which influences can shuttle back and forth between the two extremities of "the chain" of performing arts, discovering new meanings and content in performing.

Since 2007 the Workcenter of Jerzy Grotowski and Thomas Richards hosts two creative teams: Focused Research Team in Art as Vehicle directed by Thomas Richards, and the Open Program directed by Mario Biagini, Associate Director of the Workcenter.

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Selection of Europe-based international networks, websites and cross-regional bodies (private and public) for Performing Arts funding and/or information

Armando Rotondi

The digital sources selected in this section have been chosen considering specific criteria: 1. coherence with the **area of interest of the research and the target groups**; 2. an **active profile**; 3. **international profile**; 4. Presence of direct **call for funding or database/search engine for external call for funding**.

Information and descriptions are taken and adapted from the official mission statement of the organizations.

Allianz Cultural Foundation

Allianz Cultural Foundation is a non-profit organization established in Munich by the then-Allianz AG (now Allianz SE) in the year 2000. In January of 2012, the foundation moved into the Berlin Allianz Forum at Pariser Platz 6 along with the Allianz Foundation for Sustainability. Allianz Cultural Foundation both funds outside projects and runs its own initiatives. It accepts grant applications on a European scale for projects that comply with the foundation's funding guidelines, and it cooperates with international partner organizations and institutions in planning and development of our initiatives. As a general rule, the foundation funds joint non-profit projects involving partners from at least three different countries. Aside from demonstrating the requisite artistic or scholarly quality, projects must make clear that all cooperating partners are equal partners, equally responsible for their project's conceptual and financial planning and execution. Projects should be designed to create durable connections between the participating actors. General focus is on cultural projects – including performing arts – that promote exchange and encounters in Europe and around the Mediterranean, as well as discursive events in the fields of European educational work, contemporary visual and performing arts, literature and music.

<https://kulturstiftung.allianz.de>

Anna Lindh Foundation – Euromed

Anna Lindh Foundation is an international organization working from the Mediterranean to promote intercultural and civil society dialogue in the face of growing mistrust and polarisation. The Foundation focusses its intercultural action around three main pillars: Empowering young voices; Influencing policymakers; Building a movement for dialogue and exchange in the face of growing mistrust and polarisation amongst societies. It

involves 42 Countries of the Mediterranean area and it has grants also for culture – including performing arts.

www.annalindhfoundation.org

Asia-Europe Foundation – Creative Encounters and Mobility First

Creative Encounters: Cultural Partnerships between Asia and Europe supports an existing grassroots demand for on-going support to co-productions among Asian and European artists. Through this project, professional artists from Asia and Europe are brought together in creative and collaborative relationships to create new art works. Focus rests on contemporary arts disciplines, owing to limited support available to newer art forms vis-à-vis traditional art forms.

Creative Encounters was launched as a project series in 2010 and 9 editions of the project have taken place between 2010 and 2016. Selection was through annual competitive open calls for applications. Having completed a 6-year cycle, an evaluation is being proposed in 2017 to better understand the long-term impact of the project series and the suitability of the project format to support future Asia-Europe co-creation projects in the contemporary arts.

<http://www.asef.org/>

Barents Euro-Arctic Cooperation (Cultural Programme)

Cooperation in the Barents Euro-Arctic Region was launched in 1993 on two levels: intergovernmental as Barents Euro-Arctic Council and interregional as Barents Regional Council. Various financial mechanisms are available to support multilateral project cooperation in the Barents region. The most important funding sources are the national and regional budgets of the Barents countries, various EU Programmes and the Nordic Council of Ministers. In addition to this, International Financial Institutions offer financing for investment projects in the region. Among the different programmes hosted by Barents Euro-Arctic Cooperation The aim of the Joint Working Group on Culture (JWGC) is to strengthen cultural identities, multicultural dialogue and cultural ties between the Barents countries and the regions. The JWGC strategy highlights the importance of capacity building and exchange. It also encourages facilitating and promoting networking, creating different kinds of new cultural meeting places, focusing on the strong relationship between culture and cultural and creative industries as well as creating new international opportunities for strengthening the competitiveness of the cultural operators in the Barents Region.

<https://www.barentscooperation.org>

Berliner Theatretreffen International Forum

The International Forum is a 18-day scholarship programme that promotes young theatre makers from all parts of the world.

