



## « formation et échange de savoirs » “training, education and exchange of knowledge”

Identifying training initiatives in the field of performing arts in South-East Europe

carried out by Albane Guinet-Ahrens, La Belle Ouvrage  
for the TEATROSKOP programme 2015-2016

**INSTITUT  
FRANÇAIS**



# “training, education and exchange of knowledge”

## Identifying training initiatives in the field of performing arts in South-East Europe

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**1**

# **INTENTIONS**

## TRAINING, A NEW STEP FOR TEATROSKOP

Launched in 2012, the TEATROSKOP programme (platform for the performing arts in South-East Europe) has endeavoured to initiate, renew and boost exchanges between France and 13 countries in the region in the fields of theatre, dance, circus and street arts and puppetry.

The first necessary step has been the mapping of potential partners for French artists and professionals: festivals, receiving houses, theatres and companies established in one of the countries of the programme: Serbia, Croatia, Slovenia, Montenegro, Bosnia & Herzegovina, FYR Macedonia, Kosovo, Albania, Bulgaria, Romania, Greece, Hungary and Turkey.

If these countries present major differences in cultural, historical, demographic and economical terms, they nonetheless hold common characteristics in the way the performing arts are organised: the chronic weakness of state and local authorities support, the absence of a structured cultural policy and of a genuine reflexion on audiences, the counterproductive chasm between the independent and institutionalised sectors and the lack of cross-regional cooperation

The diversity of contexts and resources was a given fact but one of the first things to become clear was the necessity for all players (whether from France or from the region) to rethink international exchange outside the traditional touring performance box and adopt different approaches. These projects generally ask from French partners to think in the longer-term, to take time for encounters, for translation, for residencies. On the other hand they push regional partner to develop synergies with their neighbours, to engage in networks, to think about the production process and about audiences.

So over the last three years, TEATROSKOP has endeavoured collect and share information, to initiate and foster encounters, to support the mobility of professionals and accompany some of these innovative projects.

The questions of the sharing of knowledge, of training and capacity building in the field also quickly came to the fore as major challenges for the region. At the same time, the new EU programmes (Creative Europe, Erasmus+) put these issues at the very heart of their objectives. We put together a consortium of a dozen partners and put in an application in early 2014. If it wasn't successful in the end, this project allowed us to initiate new dynamics for TEATROSKOP.

Our decision to carry out a new exercise centred on "training and knowledge transfer" is an integral part of these dynamics. It also echoes the in-depth reflexion currently taking place in France on these subjects, particularly within the Ministry of Culture. Our choice to collaborate with *La Belle Ouvrage* for this exercise came naturally considering their expertise and experience both in the performing arts and in the current thinking in Europe around lifelong learning.

This first results presented in the following document do not aim to be a comprehensive mapping exercise of the independent and institutional players in the filed of training in South-East Europe. They rather feature some significant initiatives and the commentaries a some key-players in order to set the basis for future reflexion.

This reflexion will be conducted in the coming months by the stakeholders of TEATROSKOP (the French ministries of Culture and of Foreign Affairs and the Institut français) jointly with specialists of the field and training professionals from France and from the region.

As well as shedding light on the regional specificities and the challenges for training programmes, it will also undoubtedly lead to new contacts, new ideas and of course new projects and exchanges, beneficent for all involved.

Philippe Le Moine  
Cultural Attaché of the Institut français in Serbia  
TEATROSKOP programme manager

From the 1<sup>st</sup> of September 2015 the programme manager of TEATROSKOP and Cultural Attachée is Anne-Lorraine Vigouroux.

## LA BELLE OUVRAGE, AN ORGANISATION DEDICATED TO FOR PERFORMING ARTS

La Belle Ouvrage provides space for professionals from the cultural sector to reflect on their work and practices. In 2006, extended observation and interviews within the sector convinced us of the need for professionals to analyse and question the relationship to their work in a neutral, friendly and yet demanding way. We are organizing training workshops, reports, team workshops etc. We aim to foster the exchange and circulation of knowledge and competencies throughout the sector. Based in Paris, we work mainly with French performing arts professionals but with a wider European scope gained from training projects devised for professionals in other contexts (from Switzerland, Poland, Spain), from being partners of EU projects such as SPACE or DanSCe Dialogues and from our engagement in the IETM network.

In our various activities accompanying professionals, we often opt for a non-formal approach to training, training centred around a single person and his or her needs. This implies adaptable -almost tailor-made- frameworks that allow people to analyse their own work context from various angles, be it social, geographical, institutional or managerial. We believe that being able to decipher one's own context is a key-competency to hold in the current performing arts environment

With this first mapping "training and exchange of knowledge", we hope to contribute to a better understanding by French professionals of the very specific context of this large part of Europe where many initiatives already exist in the field of training for the performing arts. We also hope to arise interest and create the desire to meet the people who contributed and imagine new projects with them.

Albane Guinet–Ahrens  
Co-director, La Belle Ouvrage

## METHODOLOGY & OBJECTIVES OF THIS MAPPING

### An internal document... that should ultimately be widely circulated

This document constitutes an initial collection of initiatives, good practices and interviews. It also strives to put these in context and to sketch some of the possible routes for further developments. Still, it was conceived and designed as a document likely to be widely circulated amongst training and performing arts professionals. We hope it proves a relevant and valuable resource for schools and training institutions related to the performing arts. It features both elements of context and ideas for potential partnerships as well as providing contact details. We also hope that the interviews and the examples of existing projects featured in this document can be a source of motivation and lead to future contacts and projects amongst cultural actors within this large region of Europe in which Teatroskop operates. Finally, and even if all 13 countries (Serbia, Croatia, Slovenia, Montenegro, Bosnia and Herzegovina, FYR Macedonia, Kosovo, Albania, Bulgaria, Romania, Greece, Hungary and Turkey) have been concerned by the research, this document offers a valuable snapshot rather than an exhaustive panorama of what's going on.

### Methodology & contents

For the present work, a first circle of key actors was mobilised by using the existing network of connections built by TEATROSKOP and the contacts issued from the cooperation projects of La Belle Ouvrage at European level. Relevant culture and art stakeholders were included, of which: Tamara Bracic-Vidmar, Mate Gaspar, Kelly Diapouli, Milena Dragicevic-Sestic, Milica Ilic, Ina Pouant, Albena Tarageva, Kalina Wagenstein, Rarita Zbranca, Pelin Basaran and Josephine Heide, whose interviews helped us to identify a wide range of initiatives not yet exploited within TEATROSKOP.

In total, around 50 initiatives in 10 different countries were contacted and sent questionnaires (see contact table). 16 of these were duly completed and feature in the present document. They constitute an important part of our work and provide a first classification.

Five further interviews were held in parallel with Tamara Bracic-Vidmar, Mate Gaspar, Kelly Diapouli, Milena Dragicevic-Sestic and Anne Bautz in order to have a deeper understanding of the narratives in relation to their context and to better seize the challenges of the performing arts related training environment in the region.

The document is completed with the presentation of collaboration examples involving French institutions. Those initiatives were identified with the help of the Ministry of Culture, Frédéric Moreau and Julie Abalain. Finally, the framework of the European programme *ERASMUS+* was included since it offers a

wide range opportunities linked to training and practice exchanges, both identified as main fields of interest of TEATROSKOP and because it is less known to the performing arts sector than the Creative Europe programme.

### **Definition of the field: initial training, ongoing training, capacity-building, formal and non-formal education**

We chose to include in the present documents all forms of training from formal to non-formal, from academic studies to specialised institutions or professional ones.

The definitions given by the European Youth Forum inspired from the ones given by UNESCO in the European Commission are most relevant:

**Formal education** is typically provided by formal education institutions (school, university, professional training) and is sequentially and hierarchically structured. Its outcome is a certification or a diploma.

**Informal education** is usually taking place in the family circle, friends circle, and in socialisation environments. The process of learning is most often than not unintentional.

**Non-formal education** is an organised educational process which takes place alongside the mainstream systems of education and training and does not typically lead to certification. All participants have an active role in the training process.

Our choice of using in the present document a wide definition of the notion of training is therefore fully corresponding to the framework given by the Erasmus+ programme of the European Commission.

By convention, in this context Region is referring to the countries involved in Teatroskop programme (see map here after).

# MAP





# 2

## **WORDS FROM THE FIELD** **5 interviews for a better understanding**

## CONTEXTUALISATION AND FURTHER RECOMMENDATIONS

Following our research towards a better understanding of the context of training in Southern-Eastern Europe, the present chapter is dedicated to the introduction of recommendations and several key-concepts for further reflexion. Their elaboration resulted from direct contact with the stakeholders in the mentioned countries – having the specific objective of constructing the present analysis, but also from previous experience within the IETM network, and from a mobile workshop organized between 2009 and 2011 by the European network Space (Onda, VTI, New Theatre Institute of Latvia, British Council, Red House Sofia, Pro Helvetia,...)

- **Some context elements regarding the performing arts in the region:**

We find it useful to remind here some of the elements that are influencing the performing arts scene in a big part of Europe. Those remarks were mainly written for readers used to the French context, and might seem obvious for readers active in the region. We decided to leave them to enable some comparisons.

-the tradition of ensemble theatre is still well rooted in the countries of the region. It is in fact a system of big theatres that have an ensemble of permanent artists (theatre, ballet or musical group). Therefore, those are places of production and diffusion. They are creating a repertoire which is presented throughout the year and work in a mostly close circuit; hosting other shows is not a habit. Also, their shows rarely go on tour. Each theatre produces and shows its own creation in the town where it is located.

-these theatres function with a high integration of all kinds of professional positions and exert a major influence on the training system, often represented by dramatic arts academies that are providing the young actors that this system needs. This flow comes to reinforce the polarization between the historically established artistic disciplines, and supports a rather “conservatory” positioning at the expense of a prospective approach of training.

-this system causes difficulties in the emerging of new form of artistic expression or more precisely in their recognition and integration in a system. Innovation, that as well in arts as in other domains results from the marginalised forms, receives little support in this system.

-next to these big public institutions that absorb the vast majority of the public funds dedicated to performing arts, an independent scene was constructed mainly after the '90s where artists, venues and festivals come together. This scene functions following a principle well known in France: shows are produced by artists or group of artists and then are performed in front of a public. The independent scene is struggling to gain recognition and financial support from the public authorities. International development is an essential necessity for all stakeholders of the independent scene, given the low capacity of the network that could host their work on the national territory (“guest venue”, festival). They have developed a high level of expertise in cooperation at local, regional and international level.

All those points show that the gap between public scene and independent scene is important, unlike it is in France where most of the theaters are guest venues and present performances produced by the independent scene.

-European mobility of the professionals of performing arts is obstructed by various economic and in some cases political circumstances. Mobility is an highly important source of training, as many of the testimonies are underlining, but it is still inaccessible for a large part of south European cultural actors.

- **By these elements a panorama of the training context is drawn, that can be described as:**

-**Initial training concentrated in universities**, with very few specialised institutions focusing on practice. In most of the countries, professional artists are trained in academies. Between these academies and universities very few links have been created and the gap between theory (history of arts, theory of theatre, literature etc) and practice seems quite prominent.

-**Lifelong learning is took over by the sector itself**, often by proposing workshops held by artists that care about transmitting their know-how and knowledge, which is itself often acquired during formal or non-formal training in foreign countries. These artists are in their big majority engaged in the development of their own artistic field. They conduct a transversal action, from training issues to establishing buildings (schools, venues...) and engaging into audience development in their specific field. This high porosity between the professional sector, and training, probably leads to a high efficiency of the training actions.

- **A deficit of structural financing for training**, situated upstream of the professional chain. As a consequence professionals cannot rely on a financial support during several years that could help them build real training programmes – as mentioned by many interlocutors during the interviews and in the questionnaires.

- A high concentration on the specific field of theatre with a **significantly lower presence of contemporary disciplines like circus, art of puppetry, “physical theatre”, documentary theatre**... Contemporary dance had the chance to be the focus of structural initiatives like the network Danse Bassin Méditerranéen or more recently Nomad Dance Academy and also of determined action of professionals that knew how to construct training tools for this professional community. Nevertheless, it needs to be supported in its development.

Beyond this transversal elements, during interviews and as resulted from questionnaires, this vast geographical composed of 13 countries, Serbia, Croatia, Slovenia, Montenegro, Bosnia and Herzegovina, FYR Macedonia, Kosovo, Albania, Bulgaria, Romania, Greece, Hungary and Turkey shows its endless diversity.

Nevertheless, some key components of the training context can be approached. **With our knowledge of the French system, we identify four main ~~four~~ opportunities for French professionals who which to build cooperation projects in the field of training for performing arts:**

- **Main opportunities for cooperation between France and South-East Europe**

- **Support to different forms of performing arts that are less present in the South-East Europe region: circus, physical theatre, art of puppetry, documentary theatre, arts in public space.** The aim is to support and reinforce the actions of the local operators who are already invested in these fields, and very often pioneers. We can give the example of Cirkusfera for circus, Motus Terrae and Tirana Ekspres for arts in public space, Prassein Aloga for art of puppetry. An international cooperation could allow them to expand their activities in the region's countries by involving other partners. It seems to us that the issue of supporting new artistic expression should be reflected upon considering it as a full system, associating artistic and aesthetic issues, together with more technical training, production, mediation – as Anne Bautz is underlining in her intervention related to Life Long Burning. The question of the diffusion of these new forms is equally raised, particularly concerning circus: our interlocutors underline the lack of circus tent that would be used for creation and presentation in front of public.

- **The field of mediation: from artistic education in schools, to mediation targeting general public, discovery of new forms, or audience development.** Many of our interlocutors accentuate the need of constructing tools, of confronting their practices, exchanging with similar actors regarding this very specific issue of dealing with audience. Working in this field should of course take into account each context but in the same time seems a transversal need since it is mentioned in almost all interviews. The issue of audience development seems to be a particularly pertinent cooperation field knowing that in France a high level of expertise has been developed during time alongside with a long history of public politics framing these fields, but that we are equally aware of the need of re-evaluate our collective action toward the audience. Many French cultural actors engage in new experiences with the audience and with the general population in their search for innovation. In this context, we consider that international cooperation is a valuable tool that helps to re-model the understanding, to redefine fundamentals and inspirations etc... From our observations it resulted that the cultural actors in South-Eastern Europe are engaged actors of the civil society. They are establishing links with other action fields and often define themselves as activists. In doing so, they define their place in the society and find other ways of communication with a population that can be seen both as audience and citizen. We can quote for example the actions of Pogon, Zagreb Center for Independent culture and Youth, led by Emina Visnic, or the initiatives of Teo Celakoski in Croatia and throughout the Balkans. This expertise can be a great source of inspiration for French professionals in reflecting to our actions related to audience development.

- **Constructing mobility at regional and European level in a spirit of reciprocity is another challenge reminded many times by our interlocutors.** The need for mobility is crucial for a big part of the cultural actors. We would like to remind that several countries in the region (Serbia, Kosovo, Montenegro, Bosnia and Herzegovina, FYR Macedonia, Kosovo, Albania, Turkey) are not part of the

European Union and that the mobility is not a reality in these contexts. Even more taking into account the economical issues. This need for mobility can be responded to by the organization of regional platforms like Balkan Express, or targeted towards a discipline, like IPA concerning the performance, Nomad Dance Academy dedicated to dance, or culturalmanagement.ac.rs which is an online platform dedicated to management issues. It can also be responded to by construction projects of international cooperation, financed by the programmes dedicated to culture (today Creative Europe) and to education (today ERASMUS+) of the European Union. This projects with a duration from 3 to 5 years with the possibility of renewal are often focusing on “training mobility”, study and/or observation trips, exchanges, participation in workshops, and include all the disciplines and professions of performing arts: concept artists and performers (for example Life Long Burning), technicians (“Mobility”, project in which Bunker took part), cultural managers (UNESCO Chair joint Master class at the University of Arts in Belgrade and the University Lyon II). It can equally be dedicated to programmers and journalists/critics, like the programme Space held between 2009 and 2012. This European consortium dedicated to mobility counts approximately 10 European partners, among which Onda and Red House in Sofia. The problem of supporting mobility comes from its ephemeral character: very often, at the end of 3 years, the grant and thus the programme come to an end...Like Milena Sestic underlines: **“An art school should have a permanent existence, not only a three years’ one!”**.

