

MAKE A MOVE

An Art Incubator for contemporary
European non-institutionalised
and independent theatre
www.makeamoveproject.eu



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Impressum

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An Art Incubator for contemporary European non-institutionalised and independent theatre Handbook

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Zaklada
Kultúra nova

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Foreword

The Make a Move project came about organically. A group of independent, movement-based European artists attempted to collaborate and develop an international theatre production. Despite our efforts and commitments, it was clear to us that we lacked the capacities, strong financial and political support, and recognition needed to successfully develop an international project. This was the crucial moment when the Make a Move project was born, as a project to bridge the gap between where we as an arts sector are now, and where we would like to be in the near future. We decided to take action to impact the ability of the non-institutionalised and independent theatre sector to evolve, and ultimately bring theatre closer to contemporary audience.

The decision to create the Make a Move project resonated with me on a personal level: As an independent artist in the contemporary theatre field, I lacked the conditions and resources to fully focus on my artistic creation. I often wondered – what if the conditions were more supportive, how would that effect my artistic work?

In the early stages of the Make a Move project, we were lucky to meet Barbara Rovere, an extraordinary Slovenian cultural manager, who believed in our vision. Barbara supported us with her expertise, sensitivity and intuitive approach throughout the project development and application process for the Creative Europe Programme Call. During this process we were also encouraged by and strengthened by new partners who applied to our Call for Partners and with whom we finalized the development of the project. We were thrilled and honoured when the Education, Audiovisual and Culture Executive Agency (EACEA) approved the co-financing of the project. As small cultural operators, we had already achieved a lot – still, there were many challenges ahead of us.

Make a Move is primarily a capacity building project, but it simultaneously aims to shine a new light on the contemporary European non-institutionalised and

independent theatre sector. It seeks to do this by developing a new awareness of artistic and audience development in a sector which historically has had a significant impact on innovation and exploration in theatre. The majority of the existing 'repertoire-system' text-based institutionalised theatre, has not evolved in synchronicity with audiences or social and technological context. On the other hand, numerous progressive art forms of contemporary theatre practices remain marginalised within the world of non-institutionalised theatre practitioners and small independent cultural operators. These practitioners lack the capacity and resources to scale their activities and bring them to wide and international audiences.

02 In collaboration with higher educational institutions the project applied an action research methodology, which fed into the project's communication and dissemination activities. This methodology will enable exploitation of the project content for policy making and cultural management purposes, outside of immediate project partnership and beyond the duration of the project.

To be an independent artist or organisation nowadays is a valuable political and artistic statement which needs to be heard!

Ivana Peranić

Make a Move Project Leader

Artistic Director of the Creative

Laboratory of Contemporary Theatre



About the Project

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 twelve (12) European countries** (Austria, Croatia, Ireland, France, Northern Ireland, Norway, Poland, Portugal, Romania, Serbia, Slovenia and Spain). These artists had the opportunity to develop their artistic and professional skills, and grow their production proposals through co-creation processes in collaboration with international group of artists.

The Art Incubator was implemented in **2019 across three cities**: Galway (April / May), Rijeka (September) and Târgu-Mureş (December). 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:

12 scratch pieces in Ireland including several 360 videos **"Last Person Standing"** by Anne Corté, **"The Worm"** by Liza Cox, **"Shipwreck"** by Ivana Peranić, **"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 Zraibi, Dmitri Rekatchevski, Eileen McClory, 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,

04

05

"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.

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.

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"**.

The project identified more than 10 new cooperation opportunities and initiated applications to source funding, producing a target of several theatre productions for display at European Capital of Culture occasions in Rijeka (Croatia) and Galway (Ireland).

The initiator and leader of the project is an arts organisation – Creative Laboratory of Contemporary Theatre KRILA from Rijeka. The main partners of the project are the Galway Theatre Festival (Ireland), the Institute of Arts Barcelona (Spain), the University of Arts Târgu-Mureş (Romania). The associate partners are ACTS (Oslo, Norway), MOVEO (Barcelona, Spain), Platform 88 (Montpellier, France), Poulpe Electrique (Arcueil, France), ToTum TeaTre (Barcelona, Spain) and Workinglifebalance Ltd. (Graz, Austria).

The project has been co-funded by the Creative Europe Programme of the European Union, RIJEKA 2020 LLC, Ministry of Culture of the Republic of Croatia, Kultura nova Foundation, City of Rijeka, Primorje-Gorski kotar County, Austrian Cultural Forum Zagreb, the European Capital of Culture Galway 2020, the Galway City Council, the Arts Council of Ireland, the Ajuntament de Sitges and the French Institute Barcelona.

The Make a Move project has been developed under the European Capital of Culture programme – Rijeka 2020: Port of Diversity, project "Unreal Cities".

Partners, Associates and Funders

Partners

1 / Creative Laboratory of Contemporary Theatre KRILA,

Rijeka, Croatia

| **W** www.krila.org | **F** @krila.laboratory

| **I** @krila.ri

2 / Galway Theatre Festival,

Galway, Ireland

| **W** <http://galwaytheatrefestival.com/>

| **F** @galwaytheatrefestival

| **I** @galway_theatre_festival

| **T** @GwayTheatreFest

3 / Institute of the Arts Barcelona,

Sitges, Spain

| **W** www.iabarcelona.com

| **F** @instituteoftheartsbarcelona

| **I** @iabarcelona | **T** @iabarcelona

4 / The University of Arts Târgu-Mureș,

Târgu-Mureș, Romania

| **W** <http://www.uat.ro/en.html>

| **F** @uatmures

2 / Galway
Theatre Festival

8 / POULPE
ELECTRIQUE

7 / PLATFORM 88

3 / Institute of the
Arts Barcelona

6 / MOVEO - Centro de
formación y creación

9 / TOTUM TEATRE

5 / ACTS - laboratory for
performance practices

4 / The University
of Arts Târgu-Mureș

10 / Workinglifebalance Ltd.

1 / Creative Laboratory
of Contemporary Theatre
KRILA

Associates

5 / ACTS – laboratory for performance practices, Oslo, Norway

| **W** <https://actspractices.org>

| **F** @Actslab

6 / MOVEO – Centro de formación y creación, Barcelona, Spain

| **W** <https://www.moveo.cat/>

| **F** @centro.moveo

| **I** @cia_moveo_barcelona

7 / PLATFORM 88, Montpellier, France

| **W** www.platform88.com/

| **F** @CompagniePlatform88

| **I** @platform88_theatre | **T** @platform88

8 / POULPE ELECTRIQUE, Arcueil, France

| **W** <http://poulpeelectrique.net/en/home/>

| **F** @poulpe.electrique

9 / TOTUM TEATRE, Barcelona, Spain

| **W** <http://totumteatre.com/?lang=en>

| **F** @totum teatre

10 / WORKINGLIFEBALANCE LTD.,

Graz, Austria

| **W** www.workinglifebalance.com/wordpress.com/

| **F** @workinglifebalance

Funders

• EACEA – Creative Europe

• Rijeka 2020 LLC (Rijeka 2020 –

European Capital of Culture)
Ministry of Culture of the Republic of Croatia

• Kultura nova Foundation

• City of Rijeka Primorje-Gorski kotar County

• Austrian Cultural Forum Zagreb

• Galway 2020 – ECoC

• Arts Council of Ireland

• Galway City Council

• Ajuntament de Sitges

• Institut français de Barcelona

• Theatrical and Multimedia Research Institute

Project Timeline, Outputs and Target Groups

Target Groups

- Independent theatre makers, be it individual artists or collectives (companies), in the field of contemporary movement-based theatre practices

- Policy makers in the field of culture
- Researchers in the field of theatre studies
- International theatre and performing arts producers
- European theatre associations at the European and national levels
- Theatre research associations
- Media

- Non-institutionalised theatre practitioners
- Researchers in the field of theatre studies
- Policy makers in the field of culture
- General Audience
- Media

Name

Kick-Off Meeting in Rijeka

Open Call

Barcelona Meeting

Lab 1.
'Digital Practices'

Date & Location

18th – 20th October 2018
Rijeka, Croatia

30th November – 30th December 2018
All EU Countries

19th – 21st February 2019
Sitges, Spain

25th April – 4th May 2019
Galway, Ireland

Outputs

- Individual Artists Applications: 127
- Collectives Applications: 42
- Total number of Artists applied: 226
- Website visits: 2475
- Call downloads from the website: 430
- Audience reach on Facebook: 58 334

- The Art Incubator curriculum
- Target Group Needs Report

- 15 individual resident artists from 7 countries: Austria, Ireland, France, Norway, Poland, Portugal, Spain.
- 30 local and regional artists from 6 countries: Ireland, Northern Ireland, Slovenia, Serbia, Croatia, Romania.
- 14 work-in-progress public presentations
- more than 10 cooperation project ideas identified and elaborated
- Evaluation Methodology, Interim and Final Evaluation Reports, academic publications

1 2

- Non-institutionalised theatre practitioners
- Researchers in the field of theatre studies
- Policy makers in the field of culture
- General Audience
- Media

- Independent theatre makers
- Researchers in the field of theatre studies
- Policy makers in the field of culture

Lab 2.
'Site-specific Theatre
Practices and Audiences'

Lab 3. 'Inside Out – Positioning
non-institutionalised theatre
practices in a critical journalistic
and business context'

**Final Partners
Meeting in Rijeka**

Handbook Launch Event

10th – 19th September 2019
Rijeka, Croatia

09th – 18th December 2019
Targu-Mures, Romania

18th – 19th February 2020
Rijeka, Croatia

April 2020
Targu-Mures, Romania

- 15 individual resident artists from 7 countries:
Austria, Ireland, France, Norway, Poland,
Portugal, Spain.
- 30 local and regional artists from 6 countries:
Ireland, Northern Ireland, Slovenia, Serbia,
Croatia, Romania.
- 14 work-in-progress public presentations
- more than 10 cooperation project ideas
identified and elaborated
- Evaluation Methodology, Interim and Final
Evaluation Reports, academic publications

Handbook on non-institutionalised
theatre practices, supporting business
and audience development topics that
will highlight the solutions to many of the
challenges of the sector



Barcelona Meeting

13 The Barcelona Meeting was organised and hosted by the Institute of the Arts Barcelona on the **19th, 20th and 21st February 2019 in Sitges, Spain**. The event was an opportunity for academic and professional exchange between the project partners, associate partners and collaborators, as well as with external stakeholders from the local, national and international context.

The main activities of the Barcelona Meeting were:

- 1. Symposium** with the presentation of the desk research '**Target group needs identification report**'.
- 2. Roundtables in plenum** with the discussion of the data delivered in the symposium and discussion of forthcoming strategies. Specific roundtables were delivered on the topics: **(1) Artistic excellence** in the field of Non-institutionalised and Independent Theatre Practice; **(2) Business Model** and **(3) Audience Development**. The aim of the roundtables was to enable an open and democratic discussion on the target group needs identified in the research, and to inform and support the development of the co-creation lab curriculum of the three Art Incubators that will be held in Galway, Rijeka and Târgu-Mureş.
- 3. Organizational meeting** about the practical finalization of the strategies and the curricula/ programmes to be delivered in Rijeka, Târgu-Mureş and Galway.

Together with the operational section, the Barcelona Meeting also included **high profile of keynote-speakers and guests**. The opening day saw the participation of **Andrew Sherlock** (Liverpool John Moores University), **Anna Sica** (University of Palermo) and **Josette Feral** (Nouvelle Sorbonne and President of the European Association for the Study of Performing Arts). Other guest speakers included **Mal Pelo Company** from Catalonia, **Trevor Carlson** of the **Merce Cunningham Trust** and others.

Target Group Needs Identification Report ¹⁴

The purpose of the target group needs identification and elaboration was to inform the capacity building exercises envisaged for execution during the Galway, Rijeka and Târgu-Mureş labs, and to centre on the following areas:

(1) Artistic Excellence; (2) Business Model and (3) Audience Development. The project steering committee members – non-institutionalized theatre practitioners from 5 European countries (Croatia, France, Norway, Austria, Spain) – sketched out the target group needs during the three Make a Move project development workshops which took place in Rijeka (December 2016, June and October 2017), and proposed the topics: Business, Artistic Excellence and Audience Development.

Since October 2018, the IAB expert researchers Armando Rotondi, Valentina Temussi and Daria Lavrennikov, in collaboration with the project partners and the project steering committee, have been engaged in enhancing the currently available knowledge on the target group needs.

Their research has been composed of a theoretical part, and a mapping of festivals, markets, funding institutions and potential partner companies. The research aim has evolved into a useful and approachable guide, not only for the Make a Move partners



and associates, but also for the whole target group, which is contemporary European independent theatre makers.

The central challenge of the Target Group Needs Identification Research has been to concisely define the transient notion of independent and non-institutionalized contemporary European theatre. The mapping process has been set up acknowledging the diversity of past and present performing arts manifestations in the countries, cultures, and art dedicated bodies and institutions that make up Europe today.

— In terms of structure, **the research work has been divided into two main parts:**

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

Part II – mapping of the international environment with specific selection lists, in order to facilitate the work of fundraising and partnership. **These lists include** theatre festivals, companies, funding institutions and others.

One of the central demands for artists and collectives working in independent theatre today is to amplify the field of dialogue both in the artistic part of their work – the process of creation and performance, and in the organizational part – the relationship with institutions, curators and scholars of partnering artistic fields.

Art Incubator

The incubator was aimed at **all independent theatre makers, be it individual artists or collectives (companies)**, in the field of contemporary movement-based theatre practices. We are using the terms "non-institutionalised" or "independent" theatre to refer to practices that take place outside and beyond established institutions or repertory theatres. However, we are aware that this realm of theatre can only be adequately understood and precisely named in the context of each individual European country or region.

The pilot execution of the Art Incubator took place across three consecutive sessions in Galway (Ireland), Rijeka (Croatia) and Târgu-Mureş (Romania) during the course of 2019. The duration of each Art Incubator session (Lab) was ten (10) days. The number of participants was ten (10) full time resident artists and collectives that attended all three labs. For each session, another ten (10) participants were selected from the local and regional non-institutionalised theatre practitioner community. In total **15 individual resident artists as well as 30 local and regional artists** from twelve (12) European countries (Austria, Croatia, Ireland, France, Northern Ireland, Norway, Poland, Portugal, Romania, Serbia, Slovenia and Spain) had the opportunity to develop their artistic and professional skills and grow their production proposals through co-creation processes in collaboration with international group of artists.

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**.

Each Art Incubator session was conducted under a specific topic that is linked both with the curriculum, the specific location and the agenda of each European Culture

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Capital and illustrates a key element of the non-institutionalised theatre agenda and identity:

1. **Digital Practices**, Galway, Ireland / 25th April – 4th May 2019
2. **Site-specific Theatre Practices and Audiences**, Rijeka, Croatia / 10th – 19th September 2019
3. **InsideOut – Positioning non-institutionalised theatre practices in a critical journalistic and business context**, Târgu-Mureş, Romania / 9th – 18th December 2019

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The Make a Move project improved capacities of **fortyfive (45) Art Incubator participants** 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.



Resident Artists, Collectives and Artistic Director

From 30th November until 30th December 2018 we ran an Open Call for participation in the "Make a Move" Art Incubator. We received 127 applications from individual artists and 42 applications from collectives (with 99 individual artists) – **a total of 226 independent theatre artists**, who expressed their interest in being a part of the Make a Move Art Incubator! The quality was very strong and therefore competition was very high, so the final selection was extremely difficult. The Selection Panel met on 20th February 2019 in Sitges (Barcelona) and selected the 10 resident artists and collectives who would participate in the Make a Move Art Incubator.

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Examples of the applicants' motivations (excerpts from the applications):

I hope to take my work to the next level and place it in a European context.

I would like to grow as an artist and to develop my practice.

This would be brilliant platform for networking and information share which is huge part of successful artist life today.

I want to make strong, collaborative, funded European work.

The exchange of artistic practice is essential for me.

I feel that "Make a Move" is a place for me to reflect on my artistic vision, and meet, network, share with others to create a bigger, inclusive, courageous vision for where culture is going.

Make a Move would allow me to up-skill, introduce me to potential European collaborators, give me time and space to learn, take risks, explore without pressure of a finished product.

Resident Artists



Julianna Bloodgood

Wroclaw, Poland

juliannabloodgood.wixsite.com

Julianna Bloodgood is a freelance actress, movement artist, vocalist and teacher. Julianna worked with award winning and critically acclaimed Polish theatre company Song of the Goat Theatre from 2009 – 2018. She was an integral part of the development, devising, premiers and world tours of seven productions. Her research and performance with Song of the Goat was focused around integrating movement, polyphonic singing and text through dynamic interpretations of classical plays. She has performed throughout Europe, Asia, South America and North America. She was also a founding member of the pedagogical and performance research company Odra Ensemble and is a resident artist with Theater MITU. One important aspect of Julianna's professional life is in community based projects and artistic outreach, using art as a vehicle for healing and change. Julianna is the co-founder of The Dadaab Theater Project, a youth based theater project in Dadaab, Kenya, the world's largest refugee camp and is a founding member and co-artistic director of The Great Globe Foundation, a non-profit organization utilizing the power of creativity to inspire and empower the individual voice and to help build bridges between people and communities.

Julianna holds an MA from Manchester Metropolitan University in conjunction with Song of the Goat Theatre of Poland; a BFA in Dramatic Performance from the College Conservatory of Music, Department of Drama, University of Cincinnati; and is a graduate of the Pacific Conservatory of the Performing Arts, California. Julianna regularly teaches workshops and masterclasses throughout the world.

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Resident Artists



Anne Corté

Paris, France

www.annecorte.games



Rodrigo Pardo

Marseille, France

www.rodrigopardo.com

Anne Corté was born in 1987, lives in Paris and developed a caustic work concerned about the writing of the multiple.

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Resident Artists

She began organising performance while studying at the Marseille's Fine Arts school. After various experiments in South America, she followed the FAI AR learning program, a two-year training course focused on site specific performance. At the end of this program she presented Experiences de banalité, a contextual performance playing with pedestrian movements and created the association roure. After several other collaborations, she went deeper to the possibility of experiential dramaturgy with Zéro Avril. A piece which invites some members of the audience on stage, masked by ghost costumes, in order to experience Death. She is currently working on a solo piece that explores vocoders and autotune possibilities on a theatrical narrative.

Rodrigo Pardo / Argentinean choreographer/performer and video artist, Rodrigo Pardo graduated from Dasarts-Advanced Studies in Performing Arts (Amsterdam, The Netherlands) Theater School of Bahía Blanca (Argentina) and Contemporary Dance School of Teatro General San Martín (Buenos Aires, Argentina)

His artistic work ranges from dance pieces, video and music, to site-specific projects with the utilization of mixed media. This interdisciplinary practice is characterized by an special relation with urban spaces and the insertion of constructed fiction in daily life as a way to open doors of awareness on how we perceive reality.

Pardo's production has been supported by international institutions and foundations like: INSITU (European network), Lieux Publics (FR), Biennale di Venezia (IT), Napoli Teatro Festival Italia (IT), American Dance Festival (U.S), Amsterdams Fonds voor de Kunst, Dasarts, and The Theatre School Amsterdam (NL), Fundación Antorchas, Fondo Nacional de las Artes and Prodanza (AR) Rodrigo Pardo is currently based in Marseille.



Dmitri Rekatchevski

Paris, France
vracollective.com/fr/oeuvres/iam4mime
youtube.com/watch?v=o37ZoYrgCPU
youtube.com/watch?v=rymQh1dy6zl



James Riordan

Galway, Ireland
www.brutheatre.com

Dmitri Rekatchevski is a physical actor, director and writer. His career began in Russia where he studied acting and directing at the Khabarovsk University of Arts for five years (1995 – 2000) and where he performed in several theatrical pieces. He moved to France, where he completed International Mime School of Marcel Marceau (2002). He has been working on physical and street performances as an actor or director for the last 18 years in Europe, Canada and Chile. His artistic research is concentrated on the visual aspect of an actor's body in relation with theatrical space and the augmented body through costumes and scenography.

Over the last few years he has been experimenting with physical theatre in relation to new technologies, throughout PhD studies, more precisely about interaction between real actors and virtual characters. The artistic result of that experiment was *IAM4MIME* (Interactive mapping for mime) that won the Price of SACD (Society of authors, composers and dramatists-France) for the best play for multimedia of the year and the price of ARTE TV, price of CUBE association (new technologies).

James Riordan is from Galway, Ireland and trained at the APT, (Berlin) and at LISPA (London). He is Artistic Director of Brú Theatre and works freelance as a director, performer and choreographer. Brú Theatre works across mask, dance, traditional song and new writing. *Selva*, written and performed by James, was nominated for two Irish Times Theatre Awards in 2020 including Best Actor.

James was a core member of the queer collective The LipSinkers (London) for many years and is a performance director with renowned street spectacle company Macnas (IRL). He is currently Theatre Artist in Resident of the Town Hall Theatre, Galway and is presently developing a show about Irish grieving laments, a site specific piece around immigration and is creating a new sport in collaboration with Mammalian Diving Reflex.



Deise Nunes

Oslo, Norway
www.goldenmirrors.org



Nicole Pschetz

Paris, France
nicolepschetz.com

Deise Nunes / Born in Porto Alegre, Southern Brazil, Deise grew up in the small village of Jaguarão, by the border between Brazil and Uruguay, where she early became a part of the great public performances during carnival. This experience was her earliest reference of artistic expression, and it was during those childhood years that she discovered a passion for dance and performance.