The open call is aimed at theatre makers up to the age of 35 from the fields of directing, acting, design, dramaturgy, writing, music, video, performance, choreography and other artistic disciplines. The International Forum sees itself as a platform for comprehensive theoretical and practical exchange. The programme includes the presentation of the invited theatre makers and their aesthetic practice in lectures, the participation in workshops held by renowned artists, experts from various disciplines and scholars, opportunities to see theatre productions invited to Theatretreffen and Stückemarkt, open space events and discussions on contemporary art as well as excursions into the diverse cultural landscape of Berlin.

https://www.berlinerfestspiele.de/en/aktuell/festivals/theatretreffen/internationales_forum_tt/aktuell_forum/int_forum_aktuell.php

Circostrada

Since 2003, Circostrada Network works to develop and structure the fields of Circus and Street Arts in Europe and beyond. With more than 100 members from over 30 countries, it contributes to build a sustainable future for these sectors by empowering cultural players through the production of resources and actions of observation and research, professional exchanges, advocacy, capacity-building and information.

<http://www.circostrada.org/en>

Commission internationale du théâtre francophone (CITF)

Based in Canada, the CITF is financed by the government of France, Belgium and Canada. It aims at supporting theatre and performing arts, multilateral projects and diffusion of theatre in Canada, France, Belgium, Switzerland and other francophone Countries, according to a regular programme grant and an experimental programme grant.

<https://citf-info.net/>

Creative Europe

Creative Europe is the European Commission's framework programme for support to the culture and audio-visual sectors. Creative Europe's aims are to: help the cultural and

creative sectors seize the opportunities of the digital age and globalisation; enable the sectors to reach their economic potential, contributing to sustainable growth, jobs, and social cohesion; give Europe's culture and media sectors access to new international opportunities, markets, and audiences.

<https://ec.europa.eu/programmes/creative-europe/culture>

Culture Action Europe (CAE)

CAE is the major European network of cultural organisations, artists, activists, academics & policy-makers. CAE is the first port of call for informed opinion and debate about arts and cultural policy in Europe. As the only cross-sectoral network, CAE represents all sub-sectors in culture: from performing arts, literature, visual arts, design and cross-arts initiatives to community centres and activist groups.

<https://cultureactioneurope.org>

Culture & Creativity

The Culture and Creativity website was created in 2015 within the framework of an EU Programme aiming to promote cultural contribution to the social and economic development of the six Eastern Partnership (EaP) countries: Armenia, Azerbaijan, Belarus, Georgia, Moldova, and Ukraine.

Since then, the website has become a popular and useful resource for professionals of the cultural and creative industries. After the end of the Programme, the website continues to operate with funding from the British Council.

<https://www.culturepartnership.eu>

FestivalFinder – Europe for Festivals /Festivals for Europe

FestivalFinder is an online search tool for audiences to discover all arts festivals, from music to theatre, streets arts to dance, literature, in 45 countries in Europe near and far. It guides international audiences, festival lovers, festival makers, artists, travellers, academics, journalists, bloggers, policy makers, city developers...through the world of Europe's diverse cultural space. It is rooted in and steered by the festivals community with the support of the European Union.

<https://www.festivalfinder.eu>

East European Performing Arts Platform (EEPAP)

East European Performing Arts Platform (EEPAP) supports the development of contemporary performing arts (dance and theatre) in 18 countries of Central and Eastern Europe. The aim is to facilitate international exchange of artists, professionals, curators and thinkers in the field of contemporary performing arts in Europe and to develop educational programs rooted in the context of the contemporary society. EEPAP focuses on 18 countries: Armenia, Azerbaijan, Belarus, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Georgia, Hungary, Kosovo, Macedonia, Moldova, Poland, Romania, Serbia, Slovakia, Slovenia and Ukraine.

<http://eepap.culture.pl>

ERSTE Foundation

ERSTE Foundation is the biggest Austrian savings bank foundation. It uses the profit from its shares to support the development of societies in Central and South Eastern Europe, including performing arts. ERSTE Foundation's funding is focused on three thematic areas: social innovation, European cohesion and democracy and contemporary culture. The Foundation works in long-term cooperations with organisations and people who have a great deal of expertise in the respective topic. It also sees its role as a foundation working for the common good in creating a network of various actors in Central, Eastern and Southeastern Europe and beyond.

<http://www.erstestiftung.org>

EURODRAM

Eurodram is a European network for drama in translation, founded in 2001 by the Maison d'Europe et d'Orient (House of Europe and the Orient), comprising about 300 members organized as about 30 committees. Its main objective is to promote new drama in translation from Europe, Central Asia and the Mediterranean, making it available both to theatre professionals and audiences in the region, in a spirit of independence, equity and linguistic diversity. Eurodram operates on a biennial schedule. In even-numbered years, each committee selects three original plays written in the committee's own language, and recommends them for translation into other European languages. In odd-numbered years, committees select three plays from works translated into the committee's language, with the goal of having them published and/or staged.

<http://eurodram.org>

European Association for the Study of Theatre and Performance (EASTAP)

The association is a place in which to develop the discipline as well as search for new paths. It will stimulate a more intense dialogue between theatre, performance scholars and artists across Europe.