- Finally, **the conception and the implementation of festivals is an interesting path for collaboration**. In fact, the independent scene in the region is severely under financed, in relation with the history of cultural politics of these countries. Venues and visibility represent critical lacks for the artists engaged in this scene, not only for showing their productions, but also for seeing other initiatives from the region and furthermore to discover artists and aesthetics from other countries. This situation is connected with the mobility issues mentioned earlier. A festival, by its density, time and space unity and its event-like feeling is a privileged tool of linkage between local and international professionals, audience and artists. It's often around festivals that the independent scene finds its place. The participation in festivals is often mentioned by the artists like a space for training thanks to the direct access to creation and to exchanges. In France we tend to lose sometimes this training perspective regarding festivals. On the contrary, we observe that in Europe a big number of festivals organise exchanges amongst a small number of international artists and locals invited to discover the festival and to discuss upon their works and shows. For example Beware organized by Alkantara in Lisbon or “Watch the talk” upon the invitation of Migros during the Belluard Festival in Fribourg. During the interview, Kelly Diapouli accentuates the fact that in the domain of festivals, French professionals benefit of a big experience that can be shared. It is very interesting to hear her testimony and her astonishment regarding the fact that **“these experiences have not been transformed into knowledge that can be shared and taught”**, on the contrary of the British example which managed to link more carefully experience and transmission of knowledge. From this experience of conceptualizing and implementing a festival, exchanges involving all categories of professions can be imagined: planning, directing, producing, mediation, technical, communication.

- **Different ways to cooperate**

Concerning the domains that this cooperation could approach, we can identify in the interviews and the experiences presented a wide range of possibilities as follows:

- **Bilateral relationships** (from medium to long term) between training institutions in order to support the most innovative initiatives and to reinforce the actions of professionalization of young artists for whom experience and mobility is fundamental. This relationship can be also developed in a multilateral frame and to be based on strategic partnership within the programme Erasmus+ (see information in the last part of the document).

- **Cooperation by discipline** that takes into account issues of training but in a wider frame, including exchanges among professionals in the specific discipline (all professions), coproduction / representation of shows, workshops and exchanges with trainers. As it was mentioned before, these cooperations seem particularly useful for circus, arts in public space, contemporary forms of theatre, art of puppetry. In the first two domains, the need of technical training is probably also necessary.

- **Cooperation by profession**, based on exchanges regarding practices, know-how, and mobility. This seems particularly necessary for concept professions (choreographers, directors,...), artistic professions around conceptors (lightning designer, stenograph, sound designer etc...), technical professions, the

ones in the field of project development (production, diffusion, project management), and the professions related to audience development.

-For initial training institutions, a reflexion is needed regarding the **internationalisation of their actions and the knowledge transmitted to students, together with student/trainers/administrative team mobility**, all these being sources of continuous education that can allow participants to create long-term collaborations like the ones previously mentioned. This type of initiative can be accompanied by the programme Erasmus+ that can also integrate other cultural actors (festivals, venues, companies, production office etc...)

-For the French stakeholders in the sector (festivals, venues, companies, production office), **a reflexion concerning their know-how and experience that would allow them to share this expertise with the cultural actors in the region and to identify their needs for training**. For example concerning this region of the South-eastern Europe, a French cultural actor can be interested by the various collaboration experiences with other organisations of the civil society (citizen associations, urban planners, social sector, educational sector). As underlined by Anne Bautz in her interview, the cultural actors in this region have great cooperation skills. Those exchanges of know-how and experiences can also work as platforms for constructing long-term collaborations.

- **More precise exchanges** like study trips or encounters, missions for pedagogues, artists, lecturers...all being opportunities for establishing first encounters and develop networking.

During the writing of the present document, we were astonished by the diversity of cooperation initiatives implemented by the cultural actors in this region – the diversity of objectives and methods, liked to the geographical diversity amongst partners. Besides this diversity, there are many opportunities to imagine fruitful cooperations with this region of Europe. The aim of the present document is to become a tool for all the professionals interested in such cooperations.

Albane Guinet-Ahrens,  
La Belle Ouvrage,  
April 2016

## INTERVIEW WITH KELLY DIAPOULI

**Bid Co-ordinator, Eleusis 2021 European Capital of Culture - Candidate City, Eleusis, Greece**

**Your professional context today**

I am a cultural manager and curator; I work for Busart, which is an independent NGO that I established in 2009. It works as a network for the independent performing arts sector here in Greece. It has to do with capacity building.

Working on Capacity buildings in the Performing Arts in Greece today involves developing skills in networking, international cooperation, and management. These are areas of interest because there is lack in those fields.

For the past nine months, I have been working also for Eleusis 2021, Capital of Culture – Candidate City . In this project, we put a lot of focus on sustainability. We think about how we can use the bid to develop a more sustainable art field, and how we make sure that all the activities will not end after the year Capital culture, how we can ensure sustainability of the field as a whole.

In this respect, we have been looking at weaknesses of the scene, and we have decided to put the focus on education and training, in order to empower the professionals of the field.

**Your background and training**

I studied theater studies in Greece, so I am familiar with the theater education system here. Then I did an MA (Masters of Art) in the cultural policy and Management at the University of Warwick in the United Kingdom (Centre for Cultural Policy Studies).

Our department in Athens was very oriented towards theory and history of theater. In Greece, theater department in the University is part of the Philosophy Department. Theater is approached through literature. We are a country with a very strong heritage in ancient Drama written in a language that needs to be translated. Emphasis is on the language and on the text, but not on action. This creates a great gap, especially with current trends, that are not text based.

The education in theater is thus disconnected from the practice, the contemporary field, both in terms of aesthetics, and in terms of how the field operates. This emphasis on the text is very far from the current trends of the contemporary performing arts that include for example documentary theater, physical theater, new media,

When I went to Britain, first thing they did is to give us a list of organizations to follow, like the IETM (International Network for Contemporary Performing Arts). It was also about knowing the festivals, visiting venues, theaters...

When I came back to Greece, I started working for the Hellenic Culture Organization – Cultural Olympiad, a governmental organization promoting the Greek culture, interested in developing European cooperation, probably similar to what Onda does in France. This is how I got involved in networking and European cooperation, and I realized that Greece was far behind in networking and knowledge about how the field operates: There is a lack of knowledge on what's happening in France, in Germany, in the Netherlands, in very different contexts.

This is why Greek professionals are not so involved in cooperation projects, for example, you see the small percentage of Greek professionals in the applications funded by The European Union. In Greece, artists cannot rely on touring, because they are not structure to tour, like festivals or guest venues. And they don't realize how different the systems in Europe are.

This is why, when the organization closed, and with my experience in international relations and networking, I decided to establish this organization dealing with the field of capacity, Busart.

Festivals in another area that is underdeveloped. There are plenty of festivals in Greece, but their structure is very different from the main festivals in the rest of Europe: many do not have any artistic director; they are more structured like a summer season, lasting three months, with one performance every two days. So artists and professionals need also to learn terminology in order to come closer to other professionals in Europe.

**The panorama of performing arts training in Greece**

There are four Theater studies department, in Athens, Patras, Thessaloniki, and Nafplio (Nauplie). They are mostly teaching theory of Theater. In Thessaloniki, the Theater is part of the fine arts department, and so it is more open to practical issues.

There are also around 15 official drama schools, recognized by the State. But they are very much



oriented towards realistic theater, they are working a lot on text based, and are rarely connected to other scenes in European countries.

Concerning Cultural Management, it is also a huge issue. It is pretty much inexistent. There is one MA (Masters of Arts) in the department of Media, at Panteion University in Athens. but with a strong orientation on marketing and branding. We do not have anything on cultural policy studies, which is also a lack: for professionals it is very important to understand the framework in which he or she is working.

But what happened in the ten-fifteen past years is that many initiatives came from artists that have studied abroad, and learnt new techniques. When they came back, they developed trainings and workshops. Those initiatives are not institutional, they are often based on the skills of one person. They sometimes offer longer courses, like a one-year course for example. But due to their structure, the information on those initiatives is spread and difficult to identify from abroad.

Concerning stage direction, lighting, technical assistance, there is almost nothing in terms of training and education. The skills are “experiential”, and if someone is educated in the field, then he or she was educated abroad.

### **Main issues for tomorrow**

The main issues for the Performing Arts field in terms of training and education are about new aesthetics, new artistic methods, interdisciplinary practice, new media, cultural policy and management. We also have a gap in street theater, puppetry, all disciplines which are not text-based theater. All those fields are not included in the official educational system.

I think that the issue is to look at the Performing Arts field as a whole: not only the artistic trends, but also technical aspects, production aspects, audience related issues, management.

This is what we aim at building, little by little in Eleusis.

Another point would be to raise the awareness about those needs among the professionals in Greece. Exactly because the field operates very differently, and we have no other experience, artist and professionals do not realize the needs. They are not involved in this discussion.

When I started Busarts, its first activity was a visit to Avignon Festival. Why? Because of the difference are so huge that they are difficult to realize. Most of the time when we are talking to professionals about the experience of festivals, we are not understood: if you haven't experienced, you cannot understand. No matter how hard you try to explain how it is working, it does not replace experience, which is a very important source of knowledge. This visit to Avignon has changed a lot the look over the scene for the participants.

### **Training, strategic pillar for Eleusis 2021**

To deal with those issues, we work through the ELEUSIS 2021 program. The training program forms part of our general strategy.

In Eleusis, there is already a very good and international MA in heritage management, attended by students from countries of Africa and Asia. So this is already a very good practice of Education, on which we want to build something for the Performing Arts.

Eleusis is the city of Aeschylus, the first Drama writer. What we want to develop for the performing arts in Eleusis, is to offer different courses in different schools, in that entire field that has to deal with documentary theater, physical theater, puppetry.... Street art and art in public place is a very important issue for us in Greece, and site-specific projects, including site specific choreography for example. We want to develop also management, production and technical skills in those areas.

Our strategy is in fact to develop what is missing today in Greece. This is part of a broader strategy existing for some years now in Eleusis, which is to evolve to a dynamic cultural center. The city has already a strong profile in the visual arts. Now we focus a lot on how to develop a more dynamic profile in the Performing arts.

The educational program will start in 2016. Originally, it will have the form of both a 1 yearlong courses or 3-months courses and a lot of summer campus. We will act as an Umbrella organization, in cooperation with local operators.

### **International cooperations, possible projects with French cultural operators**

In France, I would say there is a lot of experience, of materials that could be taught. When I discovered the French scene, it was very astonishing to see that these experiences are not really transformed into knowledge to be shared and taught. In comparison with Britain, I always had the impression that as soon as they were entering a new field, a new practice, they begin to teach it. When I discovered the French landscape I wanted to know everything, to know the history of the festivals, to understand everything !

There is for example in France a lot of expertise in Festival Management, concerning the artistic programming, the audience development, the management, knowledge on how a festival can become a

catalyst for development in a city. There could be very interesting cooperation with festival practitioners that could come over and share their experience. Or to organize concrete work residency to see really how the field works could be very useful.

I put emphasis on festivals, because I think that through a festival, you can approach all aspects of the field. They unite many aspects of contemporary practice, especially in France. When you talk about the festivals, you have to talk about cultural policies, about democratization, about city development, about audiences, programming, production and technical issues, sponsorship, communication... It is really a way to raise all the issues.

I think that in France there is very strong expertise in this field.

In terms of cooperation, we have initiated different projects:

For example, we have invited someone in charge of the branding of the Tate Modern to give a workshop on their experience. I could imagine something like this with French practitioners.

We have also created a partnership with *Fondazione Pistoletto* (Biella, Italy), on their project *Cità dell'Arte*. They developed an interesting model in Life Long Learning, called "University of Ideas". It is not institutional; it lasts from 2 weeks to 1 year ; it is oriented towards interdisciplinary practices for artists and cultural professionals, on how to develop socially responsible artists and cultural professionals that can bring new knowledge to fields beyond the artistic one such as ecology, economy etc.

Their focus is how they could develop artists and managers that are not only focused on their own disciplines but have a broader understanding of the environment. They combine visual art, ecology, economy, fashion, architecture,...

In our cooperation, we are sending some people to Biella to get trained and when they come back, we will create our own program and have the University of Ideas as partners.

Through all those activities and partnerships, we want to raise more socially responsible artists and professionals. For today and tomorrow.

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## Plans for a Theatre Graduate School to develop critical judgement competencies

### INTERVIEW WITH MATE GASPAR

#### Professor at the University of Theatre and Film in Budapest

##### Your professional context today

"I am teaching "Management" and "Theatre and Education" at the University of Theatre and Film in Budapest. The management classes are part of the fifth year programme of the University and are mandatory for students following directing and playwriting curriculum and optional for acting curricula. The subject of "Theatre and Education" is part of a new three years curricula (bachelor level) that aims to form mediators. The university is equally proposing internships as continuous training that are to be further developed, for example "Project writing".

##### Your background and training

I started my career in theatre with Arpad Schilling and Kretakör by constructing together this structure that had such a big influence on the independent scene of the 2000s in Hungary. By working closely with this great artist, I developed a certain sensibility towards artistic and managerial issues, even if my initial training wasn't in management, but in Languages and Literature. I was always very interested in anything regarding conception matters, structures, and implementation of projects. I was very quickly contacted by universities to come and talk about this experience.

During all these years I worked in a system that is called „independent”, but that is in fact quite difficult to define in the Hungarian context. We could say that this sector resembles everyone who does not work in the institutional system that is deeply financed by the state. Choosing to work in the independent sector means finding each its own path. From a certain point of view, Kretakör found its path. And this path nourished my teaching during years.

I also had the chance to be part of several working groups dealing with cultural policies, like for example between 2007 and 2008 during the elaboration of the very first law on Supporting Performing Arts Organizations and their specific norms, where I had the chance to see for the first time the insides of creating a new legislative system. Or later on, by being part of professional juries that were attributing the funds of the National Fund for Culture (national agency resembling to the Arts Council in Great Britain). All these experiences have been of great help in my training.

During the teaching years, I saw that one of the principal needs both for students and for professionals is of having a deeper understanding of the bigger picture. How was the show constructed? In which legislative framework? Following which traditions and (infra)structural legacy? In which system of distribution of funds?

Being able to teach all this means giving to the (future) professionals the tools of having a reflexive approach and an understanding of what is influencing their situation. This is not a direct response to their daily questions (that often regard financing), but an indirect one applicable on the long term.

##### The panorama of performing arts training in Hungary

Having the opportunity to follow lifelong training and to discover new knowledge fields related to each profession should be given. But this is not the case in Hungary. These questions are usually taken into account only by the independent sector and structuring associations such as The Association of Independent Theatre. What types of training can a professional follow? Using which learning methods? Which would be the best methods of exchanging knowledge? The offer is weakly structured, despite the wish, the quality of interpersonal links and the individual experiences.

In the associative sector the resources are missing. The structures of the private sector that propose continuous training don't invest in the cultural field because it is not profitable enough. Regarding the universities, they lack room for manoeuvre.

Today there are two universities in the country that have performing arts department: one in Kaposvár that proposes only acting studies, and one in Budapest, where I work, proposing acting studies, directing and playwriting for the theatre field, and various curricula for cinema. There are also university studies focused on management, but they make little reference to culture as activity sector. The prestigious university Corvinus in Budapest (BCE), specialised in economics, is proposing a one year curricula of studies related to management in culture, but it is focused on the economy of the sector at a wide scale, and not on the practice of development of a cultural organization. I am currently putting the basis of a project within the University that will result in a Master class specialised in Theatre Management. It will be a two year programme addressed to "theatre makers" – those involved in creating structures that can be further used by artists in developing projects. My thesis focuses on the common nominator of successful initiatives in the field of creation and mediation. The results are now used on developing this master class. One initiative in the private sector has to be mentioned: the Werk Akademia that proposes trainings for

working in the audio-visual sector, performance, fashion, and events. Their clear orientation through practice and the recruitment of professionals in each sector as teachers makes it a real bridge for getting employed in these sectors.

