

## Study for the Cooperation East-West in the Performing Arts

**Extract of the meeting between cultural practitioners  
and professionals of East and West Europe  
FiraTàrrega – (8-10 September 2011)**

**and data of the survey commissioned by TransAC regarding  
the barriers and opportunities for the mobility of artists in Europe**

Transcribed and adapted by Mike Ribalta

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## I.- INTRODUCTION

The division of Europe between East and West seems anachronistic to many due to the fast political, economic and cultural changes that the continent has undergone in recent decades. In a study of demography in Europe published in 1992, professors Alain Monnier and Jitka Rychtarikova stated that, "These "labels" [Eastern Europe and Western Europe] reflect the will to differentiate two socio-political systems more that they correspond to actual geographic or cultural realities...".<sup>1</sup>

Nevertheless, the division of Europe into regions is widespread across all fields. In many studies, it is easy to find the segmentation into Eastern, Western, Central and Northern, or such other geographic concepts as Mediterranean, Baltic, Balkan, etc. The question arises when one needs to detail which countries are included in each segment, especially in the subject of this paper: the division between Eastern and Western Europe.

The European Union gives what could be considered the only official EU list of East and West countries available in the brief description of the formation of the current EU.<sup>2</sup> In the definition of the enlarging of the EU it states that "The 6 founding members of the EU in 1957 were Belgium, France, Germany, Italy, Luxembourg and the Netherlands. From 1973 on, most of the other Western European countries joined. (1973: Denmark, Ireland, United Kingdom; 1981: Greece; 1986: Portugal, Spain; 1995: Austria, Finland, Sweden) (...)

Then, following the collapse of their regimes in 1989, many former communist countries from Central and Eastern Europe became EU members in 2 waves between 2004 (Cyprus, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovakia, Slovenia) and 2007 (Bulgaria, Romania)".

The European Commission classification distinguishes between the countries associated with the Western European Union, a defensive alliance drafted in 1948 among non-communist European nations during the Cold War, as opposed to the countries of the Eastern Bloc (or Warsaw Pact).<sup>3</sup>

A free online encyclopaedia<sup>4</sup> gives a simple but interesting definition under the entry "Western Europe", "Countries described as Western European are invariably high-income developed countries, characterized by democratic political systems, mixed economies combining the free market with aspects of the welfare state, and most are

<sup>1</sup> Alain Monnier and Jitka Rychtarikova *Population: An English Selection* Vol. 4, (1992), pp. 129-159  
Published by: Institut National d'Études Démographiques

<sup>2</sup> [http://europa.eu/pol/enlarg/index\\_en.htm](http://europa.eu/pol/enlarg/index_en.htm)

<sup>3</sup> <http://www.britannica.com/EBchecked/topic/291225/international-relations/32923/The-coming-of-the-Cold-War-1945-57>

<sup>4</sup> Accepting the text of the article as an interesting input in the matter that concerns us, although the neutrality of the post is debatable.

members of NATO and the EU.”) and remarks, when defining “Eastern Europe”, “Eastern Europe is the eastern part of the European continent. The term has widely disparate geopolitical, geographical, cultural and socioeconomic readings, which makes it highly context-dependent and even volatile...”.<sup>5</sup>

Currently, the division between East and West is an important issue in the core of the EU and all actions and activities carried out in the framework of the European Commission need to bear this in mind. In the cultural field, at the end of more than a decade of the successful Culture Programme, the debate among the stakeholders is as intense as ever.

In this context, the festivals that make up the Meridians consortium, the informal European network for the performing arts in non-conventional venues ([www.meridiansnet.org](http://www.meridiansnet.org)) wished to officially address the question to our colleagues, with whom we have worked tirelessly over the last decades. A question that became many questions:

What do East and West mean in Europe nowadays? What are the differences and similarities between them? In the performing arts field, is there an “East” and “West” or we should also talk about “North”, “South” and “central” when it comes to different aesthetics, opportunities and results. In outdoor arts, it is also essential to take the climate, cultural tradition and/or political history into consideration. With all these variables in mind, what can one region offer the others?



Years of experience show that East and West in Europe are so close and yet so distant at the same time. Questions of mobility and interculturality still do not allow the *doors* between countries to be opened wide. The Performing Arts are rich in quality and diversity in all countries. Festivals are a perfect field for this intercultural wealth to meet. The aim of the Meridians members is to create the context, encourage mobility, and facilitate encounters between key practitioners from both east and west to share projects and ideas.

Under this premise, on September 2011, in the framework of the EU supported project, TransAC, the first conference was held during FiraTàrraga, the performing-arts festival and fair of Catalonia, that annually brings together some 1,000 professionals from all over the world.

<sup>5</sup> [http://en.wikipedia.org/wiki/Western\\_Europe](http://en.wikipedia.org/wiki/Western_Europe)

Four speakers were invited by the organizers of Meridians to give their testimony. Four guests currently involved in the performing arts in Croatia, Turkey, Slovakia and Kyrgyzstan: four countries chosen as examples of four very different realities in the relations between East and West within the European Union and beyond.

## II - PROFILE OF THE PARTICIPANTS

### II.1 – Guest speakers (in alphabetical order)

**Ms. Alexandra Bagdasarova**, *director of MESTO D... theatre-club, Kyrgyzstan*

Performer at one of the few private theatre companies of Kyrgyzstan and organiser of the biennial International street-theatre festival MESTO v loDke, the only international outdoor arts festival in Central Asia, that shows the work of Central Asian and European companies, selected with the collaboration of the French company Les Goulus, and Jean Luc Preveau

**Ms. Pelin Başaran**, *founder and director of PARC, Turkey [www.parc-int.org](http://www.parc-int.org)*

As founder and director of PARC, she is currently board member of ACPAI (Association of the Contemporary Performing Arts Initiative) and lectures in the Arts Management Department of Yıldız Technical University. In 2002, she received her degree from the Middle East Technical University (METU) Department of Political Science and Public Administration and completed her Master's at Boğaziçi University, in the Atatürk Institute of Modern Turkish History with a dissertation on 'The Privatization of Culture and the Development of Cultural Centres in the post-1980s in Turkey'. She worked as a manager at the Ottoman Imperial Mint (Darphane-i Amire), which functioned as a cultural centre. From 2007 until March 2010, she worked as a member of the founding team and international projects manager in garajistanbul contemporary performing arts space. She is currently working as a trainer and researcher at the Local Cultural Policy Program initiated by Anadolu Kultur, Istanbul Bilgi University, ECF and Boekmanstichting and contributed to the "Turkish Cultural Policy Report- A Civil Perspective" published in July 2011.

**Ms. Martina Cerna**, *Head of International Cooperation and External Relations Department in the Arts and Theatre Institute in Prague, Czech Republic [www.theatre.cz](http://www.theatre.cz)*

A graduate in Theatre Studies from the Faculty of Philosophy and Arts at the Charles University in Prague. Her research work specializes in Latin American theatre. She has worked as a translator of plays from German and Spanish (i.e. Botho Strauss, Sergi Belbel, Rodrigo Garcia, Rafael Spregelburd). In 2003, she founded the association Transteatral, which acts as a publishing house, producer of theatre projects and organizer of the theatre festival of Latin-American cultures.

**Mr. Zvonimir Dobrovic**, *Founder and Programme Director of Queer Zagreb festival, Croatia [www.perforacije.org](http://www.perforacije.org)*

Queer Zagreb festival (Croatia, 2003) grew to be one of the major international events in Zagreb with a program that has been recognised by the audiences and the media as innovative, progressive and cutting edge. Queer Zagreb presents over 300 artists and performing companies from all over the world while screening around 35 feature films a year.

In addition to Queer Zagreb, in 2009 Zvonimir Dobrovic created Perforations Festival, an informal network of organisations and producers from the Balkans region with the goal of initiating and promoting regional cooperation and creating opportunities for young and upcoming artists. The new commissions and productions are then presented at the annual Perforations Festival that takes place in Zagreb, Rijeka and Dubrovnik, programming more than 20 new works by artists from Central and Eastern Europe.

All the promoters registered at FiraTarrega were also invited to share their experiences and thoughts.

The final meeting drew together 20 key representatives of the cultural sector in Europe, from festivals, artistic companies, promoters, institutions and networks.

The aim of the meetings was to allow companies and festivals to share knowledge and to further stimulate their own artistic ideas. The ultimate idea behind this “East meets West” project is to facilitate collaboration by cultural operators with the existing project partners, to create a dialogue of artistic debate, to enable an encounter between key practitioners from East and West to share working practices.

## II.2 – Participants (in alphabetical order)

**Mr. Fabien Audooren, Ms. Celine Verkest, *MiramirO Festival*** [www.miramiro.be](http://www.miramiro.be)

Fabien Audooren is the founder and artistic director of MiramirO. The npo MiramirO wants to contribute to the dissemination, recognition and development of arts in public places, on a national and international level, by offering a platform to a wide array of artistic disciplines (travelling theatre, circus, theatre on location, installations, visual arts and dance... ranging from small-scale, intimate productions to large-scale mass performance), presenting top quality and innovative festival programmes and opening up new horizons in creation. The main activity is the organization of the yearly MiramirO festival in July and a yearly festival in Leuven in cooperation with Leuvenement vzw. MiramirO also actively supports young talent and new ideas through coproduction. As a third action the npo runs a documentation centre in collaboration with the Flemish Centre for Circus Arts. MiramirO is a partner within a number of international networks, eg Meridians, Circostrada...

**Ms. Verena Cornwall, *creative director of St. Patrick's Festival***  
[www.stpatricksfestival.ie](http://www.stpatricksfestival.ie)

Verena is an international arts consultant, specialising in circus, street arts and spectacle/carnival. She has a wide portfolio of experience gained through senior management posts within key organisations, consultancy contracts and Trustee roles over the past twenty-six years.

Her role at St Patrick's Festival involves commissioning and programming multi-disciplinary work. The Festival reaches live audiences in excess of 700,000 per annum and the national Irish television features three festival broadcasts (two of which are



live) which are view by in excess of 900,000 people. The festival is a core Partner in Meridians.

In addition to this role, Verena works freelance for a number of clients, on research and specific projects. These currently include: Jeunes Talent Cirque Europe as UK Co-Organiser and Permanent EU Jury Member; The Arts Council of Republic of Ireland, as Adviser on Circus (and previously on Street Arts and Spectacle) to the Festival and Theatre Departments; Circus Futures Showcase as Executive Producer; EU Project "CASCAS", as the UK project leader through the Circus Development Agency.

Verena sits on a diverse number of advisory committees and Boards in the arts (from carnival through to opera) and has been a Member of the EU Network Circostrada for the last five years.

**Mr. Yohann Floch**, *Coordinator of Circostrada Network, France* [www.circostrada.org](http://www.circostrada.org)

Yohann Floch is International Relations Manager at HorsLesMurs (French National Information Centre for Circus and Street Arts) and has conducted several European studies, including 'Street Artists in Europe' for the European Parliament. He is also the Coordinator of Circostrada Network, a European platform for information, research and professional exchange within the circus and street arts (based in France). Yohann is Advisory Board Member of IETM, international network for contemporary performing arts, and Member of the Access to Culture platform of structured dialogue with the European Commission and Member States.

Yohann is Circus Arts Adviser at the Teatro Viriato (Portugal) and Adviser for the European residency program for cultural journalists 'Unpack the Arts'. Yohann give lectures on contemporary circus aesthetics. He recently published a book 'Postcards from the Street Arts and Circus'. He is an expert for the Déclics Jeunes grants of the Fondation de France.

**Mr. Mario Frendo**, *Artistic Director of the Malta Arts Festival, Malta* [www.maltaculture.com](http://www.maltaculture.com)

Academic coordinator of the Theatre Studies Division at the University of Malta and PhD candidate at the University of Sussex, UK, researching musicality in theatre and performance. His research interests include interdisciplinarity in performance and contemporary performance theory. He is co-director of TARF Malta (Theatre Arts Researching the Foundations) member of Icarus Publishing Enterprise, focusing on books related to experimental theatre and performance.

**Ms. Davinia Galea**, *Executive Director of the Malta Council for Culture and the Arts, Malta* [www.maltaculture.com](http://www.maltaculture.com)

A pianist and, for the past fifteen years, producer and artistic director of several major cultural events. Chair of the working team that developed Malta's new Cultural Policy 2011 document, and she currently chairs the National Lotteries Good Causes Fund within the Ministry of Finance. Member of the Executive Committee preparing Malta's Bid for the European Capital of Culture 2018.

Graduate from the University of Malta with a B.A. in Music and History of Art, and Sussex University in the UK with a Masters in Arts and Cultural Management.