<https://www.eastap.com/>

European Cultural Foundation

The European Cultural Foundation nurtures a socially engaged and culturally rooted civil society across Europe. We are committed to making a tangible impact on civil society, citizen initiatives, public opinion and policy proposals, and combat the fragmenting forces jeopardising peace and social progress in Europe. European Cultural Foundation supports cultural change-makers and their projects through grants, exchanges, online platforms and incubator programmes. It has different programmes and grants such as Tandem and the STEP Travel Grants for artist mobility.

<https://www.culturalfoundation.eu/about-us/>

European Festivals Association (EFA)

EFA unites distinguished music, dance, theatre and multidisciplinary arts festivals from Europe and beyond since 1952. Today, it connects about 100 festivals and festival associations in 40 countries. EFA members are the core element that make the Association an open, influential, international place for any festival that wants to be part of a bigger festival community. Association's mission is to unite and represent its member festivals across Europe and the world by contributing to the artistic life of Europe.

<https://www.efa-aef.eu>

European Network of Information Centres for the Performing Arts (ENICPA)

ENICPA is a network of specialists from Europe in the field of performing arts information, documentation and collections. The aim of the network is to train these professionals by sharing expertise and knowledge. ENICPA consists of 17 member organisations from 11 different European countries.

<http://enicpa.info/>

European Theatre Convention (ETC)

The European Theatre Convention (ETC) is a network of European public theatres founded in 1988 to promote contemporary drama theatre, to support the mobility of artists and to develop artistic exchange throughout Europe and beyond. It has become the

largest pan-European network of its kind, representing over 40 member theatres in 25 countries, 8,000.000 theatre goers, more than 11,000 taxpaying people employed by public theatres, thousands of artists in over 20 countries and 16,000 performances and public events per year. ETC is an artistic theatre collaboration network developing international collaboration and artistic mobility projects with a focus on multilingualism, artistic education and European citizens in theatre. It is a professional platform for theatre makers that encourages intercultural dialogue, organizes meetings, invests in education and training opportunities and initiates research and publications.

<http://www.etc-cte.org>

European Theatre Lab

The European Theatre Lab is Europe's first think tank devoted to researching a digital strategy for theatre. A pioneering mix of workshops, conferences and theatrical performances across Europe. It is constituted by an international group of artists, scholars and scientists from theatres and research institutions. Conceived by the European Theatre Convention, the Lab increases civic engagement by bringing theatre to new audiences and sectors.

<https://www.europeantheatrelab.eu/>

European Union National Institutes for Culture (EUNIC)

EUNIC is an European Union cultural network supported by Creative Europe fund working in the areas of cultural diplomacy and cultural relations. Its Crossroads for Culture is aimed at strengthening EUNIC's capacity to enable cultural players from all EU Member states to work transnationally, internationalise cultural and creative sectors and further enhance European influence and attraction inside and outside of Europe.

www.eunicglobal.eu

Fabulamundi

Fabulamundi is a cooperation project among theatres, festivals and cultural organisations from 10 EU Countries (Italy, France, Germany, Spain, Romania, Austria, Belgium, UK, Poland and Czech Republic). The network aims to support and promote the contemporary playwriting across Europe, in order to reinforce and enhance the activities and strategies of the professionals and artists working in the sector and to provide the theatre authors and professionals with opportunities of networking, multicultural encounter and professional development.

<http://www.fabulamundi.eu>

International Association of Theatre for Children and Young People (ASSITEJ)

ASSITEJ unites theatres, organisations and individuals throughout the world who make theatre for children and young people. ASSITEJ is dedicated to the artistic, cultural and educational rights of children and young people across the globe and advocates on behalf of all children regardless of nationality, cultural identity, ability, gender, sexual orientation, ethnicity, or religion. ASSITEJ brings people together so that they can share knowledge and practice within the field of theatre for children and young people in order to deepen understandings, develop practice, create new opportunities and strengthen the global sector. The members are National centres, Professional Networks, and individuals from around 100 countries across the world.

<http://www.assitej-international.org/en/>

International network for contemporary performing arts (IETM)

IETM arts is a network of over 450 performing arts organisations and individual members working in the contemporary performing arts worldwide: theatre, dance, circus, interdisciplinary live art forms, new media. Members include festivals, companies, producers, theatres, research and resource centres, universities and institutional bodies.

<https://www.ietm.org/>

International Network of Italian Theatre (INIT)

INIT originated from the compelling urge, felt by a group of Italian theatre scholars, to become proactive and visible as an interconnected web of Italian theatre ‘workers’. Even though Italian theatre is studied in different countries and continents, it is presented in a rather isolated manner, almost as a scene-stealer, or as prima donna individual performances aimed at catching the audience’s attention during the fleeting time of the presentation/appearance. The Network’s vision is to create a platform for mutual support and cooperation among theatre scholars and practitioners to promote Italian theatre internationally and to make a greater impact on the community as a whole.