Regarding the dance field, there is in Budapest a private professional graduate school: Budapest Dance Academy. This is a quality alternative training that proposes a curricula of workshops in contemporary dance.

Finally, Hungary benefits from hosting several pioneer organizations in Europe linking Theatre and Education. Two principal branches can be identified: on one part, all the trainings that are based on theatre and that are aiming to interfere in social situations in the aim of producing changes. It is widely called „applied theatre”. On the other hand, the trainings that are dealing with issues of accessibility of the performance to new audiences, related to the notions of „audience development”, public development, democratization. InSite is one of these organizations that work in network with numerous international structures (see initiative no 11).

To conclude, the system is very fragmented, based on knowledge divided in highly specialised „silos” and the understanding of the bigger picture of the sector as a system is under developed.

### **Le development of a graduate school project**

Taking into account this context, together with Arpad Schilling and Adam Cziboly we are reflecting on a project implying the creation of a graduate school. We are aiming to propose a horizon where different professions – actors, directors, play writers, mediators, project developers or animators – can be accessible beginning with a common curricula. The choice of the profession would be therefore moved from prior to the access in a training programme – as it is the case today – to the end of a training programme. The international dimension is obviously present in our project since it was essential in our own professional experience. We are not building this project exclusively for the Hungarian candidates, but also for international students. We want to develop a practical training, including the general picture of the profession in this sector, inscribed in an understanding of the context in order to support the critical capacities of the students, which seems essential to us given the current political context. It isn't exclusively about the current reality in Hungary, where there is a strong tendency of re-centralisation and standardization, but it seems to us necessary to propose a training that focuses on the notion of responsibility and that carefully studies the necessity of theatre.

Nowadays, many youngsters leave the country to follow their studies abroad because they do not have a training alternative nor a promising professional perspective here. We take as objective to give them the tools and the know-how that allow them to change this national situation or to transfer them abroad.

### **Possible cooperations with French operators**

Regarding the cooperation, numerous initiatives could be developed that would be translated in opportunities for our training organizations.

The exchanges amongst teachers and trainers, as well as amongst students are a simple but essential component. The University of Theatre and Film is of course part of Erasmus exchanges. We can give the example of the partnership with the University in Nice UFR Sophia-Antipolis. Groups from our university are regularly visiting other French structures such as the Conservatory in Paris, like for example the theatre directors groups led by Gábor Székely and Csaba Antal.

Within the project “Three layers” financed by the EU programme Erasmus+ and coordinated by the University SZFE, Budapest, 8 other universities (from Slovakia, Poland, Check Republic, Estonia, Ireland, Great Britain, Norway) are making researches between 2015-2017 in three domains: puppetry art, the profession of photography director and education through theatre (Theatre in Education, TIE).

One of the tools which seems most important to me is the opportunity to propose study trips, for example during festivals, or simply just to go and see. I personally witnessed those kinds of situations, in Vienna and in Avignon festival, and I can assure that they change the way one sees things. For these youngsters who do not have access in any other way to the wider European context, these trips are not just a little bonus, but the discovery of ways of working, it is a real learning platform.

From my point of view, Hungarian youngsters are eager for practical know-how, applied knowledge. In this domain, we could imagine exchanges with French professionals involved in various contexts that could come and share their experience.

On a more general note, the interest in this type of cooperation is to contribute to a better insertion of Hungarian professionals in the European sector of performing arts.”

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## INTERVIEW WITH MILENA DRAGICEVIC SESIC

Professor at the Faculty of Dramatic Arts in Belgrade, Serbia

**Current professional context**

"I'm teaching cultural management and policies at the faculty of Dramatic Arts in Belgrade, institution that proposes all levels of studies from bachelor, to master and PHD. At least one third of our students of cultural management are interested in performing arts. I am working in an academic environment, where we were able to affirm our professional dimension in the education system. Often higher education institutions prefer to put a certain distance between them and the professional sector in order to underline the research component. In Belgrade we are proud to include both the research component (by the creation of a Theatre, Film, Radio and Television Institute within the faculty) and the professional one. The curricula was organized in such a way that students will also acquire practical and pertinent know-how in a professional context.

Beginning with the '70s a master class in cultural management was thought in Serbian. But in 2002 we created an international master class of Cultural Management and Cultural Policies / Intercultural and Artistic Project development thought in English and French. It is a double diploma between the University of Arts in Belgrade and the University Lyon 2. It is equally part of Unesco Chair in cultural management and cultural policies.

Furthermore, between 2000 and 2010 a training programme dealing with issues of strategic management, planning, audience development and marketing was developed. Since 2011, the new direction of the university is no longer supporting this programme, by consequence it was transformed in a training module for professionals and it is based on the interventions of foreign guests coming for the Unesco Chair programme.

**Your background and training**

I was a student at the Faculty of Drama Arts in Belgrade where I am today a professor. After having worked at the National theatre in Belgrade and at the TV of Novi Sad, I followed DEA (*Diplôme d'Etudes Approfondies*, postgraduate diploma) studies at Paris VIII in Cultural Animation between 1976-1977, and between 1977-1978 the third cycle of PDH at Paris V in Sociology of popular education. Back in Yugoslavia, I applied for a teaching assistant position at the university. In parallel of this job at the university, I was always involved in many activities in the professional field.

For example in 1981 together with other young actors and set designers we created an NGO – which was possible in Yugoslavia for artistic activities – and we developed local action based on theatre. We quickly realised that there was a need for training individuals in doing this kind of work.

During the '90s I was involved in the creation of the NGO YUSTAT (Yugoslavian organization of set designers, technicians and theatre architects) as a branch of the international organization OISTAT (<http://www.oistat.org/>). It was a difficult period when exchanges with Yugoslavia were under embargo, only NGOs could develop research programmes and exchanges with foreign countries. We undertook actions aiming to promote the need of professionalising this sector like lifelong learning programmes, but also a series of conferences and a biennale of performing arts.

During the 2000s this NGO together with the University of Arts in Belgrade created a joint master class dedicated to performing arts in public space. The novelty element was exactly the expulsion of performing arts from the traditional scene of Italian like theatre. The programme is today confined to the University of Novi Sad, more precisely to its department of "Stage Design" incorporated in the laboratory SCEN. (see contact table)

Concerning the last years, I chose to invest my efforts in the training field of the independent scene at regional level (Balkans). I was part of the first big regional programme of organizational development, Kultura Nova, initiated by the European Cultural Foundation (Amsterdam) and I also contributed to numerous trainings in cultural management in Macedonia, Serbia, Croatia, and Montenegro dedicated to the independent sector. For example in July I will be in Croatia for a summer university in cultural management.

## **The panorama of performing arts training in Serbia**

Serbia benefit from a strong academic development in the field of performing arts.

Professional training of artists is undertaken by art schools, like our university but also by departments of the universities in Novi Sad, Kragujevac, Nis and Novi Pazar, or by private entities.

Following an important development phase during the 2000s, from my point of view training in the technical and cultural management fields is well covered. The public and private universities have developed specific curricula in cultural management.

A regional platform aiming to identify all the trainings in cultural management and cultural policies was created thanks to funds from the Austrian foundation Erste. It compiles all the initiatives in the Balkan region and it's named *Cultural Policy and Management Platform*. (see contact table)

Furthermore, the association of scenes for independent culture in Serbia organizes exchanges between pairs and trainings. We can give the example of the regional platform Kooperativa that includes members from independent scene (civil society) in Bosnia and Herzegovina, Montenegro, Croatia, Kosovo, Macedonia, Slovenia and Serbia, all involved in contemporary culture and artistic practice.

The technical dimension is also given particular attention. The University in Novi Sad and its department of Architecture (in which SCEN is included) proposes a variety of diplomas in this domain.

The faculty of Dramatic Arts in Belgrade has an important regional role in student training. In our Unesco Chair master class, half of the students are Serbian and the other half come mostly from the region: Romania, Macedonia, Bosnia, Croatia...

Our PDH students come from Bosnia, Croatia, Macedonia. This particularity was during a long period the direct consequence of scholarships given by the Ministries in the students' origin country, the Soros Foundation – very active at the beginning of 2000s - and the French Institute. Today this is no longer the case: the Ministries of the countries in the region are facing serious financial problems, and the Soros foundation and the French Institute are not offering scholarships anymore. Coming to Serbia for studying thus became difficult especially for students from Bosnia, Albania, but also from the south region of Serbia. It is nevertheless a real necessity taken into account the fact that the universities in the mentioned regions do not propose training programmes in these fields.

## **The needs for performing art training in Serbia**

From my point of view the needs concern specific artistic expressions such as choreography, contemporary dance, but also puppetry, contemporary circus etc. In Serbia (Belgrade and Novi Sad), as I mentioned it, we had initiated training programmes in the field of arts in the public space, but they are still quite unique cases in the region.

I think that training programmes are missing in the fields of creation and technique of show lightning.

Regarding the independent sector that is creating new training forms, like for example Nomad Dance Academy, it seems to me that the essential need is to be able to project the programme on the long term, to gain distance from the project management frame. It is necessary to create sustainable schools and training spaces for these new genres.

## **Hypothesis concerning the elements that block the development of a training system so much needed in the region**

**The area of certain countries** makes it impossible to create a group of training programmes because the market is not big enough. In addition, this territory was for a long period of time part of the same country and by consequence is was subject to regional specialisation trends. Historically, Belgrade is an important university centre. It was only when the preoccupation regarding issues of Nation-State started to develop that the need of establishing its own training branch in cultural management was born. For example in Macedonia (2 M inhabitants) cultural management studies are proposed only at bachelor level, to go further with a master class it is necessary to go to Zagreb or to Belgrade, or somewhere else in Europe.

In addition, in this part of Europe, many countries have a traditional and conservative tradition of teaching arts, under the mitteleuropean influence. An evident division can be observed between the programmes with professional vocation, that are included in Academies and university studies, and the ones intended to research, theoretical content, and a mostly historically approach of aesthetics. The result is a rather conservatory conception of training programmes. In this type of systems, female professors are a rare reality (for example in Austria)! This fact generates universities completely detached from the contemporary challenges. In Belgrade this mitteleuropean influence was less present than in Zagreb or

Ljubljana. We benefit from more liberties, for example film and video studies were created quite early.

This practical/theoretical or professional/research division also exists in other faculties of the university of Belgrade. I will give the example issued from their artistic fields: the department of art history dedicated to future conservators does not include any practical training: how to conceptualise an exhibition? How to organize it? Philology students don't learn anything regarding the field of book editing. Number of research fields are completely out of touch with practical know-how. This is also a consequence of the hiatus between the "big university" of Belgrade and us the "little university", the University of Arts in Belgrade.

Another factor is the existence of very a strong network of big theatres where the directors are usually professors in the Faculties of Arts. An actor who wants to work with a certain director has to follow the trainings in the correspondent academies. The academies have been created specifically to form future artists for these big institutions. There is a good level of training but the circle is still closed and the tendency is toward the conservation of knowledge and not towards the opening regarding new artistic expression, the evolution of technical issues or the exterior/foreign influences. Changing this type of system can be challenging, even if today we can see some things improving. For example, the British Council has recently proposed to the Ministry a Workshop in viral marketing for the big theatre organizations.

The independent scene has built its own training tools, but they are often ephemeral. Nomad Dance Academy is a very good example: this regional network aiming to develop the contemporary dance in the region and its professionalization managed to create pertinent tools, but their activities were stopped because of lack of funds. Or the role of an art school is a structuring one. An art school should exist permanently, not only for three years! Today, even in the university frame, we don't benefit from a lot of visibility.

Another important blocking element in the region is the lack of study scholarships. Some years ago we were able to create a scholarship that was given to the best student in the region (Dragan Klaić fellowship, co-founded by OSF and FCE for a period of 5 years) but we couldn't find other possibilities. This lack of continuity in support is a real obstacle.

### **Perspectives for reinforced cooperations with the French scene**

In the joint master class co-organized with Lyon 2 created together with Jacques Bonniel, we are already involving professor exchanges. Professors from Lyon come to teach here and we go there. Students from Lyon also come in study trips to Belgrade. Concerning our Serbian students, it is harder for them to go to Lyon, for financial reasons. By consequence, their study trips are organized in one of the cities in the region (this year in Skopje).

I can imagine that various collaborations of this type could be considered, involving the French university milieu. For example we are collaborating with the Observatory for Cultural Policies (Jean-Pierre Saez), the University in Angers (Dominique Sagot Duvaroux) and Paris VIII (Anne-Marie Autissier).

It would be very interesting to develop new collaboration with for example the *Relais Culture Europe* in the field of international cooperation training.

Finally, another big expertise field that could be interesting involves all the domains related to the functioning of the cultural context, the organization of venues, touring, festivals. Many of the professionals in the region have been trained during the embargo period when exchanges were blocked. Having the change to take part in a mobility experience included in a training framework, understanding how other systems are functioning, having more contact with the French professional milieu would highly profit our professionals. Our theatre or performing arts groups, excepting few big leaders, are travelling very little. Therefore, the focus should be on mobility, but also on training to mobility, in order to understand, to prepare and to develop a real contact network."

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## Local and regional cooperations to establish sustainable training offers

### INTERVIEW WITH TAMARA BRACIC-VIDMAR

Communication manager for Bunker & coordinator of Balkan Express network,  
Ljubljana, Slovenia

#### Current professional context

“BUNKER is in Ljubljana, the capital city of Slovenia. It is a city with a growing cultural life, events, festivals, cultural centres ... We are an artistic production NGO, funded by public funds from Slovenia, and by international funding bodies. We are 8 people working in the office and there are 4 technicians working with us for the performances and festivals.

We have several strands of activities:

We organize two international festivals: *Mladi levi Festival* (19<sup>th</sup> edition in August 2016) in Ljubljana, presenting the most prominent artists of younger generation and *Drugajanje* in the city of Maribor, second largest city in Slovenia, which is more intended for young people, mostly secondary schools and students. We program and run a venue, Stara mestna elektrarna – Elektro Ljubljana, an old power station renovated into a contemporary theatre venue. We present about 150 events each year: mostly contemporary theatre and dance performances, but also exhibitions, conferences, roundtable discussions and workshops.

We are also part of many European projects, among which Create to Connect, Imagine 2020, Urban Heat, Sostenuto ... We hold a series of conferences called *Ready to change*, in collaboration with the French Relais Culture Europe, where we deal with topics like sustainability, ecology, cultural policies...

We also produce the work of Slovene artists like Betontanc, Beton Ltd., two Slovene performers Leja Jurišič and Teja Reba and others.

Another field we are active in is the education: we are trying to find new modes of working with the educational system: education through art, or education with art and we try to find ways to include them into the school curricula. We organise workshops for artists to learn new pedagogical tools, which help them to work with children and youngster, and educate the teachers so that they can work in collaboration with the artists (in artist-teacher duets).

And last but not least, we are involved in Balkan Express network, which used to be part of Bunker, but is now a formal NGO organisation with an international board of six members; it has been active since 2002 as an informal network, connecting people interested in collaboration in and with the Balkans.