In the 2000's she started freelancing as a performer, while pursuing studies in literature, and theatre at the University of Oslo. From 2006 to 2011 she engaged in apprenticeship at Odin teatret in Denmark.

In 2010 she co-founded the artist collective ACTS laboratory for performance practices, alongside performers Fernanda Branco and Luanda Carneiro Jacoel. In 2011 she graduated as a Master of Philosophy in Aesthetic Studies and has since worked in the arts field as a performer, producer, dramaturge, concept developer and essayist. Her essays have been published in Norway, Brazil and UK. In 2017 she founded Golden Mirrors Arts Norway, a practical-theoretical hub focusing on Black women in the arts.

Nicole Pschetz / Brazilian born actress, physical theatre performer, and director. Nicole has a BA in Performing Arts from the University of Campinas (Brazil); a MA of Arts from Drama Centre, University of the Arts London; and a PGDip in Arts Management from Birkbeck College, University of London. Nicole has trained in corporeal mime with the *Theatre de L'Ange Fou*, and was part of the company from 2006-2007. She performed in *The List*, awarded best short film by the Welsh BAFTA (2010). After several collaborations in Portugal, Italy and Sweden, she founded with Antonio Blanco *Energinmotion Physical Theatre* (2010-2013). Their projects included: *La Ola*; *BE LONELY WITH ME*; *Where the Nights Are Blue and Electric*. Since 2015 she has been working with the physical theatre and multimedia company Poulpe Électrique. Their productions include *Feminine, but Elastic* and *As I watched the clouds float by, the night came*.

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Resident Artists

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Resident Artists

Collectives

Platform 88

Compagnie Platform 88

Montpellier, France

www.compagnieplatform88.com



Sébastien Loesener

(French)

www.compagnieplatform88.com



Janaina Tupan

(Brazilian)

www.compagnieplatform88.com

PLATFORM 88 is a contemporary mime company directed by Janaina Tupan and Sébastien Loesener. Coming from a pluridisciplinary background, they've met at the International School of Corporeal Mime – Théâtre de l'Ange Fou in London under the direction of Steven Wasson et Corinne Soum.

The company's artistic research started in London in 2009 and moved to France in 2010. Our mission is to develop and promote contemporary mime through: production of pieces for stage or non-dedicated spaces, counting four pieces to date; pedagogical activities for amateurs and professionals; hand tailored participatory projects for specific audiences or contexts; weekly practice and research; organisation of mime festivals.

The company directs the festival Mime in Motion in Montpellier and co-directs MIMESIS Festival in Paris. They are also co-presidents of the Collectif des Arts du Mime et du Geste.

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Collectives

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Collectives



Teatro do Silêncio

Lisbon, Portugal

www.teatrodosilencio.pt



Maria Gil

www.teatrodosilencio.pt



Miguel Bonneville

www.miguelbonneville.com

www.teatrodosilencio.pt

Teatro do Silêncio was founded in 2004 by Maria Gil. Since then it has developed projects based on artistic research and experimentation with a focus on the creation of original texts; the use of autobiographical materials; the exploration of a close and intimate relationship with the audience; the choice of intimate and non-conventional spaces; the making of transdisciplinary and collaborative work; and the development of educational and social projects. Since 2011, Teatro do Silêncio has occupied the Carnide Public Washhouse; It is a community space, which works as a public washhouse during the week and at weekends, is transformed into a venue for performances, installations, concerts, workshops, artistic residencies, launching of publications and various events. Teatro do Silêncio is also a member of the local culture network contributing to a closer relationship between local communities and contemporary artistic practices. Currently, the artistic directors of Teatro do Silêncio are the artists Maria Gil and Miguel Bonneville.



Totum TeaTre
Barcelona, Spain
www.totumteatre.com



Yucef Zraiby
zyucef.wixsite.com/zyucefzraiby



Sanna Toivanen
www.sannatoivanen.com

Totum TeaTre is a company based in Barcelona operating since 2014. It is an organization dedicated to spread and support physical and visual theatre through performances, educational work and events. With the idea of an international theatre, our artistic language is based on movement, especially on Corporeal Mime, as well as other theatre disciplines. We developed our teaching and directing methods focusing on the expressive body of the actor as a base to create devised pieces. Totum TeaTre organizes workshops and classes for universities, schools and cultural centres.

Totum TeaTre created shows like "RatOn"; "Cuarteto Combinat"; has created several workshops and street performances like "Inevidenza", in collaboration with the Italian company Morks or the more recent one "The clouds".

Totum TeaTre is currently working in collaboration with the actor / director Lluís Homar in the pedagogical project "Espai Lluís Homar".

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Collectives

WORKINGLIFEBALANCE LTD.

Working Life Balance Ltd.
Graz, Austria
workinglifebalanceltd.wordpress.com



Johannes Lederhaas
artists name: Johannes schrettle
zweiteliga.weblog.mur.at
schrettlesachen.webnode.com



Eva Maria Hofer
www.theater-im-bahnhof.com/de/team

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Collectives

Working Life Balance Ltd. / We are a "partnership under civil law", created in 2017 by performer Christina Lederhaas and writer/performer Johannes Schrettle. The work focuses on the creation of performances at the interface between movement and language. Christina studied dramatic arts in Graz, corporal mime (ecole de mime corporel) in England and developed her work through international residencies and guest performances. Lederhaas' works on and off stage are at the intersection of stagnation, voice, dance and clown. 2017 she began a new work with the composer Slobodan Kajkut at the intersection of dance and composition Johannes Schrettle was part of several collectives, working for theater im Bahnhof Graz, and Forum Stadtpark among others. As a writer, he had his texts produced in several theatres in Austria and Germany. In 2007 he was co-founder of indeüendet company which he is still working with as director, performer and writer. Recently WORKINFLIGEBALANCE is presenting the show "die Note and some other people" in Graz.

Artistic Director



Ivana Peranić
Rijeka, Croatia
www.krila.org

Ivana Peranić is an independent theatre maker, performer, choreographer and educator from Rijeka, Croatia. She graduated (2000 – 2003) and postgraduate (2004–2007) at the International School of Corporeal Mime, London and gained Bachelors degree at the Faculty of Philosophy, Rijeka University (1999).

In London she was a member of the renowned theatre company Theatre de l'Ange Fou and then a collaborator of the artists' platform Performans Klub Fiskulturnik. She is a co-founder and director of the arts organisation Creative Laboratory of Contemporary Theatre KRILA (Rijeka). Throughout her long artistic and educational practice she has collaborated with various local, national and international theatre makers, performance artists and educators, and participated at numerous festivals both in Croatia and abroad. She is a member of the Croatian Dancers Association, Croatian Freelance Artists Association and Croatian Centre for Drama Education.

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Artistic Director



'Digital Practices'

The Galway Art Incubator on 'Digital Practices' took place from **25th April – 4th May 2019 in Galway City and in Áras Éanna Arts Centre on Inis Oirr**, an island off the coast of County Galway. **It brought the group of 10 selected residential artists together with 10 local artists:** Anja Kersten (Germany/Galway), Eileen McClory (Belfast/Dublin), Sorcha Ní Chróinin (Galway), Cathal McGuire (Dublin), Liza Cox (Dublin), Gráinne O'Carroll (Dublin), Conor Geoghegan (Galway), John Rogers (Galway), Sandra Gonzalés Bandera (Spain/ Galway) and Orlaith Ní Chearra (Galway). The entire lab featured **twenty (20) artists from nine (6) European countries:** Austria, France, Ireland, Norway, Portugal and Spain.

The first main area of focus for the 'Digital Practices' Art Incubator was to provide the 10 selected international artists the time and opportunity to learn about each other and each other's work, and to exchange practices and project ideas. To achieve this, the art incubator began with 2 half-days of presentations and sharings from the international artists.

In the afternoon of the first two days the art incubator also **introduced artists to digital tools for audience development and engagement**. 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 10 residential artists later put these skills into practice through **the blogs they created for the 'Make a Move' website to document the art incubator**.

The Art Incubator then moved to Inis Oirr, an island off the West coast of Galway, where 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

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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**. The juxtaposition of the unique rural landscape of the island with the digital technologies worked very well, from both a social and creative perspective. In their feedback artists remarked that they enjoyed being in the 'bubble' on the island with other artists, and the landscape prompted some very interesting scratch projects, including a 360 video that placed the viewer inside a ship-wreck; a piece that combined the distant view of someone in a far away field with very intimate personal audio through headphones; and an outdoor celebration of physical movement through the narrow, stone-walled lanes of the island.

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In total, **the artists created 12 scratch pieces**, including several 360 videos, choreographed interactive performance, interactive site-specific installation, audio-visual performance lectures and sharings, some of which were then **presented at a public showing in Galway City on 3rd May**. The public showing (with an invited audience) took place at the O'Donoghue Centre for Drama, Theatre and Performance in the National University of Galway. 10 audience members joined the artists, who demonstrated some of their 360 video pieces, which were for one audience member at a time, and an outdoor group piece, which brought audience and performers together through running and movement.

The assessment by the researchers from IAB and UAT showed that, overall, the art incubator was a success, in that it succeeded in **generating productive creative collaborations between international artists and local artists**, and also that it gave the artists a **new understanding of how they could work with digital technologies in their practice**. The high quality of the scratch works produced in such a short time was commented on by the researchers. It is also notable that the participants indicated in their questionnaires that they found the experts very generous and helpful.

"The most important outcome in the project progress after Barcelona meeting during the Galway Lab was the visible and tangible sense of partnership in the team, enabling learning from each other and intensively sharing of the knowledge, experiences and ideas across the group." (Final External Evaluation Report)

The Art Incubator was led by GTF Project Manager Dr. Máiréad Ní Chróinin, and the Artistic Director of 'Make a Move' Ivana Peranić. The Art Incubator was documented and assessed by three researchers: Lorand Janos (IAB) and Lia Conțiu and Traian Pencuic (UAT), and it was evaluated as part of a wider project evaluation by the project evaluators Darko Lukic and Cristina da Milano.

Lab in Galway – Local and Regional Artists

In February 2019 Galway Theatre Festival held an open call for applications from artists from Ireland and the UK to join the 'Digital Practices' co-creation lab.

The local and regional artists joined the international group of artists from 26th April – 3rd May. They participated in the co-creation lab out on Inis Oirr, developing new skills in digital technologies, working with the international artists on project ideas, creating the works-in-progress and participating in the reflection and communication activities of the project.

The 10 artists who were selected from this open call are:



Sorcha Ní Chróinín
Galway



Anja Kersten
Galway / Germany



Eileen McClory
Belfast



Cathal McGuire
Dublin



Liza Cox
Dublin



Grainne O'Carroll
Dublin



Conor Geoghegan
Galway



John Rogers
Galway



Sandra Gonzalés Bandera
Galway / Spain



Orlaith Ní Chearra
Galway

Lab in Galway – Experts

The incubator consisted of hands-on workshops and discussions led by national and international experts in the areas of digital technologies, digital marketing and audience development, project development and creative producing. These experts included:

— **Brian Kenny – Video Artist and Projection Mapping specialist**

Brian's work focuses on the transformation of environments through the manipulation of lighting and video technology. Examples of work include installations at Winter Lights Festival London, and Galway Arts Festival, as well as large scale Projection Mapping work on iconic buildings around Ireland. He has also recently designed tour visuals for Franz Ferdinand (World Tour), Primal Scream (European Tour), Villagers (European Tour) and the RTE Concert Orchestra (Irish Tour w/2FM Live).

— **Tom O'Dea – Digital Artist and Researcher, Trinity College Dublin**

Tom's work is focused on the interplay of technologies and power. He has a B.Eng in Mechanical Engineering, and M.A in Digital Media, and undertook his PhD in Computer Science and Art in CONNECT. Recent activities include exhibitions, Infrastructures of Now NCAD Gallery (2018), 1967-2017 IMMA (2017-8) w/OMG; Self-Portrait SNP, National Gallery of Ireland (2017-8), and The Width of Air, Carter Rd. Mumbai and NYU Gallery Shanghai (2016) w/Stereotropic Anecdota.

— **Niall Campion – Founder of VRAI (VR & AR)**

Niall founded VRAI in 2016 with a view to creating immersive, engaging stories in Virtual Reality. Coming from a background of filmmaking and visual effects, he wanted to apply skills learned over 15 years in these industries to create compelling stories in the emerging areas of VR, AR and 360 video. Niall has directed immersive media projects in Vietnam for ChildFund, in Somalia for the United Nations and of course for a number of clients in Ireland.

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35 — **Karl Caulfield – VR content creation**

Karl Caulfield is from Dublin and has been interested in the concept of virtual reality since he was a kid. He works with VRAI producing and editing VR video content. During his studies in DIT he set up a video production company with a colleague, Tick Tock Films, producing everything from music videos to short films.

— **Paula Keogh – Immersive VR film-maker**

Paula is an award winning filmmaker whose work in documentary is informed by an interest in social justice, the environment, language and culture. A feature of her work is an exploration of the possibilities for visualising poetry on film and as immersive experience. In 2016 she created Ireland's first narrative-led VR 360 film, I am Galway 2020, for Galway's successful bid for European Capital of Culture in 2020. She is currently collaborating with the Belgian poet and filmmaker Maxime Coton on an immersive piece called Living Pages, 'a poem born and rendered in VR', incorporating the work of VR Artist and virtual sculptor Jamil Medhaoui. Paula's work has been shown at the Irish Film Institute in Dublin; Female Eye Film Festival Toronto; Irish Film Festival Sydney; Screen4All 360 Film Festival Paris and many more.

— **Loretta Ní Ghabháin – Founder & Director of Digital Marketing Agency Lorg Media**

Loretta has a background in TV, Film, Radio & PR. Her company Lorg Media works to experiment, gain expertise and produce new ways of entertaining, educating, and communicating through the use of video, photography & online interactivity. Lorg Media have worked with numerous companies in entertainment, education and the arts in Ireland, including TG4 (National TV broadcaster), Baboró International Arts Festival for Children, TechSpace and National University of Ireland, Galway.

Lab in Galway – Programme

25th April – 4th May 2019, Galway, Ireland

Thursday, 25th April, 2019

- General Introduction
- Contact-making sessions – 6 international artists
- Official welcome at Galway 2020 offices
- Workshop on Digital Media Marketing: Blogging
- Walking tour of Galway City
- Welcome dinner

Friday, 26th April, 2019

- Contact-making sessions – 4 artists
- Workshop on Digital Media Marketing: Content Creation
- Re-scheduled night in Galway (due to storm preventing travel to Inis Oirr)

Saturday, 27th April - Thursday, 2nd May, 2019

- Travel from Galway to Inis Oirr (Aran Islands)
- Introductory workshops with digital technology experts (sensors, projection mapping, 360 video)

- Creation of short scratch works to become familiar with the technology – 3 groups, each rotating to try the three different technologies available
- Walking tour of Inis Oirr – becoming familiar with the island and various performance spaces
- Brainstorming of ideas for final scratch projects
- Creation of final scratch projects – 12 projects created using different forms of technology
- Sharing the scratch projects and learnings with each other
- Projection-mapping workshop
- Dance film screening event
- Reflections and Blogging
- Evaluation activities with internal evaluators (UAT & IAB)
- Travel back from Inis Oirr to Galway

Friday, 3rd May, 2019

- Preparation of public scratch showings
- Public showings at the O'Donoghue Centre, NUI Galway, as part of Galway Theatre Festival 2019
- Business module on producing work

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- that uses digital technologies
- Launch of Galway Theatre Festival – showcasing of video about the Galway Lab and Make a Move project
- Evaluator meetings

Saturday, 4th May, 2019

- Business module on Creative Europe opportunities for independent artists – given by Creative Europe Desk, Ireland
- Final focus groups with internal evaluators
- Final lab evaluation with external evaluators
- Farewell dinner

Host / **Galway Theatre Festival**
Location / **Galway and Inis Oirr**

The 'Digital Practices' Art Incubator is made possible through the additional co-funding and support of:



CULTURAL PARTNER



‘Site-specific Theatre Practices and Audiences’

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The Rijeka Art Incubator on “**Site-specific Theatre Practices and Audiences**” took place from **10th – 19th September in Rijeka**, organised by the Creative Laboratory of Contemporary Theatre KRILA from Rijeka. It brought the group of ten (10) selected resident artists together with ten (10) local and regional artists: Sendi Bakotić (Rijeka), Andrea Crnković (Rijeka), Maja Kalafatić (Celje/Beograd), Nika Korenjak (Ljubljana/Zagreb), Iva Korbar (Zagreb), Maja Kovač (Zagreb), Frane Meden (Pula), Uroš Mladenović (Novi Sad), Kristina Paunovski (Rijeka), Miljena Vučković (Novi Sad). The entire lab featured **twenty (20) artists from nine (9) European countries**: Austria, Croatia, France, Ireland, Poland, Portugal, Serbia, Slovenia and Spain.

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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 unutilised 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)

The Rijeka Lab was comprised of two modules: **Artistic and Business Modules** through which the element of **Audience Development** was imbued. The Artistic Module focused on the exchange of different contemporary performance practices and artistic approaches within the context of site-specific theatre. Following the topic of the Lab, Artistic Director Ivana Peranić and her team of artistic collaborators Monica Giacomini and Fernanda Branco divided locations, that include some of Rijeka's valuable cultural heritage sites, into three sub-categories:

- (1) Natural environment: Mill Žakalj alongside the river Rječina.
- (2) Public spaces: shop window, old shopping mall rooftop and surrounding streets.
- (3) Historical building: Opera (Teatro Fenice).

On the first day of the Lab, after the **Official Launch**, resident artists were taken on a **Walking tour of the city** and its surroundings, witnessing for the first time the locations they would be working on in the following days. The tour was led by the art historian Ivana Golob who gave the artists historical, social and architectural inputs with the intention to spark their imagination and inspire the artists in their artistic creations. This information also offered the artists a grounded knowledge of the sites, in relation to site-specific work, based on learning about the place one visits and works in.

This approach aimed to provide the artists with contextual tools, so they could relate to a place not only from the present, but also with historical references, aiming for a wider understanding and respect for the location.

On the second day, as part of the **Audience Development element**, 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 non-conventional 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.

Artistic Module was based on a co-creation methodology, and it was divided in two distinctive parts.

During **the first part** (11th – 14th September) resident artists worked in smaller groups, interacting with specific sites and creating an artistic responses and expressions from it as methodology of work and/or different performative works such as performative installation, collage of artistic proposals, roof performance using wireless headphones and binoculars for the audience and shop window performance.

During **the second part** (15th – 17th September) resident artists met with the local and regional artists, to whom they presented their creative processes and artistic proposals. The local and regional artists presented themselves and their artistic approaches and creative works. Each local and regional artist chose a group of resident artists and a location according to their artistic preferences.

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On the 16th September 2019 there was a second facilitated talk **"Challenges of managing audiences in non-conventional theatre spaces"** where participating artists shared and exchanged their experiences about AD in non-conventional spaces, talking about: experiences which are focused on small groups of audiences; – the experience of open spaces and random passers-by; – experiences of aggressive (even violent) reactions to some issues or ideas (such as queer theatre) and of some extreme situations; – experience of community art; – unexpected reactions from the audience; – the importance of knowing expected audiences; – the importance of understanding cultural differences of the audiences; – the role of social media and local media in communicating with the audience. They then focused on very concrete Rijeka based work-in-progress presentations of the following day related to audience engagement.

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All artistic works were shared with a local audience in the format of **work-in-progress presentations on 17th September 2019**. The durational performance **"I'm Listening"** in the shop window created by Nicole Pschetz and Miguel Bonneville with the collaboration of Maja Kalafatic and Miljena Vuckovic was open for the public from 1.00 – 03.00 p.m. Citizens of Rijeka were invited to share their wishes and concerns with St. Vito who is a patron saint of Rijeka. Other works were presented in the form of an artistic guided tour, taking audiences from one location to another from 5.30 – 8.30 p.m.: **(1) Rijeka's Roof** took audiences on the roof of the shopping mall in the city centre telling the story of the superheroes who are out of luck and out of work. Audiences were following them from above as they wandered through the city wondering what to do next and what "saving the planet" even means anymore. The work was created by Rodrigo Pardo and James Riordan in collaboration with Uroš Mladenović and Iva Korbar. Upon getting down from the roof audience were picked up by a character wearing beach accessories and who invited the audience to go for a swim presenting **(2) Last Summer**, a minimalistic performance in a shop window as a "corporeal reflection about a good time with you". The work was created by Dmitri Rekatchevski in collaboration with Frane Meden. Another character called Xmas Tree invited audiences to follow her, and led the audience through tiny streets of the city centre, stopping briefly in front of the Rijeka 2020 installation at the Jadran Square, before heading for the Opera (Teatro Fenice) where many other Rijeka citizens and media were already waiting. One could feel excitement in the air since this place was opening its door for the general public for the first time, after almost three decades! The work presented in the Opera was **(3) And Then There Was a Space – fragments of a transformation** created and performed by Julianna Bloodgood, Anne Corté, Johannes Lederhaas, Sanna Karolina Toivanen, Janaina Tupan, Sendi Bakotić, Andrea Crnković, Nika Korenjak, Maja Kovač and Kristina Paunovski. The response of the Rijeka citizens and media was very positive. The interest was immense but

unfortunately, there was only one performance due to the context of the Lab.