**Mr. Allan Xenius Grige**, *chairman of the International Festivals and Events Association Europe, Denmark* [www.ifeaeurope.com](http://www.ifeaeurope.com)

Founded in 1992, IFEA Europe is the European affiliate of IFEA World. For the past 50 years, IFEA has served as the global network organization for professionals who work in the cultural festivals and public events sector. IFEA provides a framework for strong personal and professional networks and relationships, and aims for constant improvement of skills, knowledge, and practice within the sector. The members come together to share ideas, knowledge and best practice, to facilitate personal and professional development and to promote networking and international exchange.

**Ms. Claire Howells**, *actress and director of amateur workshops at Theater Titanick, Germany and organiser of Festival Flurstücke 011* [www.flurstuecke.com](http://www.flurstuecke.com)

Theater Titanick (<http://www.titanick.de/>) began in Münster, Germany in 1990. Artists from Münster and Leipzig formed the original group, but this soon expanded into an international ensemble. The group has developed into a significant and well-known company in the world of international open-air theatre. This cooperation has continued since the fall of the Berlin Wall. The main production centre is in Leipzig and the management centre and rehearsal rooms are in Münster. Theater Titanick is a driving force in the field of open-air theatre. Ms. Howells is also a member of the Theater im Öffentlichen Raum (<http://www.theater-im-oeffentlichen-raum.de/>) and organiser of the Festival Flurstücke 011.

**Mr. Alfred Konijnenbelt**, *artistic director of Spoffin, street arts festival Amersfoort, The Netherlands* [www.spoffin.nl](http://www.spoffin.nl)

Spoffin offers its audience a compact and up-to-date sample of the best performances in the field of street theatre and site-specific theatre in Europe, with a great deal of attention to innovative forms of theatre. Spoffin aims to keep its festival accessible and to be an extraordinarily good host for both its visitors and artists, and also international theatre professionals, as well as a hub between North, South, East and West.

**Mr. Ivan Kralj**, *president of Mala performerska scena* [www.cirkus.hr](http://www.cirkus.hr)

He is the founder and the director of Festival novog cirkusa, the major contemporary circus event in South-Eastern Europe, project manager of Circus Information Centre in Zagreb, programmer and creative producer of events in the field of circus, burlesque, sideshow, variety, street art and body art. He worked and works intensively on international cooperation, through various networks such as Meridians, Jeunes Talents Cirque Europe or Circostrada. Ivan is also an awarded independent journalist, and editor-in-chief of the book "Women & Circus".

**Mr. Robin Morley**, *Independent producer, United Kingdom* [www.magneticevents.org](http://www.magneticevents.org)

He is an independent consultant working for arts organisations, strategic agencies and higher education institutions on fundraising, public arts development, organisational and programme development. He is currently co-director of the production company "Magnetic Events" with Jon Linstrum. He is an executive board member of the

Independent Street Arts Network (ISAN) and the National Outdoor Events Association (NOEA). Robin was a founding director of ZAP Productions in Brighton which, for 16 years, was a major influence on the production and distribution of outdoor street arts across the UK, and an advisor on policy and programme to the Arts Council England, National Office on Street Arts, Carnival and Circus development.

**Mr. Mike Ribalta**, *head of dept. professionals, FiraTàrrega* [www.firatarrega.com](http://www.firatarrega.com)

Graduate in History of Art and Master in Creation and Production of Fiction and Entertainment. He has worked as a media producer and event manager since 1999. As head of the Department of Professionals and International Relations at FiraTàrrega since 2001, he is the director of the Performing Arts Market, La Llotja. As such, he has developed the fair's international co-operation strategy (2002-2012). He coordinates the festival network [www.meridiansnet.org](http://www.meridiansnet.org)

**Mr. Jakub Vedral**, *president of ART Prometheus association, Czech Republic* [www.artprometheus.cz](http://www.artprometheus.cz)

An independent producer, dramaturge, artistic director and producer. Director of the international festival of outdoor theatre Behind door. He was responsible for the theatre programme at EXPO 2010, Shanghai, China. Dramaturgy and production cooperation on many projects in the Czech Republic, Poland, Ukraine and Slovakia. Director of activities in the fields of independent theatre production, cultural marketing and public relations, promotion and special events.

**Mr. Frank Wilson**, *Director, Event International Company Limited* [www.eventi.co.uk](http://www.eventi.co.uk)

Frank Wilson has 25 years' experience as a creator, curator and producer of large scale outdoor events and festivals. In 1988 he established the Stockton International Riverside Festival, one of the UK's largest annual outdoor arts festivals. Beginning in 1992, he has undertaken a number of high profile commissions and projects as curator and creative producer in the UK and abroad. He is the international programmer for the Chaoyang International Spring Carnival in Beijing.

He has played a very active role in the development of partnership networks in the UK and Europe, including Without Walls, Eunetstar and Meridians; the last two creating opportunities for the transnational commissioning of outdoor arts, with funding from the EU.

**Mr. Emanuele Belfiore**, *Inteatro* [www.inteatro.it](http://www.inteatro.it)

**Mr. Fabrizio Gavosto**, *artistic director of Mirabilia Festival, Italy* [www.fossanomirabilia.com](http://www.fossanomirabilia.com)

**Mr. Claes Karlsson**, *artistic director of Stockholms Kulturfestival* [www.kulturfestivalen.stockholm.se](http://www.kulturfestivalen.stockholm.se)

**Mr. Frédéric Remy**, *artistic director of Scènes de Rue, Ville de Mulhouse* [www.scenesderue.mulhouse.fr](http://www.scenesderue.mulhouse.fr)

*Other attendees (in alphabetical order)*

Chloë Dear, Iron-Oxide [www.iron-oxide.org](http://www.iron-oxide.org); Emilie Delplanque, Scènes de Rue; Alessia Ercoli, Inteatro; Erik Gullberg, City of Stockholm Culture administration; Jacek Klinhe, Aradona; Jaine Lumsden, Creative Scotland [www.creativescotland.com](http://www.creativescotland.com); Karen Rémy, Aradona [www.aradona-cie.blogspot.com](http://www.aradona-cie.blogspot.com); Emmanuelle Telega, Scènes de Rue; Louise Rich, City of Stockholm Culture administration; Marjeta Zajec, Ana Desetnica Festival.

The following document is the summary of a 3-hour exchange of ideas that opened the doors to a debate that continued, in the second part of this professional encounter, in July 2012 in Maribor, Slovenia, transcribed and adapted by Mike Ribalta; and the conclusions of the survey on the mobility barriers of opportunities of artists of performing arts between the European countries (from East, West, North and South) commissioned to Circus Futures Ltd.. The Meridians members hereby wish to acknowledge the work done by the team of Circus Futures Ltd. in the research and investigation of the extensive data collected that went beyond our request and expectations.

### III. EAST-WEST-SOUTH AND NORTH

With representatives from more than 10 European countries, the meeting started by asking all attendees the question behind the conference: What is East and West in current Europe?

As expected, the initial answer was clear. Currently, the borders are undefined and any location is artificial but, ultimately, everybody needs a reference. Although the topic is “East and West” it was clear to everybody that the terms “Northern and Southern Europe” should not be forgotten.

Initially, the participants commonly disagreed on the cliché of “East” and “West” Europe, but, ultimately, everybody needed to locate themselves. During the conversation, almost everyone described their area of influence in such terms as “Eastern Europe”, “The Balkans”, “Central Asia”, or even “the North of the West”, as the Swedish delegate humorously defined the location of the northern countries.

During the discussion, it seemed clear that, although these terms are still valid given that institutions and researchers use them to locate and define countries, in the current globalised world, the younger generations have already gone beyond these.

This initial question of the conference was intended to be very wide and even provocative. Is “East-West” a geographical or political concept? Does it arise from recent history with the Iron Curtain or whether East is nowadays a metaphor of being everything outside a Europe where, with the economic crises, all the national questions are coming to the surface?

The definitions on the table came from the different approaches of the participants regarding geographical location, professional activity and the generational point of view.

The participants reached a consensus that the division between Eastern, Central and Northern Europe is used to easily locate everybody’s country geographically. In that sense, professionals in the cultural field asserted that they have closer relations with their neighbours through simple geographical proximity (i.e. the Czech Republic with Poland and Slovakia).

The foundation of the newly independent countries (Croatia and Slovenia, from the former Yugoslavia in 1991, or the division of Czechoslovakia into the Czech Republic and Slovakia on 1 January 1993) changed the cultural field of the regions and the relations between the cultural organisations in the countries. This change also provoked a transition from “East” to “Central” and “West”.

**Ivan Kralj***Founder and the director of Festival novog cirkusa, Zagreb, Croatia*

(“ [East and West are concepts] inherited by the previous generation and maybe also something imposed even by the European Commission, or at least our concepts of what EC expects to see in truly European projects...” ”)

These definitions seem no longer relevant for the new generations. For young Europeans, the lines that divided Europe no longer exist and in the cultural field, the division has ceased to be of relevance as the practices of cooperation are working on artistic choice. The international relations of the professionals attending have a great impact on their view of East and West, which they see as very restrictive definitions in a globalised world.

**Martina Cerna,***Head of International Cooperation and External Relations Department in the Arts and Theatre Institute in Prague, Czech Republic*

(“...It's a new situation and now is really a time to find and talk about the new identities in Europe because for the new generations it doesn't make any difference if you are talking about East and West...”)

East and West were also seen by the participants as bridges instead of barriers. For the Maltese professionals, languages are also an important bridge between cultures. Maltese, as the only Semitic language in the EU, was cited as a clear example of a tool for collaboration between European countries.

### **III.1 - What are the specifics of being in the west or the east?**

The initial conclusion from what was said is that the main difference is in the development of the sector. In the West, networks are more fully developed, there are more connections and people are constantly using those connections. This development is weaker in the East.

Nevertheless, when it comes to approaching new markets (i.e. Mediterranean companies entering the Scandinavian countries), it takes a lot of work that implies contacting new networks, going to many festivals, building new relationships from scratch. Professionals from the UK or the Netherlands stated that this is even harder when it comes to moving from West to East due to the lack of structures (like showcase festivals) that could provide easy access to the cultural scene of a country or region.

In contrast, some representatives from the East questioned if now were the time to bring western culture to the countries from the East or if it were more the moment to re-establish the connections between the region's countries, to re-establish the strong network that existed in socialist times.

**Zvonimir Dobrovic***Founder and Programme Director of Queer Zagreb festival, Croatia*

(“In the East during in the transition, after the Iron Curtain fell, the only idea of the state to save the culture, was institutional culture; they saved the official theatres, museums and the employees of the official culture that they inherited, so there was no money left for programming or for the development of mobility. That system is still there. The mobility programmes were a parallel system created by independent venues and artists.”)

The current situation in Eastern countries is that, even though the independent artists lack the same access to funds, they are very connected, but still they do not have the support of the state to make a local impact.

All the experts stated that the only funded culture in many Eastern countries is the official one, while the alternative venues are fighting hard to find funds. The new generations of cultural operators are bypassing the national governments by participating in EU projects to meet people, share values, and find funding. This reality is one of the keys to replacing the East-West debate for a wider European approach to culture.

The big differences between budgets, fees and overall costs of performing between Eastern and Western countries is also a barrier that makes the programming of Western companies in the East very difficult and visceversa. This was seen as an important impediment to a necessary real connection between the diversity of culture in Europe.

**III.2 – Artistic and cultural differences between East and West**

The debate between artists and programmers about the artistic differences brought out various concepts. For some participants, the street arts language is very well developed in the West and the debate in the sector is, actually, what projects need to be carried out and how to finance them, while in the East, the energy is still very basic, intense -even impulsive- and the main will is to take to the street to perform rather than to worry about how to solve the dramaturgies, the production issues and the finances of the creation.

A wide majority agreed that the street arts in the Eastern and Central European countries are still very underdeveloped. They are rarely seen only seen as expressions linked to traditional culture or busking, and thus closer to entertainment rather than the performing arts. Outdoor arts are not envisaged, as such, as part of the dominant culture. Artists see more recognition from the audiences than the policy makers. In addition, they receive warmer feedback in the eastern countries than in the West.

Ms. Pelin Basaran pointed out that the issue was not production, which she sees as very similar between countries and regions, but how the cultural production is taking a lead role in this gentrification that is dramatically transforming big cities all over Europe, including Istanbul, Berlin or even Beirut). The debate about the gentrification and the homogeneity of outdoor arts remained up in the air, and it will surely need a specific (and necessary) discussion in the future.

**Pelin Başaran**

*founder and director of PARC, Turkey*

(“...We are all following the same artistic production stereotypes. Artists meet, make a residency and try to build a production in 15 days. They try to meet new audiences. Make audience development. One challenge could be to see how to develop other ways to create and produce from the current system that everybody is doing...”)