#### Your background and training

My link with education and Life Long Learning is very simple. This happened to all of us here in Bunker. We were all interested in arts when we began to work for Bunker, we felt we needed more knowledge, because there was no official educational programmes for arts producers in Slovenia, for example. When I came to Bunker, I was eighteen. I was still studying at the University of Ljubljana, at the Faculty of Social Sciences I specialized in Cultural studies. In Bunker I learnt by doing, and was mentored by Nevenka Koprivsek, director of Bunker and my colleagues. Later on I was able to obtain four different grants by various stipend programs, Gulliver's Connect supported by the Netherlands, Arts Link (USA) supported by the Trust for Mutual Understanding, and Step beyond programme supported by the European Cultural Foundation. These grants helped me to go to “professional residencies” and gain new experiences, learn and widen my professional network. I went to Belgrade, to Paris and New York where I attended workshops, worked in smaller and bigger cultural organisations and learnt from my peers – people that worked in the organisations... I was also awarded a grant by the British Council (The Valvasor Chevening Programme) to study cultural management at the City University of London in the UK. Life Long Learning seems the most important word for the development of my career. I learnt a lot by observing and working with people.

#### The panorama of performing arts training in Slovenia

If you are a student, who wants to work in the performing arts field or specifically in the field of contemporary dance, you can study at the newly established private Academy for contemporary dance. At the end of your studies you have a certain look into the field of dance, with certain pedagogues and afterwards you 'll probably want to get further training, physical training, meet new choreographers, learn about new ways of choreography. The best would be to go to Dance Teater Ljubljana, where they host Klasje (programme of dance classes) or you will go to Emanat Institute, where you can have workshops in contemporary dance (see contact table). Gibanica festival organizes some workshops as well... But all

these activities do not take place on a regular basis, it is not like studying. You have to find out what is going on, where and when and build your own programme. It is unsystematic.

As for theatre: if you study at the Academy for Theatre, Radio, Film and Television, which is quite known and hosts some very good pedagogues, you will probably want to have some further training to develop your field of expertise. There are some NGOs that organize workshops, like for example Via Negativa that organizes its Via Negativa Lab, or Glej Theatre that organizes workshops, sometimes with international pedagogues.

Also for technical workshops, it is the same. A few years ago, young technicians did not have anywhere to go to study. Since then, a few schools opened but they are private and expensive, and it seems they are not very adapted for a technician that wants to work in the theatre.

Regarding Cultural Management, we organized a lot of workshops for youngsters during *Drugajanje Festival* in Maribor and also at our venue Stara elektrarna in Ljubljana during the year. At the moment we are not organizing this kind of workshops anymore, there are some other organisations offering them. But for many years now Bunker collaborates with the University of Ljubljana, department of Cultural studies and welcomes students for a period of practical work, where they can get the first insight into what work of a cultural manager means.

Most of the activities are concentrated in Ljubljana and Maribor and there are rare workshops taking place in other Slovene cities.

In the arts sector, there is no systematic LLL established, but there are numerous initiatives offering different forms of learning (training, workshops, lectures, art research laboratories).

### **Role of instigator for targeted initiatives**

At Bunker, we organize some workshops during the *Mladi levi* Festival, like for example last year about documentary theatre with the Swiss artist Corinne Maier, a year before with Stefan Kaegi from Rimini Protokoll. We try to find things that we think are missing. So there are some sporadic programmes organised by different NGO, depending very much on the money they can find to organize each workshop.

In the dance field some years ago there was no established education for contemporary dance. All the dancers had to go outside to study in Belgium or wherever. We organised many dance workshops. Today, dance has developed, there is a contemporary dance high school, a private contemporary dance academy, but we think there is still a need to invite different choreographers and organize workshops.

In the *Drugajanje* Festival in Maribor besides performances and talks we always organize also workshops, artistic ones (theatre, dramaturgy, dance) or technical workshops that are very important and popular because there is a lack of technicians in Maribor as well as in Ljubljana and especially a lack of proper training for technicians.

We have been organizing workshops for technicians for eight years, together with two Slovenian organisations: Spanski borci/En Knap and Kino Šiška (see contact table), and the Finnish School for Technicians, in collaboration with our technicians as mentors. Now these two organisations in Ljubljana will take this part over [see initiative n°12].

At Bunker in the frame of the Theatre Playground we organize pedagogical workshops for the artists by artists or pedagogues or pedagogy professors. The intention is to offer artists some notions of pedagogy and certain pedagogical tools, with which in combination with their artistic knowledge they can build their own tools for working with youngsters and for developing collaborations with school teachers to be able to work with the school kids in the artist-teacher duets. We had for example workshops about participatory theatre with the Spanish artist Roger Bernat, Slovene pedagogue Robert Kroflič etc.

### **The Balkan Express network**

Through our involvement in the Balkan Express network we have had other activities related with training and life long learning. Balkan Express gathers professionals from the field of culture and other socially engaged fields from all countries of the region as well as others, interested in collaboration with and in the Balkan region. It is very informal, with no membership. It exists since 2002 and was established as a separate NGO organisation in 2012.

In Balkan Express we believe that it is important for all of us to learn throughout all of our lives. We organize summer schools, where we invite 25 to 30 people - artists, producers, curators from the Performing Arts but also philosophers, urbanists, architects for one week in a quiet place. Every morning there is a lecture, and in the afternoon, we try to go deeper in the topic, but also reflect globally on our role in the society, on how the field is developing, and how far is it correlated to the evolution of the society. This is why we invite also philosophers.

We also organize Caravan meetings for about 20 people, they are always co-organised with a local organizer. The concept of Balkan Express Caravan meetings is to visit one city in the region or in some other country and get to know it from the professional view. During the Caravan we visit the places where artists produce their work, where they present it, art galleries and venues, and we try to understand how the cultural policies work in the country, we have open discussions on issues such as sustainability with

local artists, curators, producers and also decision makers. This is education for the 20 people taking part in but also for the local scene, because during the informal discussions all the involved people share their experiences, ideas and views.

In the frame of Balkan Express we also organize artistic residencies and professional internships for cultural managers.

The funding of all those Balkan Express activities is a key problem, there is no local funding since the activities are very international and it is hard to obtain international funding, because these activities mostly tackle the professionals and do not have a wide audience reach. The biggest funder is the European Cultural Foundation, which supported Balkan Express activities several times.

### **The principal needs of the sector in Slovenia**

There is the initiative of Klasje in Dance Theatre Ljubljana, which is an everyday contemporary dance training. And that is the kind of initiative that needs to be established and perhaps upgraded in the coming years, so that the dancers can grow in their practices. There is a need for a more systematized offer of Life Long learning, but the problem is that the financing is not systematized.

One other step might be the inclusion of artistic classes into the school curricula: there is a need for educated artists to be pedagogues, and work with young artists and with teachers to share their knowledge. So this would be another issue in the long run, the systematization of training in the field "learning through art" or "learning with arts" in primary and secondary schools. Artistic tools are something that is not used well enough in our educational system.

### **Cooperation with French cultural operators**

We often work with French partners in the coproduction activity, but not for educational purposes. This is a good question. There are surely a lot of things we could do together!

I would be interesting to organise some artistic workshops with the opportunity to invite French directors, pedagogues and choreographers of contemporary dance. We could receive people for our conferences like the "Ready to change" events, from the field of Performing arts, or from other fields. We could also invite French artists and cultural operators to Balkan Express Caravans and summer schools. We would, of course hope to establish also the vice versa collaboration.

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## Life Long Burning, training at the very heart of a European network for the development of contemporary dance

### INTERVIEW WITH ANNE BAUTZ

#### production and European projects manager National Choreographic Centre in Montpellier, Montpellier, France

##### Current professional context

I am in charge of the production and touring department and also of the European projects within the National Choreographic Centre in Montpellier (CCN). One of my tasks is to make the link between the CCN activities and the international networks we belong to.

For the CCN, cooperation is articulated more and more around issues related to emergence and professionalization. So we work a lot with our Exerce training programme, which exists since 1998 and which took the form of a Master degree in 2011. The Exerce Master was created within the CCN by Mathilde Monnier. It is a space for research, practical and theoretical experimentation linked to the choreographical creation. It aims to accompany the students in their path of becoming artists-researchers by exploring the choreography in its elaboration methods, fabrication, production, touring and public sharing.

Our involvement in the training domain is not limited to this example, we are equally developing master classes dedicated to professionals that are organized in the frame of the ]Domaines[ programme: for example, we work on the base of specific demands of the artists – like recently Benoit Lachambre or Mette Ingvarsten. We also propose activities related to audience and we are able to teach the future professionals specific tools of mediation.

Furthermore, the mediation department of CCN is organizing each year the PREAC / Artistic and Cultural Education Resources Programme. It is a programme designed for the school teachers, but also accessible to mediators and artists.

From the experience gained by working on the territory of Belfort [eastern part of France] and at the CCN with Laurent Vinauger, I concluded that cooperation issues are always linked to the challenges of training. In fact cooperation is based on the exchanged with the partners. The exchange of know-how and skills is obviously one of its components.

We are a partner of the network called Life Long Burning, including numerous partners from South Eastern Europe: Croatia, Macedonia, Serbia, Hungary... This network is financed by the Culture programme of the European Union. It is in fact the evolution of a network: it was named CoDaCo in 1999, then Dance Web Europe in 2002, *Jardins d'Europe* (European gardens) in 2008 and it is Life Long Burning today. Dance Web, Ultima Vez and us are still partners in the network.

##### Cooperation inside Life Long Burning

The principal aim of *Life Long Burning* is to support performance and contemporary dance fields in Europe and audience development.

It is a pluri-annual project organized by a network composed of associations, companies and production houses: 4Culture (RO), CCN Montpellier (FR), Cullberg Ballet (SE), danceWEB (AT), Het Veem Theatre (NL), Lokomotiva (MK), Station (RS), Tala Dance Center (HR), Uferstudios (DE), Ultima Vez (BE), Workshop Foundation (HU) and Workspacebrussels (BE). *Life Long Burning* is aiming to reinforce transnational cooperations, the mobility of artists and productions, to contribute to the development of artists, to the cultural diversity and to the intercultural dialogue by encouraging the transfer of know-how and skills, audience awareness towards contemporary dance and performance.

The project is composed by around 10 different activities: *The Jardin d'Europe Award* (European award for emerging choreographers), *Dance Radar Europe* (virtual platform for public relations), *Dance Works!* (coproductions), *Critical Practice* (training for young dance critics), *danceWEB Scholarship* (training for young choreographers), *Wild Cards* (supports the artistic development by residences and workshops), *Performance Situation Room* (research and knowledge exchange), *teachback* (research in the field of dance training), *Dance fiction* (documentation in open source/publications) and *SuSy-Support System* (training and support to young administrators in the field of dance).

##### Political evolution of the network

The evolution of the network is shaped by a greater importance given to political issues. I could say that we moved from an "old Europe" network focused on production issues to a much more open network

taking into account a whole range of activities. The fact that South Eastern European countries have joined the network raised issues like training and need for professional development. During the years there were changes of partners and therefore changes of territories and evolutions of the project. These evolutions were the result of the network's members acknowledging the fact that we could no longer raise only the questions of production and circulation. We chose to involve partners who already work on wider problematic like training, particularly in East Europe.

Nowadays, a European artist needs production, touring, training, circulation and management. We are reflecting on how to better exchange our knowledge, particularly with the partners in this region, because they are more involved in cooperations than us. I also see that the definition of training is less formal in South East Europe than it is in France ; our partners often get involved in non-formal training schemes.

### **Training as a central focus of the network**

Training has always been an important component of the network by the Dance Web Scholarship in Vienna where each summer 60 participants are participating to workshops. We have been sending artists each year. Little by little we made the link with the Exerce Master. The network Life Long Burning allows us to make a better connection between training and professional life.

Training is present in one form or another in the majority of our activities, particularly in Teach back, Su-Sy and Critical practice: *Teach back* is dedicated to exchanges amongst artists regarding issues of education: how is mutual teaching amongst artists structured and how does it incorporate both what artists are learning to themselves and what they are teaching to others. *Su-sy* offers the possibility for young professionals to be part of different structures in order to receive training. Number of partners are even organizing exchanges amongst partners of these interns that are often working with issues of mediation and production. Finally, *Critical practice* gets together a group of about 10 young critics in the field of dance, journalist or writers. This programme has a mobility and mentorship dimension.

Within the network we are working a lot in bilateral structure. Each of us is presenting our specific know-how followed by deciding together the working path.

Life Long Burning, which makes reference to "Life Long Learning", is evoking the flame of creation. The aim is to defend a sustainable action: how can we continue to still feel the creation flame during all our lives? We reflected upon the dance field as a whole: training, audience relations, production, management.

It is a dynamic network having today various actions on-going.

Each year Exerce is hosting two students sent by partners of the network. A snowball effect is created: this exchange is enriching our training and the group of students. Regarding the partners of the network, it is very important to have this Master degree within the CCN. Many of the partners in the network are in fact in relation with formal training institutions: the Cullberg Ballet with DOCH in Stockhols in Sweden, Uferstudios with the bachelor level programme and the master class of HZT. Others are involved in professional training programmes: various partners of Life Long Burning are equally involved in the regional network Nomad Dance Academy in the Balkan region which is dedicated to training issues. The majority of partnerships are usually created around their production core but include also a training component. It is an essential issue.

### **Regard on the cooperation between France and South-East Europe**

From my point of view, the partners from this region are more advanced than the rest of Europe in questions of new forms of working, mobility, and a particular attention is given to training, not only for artists but also for managers. There is a higher degree of interconnexion between training and the professional life. Everything is reflected upon from a more global point of view. It is certainly linked to the specific context.

For our partners in this region it is important to have the possibility to send artists for three weeks training in the CCN, for training purposes, obviously, but also to develop the artists' network.

When I work with Romania for example, we exchange a lot. One of the challenges in this kind of project is to continue to generate exchanges after the mobility. It seems to me that there is very little choice of formal training adapted to the contemporary dance scene of this region.

Furthermore, our partners express a high demand for the mediation tools that we have developed. I would like to create a training presenting these tools. In the countries of this region, I witness an important attention given to audience development and to education. The cultural issues are highly related to politics. Working with the audience is also a way to reinforce our impact."

### **Contact**

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# **3**

## **EXAMPLES OF INITIATIVES IN THE REGION**

**overview of 16 initiatives**

## List of initiatives

Country	Organisation	Type of training offered										For whom					Your organisation					Artistic field		
		1st course	further education	training	artists	curators	managers	audience-related	technicians	others	university	dedicated organisation	cultural operator	operator	dance	theatre	other	multidiscipl						
Initiative 1	CROATIA		X	X	X	X	X	X	X			X	X	X	X	X	X							
Initiative 2	SERBIA	X	X	X								X	X	X			X							
Initiative 3	SLOVENIA		X									X												
Initiative 4	SLOVENIA		X	X							X			X										
Initiative 5	SLOVENIA		X	X							X			X	X									
Initiative 6	REGIONAL	X		X						X					X									
Initiative 7	GREECE		X	X							X						X							
Initiative 8	ALBANIA		X								X						X							
Initiative 9	GREECE		X	X													X							
Initiative 10	HUNGARY		X	X						X							X							
Initiative 11	SLOVENIA		X	X							X						X							
Initiative 12	HUNGARY		X	X							X						X							
Initiative 13	ROMANIA		X	X													X							
Initiative 14	GREECE		X	X							X						X							
Initiative 15	TURKEY		X	X							X						X							
Initiative 16	CROATIA		X	X						X							X							
Initiative 17	SLOVENIA		X	X						X							X							

# **TRAINING TO DEVELOP PROFESSIONAL COMPETENCIES OF YOUNG ARTISTS**

## Training to develop professional competencies of young artists

### Initiative n°1: Workshops & master classes to develop professional competencies of arts students

ZAGREB UNIVERSITY STUDENT CENTRE, Zagreb, Croatia

#### Presentation

The Student Centre of the University of Zagreb (Croatia) is a non-profit institution that works on improving student standard through its three main activities: Culture, Student Accommodation and Student Nutrition. Student Centre (SC) is a multifunctional space in the heart of Zagreb, centre of students, artists and professionals with different orientations, areas of interest and activities. Student Centre's Department of Culture organises around 350 different cultural events throughout the year with over 70,000 visitors per year in its venues: SC Cinema, SC Gallery, &TD Theatre, MM Centre, French Pavillion, SC Club, Skuc. SC's cultural programmes are not limited by genres and stylistic criteria, which leaves the possibility of establishing new production aesthetics and contemporary forms of co-production, post production and collaboration.

