

Final Internal Evaluation of the MAM Art Incubator

The present final report on MAM Art Lab is written by *Lia Codrina Conțiu* (Researcher UAT), *Traian Penciu* (Researcher UAT).

The Make a Move project executed and tested an innovative Art Incubator program. This program was designed particularly for non-institutionalised theatre practitioners and small independent cultural operators, primarily from the field of contemporary movement-based theatre. The first group of 10 full-time resident artists and collectives included, in total, 15 individual resident artists, as well as 30 local and regional artists from eleven (11) European countries (Austria, Croatia, Ireland, France, Norway, Poland, Portugal, Romania, Serbia, Slovenia and Spain).

The Art Incubator was implemented in 2019 in three cities: Galway (April / May), Rijeka (September) and Târgu-Mureș (December). Each session followed similar structure that included basic elements *(1) artistic excellence, (2) business skills and (3) audience development*. Each session produced a co-creation laboratory to enable immediate implementation of newly acquired skills while benefiting from the interaction and networking with peers, mentors, international audiences and representatives of the respective European Capitals of Culture. Each co-creation lab culminated in work-in-progress showings.

The methodology of the Lab evaluation consisted of daily observation, informal talks with the artists, facilitators and organizers, notes, photographs and questionnaires which were applied at the end of the Lab (second and third Lab), as well at the beginning (first Lab). The questionnaires were designed for the residency artists and the local artists. The questionnaire tried to measure the satisfaction of the artists regarding the activities carried out, their experiences within the Lab and the relationships developed among them, as well as the quality of the workshops/presentations. Each questionnaire had a code which allowed us to track those who were residency artists and local artists, as well as those residency artists who will participate in all the Incubators. The questionnaires used a 5 point Likert scale (1 – poor, 2 – fair, 3 – average, 4 – good, 5 – very good), Yes/No questions, and open questions. The coding did not reveal their real identity, so they remained anonymous. In the analysis we used percentages and averages.

Galway Art Incubator, 25th – 4th May 2019, Ireland

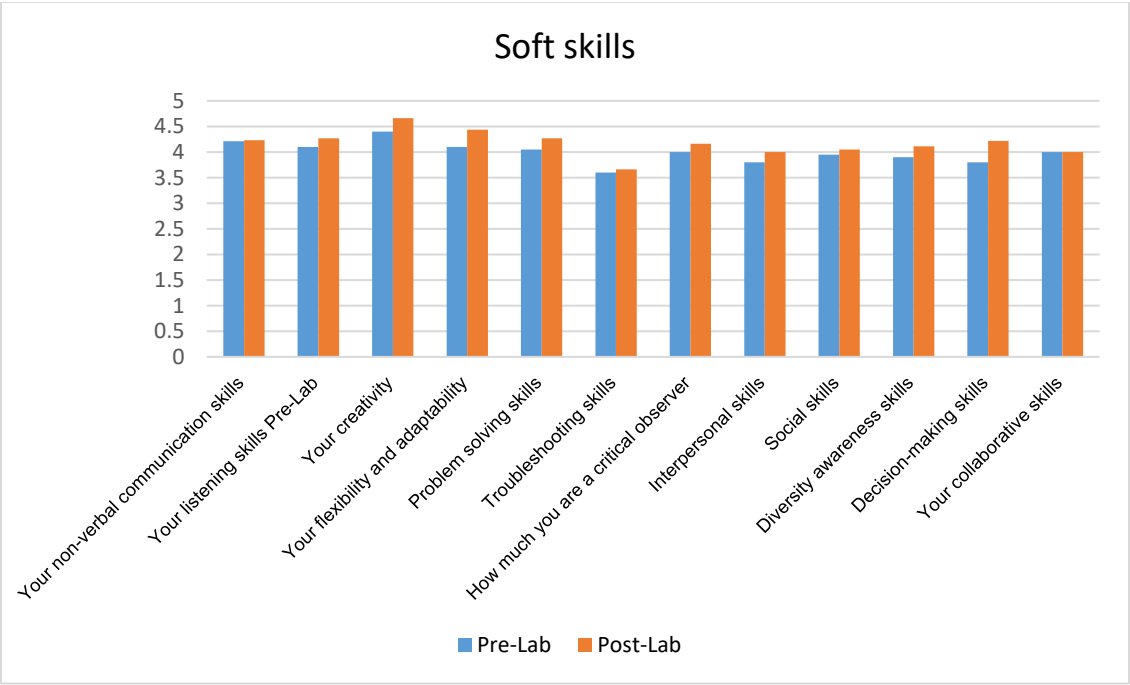
The ‘Digital Practices’ Art Incubator was the first pilot Art Incubator of the ‘Make a Move’ project and it was organised and hosted by Galway Theatre Festival, in Galway City and out on Inis Oirr, an island off the coast of County Galway. The ‘Digital Practices’ Art Incubator

brought the group of 10 international artists selected for ‘Make a Move’ together for the first time and other 10 Irish artists joined this group for the co-creation laboratory.

The focus of the ‘Digital Practices’ Art Incubator was to provide the 10 selected international artists the time and opportunity (1) *to learn about each other and each other’s work*, and to (2) *exchange practices and project ideas*, as well as (3) *to support the artists build new skills in the area of digital practices*. The artists learnt by using the technology to create several short projects, and produced works that were ‘in progress’.