As part of the **Business Module** (18th and 19th September) participants worked on the process of developing an effective and competitive grant proposal, and facing financial and managerial challenges after successful grant applications. The **fundraising element** was led by Barbara Rovere and the **Financial management element** was led by Adam Jeanes. Both experts were available for individual consultations throughout the module.

"The most important outcome in the project progress was the more and more visible and tangible sense of partnership in the team, enabling learning from each other and intensively sharing of the knowledge, experiences and ideas across the group. The Rijeka Lab was a powerful experience, in which both the artistic production and the capacity building programme achieved their objectives." (Final External Evaluation Report)

The Rijeka Art Incubator was programmed and led by Artistic Director Ivana Peranić. The Art Incubator was documented and assessed by three researchers: Lia Conțiu (UAT), Anda Cadariu (UAT) and Alessandra Troncone (IAB), and it was evaluated as part of a wider project evaluation by the project external evaluators Darko Lukic and Cristina Da Milano.

The Lab in Rijeka & "Make a Move" project are part of the Rijeka 2020 – European Capital of Culture programme, Kitchen flagship – Center for Creative Migrations.

Project activities are implemented with the financial support of: RIJEKA 2020 LLC, Ministry of Culture of the Republic of Croatia, Kultura nova Foundation, City of Rijeka, Primorje-Gorski kotar County and Austrian Cultural Forum Zagreb.



Lab in Rijeka – Local and Regional Artists

In June/July 2019 Creative Laboratory of Contemporary Theatre KRILA held an open call for applications from artists from Croatia, Bosnia and Herzegovina, Serbia and Slovenia to join the Site-specific Theatre Practices and Audiences co-creation lab.

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The local and regional artists joined the international group of artists from 15th – 19th September. They participated in the second part of the co-creation lab, developing new skills in site-specific practices, working with the international artists on project ideas, creating works-in-progress and participating in the reflection and communication activities of the project.

The 10 artists who were selected from this open call are:



Sendi Bakotić
Rijeka



Andrea Crnković
Rijeka



Maja Kalafatić
Beograd / Ljubljana



Nika Korenjak
Zagreb / Ljubljana



Frane Meden
Pula



Uroš Mladenović
Novi Sad



Kristina Paunovski
Rijeka



Miljena Vučković
Novi Sad



Maja Kovač
Zagreb



Iva Korbar
Zagreb

Lab in Rijeka – Experts and Collaborators

Barbara Rovere – Cultural Manager and grant writer / Slovenia

Barbara is a cultural manager and grant writer. Her focus is on EU centralised funding programmes, e.g. Horizon 2020 – SME Instrument Phase 1&2, Culture/Creative Europe, Fundamental Rights and Citizenship/Europe for Citizens, Progress and others. She demonstrates a 100% success rate in grant applications to the Culture/Creative Europe programme for the time period 2008 – 2018. She holds a MA degree in European Politics and Administration from the College d'Europe in Bruges, Belgium, and is currently pursuing a PhD degree in Business Administration and Management at the University of Primorska in Koper, Slovenia. Barbara will join the international group of artists at each of the incubators, helping them to refine their project ideas and to develop project funding applications.

Adam Jeanes – Senior Relationship Manager of Arts Council England / UK

Adam Jeanes is Senior Relationship Manager for Music at the Arts Council England, the national public funding and development agency for the arts, museums and culture in England, where he funds a wide range of artists and organisations classical music and opera, jazz, hip-hop, grime, garage, folk, world music and contemporary music in London. He has 25 years of international experience as a producer, consultant and trainer in both the funded and commercial sectors and has led trans-national projects in Europe and East Asia working with a wide range of dance, theatre, music and visual artists. His previous roles include Project Director for Intercult Productions, based in Stockholm, Sweden and Assistant Director at Visiting Arts (British Council, London). In the 1990s he presented festivals of Muslim, migrant and refugee culture and toured World Music bands. He has worked with large-scale outdoor music festival events in the UK including The Green Man Festival and The Big Chill.

Fernanda Branco – Performer working in natural environments / Brazil / Norway

Fernanda Branco is a performer from Brazil, based in Norway since 2006. Co-relations between presence, simple actions, images with metaphors and poetic

aesthetics are the foundation of Branco's work. Interested in channeling a perceptual communication between her and the viewer, while working with site-specific approaches. Branco's works are mostly designed as long durational performances.

47 Branco gives workshops and lecture performances. She is also a poet and gardener, currently attending the Master in Performance program at Norwegian Theatre Academy, where she is researching her artistic practices from an ecological and Anthropocene perspectives.

Monica Giacomini – Movement Educator, Therapist and a Movement Artist / Italy / UK

Monica Giacomini is a Movement Educator, Facilitator and Artist whose practice reflects an ongoing enquiry on human movement as an essentially species defining trait. Central to her pedagogy is the enabling of a process of self-discovery through non-stylised and improvisational movement practices which aims to uncover the mover's innate creative possibilities, refine his/her movement skills, support the reconnecting to an embodied sense of self and better integrate humans within their natural environment.

She runs a busy Movement practice in London, regularly collaborates with Centro Teatrale di Ricerca (Venice), and has facilitated and co-created projects that demonstrate an awareness for sustainable movement practices as part of their methodology and support a holistic approach to the creative process. Most recently has participated in environmental site-specific projects (Free to Move, London, 2017; Contact Nature, Italy, 2016; Tra Terra e Cielo, Italy 2016) and video dance projects (Pitch, Malta, 2017).

Enver Krivac – Musician / Croatia

Enver Krivac (1976.) is multimedia artist from Rijeka, Croatia. He is active in the fields of literature, comic-books, music and video. His award-winning short stories collection 'Ništa za pisati kući o' ('Nothing to write home about', 2012) got on a short list for the European Literary Award in 2015. He is also the author of several other books and comic books. An active member of Rijeka's informal literary society Ri-Lit

and a teacher of creative writing with CeKaPe organization from Zagreb. Working as a composer and producer, he scored plays, pieces and performances by author Tea Tulić (Albumče, 2014), documentarian Maša Drndić (Waiting Point, 2013), art group PoMoDoRi (Hartera in Progress, 2011 and Fenice in Progress, 2012), art organization Krila (Carte Blanche, 2012, Susreti u Kortilu, 2017, Pod pozornicom, 2017-2018, Misaona tijela, 2018 and several plays for children) and by Kabinet suvremenog plesa Rijeka (8, 2018 and Next Big Thing, 2019). With Kabinet's Next Big Thing he performed at Dani suvremenog plesa Zagreb and at Monoplay festival in Zadar, both in 2019.

He is a co-author and producer in Rijeka's long lasting musical collective Japanski Premijeri. He is also collaborating as a graphic artist with Rijeka's recording artists My Buddy Moose and with many others as a lyricist.

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Nina Majcan Šprajc – Location Manager / Croatia

Nina Majcan Šprajc is a freelance location manager specialized in managing locations for feature films and commercials in Primorsko-goranska and Istria county. Soon after graduating Marketing communications at the Faculty of Social science in Ljubljana, she started working as a production coordinator on the shooting of Disney's feature film "Chronicles of Narnia: Prince Caspian" (2008) which was shot in Slovenia. From that point on, she realized that the everchanging dynamic of the film production is what she was always looking for. Before moving back to her hometown Rijeka, she produced numerous TV commercials for major Croatian and foreign brands and corporations, while working for the production house Pakt media Zagreb. Since 2011 she is working as freelance location manager for Croatian and Slovenian service productions and was part of the production team on projects for EuropaCorp, Canal+, Atlantique Productions, RAI, Rowboat film, Amazon and Netflix.

Ivana Golob Mihić – Art Historian / Croatia

Ivana Golob Mihić has finished her MSc degree course in Art History and Informatics. During her studies, she became interested in local history and art, with the emphasis on industrial heritage and mediation of art. She participated in two internship programs, in Peggy Guggenheim Venice and in the Gallery Kortil (Department of Culture, City of Rijeka). She is currently engaged in two projects: Centre for Industrial Heritage (University of Rijeka) and Benčić Youth Council (Musagetes, Canada). She is active in giving expert tours about the history, culture, industry and art in the city of Rijeka. She is an active member of the Association Pro Torpedo and Association of Art Historians Rijeka.



Lab in Rijeka – Programme

10th – 19th September 2019, Rijeka, Croatia

Tuesday, 10th Sept, 2019

- General Introduction
- Official Launching
- Walking tour of Rijeka City
- Reflection
- Welcome Dinner

Wednesday, 11th Sept, 2019 - Saturday, 14th Sept, 2019

Artistic Module / Part 1

- Body Work
- Facilitated talk and sharing: Levels of Engaging with the Audiences
- Group work on locations: Exploring ideas and sharing practices
- Sharing the process and testing ideas with groups on location
- Reflections and Blogging

Sunday, 15th Sept, 2019

- Half Day Off
- Meeting Local and Regional Artists
- Planning the Creative Work
- Reflectionmapping

Monday, 16th Sept, 2019 - Tuesday, 17th Sept, 2019

Artistic Module / Part 2

- Facilitated talk and sharing: *Challenges of managing audiences in non-conventional theatre spaces*
- Rehearsing Work in Progress Presentation
- Public Presentation on Sep 17th and Feedback Sharing with the Audience

Wednesday, 18th Sept, 2019 - Thursday, 19th Sept, 2019

Business Module

- Project Design
- Group work: (1) Grant Writing (2) Grant Management and Post-grant activities
- Individual Consultations
- Reflections
- Final Evaluation led by internal evaluators (UAT)
- Farewell Dinner

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Host / **Creative Laboratory of Contemporary Theatre KRILA**

Location / **Teatro Fenice – Opera / mill Žakalj along the Rječina river / Robna kuća RI rooftop / the shop windows of Varteks mall at St. Barbara's Square**

The "Site-specific theatre practices and audiences" Art Incubator is made possible with the additional co-funding of:

RIJEKA 2020 LLC, Ministry of Culture of the Republic of Croatia, Kultura nova Foundation, City of Rijeka, Primorje-Gorski kotar County, Austrian Cultural Forum Zagreb.

The "Site-specific theatre practices and audiences" Art Incubator is made possible with the additional support of the following partners that enable us to work in their locations:

Privredna banka Zagreb, PBZ Nekretnine, Rijekakino d.o.o., Robna kuća Ri

‘Inside Out – Positioning non- institutionalised theatre practices in a critical journalistic and business context’

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The third and last co-creation Lab of 'the Make a Move project' took place from **9th - 18th December 2019**, hosted in **Târgu-Mureş, Romania**, by the University of Arts Târgu-Mureş. The Lab incorporated resident artists and collectives of the project, as well as local Romanian and Hungarian artists: Delia Duşa (Sfântu Gheorghe), Anette Marka (Satu Mare), Adél Püspöki (Targu-Mures), Otilia László (Târgu-Mureş), Pálffy Zsófia (Targu-Mures), Miruna Lazăr (Cluj-Napoca), Ioan-Antoni Nica (Târgu-Mureş), Aletta Zselyke Kenéz (Miercurea Ciuc), Răzvan Târnovan (Cluj-Napoca) and Irisz Kovacs (Cluj-Napoca). The complete lab featured **twenty (20) artists from seven (7) European countries**: Austria, France, Ireland, Poland, Portugal, Romania and Spain.

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Considering that artists may find it difficult to talk about their artistic products, the theme of the third Lab in Târgu-Mureş was **'Inside Out – Positioning non-institutionalised theatre practices in a critical journalistic and business context'**. Different approaches of 'translating' the artistic nature and journey into words were considered, using tools from the area of theatre criticism, journalism and aesthetics.

The Lab was held in spaces of Studio 2.1., in the west of Târgu-Mureş, a professional venue that belongs to the University of Arts. It is mainly used as a performance and rehearsing space for students of puppetry studies. Having an intercultural city (and 'Make a Move' project), the Artistic module of this Lab had **'the added value of interculturality' as a starting point**. 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

The first day (9th December) consisted of a short meet and greet session of both resident and local artists. The participants also had the opportunity to learn more about the multicultural heritage of Târgu-Mureş and how the Romanian and Hungarian ethnic groups share and collaborate in this space. The city was presented by professionals in the field of communication and performing arts, **Angela Precup (cultural journalist)**

and **Patkó Éva (theatre director)**, representing both major ethnic groups of the city. The afternoon was dedicated to **planning a focus group with students** from the university. This session – **“How do you extract the story in order to include it in your performance?” – was moderated by Patkó Éva**, a director with a great experience of working with students. The session focused on:

- Defining ways of involving students
- Gathering information using tools such as improvisation, observation, composition, choreography, collaboration, autobiographies, recording, score writing, group discussions etc.

Day Two (10th December 2019) was dedicated to a **lecture and workshop “How do European theatre creators take audience into consideration?” led by Raluca Blaga**, PhD in theatre and performing arts and university lecturer. The lecture explored practical examples of how contemporary European theatre directors take audience into consideration, besides the regular/traditional performer-audience relationship, while the afternoon session focused on defining topics of interest for the artists to explore with students. Artists agreed to have seven keywords: **Home, Stereotypes, Tradition, Otherness, Healing, Background and Collective Memory** as exploration topics. These keywords shaped the next stage which was working with a focus group aiming to gather inspiring material for the productions and, in more or less declared form, the productions themselves.

The artists divided themselves into groups according to their preferences and interests and on 11th December 2019 they met students in a focus group sessions. **Working in groups with students** proved to be a rich experience for both sides: for some of the groups, deep emotional states were triggered, while others had a lot of fun knowing the clichés and jokes about living among Romanians and Hungarians in Târgu-Mureş.

The other two workshop sessions were led by Angela Precup, press historian and cultural journalist from the Romanian Television, who talked about **ways of presenting the artist and the artistic product in today's very event-crowded environment**, while Patkó Éva presented her director's perspective on the involvement of the audience, thinking about the audience not as a passive receiver of a cultural product, but as **an active member and a supporter of the artistic community**, giving examples from Romania, Hungary, and the United States.

After choosing working groups, methods and artistic approaches to their work-in-progress presentations, the artists began rehearsing in the spaces of Studio 2.1,

preparing the **public presentation for the 15th December 2019**. The audience consisted of students, professors, journalists and local audience members, all very curious moving from one room/space to another to see the presentations.

Excellent feedback was provided and future collaboration groups started to take shape, which means that one of the main goals of the project was truly accomplished.

— Work-in-progress presentations:

I can't talk/ Nu pot vorbi/ Nem tudok beszélni

55 Post-talk show on series of overheard conversations in public transport based on Demons by F. Dostojevski

Performing in video / Barko Judit Reka, Anne Corté, Kovacs Irisz, László Otilia, Marka Anette, Ioan-Antoni Nica, Püspöki Adél, Dmitri Rekatchevski, James Riordan
Concept / Janaina Tupan and Johannes Schrettle

"The beginning of a choreographic soap opera in European public spaces. Loosely based on the Dostojevski's "demons", the plot tells the story of the descent of a European city, triggered by the sinister activities of a mysterious new political movement."

The Blue Mountains Are Always Walking

Sound exploration performance Devised by / Maria Gil, James Riordan and Zselyke Kenéz Aletta

Performed by / James Riordan, Zselyke Kenéz Aletta, Ivana Peranić, Dimitri Rekatchevski and Anne Corté

"It is a collaborative exploration whose starting point was the role of the arms in the walking process. We start from this very simple movement to explore ideas of listening, breathing, individual/collective relationship and healing processes."

Minor Chefs

Live cooking performance

Devised and performed by / Rodrigo Pardo and Sanna Toivanen

Production / Püspöki Adél

Collaboration / Paula Dalea, Nicoleta Butnaru, Zselyke Kenéz Aletta, Otilia László, Kovacs Irisz, Adrian-Iustinian Rus (musical consultant)

The added value of mime for intercultural conflicts

Mime parody / Can classical pantomime help us to conceive some complex moments of our contemporary times?

Direction / Anne Corté

Devised and performed by / Dimitri Rekatchevski, Ivana Peranić, Marka Anette, Razvan Târnovan

"Through looking at the recent interethnic conflicts in our regions, we will savour together the peaceful moment we are in."

Clouds Passing By

A living breathing installation

Directed by / Julianna Bloodgood

Ensemble / Kenéz Aletta Zselyke, Püspöki Adél, Delia Duşa, Barkó Judit Réka, Pálffy Zsófi, Răzvan Târnovan, László Otilia

"Clouds Passing By is a living breathing installation of personal and collective mythology. A place where body memory can live and individuals can meet."

Perspectives

A sound piece

Original idea and direction / Nicole Pschetz

Texts written by / Anette Marka, Kovacs Irisz, László Otilia, Raluca Sarca, Talán Vanda, Varga Tomás

Voices / Püspöki Adél, Delia Duşa, Ioan-Antoni Nica, Kovacs Irisz, Janaina Tupan, Maria Gil, László Otilia

Voices recorded at / UAT Târgu-Mureş

Editing / Nicole Pschetz

Technical support / Joseph Jaouen

"This piece is based on sharing and exchanging. These stories you will hear today have been written in this city. They will travel and will be continued by someone else in another country. They might be transformed or might inspire new stories."

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: co-creation and collaboration are needed and finishing with **Writing Skills**.

"Comparing it to labs 1 and 2 in Galway and Rijeka, the working process here was much more flexible. It was not as punctual and plan/time-oriented. The participants felt more comfortable to renegotiate and reorganize during the process. But in the more elevated and more developed phases of the project, it was productive and did not affect the goal-oriented process. At this point, the mixture of very different methods, schools and systems began to cooperate easily and led to new experiences and skills for each artist. Exchanges of experience and knowledge between the participants seemed to be natural, planned and organized." (Final External Evaluation Report)

The Art Incubator was programmed and led by UAT lecturer Eugen Păsăreanu and the Artistic Director of 'Make a Move' Ivana Peranić. The Art Incubator was documented and assessed by three researchers: Adina Mocanu (IAB) and Lia Conțiu and Traian Penciu (UAT). It was evaluated as part of a wider project evaluation by the project evaluators Darko Lukic and Cristina da Milano.

Lab in Târgu-Mureș – Local and Regional Artists

In November 2019 The University of Arts Târgu-Mureș, **Romania**, held an open call for application from artists from Romania and Hungary. The call aimed at independent theatre 10 artists from Romania were selected through this call to join the Inside Out-Positioning non-institutionalised theatre practices in a critical journalistic and business context co-creation lab.

The local and regional artists joined the international group of artists from **9th – 16th December**. They participated in the Artistic Module of the Lab in Târgu-Mureș that focused on the **added value of interculturality and it included:**

- different artistic practices, approaches, creative processes and methodologies of co-creation;
- exchange of knowledge, skills and experiences among local, regional and international participants on subjects of artistic excellence and audience development;
- working with different focus groups such as students and university staff;
- preparation and work on shorter project ideas in co-creation with international, regional and local artists;
- work-in-progress presentations for local audiences, media and relevant local and national cultural policy makers and stakeholders.

The 10 artists who were selected from this open call are:

Aletta Zselyke Kenéz
Miercurea Ciuc



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Adél Püspöki
Târgu-Mureș



Anette Marka
Satu-Mare



Ioan-Antoni Nica
Târgu-Mureș



Irisz Kovacs
Cluj-Napoca



Miruna Lazăr
Cluj-Napoca



Otilia László
Târgu-Mureș



Pálffy Zsófia
Târgu-Mureș



Răzvan Tărnovan
Cluj-Napoca



Delia Dușa
Târgu-Mureș

Lab in Târgu-Mureș – Speakers and Experts

Raluca Blaga, Ph.D. – Lecturer at the University of Arts Târgu-Mureș / Romania

Raluca Blaga read Theatre Studies at the University of Arts Târgu-Mureș and Mathematics – Informatics at Petru Maior University Târgu-Mureș between 2002 and 2007. Between 2006 and 2008, she was a part of Theatre 74's team – an independent, alternative theatre. In 2012 she defended her doctoral thesis entitled *Adaptations of Tragic in Contemporary Dramaturgy* and joined the teaching staff of the University of Arts, Târgu-Mureș. Her current research interests concern the relationship between performance and audience. Raluca Blaga is also the author of *(Su)poziții teatrale. sau ancora împotriva nostalgiei confortului*, Eikon Publishing, 2018.

Éva Patkó, Ph.D. – Theatre Director and Teacher at the University of Arts in Târgu-Mureș / Romania

Éva Patkó, Ph.D. is a young theatre director. She recently came back from a Fulbright semester at UC Berkeley California, where her focus was on the issue of otherness. She teaches at the University of Arts in Târgu-Mureș, Romania, and now works on contemporary plays that deal with the aspects of power.

Angela Precup, Ph.D. – TV Senior Journalist at TVR Târgu-Mureș, Associated Lecturer within the University of Arts Târgu Mureș / Romania

Angela Precup, Ph.D. is a TV Senior Journalist within the regional studio of the national television, TVR Târgu-Mureș, where she produces mostly cultural shows (*Cult@art*, *Memory of the Print*, *Urbane Sketches*). Since 2018, she has activated as an Associated Lecturer within the University of Arts Târgu-Mureș. Her media experience cumulates her activity within media institutions such as BBC România, Radio Contact Târgu Mureș, Antena 1 Târgu-Mureș, et. al., to which she added ten years' experience in organizational communication.