<https://www.newinit.org>

International Theatre Institute (ITI)

ITI was created on the initiative of the first UNESCO Director General, Sir Julian Huxley, and the playwright and novelist, JB Priestly in 1948, just after the Second World War, and at the beginning of the Cold War, when the Iron Curtain divided the East and the West.

The aim of the founders of ITI was to build an organization that was aligned with UNESCO's goals on culture, education and the arts, and which would focus its endeavours on improving the status of all members of the performing arts professions.

They envisaged an organization that created platforms for international exchange and for engagement in the education of the performing arts, for beginners and professionals alike, as well as using the performing arts for mutual understanding and peace.

<https://www.iti-worldwide.org>

International Visegrad Fund

The International Visegrad Fund is an international donor organization, established in 2000 by the governments of the Visegrad Group countries—Czechia, Hungary, Poland and Slovakia to promote regional cooperation in the Visegrad region (V4) as well as between the V4 region and other countries, especially in the Western Balkans and Eastern Partnership regions.

<https://www.visegradfund.org>

Japan Foundation (PAJE – Performing Arts Japan for Europe)

Performing Arts Japan (PAJ) provides financial assistance to Japan-related performing art projects in Europe (PAJ Europe) that aim to introduce Japanese performing arts to local audiences in these areas, or to facilitate exchange between leading artists in Japan and Europe.

https://www.jpf.go.jp/e/project/culture/perform/supportlist_perform/paj/PAJ.html#E

KulturKontakt Nord (Nordic Culture Point)

The Nordic Culture Point is a cultural institution located in Helsinki, Finland. It is part of the official Nordic cooperation and has three primary functions: administration of four Nordic grant programmes; run a library and cultural centre in downtown Helsinki; events. The official Nordic cooperation is conducted within the framework of the Nordic Council of Ministers, where the governments cooperate, and in the Nordic Council, which is the parliamentarians' forum for cooperation. The cooperation aims to strengthen Nordic and regional interests and values, as well as to promote a stronger Nordic region in the world. Culture at the core of the cooperation

The Nordic Culture Point annually supports about 500 cultural projects via four cultural grant programmes that are financed by the Nordic Council of Ministers. In addition, the institution arranges every year hundreds of events in Helsinki and the rest of Finland, as well as runs the only Nordic-oriented library in Finland and a Nordic cultural centre.

The institution's most important target audiences are those who work within the field of arts and culture in the Nordics and the Baltic States.

Nordic Culture Point administers four grant programmes, which are divided into six different funding options: Culture and art programme, Network funding, Mobility funding, Funding for artist residencies, NORDBUK grant programme, Volt (Languages). The programmes provide the opportunity to create culture, conduct projects and create meetings between artists and cultural workers in the Nordic region and Baltic states.

<https://www.nordiskkulturkontakt.org>

German National Association Of Independent Performing Arts

The German Association of Independent Performing Arts is the federal umbrella organisation of all state associations for professional independent performing arts in Germany. Founded in 1990, it is today one of the largest theatre associations in the country.

<https://darstellende-kuenste.de/en/>

Nordic Council of Ministers

The Nordic Council of Ministers and the Nordic Council are the main forums for official Nordic co-operation, which involves Denmark, Finland, Iceland, Norway, Sweden, the Faroe Islands, Greenland and Åland. The Council has a special section with information on funding for project, including cultural project (arts, performing arts, literature and music) and different options for grants, invitations to tender and calls for applications.

<https://www.norden.org/en/funding-opportunities>

Nordic Kulturfond (Nordic Culture Fund)

The Nordic Culture Fund contributes to positive artistic and cultural development in the Nordic Region by promoting co-operation between Denmark, Finland, Iceland, Norway, Sweden, the Faroe Islands, Greenland and Åland. It does so by gathering knowledge and information, building networks and providing financial support. The Nordic Culture Fund's grants are financed from the budget of the Nordic Council Ministers which is

approved by the Nordic Council. The Fund is therefore a part of the official Nordic collaboration. The Nordic Culture Fund has according to its agreement also possibility to receive other funds for its purposes. The Nordic Culture Fund allocates grants on three levels: OPSTART which accepts applications all year round, Project funding with three annual deadlines and priority theme funding pools with specific criteria and application deadlines. New strategies (2019-2022) for fund allocation have been published on the official websites.