On Inis Oirr, an island off the West coast of Galway, the residential artists and local artists began an intensive 6 days of work, exploring new digital technologies and creating and presenting scratch projects. The artists received instruction and support from a number of experts: Niall Campion and Karl Caulfied, from the company VRAI, who looked at 360 video; Tom O’Dea and Brian Kenny, from the company Lightspace, who looked at digital mapping and interactive technologies; and Esteban Moreno, a sound designer and coder, who looked at binaural sound. In total, the artists created 12 scratch pieces, including several 360 videos, choreographed interactive performance, interactive site-specific installation, audiovisual performance lectures and sharings, some of which were then presented at a public showing in Galway City on May 3rd.

When addressing the questions regarding soft skills we wanted to see if the artists can evaluate themselves before and after the Lab, even though some of the soft skills enumerated in the questionnaires are not so easy to be evaluated on their own but by the outsiders.



As the artists appreciated to be rather difficult to evaluate their soft skills by their own and some of them differ in terms of context and situation, even based on the team they were in, on overall, the results are good, as there is a slight improvement in their soft skills after the Lab. The most developed skills are: decision-making skills, flexibility and adaptability, creativity and problem-solving skills, which are very important when dealing with artistic projects.

About the *Digital Practices*, the most important questions were related to the technologies they used during the artistic module. It included:

- Workshop on mobile journalism: *Social media strategy and content creation* by Lorg Media, Thursday, April 25th 2019
- Workshop: *Digital audience development, blogging and vlogging*, Darragh Doyle, Friday, April 26th, 2019
- Session: *Trying the technologies as audience*, Saturday, April 27th - Thursday, May 2nd 2019
- Group discussions: *Digital aesthetics, ethics & audiences*, Saturday, April 27th, Thursday, May 2nd 2019
- Workshops, testing sessions and first scratch session on 360 filming, infrared sensors, live camera, pre-recorded video and video mapping, Sunday, April 28th- Monday, April 29th 2019.
- Presentation: Loretta Ní Ghabháin discussed her own practice with 360 and VR technologies, May 2nd 2019
- Production of the scratches: Tuesday, April 29th to Thursday, May 2nd 2019
- Presentation of the scratches: Thursday, May 2nd to Friday, May 2nd 2019

When asked if they had any experience working directly with *digital technologies*, after the Art Lab, 66.66% of the artists considered that they improved a lot their knowledge in working with technologies, 33.33% considered that there was no improvement, but overall there is development, as the average was 1.5 at the beginning and it was 2.38 at the end out of only 18 people, not 20.

88.88% of the artists considered that their experience of working directly with *360° video cameras* has improved; only one RA and LA considered that there is no improvement. This could be due to the fact that there were only a few devices allocated to 360° video cameras practices and some artists could feel that they didn't have enough time to develop their skills.

38.88% of the artists mentioned an improvement working with *digital mapping software*, 50% considered there was no improvement, and 11.11% thought that the results are even worse.

The results are due to the fact that they used digital mapping but mostly coordinated by the experts and maybe they felt that they don't know how to use it by their own or it is somehow complicated. Brian Kenny and Tom O'Dea (the experts) worked with the artists who wanted to

try this technology and even showed to some artists how to use digital mapping software during an evening workshop.

The results working with *Live cameras* and *Digital Projection/Visuals* are: Pre-Lab – average 1.85 out of 20 and Post-Lab – average 2.33 out of 18 for Live cameras and Pre-Lab – average 2.45 out of 20 and Post-Lab – average 2.88 out of 18 for Digital Projection/Visuals. The artists used these techniques but coordinated mostly by the experts, even though there is improvement.

The results working with *Sound editing software* are: Pre-Lab – average 1.8 out of 20 and Post-Lab – 1.94 out of 18. The artist had the chance to see how the sound editing software works but they did not have much time to experience more on it. Esteban Moreno (musician and sound specialist) worked with Anja Kersten and Cathal McGuire quite closely for the sound that they did for the binaural piece, in the end.

Some of the artists admitted that at the beginning they thought they knew more about using the technologies in their work and after the Art Lab they realized how little they knew but they felt more confident in using it.

The Audience Development in the first Lab was related to the social media video and blogging workshops they did as the organizers were looking at ‘how the artists can develop an audience online, or using online tools’. It was also linked in with the final scratch showing in Galway, because not all of them had experience in facilitating a ‘scratch showing’. Social media experts LORG Media gave a hands-on workshop on creating video content for social media using mobile phones. Blog expert Darragh Doyle gave a workshop on why blogging can be useful for artists, and on how to blog. The residency artists had to do blogging for the days of the Lab. The organizers didn't want to create too many blogs because the artists would just get lost on the website. Also, they felt that the artists might enjoy the process more if they were working with someone, rather than having to write the blog on their own. In Galway, blogging (<https://makeamoveproject.eu/artists-blogs/>) was seen by the artists more as recording the facts and what happened in those 10 days of training, learning, testing technology and exchanging ideas. The whole idea of blogging was that for those 10 days there would be 5 blogs written by 2 residency artists, using text, pictures and videos. And it started in a journalistic way and ended in a more poetic and artistic manner, as a writer imagining and dreaming about slices of life and adventure in Ireland. It is obvious that they needed more time to experiment and understand the whole procedure of writing a blog as they are artists focused on movement and less on words.