The participants from Western Europe regretted that nowadays there is a lot of ignorance about the cultural field from the East and, furthermore, programmers and audiences even have a negative view of the reality in the East. For many, the solution is to build links to show western audiences the peculiarities of eastern creation. Some proposed celebrating the differences, others, highlighting the similarities by seeking some common ground.

**Martina Cerna,**

*Head of International Cooperation and External Relations Department  
in the Arts and Theatre Institute in Prague, Czech Republic*

(“... with the economic crisis the West must also redefine the new strategies and the new identities if Europe as a whole.”)

The countries from Central Europe would be an in-between as they have very active regional networks, like the Visegrad Group,<sup>6</sup> whose aim is to encourage optimum cooperation with all countries, in particular its neighbours, and an ultimate interest being democratic development in all parts of Europe. Their cultural field is well developed and they have established institutions. Nevertheless, they still suffer from a lack of infrastructures, international networking of the national organisations or clear policies in minor cultural expressions, which threatens the sustainability of many forms of tradition and arts.

As a participant said at the end of the first part of the meeting, maybe the future should be to dissolve the map of Europe as we know it on behalf of a common Europe.

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<sup>6</sup> <http://www.visegradgroup.eu/>



#### IV. THE PERMANENT DEBATE OF STREET ARTS

In a meeting with professionals from Western and Eastern Europe, the recurrent debate about the role of the outdoor arts was livelier than ever. All major issues that have been debated within the sector in the last 20 years arose again in the debate. The role of the street arts, recognition and aesthetics became the main topics of discussion.

Again, the differences between East and West illustrate two realities. While the recognition of outdoor arts is high in Western Europe, in most of the eastern and central countries, the street arts are not institutionalised art.

**Alexandra Bagdasarova**

*director of MESTO D... theatre-club, Kyrgyzstan*

(“Street arts do not exist as such in Kyrgyzstan. There are very few companies that could be include in the standard definition of outdoor arts.”)

The input from the western participants showed that important there are still differences between countries. While France is still the reference, it is an emerging form in the UK with recognition in the sector, the audience and the institutions, while in Germany or Spain, institutions and the culture sector are still see outdoor arts as a minor form. Ireland, Sweden and the Scandinavian countries have the lowest levels of activity in Europe, with very few street arts companies, and, in some countries, no tradition whatsoever.

**Ivan Kralj**

*Founder and the director of Festival novog cirkusa, Zagreb, Croatia*

(“The cultural-political corruptive links on the local level in Croatia has been decisive, in many cases, to diminish the cultural environment of the country, which has no truly developed cultural plan (like the one presented by the Malta arts council) for the coming years. The street arts do not exist in cultural vocabulary at all...”)

When making the distinction between East and West, one should not forget the political context of the countries. Ms. Pelin Basaran gave a very interesting overall portrayal of the Turkish case.

**Pelin Başaran**

*founder and director of PARC, Turkey*

(“In Turkey they were many street arts organisations before the 80s. In 1980, there was a military intervention,<sup>7</sup> very repressive. After the coup d'état, it was not easy to see people using the streets to make arts. Before that, the theatre was very strong in the streets. The regime put a lot of pressure on the citizens. It was difficult to bear. While

<sup>7</sup> [http://en.wikipedia.org/wiki/1980\\_Turkish\\_coup\\_d'%C3%A9tat](http://en.wikipedia.org/wiki/1980_Turkish_coup_d'%C3%A9tat)

all this was happening, due to the strong Ottoman tradition and the power of church some forms could still be developed, like story telling, but also through the filter of the regime. There were many art forms existing (street art or street musicians) although they were not perceived as street arts. For Pelin, these particularities of the countries must be in the picture when analyzing the cultural field of the countries.”)

The conference allowed a rich exchange of impressions, during which the differences in approach of the professionals from different countries were clearly shown.

Many of the contributions emphasised the impact of history, geography or the climate on the implantation of the street arts in different territories, thus showing the continent’s wealth of diversity.

There was a wide disparity in the artistic definitions and valuations of the street arts among the professionals from West and East, in line with the recognition that the sector enjoys in each participant’s country of origin. The proof of this diversity of viewpoints was the debate that took place about the need for a clear distinction between the street arts and folklore.

## V. THE CIRCULATION OF CREATION AND CREATORS

The starting point was agreed by all: If Europe wants to share culture, it is crucial to facilitate the circulation of creators and their creations. Therefore, mobility is the main question when it comes to encouraging diversity, interculturality and exchange. This debate was one of the highlights of the meeting. The number of countries represented by professionals who experience difficulties of mobility on a daily basis enriched this sharing of information.

The personal experiences of the Meridians partners<sup>8</sup> set the basis for the debate. Most of the artistic directors of the Meridians festivals do not programme companies from the East<sup>9</sup> on a regular basis. There are numerous reasons for this. The French promoters admitted that they were not open to other countries. Their own production already fulfils the needs of the market. This makes it hard for neighbouring non-French speaking countries (Spain, the UK or Italy) to penetrate the French market and even harder for creators further away from the circuit. The UK's links with Australia, Canada or New Zealand are more important than its links with the East. In general, all countries have a circuit of links deriving from a range of reasons: cross-border facilities or cultural and idiomatic similarities. For everyone, distance and funding are obstacles for access for creations from abroad, but lack of awareness is also a key barrier that needs to be addressed.

**Fred Remy**

*artistic director of Scenes de Rue Festival des Arts de la Rue, Mulhouse*

(“...regarding eastern countries, we just know that they are there but we don't know exactly what their artistic creation is and I think that it's very important to cross knowledge, to see the different experiences and to see what we can do together.”)

### V.1 – Mobility: an obstacle but not a curb

Mobility is a fact. Artists travel and meet. They are very well connected and work together, especially in circus but also increasingly in street theatre. The questions are which circuits there are, and if there is mobility between the different regions of Europe and beyond.

Mobility is the key matter to tackle in debating the differences between East and West, as the ongoing mobility problems are one of the most serious practical challenges for all creators. The problems that faced Ms. Pelin Basaran and Ms. Alexandra Bagdasarova before they were able to travel to Spain to attend the seminar served as

<sup>8</sup> Full information of the profile of the 9 Meridians festivals is available on <http://www.meridiansnet.org/en/home> - Members

<sup>9</sup> Understanding East in the Cold War sense of the term

a basis for discussion on how the immigration policies of the different EU states is the first major impediment to the circulation of creators.

Professionals from the East questioned the institutional policies on this matter and the supposed lack of lobbies among the sector to push for better programmes. Although all participants agreed that mobility is a key issue for the connections and access to information, the western experts disagreed with the accusation of a lack of interest in solving the visa problems by stressing the number of organisations in Europe that have been fighting for many years to solve this problem and confirming that governments are talking to each other to find very specific responses to these restrictions.

Mr. Yohann Floch, Coordinator of Circostrada Network and an activist for the outdoor arts and circus in the European institutions, recalled that all the studies on mobility done in Europe the last 10 years show that there is a difference in access to grants between “East” and “West”. In the Western countries, there is a wide range of schemes and grants for many purposes at the local, regional and national levels, while in many Eastern countries, these opportunities do not exist, except to import western culture.

This situation is changing. When the current crisis reduces programmes, infrastructure and also the political will, the relation with overseas organisations is reduced to the ones that are closest, which will make it even harder to develop new connections with more distant countries.



The differences in the opportunities for mobility for creators in outdoor arts within the European Union are still too large. The division between East and West is clear. Western countries have better mobility resources than their Eastern counterparts. The differences between countries are also excessively big. Professionals from France, Spain or the UK benefit from more support for mobility than their colleagues from Germany or Italy.

When it comes to access to neighbouring markets, like Turkey, Kyrgyzstan or Armenia, the evidence supplied the speakers demonstrated the need to build these connections from scratch, not only across regions, but also within countries.

**Zvonimir Dobrovic***Founder and Programme Director of Queer Zagreb festival, Croatia*

(“... [in the Balkans] we still don’t know the cultural field of nearby countries like Bosnia or Kosovo, to put examples of neighbour countries of Croatia of which we don’t know anything...”)

Knowledge was another concept that was highlighted by many. In some regions, like the Balkans or Central Asia, cultural organisers have difficulties to share information and companies with neighbour countries because there is no culture of mobility, and no governmental policies to support the connections that companies are interested in developing. Even the “Slavic nature” of the people could also be a reason for the lack of information-flow.

A common point of agreement was that while some countries have the knowledge and practice, others have the will and a cultural richness to share. The main question for all participants was how to collaborate. The comments from the participants were a rich contribution worth highlighting the needs and wills.

The conclusion of the debate was clear: The difficult mobility process hampers the development of collaboration. Irregular access to information, government policies and the development of the cultural sector in the different countries and regions clearly influence the dramatic imbalance in the circulation of culture within Europe and abroad.

The challenge is to find out the different directions that the festivals take to cultivate their relations with certain countries and not with others, discover why this is happening and decide what can be done to change the current situation. Gaining knowledge of the panorama of outdoor arts in every country will help to refute the clichés, open the minds of programmers and audiences to new trends, and open the markets. Collaboration is the key word.

## **VI - EUROPEAN COLLABORATION**

The discussion provided many inputs for evaluation of the real level of European collaboration. Information and knowledge of the field in the different countries were clearly seen as obstacles, and cultural, political and geographical proximity were advantages.

Those based in countries surrounded only by water in the room saw the debate from the perspective of “somebody who lives in a country that is surrounded by seas”<sup>10</sup> and they outlined the need to work with people so as not to remain inward facing, highlighting that there in these geographical circumstances there is less of an issue in thinking that there are boundaries and that definitions are psychological.

To overcome the lack of knowledge, western participants suggested the organisation of national showcase platforms with the priority of presenting work from the East, which would be of great interest for promoters from all over.

### **VI.1 - The European collaboration in Culture applications**

The EU procedures for applying for grants did not provoke a big debate. There were more questions -mostly asked by the eastern guests- than complaints about the rules and procedures given the fact that there are no specific rules on the matter. Major issues concerned definitions and non-written implicit rules and conditions.

For Ms. Pelin Basaran, the definitions of East and West in the EU culture applications and rules are the result of culture being full of contradictions and conflicts. It seems that the funding and the general approach to culture highlight the contradictions between the states of the EU and also within the countries.

Regarding the implicit advantage of including Eastern partners in the projects, for some participants from the East, this implied playing by the international rules and thus international aesthetics come to dominate all artistic works, which can cause conflicts for artistic production in some countries.

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<sup>10</sup> Verena Cornwall dixit

## VII - FUNDING – CULTURAL POLICIES

In her contribution, Ms. Davinia Galea detailed the process for drafting Malta's National Cultural Policy, that started in 2009 and was published in 2011. This is the extract of her presentation:

### The path towards the creation of Malta's National Cultural Policy<sup>11</sup>

#### *The Country*

Malta is a tiny rock with 400,000 people, the size of any normal European city, but has some very important examples of world cultural heritage.

The main advantages of Malta are its situation (Mediterranean and European), the way of life of its people, its culture, with a special mention of its architecture (with outstanding gems of the Baroque).

One of the country's leading economic resources is tourism, and culture plays a major role in this, although one does not like the concept "cultural tourism". Culture is a broader concept that covers many disciplines and how they interact in all areas, such as the economy or justice.

#### *History*

After being a colony for centuries under various civilizations (the Arabs around 800, the knights of the order of Saint John for 400 years; France, Britain) Malta achieved its independence in 1964 and joined the European Union in May 2004. EU entry was a milestone for maturity and an understanding of where the country stands before Europe and the world. The cultural policy is something that comes hand in hand with the emergence from independence, as there was no need for it during the colonial period.

#### *Process*

The Maltese cultural policy was drafted by a group of experts including a lawyer, a person from social culture, two experts from different fields, a representative from the ministry of culture and Ms. Galea as Executive Director of the Malta Council for Culture and the Arts. The draft was reviewed by the Council of Europe by request of the government through interviews with practitioners to see if the document was faithful to what was really happening in culture in Malta. The feedback was excellent. The recommendations given were accepted during the consultation period open to the public all over Malta.

The second draft was written with the participation of two new experts on heritage nominated by the stakeholders during the consultation period. The new draft was designed to be close to the people who will be governed by it. The aim was to create a document that the culture sector could easily identify with, aware that Malta's natural resources is its people.

<sup>11</sup> <http://www.maltaculture.com/content.aspx?id=185198>



The project of the Capital of Culture 2018 was the vehicle used to convince the politicians that something should be done about the culture sector for the sake of the country's economy. In order to convert this process into a sustainable legacy, the Malta Council for Culture and the Arts was convinced that it had to be built on firm foundations. Capital of culture in Malta was an example of a big event that cannot be ephemeral, but that has to leave foundations.