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61 — Barbara Rovere – Cultural Manager and grant writer / Slovenia

Barbara is a cultural manager and grant writer. Her focus is on EU centralised funding programmes, e.g. Horizon 2020 – SME Instrument Phase 1&2, Culture/Creative Europe, Fundamental Rights and Citizenship/Europe for Citizens, Progress and others. She demonstrates a 100% success rate in grant applications to the Culture/Creative Europe programme for the time period 2008 – 2018.

She holds a MA degree in European Politics and Administration from the College d'Europe in Bruges, Belgium, and is currently pursuing a PhD degree in Business Administration and Management at the University of Primorska in Koper, Slovenia.



Lab in Târgu-Mureş – Programme

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

Monday, 9th Dec, 2019

- Official Launch
- Meet Local and Regional Artists
- Plan the Focus Group Activities
- Tour of Târgu-Mureş
- Welcome Dinner

Tuesday, 10th Dec, 2019 - Wednesday, 11th Dec, 2019

Practical Sessions:

- *How do European theatre creators take the audience into consideration?*
- *Audience involvement – a director's perspective*
- *How do you extract the story in order to include it in your performance?*
Focus group with Romanian and Hungarian students, teachers and technical staff from the University

Thursday, 12th Dec, 2019 - Sunday, 15th Dec, 2019
Artistic Module

- Practical Session: *How do you talk about your production? How do you present it to an audience or to the press?*
- Planning the Creative Work; based on the information, stories, images, impressions collected during the focus group and artistically mastered by each artist or by the group of artists that decided to work together
- Rehearsing Work in Progress Presentations
- Public Presentations on 15th Dec

Monday, 16th Dec, 2019 - Tuesday, 17th Dec, 2019
Business Module

- Group work: (1) Grant Writing Boot Camp

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Wednesday, 18th Dec, 2019

Business Module and Conclusion of the Artistic Incubator

- Business Module: *Grant Writing Boot Camp*
- Conclusions of the Lab and Artistic Incubator **MAKE A MOVE**
- Final Evaluation
- Farewell Dinner

Host / **University of Arts Târgu-Mureş**
Location / **Târgu-Mureş**



Testimonials from Resident Artists

The subject of the third incubator was "Inside Out – Positioning Non-Institutionalised Theatre Practices in a Critical Journalistic and Business Context". One of the main goals was to give the artists opportunities to find alternative means of communication with the audience, as well as creating a natural process of gathering stories from subjects and devising a performance. As a continuation of this 'inside-out' process, the artists shared a snapshot of their creative process after opening night and analysing the meaning of their performance, the artistic tools it took to achieve it, and how the current performance had inspired their future creation perspective.

SECTION 1 / Work in progress presentations in Târgu-Mureş Lab

1. Minor Chefs

Cast / Resident Artists / Rodrigo Pardo and Sanna Toivanen

What was the moment about or what was your quest/aim/search for the piece?

RODRIGO / To do a "detournement" rerouting the meaning of a space not supposed to be used as a performing location, as was the case of the "kitchen" we improvised there. To center the action in the act of real cooking while at the same time the piece

develops in choreographic and storytelling directions.

SANNA / We wanted to experiment working with food as material, create a movement-based site-specific piece (kitchen in this case) and a durational piece. We decided to use the theme of interculturality in Târgu-Mureş, that was proposed by Make a Move, using our own learning experience as inspiration.

What methods did you use during rehearsals? What innovative methods have emerged during the meetings, rehearsals or co-creation lab?

65 **RODRIGO** / It was not directly emerging from the particular activities we developed during the lab, but from the general sense of urgency proposed by the lab, in the way that it placed us in a creation mode that needed to be fast and effective not giving place for too much thinking.

SANNA / We used physical theatre and movement-based methods for creating the choreography, starting with the actions of cooking and following the recipe of baking a cake and making it into a choreography. Also using a site-specific space it limits and/or inspires the movement. We did research and interviews about the Transylvanian cuisine before the rehearsals and got a lot of help from the local artists for the theme.

What would you further use in your work from the co-creation lab?

RODRIGO / The spirit of going as quick as possible to concrete creative action.

SANNA / Just the idea of trying to create a work-in-progress piece in just a few days doesn't seem completely impossible anymore! Experimenting with food as material in creation is something I would like to develop further. Also creating a piece that is local (in this case, a local recipe) but that could be performed internationally could be something to work on.

Overall theatrical experience of the lab and of the entire project:

RODRIGO / Great mix of people and activities that are not easy to get in the everyday life of our artistic activity. The Târgu-Mureş lab was a great way to conclude a very nourishing project with three very different inputs in each lab.

SANNA / I loved being able to be in a new place, working with international and local artists. It was a shame I couldn't work with everyone for the lack of time!

2. The Added Value of Mime for Intercultural Conflicts

Cast / Anne Corté, Annette Marka, Ivana Peranić, Dmitri Rekatchevski and Razvan Tarnovan

Resident artists / Anne Corté and Dmitri Rekatchevski

What was the moment about or what was your quest/aim/search for the piece?

ANNE / We built a moment that resided in Eastern Europe's decades of ethical conflicts. After the first days of the lab, we discovered the Hungarian-romanian situation (I hadn't previously heard about). We wanted to highlight the similarities between transylvanian situation and other regional contexts.

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DMITRI / Our purpose was the representation of interethnic European conflicts in a symbolic manner through mime physical technique in order to create some visual metaphor based on documentary texts. We chose four European conflicts: First Chechen War, Serbo-Croatian War, Kosovo conflict and annexing of Crimea by Russia. Some of those conflicts directly touched Ivana and me, so, for us it was a very strong experience. It was also a challenge for us to speak about something difficult through a comic approach.

What methods did you use during rehearsals? What innovative methods have emerged during the meetings, rehearsals or co-creation lab?

ANNE / The MAM projects have been set up by people from the International School of Corporeal Mime (London). I never worked with corporal mime or pantomime and was curious about the practice. It emerged a bilingual kind of "commented mime" in which a character of the scene storytell the situation while miming it.

DMITRI / We decided together about the organization and the tasks division. The first day we started our journey with a short training on mime and biomechanics. Then we performed our first improvisation, which was followed by an open discussion between the members of the group. Each participant was charged to investigate shortly on the historical events about the selected conflicts. During the next two days, we were devoted to improvisations, aesthetic research and text's choice. Anne Corté took the function of the director and worked on the global structure of play. She was also charged for maintaining the aesthetic coherence of the result. Therefore, she was the only one who was not playing on stage. As we were very limited on time, we decided to trust her intuitions and method.

What would you further use in your work from the co-creation lab?

ANNE / Trust?! I think this co-creation lab is a very good training to exercise trusting people you're working with and don't . The professional world does not allow you to risk following whoevers intuition. The Târgu-Mureş Lab was a very fluid experience of making together.

DMITRI / What I could use for my work is dealing with human sharing during the artistic work. Indeed, sometimes we need to accept things even if we do not completely understand them. I believe that this kind of function is corresponding to my temperament. Instead of trying to control every part of the work, it is good to try to share some tasks between every participant.

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Overall theatrical experience of the lab and of the entire project:

ANNE / The most impressive thing to me was to work in English for the first time. I found each workshop and meeting very rich, I felt frustrated not to have time to go further in each artistic attempt.

DMITRI / For me it was very important to meet with diverse points of view on the making of the theatre. The project allowed me to compare my own way of thinking and making theatre with the one of other creators. Each lab was very different conceptually speaking and each participant had different expectations. As far as I am concerned, I work as a performance creator quite immediately, even when being very limited on time. That is why the most frustrating moment was when I did not have the opportunity to experiment some of my concepts, artistically and technologically during the lab's session in Ireland. As far as Rijeka Lab is concerned, it was my first experience in creating for a site-specific work. I was quite satisfied that the artistic result was appealing for the spectators. Târgu-Mureş lab was humanly very strong; it was the best group work experience during the whole.

3. I Can't Talk

Cast / Johannes Lederhaas, Janaina Tupan Barko Judit Reka, Anne Corté, Kovacs Irisz, László Otilia, Marka Anette, Ioan-Antoni Nica, Püspöki Adél, Dmitri Rekatchevski, James Riordan

Resident artists / Janaina Tupan (Platform 88) and Johannes Lederhaas (Workinglifebalance Ltd.)

What was the moment about or what was your quest/aim/search for the piece?

JANAINA / We were experimenting with the idea of creating a series based on overheard conversations in public transport and transposing it in a post-talk show about the series on stage.

What methods did you use during rehearsals? What innovative methods have emerged during the meetings, rehearsals or co-creation lab?

JANAINA / Improvisation with text and movement.

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What would you further use in your work from the co-creation lab?

JANAINA / Will continue to use improvisation as a way to get to the core of the piece.

Overall theatrical experience of the lab and of the entire project:

JANAINA / GOOD.

4. The Blue Mountains are Constantly Walking

Cast / Anne Corté, Maria Gil, Ivana Peranić, Dimitri Rekatchevski James Riordan and Aletta Zselyke Kenéz.

Resident Artists / Maria Gill (Teatro do Silêncio) and James Riordan

What was the moment about or what was your quest/aim/search for the piece?

MARIA / To explore a specific movement associated with the act of walking incorporating a bell in each hand. Test it with a group of people experiencing relationships between people movement and sounds.

JAMES / We started with the idea of bells and simple movement. We wanted to explore what could be possible with bells, the different thoughts, memories and ideas that are associated with the ringing of bells. We were interested in healing, the opening of a spiritual space, of sound and light and the body.

What methods did you use during rehearsals? What innovative methods have emerged during the meetings, rehearsals or co-creation lab?

MARIA / We did not use a particular method but tools to start a process. The tools used included: free improvisations from movements, observation, testing mime techniques associated with walking, composition, choreography, collaboration, autobiographies, recording, score writing, repetition and group discussions.

JAMES / We worked on movement, both individually and as a group. We investigated intention, construction of timing, effects of lighting, placement of the audience and the different sounds that came with the pairing of different bells.

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What would you further use in your work from the co-creation lab?

MARIA / The artistic object we have created – the performance, as a starting point for another lab.

JAMES / We loved the movement of the bells, the calm, meditative nature of the work and I enjoyed how well we collaborated. We hope to continue the work in the future.

Overall theatrical experience of the lab and of the entire project:

MARIA: My experience was less theatrical experiences and more an exchange of ideas.

JAMES: I had a very good theatrical experience. It was inspiring to see so many different ways of working, the way ideas come to light through different forms.

5. Perspectives

Performers/voice artists / Adél Püspöki, Delia Duşa, Ioan-Antoni Nica, Irisz Kovacs, Janaina Tupan, Maria Gil, Otilia László.

Texts written by / Anette Marka, Irisz Kovacs, Otilia László, Raluca Sarca, Talán Vanda, Varga Tomás

Resident artist / Nicole Pschetz (Poulpe Électrique)

What was the moment about or what was your quest/aim/search for the piece?

This piece was based on sharing. The generous act of giving something away and not knowing where it will go. And to make that happen participants of a workshop were invited to look at the city from another perspective, in search of inspiration to write original stories to be shared with strangers. Performers/voice artists were then asked to interpret those stories, and therefore give something back to those who had written them.

What methods did you use during rehearsals? What innovative methods have emerged during the meetings, rehearsals or co-creation lab?

Our rehearsals focused on voice recording techniques. Due to the limited time I had with the performers/voice artists I made choices and targeted what would be essential to make the written texts alive. I also opted for selecting a text for each performer according to their voice type.

What would you further use in your work from the co-creation lab?

The written stories as they are meant to travel.

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Overall theatrical experience of the lab and of the entire project:

The opportunity in this Lab to test my project idea was very important as it allowed me to reconsider the direction I will take with it and its further development. I would have appreciated to have developed an idea throughout the entire project. Variety is interesting but using this time to focus and explore ideas more in depth would have been more relevant for the career moment I am right now.

SECTION 2 / Creative Insights

Creation is a process and in its flow inevitably there are phases between the sprout of the idea and the performance. Whether we see this process as a journey or as a construction, talent and inspiration act differently along with these creative phases. Although it is said that 'there are no creative recipes' (or are there?), every experienced artist has developed their own techniques or methods to enhance his creative abilities. They are like steps in the creative journey or bricks if we see the creation as a construction. We invite you to share your creative techniques. How do you transform life in theatre subjects? How do you develop these subjects in stories or performative narrations? What techniques do you use to build your performance? What exercises did you design or use to enhance your own or your crew's expressivity?

ANNE / I do believe that the best intuitions are the most irrational. I often consider my work as a rationalization process of a random element. The hard job consists in making it shareable, to build an all itinerary or game to place these random visions/ideas in something understandable. I also rely a lot on the persistence of ideas: how long do

you like an idea? A theatre production in France (at my level) lasts 2 - 3 years to be presented to an audience: you have to keep excited on your proposal all this time. I often consider the creative process as a time sieve: most of the time jokes and images tired you on the way. I work on very different projects and most of the time, each piece asks to renew processes and tools. I feed my practice with narratives, digital, theatrical techniques. I often have the impression that this diversity of techniques does not allow me to capitalize on my experiences.

The only know-how that cross all the projects is maybe how to work with people. To learn that speaking to an actor or a technician is a long way and a main aspect of co-working. A motivated team and fluid communication will save you from all artistic dead ends. There my only key tools are listening, caring and being clear on your expectations. On my last project I did use a sort of reducing process. Less is more. Why to use 3000 words when you can say everything in 200? To reduce ideas, actions, elements on their essence helps me to find clarity and precision. As I write, act or collaborate, I try to operate this reduction, hoping to decrease the world noise and making brighter the meaning of things.

In Targu Mures, our process – as an abstract – began with the curiosity of the mime technique and an old interest I had on Chechen war. I did have a conversation with Dmitri about Chechenia at the Zagreb airport. I suggested he story-tell the conflict in mime. Being Russian himself, he wasn't comfortable to work only on a Russian conflict and suggested that he open it to other conflicts. Rezvan, Ivana and Anette joined us and we brainstormed to choose other conflicts, we had a short documentation time: each one in charge of a conflict. Then we put together an abstract of the conflict we searched about. We reduced as much as possible the different phases of the conflict and with these simple stories, we jumped on stage to try to illustrate them. Ivana and Dmitri went to the university theatre to pick some costumes (including wedding dresses). Dimitri shared with us some basics mime and Meyerhold techniques. We were keen to assume the kitschy part of the mime language and looked for iconic images of each sentence. We tried to use the most classical mime vocabulary Ivana and Dimitri did know. As we came to add comments, it appears logical to use each actor language as well as english (russian, croatian, romanian).

JAMES / As a theatre deviser, every process of creation for me is different and although I have techniques I use a lot, the nature of the work I make is varied and the techniques need to be flexible. I sometimes work with one silent actor in full mask, other times I work with an ensemble of singers and every process needs something different, even if the goal is the same. Although I have different techniques

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for different creation projects I am often interested in questioning the form and in finding a satisfying rhythm within the subject I am working with. I lean a lot on dance and choreography as well as visual art. I take inspiration from tradition and music. I am passionate about celebrating the liveness of theatre, the shared, temporary experience before the lights go down and everyone returns to themselves. I like to see light as its own character in the telling of a story. Sometimes I use writing techniques I've picked up over the years, other times all the content comes from improvising. One of the techniques I find works well is picking a team who you trust. Within a co-creation project such as those I was involved in in Make a Move, finding the balance between creators is so key and often the hardest part of making work. Being able to give and receive, listen and lead is something I am still learning and will continue to learn as long as I am creating work. My impulse is often to lead and taking a backseat when I am passionate about something can be a challenge, albeit one which I enjoy.

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SANNA / We are an international company based in Barcelona; an organization dedicated to spread and support physical and visual theatre through performances, educational work and events. We are a group of artists of different nationalities and the interest in movement brought us together. We all have a particular trajectory that enriches us, and that is why we do not have a single way of working or creating. Each project or performance has its own unique creative process, though all our work has movement as a starting point. We aim to collaborate and exchange knowledge and experiences with other theatre companies that are also interested in using movement in their work.

Artistic Journey

Artists have always travelled. Art history is plentiful of examples of artists to be realized far from the homeland. Artists travel in search of a better life, for a more understanding or loving audience, to join groups that share their esthetic beliefs, or simply driven by the need for change. Yet, every artist has their unique story, and sometimes drama. It involves the childhood and youth memories from their homeland that shaped him. What of his local culture and ethos did they bring with them? Then is the school in his homeland and, perhaps, learning or training abroad. Did those transformed them or only enhanced their native artistic abilities? Restarting in a new country is not easy. How did the new homeland accept them? Is it a story of his arrival or a story of his first (important) performance? How do they feel now, in the new culture and society? Do they feel at home, adopted, included or still an immigrant, an outsider? From this position what they want to tell to the

audience, and how? What of their home culture wants to share with this new audience?

ANNE / I am French living in France so I am not really concerned by this section. I lived two years in South America (Argentina, Peru) and a year in South Africa, of course these years abroad had an impact on my way to understand the world. A main influence and esthetic upheaval happened to me while traveling in Morocco (collaborating with a theatre company) finding out about islamic art. The geometric world representation especially in the "zellij": local mosaic art, inspired me the possibility of dramaturgy shaped as pattern compositions, variations of nested elements. Sensations from that art still follow me.

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JAMES / I have been lucky enough to have lived in many places and made work with people from all over the world throughout my career. Theatre transcends verbal language, what is often thought of as being specific to one culture can often be found echoing in many more. A tradition here is the same tradition there with a slightly different hat. We are much more similar than we are led to believe.

Being from the West of Ireland, the part where the Irish language is most prevalent and where Irish music and myths collide with dream like landscapes and the wild ocean, the sense of where I come from is an integral part of me and always makes its way into the work I create in one way or another, through voice, humour, song or character.

Having lived abroad for many years, it is thought-provoking to see what parts of your home you take with you, what still resonates once you've left your home place and what things make you feel instantly at home. It is also interesting to be aware of the inspirations you're drawn to when immersed in different cultures and societies. For me it is often, the different energies on the street, moving through places on local transport or celebrations are all places I like to seek inspiration. I also find it fascinating how different places engage with their traditions, it is telling to observe what is championed and what is seen as dated and no longer important.

Creative Environment and Artistic Choices

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Galway Lab / Digital Technologies in a Green Island

Traian Penciu / Associate Professor at the University of Arts, Târgu-Mureș, Romania

The first lab was developed based on contrast. The organisers hosted the digital media orientated lab on the small, rural and picturesque island of Inis Oirr. Technology: cameras, monitors, computers and sound devices were brought and installed in the cultural centre building on the island. The first few days saw the local and residential artists immersed in new media technologies like 360° filming, binaural sound, video mapping and editing sound and video, yet every day they walked or rode bicycles, from the hotel to the cultural centre, through green meadows. They also took a round trip on the small island, being shown key landscape destinations.

If the inside building activities were governed by technology, the outside experiences were driven by nature: the green of the vegetation, the sound of the waves, the smell of the spring mixed with salty seaweed. A coincidental, somehow dramatic, episode threw a mysterious light on the island from the very first day: a strong wind made the boat trip unpleasant but generated an adventurous memory.

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The organisers' decision to avoid a pastiche tech-and-concrete environment to a digital art event, gave particular boost to artists' inspiration.

Creative use of the digital media

360° filming is a technology that allows recording everything around the camera and can be viewed with VR goggles, the viewer being able to change his orientation by will. However, the viewer has no control of the POV (like hopping in Google Street View) or any movement of the camera (some players can zoom though). Sound is general and de-acustomisation of sounds is done by the viewer who turns himself until he finds the source. For the same reason, from-off music tracks have a greater impact because the source is not visible, creating a sense of mystery or strangeness.

The artists seized the potential for an immersive performance, and most of the production was 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 it. Loretta Ni Ghabháin's presentation about 360 filming came after the shooting session, and, anyway, did not add much knowledge, but instead created some openings for further study.

The first scratch 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.

During the scratch preparation day, the artists created their own short clips, improving their basics skills in handling a 360° camera, remote control filming with the phone/tablet application, positioning and proximity in acting with a camera that has no framing, and, in post-processing, working with an editor in basic editing. Tom O'Dea the expert, helped them with the complex shooting, like shooting for multitrack editing and layering. Tom also did the editing for the artists, taking the director's role and deciding cuts, fades and active takes. It was a long day for the expert but finally, all the clips were finished satisfactorily.

The clips are more for the artist's creativity than to showcase their filming skills. The set is tributary to their classic 2d film reflexes, the action being concentrated in one direction, movements being linear approaching or departing. Perhaps, if Loretta Ni Ghabháin's presentation was done earlier and with more focus on a circular filming set, artists would have designed appropriately oriented sets. Though we can find

exceptions: Anne Corté did a scene where the character hands the viewer a knife to eat with it (Anne assisted every viewer of hers clip, actually giving him a big kitchen knife, thus kinesthetically enhancing the VR). After that, she makes the viewer 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 Peranić 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 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 the 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.

Sound and Binaural Sound. Almost all of the projects involved sound editing to some extent. The sound was processed digitally – the main technology widely used today. But there were two productions where the 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 did a systematic test of the binaural sound acquisition in an audio-visual performance in which they performed different sounds in diverse positions and distances around the binaural recording device. The audience was listening live in headsets testing the directional effect of the binaural sound.