<https://www.nordiskkulturfond.org>

PEARLE Live Performance Europe

Pearle is the Performing Arts Employers Associations League Europe, the European sector federation of music and performing arts organisations. Pearle represents through its members more than 10 000 managers of theatres, concert venues, theatre production companies, orchestras, operas, ballet and dance companies, festivals, promoters and other professional organisations in the performing arts in Europe. It recognised by the European Commission as the European employers association to represent management side at the European level. Pearle* meets the workers represented by EAEA, the European Arts and Entertainment Alliance which regroups FIA, FIM and Uni-Mei, at the European sectoral social dialogue meetings for the live performance sector. The European social partners discuss a variety of themes established in a work programme. The current work programme (2018-2019) includes items such as: social dialogue, health and safety, mobility, training and education, the economic situation of the sector, diversity and gender equality and any other EU initiatives which impact the sector. The European social partner undertake several kinds of joint activities. Recent outcomes include: development of European online interactive risk assessment (OiRA) tools for venues and for production, and guidance for musicians and ensembles travelling with musical instruments containing protected (CITES) species.

<https://www.pearle.eu>

On The Move

On the Move (OTM) is a cultural mobility information network with 40 members in over 20 countries across Europe and internationally. OTM mission is to encourage and facilitate cross-border mobility and cooperation, contributing to building up a vibrant and shared European cultural space that is strongly connected worldwide

<http://on-the-move.org>

Please also check the specific report of OTM about funding in different European Countries: <https://on-the-move.org/funding/europe/>

Organisation Internationale de la Francophonie (OIF)

OIF represents one of the biggest linguistic zones in the world. Its mission is to embody the active solidarity between its 84 member states and governments (58 members and 26 observers), which together represent over one-third of the United Nations' member states and account for a population of over 900 million people, including 274 million French speakers. OIF organises political activities and actions of multilateral cooperation that benefit French-speaking populations. Its actions respect cultural and linguistic diversity and serve to promote the French language, peace and sustainable development. It has concluded 33 cooperation agreements with international and regional organisations and has established permanent dialogue between the major international linguistic zones (the English, Portuguese, Spanish, and Arab-speaking zones). Among its activities, in the area of "Cultural diversity", the financial and institutional support of theatre and performing arts projects.

<https://www.francophonie.org/Industries-culturelles-et.html>

OutdoorArtsUK

OutdoorArtsUK is a national membership and strategic organisation that aims to bring together the many diverse parts of the Outdoor Arts sector. OutdoorArtsUK celebrates the wonderful work, amazing talent and tremendous achievements of the brilliant individuals, companies and organisations working in this most accessible of art forms.

<http://outdoorartsuk.org>

Roberto Cimetta Fund

Roberto Cimetta Fund, is an international non-profit making organisation created in 1999 to respond rapidly and directly to individual artists and cultural managers wishing to travel in order to develop contemporary artistic cooperation projects in the Euro-Arab geographical zone and beyond. It is the Mobility Fund for artists and cultural operators in Europe, the Arab world and the Middle East. The Fund acts as an intermediary, establishing partnerships with public or private funders for the travel grants programme. These funders contribute to the General Fund (open to all travel grant requests corresponding to the Fund's criteria, whatever the destinations, the artistic disciplines or travel routes) or define a specific funding line (specific criteria or geographic locations). The Fund works constantly to renew the funding lines and develop new opportunities in line with current cultural settings and the artists and cultural operators' needs.

<https://www.cimettafund.org>

Touring Artists

Touring artists, an information portal for artists and creatives working internationally, provides comprehensive information on visas/residence, artist status and contracts, transport/customs, taxes, social security, other insurances, and copyright. Through a joint project of the German Center of the International Theatre Institute (ITI) and the Internationale Gesellschaft der Bildenden Künste (IGBK), these topics have initially been examined for both the performing arts and the visual arts. Since most questions and answers are relevant regardless of any discipline and the portal is used by different actors of the arts and cultural industries, the information service is being expanded continuously.

<https://www.touring-artists.info>

Union Internationale de la Marionnette (UNIMA)

The oldest international theatre organisation in the world, the UNion Internationale de la MARionnette (UNIMA) is a Non-Governmental Organization affiliated to UNESCO. Its members who come from all over the world contribute to the development of puppetry art. Present in more than 90 countries, UNIMA is a platform to exchange and to share between people who practise puppetry (amateur or professional), work on this art (researcher, historian etc.) or are passionate about this art.