**Ms. Davinia Galea**

*Executive Director of the Malta Council for Culture and the Arts, Malta*

("The cultural policy is a necessary document for all countries and it has to be written by experts rather than the politicians. It is the politician's document. It is the government's political document. It is a plan, a supposedly wise plan by the government for the cultural sector.")

Her explanation led to the comparison of the political situation for culture among many of the delegates:

**Turkey** has no state funding for culture. Cultural operators in Turkey have to survive with minimum funding. Ironically, in the current times of restriction, the small Turkish cultural organisations are telling partners from European countries how to develop projects creatively.

**Pelin Başaran**

*founder and director of PARC, Turkey*

("...When it comes to budget cuts there has been no division between East and West. It's a global problem for Europe.")

In the **Czech Republic**, for many years, the Ministry of Culture denied grants to festivals that were free street arts festivals. To obtain government grants, street arts festival had to charge audiences fees to become "official" and earn the right to request funding.

It was clear for many that the current crisis is already forcing organisations to be more creative in finding new funding instead of relying on what they had for many years. The new challenge is to find new ways to integrate with others.

The testimony from **Kyrgyzstan** was clear: The government has no interest in financing culture. It mainly supports folklore and the institutions left over from the Soviet period. The government does not even know what creative management is and they are not implementing any policies remotely similar to the ones developed by the EU. There are no private institutions that could finance culture, except for one international foundation focused in producing cultural events to be commercialised internationally.

**Croatia** has no real cultural policy. For the Croatian participants, the reason is that the ministry of culture lacks clear criteria, which should be the basis for a culture policy.

Regarding the national recognition and funding of street theatre, **Germany** has not succeeded in following the trend set by the leading western countries. The current European financial crisis has had a dramatic impact on many small cities. This has led the local culture programmes to be handed over to big management companies. The criterion is only to pay what is necessary, and culture is not considered essential.

**England** has the same economic problems as other parts of Europe. The government does not always recognise the value of outdoor performance.. However, this has been compensated by the work by artists and producers through the platforms that they have created to develop the outdoor arts sector through networking, lobbying, information-sharing, training, research, and advocacy support and advice for the members.

**Frank Wilson**

*Chair of the U.K. Independent Street Arts Network*

(“... how do we encourage the most diversification, the most interesting, the most serious work because the economic reality can create a situation where the street may not longer be the place that companies see as a venue to make real theatre.”)

## VIII - MAPPING THE TERRAIN

The main aim of the first conference was to map the terrain. All the guests and participants were asked to share their knowledge of the performing arts field in their region or country. Aware of the difficulty of mapping the whole territory due to the amount of information, the personal knowledge of the attendees was a useful approach to the subject.

Important notice: The following information is the extract of the information shared between the participants. It is neither exhaustive nor complete. It is the result of an exercise in information sharing in the framework of a professional meeting.

### The Balkans

- Organisations are working to create a strong artistic scene in the Balkans that could develop the strong multiculturalism of the region.
- Regional programmes of support for the arts:
  - BCC Balkan Can Contemporary <sup>12</sup>
  - NAME TO CONFIRM. An independent Croatian network
  - Mitost <sup>13</sup>
  - Tandem <sup>14</sup>

### Croatia

- The country has no professional street arts companies
- The local government strategy is to promote a summer circuit of busking festivals in the tourist resorts along the coast.
- The big street festivals are indirectly connected to tourist offices. Street festivals run by artists or art professionals are in minority.
- In general, festival organisers do not programme with any sense of the artistic and economic impact. Festivals report neither the artistic nor financial results of the edition.
- There is no awareness of the economic impact of street arts and circus.
- Street arts and circus do not receive regular financial backing. Funding by the Croatian government is possible for companies that have international recognition, but extremely limited, as for whole independent artistic sector.
- Government supports exchanges of companies that are touring internationally
- You first need to obtain European money to be recognized.

<sup>12</sup> [http://www.perforacije.org/images/bcc\\_2\\_dec2010\\_web-copy.pdf](http://www.perforacije.org/images/bcc_2_dec2010_web-copy.pdf)

<sup>13</sup> [http://www.mitost.org/ueber-uns/news/article/mitost-at-a-glance-english.html?tx\\_ttnews%5BbackPid%5D=1519&cHash=62d579ff2eabc1ee658ebe0bf36317ce](http://www.mitost.org/ueber-uns/news/article/mitost-at-a-glance-english.html?tx_ttnews%5BbackPid%5D=1519&cHash=62d579ff2eabc1ee658ebe0bf36317ce)

<sup>14</sup> <http://www.ecflabs.org/tandem>

**Malta**

- The country has no established street arts companies. Street performances are linked to religious festivities.
- Architecture in Malta lends itself well to outdoor and street arts festivals. The urban layout seems fitted to have a stage in every corner. All the current initiatives can grow further into street arts, as an art that reaches out to the people and is a tool to develop new audiences for all expressions of arts.
- The country's leading event is the Malta Festival, which takes place in July. Minor street arts performances are part of local summer festivals of many places. The government is studying how to turn the traditional community celebrations into outdoor arts events.

**Slovenia**

- There are five street arts companies: Ana Desetnica, (please Goro, complete the names of the other ones mentioned during the seminar) The main street arts festival in Slovenia is Ana Desetnica which has the ambition to become a small showcase for eastern countries. As a company, school and festival, its main focus is on promoting dramaturgy in street arts.

**Visegrad Group**

<http://www.visegradgroup.eu/>

"The Visegrad Group (...) reflects the efforts of the countries of the Central European region [Czech Republic, Hungary, Poland and Slovakia] to work together in a number of fields of common interest within the all-European integration"<sup>15</sup>

**Czech Republic***Context*

From the 16<sup>th</sup> century to the beginning of the 20<sup>th</sup> century, the Czech Republic was part of the Austrian Empire. This period had two strong impacts: Germanisation, which meant that the Czech language almost disappeared, and Catholicization of the population. The results were that the Czech language survived and religion has dropped in importance for society.

Over those 300 years, the language was an important symbol. To speak Czech in the theatre was the main political goal of all theatre makers of that period, particularly in drama and puppet theatre. Itinerant puppet companies in the 18<sup>th</sup> and 19<sup>th</sup> centuries were the main vehicles for promoting information, culture and language throughout the country. This context explains the position of street theatre in the current Czech Republic.

<sup>15</sup> <http://www.visegradgroup.eu/about>

## Key institutions:

- The ministry of culture. The body responsible for the funding system for the arts, although the country does have not a very strong culture policy.
- Arts and Theatre Institute is one of the key cultural institutions of the country. It was founded in 1959 as a documentation centre. Currently, it is an external consultancy institution for the ministry of culture, whose aim is to influence the culture policies and to advise on the funding system. It is also responsible to, and increasingly aware of education and training by supporting the Czech's own tradition and culture.
- Since 2005, Arts and Theatre Institute has had a specific promotion project for Czech theatre and arts (like dance, music and with a special section for street arts) by promoting international networking of the local organisations and a focus on education and training by supporting the Czechs' own tradition and culture.
- The country has 5/6 companies that can be labelled as street art companies, with a high level of quality. Three of them work internationally.

Meetings and events<sup>16</sup>

- Behind The Door. International street theatre festival: and International festival of dance and physical theatre.
- 4+4 Days in Motion. International festival of contemporary art. Focus on site specific.
- International Festival Theatre European regions. An international festival with an "in" and an "off" programme with a rich variety of proposals, including street and circus.
- International contemporary circus and theatre festival. Focus on new circus.
- International Festival Zero Point. Physical and visual theatre, as well as modern dance trends.
- The Prague Quadrennial. International exhibition of set design and theatre architecture.
- Prague Biennial. With a new programme on street arts, site specific and other arts that use the public space.
- The Czech theatre showcase. A main showcase for national production.
- Small inventory festival. Showcase for the current Czech productions of experimental Theatre.

**Hungary**

- There are no more than three companies that perform outdoors, but a new programme of international site-specific projects is boosting the field of outdoor arts in the country.

<sup>16</sup> All info is available at: <http://www.theatre.cz/>

**Poland**

- The country has as a very rich street arts field.

**Slovakia**

- Theater tratoa is the only street arts company in the country. There are three other small busking companies, but lately, artists are starting to focus their activities on the streets which may lead, in future years, to more possibilities for the use of public space.

**Turkey***Context*

The country has some 70 million people. Istanbul has a population of 17 million. It is very different from the rest of the country. In the eastern part of the country, there is an armed conflict between the Republic of Turkey and Kurdish groups. For these and other reasons the eastern part is totally different from the west. Culturally there is a great difference between these areas and they are disconnected.

- There are no street arts companies. Since there is no specific funding lines for street arts, the genre is not recognised.
- There are some minor projects related to site-specific or public art.
- There are no grants for independent cultural organisations (venues, festivals).
- There are strong private sponsors. They support projects that draw audiences and generate profits (e.g. visual arts) over cultural activities with no direct benefit over the hallmark (e.g. performing arts)
- Some major organisations  
IKSV - The Istanbul Foundation for culture and arts. [www.iksv.org](http://www.iksv.org) Privately sponsored. Programme dance, music, design festivals and biennales, etc...  
 In October 2011, a private International Jazz Festival will start with an interesting international programme. Apart from that, there are small venues that are funded by sponsors and contributions.
- Turkey has a Ministry of Culture and Tourism and a cultural policy. It is based on cultural heritage and the main institutions, like the State Theatre, are fully subsidised by the government.
- There is a Turkish culture policy report, which has to be presented to the European Commission. This paper does not recognize artists. Some cultural organisations are not recognized as non-profit.

Main problems in the culture field

- Artistic rights, education, censorship and audience development.
- Major problems with cultural infrastructures.  
The State Opera House has been closed since 2009 due to a conflict between the state, the unions and the directors of the venue.
- Artists and cultural organisations can only survive through international collaborations.

**Kyrgyzstan***Context*

Country located in the centre of Asia with a population of five million. It is a very mountainous country, which is sometimes a problem for mobility. In ancient times, it was a nomadic country, with no major cities or urban culture. It was not until the beginning of the 20<sup>th</sup> century, under the Soviet rule, that some culture developed in the established cities.

Since independence, the Ministry of Culture has basically developed the existing cultural infrastructure, but has not succeeded in planning any further cultural strategy.

Street theatre.

*MESTO D... theatre-club* is the only existing street arts company in the country. In 2009, the company started a festival that brought together many individual artists (graffiti artists, break-dancers, circus Hip-hop, etc.). The festival became the platform for national artists to show off their work. The company collaborates in the national cultural field (theatres, institutions, government, sponsors, the new organisations) to produce new street art works.

Nowadays, there are new institutions and new artistic movements, which have yet to coalesce into companies.

Events

Between 2009 and 2011, the capital, Bishkek, had a regular programme of small street events. These were well promoted and attracted an audience, among which there were western promoters.

Previously, managers from the Soviet cultural institutions (the historic cultural organisers) tried to promote indoor classic drama theatre in outdoor venues but these proposals failed.

**Alexandra Bagdasarova**

*director of MESTO D... theatre-club, Kyrgyzstan*

(“We are currently in the moment to develop street arts in the country, deciding who we are and where we are heading.

It is the time to map our own national performing arts field.

The main problem in Kyrgyzstan is surely education.

There isn’t a solid artistic education system, at all.”)



### IFEA Network

IFEA believes that it is important to serve the festival community at large and help festivals and events to create policies. IFEA welcomes festivals and events to host conferences as places for bringing together organisers from all over Europe to discuss those topics that concern their festivals and communities with the presence of experts who can present examples of the work you do from other countries, as a tool for sharing and comparing practices.

## IX - CONCLUSIONS

Despite the extant differences between East and West, some problems have no clear borders and the doors to collaboration are half open.

The difference between East and West countries in the current political frame is vague. With the crisis, the western countries have ceased to be “western countries”. When nations are suffering hard times, artists must seek new ways to work or go back to previous models.

The crisis has redefined the cultural sector, and has evened out differences. Europe nowadays is different from the one we knew 20 years ago, as it will be different from the one we will have in 20 years time. The past Europe, of reunification, is slowly being overcome, and the future Europe derived from the current economic and social crisis is, as yet, hardly outlined.

Audiences have to be taken into considerations. They are changing. The new audiences are more active and demanding. The public wants greater choice and Internet gives open access to all festivals across borders. This will accelerate the pace of the change of our audiences.

Now is the time to change the cultural sector, and the sector itself must seek, more than ever, the solutions to the problems that loom over it.

## X - APPENDIX

### Research

In order to further understand the situation regarding the barriers and opportunities for artists who wish to tour work outside of their own country two pieces of research were commissioned by Meridians TransAc. The first focused on artists and the second focused on promoters. An independent researcher was commissioned to investigate the central issues. This process was undertaken between July 2012 and March 2013. It was managed by FiraTàrrega.