Rodrigo Pardo used his own smart-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 smartphone. The application is more stable than streaming because the soundtrack file is downloaded before the beginning of the performance and played by cue messages sent by the performance sound tech. But Roberto's production went beyond a software test. He used the intimacy of hearing sound in a headset to enhance the soundtrack of his performance which consisted of recordings of other artists speaking in various languages about loneliness.

Video projection and video mapping. The 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

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audience stairs made visible acting in a lying position (Conor Geoghegan) and the glass wall favored a specific perspective (Yucef Zraiby). It was a collectively devised production with relatively large participation (a third of the artists – 7 of 20).

Because the rehearsal time was very short, there was not enough time for the visual artist to produce customized video mappings, which were replaced with animations. Since there were only two video projectors for three 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 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, the 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 splashes 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.

Themes and creative solutions

Days in Inis Oirr, working immersively with new digital technologies and living in the picturesque landscape of the island were a unique and persistent experience for the participant artists inspiring common themes in their productions. We can observe these themes appearing like leitmotifs in their productions – I underlined here two – although there were no planning to approach them, nor even consistent discussions about topics including these themes. The following analysis will focus on the different ways these themes appear according to each artist's personality in order to size the inspiring impact of the incubator on its participants.

The Island. Organizing an immersive digital lab on a rural island may seem unusual and eccentric. There is a large gap between the precise, high tech- and speed-oriented new digital technologies and the calm and patriarchal environment of the Inis Oirr island where the horse still holds esteem as a transport mean. In fact, the place had an important impact on artists and their creativity. First, the rural and natural landscape delighted the participants, mostly coming from the urban life of the large metropolis. A "bubble" (Anne Corté) was created supporting collaboration, concentration and creativity. Artists who were not used to immersive work with digital technologies found comfort and revival in the green landscape. One of the reasons the Running scratch piece was very popular among the artists was the fact that it happened outside.

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The participants got acquainted with the island in the first day through a guided walk, discovering its attractions (the shipwreck, the castle, the lighthouse) and roads, and some of them used this location in their productions:

Cathal McGuire used pictures taken on the island to add a visual background layer to his binaural scratch, and James Riordan and Maria Gil described it in their letter performance.

Grainne O'Carroll tied a 360 camera to a drone and made a clip giving the experience of flying over the island, so strong that viewers were advised to sit down to avoid dizziness.

The swamps recalled to Deis Nunez the Nanan Goddess and inspired her production "Mud and Iron".

Rodrigo Prado found a rare perspective, having in front a courtyard with a young tree and in the background a windy deserted beach.

Some other artists let themselves inspired by the mysteries of the island. Anne Corté imagined an island with only two wrecked people. Grainne O Carroll, in another 360° short film of hers, brought one of her masked and agglutinated dance-acro-costume characters from "We're All Mad Here" in the strange deserted landscape of the island. Ivana Peranić explored the oneiric attributes of the shipwreck and Lisa Cox populated its interior with baby dragons.

Text was used in some productions, but not in the classic way – text sublimated on stage in spoken dialogue. Text participated in the performance with visual and rhythmic roles.

Ann Corté uses text written on boards instead of dialogue. In a similar way, Deise Nunes while telling us the story of Ogun and Nana, an ancient African myth that predicts Nature's depletion by the technological society in this century, uses text as the image added to her speech. On a dark screen, punch lines or short questions are projected, written with typing machine fonts (Courier): "Where do you come from?", "Where does your mother come from?".

In their performance, Maria Gil and James Riordan dictate a letter expressing the feelings produced by the strange and fascinating landscape of the Inis Oirr Island. Due to the imperfections of the dictation software, they had to repeat some words creating

an ironic effect that completes the magic atmosphere of the letter.

Text is used in a burlesque way in the Handball court performance. An application letter appears on a projected computer screen as it is written, and corrected in the allegro tempo of the "The Typewriter" (composed by Leroy Anderson). At the same time the actor performed a pantomime sliding from the iconic burlesque typewriting (Conor Geoghegan & Sandra González Bandera) to a metaphoric suggestion of the emotions and expectations of an artist writing such a letter (Dmitri Rekatchevski).

In their binaural experiment, Anja Kersten and Cathal McGuire used spoken text as support for the binaural perception. Speech in German (left ear) and English (right ear) are delivered successive or synchronous mixed at different intensities and distances. Rodrigo Prado's production spoke in different languages which acted as a soundscape.

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— Rijeka Lab / A Crucible for Creativity

*Anda Cadariu, Ph.D. / Lecturer at the **University of Arts, Târgu-Mureș, Romania***

On the 10th September 2019, after the official opening of the Second Make a Move Lab, which took place in Rijeka and the theme of which was Site-Specific Theatre and Audiences, the resident artists (James Riordan, Dimitri Rekatchevski, Anne Corté, Rodrigo Pardo, Nicole Pschetz, Julianna Bloodgood, Janaina Tupan, Miguel Bonneville, Sanna Toivanen, Johannes Lederhaas) started exploring the spaces and underwent a guided tour of the city. The artists organised themselves into groups or individuals, according to their choice of the site that inspired them in order to generate creative work. There were four proposed locations:

- Rooftop of the Robna kuća Ri
- Opera – Teatro Fenice
- Shop windows of Varteks mall
- Mills along the Rječina river

Even though there were four initial groups, some of the resident artists decided to either choose another group at another location, or work individually (Dimitri Rekatchevski and Anne Corté).

On the 15th September, when the local artists arrived and met the other artists, the organisers and the evaluators, the resident artists had already sketched several of their

creative presentations. I would like to emphasize that the speed-dating element and James Riordan's warm-up games were both assets in developing the communication within the enlarged group, as well as in integrating the local artists among the resident artists.

The rehearsal process was very intense, and professionals who were not a part of the artistic team (evaluators, for instance) had to be careful not to disturb the creative process when attending the initial talks among the artists. Another thing that usually happens in rehearsals – which also happened during the Rijeka Lab – is the birth of a certain chemistry between certain artists who are working together.

Although I was able to get acquainted with all of the spaces, I only observed the rehearsals at the shop windows of Varteks mall and those on the rooftop of the Robna kuća Ri. I particularly appreciated the group discussions and group-work that took place in Filodrammatica during the rehearsal period and would like to emphasise the importance of the way the organisers supported the artists. Even though the KRILA staff is small, all of the employees and volunteers of this NGO did everything they could to organise the rehearsals and the work-in-progress presentations (from gathering lists of the artists' needs – such as props, technical support, external collaborators – to the use of walkie-talkies in order to communicate efficiently with each other).

During the rehearsal period, a new element – a more theoretical one – had to be taken into account: Audience Development talks. During the discussion that took place on the 16th September, 2019, from 9 a.m. to 10 a.m., the artists shared their views and experiences in relationship with their audience. For instance, resident artist Rodrigo Pardo talked about the predictability of the spectators and about the need of the artists to gather information regarding their audience. Ivana Peranić, artist, organiser and main project coordinator of *Make a Move*, referred to the manner in which KRILA connects with the audience from the point of view of marketing an event, namely, to the way the potential spectators are informed about it via online social networks and local media.

The artists' presentations took place on the 17th September, 2019. (The work-in-progress at the Mills along the Rječina river was considered a test-presentation and had already been shown on the 14th September, 2019). Therefore, the three remaining locations were explored by the Rijeka audience on the 17th. To sum things up in a more theoretical manner, the spectators were offered a promenade (itinerant) site-specific theatrical presentation.

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Resident artists Nicole Pschetz and Miguel Bonneville, together with some of the local artists, opted for an interactive durational piece involving the shop window of the Varteks mall. Their performative installation started at 1 p.m., lasted until 3 p.m., and explored what it means to be a saint today; it also focused on the wishes and thoughts of the audience members. In the afternoon, the itinerant presentation took place, with the following course: it started on the rooftop of the Robna kuća Ri, continued at the shop window of the Varteks mall and ended at the Opera – Teatro Fenice.

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I attended the general rehearsals on the rooftop performance (created by resident artists Rodrigo Pardo and James Riordan, who also involved local artists Uroš Mladenović and Iva Korbar). From the point of view of the concept and of the script, the piece was excellent: the characters in the presentation (Superman, Batman, Catwoman) were portrayed as disgraced superheroes who had lost their powers and were looking for menial jobs – the only ones they could do. The presentation was a success – it was funny, well-directed and well-acted. Also, it was site-specific, and it used the space very well. It reminded me of Rimini Protokoll's *Remote X* – an audio-guided Berlin tour-performance.

After the rooftop piece, at 6.20 p.m., resident artist Dimitri Rekatchevski and local artist Frane Maiden led the audience to the shop window, where they presented a very performative and visually-oriented piece about swimming and summer, which involved not only the two artists, but also a local street musician.

The last presentation started at 7.10 p.m. at the Opera – Teatro Fenice and it involved 10 resident and local artists. It was a postdramatic piece, characterised by multilingual expression, surreal atmosphere, dust, a striptease act combined with a Q&A contest, movement, dance and songs; it employed high-quality technical equipment.

The presentations were followed by discussions with members of the audience at Filodrammatica.

During the following days, we all attended the Business Module, the aim of which was to offer the resident and local artists pre and post-grant expertise. It consisted of grant-writing training (led by expert Barbara Rovere) and project management guidelines (led by expert Adam Jeanes). After these presentations, the artists could register for individual or group consultations with the experts. The Business Module was organised in a manner which allowed the resident and

local artists to attend the experts' presentations in two groups. The groups took part in two simultaneous presentations, in two different spaces, and switched the trainer afterwards.

The first session I attended was facilitated by Barbara Rovere, a former diplomat and government official who has been a professional project/grant writer for 10 years. Her presentation focused on tips for grant application writing:

- Design your project before starting to write the grant proposal;
- Know the funder and the call;
- Only apply if your project fits the call;
- Read the call guidelines and follow them to perfection - before and while you are writing, etc.
- Adam Jeanes' session focused on what happens after an artist or a group of artists win a grant, namely, on how they manage the project. Jeanes is a financial expert and works in the Arts Council of England. Therefore, his insight was more than valuable.

The Second Lab organised in the framework of the *Make a Move* project ended on 19th September, 2019, with conclusions and evaluations, but also with a tango lesson offered by resident artist Rodrigo Pardo.

The three main goals of the Second Lab were:

- to exchange practices and creative processes among artists
- to do a work-in progress presentation
- to identify at least 5 possible cooperation projects among the participant artists

Among the strong points of the lab, I would highlight:

- the open-mindedness of the staff at KRILA;
- the fact that the stress levels were not very high;
- the high quality of the work-in-progress presentations within the Artistic Module;
- the high quality of the Business Module presentations.

An adjacent conclusion that can be drawn from my notes, observations and documentation is that the resident artists' soft skills vary, but their cohesion as a group is very good and, therefore, one can assess their social skills, communication skills, character traits, career attributes, etc., as being at around the same level.

The main conclusion is that the Second Make a Move Lab was a useful experience for everyone involved, but, most importantly, for the resident and local artists, especially from the point of view of networking and sharing creative practices.

Last, but not least, I am personally very grateful for the wonderful, playful and extremely creative performances I have attended during this Lab.

— Târgu-Mureș Lab / Minorities, Nostalgia and Compassion

Traian Penciu / Associate Professor at the **University of Arts, Târgu-Mureș, Romania**

83 The residential artists arrived in Târgu-Mureș on a foggy winter day. Instead of a visit in the faded to white the urban landscapes, the organisers offered them a presentation of the town, focused on the recent history of Romanian – Hungarian intercultural cohabitation. They learned about the Communist regime's policy of disuniting the two communities in order to control them by the principle of *divide et impera*, and how it led to a riot between them in March, 1990, after the communism fell. They found out about the traumas and dramas, and how both communities made efforts, not to forget, but to forgive and understand each other in a still-continuing process of healing. These recent historical events impressed the artists and became a source of inspiration for their productions.

During the Planning of the Creative Work lead by Patkó Éva, the artists were asked to propose some keywords in order to narrow the thematic of their performance to strong and valuable thematic subjects. Artists agreed to seven keywords: *Home, Stereotypes, Tradition, Otherness, Healing, Background* and *Collective memory*, all related to the status of the minorities but, as they confessed, also to the condition of the immigrant. These keywords shaped the next stage which was a focus group aiming to gather inspiring material for the productions and, in more or less declared form, the productions it selves.

The reasons for choosing the themes are heterogeneous and we will present some, which were shared by the artists in their answers to the questionnaires:

Aesthetic choices. Sanna Karolina Toivanen moved to *stereotypes* aiming for a comic view on the subjects from her own experience Romania.

Some adopted or suggested the themes because they were already part of their creative program. Dmitri Rekatchevski was already thinking about *stereotypes, otherness*, and *background*. Julianna Bloodgood included all (but less stereotypes)

of them as part of her performance on *identity*. Her team processed personal stories, memories and ancestors covering Home, Tradition, and Background. Because we looked straight at the participants' lives the theme of Otherness also came up, and *healing* emerged as a by-product of the process and several participants told her "of what particularly felt 'healed' to them". Johannes Lederhaas integrates them in a larger undefined concept, but *healing* is a "more a positive idea" by giving hope.

- Having a practical creative solution (Maria Gil wanted to explore "the healing properties of the Bells")
- Attraction caused by (re)discovering it. Maria Gil explored *Otherness* and *Tradition* in the focus group.
- Personal and community needs creation gaining the dimension of self-transforming, self-expressing, or-self *healing* Marka Anette chooses healing from the need to heal herself and the people around. Pálffy Zsófia wanted to redefine and reframe her perception of home, tradition and collective memory. She also wanted to speak about issues "still unspoken", "blockages between the two nations", hoping that different, outsider perspectives about the community's collective memories can heal from the past.
- Just exploring but not developing them in the production: Sanna Karolina Toivanen was influenced and touched by the themes of *home* and *otherness* during the focus group, but because she found them very 'emotional' and felt production time too short for valuable development, she decided to approach these themes in later creations.

Themes are visible in the performances too. The theme of *Otherness* is central in the performance *I can't talk*. In the so-called "soap opera in public spaces" the single character onstage – the teller – repeats like a *leitmotif* "I'm getting lost". But she does not get lost on the streets, her feeling of loneliness comes from being between total strangers. They seem to know each other, a group from which the teller is excluded. She tries to understand this strange group retracing its relationships from bits of phone conversations she can hear on the street or in the bus and in order to achieve this understanding. She even draws a map, not a geographical but a relational one.

The perception of the alien on locals is reductive and, therefore, subject to stereotypes. The teller gives the unknown people she meets nicknames, resulting from a sketchy and superficial observation: The Irishman, The Russian who Speaks French with an Accent, the Happy Girl, the Stalker, The Activist of the Fertilizer Factory. This is another form of otherness, by perceiving the fellow through our own cognitive stereotypes.

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The performance which has stereotypes as a central theme is *The Added Value of Mime for Intercultural Conflicts*. The title itself is a parody of the political wooden language and announces the caustic vision of the performance on nationalism. Here the mime parody a spoken text, which could be read from a history manual. The pamphlet style mime shows off the stupidity and deadly grotesque nature of extreme nationalist doctrines: the collapse of the Soviet Union becomes the dismemberment of the *Mosfilm* iconic statue, the Yugoslavian war is a muse ballet which degenerates in slaughter and the war between Russia and Ukraine is mimed with a domestic scene marked with citations from Meierhold's biomechanics.

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Another kind of parody we found was in *Minor Chefs*, where a cake is prepared in the rhythm of Transylvanian dance and cooked with ritual gestures on a lament song. Here, the climate is more relaxed, and in the final part, festive. It's the uniting spirit of Christmas, celebrated through a funny dance, but still holding the nostalgia of the home staged on traditional Transylvanian music.

Clouds Passing By is also staged on traditional Transylvanian music. The performance is supported by the sound of lullabies sung in Hungarian and Romanian. Their slow and soft rhythm awakens the nostalgia of the maternal home. The walls of the venue are covered with texts – citations or fragments from poems – written in several languages, and some of them are recited by the actors as an appeal to our collective memory. However, the performance has a deep experiential level, referring to the unconscious collective memory, where it can be perceived as a healing process. A healing process offers and the performance *The Blue Mountains Are Always Walking*, which explores the consonant sound of the bells.

Conclusions

Independent physical theatre artists search for inspiration beyond the text, which is only a tool in their devising creative process. Thus, they can be less focused on defining and representing a specific character and more interested in expressive emotions and feeling. Less academic in unfolding a story (though they can be very precise if they want to) and more open to post-dramatic structures and free devising. The lack of text support forces them to be more aware of the environment and life as creative inspiration than classical actors. In all the three labs, the location had an important influence on the subjects of the performances, the vision of the staging. Whether it was architecture (Rijeka), tools and environment (Ins Oirr) or interethnic history (Târgu-Mureş), the proposition of the local ethos inspired them. In fact, they did in a contemporary way what actors do all the time: being a mirror to life.

Final Internal Evaluation of the MAM Art Incubator

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Internal Evaluation of the MAM Art Incubator (resume)

Assistant Professor Ph.D. Lia Codrina Conțiu
University of Arts Târgu-Mureș, Romania

Galway Lab, 25th – 4th May 2019, Ireland

The 'Digital Practices' Lab was the first pilot Art Incubator session of the 'Make a Move' project, organised and hosted by Galway Theatre Festival, in Galway City and on Inis Oirr, an island off the coast of County Galway. The 'Digital Practices' Lab brought the group of 10 international artists selected for the 'Make a Move' project together for the first time, and another 10 Irish artists joined this group for the co-creation laboratory.

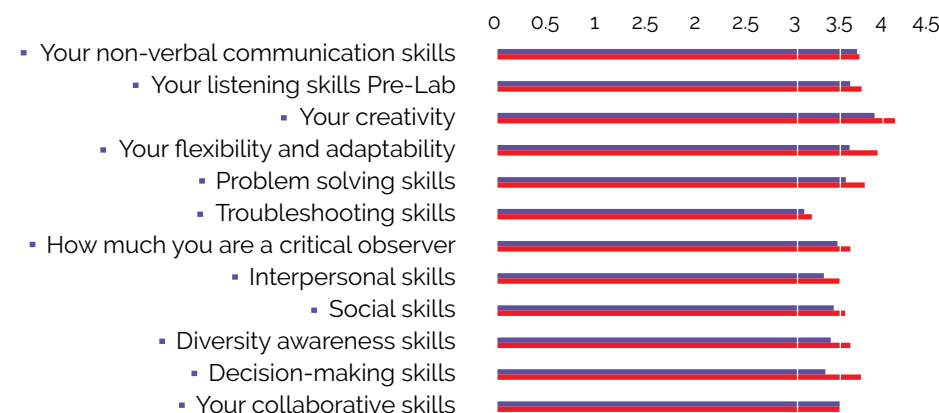
The focus of the 'Digital Practices' Lab was to provide the 20 selected international and local artists the time and opportunity to learn about each other, and each other's work, and to exchange practices and project ideas, as well as to support the artists in building new skills in the area of digital practices. The artists learned how to use the technology to create several short projects and produced works that were 'in progress'.

In the internal evaluation of the Lab we used the following tools: observation, discussions with the artists and the experts, a questionnaire at the beginning and

at the end of the Lab. The questionnaires used a 5 point Likert scale (1 – poor, 2 – fair, 3 – average, 4 – good, 5 – very good). We collected 20 filled questionnaires at the beginning and 18 at the end, as two local artists didn't fill in the questionnaires. Each questionnaire had a code which allowed us to track those who were resident artists and local artists, as well as those resident artists who were to participate in the full Incubator project. The coding did not reveal their real identity, so they remained anonymous. In the analysis we used percentages and averages.

87 When addressing the questions regarding **soft skills** we wanted to see if the artists could evaluate themselves before and after the Lab, despite the fact that some of the soft skills enumerated in the questionnaires are difficult to evaluate unless observed by an outside perspective

Soft skills / Pre-Lab Post-Lab



As the artists appreciated, it was rather difficult to evaluate their soft skills by themselves. Although some differ in terms of context and situation, overall, the results are good, as there is a slight improvement in 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.

The *audience development* element in this 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 with the final scratch showing in Galway, because not all of them had experience in facilitating a 'scratch showing'. The resident artists had **a workshop on Blogging** and they had to blog during the Lab. The organizers didn't want to create too many blogs because the artists would 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 resident artists, using text, pictures and videos. While the blogs began in a journalistic fashion and they ended in a more poetic and artistic manner, as the writer imagined and dreamt 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.

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In relation to **digital practices**, the most important questions were related to the technologies they used during the artistic module:

When asked if they had any experience working directly with **digital technologies**, after the Art Lab, 66,66% of the artists considered that their knowledge in working with technologies improved a lot, 33,33% considered that there was no improvement. Overall there is development, as the average was 1.5 at the beginning, and it was 2.38 at the end (counting 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 camera practices, and some artists may have felt 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 they had disimproved. The results are due to the fact that they used digital mapping, but as this was mostly coordinated by the experts and the artists may have felt that they don't know how to use it on their own or that it is somewhat complicated. Brian Kenny and Tom O'Dea (the experts) worked with the artists who wanted to try this technology and showed some artists how to use digital mapping software during an evening workshop.