Creative use of the digital media. There were 12 scratch pieces (for the artistic module) in Ireland including several 360 videos (“Last Person Standing” by Anne Corté, “The Worm” by Liza Cox, “Shipwreck” by Ivana Peranic, “Meditations” by Gráinne O’Carroll), “From a Distance” by Rodrigo Pardo and Eva Maria Hofer - a piece that combined the distant view of

someone in a far away field, with very intimate audio on loneliness through headphones, “Riot” by Nicole Pschetz - a choreographed interactive performance, “Next to Me” by James Riordan with Nicole Pschetz - an intimate audio installation, “Whispers of Synge” by Cathal McGuire and Anja Kersten - a bi-lingual audio-visual performance lecture, “The Game” by Sébastien Loesener, Yucef Zraïbi, Dmitri Rekatchevski, Eileen Mc Clory, Sandra González Bandera, Conor Geoghegan and Orlaith Ní Chearra - a projection and digital mapping performance in a handball alley, “Choose a Side” by Jony Rogers - Kinect motion sensor and audio interactive performance, “Lost in Translation” by Maria Gill - a performance using voice-translation technology and “Mud and Iron” by Deise Nunes - a short video performance, some of which were presented at a public showing in Galway City on May 3rd 2019.

The artists seizure the **360° filming** potential for an immersive performance, and many of the productions were made using this technology. They imagined their own short stories or series of visual scenes, and filmed eager to know how it will feel (as an enhanced visual perception) with the goggles on. There was no time to review or to retake the footage after reflecting or discussing on it. Although Loretta Ní Ghabháin's presentation about 360 filming came after the shooting session, it created some openings for further study. Immediately after the workshop the artists produces a first scratch which was a collective performance around the 360° camera set at the ground level between caterpillars and figuring the caterpillar POV. The artist's improvisation as actors was dynamic and they had the opportunity to experience the acting relation with the 360° camera from different angles and distances. Anne Cortez (“Last Person Standing”) did a scene where the character handles to the viewer a knife to eat with it (Anne assisted every viewer of hers clip, actually giving him a big kitchen knife, thus kinaesthetically enhancing the VR). After that she makes the viewer to turn and he/she discovers surprised a couple of cows peacefully grazing on the meadow. Thus the scene gains impact using the whole 360° scenery. Ivana Peranic (“Shipwreck”) used a relatively long transparency crossfade to create a dreamlike transgression of its character from a deserted place to the inside of the shipwreck. Lisa Cox (“The Worm”) used multi layering and transparency to populate the interior of the shipwreck with baby dragons. She filmed the same puppet and overlapped the takes in post process. In conclusion the 360° lab initiated the artists in the VR art giving them the basic skills for filming, acting and conducting post process edit, and giving them openings for further study and creation.

Almost all the projects involved in some extent **sound** editing, and sound was processed digital - the main technology widely used today. But there were two productions where sound was delivered to the audience in particular ways, involving digital technology, new habits of the audience derived from using digital media, or cutting edge recording methods. These two productions were a practical follow-up of the **Binaural sound** lab. Anja Kersten and Cathal McGuire (“Whispers of Synge”) did a systematic test of the binaural sound acquisition in a audio-visual performance in which they performed different sounds in divers position and distance around the binaural recording device. The audience was listening live in headsets

testing the directional effect of the binaural sound. Rodrigo Pardo (“From a Distance”) used his own smart & i-phone sound application. He designed this application to deliver sound to the audience during performances in public and noisy places, using headsets connected to their smart phone. The application is more stable than streaming because the soundtrack file is downloaded before the beginning of the performance and played by cue messages send by the performance sound tech. But Roberto's production went beyond a software test. He used the intimacy of hearing sound in headset to enhance the sound track of his performance which consisted of recordings of other artists speaking in various languages about loneliness.

“The Game”, a performance which involved **video projections** took place in the Inis Oirr handball court, which is a hall that has three walls appropriate for projection. The audience is placed in a higher position (to a better view of the handball match) behind a protective glass wall. The raised position of the audience stairs made visible acting in a lying position (Conor Geoghegan) and the glass wall favoured a specific perspective (Yucef Zraiby). It was a collective devised production with a relative large participation (a third of the artists - 7 of 20). They used two video projectors for tree walls one of them was used for a frontal background and the other was handled manually to project on the side walls or over project on the front wall, according to the performance needs. Handling the second video projector like a flashlight encouraged the creativity. In the dream scene a creature could appear in various places and different sizes on the walls, over projected on a flame like background. In the third scene, image was transformed into an object. The screen, having an e-mail projected on it was shrunk with the hands by an actor, who mimed to form it in a ball and toss it to another actor. The receiver throws it against the wall where it splash back into a screen. And so on, in a dynamic scene, the actors played this email-handball game, an ironic metaphor of excessive and futile email communication.