SC Culture's mission is to create innovative, economic, educational and effective modules and frameworks of artistic production in order to influence cultural practices and policies in Croatia and wider. Since 2004, SC's cultural program is defined nominally and conceptually into CULTURE OF CHANGE, following the very essence of the Student Centre, as cultural, social and international meeting point of students and young artists which is characterized by generation shift. Each generation has its interests, its needs and has to have a possibility to realize them. Since the end of 2004 Department of Culture has opened Student Centre and all its venues to the independent cultural scene and their projects, to young theatre, dance, visual arts, film and new media artists, but also to established and renowned Croatian and international artists thus enabling and facilitating the communication between the generations. This strategy conceived with the goal to revitalise Croatian cultural scene and audience, has most visibly developed theatre and dance scene and established quality non institutional collaborations and artists.

One of SC's biggest brands, &TD Theatre, has been continually, meaning through minimally three projects, giving opportunity for creation to young performing artists which has in very short period resulted in enrichment of the Croatian performing arts scene, increased interest of international programmers for the works of Croatian artists, increased number of young Croatian artists' international tours and increased collaborations of other Croatian institutions with young artists.

Our main mission is to continue to provide opportunities for first professional works of young artists and for presentation, research, experiments, innovative cultural and artistic production in all fields of artistic and cultural expression.

There are around 1000 people employed within The Student Centre, while around 50 work in Department of Culture. Apart from regular employees, SC Culture collaborates with around 200 students and artists on regular basis throughout the year or though different projects.

SC Culture is funded by Ministry of Culture and Zagreb City Office for Culture, Education and Sport, European Union Programs (Culture Program 2007-2013 and Creative Europe), international foundations and international cultural institutes (French Institute, Austrian Cultural Forum, Goethe Institute, Intpa, Accion Cultural Espanola, and etc.), corporate sponsorship. All funding is project related and realised on the basis of yearly program applications.

#### Training initiatives

Since 2005, we have been organising educational programmes in theatre, dance, music, visual arts, new media and radio, often in collaboration with different faculties and students in order to supplement formal university programmes offering the students a chance to directly meet and work with experts from different areas of culture and science.

All of our educational programs are intended for students, young and already established artists, curators, pedagogues, professors and other interested individuals willing to further their knowledge in a particular arts field. The programs involving international artists or experts are usually conceived as 3 to 10 day intensive workshops and research labs and are organised in such a way to either share a particular method of working (choreography, voice, acting technique; software...) or are organised as working labs around a specific question/theme/problem that then the participants together with the expert work on for several days (curatorial challenge, particular dramaturgical approach; software/ programming challenge,...) or as situations where students and artists develop their own work with invited experts serving as mentors (directing, dramaturgy workshops, visual and new media arts installations/projects...). These kind of workshops are usually intended for a group of up to 25 participants. These programs are alternative, extra-academic educational program in the field of performing arts, visual arts, new media, film and radio and are realized through workshops, laboratories, masterclasses, lectures, seminars,



symposiums and public discussions (Nigel Charnock, Natasa Rajkovic, Gob Squad, Goat Island, Sub Rosa, Robert Fenz, Joanna van der Zanden, Charles Gayle, Svetlana Spajic, Ivana Müller, Bojan Gagic and Miodrag Gladovic, Mala Kline, Irena Tomazin, Taylor Dunne, William Parker, Miles Griffith...).

Since 2004 we have been organising another educational program, LAB&TD, an open laboratory of performing arts that is oriented towards students and young artists realising their first works. Within LAB&TD they are given the possibility to develop their ideas in a research setting and under the guidance of a mentor. LAB&TD supports the work of young artist through at least several projects, allowing them the possibility to develop their own particular artistic language without the pressure of commercial success. Any artist or arts group can propose their program, and in case it is accepted, they will be given the needed space, technical and financial support, and mentoring opportunities for their research and artistic work. Through &TD laboratory, we achieve an intense cooperation with the Academy of Performing Arts in Zagreb.

### **Existing cooperations**

We are currently in 2 projects supported by European Union Culture Programme 2007-2013. One is a five-year's project "Apap-Performing Europe" (Advancing Performing Arts Project) involving 8 European performing arts organisations (Szene Salzburg, Austria; Centrale Fies, Italy; Tanzfabrik Berlin, Germany; BIT Teatergarasjen, Norway; C/U Foundation, Poland; Maison de la Culture d'Amiens, France; Buda Arts Centre, Belgium; Student Centre Zagreb, Croatia) dedicated to long term support of performing artists.

Other is two year's project "Gazing and dancing" involving Mille Plateaux Associés (France), Student Centre Zagreb (Croatia), Frenák Pál Társulat (Hungary) and associate partner Station, service for contemporary dance (Serbia). It is a project around the concept of gazing in an approach that unifies research work and choreographic perspective.

### **Potential cooperation with French partners**

It could be exchanges of students and artists; joint research projects of a particular theme; joint curatorial projects around a specific theme; joint educational programmes; festival presentations; residencies, coproduction, etc..

### **Contact**

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Theatre & Dance Program – Teatar &TD: [itd.sczg.hr](http://itd.sczg.hr)

Visual Arts Program – Galerija SC: [galerija.sczg.hr](http://galerija.sczg.hr)

Showroom of Contemporary Sound - Music Festival: [izlog.sczg.hr](http://izlog.sczg.hr)

Ganz New Festival – International Festival of Developmental Theatre: [ganznovi.sczg.hr](http://ganznovi.sczg.hr)

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## Training to develop professional competencies of young artists

### **Initiative n°2: A free university for theatre promoting a pluridisciplinary approach and a place for young people to gain professional competencies**

**KROZ PROZOR FABRIKA, Belgrade, Serbia**

#### **Presentation**

The Studio/Kroz Prozor Fabrika has as main focuses training, production and diffusion of performing arts in Serbia and in the region.

The company was founded in 2009 by Sanja Maljkovic, set designer, and Jean-Baptiste Demarigny, director.

It has its own diffusion venue since 2012: The Studio, in Belgrade, Serbia and a production structure Kroz Prozor Fabrika.

Both lifelong learning and initial training in the theatre field are taken into account: the first by the Slobodna dramska akademija/ Free Theatre University and second by Skola/The Studio.

The studio/Kroz Prozor Fabrika actions are aiming to diversify theatrical practices in Serbia through training, production, diffusion, regional and international cooperation, the development of new audiences and decentralisation.

About ten collaborators are regularly part of the team (trainers, artists, technicians...). There are three full time employees: two artists/trainers and one administrator.

The annual budget is composed half of the association's own funds (resulted from activities) and half from diverse sponsorship. The funds allocated by the Ministry of culture or local collectives correspond to at least 5% of the annual budget.

#### **Training initiatives**

Slobodna dramska akademija (Free Theatre University) is a lifelong training programme completely free and dedicated to performing arts professionals from the Balkans.

The training has an annual schedule of 3-4 workshops/master classes. The master classes are usually trained by professionals in the field of performing arts who had followed trainings abroad. The objective is on one hand to introduce new scene practices in Serbia and in the Balkans and to create a space for debate and exchanges to which professionals can have access even outside the workshops/master class schedule.

Each workshop has a duration from 3 to 10 days. Usually they are organised in Belgrade, Serbia. Around 15 participants can take part in it and all of them are organized together with partner institutions (universities, academies, theatres...).

In numbers, since its creation in 2011, the Free Theatre University organized around 20 workshops that hosted more than 250 participants, around 20 speakers coming from 7 different countries (Bosnia and Herzegovina, Spain, USA, France, Holland, Serbia, Switzerland.)

Domains: dramatic improvisation, shadow theatre, set design, object theatre, acrobatics, musical theatre, clown...

For further information: [www.akademija.lestudio.rs](http://www.akademija.lestudio.rs)

Since 2011 The Studio has its own structure of professional training dedicated to young public (18-30 years olds).

The aim is to train autochthon creative artists and provide them with the tools and skills required in this profession by developing their technical knowledge and know-how in the field of dramatic arts. It is dedicated both to young professional artists wanting to diversify their practice by being exposed to new methods and to amateurs wishing to acquire a first experience.

The training took place during several years but each year is adapted to the specific needs of the learners. There is no propaedeutics class, the new learners integrate the training process and learn from being in contact with the ones who are following the programme since a longer period. There is a free class system, the best learners are integrated in the theatre performance group.

The training integrates: dramatic interpretation, dance, singing, shadow theatre.

For further information: [www.skola.lestudio.rs](http://www.skola.lestudio.rs)



### **Existing transnational cooperations**

Because of its initial project and history, The Studio/KPF is involved since the beginning in various international partnerships: productions (with France, Switzerland...), and more recently training (diverse workshops organized in Belgrade, Novi Sad and Sarajevo in partnership with the University of set design SCEN in Novi Sad and the Academy of arts in Sarajevo.) Nevertheless, the essential programme is the one of the Free Theatre University.

Within the Slobodna dramska akademija master classes tutored by performing arts professionals working abroad are organized. One of the goals of the project is to introduce in Serbia, and wider in the Balkan region, practices that are currently not used.

International cooperation within the programme included so far: Bosnia and Herzegovina, Spain, USA, France, Netherlands, and Switzerland. They usually generated other types of collaboration, like for example artistic.

Some examples:

France: Jean-Baptiste Demarigny is the associate artist of The Studio.

Switzerland: Mina Ledergerber participated to the creation of the show The prose of the Transsiberian

Netherlands: the workshop trained by Daniël Meijers finally took a permanent form and is weekly organized.

### **Potential cooperation with French partners**

The Studio has constructed a fruitful partnership with the University of set design in Novi Sad. We would like to establish a long term partnership with a French training institution like a **theatre school** or a **university**. In Serbia there is a big number of theatres and some acting training initiatives, public and private. But we can see that everywhere a single type of theatre is thought and practiced, and that there is an ignorance towards this major experiences that are constructing the richness of the contemporary theatre: from the comedia del arte to Meyerhold, from Jacques Lecoq to Peter Brook, from Pina Bausch to Romeo Castellucci. This type of partnership would contribute to create a higher level of proficiency and diversification of training in Serbia.

The cooperation could be imagined on both ways: French trainers coming to Serbia and Serbian trainers going to France. But it could also focused on learners: allowing them to experience other aesthetics, habits, compartments.

### **Contact**

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[www.lestudio.rs](http://www.lestudio.rs) (for diffusion)

<http://akademija.lestudio.rs> (for training)

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# **LIFE LONG EDUCATION TO SUPPORT THE REGULAR PRACTICE OF ARTISTS**

## Life Long education to support the regular practice of artists

### Initiative n°3: Workshops and a theatre laboratory for actors

VIA NEGATIVA, Ljubljana, Slovenia

#### Presentation

Via Negativa is a platform for research, development and production of contemporary performing arts. The platform is based on working methods developed by theater director, the founder and Via Negativa artistic director Bojan Jablanovec.

Via Negativa (VN) is non government organisation, based in Ljubljana Slovenia, financially supported by the Ministry of Culture of the Republic of Slovenia and the City of Ljubljana.

VN is an open type project. That means we are not bound by the set-ensemble logic of a fixed number of constant members. With each new project, we organize as a group of individuals connected by an interest in research of contemporary performing arts and development of performing strategies.

Our core activities are the production of contemporary performing arts, the organization of workshops based on the VN working method and our education program, which takes place every year in the form of the VN Lab – the Via Negativa laboratory for contemporary performing arts. Via Negativa is based in Ljubljana and operates internationally.

We are interested in devising and exploring different performing strategies, with an emphasis on ethics and liveliness of performance practices, procedures and genres. We explore the relationship between viewing and performing, considering both sides as active positions that enable the dynamics of the performing event; we insist on the performing with the standpoint that consciously radicalizes and relativises its own position with self-irony and humor. We develop collective procedures of creating and insist that each individual must take personal artistic responsibility for what he is doing in front of the viewer.

The VN creative field is strictly reduced to basic stage elements (via negativa) and focused on the relationship between performer and spectator (between what is shown and what is seen – which is the basis of performing communication) and on the question of the real in this relationship (which is the key characteristic of a live performing situation).

#### Training / LLL Initiatives

##### WORKSHOPS

By developing collaborative practices, we want to invite young artists into the creative field of Via Negativa and to help enable them to attain a high degree of self-realization in the field of contemporary performing arts.

Workshops are organized with the aim of giving interested individuals an opportunity to learn about our creative process and to invite them to join us in our future projects. In addition to the workshops, which are carried out on the initiative of our co-producers and various festivals, we also organize the VN Lab – the Via Negativa laboratory for contemporary performing arts, which takes place every year in Ljubljana.

##### VN LAB

The VN Lab is the Via Negativa laboratory for performing arts, in which we deal with the questions why and what to perform. The VN Lab is organized as a series of six workshops connected into a continuous creative process. The work follows the method of self-staging we've developed on the basis of a 10-year creative practice and on experience from giving numerous workshops at home and abroad.

The VN Lab takes place each year from January to June in The Old Power Station Ljubljana, led by Bojan Jablanovec. Every month, we organize a three-day workshop (a series of six workshops). Each workshop is organized over the weekend (Friday, Saturday, Sunday). Working hours: every day from 10h to 17h. The maximum number of participants is 15.

The VN Lab is open to all who wish to develop their own creative processes and to explore strategies of contemporary performing arts. The VN Lab is not an acting school – it's not about teaching acting techniques or performing skills, but about how and why to use them in performance. The VN Lab is mostly practical work – the participants explore their own personal material, questioning their motives and reasons for performing and develop the most efficient performative strategies for themselves and their material. The VN Lab is meant for practitioners and makers of contemporary performing arts with some previous experiences.

First and foremost, VN Lab is intended for: everyone with a strong personal interest, ambition and need to

become a performing arts maker, practitioners from fields of performing arts, theater, dance, visual arts, body practices, experimental research..., performers interested in digging into the problems and strategies of contemporary performing arts, emerging performing arts practitioners who would like to develop or improve their creative strategy, people interested in experimenting with presentation forms and stretching the field of performing arts.

For promising and original works that arise during VN Lab workshops, we also organize public presentations and invite the authors of these pieces to join us in future Via Negativa projects.

### **Existing cooperations**

We continuously produce our projects (performances, workshops) with the help of local and international partners who are interested in opening up the field of contemporary performing arts.

### **Possible cooperations with French cultural operators**

We are open for all kinds of collaboration.

### **Contact**

#### **VIA NEGATIVA**

Contemporary performing arts association

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## Life Long education to support the regular practice of artists

### Initiative n°4: International contemporary dance summer workshop in Ljubljana: theory, practice, performance & mentoring

ZAVOD MIRABELKA, Ljubljana, Slovenia

#### Presentation

Zavod Mirabelka, established in 2013 is a NGO. We are funded on project bases (grants) by Municipality of Ljubljana and Ministry of Culture of Slovenia. We are working in the field of performing arts and film and cultural education.

We produce and coproduce contemporary dance and intermedia productions.

We organize and co-organize multiple workshops (dance, film).

#### Training initiatives

Zavod Mirabelka organizes **VIBRA** – International summer dance workshops Ljubljana. It is a one week intense educational program in the field of dance. Vibra consist of practical and theoretical workshop, viewing of performances, mentoring and performance in professional theatre.

#### Existing cooperations

We are connected in co-production collaboration of a performance with Czech partners (residency, venue, presentation).

We are working with Polish partners on the idea of establishing an international project for young dancers and choreographers.

#### Potential cooperations with French cultural operators

We are interested in building an international platform, research project for young dancers and choreographers (education and creation). Possibly in relation to young audio-visual artists.

We are interested in extending Vibra into presenting international dance artists in Ljubljana venues and therefore we're open to collaborating to presenting French artists on Vibra in the upcoming editions (starting August 2016).