The results from working with Live cameras and Digital Projection/Visuals are as follows:

Live cameras / Pre-Lab – average 1,85 out of 20 and Post-Lab – average 2,33 out of 18
Digital Projection/Visuals / Pre-Lab – average 2,45 out of 20 and Post-Lab – average 2,88 out of 18

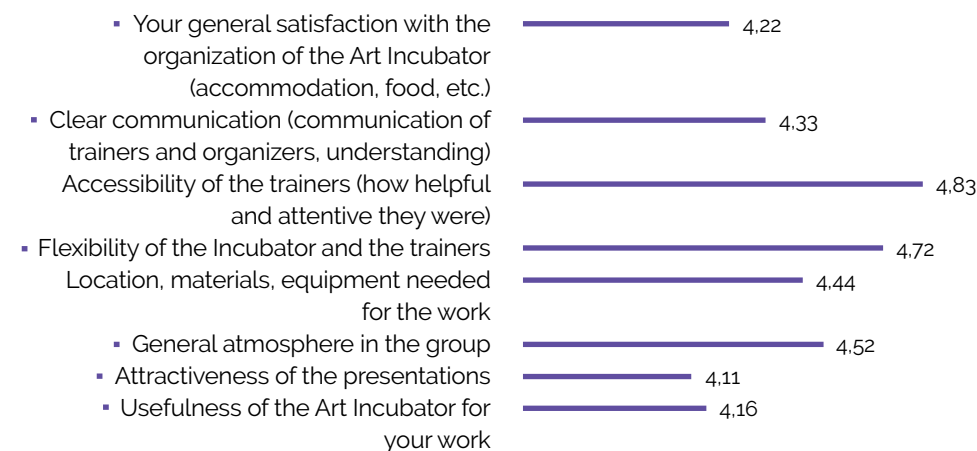
Despite the fact that the use of these techniques was coordinated and presented by the experts there is an improvement indicated on the survey.

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The results from working with **Sound editing software** are: Pre-Lab – average 1,8 out of 20 and Post-Lab – 1,94 out of 18. The artists had the opportunity to see how the sound editing software works but they did not have much time to gain experience with it. Esteban Moreno (musician and sound specialist) worked quite closely with Anja Kersten and Cathal McGuire for the sound that they did for the binaural piece.

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.

In the questionnaire, the artists were asked to evaluate the Art Lab as a whole. The responses to the general questions, after the Lab, are presented in the graph below



The artists considered *the experts as being helpful and attentive*, this average is the biggest, 4.83, followed by 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.

The artists were asked what they liked the most about the Lab in Galway, and the responses are given below:

Resident Artists

- Working together; being in a creative process; sharing the little scratches we made.
- Meeting the artists; the city and the island, the experts were great.
- The flexibility and still good plan development of the organizers.
- Meeting new people. Learning how other artists work. Being in Ireland. Having the privilege of being/working in Inis Oirr.
- Creating together.
- Meeting/learning/trying the tech.
- Discovering the possibility of 360 technology. How it changes narrative perspectives and film writing.
- The place, the island, meeting the other artists and tech and others.
- Group workshops, sessions of work sharing, scratch works.
- To be in an artistic environment and to be faced with different training (digital, etc.) and generosity of each person and the context.

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Local and Regional Artists

- The opportunity to play, different artists coming together making new connections; experimentation – so much learning.
- It was so inspiring and exciting to be surrounded by all these really interesting artists and new technologies. It completely opened up my mind to the potential of using tech in my creation. I loved every minute. The surroundings couldn't have been better!
- The luxury of spending a full week immersed in a creative process with other 19 artists.
- Working on projects together with other artists.
- I loved the location; it was perfect for taking a break from the outside world and focusing on the experimentation with no distractions. A really restful place to be and inspiring as well! It influenced the work in lovely ways. I loved how hands on and practical it all was, getting to work with such cool tech with AMAZING experts. It really de-mystified the tech for me, I would have felt intimidated by the tech before the lab and now I feel very confident that I would be able to use the tech

again. The experts were amazing, so incredibly helpful and patient, no question was a stupid question!

- What I most enjoyed was making the personal connections with artists from different practices and places whom I wouldn't have otherwise, both trainers and participants. Getting to experience what it was like to create with the technologies, although the equipment was limited in the amount, so time management of use was a challenge.
- I have most enjoyed meeting the other people who have gathered. The critical thinking about art and life that I had. The location was beautiful, and I was deeply touched by the combination of these things. Very unique, strange and strong people and environment. I also really appreciate the dedication of the team and although at times it was too much, I did like the level of focus.
- Meeting and working with lots of artists.

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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** many things about technology from amazing experts, and **creating together**. As the goal of 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 resident 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.

Rijeka Lab, 10th –19th September 2019, Croatia

The Artistic Module in Rijeka Art Incubator session 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 a work-in-progress presentation on 17th September 2019, in the following locations: a shop window of the Varteks mall at St. Barbara Square, a shopping mall rooftop (Robna kuća RI) and surrounding streets and the historical building Teatro Fenice with Opera Hall.

The methodology of the Lab evaluation consists of **daily observation, informal talks** with the artists, facilitators and organizers, **notes, photographs and questionnaires** which were applied at the end of the Lab. The questionnaires were designed for the resident artists and the local artists. Some of the results are presented below.

- The Resident Artists were asked to describe the creative work and the creation process within their artistic group, based on locations.

A shop window of the Varteks mall at St. Barbara Square (in this location we had two groups of artists):

LP2104RA / Title: *I'm listening* – A durational performance-installation co-created by Nicole Pschetz (Poulpe Électrique) and Miguel Bonneville (Teatro do Silêncio), with the collaboration of Maja Kalafatić and Miljena Vučković. Our co-creation process started with the choice of our location: a small empty shop at St. Barbara Square in Rijeka. This place is quite hidden from the public and (we noticed) with not many people passing by. We've spent some time inside it, as well as looking at it from the outside, seeing our reflections on the window and asking ourselves/each other:

- What are our concerns as artists?
- What are we interested in?
- What are we working with at the moment (individually)?
- How to match our own needs to MaM proposal of site-specific co-creation?
- How to match our own needs to the location?
- How can two artists with different backgrounds, without much knowledge of each other, can collaborate and find consensus in a very short amount of time?
- How to connect with the city and local people?

One of us was interested about researching what it means to be a saint nowadays. The other was interested in collecting stories, wishes, and thoughts about what is missing in the local's lives, and therefore somehow map what's missing in Rijeka. Miguel came up with the idea of researching St. Vito – the patron saint of Rijeka, and also of dancers and entertainers. We then thought about creating a performative installation where St. Vito would be present and visible to the local people (our audience). The audience would be able to share their concerns and wishes throughout a microphone or in writing. Once we had the concept defined and the idea set, we were joined by two regional artists (Maja Kalafatić and Miljena Vučković). Their inputs helped us to refine our work and they were fully hands-on to make the piece happen. We also made a small flyer, similar to those handed by the Catholic church, with the Saint's name and image on one side, and on the back, a prayer. In our case, instead of the prayer we wrote a text both in Croatian and in English inviting people to experience/engage with our work: "You are cordially invited to take the opportunity to share your wishes and concerns with St. Vito at St. Barbara Square, from 1.00 pm to 3.00 pm."

MO2209RA / It was interesting to focus on our concerns as artists – what are we interested in and working with at the moment – and trying to match our individual

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visions and needs to the project's proposal of site-specific creation and collaboration. How can two artists with different backgrounds, without much knowledge of each other, collaborate and find consensus in a very short amount of time? This implies sharing, mutual respect and a lot of listening, all of which I believe happened in my group. I also think that having strong work ethics helped our understanding what steps to take and how to work together.

LR2110RA / My artistic group was composed of me, one local artist and one external artist. I already had a structure of the play and the way to realise it from sharings with resident artists. The first step was to do 2 essential improvisations as a base of work and also to better understanding each other (me and local artist). The local artist was very receptive and creative. Together we invented the "choreography" for our play. The second step was to adjust the choreography for location and make it clear. The third step – to synchronise our action with the intervention of the external artist (local busker). We didn't really have a general rehearsal, because of sharing location with another group, and specific of their "show". But we had extra-time to work in Filodramatica.

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A shopping mall rooftop (Robna kuća RI):

IL2309RA / Our group had a very strong idea from the beginning which was unusual but made things a lot easier as there was a frame. One of the group decided they didn't want to work inside this frame and decided to no longer be in the group which was respected by everyone involved. We devised the story together, learned how to use the technology and tried things out. When we were joined by the Local Artists, the group worked well together in preparing the show, there were no arguments and the sharing was quite successful. I learned a lot from the process along with deepening my relationship with a potential collaborator.

RP 15-12-71 / Different to the Galway lab in which I went with no preparation more than to be ready to react to the proposals, in this case I had done some previous work on the location chosen based on the information Ivana sent by email. I proposed then to James a kind of collaboration that included the possibility of me creating a frame and first raw narrative to be developed during the lab. The inclusion of Anne the first days was not really working because her proposal was in direct opposition of the frame previously proposed, not that much on the artistic side, but on the technical one, since in my opinion the equipment we were using was not adapted to what Anne had in mind. Redirected again to the previous idea we went directly to the creation of the scenes with artistic inputs from James and great

collaboration of Uroš and Iva. I think we got very good results in many levels, taking into account that in this short time we had to deal with technical, production and artistic issues at the same time.

Teatro Fenice – Opera Hall:

LL248RA / We each allowed the space to speak to us in a way. We entered and left and shared our feelings, images and ideas one by one. We listened to each other and then were inspired by each other's ideas. Slowly, we began to see that there were vast differences in the approaches that each individual might take in creating or presenting artistic work there. Differences to the point that one group member didn't even see the point in making or doing anything at all in the Opera because the 'space was enough and didn't need us'. Others wanted to have poetry and contrast and allow the theatricality to offer metaphor, others wanted to make clear political statements. But because the tech crew came on the second day and the media and it was expected and asked that we present something, we decided to just let each person 'direct' a scene that they envisioned, and the others would follow them. Actually, I think this saved us. Because of necessity we were forced to move forward and to agree more or less. There was A LOT of talking and A LOT of negotiations. But I think it was necessary to work this way, although sometimes incredibly draining. The sharing with our colleagues helped affirm that we had created something 'worthwhile' and it gave us motivation to continue on the path we started. We also discovered that when it came to presenting, we could all work towards the common goal. We figured out who was good at different elements, and tried to allow that person to shine in their skill. I don't think that any of us were completely satisfied with what we created but I am ultimately satisfied with the result of the collaboration.

ST74RA / We were very open minded and respectful and decided that everyone can do what they want, and we say yes and respect it. It was a very nice way of working but very very slow (too much talking). Also, we decided not to have a director or a leader so making decisions was almost impossible. We decided to "direct" our "own scenes" which was a good way of working. Being so open let us really experiment a creative way of working where everyone is participating equally but it can also be very tiring and time consuming, and also the work in progress doesn't then represent us as individual artists, or doesn't have a clear creative point of view/meaning as a piece, it is more like a "collage". If we were to continue with our group, leadership would be needed, and director and decisions should be done.

FD3650RA / I was first in the rooftop group, and left because I didn't feel enough

freedom in the frame the group already prepared before coming to the lab. I joined the Opera group after the group sharing session and felt more potential as a performer. We did create a little sequence with local artists in relation with the location.

IA1209RA / We shared our first impressions in a very quick round, and it was not easy to find personal relations and to identify certain common interests, but we ended up with a list of ideas. 2nd day there were a lot of decisions to make about technical stuff, though we had no idea yet, so I decided to isolate myself for half a day and wrote a text about my ideas, which was then the basis of the work we were presenting. We never had the opportunity or mood to really work in different ways, but the list of the ideas became the structure of the "presentation", which was enriched and decorated by the local artists, when they joined the group.

— As the Lab in Rijeka was focused on site-specific practices, the artists were offered a guided tour, led by local art historian Ivana Golob, through locations. All the artists considered that this tour was important/relevant for their artistic work in the Lab. The artists decided on the locations and formed the groups and started rehearsing. They had a sharing of their work-in-progress and exchanged feedback. After five days the local artists joined the international artists and based on a speed-dating game, they decided which group they would like to join. On 17th September 2019 they had the presentations of their work, and after the Artistic Module they had a Business Module delivered by the experts Barbara Rovere and Adam Jeanes.

55% of the artists considered the cooperation between resident artists and the local artists as being very good. 50% of the resident 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 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 Art Incubator was to identify 5 follow-up cooperation projects among the artists. So, the artists were asked whether they discovered an artistic idea during the Rijeka Lab. 8 resident 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. Some of their comments are shown below:

MIG1704RA / I can not really say I've found a clear idea, but rather a possibility of collaboration for the future due to artistic affinities. I'd like to be able to explore further this possible collaboration in the next lab, in order to see more clearly how it could be developed when the incubator comes to an end.

LLarson240854 / Yes, I discovered that another person and I share an interest and passion in a very specific subject, and we are going to develop this further. It is the right topic and time for both of us and I feel very lucky to have made the connection.

ST74RA / Just some ideas or possibilities, even to continue with the project idea we worked on at the location but for the moment it is hard to tell. I need to think about it more. I met people I could definitely work with in the future, but no specific project is yet set.

RP 15-12-71RA / I didn't discover an idea but I saw potentiality or developing the continuity of previous ideas.

IL2309RA / Yes, I found a potential collaborator and idea while here on the Lab. We will work on an idea surrounding Lamenting and songs of grief throughout Europe, with a particular focus on Greece, Finland and Ireland.

LR2110RA / My idea appeared during the work in the location, that is why I kept it. Unfortunately, I did not find another resident artist to continue it. But I want to propose it for someone who was in Galway. Unfortunately, I didn't find partners to develop my idea and nobody proposed me to join another project in future. So, I will continue to work on it on my own.

FD3650RA / I got two ideas that I am not going to develop now-now (I currently have other projects to work on) but will maybe feed my next creations. One is this double-narrations structure for a divided audience that I had with the bombing story on the rooftop. The other one is the political survey strip tease that we tried at the Opera. It's mostly two devices that will maybe end-up in other frames. I will be glad

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to follow working with some Make a Move participants, but nothing appears yet.

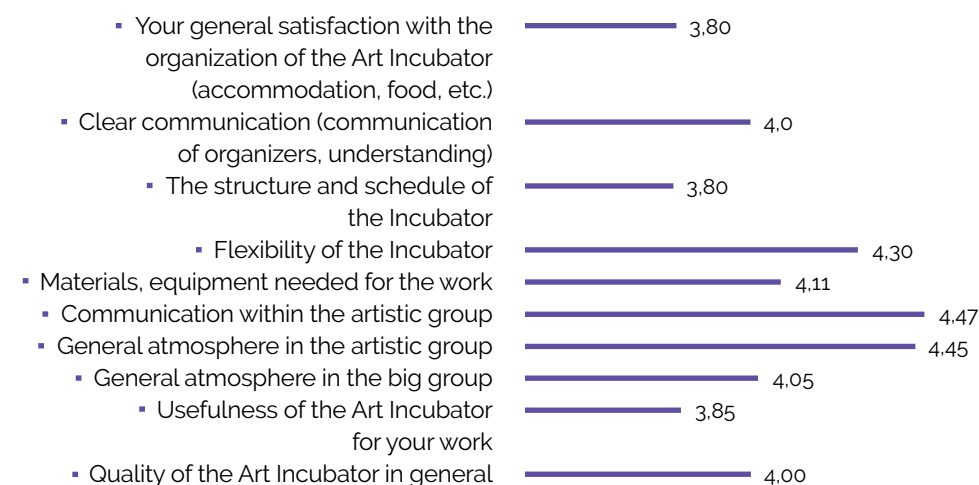
PA1406LA / at the moment on my own, but I'll stay open to making a partnership in future.

GM278LA / I will develop mine as now and take some good advice. I will probably call someone from Lab. I will develop James and Rodrigo's idea and try to help them to bring their performance to Serbia.

LA / no clear ideas at this moment but working momentum and development will surely come very handy and motivational. Current collaboration was a big chance for future collaboration.

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In the questionnaire, the artists were asked to evaluate the Lab as a whole. The responses to the general questions, after the 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.

The artists were asked to do *blogging* during this Lab as well, but this time individually. 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 capture the artists' experiences and feelings in getting to know 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.

The artists were asked what they liked the most about the Lab in Rijeka, and the responses are given below:

Resident Artists

- Meeting new people, exchanging, networking, expanding. Which gives me perspectives, clarifies my horizons, nourishes my practice. Being free to self-organise the group work in the artistic module.
- Meeting new people.
- Meeting others (people from the team, organizers, artists – local and from abroad).
- Meeting other artists and observing different modes of working. Observing the way Ivana worked and led was really inspiring to me. The Business Module is essential and super valuable and working in public space is new and precious for me. Also discovering connections with other artists.
- Meeting the other artists and getting to know them.
- The possibility of presenting a more personal project not that dependent on group negotiations.
- The people, the place, the time and space to create, the Roof.
- I felt that working on such a place as the Opera and the rooftop were an incredible chance. I find the open-mindedness of the organizers very precious.
- To try many ideas and to realise one: the most adapted for the location.
- Getting to know new people, sharing ideas.

Local and Regional Artists

- The people involved, the local and resident artists.
- Finding new friends and possible future collaborators. Entering the Teatro Fenice – Opera amazing achievement of Make a Move! Seeing other groups presentations – inspiring.
- Meeting many international artists, exchanging experiences and working together.

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Seeing each other work (between the groups).

- Gaining knowledge on the other side of artistic work – grant application. Networking and collaboration. Project design.
- Business Module was the most useful for me and I also loved the locations where we were working.
- I loved the openness, loveliness and kindness of our organizers. As well as the professionalism and how well it was communicated, their readiness to help, their enthusiasm, the well-structured schedule and logistics.

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 organizer** and the **Business Module**.

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Târgu-Mureş Lab 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 work-in-progress presentations were based on these experiences captured locally. They could prepare short works-in-progress inspired with 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 methodology of the Lab evaluation consists of **daily observation, informal talks** with the artists, facilitators and organizers, **notes, photographs and questionnaires** which were applied at the end of the Lab. The questionnaires were designed for the resident artists and the local artists. The questionnaire tries 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.

— After the first talk, on 9th December 2019 between the Resident Artists and the Local Artists, facilitated by Patkó Éva and Angela Precup, five themes were chosen for the artistic work: Home, Otherness, Healing, Collective Memory and Background. Based on these themes, the artists met the students and split up in five focus groups.

The artists were asked to describe some of the exercises they used with students in order to extract stories during the focus group on 11th December.

IL2309RA / We did a warm-up, we spoke about Romanian symbols, celebrity scandals and did physical exercises about seeing and being seen. It was really interesting.

LR2110RA / I was in the "Bells group", Tony proposed a game to put us at ease and get to know us a little. Then I gave a mini mime course based on the learning of some marches of the Marcel Marceau, Étienne Delcroix and Meyerhold technique. And then Maria proposed some improvisations with the bells, static posture and while walking.

SK75RA / We started with a physical warm-up and to connect with the body, with the space (the room) and with each other. Then we had a visualization exercise where the students would relax, eyes closed and be asked to visualize their childhood home, visit it and choose some things/treasures to take with them. After we shared stories with each other describing the treasure we chose and the memory with it. (Very beautiful!) Then we asked the students to choose a place in the room and a position and from there to share with us a memory from their childhood (why they chose this place specifically) and also how they feel now here in Transylvania. (Theme of HOME). Then we had a conversation with all, with questions about defining Transylvania, Romania, how you feel about it, if you have Romanian/Hungarian friends etc. and sharing stories about this. Then we shared a chosen song/poem or text (in the language they want) and also why they chose this, why it is important for them.

RP 15-12-71 / Writing section on subject previously accorded by the group followed by a physical warm up directed by Rodrigo and a singing exercise led by Julianna.

LP2104RA / I showed the students a selection of photos I had taken from the city and gave them some guidelines so they would write fictional stories.

LL248RA / We did a physical/ensemble warm up in space. Writing exercises, sharings. Then vocal warm up leading into approaching personal song. We shared personal songs and developed gestures and physical understanding of where the songs "lived" in our bodies.

MGMBRA / Improvised sport theatre exercises. Mime walking exercises. Improvising with bells and movement. Storytelling session.

IA1209RA / Writing exercises: based on photos of the town, members were invited

to contribute fictional texts that referred to the relation of a fictional character of this very placed. Afterwards there was a little bit of exchange, triggered by the visual impressions and the texts.

FD0306RA / Warm up / Visualization of your childhood home / Pick an object tell us about that. Choose a place in the space as your home and tell us about it. Open conversation on Hungarian/Romanian relationships and experiences. Choose a space to tell a song or a poem

MV2410 / The exercises proposed in my group looked at collecting facts, short stories, impressions and feelings from Romania and Hungary through physical theatre exercises. There was a short warming up to introduce, and then the session was divided in two parts. The first one was collecting the information through drawing and simple mime storytelling; in the second part they were working in couples: they looked at each other, standing and without moving for 5 to 10 minutes and then they would start to play, not moving, with a dialogue using the sentences "I see you", "You see me" and "What do you see?". To finish, they start to name, just with one word what they see in the other and would find a movement for that word. Slowly a physical dialogue / choreography started to happen.

AK15.11.1969 / We did some movement exercises and some drawing exercises regarding how other people see Romanians and how Romanians see themselves.