It also supports meetings, conferences, festivals, exchanges and collaborations, opportunities to co-operate with people in all areas of puppetry (therapy, teaching, training, research, documentation, collections, exhibitions, etc.), and supports collecting and distributing information and publications about research, courses and workshops.

www.unima.org

National European Institutions involved in the promotion of culture home and abroad, including performing arts, through support, advocacy, funding and grants

Armando Rotondi

EUNIC-affiliated Institutions

Austria

Österreich Institut GmbH

<https://www.oesterreichinstitut.at>

Austria

Federal Ministry for Europe, Integration and Foreign Affairs

<https://www.bmeia.gv.at/en>

Cultural cooperation and funding: <https://www.bmeia.gv.at/en/european-foreign-policy/international-cultural-policy/>

Belgium

Wallonie-Bruxelles International

<http://www.wbi.be>

Cultural cooperation and funding: <http://www.wbi.be/fr/page/modes-dappui-au-secteur-culturel#.XB-fClxKjIU>;

<http://wbtd.be/> (specific for theatre)

Belgium

Flemish Department of Foreign Affairs

<https://www.fdfa.be/en/home>

Cultural cooperation and funding: <https://www.fdfa.be/en/culture-science/culture>

Bulgaria

Bulgarian Ministry of Culture

<http://mc.government.bg/index.php?l=2>

Croatia

Foundation Croatia House

<http://www.mvep.hr/en/special-projects/croatia-house/>

Cultural cooperation and funding: <http://www.mvep.hr/files/file/2014/zhk-rules-engl.pdf>

Cyprus

Ministry of Education and Culture Cyprus

<http://www.moec.gov.cy/en/>

Cultural cooperation and funding:

http://www.moec.gov.cy/en/european_funding_unit.html

Czech Republic

Czech Centres

<http://www.czechcentres.cz/en/>

Denmark

The Danish Cultural Institute

<https://www.danishculture.com/>

Cultural cooperation and funding: <https://www.danishculture.com/what-we-do-2/>

Estonia

Estonian Institute

<https://estinst.ee/en/about-us/estonian-institute/>

Cultural cooperation and funding: <https://estinst.ee/en/estonian-culture/estonian-theatre/>
(specific about theatre)

Finland

The Finnish Cultural and Academic Institutes

<https://instituutit.fi/en/>

France

Foundation Alliance Française

<https://www.fondation-alliancefr.org/>

Cultural cooperation and funding: <https://www.fondation-alliancefr.org/?cat=1459>
(including Le Théâtre Alliance Française)

France

French Ministry for Europe and Foreign Affairs

<https://www.diplomatie.gouv.fr/en/>

Cultural cooperation and funding: <https://www.diplomatie.gouv.fr/en/french-foreign-policy/cultural-diplomacy/>

France

Institut Français de Paris

<http://www.institutfrancais.com/fr>

Cultural cooperation and funding: <http://www.institutfrancais.com/fr/theatre;>
<http://www.institutfrancais.com/fr/cirque-arts-de-la-rue-marionnettes> (both links specific for theatre and performing arts)

Germany

Goethe-Institut

<https://www.goethe.de/de/index.html>

Cultural cooperation and funding: <https://www.goethe.de/en/kul/ser/rep.html> (residencies); <https://www.goethe.de/en/kul/tut.html> (theatre)

Germany

ifa – Institute for Foreign Cultural Relations

<https://www.ifa.de/en/>

Greece

Hellenic Republic Ministry of Foreign Affairs

<https://www.mfa.gr/en/>

Greece

Hellenic Foundation for Culture

www.hfc-worldwide.org

Hungary

Hungarian Ministry of Foreign Affairs and Trade (via Balassi Institute)

<http://www.kormany.hu/en/ministry-of-foreign-affairs-and-trade>

Cultural cooperation and funding: <http://www.balassiintezet.hu/en/balassi-institute-hq/>

Ireland

Culture Ireland

<https://www.cultureireland.ie/>

Cultural cooperation and funding: <https://www.cultureireland.ie/funding>

Italy

Società Dante Alighieri

<https://ladante.it/>

Italy

Italian Ministry of Foreign Affairs and International Cooperation (via Italian Culture Institutes network)

<https://www.esteri.it/mae/it/>

Cultural cooperation and funding:

https://www.esteri.it/mae/it/politica_estera/cultura/reteici.html (on Italian Culture Institutes)

Latvia

Latvian Institute

<http://www.latvia.eu/latvian-institute>

Lithuania

Lithuanian Culture Institute

<http://lithuanianculture.lt/?lang=en>

Cultural cooperation and funding: <http://lithuanianculture.lt/projects/?lang=en>;

<http://lithuanianculture.lt/programs/?lang=en>

Luxembourg

Ministry of Foreign and European Affairs

<https://maee.gouvernement.lu/en.html>

Malta

Arts Council Malta

<https://www.artscouncilmalta.org/>

Cultural cooperation and funding: <https://www.artscouncilmalta.org/pages/funds-opportunities/our-funding-programmes/>

Netherlands

Dutch Culture

<https://dutchculture.nl/en/3dglobe>

Cultural cooperation and funding: <https://dutchculture.nl/en/residencies> (residencies);