#### A: Artists

An on-line survey for street arts and circus artists was created and distributed through Meridian's TransAC partners and other known contacts including national information centres. The survey was created in French, Catalan, Spanish and English. The on-line format enabled the researcher to separate out answers from those presently residing in different parts of Europe. As a result, two analyses of the data have taken place:

- i) Europe was divided into four quarters [East, West, North and South] as per the United Nations classification of Europe being split in to four geographic regions<sup>17</sup> and answers from artists residing in each quarter were contrasted
- ii) Europe was divided into East and West, with all countries being classified as being in one of the two regions

By the close of the research a total of 533 respondents had answered questions in the on-line survey. A total of 498 answered "yes" to the qualifying statements below:

- I am a circus or street arts performer working at a professional level
- I was born in or live in a country in Europe
- I have been involved in making at least one professional level show (i.e. not a show created when you were a student)

Of these 498, a total of 414 respondents to the survey opted to select the name of the country that they presently reside in. It is solely responses from these artists that have been included in this analysis. The bulk of these responses come from the Northern and Western European regions.

Region	Response Count
NORTH	193
SOUTH	64
WEST	146
EAST	11
TOTAL	414

<sup>17</sup> The countries within these regions can be found at:  
<http://unstats.un.org/unsd/methods/m49/m49regin.htm>

## Findings

### i) Europe was divided into four quarters [East, West, North and South]

In terms of demographics there was an even distribution of responses from males and females across the Northern, Western and Southern regions of Europe. Just over 80% of responses from those in Eastern Europe were male.

Across the four regions of Europe there are some notable differences between the main disciplines that artists use. In the Northern, Southern and Eastern regions there is a tendency towards Aerial, with over 25% of artists reporting this as their main discipline in each region. Interestingly in the Southern region it appears that there are more multi-disciplinary performers, indicated by several respondents ticking more than one discipline box. In the Western region of Europe however Object Manipulation and Theatre were more dominant disciplines, reported 18% and 19% respectively.

What is the main discipline that you use as an artist in the circus or street arts industry?				
	NORTH	SOUTH	EAST	WEST
Acrobatics / acrobalance	9%	2%	27%	13%
Equilibristics	2%	18%	0%	2%
Object manipulation	11%	22%	9%	18%
Aerial	26%	35%	27%	16%
Clowning and physical comedy	16%	20%	9%	13%
Theatre	12%	27%	0%	19%
Mask	0%	26%	0%	2%
Dance	5%	0%	9%	9%
Puppetry	2%	13%	0%	2%
Other [such as highwire, stilts, tightwire, bicycles]	17%	9%	18%	13%

The universal trend across Europe amongst the respondents was that they had been working professionally for more than 10 years in their art form. There is some slight variation for the Northern and Western regions where there is a sizeable portion of artists who have only between the 1-4 year categories.

How many years have you been working as a professional artist within these art forms?							
Years	Less than one	1-2 years	3-4 years	5-6 years	7-8 years	8-9 years	More than 10 years
NORTH	4%	10%	13%	9%	8%	7%	50%
SOUTH	3%	10%	20%	3%	13%	3%	50%
EAST	9%	0%	9%	18%	0%	18%	45%
WEST	2%	9%	15%	13%	4%	5%	54%

Across the four regions of Europe, artists generally reported that their last performance piece was in 2012, with a smaller minority reporting that they had not created a professional level show since 2011 or earlier.

When did you make your last professional level performance piece?							
Year	2012	2011	2010	2009	2008	2007	Before 2007
<b>NORTH</b>	72%	15%	5%	2%	2%	2%	2%
<b>SOUTH</b>	75%	12%	4%	2%	5%	0%	2%
<b>EAST</b>	90%	0%	10%	0%	0%	0%	0%
<b>WEST</b>	78%	10%	7%	1%	2%	2%	1%

The format of performances for the Northern, Southern and Western regions of Europe tends towards company/troupe pieces, with over 60% responding this way in each region. The distribution between solo performances and double acts/with an artistic partner is fairly even for Northern and Western Europe, with Southern Europe having a slightly larger portion of solo performances. The picture is slightly different in Eastern Europe with a near even split between solo performances and company/troupe performances – 45% and 55% respectively.

Please indicate the format of this performance piece:				
Style	Response Percent			
	NORTH	SOUTH	EAST	WEST
Solo performance	29%	33%	45%	28%
Doubles acts / with an artistic partner	20%	14%	27%	27%
In a company / troupe	62%	60%	55%	70%

The type of shows that respondents performed in varied across the regions. In the Northern region there is an even split between Street Arts and Circus shows, with a lower proportion performing in both. The portions in the South are tipped more towards Circus shows and in the East between Circus shows and both types. Interestingly the Western region of Europe is the only region where Street Arts shows had the highest response rate. [NB: Artists were able to select either of the boxes which offer a percentage totalling higher than 100% in some cases.]

Which art form(s) was contained within the show created				
	NORTH	SOUTH	EAST	WEST
Street Arts show	37%	39%	20%	41%
Circus show	37%	46%	40%	33%
Both	27%	25%	40%	28%

The amount of time spent creating the performance pieces differs. Artists in the North took between 1-4 weeks to create new work, whilst those in the South and the West mainly took more than 8 weeks. This could be due to constraints imposed by the creation spaces they rehearse in, although more evidence is needed to fully support this. There is not enough data from the East to make concrete conclusions.

At this point the survey allowed artists to split into two sections; those who had made work in a dedicated street arts or circus creation space and those who had made work

in another type of space. This allows for an understanding of the impact that making work in a dedicated space has on the creation process.

Answers from those who had made work in a dedicated street arts or circus creation space were as follows:

How much time did you spend in total in this space making the performance piece?									
	Less than one week	One to two weeks	Two to three weeks	Three to four weeks	Four to five weeks	Five to six weeks	Six to seven weeks	Seven to eight weeks	More than eight weeks
<b>NORTH</b>	2%	22%	16%	22%	9%	7%	4%	4%	13%
<b>SOUTH</b>	11%	0%	0%	0%	11%	11%	0%	6%	61%
<b>EAST</b>	0%	0%	0%	100%	0%	0%	0%	0%	0%
<b>WEST</b>	4%	9%	4%	9%	9%	17%	0%	0%	48%

There is a tendency towards performance more than 40 minutes in the South, this is not incomparable to the Northern region. The Western region follows a fairly similar pattern to the North. Again it is difficult to draw any conclusions from the East.

What was the length of the piece created?								
Minutes	0-10	11-20	21-30	31-40	41-50	51-60	61-90	90+ mins
<b>NORTH</b>	20%	11%	11%	9%	11%	18%	13%	7%
<b>SOUTH</b>	15%	0%	0%	0%	23%	31%	0%	8%
<b>EAST</b>	0%	0%	0%	0%	0%	100%	0%	0%
<b>WEST</b>	0%	0%	4%	17%	13%	43%	22%	0%

Those in either the North or the South reported a significant portion (40%+) that had worked with an external director to assist with the creation of their performance. This is contrasted with a much smaller percentage, 9% in the Western region. Those in this region actually worked more with choreographers and/or mentors, 32% and 27% respectively. All of the respondents from the Eastern region skipped this question (as there are a far fewer number of dedicated creation centres in the East.)

Did you work with an external professional creative person to create this piece?				
Answer Options	NORTH	SOUTH	EAST	WEST
Yes – choreographer	18%	17%	0%	32%
Yes – director	43%	44%	0%	9%
Yes – composer	14%	22%	0%	14%
Yes – mentor	18%	22%	0%	27%
No – did not feel the need to	20%	17%	0%	18%
No – could not afford to	20%	11%	0%	14%
No – could not find anyone suitable	0%	0%	0%	0%

Taking together the questions which relate to the ease of collaboration and selling performance pieces in the different regions of Europe, there are some interesting

findings. It appears that the Western region of Europe was the easiest to locate other artists, with those in the North, South and West reporting collaboration and selling performance less difficult when compared with, for example, the East. Those in West Europe reported almost universally that it was relatively or very easy to collaborate. A fairly high proportion of respondents from the North, South and West did not try to collaborate with the East – suggesting the East may be fairly isolated. This echoes the earlier finding that those in the East had a high proportion of solo performances.

Turning to selling performances there is a mixed trend. It appears generally that respondents tried to sell to Western Europe more than other regions – although there is mixed success in all regions. Unsurprisingly it appears that all regions experience found it relatively easy to sell to their home region. There were no responses from the East for questions these questions.

NORTH					
How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:					
Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	3%	28%	6%	20%	9%
Relatively Easy	6%	26%	14%	23%	17%
Relatively Difficult	9%	8%	9%	3%	9%
Very Difficult	3%	0%	6%	0%	0%
Did not try to locate artists from this pole	49%	21%	37%	26%	37%
N/a	31%	18%	29%	29%	29%
Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	0%	5%	0%	5%	0%
Relatively Easy	10%	28%	5%	13%	7%
Relatively Difficult	8%	25%	10%	18%	17%
Very Difficult	10%	8%	15%	8%	10%
Did not try to sell to this pole	40%	13%	40%	30%	37%
N/a	33%	23%	30%	28%	29%

SOUTH					
How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:					
Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	0%	27%	33%	0%	13%



Relatively Easy	10%	36%	25%	20%	25%
Relatively Difficult	0%	9%	8%	20%	0%
Very Difficult	10%	0%	0%	0%	0%
Did not try to locate artists from this pole	50%	9%	17%	40%	38%
N/a	30%	18%	17%	20%	25%
<b>How easy or difficult did you find it to sell this performance piece to programmers from the following geographical poles:</b>					
<b>Answer Options</b>	<b>Eastern Europe</b>	<b>Western Europe</b>	<b>Southern Europe</b>	<b>Northern Europe</b>	<b>Central Europe</b>
Very Easy	0%	14%	7%	14%	8%
Relatively Easy	0%	21%	21%	0%	15%
Relatively Difficult	21%	29%	36%	29%	31%
Very Difficult	29%	36%	21%	43%	38%
Did not try to sell to this pole	50%	0%	14%	14%	8%
N/a	0%	0%	0%	0%	0%

**EAST**

**How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:**

<b>Answer Options</b>	<b>Eastern Europe</b>	<b>Western Europe</b>	<b>Southern Europe</b>	<b>Northern Europe</b>	<b>Central Europe</b>
Very Easy	0%	0%	0%	0%	0%
Relatively Easy	0%	0%	0%	0%	0%
Relatively Difficult	0%	0%	0%	0%	0%
Very Difficult	0%	0%	0%	0%	0%
Did not try to locate artists from this pole	0%	0%	0%	0%	0%
N/a	0%	0%	0%	0%	0%
<b>How easy or difficult did you find it to sell this performance piece to programmers from the following geographical poles:</b>					
<b>Answer Options</b>	<b>Eastern Europe</b>	<b>Western Europe</b>	<b>Southern Europe</b>	<b>Northern Europe</b>	<b>Central Europe</b>
Very Easy	0%	0%	0%	0%	0%
Relatively Easy	0%	0%	0%	0%	0%
Relatively Difficult	0%	0%	0%	0%	0%
Very Difficult	0%	0%	0%	0%	0%

Did not try to sell to this pole	0%	0%	0%	0%	0%
N/a	0%	0%	0%	0%	0%

**WEST**

**How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:**

Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	12%	44%	19%	12%	16%
Relatively Easy	0%	6%	6%	12%	11%
Relatively Difficult	0%	0%	0%	0%	0%
Very Difficult	0%	0%	0%	0%	0%
Did not try to locate artists from this pole	65%	38%	50%	53%	53%
N/a	24%	13%	25%	24%	21%

**How easy or difficult did you find it to sell this performance piece to programmers from the following geographical poles:**

Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	10%	5%	0%	5%	5%
Relatively Easy	0%	32%	10%	10%	10%
Relatively Difficult	20%	32%	20%	10%	19%
Very Difficult	25%	16%	25%	25%	29%
Did not try to sell to this pole	45%	16%	45%	45%	33%
N/a	0%	0%	0%	50%	50%

Across the Northern, Southern regions the most popular form of benchmarking was to ask for feedback from other performers, closely followed by audience feedback. In the West there was a similar but reverse pattern, where audience feedback was the highest answer.

**How did you benchmark the quality of your performance work? You can select more than one option**

	NORTH	SOUTH	EAST	WEST
Asked other performers for feedback	91%	88%	0%	81%
Asked the audience for feedback	73%	76%	0%	86%
Asked someone who trained me for feedback	41%	35%	0%	29%
Asked other people in my company for feedback	54%	59%	0%	48%
Read reviews of my work written by critics	29%	41%	0%	43%
Watch other companies perform and compared my own work to theirs	57%	23%	0%	48%
Other	21%	0%	0%	19%

The method of obtaining audience research was much the same across regions with feedback being obtained following a showing of the performance, rather than a more formal or exhaustive undertaking. That said, the majority of respondents (i.e. 50%+) reported that they did not undertake any public feedback as part of their performance.