Rijeka Art Incubator, 10th –19th September 2019, Croatia

The Artistic Module in Rijeka Art Incubator focused on the exchange of different contemporary performance practices and approaches within the context of site-specific theatre. The artistic works were shared with local audience in the format of work-in-progress presentation on 17th September 2019. on the following locations: The shop windows of Varteks mall in Trgu Sv. Barbare, An old shopping mall rooftop (Robna kuća RI) and surrounding streets and the historical building: Teatro Fenice – Opera.

The goals of the Rijeka Lab were:

1. For resident artists to share their creative practices and explore their creative ideas amongst themselves, and in collaboration with artistic collaborators of the Lab (Artistic Module - 1st part)

2. For participating artists to share their created works in the form of work-in-progress presentation on 17th Sep 2019 (Artistic Module - 2nd part) and get some feedback from the local audiences.
3. To raise awareness among participating artists of the unutilized creative and innovative potential of the contemporary theatre practices in developing audiences (Audience Development element)
4. To identify follow-up cooperation projects among the Make a Move Art Incubator participants (Business Module)

As the Art Lab was focused on site-specific, the artists were offered a guided tour, led by Ivana Golob (art historian), through locations. All the artists considered that this tour was important/relevant for their artistic work in the Incubator. The artists decided on the locations and formed the groups and started rehearsing. They had a sharing of their work-in-progress and exchanged feedbacks. After five days the local artists joined the international artists and based on a speed-dating game they decided in which group they fit in better. On 17th September they had the presentations of their work and after the artistic module they had a section about projects delivered by the experts Barbara Rovere and Adam Jeanes.

There were 4 site-specific works in Croatia: durational performance “I’m Listening” in a shop window, “Rijeka’s Roof” performance that took audiences to the roof of the shopping mall, “Last Summer” a minimalistic performance in a shop window and “And Then There Was a Space” - fragments of a transformation inspired with the space of the Opera (Teatro Fenice) that was opening its doors to the general public for the first time after almost three decades on 17th September 2019.

55% of the artists considered the cooperation between residency artists and the local artists as being very good. 50% of the residency artists considered the integration of the local artists in the groups already formed as being done well, and 30% of the local artists felt it was done very well. The comments on this aspect were that the local artists should join from the beginning of the Lab, not in the middle of the artistic process.

The artists rated the **Business Module** (18th and 19th of September) as being very good, even though some of them considered it too general and technical and they needed more details. After these presentations and the individual consultations more than half of the artists would look for different funding programmes and they want to apply for a Creative Europe Project.

The goal of the Labs was to find 5 ideas for future projects among the artists. So, the artists were asked whether they discovered an artistic idea during the Rijeka Lab. 8 residency artists said Yes and 2 of them No, while 6 local artists answered Yes, and 4 of them said No, so 70%

of the artists said that they discovered an idea or at least a possible collaboration in the future during the Lab.

As part of the *Audience Development* element, in Rijeka Art Lab there was a facilitated talk and sharing: “Levels of Engaging with the Audiences” led by Artistic Director Ivana Peranić. The talk highlighted the numerous creative practices and approaches to audiences among participating artists in terms of (1) Number of the audience: from one to hundreds of people, (2) Place: using different types of nonconventional theatre spaces, (3) Contexts such as: festivals, artistic productions, urban and countryside, political demonstration/protest (4) Age and ability (5) Social status and level of inclusion/exclusion (6) Intention, i.e. people who intentionally come to an event, or those who happen upon it. Some important issues were raised such as the artist as social worker, the necessity of selling tickets, the importance of critics and partnerships, (re)-defining terms of professional and non-professional artists. The artists were asked to do blogging during this Art Lab as well. In Rijeka, the artists were free to blog as much as they want, using text, pictures, videos, or only some words and a video or a picture. The blogs in Rijeka are capturing the artists’ experiences and feelings in meeting the city, different places, even writers or poets who were present only in their minds and souls, interconnecting with people and music and their messages are full with poetry, vibration and pieces of their hearts.

Târgu-Mureş Art Incubator – 9th –18th December, 2019, Romania

Considering the multi-ethnic heritage of Târgu-Mureş, the artists had the chance to meet and to have a focus group with students, Romanian and Hungarian, and found out about jokes, prejudices, conflicts, daily life, how they work together, the flexible status of minority vs majority and otherness. The artists could have thought in advance of methods of gathering the information in the focus groups – theatre and word games, improvisation, interviews etc. They were helped in the focus group by Patkó Éva, Hungarian theatre director and Angela Precup, TV cultural journalist. Artists’ rehearsals of the moments were based on these experiences captured locally. They could prepare short moments of work-in-progress inspired by images, stories, prejudices, jokes, relationships between the two communities. They could work by themselves or with local and other resident artists in exploring the proposed view on the two communities.

The lab focused on a wide range of topics including:

- Different artistic practices and approaches, creative processes and methodologies related to collective creation;
- Exchanges of information, skills, and experience between international, local and regional participants;
- Topics of artistic excellence and audience development;
- Meetings with focus groups, which included students of the university;

- Preparation and development of short-term project ideas with local, regional and international artists;
- Presentations for the local public, the press, opinion-makers, and cultural professionals.