In frame of Vibra each year we invite excellent contemporary dance pedagogues to teach workshops. We're open to inviting French contemporary dance choreographers and pedagogues to give intense training and choreography and repertory workshops in frame of Vibra.

We're interested in establishing coproduction relations for our productions and presenting our productions in venues and festivals in France. We're interested to work with companies to create coproductions.

#### Contact

##### Zavod Mirabelka

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Slovenia

[www.vibra.si](http://www.vibra.si)

Magdalena Reiter

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# **TRAINING TO SUPPORT THE DEVELOPMENT OF NEW DISCIPLINES**

## Training to support the development of new disciplines

### Initiative n°5: A summer laboratory for circus arts & a project for a Balkans circus school

**CIRKUSFERA, Belgrade, Serbia & CIRKORAMA, Zagreb, Croatia**

#### Presentation

Cirkusfera is an organization for the development of contemporary circus, animation art, contemporary and street theater. It brings together dedicated to young artists who know the art of juggling, object manipulation, acrobatics, equilibrism, clown technique, acting. Organization is located in Belgrade, Serbia and have 10 active members.

We are committed to promoting the development of culture and art, the affirmation of the performing arts (contemporary circus and street theater) and the independent art scene dreams, education of children and youth, raising awareness of the physical and mental health and lifelong learning.

It is also committed to the establishment of a regional network for the development of contemporary circus, theater decentralization of activities in Serbia, international cooperation with professional artists and educators from the fields of performing arts, particularly from the fields of contemporary circus.

#### Training initiatives

Our programs are intended for professional circus artists and beginners (children, youth and adults). Includes various disciplines of circus arts such as juggling, object manipulation, acrobatics, equilibristic, clown technique, acting. In the past 5 years, our programs are held annually under the project Cirkobalkana, and 3-4 times per year in the project the Laboratory of circus arts. Mainly held by the various cultural centres, theatres, alternative cultural centres, and a circus tent. We are committed to promoting the development of culture and art, the affirmation of the performing arts (contemporary circus and street theatre) and the independent art scene dreams, education of children and youth, environmental initiatives, raising awareness of the physical and mental health and lifelong learning. 10 active members of Cirkusfera are involved in these programs, and each program has 20 to 40 students.

#### Existing cooperations

Cirkusfera is in long long-lasting collaboration with Cirkorama, organisation from Croatia. In this collaboration few projects have been initiated and still active.

One of projects is *Laboratory of circus arts*, which is active for 5 years now. This project consist of numerous workshops, all in order to accomplish further education of all of those who want to learn and practice circus arts like: aerial acrobatics-trapeze, acrobatic ring and silk, juggling, acrobalance, clown technique, equilibristic, stilt walking, hula hoop.

Second project is *CIRKOBALKANA*, a festival which serves as a platform for exchange, knowledge transfer and professionalization of young circus artists from Bosnia and Herzegovina, Croatia, France and Serbia. During the period of 2008 – 2014, Cirkorama (HR), Cirkusfera (RS), Cirk'Olique (FR), MyLaika compagnie (FR) and Turbul-circus school (FR) have collaborated on several educational programmes, and one of the conclusions drawn up is the fact that new circus in the Balkan area is still a misconception due to the underdevelopment of the multidisciplinary performing art – contemporary circus, as well as the lack of technical knowledge about particular disciplines or absence of the professional circus Big Top for the artists to practice. *CIRKOBALKANA 2015* is in preparation and it will be held in Zagreb, Croatia and Belgrade, Serbia from august to October 2015. This year we started collaboration with Bosnian partner (Fabrika radosti), where we will organize workshops, round tables and lectures also, as a part of Cirkobalkana platform.

#### Possible cooperations with French partners

Our main idea is to build first circus school in the Balkan region, and in this sence we imagine cooperation with circus schools ( in order to increase pedagogical capacities ), with independent circus pedagogues, as weel as with comagnies and festivals ( in order to show to the general public the current artistic trends in contemporary circus in France).

#### Contact

Circusfera association  
Despotovačka 29/7, 11000 Belgrade,

#### Contact person

Milan Manić and Ksenija Djurović  
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## Training to support the development of new disciplines

### Initiative n°6: Workshops in physical theatre and for work in public spaces

#### MOTUS TERRAE, Athens, Greece

##### Presentation

Motus Terrae Cie is a civil non-profit organization founded in 2008 in Athens (GR) and has been located there ever since. Its main field of action is to promote the presence of art in public space, through site-specific creations, interventions in public space, street theatre and through participatory projects and educational workshops as well. The company's permanent staff is 3 people (artistic direction, administration) and is collaborating with a wide circle of artists from various domains in a more temporary basis, in function of each given project. Motus Terrae does not receive public funds or any kind of permanent subsidies though its work has been supported occasionally for specific projects by municipalities or has participated in programs initiated by the Greek Ministry of Culture.

Spyros Andreopoulos, director, performer & founder of Motus Terrae has lived and worked in France, collaborating with numerous French companies (L'Arbre a Nomades, La Tete a l'Envers, Cie Les Gens D'Air, to name a few) from 2001 to 2005. He has participated in several activities organized by Institut Francais d'Athenes, which is currently supporting Motus Terrae in the implementation of the European funded project, *New Forms in Mixdoor Performing Arts Practices*, which involves the French vertical dance company Cie 9,81.

##### Training / LLL initiatives

##### “Creating a common ground” - Motus Terrae's educational program of workshops & seminars.

*Motus Terrae* proposes long and short term workshops on physical theatre, acrobatic techniques and on creating public space performances. The aim of the educational process does not conclude in the transmission of knowledge, but goes further on. We consider the learning process to be a reciprocal one and we promote the creation of these circumstances that will help all participants to exchange their experience in a creative way.

The workshops are addressed not only to professionals in the performing arts domain, but also to citizens, young creators and children. Many of these workshops take place in public space, depending on the given object of training.

Exchange through sharing knowledge is also an important tool that Motus Terrae chooses to use when implementing large scale participatory projects.

##### Existing cooperations

*Motus Terrae* has established ongoing, long term collaborations with various international partners.

Since 2013 *Motus Terrae* is collaborating with *Cardboardia* (Moscow, RU) in proposing combined workshops, on a worldwide scale, within the frame of the *Street Performance Laboratory* (circus, theatre & construction of stenographic elements) that lead to the creation of a street theatre performance.

Motus Terrae is equally developing international cooperations through participating in EU funded programs. For the years 2015-16 the company acts as a partner in the *Mixdoor Project* (Creative Europe 2014-17) collaborating with cultural producers from Hungary, Croatia, Poland and France. *New Forms in Mixdoor Performing Arts Practices* is a combined intercultural initiative, a collaboration between art forms, artists and European countries. The four elements of the projects are the juggling and contemporary circus, vertical dance, 3D mapping and site specific creation. The project aims at promoting contemporary art forms and international audience development, through exchange workshops and artistic creation.

*Motus Terrae* is an active member of international networks such as IETM and in close contact with Culture Action Europe, participating in the network's recent Greek based project Kathreptis.

##### Possible cooperations with French cultural operators

To begin with, as *Motus Terrae's* main field of action is the one of artistic creation in public space and street arts, a domain that has been greatly developed by French artists through the years, we believe that our company's international profile, places us in the right position to be able to function as a link connecting the two countries, through cultural exchange.

In 2015, *Motus Terrae* has launched a new project, concerning the development of a Center of Research & Creation for Arts in Public Space, based in the city of Elefsina, outside Athens. We consider this initiative to be a great occasion for implementing educational programs in relation with French cultural operators in multiple levels. The Center would function as a residency center, which could invite French artists who could propose workshops addressed to their Greek colleagues and the citizens of Elefsina.

Besides the practical exchange between artists/artists and artists/audience, a strong bond between schools and universities could also eventually be created, in order to reflect more on the academic and theoretical approach of the vast subject that is Public space. In parallel, another aim of the Center would be to promote local creations in Public space and eventually be in position to introduce Greek artists to French festivals.

## Contact

**Spyros ANDREOPOULOS** (Artistic director)

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## Training to support the development of new disciplines

### Initiative n°7: Workshops and training for artistic intervention in public spaces

TIRANA EKSPRES, Tirana, Albania

#### Presentation

Tirana Ekspres is a non-governmental organisation based in Tirana, Albania. The fields and field-work of the organisation is diverse and includes the cultural program during the winter months in a hub in Tirana, an environmental activism, starting from Clean-Up actions on the coast, going to Eco-Camp and Eco-House projects for sustainable tourism. Moreover Tirana Ekspres is working in the educational awareness rising, in schools and universities, with documentaries and information about polluted beaches, rivers etc., young people get motivated to act. The basic team of Tirana Ekspres includes 4 people and is surrounded by different volunteers and activists from various backgrounds.

#### Training initiatives

Tirana Ekspres in collaboration with *Mobile Albania*, did a one weekend long workshop in Tirana. *The Wandering City Lab* was focused on young people that are interested in their public space in Tirana. The main topic of the workshop was Tirana's outdoor and street-life, highlighted in the workshop through creative interventions in the city. Touching and seeing the city from a childish point of view in the beginning and criticising in a professional but unknown way in the end. The workshop was held in the venue and cultural hub of Tirana Ekspres and later on in the city for the interventions. The goal was to open another point of view on the city for the participants, hand in hand, was going the aim of teaching the participants how to speak loud public, may without words, may just walking, may just sitting. The speakers in the workshop, showed the limit between legal intervention and illegal intervention and how far you can go, in all the rights that you have, while always keep smiling and involving the people on the street. The workshop counted 15 people, which was the perfect size for public interventions.

#### Existing cooperations

A recent project, but focused on visual arts, is starter by Tirana Ekspres in collaboration with an organisation in Sarajevo, Bosnia. The project, called factory of memories, is a training which gives instructions about production and post-production of video art. The project will lead to a video project by every participant from Tirana and Sarajevo.

Furthermore, Tirana Ekspres had different international cooperation in the cultural program, which means the host of Artists and musicians from different countries.

#### Possible cooperations with French cultural operators

Tirana Ekspres as a multidisciplinary organization could imagine various combinations and collaborations. Starting from concerts with French musicians/artists in Tirana, or in other Albanian cities, different fine art artist exchanges. Another opportunity could be a collaboration with workshop leaders, to organize new concepts of workshops, regarding public and cultural live and how to be part of it.

There are many ways and ideas possible and we would be always happy to start new and interesting projects with foreign partners.

#### Contact

##### Tirana Ekspres

Rruga Dritan Hoxha (ish shkolla e partise/ ALPIN Sh.p.k)

Tirana, Albania

[www.tiranaekspres.com](http://www.tiranaekspres.com)

Executive Director:

Andri Ibrahim

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## Training to support the development of new disciplines

### Initiative n°8: Workshop for visual and stage artists to discover the art of puppetry

PRASSEIN ALOGA, Athens, Greece

#### Presentation

The theatre company "PRASSEIN ALOGA" was created by Emmanouela Kapokaki in 1997. It is situated in Athens and its name translates "irrational behaviour". The company is supported by the Ministry of Culture and launched so far 15 productions in different venues, of which the National Greek Theatre and Onassis Cultural Centre. Emmanouela Kapokaki graduated from the *Ecole Supérieure Nationale des Arts des Marionnettes* in Charleville-Mezières, and is teaching puppetry art in Greece and France. She is equally constructing marionettes for different companies and for television programmes in Greece.

Her aim is to create shows with actors and puppets that transport the audience in an imaginary world. The shows are intended both to children and adults, often being based on fairytales that can be reinterpreted and given a second meaning. With one actor and simple stage lightening, we can travel everywhere. We can play in schools in Greece but also in international theatres or festivals.

- Workshops for constructing and manipulating puppets for adults and children.
- Exhibition of our 15 years of work: 100 puppets, costumes and videos.
- Information regarding puppetry art and its role in the contemporary theatre

It produces Visual Theatre performances, aimed at all ages, with especial importance on the aesthetics of its performances. The productions do not approach the audience in the same way as the theatre of the spoken word; instead, the puppet theatre uses the language of the image, the symbol and the archetype to present an original spectacle in which actor and puppet interact.

#### Training initiatives

Since 2006, Emmanouela Kapokaki is teaching classes and training workshops for puppetry. Actors and visual arts artists are the usual public since they show an interest towards the new possibilities opened by this form of scene expression. Emmanouela is also participating in conference-workshops by presenting in front of students and professors subjects such as the construction and the manipulation of puppets.

In Greece, learning puppetry art is not part of the curricula for the students of dramatic arts nor for the ones of visual arts, even if it could provide a rich work on the narrative.

#### Existent cooperations

Until today we had no cooperation, but we are present in various international festivals: The puppetry festival in Charleville, the International Theatre Festival in Cairo, The European Festival of puppetry in Gand, The World carnival of puppets (in Indonesia in 2013 and in Thailand in 2014), the International Festival of Puppetry in Romania...

#### Potential collaborations avec French partners

Our know-how in construction and manipulation of marionettes could be transmitted during workshops dedicated to adults and professionals <https://youtu.be/UspgHb224OY>. Cooperation with other companies regarding specific aspects of their work can also be imagined.

We could collaborate by presenting our exhibition of more than 100 marionettes, costumes and videos: <http://prasinaloga.gr/ekthesi.mp4>

Our shows are easy to transport and can be presented in French. See links: [Voir les liens](#) <https://youtu.be/yxFji1N5EUQ> and <https://youtu.be/mUHy2gqeEaE>

### **Contact**

Visual Puppet Theatre "PRASSEIN ALOGA"

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[www.prasinaloga.gr](http://www.prasinaloga.gr)

# **CERTIFIED TRAINING FOR THE PERFORMING ARTS**

## CERTIFIED TRAINING FOR THE PERFORMING ARTS

### Initiative n°9: Master degrees in acting, directing, dramaturgy and T.I.E. (Theatre in Education)

#### UNIVERSITY OF DRAMA & FILM ARTS, Budapest, Hungary

##### Presentation

The University of Theatre and Film Arts in Budapest celebrates its 150<sup>th</sup> anniversary in 2015. It is unique institution in Hungary with a good international reputation (especially in the film sector). It is the only institution that gives BA and MA degrees to the future creative artists of theatre, film and television. It has also a Doctoral school where DLA and PhD degrees can be obtained. It strives to create conditions and programs that achieve the highest professional standards as all members of the academic staff are active artists or outstanding figures of Hungarian theatre, film and television, transmitting the essence of their professional experiences to the students and introducing them to the heart of artistic life. The University is the smallest higher education institution in Hungary having around 300 students and a staff of some 120 employees. Its funding is assured by the Ministry of Human Resources.

##### Training initiatives

The University has a Theatre Department where it runs 5-year courses of Acting and Directing. The Art Theory and Mediation Department offers BA and MA courses in Dramaturgy and BA in Theatre in Education. Some courses are launched yearly, others every third year. The teaching is organized in small, practice-based groups of 5-20 students.

##### Existing cooperations

The University has its ECHE accreditation and thus takes part in Erasmus cooperation worldwide. Some teachers are also well-embedded in the international scene (as artists or lecturers) and their classes occasionally benefit from special visiting opportunities in schools, festivals.

##### Potential cooperations with French cultural operators

Cooperation with France could include:

- exchange of students or teachers among schools (TNS, Conservatoire, ENSATT, CNAC...)
- joint projects between the students of the above mentioned institutions and the University
- residency programmes in France and/or in Hungary for young, debuting artists
- access to the French distribution networks, festival platforms for the most talented students
- mutual participation in conferences, debates on issues which are relevant for professionals in both countries (policies, training, audience development, internationalization, etc.)