<https://dutchculture.nl/en/funding> (funding)

Poland

Polish Ministry of Foreign Affairs (via Polish Centres/Institutes abroad)

<https://www.msz.gov.pl/en/>

Portugal

Instituto Camões

<https://www.instituto-camoes.pt/>

Cultural cooperation and funding: <https://www.instituto-camoes.pt/activity/o-que-fazemos/cooperacao/cooperacao-na-pratica>

Romania

Romanian Cultural Institute

<https://www.icr.ro/>

Cultural cooperation and funding: <https://www.icr.ro/categorii/burse>

Slovak Republic

Slovakian Ministry of Foreign Affairs

<https://www.mzv.sk/web/en>

Slovenia

Ministry of Education, Science, Culture and Sport

<http://www.mizs.gov.si/en/>

Cultural cooperation and funding: http://www.mizs.gov.si/en/areas_of_work/

Spain

Instituto Cervantes

<https://www.cervantes.es/default.htm>

Cultural cooperation and funding:

https://www.cervantes.es/cultura_espanola/informacion.htm

Spain

AECID

<http://www.aecid.es/EN>

Cultural cooperation and funding: <http://www.aecid.es/EN/cultura>;

<http://www.aecid.es/EN/grants-and-assistantships> (on funding)

Sweden

Swedish Institute

<https://si.se/en/>

Cultural cooperation and funding: <https://si.se/en/events-projects/> (on current projects);

<https://si.se/en/apply/scholarships/> (scholarship); <https://si.se/en/apply/funding-grants/> (funding)

United Kingdom

British Council

<https://www.britishcouncil.org/>

Cultural cooperation and funding: <https://www.britishcouncil.org/programmes>

Institutions not-affiliated to EUNIC

Belgium

Flemish Government: Department of Culture, Youth, Sport & Media

www.cjsm.vlaanderen.be

Germany

DAAD

<https://www.daad.de/deutschland/en/>

Spain (Catalonia)

Institut Ramon Llull

<https://www.llull.cat/>

Cultural cooperation and funding:

https://www.llull.cat/catala/subvencions/esceniques_intro.cfm (specific for theatre)

Ireland

Arts Council / An Chomhairle Ealaíon

www.artscouncil.ie

Cultural cooperation and funding: <http://www.artscouncil.ie/funding/>

Italy

MIBAC – Ministero per i Beni e le Attività Culturali

www.beniculturali.it

Italy

Agenzia Nazionale del Turismo

www.enit.it

Portugal

Direcção-Geral das Artes

www.dgartes.pt

Cultural cooperation and funding:

https://www.dgartes.gov.pt/pt/atividades/apoio_as_artes;

<https://www.dgartes.gov.pt/pt/vnode/6> (national funding);

<https://www.dgartes.gov.pt/pt/vnode/7> (international cooperation)

United Kingdom (England)

Arts Council of England

www.artscouncil.org.uk

Cultural cooperation and funding: <https://www.artscouncil.org.uk/funding>

United Kingdom (Northern Ireland)

Arts Council of Northern Ireland

www.artscouncil-ni.org

Cultural cooperation and funding: <http://artscouncil-ni.org/funding>

United Kingdom (Scotland)

Creative Scotland

www.creativescotland.com

Cultural cooperation and funding: <https://www.creativescotland.com/funding>

United Kingdom (Wales)

Arts Council of Wales

www.arts.wales

Cultural cooperation and funding: <http://www.arts.wales/funding>

FINAL SUMMARY OF THE RESEARCH AND DESCRIPTIVE CURRICULUM ADVISE PROPOSAL BASED ON DESK RESEARCH

Summary of the research and Curriculum Advises

Armando Rotondi, Valentina Temussi

1. *Summary of the research*

In order to define the advises for the Labs Curriculum based on the research – and that are also described in a specific working document and plan – it is essential to **summarize elements of the research, previously analysed**. In this way, the following chapter can be used also in **an autonomous way**.

The first phase of the Make a Move project was an investigation on non-institutional / independent theatre practices in Europe. The research aim was to evolve into a useful and approachable guide for the Make a Move labs.

The purpose of the target group needs identification report and elaboration was therefore, to **inform the capacity building exercises envisaged for execution** during the Galway, Rijeka and Targu-Mures labs and to centre on the topics:

- Artistic Excellence in the field of non-institutionalised and Independent Theatre Practice;
- Business Model;
- Audience Development.

The work started as a survey on the performance, pedagogical and workshop activities of independent theatre organizations in Europe, especially those with a strong physical centred performance base.