Did you undertake audience research to determine what the public thought about your performance piece?				
Answer Options	NORTH	SOUTH	EAST	WEST
Yes – commissioned formal questionnaire style research	9%	0%	0%	0%
Yes – commissioned formal focus groups	2%	6%	0%	21%
Yes – held a ‘showing’ and asked the audience assembled for feedback	42%	47%	0%	32%
Yes – had a feedback form on my website	9%	0%	0%	0%
No – did not undertake audience research	51%	53%	0%	58%

In all regions the largest group of performances took more than 8 weeks to make. There are then a few subtleties that can be drawn out. For example those in the North and South tended to create shows taking less than 5 weeks, if they were not over 8 weeks. This is slightly different to those in the West, which had a more even distribution. It is difficult to draw firm conclusions from the East.

**Answers from those who had made work in a non-dedicated street arts or circus creation space were as follows:**

How much time did you spend in total in this space making the performance piece?									
	Less than one week	One to two weeks	Two to three weeks	Three to four weeks	Four to five weeks	Five to six weeks	Six to seven weeks	Seven to eight weeks	More than eight weeks
NORTH	14%	15%	14%	9%	11%	9%	2%	3%	22%
SOUTH	8%	12%	24%	16%	0%	4%	0%	4%	32%
EAST	0%	0%	0%	0%	0%	25%	0%	0%	75%
WEST	12%	11%	12%	8%	9%	6%	8%	3%	32%

There is some variation with respect to the length of the work that was created. For example those in the North tended to create shows that lasted less than 60 minutes, with around half less than 40 minutes. This contrasts with those in the West where most shows were over 40 minutes. A more balanced spread of performance lengths can be found in the South, although there is a slight skew towards longer performances.

What was the length of the piece created?								
Minutes	0-10	11-20	21-30	31-40	41-50	51-60	61-90	90+ mins
<b>NORTH</b>	14%	7%	12%	17%	16%	22%	3%	9%
<b>SOUTH</b>	12%	8%	0%	12%	20%	32%	12%	4%
<b>EAST</b>	25%	25%	25%	0%	25%	0%	0%	0%
<b>WEST</b>	25%	25%	25%	0%	25%	0%	0%	0%

In choosing whether or not to work external professionals, respondents in the North, if they did work with one, tended to choose to work with directors. This is also true for those in the South. Western European respondents tended to be more likely to work with external professionals – with composers and mentors being popular.

Did you work with an external professional creative person to create this piece?				
Answer Options	NORTH	SOUTH	EAST	WEST
Yes – choreographer	22%	8%	0%	19%
Yes – director	36%	32%	0%	17%
Yes – composer	21%	4%	0%	26%
Yes – mentor	16%	8%	0%	25%
No – did not feel the need to	30%	40%	0%	23%
No – could not afford to	13%	16%	0%	17%
No – could not find anyone suitable	2%	12%	0%	4%

Across all of the regions the most popular two forms of benchmarking were to ask other performers or the audience for feedback, with the exception of Eastern Europe where asking feedback from trainers was also highly popular. Aside from these two categories there is a fairly similar split between all possible responses, especially for those in the South or the West. This suggests that benchmarking can take many forms and there is no universally agreed method.

How did you benchmark the quality of your performance work? You can select more than one option				
	NORTH	SOUTH	EAST	WEST
Asked other performers for feedback	71%	69%	75%	63%
Asked the audience for feedback	54%	65%	0%	73%
Asked someone who trained me for feedback	24%	11%	75%	16%
Asked other people in my company for feedback	54%	19%	50%	41%
Read reviews of my work written by critics	32%	15%	25%	24%
Watch other companies perform and compared my own work to theirs	45%	27%	50%	19%
Other	23%	23%	0%	13%

When obtaining feedback from the audience the most common route, regardless of geographical location was the fairly traditional route of putting on a performance and asking for feedback afterwards. Other possible methods were relatively infrequent – perhaps due to the additional cost/time implications.

Did you undertake audience research to determine what the public thought about your performance piece?				
Answer Options	NORTH	SOUTH	EAST	WEST
Yes – commissioned formal questionnaire style research	3%	4%	0%	5%
Yes – commissioned formal focus groups	1%	4%	0%	9%
Yes – held a 'showing' and asked the audience assembled for feedback	43%	28%	25%	51%
Yes – had a feedback form on my website	8%	0%	25%	3%
No – did not undertake audience research	50%	64%	50%	41%

When looking to collaborate with other artists it is perhaps unsurprising that respondents gave their own region as being a popular route, perhaps with the exception of those in the North who tended to try collaborating with artists in Western Europe most. Relatively few respondents across different regions attempted to collaborate with those in the East, even though it does not appear that those that did found it any more challenging to collaborate. There is a slightly higher trend in Western Europe to not reach out to collaborate. This may be because of the number of companies in existence or it may be something else entirely.

NORTH					
How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:					
Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	1%	21%	3%	10%	2%
Relatively Easy	1%	17%	5%	18%	5%
Relatively Difficult	3%	8%	2%	4%	5%
Very Difficult	1%	1%	2%	0%	0%
Did not try to locate artists from this pole	46%	18%	45%	26%	45%
N/a	46%	35%	44%	41%	44%
How easy or difficult did you find it to sell this performance piece to programmers from the following geographical poles:					
Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	3%	9%	3%	6%	0%
Relatively Easy	3%	22%	7%	17%	10%
Relatively Difficult	9%	14%	9%	13%	9%
Very Difficult	6%	9%	9%	4%	7%
Did not try to sell to this pole	46%	25%	42%	31%	46%
N/a	33%	22%	30%	29%	28%

<b>SOUTH</b>					
<b>How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:</b>					
<b>Answer Options</b>	<b>Eastern Europe</b>	<b>Western Europe</b>	<b>Southern Europe</b>	<b>Northern Europe</b>	<b>Central Europe</b>
Very Easy	10%	10%	24%	10%	25%
Relatively Easy	10%	24%	10%	15%	10%
Relatively Difficult	15%	19%	14%	15%	10%
Very Difficult	10%	10%	10%	5%	5%
Did not try to locate artists from this pole	35%	19%	24%	35%	30%
N/a	20%	19%	19%	20%	20%
<b>How easy or difficult did you find it to sell this performance piece to programmers from the following geographical poles:</b>					
<b>Answer Options</b>	<b>Eastern Europe</b>	<b>Western Europe</b>	<b>Southern Europe</b>	<b>Northern Europe</b>	<b>Central Europe</b>
Very Easy	5%	5%	4%	0%	0%
Relatively Easy	9%	24%	4%	17%	23%
Relatively Difficult	23%	24%	48%	22%	36%
Very Difficult	18%	14%	17%	17%	14%
Did not try to sell to this pole	27%	24%	17%	30%	18%
N/a	18%	10%	9%	13%	9%

<b>EAST</b>					
<b>How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:</b>					
<b>Answer Options</b>	<b>Eastern Europe</b>	<b>Western Europe</b>	<b>Southern Europe</b>	<b>Northern Europe</b>	<b>Central Europe</b>
Very Easy	0%	25%	0%	0%	0%
Relatively Easy	25%	50%	50%	25%	25%
Relatively Difficult	0%	0%	0%	0%	0%
Very Difficult	0%	0%	0%	0%	0%
Did not try to locate artists from this pole	75%	25%	50%	75%	75%
N/a	0%	0%	0%	0%	0%
<b>How easy or difficult did you find it to sell this performance piece to programmers from the following geographical poles:</b>					
<b>Answer Options</b>	<b>Eastern Europe</b>	<b>Western Europe</b>	<b>Southern Europe</b>	<b>Northern Europe</b>	<b>Central Europe</b>
Very Easy	0%	25%	0%	0%	0%
Relatively Easy	0%	25%	0%	25%	0%
Relatively Difficult	25%	25%	50%	25%	25%
Very Difficult	0%	0%	25%	0%	0%

Did not try to sell to this pole	75%	25%	25%	50%	75%
N/a	0%	0%	0%	0%	0%

WEST					
How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:					
Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	9%	28%	5%	11%	7%
Relatively Easy	2%	14%	12%	11%	11%
Relatively Difficult	5%	12%	7%	4%	7%
Very Difficult	5%	5%	4%	4%	4%
Did not try to locate artists from this pole	63%	31%	53%	55%	55%
N/a	16%	10%	19%	16%	16%
How easy or difficult did you find it to sell this performance piece to programmers from the following geographical poles:					
Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	0%	25%	0%	0%	0%
Relatively Easy	25%	50%	50%	25%	25%
Relatively Difficult	0%	0%	0%	0%	0%
Very Difficult	0%	0%	0%	0%	0%
Did not try to sell to this pole	75%	25%	50%	75%	75%
N/a	0%	0%	0%	0%	0%

It appears that Western Europe is most responsive to attempts to sell performance pieces – with a relatively low proportion of respondents finding it very difficult to sell to this region. It appears that Southern Europe is a relatively challenging region to sell to, especially for those in Western and Southern Europe. Related to the finding that relatively few attempted to collaborate with Eastern Europe, above, is the finding here that it was a market that appeared less attractive to those selling their performance work. This may be related to the economic circumstances in this region.

## Findings

### ii) Europe was divided into East and West

Section ii) compares the different responses by those in Western Europe versus Eastern Europe. The distinction is made by first taking the United Nations classifications then dividing countries based on whether they lie to the East or West of central Germany, as is the historical East/West border.



Region	Response Count
WEST	376
EAST	38
TOTAL	414

In both the Western and Eastern regions of Europe the main discipline that respondents report being associated with is aerial, 25% and 31% respectively. There are some art forms, such as acrobatics and clowning/physical comedy that are reported to a similar extent but there are also differences. Theatre, for example, is much more widely reported in Western Europe than Eastern Europe.

What is the main discipline that you use as an artist in the circus or street arts industry?		
	WEST	EAST
Acrobatics / acrobalance	9%	11%
Equilibratics	5%	0%
Object manipulation	18%	11%
Aerial	25%	31%
Clowning and physical comedy	17%	17%
Theatre	20%	6%
Mask	6%	0%
Dance	6%	8%
Puppetry	5%	0%
Other [such as highwire, stilts, tightwire, bicycles]	16%	14%

The respondents in both regions were relatively experienced, with the majority having been professional artists within their art form for more than 10 years. And for both the Western and the Eastern regions they have been performing recently, with the bulk of respondents having performed in 2012. Another similarity is that around 30% of respondents have not performed in over a year, albeit noting the different sample sizes.

How many years have you been working as a professional artist within these art forms?							
Years	Less than one	1-2 years	3-4 years	5-6 years	7-8 years	8-9 years	More than 10 years
WEST	4%	9%	13%	10%	7%	5%	53%
EAST	0%	17%	22%	6%	8%	14%	36%

Across the four regions of Europe, artists generally reported that their last performance piece was in 2012, with a smaller minority reporting that they had not created a professional level show since 2011 or earlier.

When did you make your last professional level performance piece?							
Year	2012	2011	2010	2009	2008	2007	Before 2007
WEST	76%	12%	5%	2%	3%	2%	2%
EAST	7%	3%	1%	0%	0%	0%	0%

Please indicate the format of this performance piece:		
Style	WEST	EAST
Solo performance	30%	28%
Doubles acts / with an artistic partner	22%	14%
In a company / troupe	64%	72%

Some of this variation may be explained by the art form that was practiced. In the West the tendency was for street arts shows, which lend themselves more to double acts, rather than circus shows. Interestingly 30% of respondents in the East reported working in both art forms, versus around 25% in the West.

Which art form(s) was contained within the show created:		
	WEST	EAST
Street Arts show	42%	3%
Circus show	35%	63%
Both	26%	33%

Answers from those who had made work in a dedicated street arts or circus creation space were as follows:

Although comparison is challenging due to the smaller sample size in the East compared to the West, a similar proportion of respondents in both the East and West reported taking over eight weeks on their performance pieces, slightly greater proportion of respondents in the West reported taking less than two weeks in creating their work than those in the East.

How much time did you spend in total in this space making the performance piece?									
weeks	Less than 1	1 to 2	2 to 3	3 to 4	4 to 5	5 to 6	6 to 7	7 to 8	More than 8
WEST	5%	16%	8%	15%	9%	9%	3%	3%	32%
EAST	0%	0%	18%	9%	9%	18%	0%	9%	36%

The slightly proportion of pieces that take less time to prepare in the West appears to lead to more shorter pieces being created – with around 13% compared to just under 10% in the East.