DC0206LA / We started with a physical exercise which was very helpful to know each other, to feel partner's emotions and to feel the space around us as a safe place. After this we had a writing exercise based on our collective memory: the beginning of the sentence was given and everyone had to fill in with their own experiences and stories. In the end, we wanted to know people's background and traditions and we had an exercise about singing childhood songs using a conversion to movement (based on feelings that we had during the singing moment).

PZS21LA / Collecting songs and private stories related to personal and collective memories, family.

MR3004LA / I came with an exercise: I told them that I will say a word and then they will have to write without stopping until I say stop. The word was HOME. One of the resident artists gave us some photos from Târgu-Mureş and asked us to write a letter or a text based on what we saw in one of the photos she made.

KZ34 / We did some movements for opening our souls and to talk with our bodies without words and after that we had some really interesting questions to what we needed to answer, I learned a lot from the answers.

NA97LA / Improvisation exercises, pantomime and memories related to a particular object. Then, finally, a kind of combination of these exercises into one.

AE1206LA / In James' group we were drawing and miming some of the symbols of the country. What foreigners have as a prejudice about Romanians, then we were miming and guessing some of the last years scandals. In Janaina's group we were doing an exercise as we were looking into each other's eyes in pairs and after a while saying some mantras like 'I see you, you see me', then making some movements describing 3 words that we've seen in our partner. It was a beautiful experience.

After the focus group with the students and based on the themes chosen, on 12th December 2019, 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).

The artists were asked to describe the creative work and the creation process within their artistic group.

Bus (The name of the piece: I CAN'T TALK)

IA1209RA / Based on a concept, that we had already brought, we invited local artists to join our team and work on little exercises that contained text, developed from experiences in Târgu-Mureş and physical actions, carried out in the public space, that we filmed as both documentation and artistic part of the project.

MV2410 / We've decided to work on an idea we had for a series. We developed the "plot" inspired by the novel *The Demos* by Dostoyevsky and with influence of the facts on Romanian-Hungarian history. Then after we wrote the text, a series of monologues. Once the text was ready, we rehearsed with the local artists and then we went on filming in different parts of the city.

Bells (The name of the piece: The Blue Mountains are Always Watching)

IL2309RA / We worked on the Bells. It was a really easy collaboration for me, I enjoyed it a lot. We did not set ourselves unattainable goals, had a nice mix of

working as a core group and a larger group and were happy with the outcome.

MGMBRA / We started from a very specific starting point – the movement with the bells then we brainstorm ideas for choreography. We have explored some ideas in the studio and from that exploration we have created a score and then rehearsed it with cast.

Text & Recording (The name of the piece: Perspectives)

LP2104RA / Through a writing workshop, students and local artists wrote fictional stories based on a selection of photos I took of the city. These stories were then recorded with the voices of some of the people who wrote them but also others. The voice artists were also asked a personal question. I created a sound piece by editing all this material into one long track.

Minor Chefs

SK75RA / It was a new fresh idea that came up right before we started working. We wanted to create something fun, we felt like the theme was too heavy and emotional to be treated in a very emotional way in such a short time. With comedy you can also talk about deep things and difficult themes. Also, we thought people should have fun! And yet we could add a few political things and thoughts we learned here in this city. We had to start with a very technical thing and learn it very well before we could "add" artistic things into it. So it was very hard to present something in such a beginning process, when it was only trying the technical thing and the first idea. Now we would work on the artistic part, all the choreography and it could be transformed into something much bigger. But the idea worked and can be developed. A comedy, chorographical piece, using Romanian music, learning a local recipe and through food learning a lot about the culture. Connecting this to our personal experience and thoughts of the city. And having fun.

RP 15-12-71 / The central idea came almost from a casual conversation that was developed very quickly into concrete actions. First solving the production problems related to location issues and finding elements needed and then developing the proposal on the artistic side with help of local participants, from practical things to feeding stories included in the performance.

Mime (The name of the piece: The added value of mime for interethnic conflicts)

LR2110RA / Everyone did a little research on the internet on our subject. We shared the information and agreed on how to rehearse. Then we did thematic improvisations. The next day, Anne brought the texts, which we were supposed to say on stage,

based on our research. We then started to mix the texts with the movement. In general, the structure was found on the second day. On the third day we made the whole "show", decided how to use the light and the sound. Unfortunately, we didn't have much time to work on the details and refine the visual aesthetics of the show.

FD0306RA / Considering the mime background of a big part of the team, I was very curious about this practice. We decided to do something with that. After conversations on Hungarian/Romanian communities we reflected about the fact that a lot of eastern Europe's latest wars had the same frame on ethnic conflicts. We focused first on the Chechnya war, then decided to enlarge the scope to other wars. Each one of the group did research to do a war resume and we started to try to tell it with mime. The possibility of props and costumes helped us to find ideas.

Solo (The name of the piece: Clouds passing by – Vital Space)

LL248RA / It was based on personal stories that we all shared through writing processes. And it was also based on cultural song which we all participated in either sharing or learning. It became an ongoing process of sharing songs late into the night and telling stories about family history. Then there was a simple concept of writing on the walls, our personal and collective stories, poems and songs. We researched songs and poems together to find the right quality of words and sounds. I wanted to create a space where people felt safe to share confessions, secrets and history. A place that could be neutral and also anonymous. I also wanted to work with the idea of sharing space and confrontation. So two people sitting in a chair facing one another can begin to recognize themselves in the other. Perspective shifts. Hearts open. Truth is revealed. I spoke to them a lot about what it means to share space, to give the gift of emotion and truth. It takes time to get there, and we were able to work on this bit by bit, step by step. Also, the chorus acting as one body, this needed to be trained. It's a kind of deep physical listening.

As the local artists participated in more than one group, their descriptions are kept separate from the thematic groups

AK15.11.1969 / I was part of more than one group: with some of them I was only part of the discussions and conceptual development and the project; with the Bells I took part in some movement exercises, I gave the cooking group my mother's apple pie recipe, and attended at least one rehearsal of each group.

DC0206LA / During the focus-group with the students, our team was interested in participants' background, personal experiences and collective memory and we

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discovered that there is a common idea of a person from our families who is a hero for all of us in different ways: the grandmother. During the work-in-progress activity we continued to work with this connection with our grandmothers, and we focused on traditions from this part of the country, on the connection between Romanians and Hungarians and how our ancestors and all of us tried to communicate, but the language was always a barrier. We wrote on the walls - some stories of our families, some messages to our grandmothers, and this is how we created a personal and safe place for all of us to share our stories, memories, problems and hopes. It was a performance about acceptance, peace, memories and our roots which makes us what we are today.

2020LA / I've been involved in two artistic groups. I was impressed by the ability of foreign resident artist to "open up" things, bringing new ways of putting questions about things and make room for exploration in our work (not trying to narrow down things or to draw conclusions too soon, although we did not have much time available). The teammates which were local artist from Târgu-Mureş were curious and supportive. So, both teams have a good mix of curiosity, openness and professionalism. This cocktail was fertile for creativity and real sharing between people.

PZS21LA / Collecting raw material from the oral and written collective memories of the local/Transylvanian artist from both Romanian and Hungarian communities we built up a theatrical installation which somewhat had the purpose of becoming a vital space for both cultures (HUN & RO), opening towards a new alternative of communication between the two, with the help of performing arts.

MR3004LA / We did research about the wars. And then we started to improvise what happened back then. After we had all the parts ready, we made the transition between the moments and that was it. We had maybe 2 or 3 times when we did the whole presentation.

KZ34 I / was in the Bells group. We based everything on the sounds of them. It was a really brave choice because it is rare for somebody to choose that theme. I never thought that ringing the bells would be so interesting, beautiful and emotional, really surprised me! Brought out from me some really deep emotions and feelings. The second group I was in, was where I wrote with the others on the walls. That was the most emotional and deepest part of the Make a Move project. I was lucky that I could be part of it.

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NA97LA I / collaborated with two groups. On the one hand I came with my input as an improviser, which was well received. On the other hand, I offered my voice to an audio recording. There were no tensions, resident artists being open to suggestions and proposals.

AE1206LA / I've participated in 3 groups. In the 'Bus' group after participating in writing the story and translating our text to our mother language we had to record it to our phones. While saying the monologue we were doing some repetitive movements, then they recorded it at an outside scene. At the 'Recording' we've got some very good advice regarding our voice and the way we were reading the text. Despite it being late it was still a pleasure to work with Nicole.

In the 'Solo' group after telling personal stories and doing together the plot, we rehearsed to move like a flock. We were choosing some songs and those who sang it rehearsed it. On the day with the audience, we decorated the blackboard walled room with chalk, with our personal stories like 'the black sheep of the family', 'I could never tell you'. Julianna was open to our ideas and treated us as partners in creating this beautiful 'show'.

Related to *Audience Development*, the artists had several workshops, such as:

- 1 / "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),
- 2 / "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),
- 3 / "How do 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).

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After the artistic module, the artists had a **Grant Writing Boot Camp** delivered by Barbara Rovere. The resident 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, Creative Europe feels a little less scary now.

RP 15-12-71 / The possibility to outline the most important things to take into account before 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.

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". This answer is very important as one of the goals of the project is to encourage the artists to apply for a project after the completion of MAM. Even the artist who said "no" is now more confident than before.

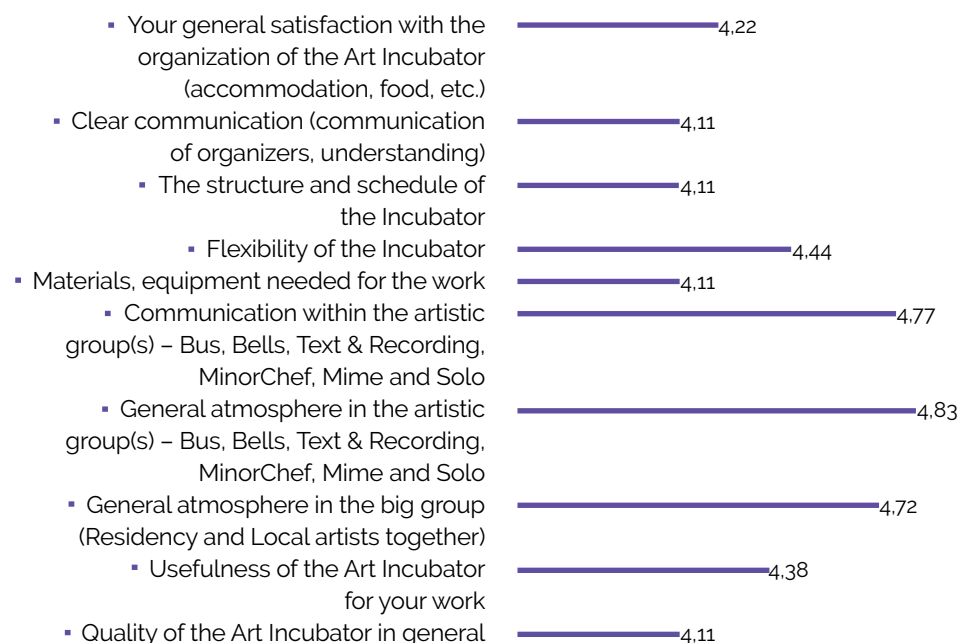
FD0306RA / I am not going to apply now, but I feel more confident now to apply if I have a project that can fit in the lines of such a Creative Europe Project.

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. Some future cooperations are listed below.

James Riordan / I will work with Rodrigo Pardo on a project and hopefully Maria Gil at a later date and will hopefully take a piece to Rijeka with Ivana Peranić.
 Dmitri Rekatchevski / For a moment it is very abstract, but maybe I will propose for someone to participate in my project or to ask some consultations.
 Julianna Bloodgood / I am going to work on a performance in Galway with James and develop a European project on Lamentation. I am going to return to Târgu-Mureş to teach a workshop and pursue a performance idea with the local artists I worked with here.
 Janaina Tupan / With Johannes Schrettle – Workinglifebalance Ltd.

In the questionnaire, the artists were asked to evaluate the Art Lab as a whole. The responses to the general questions, after the Lab, 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, at 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.

The artists were asked what they liked the most about the Lab in Târgu-Mureş, and the responses are given below:

Resident Artists

- The atmosphere in the Group, the work in progress showings.
- Artistic work and meeting with students.
- The possibility of networking, getting to know international and local artists. To be able to visit new places and cities and get to know new cultures, traditions and artists and theatres in new places.
- The cohesion of the group as a nice way to finish the 3 Lab journey.
- The freedom and conditions to really try ideas out. Also, the openness, curiosity, generosity and motivation of the students and local artists.
- Meeting with local artists and developing work together. Making connections and developing work for the future. Being in a new area of the world, learning about the culture and collaborating with international artists. It's just beautiful. It was also a relaxed environment and had clear goals, good communication and organization.
- Freedom to work. Not a big schedule.
- Working on performances with people I love!
- The artistic part was my favourite. I had great time with the team, and it was very nice for me to work with this mime technique in this confident atmosphere. Students meeting were very nice too.

Local and Regional Artists

- To meet new people, learn different things, get to know other parts of Europe and its history, getting out of comfortable zone.
- Meeting international artists and talking to them about their and our projects.
- I liked the most the creative process during the work-in-progress days because I always love to see how the work starts, how it develops and the final result.
- The most I like this encounter of people from all over Europe, and all other word actually. On one hand you had the foreign resident artist. (France, Brazil, Argentina, Finland, Portugal, Russia, Ireland, Croatia. etc.). On the other hand, local artist from

Cluj and from Târgu-Mureş (Romanians - not only from Transylvania, but from other parts of Romania as well, Hungarians - both Hungarian ethnics from Romania and Hungarians from Hungary). Also, the age of the people involved in the project ranged from 20-40. And those people work in a creative way together was really inspiring.

- I find the organizers from Târgu-Mureş to be good in treating both resident artists and local artist (given the fact that this was organized in a public institution – in a private institution, things are done more easily).
- The opportunity of working with artists from abroad and local artists I didn't know and also to experience the methods of devised theatre from the very roots of the process.
- That we had time to communicate with each other after the workshops, so we had kind of mini experience exchanging.
- I liked the most that I could meet new people who are very interesting artists with an open mind thinking.
- The fact that we were able to get in touch with artists from various other countries, thus observing a small part of their way of being and working.
- The open-mindedness and receptiveness, the non-judgmental and curious kindness of the resident artist who created the atmosphere gave the soil of a very fruitful work. All of the locals were amazed of this easy-going style of work which gave real results but also made important bonds.

Even though there are things that can and should be improved, the experience of the three Labs was a very 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 they are going to realize in future projects**.

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4B Researchers

Lia Codrina Conțiu

Mrs. Lia Codrina Conțiu completed her first degree in English language and literature and her second degree in Business Administration. She holds a PhD degree in Management and is currently a Ph.D. student in theatre and performing arts at "George Enescu" University of Arts – Iași. She is Assistant Professor at The University of Medicine, Pharmacy, Science and Technology of Târgu-Mureș and University of Arts Târgu-Mureș and is course leader of the following courses: Business Communication in English, Management of Communication, Negotiation and Conflicts, Strategies and policies of Human Resources, Services Management, Project Management, and European Cultural Policies and Projects. She has published more than 40 scientific articles on teaching methods, theatre, communication, entrepreneurial education, organisational culture and Human Resources Management. She was involved in various national and EU projects as coordinator/member and has contributed to the elaboration of more than 10 books. She carried out many studies and researches on communication, entrepreneurship education, and organisational culture and participated in project management training and workshops, as well as business English teaching and innovative teaching methods workshops. She is experienced in developing and implementing valorization initiatives and her strengths in dissemination and exploitation are well supported by an educational background and current experience as pedagogical materials developer.

Daria Lavrennikov

Daria Lavrennikov, born in Moscow in 1985 (dancer, performer, choreographer, curator and artist-researcher). She has been performing, teaching, and lecturing in Europe, Russia, South and North America. She holds a BA in Contemporary Dance; International Relations (USA), a International Joint Masters in Performing Arts (Denmark/France/Spain), a PhD in Communications and Culture (Brazil), a Postdoc at Moscow University, Theater and Cultural Studies. She is a recipient of the Djerassi

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Artist Residence (2018), Karamzin Research Fellowship (2017), Phi Beta Kappa Alum. Graduate Scholarship (2015), DanceWEB Jardin D' Europe (2012), Erasmus Mundus Scholarship (2008-2010), Fulbright Scholarship (2007). She collaborates with the visual, media and sound arts, and is engaged in art-science collaborations (with astrophysics, philosophy, quantum physics). Between museum, gallery, site-specific and theater spaces, she collaborates as artist and international curator with the Institute MESA, an experimental curatorial, research and artistic platform. She has been lecturing at Moscow Museum of Modern Art, Garage Museum of Contemporary Art (Moscow), Oi Futuro (RJ) etc. Currently living in Barcelona, she is a guest teacher and researcher at IAB, lectures in the Masters in Live Arts Practice and Visual Culture in Madrid. She is co-founder of the dance and live arts collective Duquesnay Lavrinenkov based between Bcn and Cph. From 2013-2017 she was an Artist in Residence at the Museum of Contemporary Art in Niteroi in RJ. She co-founded and curated the Entre Serras Artist Residence Project (2015-2018) focused on artistic creation in rural spaces, and Ico Project, a live arts collective which toured in Brazil.

Traian Penciu

Traian Penciu is associate professor at the University of Arts Târgu-Mureș and stage director. He obtained his Licence in Theatrical Arts with major in Stage directing (five-year university degree) at the University of Arts Târgu-Mureș. His Ph.D. in music was at "Gheorghe Dima" Music Academy, Cluj Napoca. Traian Penciu has staged in Romania and Serbia. His repertoire includes Beckett, Shakespeare, Molière, LaBute, Mrozek, but also Romanian playwrights as Lucian Blaga. Each of his productions were invited to festivals and some were awarded. His main interest is in phantasmatic communication as a deep perception of moving images in theatre and opera, with extensions in culture and religious theatre materialized in his Ph.D. thesis, papers, and workshops. He continued with field research in the Indian religious theater aiming the duality representing/impersonating (for actors) and perception/believing (for the audience) of gods. In connection, he is researching Mircea Eliade's conceptions about theatre and his Indian biography. Another research theme was the social shifting force of Bizet's opera "Carmen" stressing on its influence on Nietzsche's philosophy. Now, he continues his Indian project searching for deeper conclusions on the perception of gods in Indian theater, and researches on Samuel Beckett's stagings in Romanian theater.

Armando Rotondi

Armando Rotondi is Associate Professor and MA Acting Director at the Institute of the Arts Barcelona, validated by Liverpool John Moores University. He is officially habilitated as a professor by Italian Ministry of University. He is editor at "The Theatre Times" (New York) and founding member of the International Network of Italian Theatres. After a BA in Cultural Studies and Business at the University of Naples "Federico II" and an MA in Theatre and Film at Rome "La Sapienza", he achieved his PhD at Strathclyde (Glasgow). He has worked at the following Universities: Strathclyde, Naples "Federico II", Naples "L'Orientale", Nicolaus Copernicus (Poland), Bucharest, Comenius (Bratislava), Verona. As a practitioner, he is festival director, consultant, journalist, writer and cultural manager working at international level. As a scholar, he has been author of: 6 authored books; 3 edited books; almost 30 articles in journals; almost 30 book chapters; 3 edited plays; 4 published translations; 2 forthcoming translations; more than 10 academic reviews; 53 voices in Dictionaries/ Encyclopaedia; 4 invited lectures; almost 50 papers delivered at international conferences (UK, USA, Italy, France Germany, Ireland, Poland, Turkey, Romania, India, Czech Republic).

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Valentina Temussi

Valentina Temussi is Lecturer of Movement at the Institute of Arts Barcelona. Graduated from the University of Naples "L'Orientale" in Modern Literature with specialization in History of Theatre. She is PhD Candidate at the Liverpool John Moores University. Additionally, she gained the post-grad diploma at the International School of Corporeal Mime in London, where she also achieved the diploma of "Theatre Teaching and Directing". Since 2001, Valentina Temussi is a teacher and researcher in the field of mime and physical theatre, delivering modules, classes and workshops in institutes such as: El plató de cinema film school (Barcelona), MOVEO – escuela de mimo corporal dramático (Barcelona), Col·legi de Teatre, Accademia di Belle Arti (Naples), Teatro Potlach, The Factory Community Project (London), Les Ateliers du Vent de Rennes. As a practitioner, she has been a member of "Théâtre de l'Ange Fou" directed by Steven Wasson and Corinne Soum and as a performer she has collaborated with theatres and festivals all around the world: Germany, Brazil, Spain, France, Ireland, Israel, Italy, UK. As a researcher her interest is on the legacy of Copeau, Decroux, Lecocq and other practitioners having delivered talks and papers at international conferences in France, Greece and Italy.

Loránd János

Director of Choreoscope – the International Dance Film Festival of Barcelona. Co-artistic director of Moovy Tanzfilmfestival Köln. Associate Professor of Dancefilm at

IAB (Institute of Arts Barcelona). Born in 1980 in Transylvania, he studied film directing at the Bucharest Film Academy, as well as Photo-Video Art at the Academy of Fine Arts in Bucharest.

Since 2001 lives in Barcelona, where he studied Advertising & PR, and has directed several short dance films. His films have been selected by festivals such as Dance on Camera, Jumping Frames, Videodance Buenos Aires, Dança em Foco, MashRome, Boomtown Film & Music Festival, Tanzbiennale Heidelberg.