##### Contact

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# **TRAINING IN THE FIELD OF AUDIENCE DEVELOPMENT**

## Training in the field of audience development

### Initiative n°10: Training (within a EU project) to address teenage audiences

#### GLEJ THEATRE, Ljubljana, Slovenia

##### Presentation

We are a NGO working in Ljubljana Slovenia. We function as a production house / venue and try to operate as lab for theatre. We are co-funded by Municipality of Ljubljana (3 years program grant application for cultural NGO's) and The ministry of Culture (4 years program grant for cultural NGO'S) Glej's open programme structure gives the theatre the flexibility to swiftly respond to any eventual changes and needs in the theatre environment. The projects in Glej are selected through the year round open call open to anyone who wishes to work in the theatre.

Theatre Glej also forms bonds and connections with other institutions, regardless of whether they are independent or state funded. Glej is a part of Transverzala, the first season ticket that covers five independent Ljubljana theatres (Mini Teater, Dance Theatre Ljubljana, Španski Borci/En Knap, Stara elektrarna/Bunker and Theatre Glej), together with the Mladinsko Theatre we organise the Prelet festival and we often help various festivals and independent artists by offering our venue for their performances. Regardless of our various programmes and numerous cooperations Theatre Glej remains dedicated to young artists who often take their first steps in the theatre between the four pillars in Glej.

##### Training initiatives

Over the recent years Glej has offered numerous programmes that did not exist in Slovenia beforehand:

- *Glej, Debut* - offering young authors the opportunity to present their first project;
- *Glej, Miniatures* – a platform for short experimental theatre pieces, regardless of whether they are completed works or works in progress;
- *Glej in English* - performances that are performed in English or have English subtitles, aimed at foreign citizens living in Slovenia;
- *Glej, Resident* - offers an individual or group working in the theatre the opportunity to research, create and form its poetics over a period of two years (one year of project building and one year of research and production).
- *Generation to Generation* is a theatre-based project devised to build the teenage audience through theatre for teenagers by teenagers. In the following two years, four partners will engage in a process of teenage audience development and empowerment of theatre professionals with appropriate know-how to approach teenagers as both audience and future theatre professionals

##### Existing cooperations

- *Generation to Generation* is a Creative Europe supported project with partners from The Netherlands, France, Bosnia and Hercegovina, Belgium and The UK.
- [IETM network](#) where we are full members since 2011 and have a representative in their board of advisors.
- We are also members of [EEPAP network](#); East European Performing Arts Platform (EEPAP) which supports the development of contemporary performing arts with a special focus on the so called "Central" and "East" Europe

##### Potential cooperations with French cultural operators

Apart from the Generation to Generation project which already includes cooperation with two French organisations (Théâtre du Pélican and Image Aiguë) we would be very interested in cooperating and exchanging performances and experiences with similar small venues/production houses as our (up to 100 seats). We are also interested in cooperation with organisations focusing on artist development and find options to open our Resident program to international cooperation (by connecting our young artists to artists abroad, get them involved in coproduction's or workshops on and international level and show their work in France).

##### Contact

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##### Contact Person:

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## Training in the field of audience development

### Initiative n°11: T.I.E. (Theatre in Education) training programme for artists and teachers

INSITE, Budapest, Hungary

#### Presentation

InSite was founded by two experienced drama teachers, project managers in Budapest, in January 2012. Adam Bethlenfalvy and Adam Cziboly have more than 30 years of experience between them in this field. Adam Bethlenfalvy has worked in theatre in education companies as actor-teacher, director, facilitator in Hungary and Great Britain since 1998. He taught in schools, worked in the teacher training and has led youth theatre groups. He has been International Liaison Officer for the Hungarian Drama/Theatre Education Association between 2006-2010, he was a member of the coordinating committee of IDEA (International Drama/Theatre Education Association) Europe. Adam is currently the chair of the Brussels based OMC expert group on Creative Partnerships.

Adam Cziboly was project manager of 14 larger international projects and another approx. 150 smaller projects in the past ten years as the strategic leader of Káva Drama/Theatre in Education Association. He led a Comenius Multilateral Project called "DICE" with the participation of 12 countries, the first in-depth research into the impact of drama and theatre education methods on Lisbon key competencies. He worked in the field of advocacy for drama education both in Hungary and at EU level in Brussels. He has organized and also participated in master classes of drama education, facilitated drama projects and trainings for organizations as well.

#### Training initiatives

InSite's vision is to facilitate facing the most pressing problems of our times through drama and to enable changes in understanding of individuals' concerning their values and stance; so that they are able to act responsibly in society and become active agents of change.

The organisation's work affects primarily the youth and children age-group directly or indirectly. To achieve greater social impact we also work with decision makers, communities and higher education institutions.

The organisation works on an international level, primarily in Europe, but connecting to professionals worldwide.

The organisation's work is based on theatre in education and drama in education practices pioneered in the UK and the drama theory of Edward Bond, creating possibilities of dramatic engagement where participants can question their received cultural values and biases through situations, and make meaning of events freely to form their own values in relation to the problems under scrutiny. The **core values** underlying the organisation's work is *consciousness* of aims in the implementation of the projects, *responsible engagement* in different communities' dynamics, thorough *evaluation* of all processes and a *many-sided approach to the matter at hand*.

#### Existing Cooperations

We are currently in collaboration with cultural operators from the United Kingdom, China, Malta, Romania, Greece and Ireland. For more details see our webpage: [www.insite-drama.eu](http://www.insite-drama.eu)

#### Potential cooperations with French cultural operators

##### **Drama in education training for teachers**

*Introduction to drama education* – an introduction to the theory and practice – with an emphasis on practice - demonstrating the essential uses of drama as a tool for learning for teachers working in theatre and drama or across a range of subjects.

*Different approaches to drama education* – mapping out the difference in approach between pioneers in drama education (Heathcote, Bolton, Neelands, O'Neill) through examining their practice.

*Bondian drama education* – the potential for using Edward Bond's approach to theatre in classroom drama.

##### **Training for theatre practitioners**

*Educational practices linked to performances* – training for actors, staff working with young people/children.

*Course in Theatre in Education* – for designing and implementing complex TIE programmes for different age-groups and different contexts.

### **Specialist advice in designing educational drama programs and research**

With the successful implantation of a variety of drama and theatre education programs behind us, and a considerable amount of experience in research of different scope and approach, we can assist in designing new or evaluating and re-working existing programs to enhance effectiveness and efficiency.

### **Drama education projects or theatre interventions for specific purposes in projects**

We design and execute drama based interventions in order to achieve specific aims outlined in projects. We have experience ranging from aiding civic youth projects to helping equity research with dramatic tools.

We believe that any educational and artistic activity should take into consideration the specific context it is being implemented in. We adapt all our trainings in relation to specific needs and circumstances.

### **Benched - theatre in education production (Hungarian website: [kispad.blogspot.hu](http://kispad.blogspot.hu))**

Chris Cooper's new monodrama *Benched* offers a view of the current world from the side-lines of society. The man on the park bench relates his experience of the world to a new-born baby sleeping in a pram. The narratives he uses to explain events that link the present social, economic and cultural crisis to his own everyday life are not his own and gradually they are woven into a story in which reality can't be separated from fiction, lie from truth, cruelty from responsible behaviour with tragic consequences. The 40 minute performance opens up questions about the role of stories and ideology in our lives. These questions are explored further interactively through workshops utilising a drama and theatre methodology. The program is aimed at age 16 and above. It is flexibly designed to accommodate a variety of settings from classrooms to studio theatres, and educational needs which can be applied across the curriculum. It is also possible to use *Benched* as a part of our training courses.

## **Contact**

### **InSite Drama Nonprofit Kft**

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## Training in the field of audience development

### Initiative n°12: Contemporary dance workshops and master classes

#### EN-KNAP PRODUCTION, Ljubljana, Slovenia

##### Presentation

We are EN-KNAP Production, stated in Ljubljana / Slovenia, active on the field of Contemporary dance, managing Španski borci Cultural Center and the only permanent dance group for contemporary dance in Slovenia, EnKnapGroup.

EN-KNAP Production is NGO, registered as organisation in public interest.

Our company employs in different ways 7 dancers, five technicians and seven people in the office.

Our programme is mostly funded by public bodies, Ministry for the Culture and Municipality of Ljubljana. Other resources are project resources from EU, Embassies, and commercial sources (space rents, selling productions,...).

Beside two main activities, production of own art works in the field of contemporary dance and managing the Centre of culture Španski borci, EN-KNAP Production is involved in several other activities.

##### Training initiatives

- Educational activities are organized for the theatre technician stuff, for which we are hoping it will grow into recognized educational programme.
- We are contributing to the local community with the organisation of yearly public opening of the new season. Also project called Zаметki is open for public. It is yearly cross point of fresh, undeveloped, unrealized, unrecognized ideas from different fields of human creations.
- We invite regularly students from Secondary school for dance on the performances of young and emerging European artists, where they can be introduced with latest development in contemporary dance. Performances are occasionally supplemented with short intro lectures about the author and performance.
- Local professionals are invited on Master classes in our venue.

##### Existing cooperations

EN-KNAP Production is one of many partners in Aerowaves network. Aerowaves is now financed from EU funds in the programme Platform. Through this platform we already hosted several French performers and companies.

##### Potential cooperations with French cultural operators

Sure we are open for collaboration also with French Cultural Operators on the field of Contemporary dance. Through any cooperation we are focused on strengthening our visibility and the visibility of regional performers, with one word internationalisation of region. Also we are interested in strengthening organisational and knowledge capabilities.

##### Contact

###### EN-KNAP Production

Metelkova 6 or

Zaloška cesta 61 where our office and venue place is.

1000 Ljubljana

Slovenia

**WEB SITE:** <http://www.en-knap.com/en-knap-dance.html>

# **TRAINING TO HELP DEVELOP MEETINGS AND EXCHANGES ON AN INTERNATIONAL LEVEL**

## Training to help develop meetings and exchanges on an international level

### Initiative n°13: Workshops and an international platform for performance art IPA BUCHAREST, Bucharest, Romania

#### Presentation

In 2006 it was the first time that the *IPA Summer* took place (International Performance Association). In this time it was called IPAH Summer Camp. The idea was to install workshop for the artists from Hildesheim, to create a situation for the exchange with experienced artists. But already in 2007 young artists from 11 different nations took part.

Since 2008 IPAH cooperated with the Performer Stammtisch and the Flutgraben e.V. from Berlin. In this year, the results from the workshops were shown publicly, what was continued from 2009 on as Platform For Young Performance Artists. The Platform was mainly organized by Janine Eisenächer from the Flutgraben e.V.. In 2010 the "Conference about teaching Performance Art" was initiated by Jürgen Fritz. Thus, the IPA Summer consists of three parts: the workshops, the Platform and the Conference. In 2012 the IPA Summer took place for the first time in Istanbul. Until today, 258 artists from 34 different nations took part in the IPA Summer.

Following a good cooperation between Jürgen Fritz and the Romanian performer Valentina Chiriță, in 2014, Bucharest was a new location for these events. IPA Bucharest was an intense edition, reuniting teachers as Rocio Boliver, Zierle & Carter, and Jürgen Fritz for around 35 international artists. The aim of our event was for the artists to take time and practice performance art for two weeks in the capital of Romania, Bucharest, to feel the city and to respond with action art. The main partner was Platforma Space - <https://platformaspace.wordpress.com/>

After one week of workshops, we organized Platform – a Performance Festival for both the artists participating at IPA, and invited local artists. The Festival Platform took place at Platforma Space, and Caminul Artei Gallery, a space of Fine Artists Union. It was an excellent way for artists to meet and share ideas, and for performance art to be understood as a powerful tool for personal development, and social involvement.

The team who organized all these events consisted in 3-4 people and a few volunteers.

IPA Bucharest received a grant from the local Goethe Institute, so we could invite a German artist at the Platform Festival. Also, we received a great encouragement for future collaborations from the Polish Institute, the Czech Centre and the Embassy of Sweden.

#### Training initiatives

At each IPA edition, there are three workshops, conducted by well-known international performance artists. At each of the three workshops, there are 10-15 participants. The workshops take seven days, with a public presentation at the end of them.

After the workshops, we are organizing a Festival of Performance Art – Platform – where the artists can bond and make public their works. The festival has three days, and it also covers a Conference about Teaching Performance Art.

In Bucharest, we had a public of around 200 people at the festival and the final presentation of the workshops.

We plan for another edition of IPA Bucharest in the Spring of 2015.

#### Existing cooperations

IPA Bucharest is in close relation with IPA Istanbul and IPA Bristol. We are working together, and we are trying to consolidate ourselves through promotion, and future common projects as applying at the UE projects.

#### Potential cooperations with French cultural operators

IPA Bucharest would be more than happy to have French artists as guests at the Platform Festival. Or as teachers at one of the workshops. As always, the financing is a problem. Mainly because for the Festival, we don't really have a budget, because all the money from the participants are used for the workshops (food, accommodation, fee for the teachers etc).

#### Contact

**IPA Bucharest is a branch of IPA (International Performance Association)**

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## Training to help develop meetings and exchanges on an international level

### Initiative n°14: International development toolbox for cultural operators

**BUSART, Athens, Greece**

#### **Presentation.**

Busart is a cultural NGO, based in Greece, that focuses on policy development and capacity building for artists and professionals of the performing arts sector. Its aim is to enhance the skills and abilities of cultural organizations, artists and professionals and raise awareness on the role of culture and arts as a necessary component to sustainable development of cities and communities. One person is working on a permanent basis and more on project basis, depending on the project. Busart is not regularly funded by any public or private body, but it has received funding from the Hellenic Ministry of Culture for specific projects.

#### **Training initiatives**

Indicatively, some projects that have been produced by Busart are:

1. Field visit to Avignon Festival (2009, 2010, 2012): The project addressed performing arts artists, professionals and students and it was aiming to familiarize them with the context of an international festival, enhance networking etc. Overall, 35 people have participated in these visits in 2009, 2010 and 2012.
2. Workshops on international co-operation and networking: These were 15 hours long workshops from cultural professionals and artists from various fields. Up to twenty people participate in each of these workshops.
3. A year long lab on festivals' management and programming: again these workshops address artists and cultural professionals. They have the form of a lab, meaning they require from the participants to produce concrete work on the issues discussed, so the number of participants is up to 7-8 people.

#### **Existing transnational cooperations**

Busart has co-operated with the International Network of the Contemporary Performing Arts IETM for the organization of IETM Athens Plenary Meeting in 2013. Also, Busart is a member of On-the-Move network.

#### **Potential cooperations with French cultural operators ?**

We could organize field visits in French Festivals or organize in Athens workshops or summer schools on various aspects of cultural policy and cultural management.

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## Training to help develop meetings and exchanges on an international level

### Initiative n°15: A meeting place for Turkish and international artists

TIYATRO MEDRESESI, Sirince, Turkey

#### Presentation

We are located in Sirince, a village of Selcuk, Izmir. We are an association called Performance Arts Association. Our aim is to be an international venue for encounters between artists from Turkey and the world around through joint projects, workshops and festivals. We also aim to have a permanent research team to work during the whole year. We are four who started to live in Sirince and work for the Association and Tiyatro Medresesi but we also have volunteers who work in different times of the year, especially during the summer, to help the organisation of workshops. We are not funded by any public body; we make money from the plays we perform and get donations in order to finish the construction and provide sustainability.

#### Training initiatives

We organise workshops for the artists at different levels from students of performing arts to professionals. Two of our members lead a workshop for high-school students, one of us on voice techniques and our general art director himself for advanced artists. We also host other instructors from different genres of performing arts to lead their own workshops. These workshops are usually offered for two weeks during the whole summer. Aims of the workshops differ according to the content and time of the workshop and generally 10 to 18 people take part in them.

#### Existing cooperations

Though we are not involved in an international project right now, we had been before. One of them was with Altenburg Theatre for an international production of Women of Troy in 2014. The first meeting of the project was held at Medrese and one of the performances was also shown here. Other one is with Astragali from Italy on the international project "Walls."

#### Potential cooperations with French cultural operators

We can be considered an artist residency for performing artists from France. We can also host any international organisation such as festivals, workshops or meetings for performing arts.