What was the length of the piece created?								
Minutes	0-10	11-20	21-30	31-40	41-50	51-60	61-90	90+ mins
<b>NORTH</b>	13%	8%	9%	11%	13%	24%	17%	4%
<b>SOUTH</b>	1%	1%	1%	0%	4%	5%	1%	0%
<b>EAST</b>	13%	8%	9%	11%	13%	24%	17%	4%
<b>WEST</b>	1%	1%	1%	0%	4%	5%	1%	0%

When comparing the Western and Eastern regions of Europe, those in the Western tend to be more likely to work with an external professional – most likely being a director (37%). This is shown best because those in the East had a higher response rate for not feeling the need to or could not afford to bring in external professionals (27% for both when compared to 18% and 15% respectively in the West). Those in the East had a larger proportion of mentors, which may or may not involve a cost. The suggestion is likely that finances were less readily available to bring in external support.

Did you work with an external professional creative person to create this piece?		
Answer Options	WEST	EAST
Yes – choreographer	21%	27%
Yes – director	37%	18%
Yes – composer	16%	9%
Yes – mentor	21%	27%
No – did not feel the need to	18%	27%
No – could not afford to	15%	27%
No – could not find anyone suitable	0%	0%

When turning to the challenge of locating other artists, those in the West found it easier to collaborate with other artists in their region when compared to those in other regions or indeed the East. Whether due to geography or another reason those in the West were least likely to try to locate artists in Eastern Europe. Another interesting finding is that those in the East reported finding it easiest to locate and collaborate with those in Northern Europe. In terms of selling work to programmes, artists in the Western and Northern regions appeared to be less challenging for Western European respondents – perhaps due to the more prosperous economies in these regions. Again, those in the West were least likely to try to collaborate with those in the East. A fairly mixed picture is present in the East, with no real trends between regions, albeit a slight tendency to not try to sell to programmers in Southern Europe.

WEST					
How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:					
Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	4%	35%	15%	11%	11%
Relatively Easy	2%	21%	15%	17%	13%
Relatively Difficult	4%	5%	2%	6%	4%
Very Difficult	2%	0%	4%	0%	0%
Did not try to locate artists from this pole	57%	21%	37%	38%	43%

N/a	32%	18%	28%	28%	28%
<b>How easy or difficult did you find it to sell this performance piece to programmers from the following geographical poles:</b>					
<b>Answer Options</b>	<b>Eastern Europe</b>	<b>Western Europe</b>	<b>Southern Europe</b>	<b>Northern Europe</b>	<b>Central Europe</b>
Very Easy	3%	8%	2%	8%	3%
Relatively Easy	2%	27%	9%	8%	8%
Relatively Difficult	14%	29%	20%	16%	20%
Very Difficult	20%	17%	20%	22%	23%
Did not try to sell to this pole	45%	10%	34%	31%	31%
N/a	16%	10%	14%	16%	15%

**EAST**

**How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:**

<b>Answer Options</b>	<b>Eastern Europe</b>	<b>Western Europe</b>	<b>Southern Europe</b>	<b>Northern Europe</b>	<b>Central Europe</b>
Very Easy	11%	11%	11%	33%	11%
Relatively Easy	22%	33%	11%	33%	33%
Relatively Difficult	11%	11%	33%	0%	11%
Very Difficult	11%	0%	0%	0%	0%
Did not try to locate artists from this pole	33%	33%	33%	22%	33%
N/a	11%	11%	11%	11%	11%

**How easy or difficult did you find it to sell this performance piece to programmers from the following geographical poles:**

<b>Answer Options</b>	<b>Eastern Europe</b>	<b>Western Europe</b>	<b>Southern Europe</b>	<b>Northern Europe</b>	<b>Central Europe</b>
Very Easy	0%	0%	0%	0%	0%
Relatively Easy	30%	30%	10%	20%	20%
Relatively Difficult	10%	20%	0%	30%	20%
Very Difficult	0%	0%	10%	0%	0%
Did not try to sell to this pole	30%	20%	50%	30%	30%
N/a	30%	30%	30%	20%	30%

Benchmarking was carried out in a number of ways, with the tendency in both regions to be through asking other performers or the audience (87% and 73% respectively in the West and 91% and 100% in the East).

**How did you benchmark the quality of your performance work? You can select more than one option**

	<b>WEST</b>	<b>EAST</b>
Asked other performers for feedback	87%	91%
Asked the audience for feedback	73%	100%

Asked someone who trained me for feedback	34%	55%
Asked other people in my company for feedback	49%	82%
Read reviews of my work written by critics	34%	46%
Watch other companies perform and compared my own work to theirs	45%	64%
Other	16%	18%

The means of gathering a perspective on their work via audience research differed across the two regions with a greater proportion in the East commissioning formal questionnaire research compared with those respondents in the West (18% versus 3%). Both sets of respondents had a preference for obtaining feedback through showing the audience their work and gathering feedback (41% in the West versus 36% in the East).

Did you undertake audience research to determine what the public thought about your performance piece?		
Answer Options	WEST	EAST
Yes – commissioned formal questionnaire style research	3%	18%
Yes – commissioned formal focus groups	9%	0%
Yes – held a 'showing' and asked the audience assembled for feedback	41%	36%
Yes – had a feedback form on my website	6%	0%
No – did not undertake audience research	53%	55%

**Answers from those who had made work in a non-dedicated street arts or circus creation space were as follows:**

Artists from the East spent longer in the rehearsal process than artists from the West, with 23% taking 4 – 5 weeks to rehearse a piece.

How much time did you spend in total in this space making the performance piece?									
	Less than one week	One to two weeks	Two to three weeks	Three to four weeks	Four to five weeks	Five to six weeks	Six to seven weeks	Seven to eight weeks	More than eight weeks
WEST	13%	13%	16%	9%	8%	7%	4%	3%	27%
EAST	8%	8%	0%	8%	23%	15%	0%	8%	31%

Artists from the West created shows of a longer length than artists from the East, with 15% creating pieces that were 61-90 minutes, and 6% making pieces that were 90 minutes or more.

What was the length of the piece created?								
Minutes	0-10	11-20	21-30	31-40	41-50	51-60	61-90	90+ mins
WEST	12%	7%	11%	14%	14%	21%	15%	6%
EAST	15%	8%	0%	0%	23%	46%	0%	8%

When comparing whether respondents used external professional creative assistance in order to make their work, those in the East had a higher tendency to use directors relative to those in the West (50% versus 20%). This is perhaps because those in the West did not feel the need at all to bring in external support (29%) versus 17% of artists in the East.

Did you work with an external professional creative person to create this piece?		
Answer Options	WEST	EAST
Yes – choreographer	20%	0%
Yes – director	26%	50%
Yes – composer	21%	8%
Yes – mentor	18%	17%
No – did not feel the need to	29%	17%
No – could not afford to	16%	17%
No – could not find anyone suitable	5%	0%

There is a slight bias in terms of finding it challenging to sell their work to programmers for those respondents in the West, with the bulk of the responses falling in the middle. The exceptions to this are selling to the East and the South, which appears to present more challenges. Notable too is the finding that Western respondents were least likely to seek out programmers in the East.

For those in the East it appears that selling to programmers in Northern Europe poses the least challenges. That said there appear to be challenges in all regions, with a skew in the data towards this.

WEST					
How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:					
Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	5%	23%	7%	11%	7%
Relatively Easy	1%	15%	9%	13%	9%
Relatively Difficult	6%	11%	5%	6%	6%
Very Difficult	4%	3%	2%	1%	2%
Did not try to locate artists from this pole	52%	23%	45%	40%	47%
N/a	32%	24%	31%	29%	30%

**How easy or difficult did you find it to sell this performance piece to programmers from the following geographical poles:**

Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	4%	10%	4%	4%	1%
Relatively Easy	4%	21%	6%	16%	14%
Relatively Difficult	12%	23%	24%	17%	17%
Very Difficult	9%	10%	9%	9%	7%
Did not try to sell to this pole	46%	18%	35%	31%	39%
N/a	25%	17%	22%	23%	22%

**EAST**

**How easy or difficult did you find it to locate other artists to collaborate with (if relevant) from the following geographical poles:**

Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	9%	0%	0%	0%	9%
Relatively Easy	27%	36%	9%	45%	9%
Relatively Difficult	0%	9%	9%	0%	9%
Very Difficult	9%	9%	18%	9%	9%
Did not try to locate artists from this pole	45%	36%	55%	36%	55%
N/a	9%	9%	9%	9%	9%

**How easy or difficult did you find it to sell this performance piece to programmers from the following geographical poles:**

Answer Options	Eastern Europe	Western Europe	Southern Europe	Northern Europe	Central Europe
Very Easy	8%	0%	0%	8%	0%
Relatively Easy	0%	0%	0%	8%	0%
Relatively Difficult	17%	17%	17%	25%	17%
Very Difficult	25%	17%	17%	8%	17%
Did not try to sell to this pole	50%	67%	67%	50%	67%
N/a	0%	0%	0%	0%	0%

The method of benchmarking performances was split between asking performers for feedback and asking audience members in the West and a preference for asking others for feedback. The perspective from the East was much more dominated by asking feedback from performers (85%). It is notable that those in the East were more likely to obtain feedback via reading critics opinions and watching others when compared to their Western counterparts.

**How did you benchmark the quality of your performance work? You can select more than one option**

	WEST	EAST
Asked other performers for feedback	67%	85%
Asked the audience for feedback	63%	54%



Asked someone who trained me for feedback	20%	23%
Asked other people in my company for feedback	44%	46%
Read reviews of my work written by critics	25%	46%
Watch other companies perform and compared my own work to theirs	31%	54%
Other	19%	23%

The most popular form of obtaining audience feedback in both the East and the West was through performing the show and then asking for feedback, a fairly traditional and cost-effective approach. However the tendency in the East was to not hold any feedback sessions at all with the audience (62%) versus 48% in the West.

Did you undertake audience research to determine what the public thought about your performance piece?		
Answer Options	WEST	EAST
Yes – commissioned formal questionnaire style research	4%	0%
Yes – commissioned formal focus groups	5%	8%
Yes – held a 'showing' and asked the audience assembled for feedback	46%	15%
Yes – had a feedback form on my website	5%	15%
No – did not undertake audience research	48%	62%

## B: In-depth survey of programmers of outdoor performance working across Europe

In order to provide a series of concrete actions for the Meridian's TransAc Partners and for other consortia working on pan-European projects, a number of key programmers running festivals that host outdoor performance work in Europe were approached by the researcher and asked to input their views to provide recommendations that would enable higher visibility and dissemination of performances by artists working in Eastern and Western Europe.

Their answers were grouped into two key areas, as follows;

- How artists from Eastern and Western Europe can make their work more visible to programmers
- What additional tools would enable programmers to identify companies to commission or programme

### Area One:

**How can companies who make outdoor arts performance work in Eastern and Western Europe best make their work visible to programmers in a way that works for both parties?**

"Touring and showcasing are probably the two best ways to make work visible however in the case of contacting programmers directly by email some simple pointers below would be helpful: - if contacting an English speaking country, send promo pack/info email in English. An overwhelming amount of stuff comes in on email so companies should really give time to promo packs they are sending out, even if it is just a text email with some images, make it as concise as possible with a brief description of the show, strong imagery/short video, touring info etc. I often receive

emails in a foreign language with either no or one poor image which mean nothing to me, it does not do that company any justice - companies should provide links to edited versions of shows with full show available to watch if requested by programmer (either by sending a link which can be watched on line or by sending a dvd) a lot of companies have great 2/3 minute edits of shows and where as this is great for getting a feel for something, without previous knowledge of the company/show this is usually not enough to book from"

"Work needs to be undertaken around the visibility of projects with the perspective of offering clarity in the aesthetic and the budget. The struggle is that there are poor possibilities for networking and integration. Looking for artists to create synergies through co-production projects between countries and governments and funders in respect of culture to support projects is one answer"

"Ideas include; increased dissemination for both programmers and companies; a better understanding of the specialty of each festival to provide a more tailored product; organisation of conferences/ showcases for companies from each country; originality and quality of the proposals. A good video footage, of both the scratch and completed show would assist. A relationship of trust based on the common good assists. Increased financial support for festivals and for companies would of course assist"

"It is very hard to penetrate the festivals in the West because there seem to be differences in the poetical and dramaturgical world of imagination between the two or more worlds. Therefore good thing would be to develop festivals where performances from both worlds could be seen."

"At the present time there are few opportunities for outdoor arts companies from East/Central Europe to make their work visible to western programmers. What opportunities there are tend to be ad hoc and not in a regular (annual) context where programmers can anticipate the opportunity to see such work. For example, in 2012 two Polish companies (Biuro Podrozy and KTO) performed outdoors at the Edinburgh Fringe Festival, but there is no guarantee that any such work will be presented there in 2013. The situation is better for Western companies taking their shows to the East, with several annual festivals (Krakow, Sibiu, Gdansk, Ljubljana/Maribor) regularly presenting Western outdoor arts companies. Since visibility is key, this imbalance will not be addressed until a number of high profile Western festivals habitually programme companies from the East. And this will not happen until Western programmers are convinced that there is a significant pool of good quality work to tap into."