After the first talk, on 9th December between the Resident Artists and the Local Artists, facilitated by Patkó Éva and Angela Precup, there were chosen seven keywords: Home, Otherness, Healing, Collective memory, Background, Stereotypes and Tradition. Based on the first five of these themes, the artists met the students and split up in five focus groups using exercises with students in order to extract stories.

After the focus group with the students and based on the themes chosen, on 12th December, the artists decided on the groups for the creative work: *Bus* (The name of the piece: “I Can’t Talk”), *Bells* (The name of the piece: “The Blue Mountains are Always Watching”), *Text & Recording* (The name of the piece: “Perspectives”), *Minor Chefs*, *Mime* (The name of the piece: “The added value of mime for interethnic conflicts”) and *Solo* (The name of the piece: “Clouds passing by – Vital Space”).

There were 6 *contemporary theatre pieces* in Romania: post-talk show on series of overheard conversations in public transport “I can’t talk/ Nu pot vorbi/ Nem tudok beszélni”, sound exploration performance “The Blue Mountains Are Always Walking”, live cooking performance “Minor Chefs”, mime parody “The added value of mime for intercultural conflicts”, a living breathing installation of personal and collective mythology “Clouds Passing By” and a sound piece “Perspectives”.

Creative choices and the themes method. The themes chosen by the artists in the 9th December acted like seeds in the creative process. All the artists recognized to be, somehow, influenced or impressed by these keywords. Also the distribution was relatively even: Home, Otherness and Collective memory – 5 artists each; Stereotypes and Tradition – 5 artists; Healing and Background – 5 artists each. Motives for choosing them were different: part of their long term creative program (Dmitri Rekatchevski), the strong connection with archetypal objects and sounds (Julianna Bloodgood, Maria Gil), inspired by the environment and towns history (Johannes Lederhaas) or cooking traditions (Rodrigo Pardo), strong impressions (James Riordan). Themes are visible in the performances too. The theme of Otherness is central in the performance “I can’t talk” but Home, Tradition, and Collective memory were also identified as occasionally appearing. “Blue Mountains are Always Walking” was created on the healing properties of the bell sound but also send to an archetypal layer of Tradition. If “Minor Chefs” was a gentle parody of cooking traditions and stereotypes “The Added Value of Mime for Intercultural Conflicts” caustically stigmatized political and military stereotypes who led to genocides. “Clouds Passing By” contained all the themes and the stage director, Julianna

Bloodgood, explains this consistence by the fact that “the work was based on personal stories, memories and ancestors and that covers all the themes”.

The final part of the Lab was dedicated to a Grant Writing Boot Camp (Business Module), coordinated by the cultural manager and grant writer expert Barbara Rovere. The focus of the Grant Writing Boot Camp was about moving from theory of grant applications (tackled in Rijeka Lab) to practice, namely the writing process. Barbara Rovere elaborated and developed her lecturing from Rijeka lab into the practical training for the participants in Târgu-Mureş. Participants had to present their ideas for future projects and begin writing a draft of a project proposal, facilitated by Barbara. The process is based on 3 steps:

1. Ideation;
2. Idea formulation and presentation;
3. Grant writing.

The theoretical framework of the Lab was carefully designed by Barbara starting from the Creative Cycle which includes research, ideation, development and revision; following Innovation Management (open innovation) which basic principle is that a single organisation does not possess all the knowledge, competences and skills: cocreation and collaboration are needed and finishing with Writing Skills.

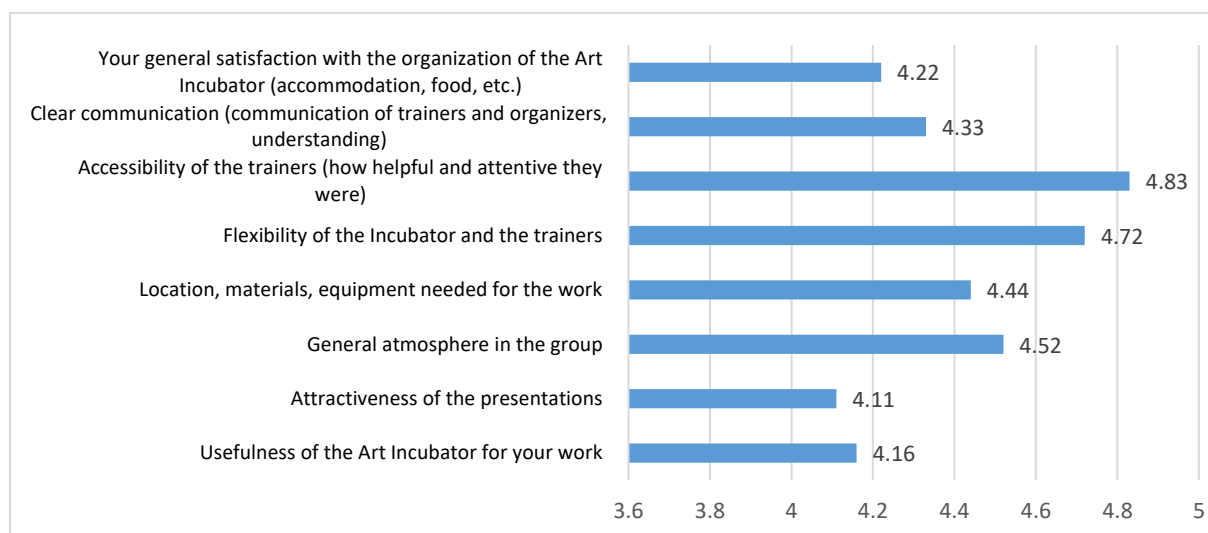
The residency artists were asked to say what they found most interesting regarding the Grant Writing Boot Camp. The answers are given below:

- IL2309RA The many different elements to think about, i.e. Focus Groups.
- SK75RA To change my perspective of working on my own project, how to kind of “leave behind” the artistic thinking and “just sell it from a business point of view”. Also the Creative Europe feels a little less scary now.
- RP 15-12-71 ra The possibility to outline the most important things to take in count before going into writing a long application
- LP2104RA The moments we had to share what we had written, so Barbara Rovere would give us feedback on the spot.
- LL248RA I really appreciated when Barbara helped us define our language.
- MGMBRA The idea of speed writing
- IA1209RA The Exercises of having to "pitch" the project referring to the very questions of grant application forms in front of the group.
- FD0306RA The fact of facing the actual form and going through example to understand much better the point of view to fill it.
- MV2410 To learn a different angle on writing an artistic cultural project, meaning a more business approach to understand the insides of this thought process.

Related to **Audience Development**, the artists had several workshops in Târgu-Mureş Art Lab, such as: “*How European theatre creators take audience into consideration*” delivered by Raluca Blaga (44.44% of the artists considered that their experience with the workshop was very good, 27.77% of the artists perceived it as good), “*Audience involvement*” delivered by Patkó Éva (29.41% of the artists considered that their experience with the session was very good, 17.65% of the artists perceived it as good), “*How you present your production to an audience or to the press?*” delivered by Angela Precup (26.67% of the artists considered that their experience with the session was very good, 20% of the artists perceived it as good). The artists did blogging as well. In Târgu-Mureş, blogging was related to their pieces, such as the recipe for the creating “*Minor Chefs*”, different images taken from the city which helped in defining other pieces, as documentation, insights from the creative process with confessions, audio or video recordings, images that made the artists think of poets (T.S. Elliot) or the fact that “every work turns against its author...” (Emil Cioran).

Participant satisfaction

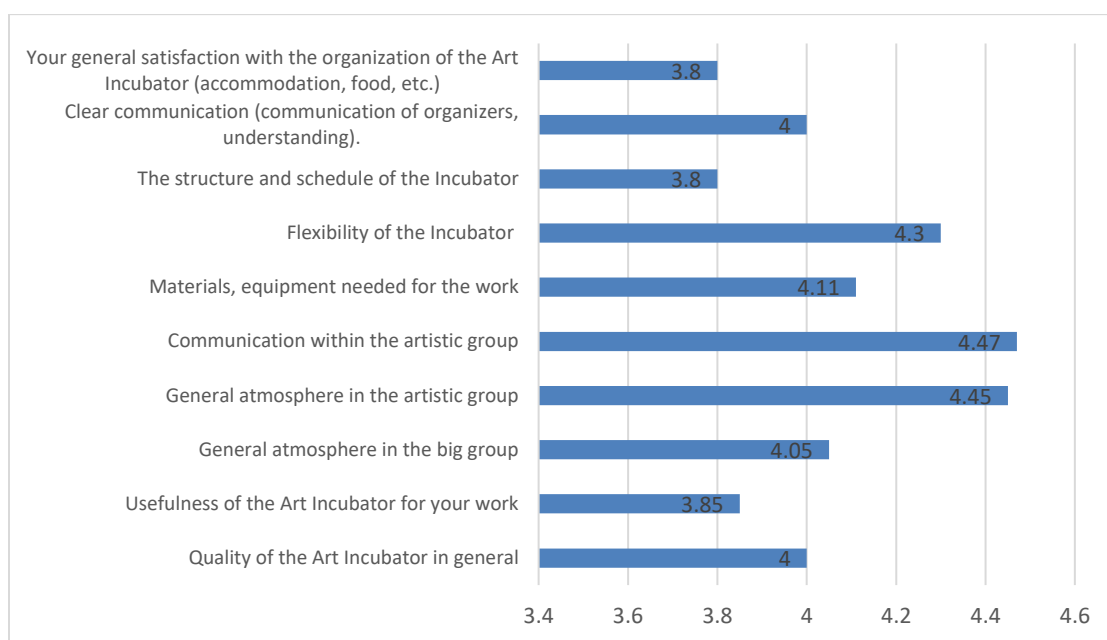
Regarding the **Participant satisfaction**, the artists were asked to evaluate the Galway Art Lab as a whole. The responses are presented in the graph below:



The artists considered *the experts as being helpful and attentive*, the average is the biggest, 4.83, then the *flexibility of the Incubator and the trainers*. The lowest average is related to the *attractiveness of the presentations* and the *usefulness of the Art Incubator for their work*. But the fact that all the averages to these questions are over 4, it means that on overall the Incubator was a successful one.