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## Training to help develop meetings and exchanges on an international level

### Initiative n°16: Invitation of foreign choreographers to work with a permanent company and international residency programme

#### ZAGREB DANCE COMPANY, Zagreb, Croatia

##### Presentation

Zagreb Dance Company is a non-profit artistic organization registered at the Ministry of Culture of the Republic of Croatia. The Company is located in Zagreb, Croatia. Besides PR & production team (3 persons) the Company consists of 6 dancers as permanent members. Other personnel and artists we invite for collaboration on specific projects. We are continually working on professional education of our dancers through everyday classes, workshops and artistic collaborations with renowned Croatian and foreign choreographers. Our Company has been present on Croatian and international dance scene for over 40 years and always brings changes and new endeavours for development in contemporary dance. Since 2000. we are also organizers of Dance and Non-verbal Theatre Festival San Vincenti. This Festival brings a lot of international artists and companies in the small town of Svetvincenat in Istria region of Croatia where we offer interesting program and platform for communication and collaboration. In the same place, from 2011. we are developing a residential space called Mediterranean dance centre. We offer the studio space, basic conditions and time for guest artists to develop their own project and workshops. Every residency that we organize has a showing of the work in the same place. We are funded by Croatian Ministry of Culture, City of Zagreb, Croatian National Tourist Board, Tourist Board of Istria and different cultural organizations.

##### Training initiatives

We offer residencies in the Mediterranean dance centre for professionals and students, groups or individuals that are working in the performing arts field. Every year we publish an Open call for the artists who want to visit and work in the MDC.

Also, there is a possibility for professional artists to collaborate with Zagreb Dance Company on projects we produce regularly, at least one whole length performance in a year. Young dancers can apply for an internship in our Company, to spend some time in Zagreb and to collaborate with our dancers. When we are working on this collaborations with foreign organizations we want to develop long term cooperation and mutual endeavours in development of performing arts and artists. We want to enhance visibility of contemporary dance in Croatia and abroad through these collaborations and to offer platform for communication and future development. Exchanging of knowledge and experiences is a big part of our work both in the company but also in San Vincenti. Students of theatre production are also welcome for internships, to work or for the company or for the Festival in San Vincenti.

##### Existing cooperations

We are already involved in collaborations with international partners. As a company we regularly collaborate with international choreographers that are invited to work with our dancers on new performances that we produce every year. This year we have Roberto Olivan as our choreographer and we will have a premiere of the new piece he is working in October 2015. Also, within the program of Mediterranean dance centre our main goal is to bring artists, provide them space and time for developing their pieces and to support international connections. For example in this season we already had artists from Spain, Austria and Croatia and by the end of the year we will provide conditions for 8 international residencies and projects.

##### Potential cooperations with French cultural operators

As we are a dance company, but also organize a dance festival and developing a project of the dance centre we could imagine different kind of collaborations mainly with Festivals, venues and other companies. It would be of our interest to exchange performances within the festival frame, to host dancers and young producers for internships and also arrange internships for our members, to connect with foreign companies with whom we can collaborate on educational and/or artistic projects etc. Also, it is interesting for us to collaborate with individuals in the field of performing arts, make connections with French choreographers and dancers. For us its very important that we would be able to present ourselves and our work on different Festivals in France.

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## **FURTHER DEVELOPMENTS**

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### around 50 training initiatives in the Region

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56	REGIONAL	BALKAN EXPRESS NETWORK	Tamara	Bracic	<a href="mailto:tamara.bracic.vidmat@bunker.si">tamara.bracic.vidmat@bunker.si</a>	<a href="https://balkanexpress.wordpress.com/">https://balkanexpress.wordpress.com/</a>	56
57	REGIONAL	NOMAD DANCE ACADEMY	Iva	Sveshtarova	<a href="mailto:iva_sveshtarova@outlook.com">iva_sveshtarova@outlook.com</a>	<a href="http://www.nomaddanceacademy.org/">http://www.nomaddanceacademy.org/</a>	57
58	REGIONAL	CULTURAL POLICY AND MANAGEMENT PLATFORM	Dragana	Alfirevic	<a href="mailto:dalfirevic@gmail.com">dalfirevic@gmail.com</a>	<a href="https://www.facebook.com/TheCulturalPolicyAndManagementPlatform?fref=ts">https://www.facebook.com/TheCulturalPolicyAndManagementPlatform?fref=ts</a>	58
59	REGIONAL	CIRKUSFERA	Milan	Manic	<a href="mailto:cirkusfera@gmail.com">cirkusfera@gmail.com</a>	<a href="http://www.cirkusfera.org/">www.cirkusfera.org / www.cirkobalkana.org</a>	59

## EXAMPLES OF COOPERATIONS

### Bilateral projects driven by schools

- **Suona Francese/ suona italiano, France – Italy, 2015**  
**Cooperation between French and Italian music conservatories**  
Shared musical creation, exchanges amongst students, training for French-Italian evaluating commissions of final exams in conservatory studies in Italy and France.
- **Habana-Lyon, How many worlds? Cuba-France 2015**  
**Cooperation between Arts Graduate School in Lyon (*l'Ecole Nationale Supérieure des Beaux-arts*) and Superior Institute for Arts in Habana.**  
Theoretical, artistic and professional research programme for 12 artists and 2 professors, common exhibition presented in Lyon and Havana.

*This two projects are part of the ENTR'ECOLES programme*

ENTR'ECOLES (Between Schools) programme was established by the French Institute, the General Direction for Artistic Creation (DGCA)/ Ministry of Culture and Communication, National Association of Art Graduate Schools (ANdEA) and the National Coordination of Art School Teachers (CNEEA). Find here the selected projects <http://www.institutfrancais.com/fr/actualites/programme-entrecoles-2015>

### International platforms for training, encounters and exchanges

- **Schools, international encounter of dance training initiatives, 2009-2013**  
**Opportunity for encounter and exchanges**, initiated by Emmanuelle Huyn from the CNDC Angers in 2009 dealing with contemporary dance pedagogies implemented in each country. Schools had three editions: in 2009 and 2011 in Angers, and in 2013 in Montpellier, reassembling each time around 15 training initiatives in contemporary dance from everywhere in Europe.
- **Mobility, Germany-France-Sweden, Berlin, 2015**  
Exerce, implemented by the CCN in Montpellier, including one day of brain-storming amongst pedagogical responsible of master classes on the subject of the place of writing in choreography researches.
- **CAMPING, international workshop platform, National Centre for Dance, June 2015 and June 2016**  
**Two weeks of classes, workshops, conferences, film projections, professional encounters, encounters with the audience and performances.** CAMPING is the missing link between academic training, professional milieu and audience, and gathers 9 international art schools.
- **FACE, Fresh Art Coalition Europe, European network**

The **platform** reassembles 46 members from 21 countries in the field of **multidisciplinary performing arts** like performance, physical and visual theatre, creation in non conventional spaces, immersive and participatory projects. This network is proposing seminars and international workshops for artists and cultural operators.

## ERASMUS+ FRAMEWORK

Erasmus+ is the programme of the European Commission in the fields of education, training, youth and sport.

### How does it work ?

The programme is designed to support mobility and cooperation actions in Europe, thus contributing to the implementation of the Europe 2020 Strategy by competence reinforcement aimed to a greater employability, supporting innovation within educational and training institutions and organisations together with their internationalization, promoting a transparent and coherent use at European level of competence recognition and validation, encouraging cooperation amongst European and non European countries.

For further information regarding Erasmus+ programme, access the programme guide here:

[http://ec.europa.eu/programmes/erasmus-plus/resources\\_fr#](http://ec.europa.eu/programmes/erasmus-plus/resources_fr#)

In order to achieve this goals, the programme Erasmus+ is divided in 3 actions, called „Key actions“:

- **Key action 1 – Mobility of individuals**

Study and professional mobility inside Europe and strengthen, for all ages and all level of training. Part of these mobilities can be established from and to partner countries (countries outside Europe) for academic training and youth sector.

Concerned operators:

- Members of training teams and staff of education (school, university, adult training, professional training): for training period and teaching missions
- Students: for study period or internship in company
- Youth in professional training: for internship in company
- Youth outside educative system: for volunteering actions (individual or in group)
- Professionals and deciders in youth sector

Joint master classes and loans for master studies are also integrated in this Key Action.

- **Key Action 2 - Cooperation for innovation and exchange of good practices**

Projects of international cooperation and experience exchange between institutions are reinforced. All the sectors are concerned: school education, academic education, professional training, adult training and youth sector.

Various partnership types are proposed:

- **Strategic Partnerships** support the implementation, development and transfer of innovative practices based on cooperations amongst education and training operators, youth, civil society, or socio-economical sector. For a greater impact, mobility activities and cooperation actions can be incorporated in the project
- **Knowledge Alliances** in the form of partnerships between higher education institutions and enterprises. This link with the business world has the aim of stimulating an upgrade of institutions generating further innovation, creativity and qualifications adapted to the evolution of job requirements.
- **International cooperation with countries outside Europe** is reinforced and aims to upgrade higher education institutions, the reform of method of governance and educational programmes, reinforcement of links between higher education and society, etc. Operators concerned: European neighbouring countries, Russia, Latin America countries, Asia and Africa-Caribbean-Pacific area.

IT support platforms, such as eTwinning electronic twinning, the European Platform for Adult Learning (EPAL) and the European Youth Portal, are reinforcing the work in network.

- **Key action 3 – Support for policy reform + Jean Monnet Activity & Sport**

Political reform was the objective of reinforcing the tools and instruments conceived for facilitating mobility in Europe and the coordination of the European Union member states in the fields of education, training and youth.

Two specific actions, the Jean Monnet initiative supporting education, research and debates on history, politics, economy, law, etc. of the European Union and the cooperation in the field of sports come to complement this new programme.

### **Which are the eligible countries?**

The programme Erasmus+ is opened to the following countries:

countries participating in the programme:

- countries members of the European Union
- Iceland, Liechtenstein, Norway, Turkey, the Former Yugoslav Republic of Macedonia

partner countries:

The following countries may participate in certain actions of the program

- the countries of the European neighbourhood in the East ( Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine) and south ( Algeria, Morocco, Tunisia, Libya, Egypt, Palestine, Jordan, Israel, Lebanon, Syria ), the Balkans Western Albania, Bosnia and Herzegovina, Kosovo, Montenegro, Serbia), the Russian federation
- the countries of the world: America, Asia, Africa area - Caribbean - Pacific

For further information, consult the call for applications 2015

[http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=OJ:JOC\\_2014\\_344\\_R\\_0010&qid=1412259664379&from=EN](http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=OJ:JOC_2014_344_R_0010&qid=1412259664379&from=EN)

(content from the Erasmus+ website <http://www.erasmusplus.fr/programme.html> )

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### **TEATROSKOP – specialised platform for the performing arts in South-East Europe**

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### International networks and organizations

- On the Move : <http://on-the-move.org/> leading platform for mobility issues
- [IETM](http://www.ietm.org) (international network for performing arts) [www.ietm.org](http://www.ietm.org)
- OISTAT <http://www.oistat.org/>

### Des projets européens financés par l'Union Européenne

- Life Long Burning [www.lifelongburning.eu](http://www.lifelongburning.eu)
- New Forms in Mixdoor Performing Arts Practices  
<https://www.facebook.com/pages/Mixdoor-New-Forms-in-Mixdoor-Performing-Arts-Practices/833708350012171>
- Three layers, financed by Erasmus+ and coordinated by the University in Budapest SZFE, 8 universities (in Slovakia, Poland, Czech Republic, Estonia, Ireland, England and Norway)  
<https://www.facebook.com/pages/Three-Layers/1403119869990531>
- *Apap- Performing Europe* (Advancing Performing Arts Project) engaging eight European organizations working in the field of performing arts ( Szene Salzburg, Austria Centrale Fies, Italy Tanzfabrik Berlin, Germany, BIT Teatergarasjen, Norway, C / U Foundation, Poland, House of Culture of Amiens, France, Buda Arts Centre, Belgium, Student Cultural Center, Zagreb, Croatia).  
<http://www.apapnet.eu/>
- *Gazing and dancing*, <http://www.gazingdancing.org/> organised by Micadanses (France), La Briquetterie (France), Student Cultural Center in Zagreb (Croatia), Frenák Pál Társulat (Hungary), in partnership with Station - Centre for contemporary dance (Serbia). It is a project constructed around the concept of contemplation that combines research work and choreographic perspective.

### Regional platforms

- [EEPAP](#)
- <https://www.culturalmanagement.ac.rs/en/>
- <http://kulturanova.hr/english>
- <http://platforma-kooperativa.org/en/home/>
- <http://www.nezavisnakultura.net/index.php/en/>
- <http://www.nomaddanceacademy.org/>



June 2015

**QUESTIONNAIRE**

**LOOKING AT INITIATIVES IN TRAINING AND LIFE LONG LEARNING  
FOR PERFORMING ARTS IN SOUTH-EAST EUROPE**

**CONTEXT OF OUR PROJECT**

The TEATROSKOP programme was launched in 2012 by the Institut Français (see link below) in order to create a new dynamics of exchange between France and South-East Europe in the field of Performing Arts. After looking at the issues of production, mobility and information, the programme now wants to identify and gather in a summary document interesting initiatives in the field of training (Life Long Learning, vocational training, ...) for the performing arts in South-East Europe in order to produce better knowledge of the needs, raise interest from French cultural operators and generate cooperation projects on a European scale.

Link: [TEATROSKOP programme general presentation 2015](#)

We, La Belle Ouvrage, are a French Organisation dedicated to Life Long Learning in the performing arts.

We collaborate with the Institut Français on this project. [www.labelleouvrage.fr](http://www.labelleouvrage.fr)

The informations we ask you in this questionnaire will be compiled into a booklet and shared with cultural operators interested in Training and Life Long Learning operators in France and in the region.

We aim to finalise it by the middle of July.

Please send the questionnaire back to [bienvenue@labelleouvrage.fr](mailto:bienvenue@labelleouvrage.fr) before the **17<sup>th</sup> of June**.

**We thank you for your help!**

You will receive the report by the end of July.

Your contacts at La Belle Ouvrage:

Albane Guinet-Ahrens, trainer and consultant, [albane@labelleouvrage.fr](mailto:albane@labelleouvrage.fr)

Carole Tourde, coordinator, [bienvenue@labelleouvrage.fr](mailto:bienvenue@labelleouvrage.fr)

Our Skype belleouvrage



**1- YOUR CONTEXT**

Please describe briefly your context: where are you located? What type or organisation you are? What are your main aims? How many people working there? Funded by any public body? Etc.

**2- DESCRIBE ONE OR SEVERAL INITIATIVES OR PROGRAMMES YOU PROPOSE TO PROFESSIONALS OF THE PERFORMING ARTS OR TO STUDENTS WHO WANT TO WORK IN THE PERFORMING ARTS FIELD**

For whom? On which topic? How often? Where? How long? Aims? How many people taking part? Etc.

**3- ARE YOU ALREADY INVOLVED IN COLLABORATIONS / COOPERATIONS WITH INTERNATIONAL PARTNERS? CAN YOU DESCRIBE IN WHAT KIND OF PROJECTS / RELATIONSHIPS? It can be in any geographical reach**

**4- WHAT KIND OF COLLABORATIONS OR COOPERATIONS YOU COULD IMAGINE WITH FRENCH CULTURAL OPERATORS (Performing Arts Schools, Universities, Venues, Festivals, Companies, ...) ?**

**5- YOUR CONTACTS**

Name of the organization + address + website + Contact Person + mail address

**6- YOU ARE ...**

Type of training offered:

- 1<sup>st</sup> course education                       further training

For whom:

- artists               curators               managers               audience-related positions               technicians  
 others.....

Your organisation:

- university               dedicated organisation               cultural operator (venue, company, festival...)

Artistic field:

- dance               theatre               other .....               multidisciplinary/ not specialised