Main parts of the research process were:

- follow the indications given by the target needs identification of the Associates as well as the topics of the Make a Move application;
- a survey of the festival and events related to the project and an analysis of their (best practice) at small-, medium- and large-scale level;
- an investigation of residencies, research centres and grants related to independent theatre in Europe
- an investigation of the artists and companies that have received these residencies and grants over the last two years in looking at identifying parameters of artistic excellence

- an analysis of the theoretical framework in the field of non-institutionalised theatre pedagogy and creation;
- an analysis of networking in the field of performing arts;
- state-of-the-art/literature review on the topic.

Output of the research was a report delivered in draft copy to the partner organizations before the Barcelona meeting and resumed in approximately 140 slides sent to all partners and associates before the meeting and presented/discussed during the Barcelona meeting both the first day and during the roundtables.

The document is composed of an introduction discussing key issues connected with the research, illustrating and sharing an expanded and more detailed needs identification. The main body of the written research work refers to the theoretical framework related to non-institutionalised and independent theatre, looking at the three main aspects/priorities as identified in the Make a Move application: **Artistic Excellence, Business Model and Audience Development.**

At the end of the document there is an overview of the **mapping of the current situation of independent theatre in Europe**, these lists are representative and non-exhaustive and they include theatre festivals, research centres, companies, funding institutions and others. The mapping has been entirely sent to the associates and partners as a second document, added to the main desk research one.

A glossary of key terminology and definitions that we have identified has been shared in the format of a work in progress in order to create an epistemological and linguistic bridge between different agents of the creation, production, pedagogical, academic and curatorial process involved in independent and non-institutionalized theatre.

2. Parameters and advises for Labs curricula

In conducting and delivering this investigation, IAB research team has always used a **theoretical approach that could be applied to practice.**

For Artistic Excellence identification we like to refer especially to what Simon Murray and John Keefe wrote in *Physical Theatres: A Critical Introduction*.

They set the **parameters for looking at the relationship between the physical-visual organization of a performance and the result/effect on the audience.** They came up with what they call “Three point relationship” so to say “three qualities required for success”:

- Fantasia: surprise, unpredictability, imagination, flair

- Furbizia: cunning, slyness, bending the rules, trickery, gamesmanship
- Tecnica: technique, highly developed core skills

We think that these qualities fit very well in our proposed experiential “artistic, business and audience development” model.

In our research, we proposed a system that does not imply merely teaching the artists how to do their own arts, but it wants to enhance what they already do and what they have already done, in a perspective of systemic collaboration.

Businesswise we see that the physical-based performances need to stress the **experiential side**, which can be done, of course, artistically in many different ways

E.g. Frantic Assembly creates an intro where the audience have almost a 4D experience of the atmosphere of the play; Punchdrunk went into immersive theatre; Complicité tries to recreate the experience of a dream etc.

It would be good to have for the business part of the labs a cultural business person who has absolutely expertise and experience in theatre and possibly in physical and/or immersive, as, e.g., the ones we have mentioned (and referred to in the desk research presentation). This is in order to reinforce an alternative model that for these companies seem to work fruitfully artistically and economically.

Digitally we propose experts on the **connection between movement and digital**. A sample is **Nuria Font who worked always with moves and digital, and left a strong legacy (also in terms of expert professionals)**.

On site specific experts, we suggest personalities like the ones of Teatro de los Sentidos specialized on how to create a different dramaturgy through the use of space and body, and also in selling this specific experience/product, or Tappeto Volante in establishing relations with institutions being a non-institutionalised theatre.

For audience development experts on cases like **Raffaello Sanzio** or again **Frantic Assembly** – that created their own audience – could be very fruitful for the labs.

We think, overall, that all the experts must have a strong portfolio and knowledge of the theatre as art form, as a business, and as an environment, in order to give long-term benefits and resources for the labs, but also in terms of international networking and future facilitations.

3. Advices on the pedagogical approach of the curricula

Considering the requirement of “**middle career artist**”, the target needs, and the desk research/discussion, the research team suggests **strong and recognised model of teaching**, that will avoid frontal lectures or classes. Due to the profile of the participants to the labs, as defined in the Call for Artists, we have to consider the selected ones as middle career artists with already a mature artistic and professional identity. For this reason to conventional teaching, it is preferable to adopt experiential learning or learning through practice (as, e.g., there is practice-lead or practice-based research in academy).

According to Kolb, experiential model suggests a process in four stages:

- active experimentation;
- concrete experience;
- reflective observation;
- abstract conceptualization.

Experiential and Practice-based teaching and learning – for the different focuses of the 3 labs and the 3 areas of interest of MAM (artistic excellence, business and audience) – will have multiple benefit in order to: develop projects; network; establish relation; create a creative and adult laboratory and professional environment; share portfolio, experience, background and work at international level with colleagues; enhance teambuilding skills.

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