Most of the artists mentioned as positive aspects of the Art Lab the fact that they met interesting people (both artists and experts), the creative process, the surroundings, the learning of many things about technology from amazing experts, and creating together. As the goal of the Art Lab in Galway was to build new skills of the artists in the area of digital practices, we can consider that it was achieved, based on the artists' answers and it was a wonderful opportunity for the residency artists (who participated in the other two Art Labs) to meet each other and start sharing ideas for future artistic cooperation, as *networking* was an important part of this project.

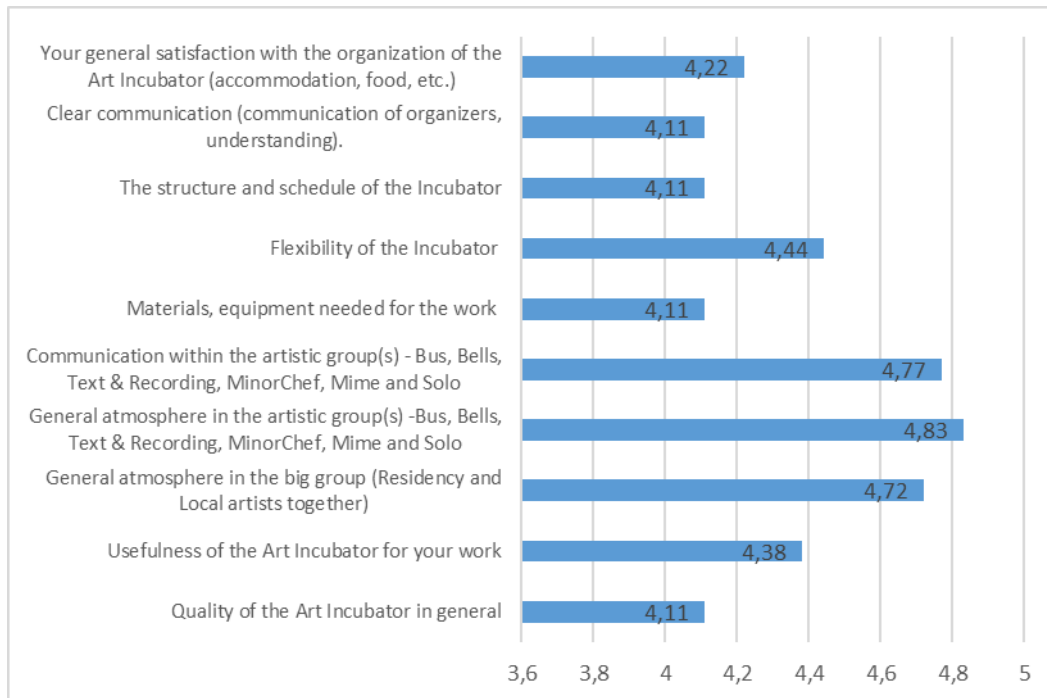
The responses regarding *Participant satisfaction* in the Rijeka Art Lab are presented in the graph below:



The artists considered the communication within the artistic group as being very good, the average is the biggest, 4.47, then the general atmosphere in the artistic group. The lowest average is related to the structure and schedule of the incubator and the general satisfaction with the organization of the Art Incubator. But the fact that all the averages to these questions are over 3.8, it means that on overall the Incubator was a successful one.

Most of the artists mentioned as positive aspects the fact that they met interesting people, new friends and possibly partners in the future. They mentioned, as well, the locations, the networking, the openness of the organizers and the Business module.

Regarding the *Participant satisfaction* for the Art Lab in Târgu-Mureș, the responses are presented in the graph below:



The artists considered as the general atmosphere in the artistic group being very good, the average is the biggest, 4.83, then the communication within the artistic group. The lowest averages are related to the structure and schedule of the incubator, the communication with the organizers, materials and equipment needed and the general satisfaction with the organization of the Art Incubator, with 4.11. But the fact that all the averages to these questions are over 4, it means that on overall the Incubator was a successful one.

Even though there are things that can and should be improved, the experience of the three Labs was a good one. The artists mentioned the cohesion of the group, the atmosphere, the co-creation process, the networking, the fact that they came up with ideas that are materialized in future projects.

Conclusions

➤ The Make a Move project improved *capacities* of **forty-five (45) Art Incubator participants** (resident artists and local artists) to work transnationally and internationally, enhanced their professional skills, facilitated peer learning, education and training, improved their career opportunities to access new markets and reach new and wider audiences, enabled network possibilities, building partnerships and contacts.

➤ The project produced - to various stages of development - **22 new contemporary theatre productions**, 14 of which were presented as work-in-progress presentations to audiences in three of the project partners' countries.

- **Artistic, business and soft skills, gained or enhanced during the incubator:**
 - digital media artistic skills: 3D filming and editing, Sound editing, Binaural sound, creative theatrical video projection and mapping, video editing apps on smart phone;
 - using themes and keywords in enhancing creativity in devised theatre production;
 - extracting stories subjects and themes from audience in short time sessions;
 - working in a transnational artistic team;
 - adapting theatrical language elements to local audience;
 - using space and site specific characteristics in a creative way;
 - organizing and leading devised theatre creative groups with multicultural members;
 - creatively integrating in devised theatre creative groups with multicultural members;
 - skills for using online tools to build audiences: blogging and vlogging;
 - effective grant writing skills with the special focus on the Creative Europe program;
 - artistic skills for audience development;
 - communication about the artistic product and online profiling;
 - peer learning and experience exchange

➤ **One of the goals of the project was to encourage the artists to apply for a project after the completion of MAM.**

- Asked if they are going to apply for a Creative Europe Project in the future, 90% of the resident artists said “yes”, only 10% said “no”. Even the artist who said “no” is now more confident than before.