"I do not think there is any substitution for seeing a Company's work so I suppose that they need to perform at festivals which attract programmers"

"We prefer seeing all the shows that we program ourselves before, so for us we think it is best for companies to make their work visible by performing live. Sometimes we program companies that we did not see before, but this almost never happens. We find the quality of a performance is more important than a premiere example, to show the highest possible level to our public."

"Discussions with programmers about what kind of work they are looking for is vital. Find out what a programmers like, do research about the festival. Do not send general

blanket emails. Find out how to meet the programmers in person. Find someone who can help you do this. And/ or get travel grants from cultural organisations to bring programmers to a show in your country. And/ or ask an existing festival whether they will run a mini programme of work by one country (such as is curated at FiraTarrega)"

"As programmers we realise how difficult it is for artists to make their work visible to us in a way that we will engage with it. There are too many artists chasing programmers and budgets are of course falling. One to one relationships are the best way. The idea position is for a programmer in your own country to contact the programmer in the other country to ask them if they might have time to meet the company as a specific festival. This is of course only any good if a) the work of the company is known by a festival and b) if the company is able to travel. Mass emails will never work as programmers receive too many of these."

"Showcasing opportunities are the best way. However, there are already too many events trying to do that which do not attract enough programmers, but are more of a way to reduce costs by hammering artists on the price! So, an ideal is an effective event which attracts people and recognises artists' value."

"Programmers like to see work before they programme it (commissioned work not included). A showcase where the work can be seen all together in the same place and the same time might come in handy for programmers not to lose too much time. Or a digital platform where companies can present their work and programmers can see what the offer is. Biggest problem is that programmers can't/don't book what they don't know. Programmers from Western Europe do not always know where they can go to see Eastern European work."

"My experience has been that the best means for a company to reach new distribution channels is through festivals and "fairs". I prefer the idea of festivals: the function of a festival is to hire (and pay!) performers to present their works in front of an audience. If a festival's criteria is good, and it offers quality shows year after year, the "buyers" will show up. Examples in Spain: the Festival TAC in Valladolid, Trapezi in Reus and Umore Azoka in Leioa, as well as, for example, Circa in Auch. In Spain, the term "fair" is used to denominate events whose principle function is to convoke programmers and distributors, in order to do business (Examples: FiraTarrega in the north and Palma del Río in the south of Spain, Aurillac in France, etc). It is a market place that pampers the buyers, whose protagonists are the sellers, and in which the performer or company is treated as merchandise- and usually is given away as a free sample (the performer do not get paid). This is a hit and miss affair for the companies, who risk missing out on their target for many arbitrary circumstances (scheduling, weather, competition with "superstar" shows, that draw potential and appropriate buyers away during the weekend). That said, there are several major fairs that do have enough presence of programmers to be a valid showcase for companies. In all of the above cases, the interest of the companies is to contact people who move groups of shows (regional programmers, not just people from a cultural centre who can offer them one or two nights), and the events should make an effort to get this kind of buyer to their events. The companies must also be aware that it is in their interest to arrive at an event of this nature with a show that has already been broken in. Premiering in one of these events, with the costumes just "out of the box", does not have the same impact as bringing a show that has toured a bit, and is already solid. When a buyer sees something that is still being adjusted, he doesn't know exactly what the finished

product will be, and might or might not be willing to take the risk. When, on the contrary, he sees a finished product, he knows it, and will know if it is what he is looking for. This sometimes is in conflict with the will of the event, or the politicians behind it, to offer shows that have never been seen before- "world premier- itis".

"Perform on one of the showcases: Tarrega, Chalon, Spoffin, Mintfest, Play for less and be seen. Invite programmers to come and see organise a national meeting between artists and programmers Organise an international meeting with selected artists and programmers."

"Simply: by inviting programmers to see the new work. Preferably an invitation by phone. So not via overweight e-mails or via post sending expensive info brochures with dvd's. Companies, or their representatives, should also have a look first to the specific festival's programme and mission on the web before they try convincing. Best is not to refer to other festivals or programmers by saying "Festival X said our show would fit in your festival". Knowing each other is the first step into a relation"

"Working contemporainely in 2 ways. Asking for residencies in different countries, and organising open presentations in those occasions, involving as many professionals as possible. And, most important, showing the work in at least 4 festivals over Europe with many programmers from May-June to September October during the first year, since professionals that can go to a festival in June are often not the same that can go to a festival in September."

"Best way is still to show your work to programmers. Next to making work, it is of utmost importance, to make sure you can show your work on some key festivals. Of course, that is the hardest part. That way a project or network like Meridians is very important. Without extra money, coaching/guiding a company, it is almost impossible I think. Also, as a programmer, I suggest to bring new work to the festivals involved in Meridians, that is 'finished', and has already played a couple of times before an audience. Otherwise, we see work that is very fragile, we are not always convinced, and then hear 'yes, but it's still fresh, work in progress, has not played a lot', etc. ... At the end of the day, the chance that programmers will see the work a second time is small (especially when it's work from Eastern Europe), and especially now in a time where budgets are shrinking, we'll spend our money on companies and shows we are 99% sure of, that are really good. As a programmer, I would love to see Eastern European work. But please, only when it's good (or finished), or presented in the right context. Otherwise, there is the possibility that there will be a stigma on Eastern European work. While it's probably as diverse as Western European work. I say 'probably', because I have no idea really."

"It's important to start by saying that I would never programme international outdoor work without seeing it live first. As a multi disciplinary festival programmer, outdoor work is an important part of my programme, however opportunities to see it are few as I am unlikely to travel to see an individual show without knowing the company. Festivals and showcases are fantastic, however as my festival is in mid-September I am never able to attend Fira Terrega, which is a shame. Where I have attended focused showcases in different art-forms I have found them extremely useful."

“An exchange programme between Eastern (featuring Western artists) and Western festivals (featuring Eastern artists) could offer a useful platform for the companies to show their work. This could also be done the other way around, through special invitation of a selected delegation of international programmers from the East to Western Festivals and viceversa.

But in my opinion this alone is not enough: it should be also absolutely necessary to provide some real "meet and greet" time between artists and programmers (beside the performances) to meet personally, to be able to explain what kind of projects they are realising, what they are offering/looking for... The Festival hosting the performances could act as a mentor for the companies as well as for the other programmers, facilitating a space and a time devoted to this kind of networking event. ICEC (Catalan Institute for The Cultural Companies) has been doing this during FiraTàrrrega for the last six years, in a networking event called Lunch Meeting organized on collaboration with FiraTàrrrega. The results and the positive feedback, not only for the artists but also for the international programmers, have made ICEC's Lunch Meeting to a very productive event that has become one of the highlights of FiraTàrrrega.”

#### **Area Two:**

#### **What tools would enable programmers to identify companies to commission or programme?**

“Increased communication among potential stakeholders in these networks and circuits. More involved through social networks”

“Meeting places. Increased ability to communicate face to face. -Digitized data of the participants in the meetings. -Accessibility to database-Visibility festival creation processes-identification programmers”

“Some tools that do work are: - building relationships with agents - showcases, obviously it is brilliant to actually be able to go and see a lot of shows in one place however this can often be expensive Some tools I think would be really helpful: - Sharing knowledge maybe through a European programmers forum e.g. a kind of Trip Advisor of outdoor arts performances with programmers having log in details so that they can post opinions on shows they have booked or seen elsewhere - A central network where companies could showcase their work that programmers can access to look at biogs/videos/photos/technical specs etc - there is an Irish website (funded by the Arts Council) called <http://breakingtunes.com/> that does this very well for Irish music, bands apply to upload their info and industry use it as a search engine and can search by genre/location/name etc”

“Facebook and personal contacts. Also very helpful is if some network puts good word about the show.”

“First, is it the case that there are many hidden gems waiting to be discovered in East/Central Europe, or is there a gap in quality and experience that needs to be bridged? My own experience over a couple of decades tends towards the latter. There are some exceptionally talented people in Poland producing outdoor arts, but Poland is the exception, not the rule, and even in that country there is not the same cross-fertilisation of ideas, employment of new technology etc that one finds in the West. Western Europe is simply a vastly bigger market for outdoor arts, with many more producers, programmers and consumers. Partnership is key to addressing this. A Meridians III or similar initiative should take a lead in hot housing ideas, running



mentoring programmes and East/West co-commissions and providing a showcase (or showcases) in the West for 'Eastern' artists and companies. Not in the generalised guise of encouraging 'diffusion' of work within the EU but with the specific objective of Western partners giving a leg up to Eastern companies and artists."

"National websites might help but it normally works best for this to be done in person. National representatives are useful - people such as Maggie Clarke at Xtrax who have country specific knowledge. Projects such as CircusNext are also a useful way of meeting artists and also programmers from across Europe."

"National advocacy agencies for the art form can play a useful part. National showcases (such as Subcase) make for a) a good use of time on behalf of the programmer b) an ideal opportunity for companies from that specific country to meet in person programmers c) a good networking and benchmarking opportunity for all artists. Another thing is that artists need to make contact with each other - if you see a company on the programme of the festival that you want to attend, why not contact that company and talk to them about how to get in contact with the programmer? At the end of the day, festivals are nothing without fresh interesting programmes so programmers are always looking for the "new" and interesting."

"The tool that works in practise is knowledge of the company and recommendation by one programming partner. Application processes are slightly more of a level playing ground, but again sap artists' resources"

"In several countries they make guides which give an overview of the companies who are active in outdoor performance sector. Other tools mentioned above."

"On the one hand, I think that programmers should have access to processes that open their minds, and make them more willing to lead their traditional audiences into new areas. Understanding these new areas helps- so events that divulge, debate, and "explain" new tendencies are to be welcomed. They should be challenged so as to understand impact beyond a smiling audience: When Philippe Petit walked the Twin Towers in New York-- at 7:00 a.m., without calling the press, in secret, no more than a few hundred passersby actually saw it. And yet, it humanized the perception of a new landmark on the NY skyline that the New Yorkers did not value until that moment. Despite a limited number of spectators, it made millions of people look at the Towers in a new way. That's impact! Programmers should be educated to understand a wide range of impacts that street arts can provoke, beyond applause. So the first tool is trying to promote a visionary attitude in programmers, opening doors for the more adventurous proposals and creators. Second, any tool that facilitates communication between events is welcome. A way to share opinions ("It doesn't look great on video, but the audience loved it", or "It wasn't the most spectacular show on the programme, but more people made comments to me about it than anything else in the festival"... "difficult to understand, but the audience was fascinated..."). There is a kind of information on shows that can only be shared by informal communication between people who have experienced them. A blog, or forum for qualified and confidential opinions (that is, not accessible to the companies or their distributors to sing their own glories), that can be read by other programmers..."

“Programmers meeting programmers and having time to discuss..... Good shows are always a good subject”

“Festivals, showcases, all kinds of presentation formula's... - meetings with other programmers – networking”

“Open communication by mail centered on the early stages of the work, including the artistic project and videos of early results, and as much material as possible. Involve the programmers into the creative process, discuss with them the ideas, and make them feel as it is also a little their show. This will get much attention, and programmers will care for the results and not only programme the resulting work but help to diffuse it. With decreasing economic means and increase of high quality offer, programmers are less open to the "supermarket" method (see and buy) and need to be involved more, to become "affectionate" to a project in order to programme it and give it local diffusion”

“You can invent as much tools, databases, paperwork, youtube films, speed-dating episodes, etc as you want, but in reality it always comes down to this: as a programmer, you only commission work (or say 'yes' to a coproduction) if you know the artists, their work, you believe in their craft and creativity, you have a 'click' with the company, and you feel involved in their creative process. How does that happen? Show your work in the right context, make sure there is good communication around who you are/where you are in the process, and start conversation with programmers at the bar, etc. I strongly believe in informal processes. But I recognize the necessity to have sometimes some formal processes like 'speed dating' between programmers and artists, just to have a kind of starting point. Otherwise there is a chance that there is too much 'inbreed' (same artists that are always in the game, and no chance for new comers).”

“Formally - showcasing that is done very well. This does not just mean presenting good work but also encouraging really good networking at the showcases between programmers and artists. Informally - incentivize multi-date touring for both artists and presenters.”

“One question to bear in mind (and that we've been working on since we began doing our Lunch Meetings): most of street art companies are small-sized and not always really doing their PR and communication professionally enough, because they do not have enough personal, they do not speak English, etc. It is necessary that the companies learn to have a more professional approach when heading into international markets. At ICEC for instance we organise training sessions prior to the Lunch Meeting to ensure the artists make the best at the event.”