In 2014 he was a member of the jury of the Production Grant Review Panel for the Dance Films Association New York in the selection of post-production grants for screendance projects and in 2015 for Muvers 3600, a project by Erre Que Erre Danza. In 2015, a retrospective of his work was screened at the III Video and Experimental Art exhibition Vortex Medellín, Colombia.

He participated in 2015 and 2017 in the International Meeting of Performative Research of the University of the Basque Country. In 2018 in the VI International Dance Congress of the University of Malaga, also the Future Screens of Dance Conference of the Loikka International Dance Film Festival in Helsinki. At the Investigation in History and Theory of the Dance Seminar of the Complutense University of Madrid he talked about "Audiovisual Dance: The role of the Choreoscope and Fiver festivals in the delimitation of the discipline".

Anda Cadariu

Anda Cadariu is a writer, a translator and a lecturer at the University of Arts in Târgu-Mureș, Romania. She holds a BA in Romanian and English Language and Literature (UBB Cluj-Napoca), an MA in Cultural Anthropology (University of Bucharest) and a PhD in Theatre Studies (University of Arts in Târgu-Mureș). She has published essays, fiction, reviews and interviews in the following journals and magazines: *Echinox*, *Vatra*, *Bucureștiul Cultural* (supplement of 22 magazine), *Observator Cultural*, *Respiro*, *Cultura*, etc.

Within the University of Arts in Târgu-Mureș, Anda Cadariu teaches both graduate and undergraduate students (Translation Workshop – Playwriting MA, as well as English, Film Studies and Cultural Anthropology – BA level). She has participated in several international theatre conferences, was and is involved in European projects and she has contributed to the translation into Romanian of Bonnie Marranca's *Ecologies of Theatre* (Timișoara, 2012). She is a contributor to LiterNet online magazine and publishing house. One of her short stories was translated into Czech and featured on the website of the Romanian Cultural Institute in Prague. She has

coordinated the translation into Romanian and publication of several plays, among which the 2018 Pulitzer Prize winner *Cost of Living* by Martyna Majok.

Alessandra Troncone

Alessandra Troncone (b. 1984, Naples, Italy) is an art historian and curator. She earned her Ph.D. in History of Art at Sapienza University in Rome in 2012, researching the history of Italian exhibitions in the 1960s and 1970s. On this research topic, she authored the book *La smaterializzazione dell'arte in Italia 1967-1973* (The Dematerialization of Art in Italy 1967 – 1973), published by Postmedia Books in 2014. Since 2013, she has been a Researcher in the Research Department of the Madre Museum in Naples. In 2015/16, she participated in the Curatorial Programme at de Appel Arts Centre in Amsterdam, where she co-curated the project *Rien ne va plus? Faites vos jeux!* and its public program, including the public event *This is Cosmos* at the Stedelijk Museum. In 2016, she was curator-in-residence as part of the Curatorial Program for Research – Eastern Europe. She is currently the Artistic Co-Director of Underneath the Arches, a program for contemporary art that takes place at the archaeological site holding the remains of Acquedotto Augusteo del Serino in Naples, and a professor of Art History at the Academy of Fine Arts in Naples. She is also a correspondent for "Flash Art" and the author of several articles and essays in art magazines, books and catalogues. In 2019, she co-curated with an international team of curators the 12th Kaunas Biennial titled *After Leaving | Before arriving*. She is a member of IKT – International Association of Curators of Contemporary Art.

Adina Mocanu

Adina Mocanu, Ph.D., is an Associate Lecturer at the University of Craiova, Romania and Postdoc fellow in the fields of Romanian literature and film at Adhuc-Research Center for Theory, Gender, Sexuality in Barcelona, Spain. After a BA at University of Craiova and two MA: one at University of Craiova in Comparative Literature and the other one in Cultural Studies at University of Barcelona, she achieved her Ph.D. also in Culture Studies at University of Barcelona. Her doctoral thesis, "Vulnerabilidad y violencia contra las niñas en la narrativa rumana poscomunista: Florina Ilis, Doina Ruști, Nora Iuga y Liliana Corobca" (Vulnerability and violence against girls in the postcommunist narrative: Florina Ilis, Doina Ruști, Nora Iuga and Liliana Corobca), offers an outstanding reading of childhood, violence, gender in their intersection with body, migration and postcommunist discourses in contemporary Romanian literature. She is also a member of the Center for the Study of Modernity and the Rural World and the Institute for the Social Solidarity in Romania. Adina is also an editor of the cultural magazine: *Prăvălia culturală*.

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Cristina da Milano

She holds a degree in Archaeology (University of Rome, IT) and the MA in Museum Studies (University of Leicester, UK). She is president of ECCOM (European Centre for Cultural Organisation and Management), an organisation founded in 1995 which carries out research projects at a national and international level on the issue of the social role of culture and of the impact of lifelong learning processes within the cultural sector. She has been involved in several EU funded projects and studies and she took part in the "Study on Audience Development" funded by the DG Culture and Education of the European Commission.

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She lectures in many post-graduate courses and Masters and is member of the board of directors of Culture Action Europe and Teatro di Roma.

Darko Lukić

Darko Lukić, Ph. D., theater scholar and author, worked as tenured professor at Academy of Drama Arts University of Zagreb, department of cultural management and cultural production, as a guest professor at Faculty of Philosophy University of Zagreb – doctoral studies of theater, film, literature and culture, and at Karl-Franzens-Universität Graz (Austria) – Institut für Slawistik. As a teacher, trainer or mentor also worked in Brazil, Bulgaria, Costa Rica, Croatia, France, Germany, Italy, Romania, Slovenia, Spain, USA, United Kingdom and Venezuela.

Actually works as mentor and trainer at the Audience development and capacity building programs in Rijeka 2020 European Capital of Culture.

His education includes BA in comparative literature and philosophy, MA in dramaturgy, and PhD in teatrology. Also is certificated TQ trainer, and e-learning course designer. His further education and training includes Tisch School of the Arts – New York University, Institute for Theater Anthropology – University of Copenhagen, European Academy for Culture and Management in Salzburg, and many seminars, workshops and educational trainings in Europe, USA, South America and Asia. Member of the Council for Drama, Dance and Performing Arts at Ministry of Culture of Croatia from 2017. To present. Also was the President of Council for international and EU cooperation at Ministry of Culture of Croatia (2012-2016) and member of Performing Arts Council City of Rijeka (2012-2015).

Definitions of Independent and Non-Institutionalised Theatres

Definitions of Independent and Non-Institutionalized Theatres

Daria Lavrennikov

Researcher and Lecturer in Dance at the Institute of the Arts Barcelona
Dance Artist, Choreographer and Curator

This article is a result of the research Target Group Need Identification that was developed as part of the Make a Move – An Art Incubator for European non-institutionalised and independent theatre project.

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

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

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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 harbour movement-based theatre. The objective is to offer an accessible and evolving toolbox 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, centres and festivals. This diversity is also reflected 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 being 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, whether 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

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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 labour**, 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**

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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 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 centres 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**

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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)

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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 labour conditions** of independent artists, and in most European countries, an increase in unstable conditions and mobility.

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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 businessmen, 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 centre of independent theatre artists' 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 drive and are 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**

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one's artistic trajectory. This is done by way of clarifying one's personal and group priorities, in the sometimes complex constellation of labour, 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 and re-evaluated 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 regard 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**

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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

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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

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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.

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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

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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 analysed. 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.

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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:

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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 centred 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 groundbreaking 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**.

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 is due to the interdependence that has arisen between the contemporary theatre, dance practices, 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:

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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)

Performance 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, Phelan 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. Phelan 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 conventionally 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 paradigm** 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.**

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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 privatisation 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 relationship 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 generate 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

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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.

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Linking together Artistic Excellence and Business Models in Independent and Non-Institutionalised Theatre Practice

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Linking together Artistic Excellence and Business Models in Independent and Non-Institutionalised Theatre Practice¹

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This article is a result of the research titled "Target Groups Need Identification" that was developed as part of the Make a Move – An Art Incubator for European non-institutionalised and independent theatre projects.

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As an academic and a 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 articles 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 high-standard professional, I strongly think it is essential to have not only practical advice 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 on a theoretical but applicable framework. It is important to refer to the theoretical framework related to non-institutionalised and independent theatre, looking at the three main aspects/priorities: Artistic Excellence, Business Model and Audience Development/Profile. Specifically in this contribution, I will consider some common aspects within these three priorities.

The Artistic Excellence

The Artistic Excellence of a company must be investigated considering 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, artists should understand the possible parameters of artistic excellence in terms of aesthetic but also in social and philosophical terms. If, as said, it is difficult to trace a common definition, there are in any case clear elements that are common in the different areas of contemporary performance practice. Specifically, independent and non-institutionalized contemporary theatre

¹ This contribution is a short overview of the Desk Research developed by Armando Rotondi, Valentina Temussi and Daria Lavrennikov and presented during the MAM Barcelona Meeting in February 2019.

– but also independent contemporary dance and performance – have a tendency towards hybridization, intersections, crossovers, diversions and micro-political acts of dissent. These elements can be summarized in the concept of a reoccurring commitment to a collective experimentation that compel the construction of unique and innovative artistic languages as well as new experience for the audience.

In his seminal contribution, Brauneck clarifies that independent and non-institutionalized theatre should have a call for contemporaneity, a transgressions for boundaries and an urgency in reinventing freedom and autonomy (2017: 13-17). Additionally, it is necessary a strong element of engagement and experimentation. The hybridization, intersections and crossovers are reflected, naturally, in the seek and growth of alternative venues to normal theatre facilities, an evolution of the performer training, and a more varied spectator that is active.

Another possible definition is in relation to the concept of Post-dramatic as developed in 1999 by Hans-Thies 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)". Even if an independent and non-institutionalised theatre is not necessarily post-dramatic, there are clear common elements in Lehmann and Brauneck. Specifically: an inventive response to the emergence of new technologies; an historical shift from a text-based culture to a new media age; the creation of performance text; turn towards the audience. This last point can be easily found also in Claire Bishop's *Participation* (2006) and *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012).

Apart from the definition of what independent and/or non-institutionalized theatre is – and on this topic it is interesting to read also Wolfgang Schneider –, it is essential to trace possible parameters of artistic excellence in the field. Simon Murray and John Keefe, in their *Physical Theatres: A Critical Introduction*, consider some initial parameters in relation to the physical-visual, scenography, vocal-aural sign systems which make up the mise-en scene of contemporary theatre. These parameters, defined as the "three point relationship" or the "three qualities required for success", are based on: Fantasia (unpredictability, imagination, surprise, flair); Furbizia (cunning, trickery, gamesmanship slyness, bending the rules); Tecnica (technique, highly developed core skills).

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— From Artistic Excellence to an Experiential Business Model and Audience Profile

This "three point relationship" is useful, for us, in order to create a link between the artistic parameters and the new business models artists need in order to develop, produce, promote and market their practice, linking together arts and business. Specifically our speech will move from Domenico De Masi and Pierre Bourdieu. Work sociologist Domenico De Masi developed the so-called paradigm – from the thought of masters such as Alexis de Tocqueville, Karl Marx, Frederick Taylor, Daniel Bell, André Gorz, Alain Touraine, Agnes Heller – that in our opinion can be easily applied to the development of a business model for non-institutionalised and independent theatre. 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. Interesting is the concept of 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 post-industrial society, according to De Masi, central is the "creative idleness", seen as 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.

As stated by Pierre Bordieu in the seminal *The Field of Cultural Production: Essays on Art and Literature*, the cultural production or product – including theatre – belongs

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to the so-called market of symbolic goods. 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. 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 customer, 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.

Moving from De Masi and Bordieu, we can apply and adapt concepts from “tourism marketing and management” to the cultural and theatre environment. In this perspective, the analysis of new forms of cultural products – including the ones related to contemporary theatre and performing arts – is connected to 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 complex dynamics. 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 –in independent and non-institutionalized theatre – from a *Theatre Product Consumption approach* to an *Experience based* one that provides forms of experiential consumption, which encourage personal development by users. The “Experience based approach” can be clarified with the use of three different samples: 1. The case of Milo Rau who uses site-specific theatre as a way to act on 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.

In an interesting study on the marketing of the experience, Carbone and Haeckel

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(1994) 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.

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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. The main framework in order to apply an Experiential model to independent and non-institutionalised theatre is related to the so-called four E-s of the Experiential Marketing of Pine and Gilmore. These can be easily adapted to theatre, considered as a symbolic and systemic goods. 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 of the audience (that businesswise can have different definitions such as consumer, customer, and client). This dimension 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 devices, or participating in 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/escapism; 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

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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/customers 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 samples are specific forms of site-specific theatre or other 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 forms of site-specific theatre and documentary theatre based on history, and form of preventive theatre (e.g. Galli in Germany).

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

Another possible system to categorize experiences is the one theorized and elaborated since the '80s by Bernd Schmitt. According to Schmitt, the primary objective of this strategy is to identify what kind of experience will best enhance the product. There are five different types of experience, which he called SEMs, or Strategic Experiential Modules and that we can clearly adapt to theatre:

- 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 companies 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 a 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 inert also theatre experience based on, e.g., Jacob Levi Moreno.

Using an experiential model to market independent and non-institutionalized theatre, it is important to consider various elements in relation to target audience. Specifically: 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 (what an event can represent for a group or a community, or its function of developing a sense of community or place); Cultural (the contents of the event); Economic (the capacity of the event to attract investments, financing, tourists, consumption); Personal (the meaning that each subject attributes to their event experience).

In order to delineate the audience it is first 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

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people who try to understand and follow events (generally people between the ages of 25 and 45, of medium-high social class, living in an urban and suburban environment); Culturally motivated (people who show a true passion for everything that has to do with culture, with an age ranges from 35 years upwards). With reference to the consumer behaviour, Arnould and Price distinguished 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. 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 to by the organizer to collect feed-backs useful to plan possible improvement actions, thanks to complaints, suggestions and comments, but it is also the moment for the *nostalgia* or not of the event.

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Conclusion

As seen in the first part of this contribution, independent and non-institutionalised theatres have in themselves the elements of hybridization, multi-disciplinary and crossovers. These elements of artistic excellence are clearly connected to the one investigated in the business section, that show a clear shift from theatre as a product to theatre as an experience and as an event. For this reason, in order for independent and non-institutionalised theatres – many times also affected by limited resources – to think in a logic of systemic (and territorial) marketing focused on the following points: to intercept the new needs related to leisure time, to structure an innovative pro-position value of the event, able to satisfy a high-value demand profile; to 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; to effectively manage the network of relationships that are created with and among the various share- and stakeholders taking part in the event, in a logic of total relational marketing; to manage the socio-economic repercussions of the theatre event/experience in order to increase the levels of satisfaction, consensus, trust and commitment by the many stakeholders and policy makers involved.

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Spectacular ad-hoc structures as a further step in the collective creation: The case of the Make a Move project

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Spectacular ad-hoc structures as a further step in the collective creation:

The case of the Make a Move project

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This article is a result of the project Make a Move - An Art Incubator for European non-institutionalised and independent theatre projects.

Paradoxically, the performing artist has always had a dual nature: on the one hand, having his own searches - aesthetic, technical, sensitive, and on the other hand as a member of a group - as a stage partner through which those artistic pursuits are fulfilled, either on a reflective level - as a member of a community through which the world around him is measured or understood.

Thus, the artist has always been not only in the position of the creator, but also in one of a negotiator - with himself, with the stage partner, with the public, with the funder, in the process of materializing his scenic creed.

Co-creating techniques: a historic perspective

In different degrees in the history of theater, the artist has been dependent and influenced by the others and by the space in which it had to manifest itself. For example, the performing space can be for the artist a place that delimits and frames the sacred (Ancient Greece and Rome), it can be a delimitation and a framing of the expression (in the realist, naturalistic theater), to reach with the 20th century a place that generates its own stories (the "site-specific" theater) or a space that is virtualized in 21st century (a space created using immersive video projections). In the same structure of interdependence we can also see the relationship between the artist and the stage partner - real, imaginary or virtual - or between the artists who create by the devised method.

If we think of the troubadours of the Middle Ages or the traveling groups of improvisation theater - such as those of commedia dell'arte, we can see how the connection between a formed structure, space and artist can be flexible, the artist being the one who populates the performing space, relatively little dependent on the geography of the place. Sure, in the case of the commedia dell'arte, the artists adapted their typical scenarios according to the last stories of the place where they got to play, but these elements remained rather ornaments to attract the public than substantial modifications of the performed material.

Things change with the eighteenth and nineteenth centuries, when the various forms of patronage, such as protectorate and funding granted to artists, are institutionalized either in the form of national theaters or in other forms of subsidy, reaching a special diversification in the 20th century and the beginning of the 21st century. To prove relevant to the public, independent theater companies have developed their own techniques and methods, one of these being the devised technique or the collective creation, in which "the work was originally created through democratic processes of exploration using many forms of improvisation". (Prendergast, 2009, 18). Thus, the group of artists jointly explores a problem and democratically decides the steps in the artistic processing of the case. In turn, the collective creation can be directed to an applied theater form - if we think about the forum theater for example or the different forms of theater in education or it may have a scenic destiny, for example a documentary theater performance. Positioning itself as a rather aesthetic exploration, or claiming from the theatrical-social practices of Augusto Boal, in which the dramatic art is used rather as an instrument for raising awareness of social problems, the collaborative creation remains anchored by the desire of the group that uses it. And so we can think of the companies The Living Theater or Rimini Protokoll, to give two famous examples of the twentieth century.

Devised or collective creative practices become forms of the contemporary ethos, an ethos dominated by collective responsibility, interactivity and technology, as Olivia Grecea points out:

Collective creation becomes a synecdoche of the paradigm of globalization, new technologies, intelligent systems and humanity that is redefining itself by referring to the accelerated changes of the last decades. However, it also becomes a topos of the rehabilitation of the contemporary man: by confronting with the otherness and by creating a context in which the individual is put in relation to the structures he belongs to, which define him and which he permanently influences through his behavior and decisions. (Grecea, 2017, 290)

Contemporary applications of the co-creation/ devised technique: The Make a Move Project

In the case of the European *Make a Move* project, carried out between 2018 and 2020, ten artists from different cultural spaces come to collaborate for ten days in co-creation laboratories to finally show theatrical work-in-progress moments. The laboratories were held in Galway (Ireland), Rijeka (Croatia) and Târgu-Mureș

(Romania), and ended with work-in-progress public presentations.

The project took the devised technique further in the risky direction to bring together artists not after an aesthetic or practical affinity, or united around a social or ideological desire, but following the selection of a jury, depending on the artistic quality - defined by innovative practices and with a certain impact among the public. The selection of the jury was based on a public call dedicated to mid-career theatre makers with at least 10 years of professional work, be it individual artists, collectives or companies; artists needed to be from the field of movement-based theatre practices and/or with a strong relation to the body and movement in their artistic practice.

With different backgrounds, artists thus come to generate their own aesthetic and semantic negotiation, in order to achieve a theatrical moment, a negotiation that also includes the exploration of space, the moment and the abilities to communicate in multicultural contexts, and less political or aesthetic affinities of the participants. In the case of financing these art forms, we can see that ad-hoc spectacular structures are formed, which, unlike the theater groups that use the devised technique, do not have as common denominator a direction of aesthetic or social search, but become sufficient through themselves. Rid of the repeatability of a repertoire performance, of the work and routine within a company, the artists thus have the opportunity of a unique exploration, together with other creators with no tangents, in a discovery of the other by common negotiated methods, in rather neutral spaces - Galway, Rijeka, Târgu-Mureș. These spaces do not belong to a group or a majority that decides the direction of the approach, as the artists do not create together for common ideological reasons.

Thus, these spectacular ad-hoc structures may co-exist with traditional theatrical institutions, with independent artists having the advantage of the uniqueness of the context and of the ad-hoc group formed. If we are to consider Prendergast's definition of democratization within the process of collective creation, democratization becomes even more pronounced in this case, through the mix of participants and the inclusion of artists from different places of the world - regardless of the degree of democratization of the space from which they belong.

We can say that the workshops of collective creation in which the artists do not know each other and do not work together in a previously defined approach, in a neutral space, form ad-hoc theater structures that can arouse a special interest both from the point of view of theatrical praxis, as well as managerial or public impact.

Conclusions

The element of perishability by the very nature of the ad-hoc structure can confer a unique aura of the distinctive experience to which the participants (both creators and spectators) participate. Here the difference between the structures consecrated in the form of companies or theater groups that approach the devised techniques and the spectacular ad-hoc structures, born through such projects: the ad-hoc structures become vehicles of regeneration of creative energies in artists through the nature of international exchange of practices and through common approaches, positioning itself as a step against the routine and the theatrical recipe, generating mobile human forms, dependent on the meeting between different artists in that neutral space. Thus, the degree of negotiation and the need for tolerance can be higher in such newly-created structures, than in a theatre group or company united by the form of practice, with performers who know each other and who usually act together. If the devised technique breaks down the previous hierarchies into spectacular practice, by flexing the relation of performer - director - public, the laboratories that generate common creation between artists that do not know each other, performed on neutral ground, succeed a more extensive democratization and negotiation.

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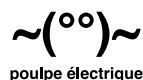
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