- Asked if they developed any cooperation partnership during the 3 Labs (Galway, Rijeka and Târgu-Mureş), 60% of the resident artists said “yes”, and 40% said “no”.

- Asked if they discovered/defined any idea/ideas for future projects/cooperation with other resident artists during the 3 Labs (Galway, Rijeka and Târgu-Mureş), 80% of the resident artists said “yes”, only 20% said “no”. This answer is very important as well, as networking is an important aspect in the MAM project. The future collaboration projects are listed below:

- **Collaboration Projects**

(1) Resident artists Julianna Bloodgood (Poland) and James Riordan (Ireland) are planning a cooperation project called “Gol” intending to explore Irish lamenting, group choral work and Irish language.

(2) James Riordan will also collaborate with Rodrigo Pardo for the project “Ar Ais Ari”, a site-specific work around emigration, dance and technology. Both projects were proposed for funding for Galway 2020, The Arts Council of Ireland, Galway City Council.

(3) Julianna Bloodgood won a residency at RADAR Sofia, Bulgaria with Romanian local artist Zsófi Palffy, collaborating in the area of devised theatre, research based projects, community projects and re-contextualized traditions.

(4) In November 2019, Janaina Tupan (France) from Platform 88 invited Anne Corte (France) to collaborate for a short act for Mimesis Festival hosted by The IVT (International Visual Theatre) in Paris. The act was inspired by the group work created during the Rijeka Lab, at the Opera hall (Teatro Fenice). They had a day for rehearsal and 2 days to perform. The act was called “Bonjour Au revoir Tristesse”.

(5) Maja Kalafatić (Celje, Slovenia) and Miljena Vučković (Novi Sad, Serbia) are planning cooperation project “Inicijativa” whose objective is promotion of cultural (architectural) heritage through arts - workshops of dance, design, light and sound, and presentations of those results in the context of the “Festival uličnih svirača” in Petrovaradin (Serbia). Applications have been already sent to various local and county Calls in Serbia and there are several applications in planning.

(6) Romanian local artists Aletta Zselyke Kenéz and Otilia László intend to have further collaborations in the future dance project.

(7) The MAM project has been the first point of contact for new projects that the IAB started to develop with the Nau Ivanow Creation Centre (in Barcelona) since September 2019. Nau Ivanow was indeed one of the organizations invited for the networking session of the MAM event held at the IAB. From that point, a synergy has been created and that conducted to a production using actors and dancers in training, directed by Valentina Temussi, produced by the IAB and co-produced/hosted at Nau Ivanow.

(8) Art Incubator Artistic Director Ivana Peranic developed a festival “TranziT - European Festival of Contemporary Theatre Practices” during the course of the project and invited for the pilot edition in 2020 as part of the official Rijeka 2020 programme two performances: 8.1) rijeka: this city’s loneliness by resident artists/collective Workinglifebalance Ltd. and 8.2) Cleite by resident artists James Riordan. The funding has been secured by the Rijeka 2020 Ltd and Austrian Cultural Forum Zagreb.

(9) Art Incubator Artistic Director Ivana Peranic further developed the project “Unreal Cities” with artistic collaborators Monica Giacomini and Fernanda Branco. The project is part of the official programme Rijeka 2020 and has been scheduled for September 2020 in Rijeka. The funding has been secured by the Rijeka 2020 Ltd.

(10) Teatro Do Silencio from Portugal intends to develop further the piece “The Blue Mountains Are Constantly Walking” together with James Riordan and was proposed for financing to The Directorate-General for the Arts (DGArtes) of the Portuguese Ministry of Culture and Small Season Festival, Bulgaria.

(11) Platform 88 will collaborate with Johannes Lederhaas for further developing the piece “I can’t talk” and are currently searching for funding opportunities.

Recommendations for future implementation of the Make a Move Art Incubator.

- A bigger focus on the artistic part and the networking creation
- A day off after the work-in-progress presentations to relax and process the things
- To maintain the flexibility of the schedule this is very important for the artists in the creation process
- local artists should join from the beginning in order to have time to exchange ideas with the RA and contribute to the process of creation
- Time to get to know each other better, especially in relation with the local artists
- A tour of the city in which the artists are in to connect with the culture of the place
- Labs before productions. If the subject of the lab can influence participant creativity it should be done before starting the scratches productions, or at least at beginning. So the participants would have all the information needed before to start working.
- A longer time for artistic module.
- Time for reflection and feedback during the preparing of the productions.
- A repository containing all the recorded productions. It could be a YouTube private channel, only for participants or similar. The creators should add the credit list and, optional, a title. Although the participants see each other’s productions in the presentation day, it could be useful for further review.
- Supporting presence during scratch production of the experts who present labs that can influence creativity. It happens in Inis Oirr with an decisive positive impact on productions. 360° filming, binaural and digital mapping experts where near the artists, answering questions, helping them to solve actual technical problems, coaching them.