

ANNOTATED BIBLIOGRAPHY

International professional development programmes for the performing arts

trajectories.eu



Learning Trajectories – Advancing European performing arts mentoring programmes – is an ERASMUS+ funded project, coordinated by EUNIA (Sweden), in collaboration with FACE - Fresh Arts Coalition Europe (France), Matera Hub (Italy) and On the Move (Belgium).

PARTNERS



General coordination

Yohann Floch (FACE)

Contributors

Paolo Montemurro, Carlo Ferretti (Matera Hub),
Roberta Capozucca (Matera Hub), Marie Le Sourd & Katie
Kheriji-Watts (On the Move), Chrissie Faniadis (EUNIA)

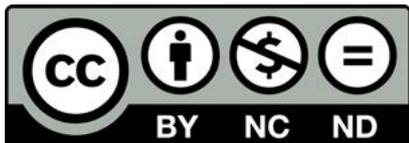
Text editing

Claire Rosslyn Wilson

Graphic design and layout

Vincenzo Bruno & Carolina Cruz (Matera Hub)

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About the Learning Trajectories project

Learning Trajectories is a project funded by Erasmus+, coordinated by EUNIA (Sweden) in collaboration with FACE – Fresh Arts Coalition Europe (France), MateraHub (Italy) and On the Move (Belgium).

Learning Trajectories aims to investigate ways to best design and implement mentoring programmes supporting the international career development of live arts professionals.

The partners' objectives are, on the one hand, to highlight best practices and examples of mentoring programmes developed, supported or facilitated by intermediary organisations or funding organisations, and on the other hand to advance the quality of mentoring programmes that support the internationalisation of the European performing arts sector.

Indeed, nowadays it is generally recognised that internationalisation can benefit the overall performing arts sector in terms of enhancement of artistic, economic and human relations, impacting both the career of the individual art worker and the wellbeing of the entire sector. However, there is still a knowledge gap among organisations and professionals with regards to methods, approaches and practices. Key challenges include how to organise and implement these schemes, how to deal with specific needs and circumstances, how to properly facilitate programmes and what the hosting context is during the internationalisation experience.

In addition, the COVID-19 crisis has made it even more imperative to rethink internationalisation processes, given its impact on mobility and on the finances of performing arts institutions and organisations.

For all these reasons, Learning Trajectories believes that researching and providing specific and practical information on how to operate internationally, developing key skills and strengthening networks will contribute to the recovery and survival of the culture sector in Europe.

This project has been articulated around three main areas of investigation and experimentation.

- How can the access to key resources and relevant professional information from other countries and markets, different cultural spaces and ecosystems be facilitated?
- Which mentoring methodologies and tools can be used and further developed to support culture professionals in their internationalisation journey?
- How can curated mobility experiences and prospecting trips for live art stakeholders be organised, from preparation to implementation and follow-ups?

The partners collaborate to:

- design three guides/online practical toolkits to 1) help live art professionals and organisations to initiate and further develop international mentoring programmes, 2) propose ways for the performing arts sector to be better equipped to engage in a new context (country, region, sector, etc.) and 3) strengthen the capacity of intermediary organisations to support the overall prospecting process;
- provide opportunities to share and exchange best practices (both internally and externally), to engage in professional development for all staff members and to develop a more dynamic and timely professional setting where the challenges of today can be addressed, both in each partner organisation's context as well as on a European level;
- develop improved and accessible working methodologies to encourage international prospecting as a solid strategy to be embedded in mentoring schemes, while working together to increase the arts and culture sector's capacity and ability to operate internationally, particularly in the aftermath of the COVID-19 crisis.

Deliverable purpose and scope

The purpose of this document is to understand what mobility generates for arts workers, hosting organisations, communities and professionals, which terminologies and approaches are recommended in order to accurately embrace differences, inclusion and sustainability, and how to support organisations in the design of mobility experiences that includes these dimensions.

In addition, the document aims to empower organisations and arts workers to see mobility as a viable part of their programmes in the future.

Target audience

This document is targeted primarily at live art workers and organisations, as well as arts workers more broadly. Specifically, it is aimed at:

- trainers and mentors of intermediary organisations providing expertise to cultural managers, producers and artists who seek to operate internationally but who still lack the tools and methodologies to do so;
- cultural managers, producers and artists seeking to develop their capacity to operate in a European or international context and who currently have limited experience or who need to strategize their approach in a better way;
- European networks and platforms that support the international capacity of their members to operate in a European or international context and that have limited experiences or a need to strategize their approach in a better way.

Introduction

The Learning Trajectories' annotated bibliography, focusing on market profiles, info sheets and country and/or sectoral mappings, is aimed at intermediary organisations leading international mentoring programmes. The annotated bibliography provides key resources and inspiring examples for the development of preparatory support information for trainees and mentees, whether they are artists or arts professionals. The bibliography is meant as a supporting tool for organisations and professionals active in the European performing arts field.

It gathers a selection of documents that present specific contexts, mostly countries but sometimes also macro-regions. In addition, the bibliography identifies examples of cross-sectoral cultural mappings that gives an overview of all culture and creative industries and details national public policies. The sources listed also cover a variety of information providers and/or publishers, from independent arts organisations to ministries in charge of cultural affairs. Collecting existing information helped to analyse the practices, methodologies and tools, and it also fed into the Analysis of Practices published separately.

As part of the many takeaways, it is worth noting that many documents were established at European level thanks to the support of the European Commission through various programmes. However, the profiles and mappings are scarce across Europe and there is limited access to quality, up-to-date and relevant professional information, leading to too few learning opportunities. For example, some countries or regions of the world are under-documented, which tend to highlight how unequipped the performing arts field still is.

This annotated bibliography is by no means exhaustive and is rather meant as a guide, which provides an overview of the different typologies and formats used in the field to inform stakeholders when developing international relations or when preparing a mobility experience in another country. It can also be used to identify key information providers and relevant documentation on specific performing arts sub-sectors.

This publication has been created by the Learning Trajectory partners as a complementary output highlighting useful resources that supported the devise of practical handbooks published during the project. This bibliography includes resources in multiple languages, however their selection was influenced by the languages mastered by the researchers and therefore the various languages are not equally represented throughout the bibliography. The majority of the resources are available in English.

1 Professional development programmes

Reports or evaluation of programmes

Ericson, A.-S., Anna Grip, H. Hedman, A. Hillervik, E. Johansson, P. Mills, L. Nyberg, B. Persson, I. Spencer and R. Tess. Mentorship Toolbox for Artists. Stockholm: Milvus Artistic Research Center and SITE Stockholm, 2019.

<http://sitesweden.se/wp-content/uploads/2019/06/Mentorship-Toolbox.pdf>

This toolbox is authored by artists, dancers, researchers, writers, choreographers, producers, teachers and directors. The focus is on defining and developing strategies for mentoring in artistic contexts. The contents were developed through a think tank process where participants shared their experiences – of mentoring and being mentored, techniques of listening, asking questions, planning sessions, compensation, how to use and agree on terms – and engaged in a rethinking of the typical hierarchies associated with mentorship.

Australia Council for the Arts and AltusQ. Australia Council for the Arts – Guide to Mentoring. Australia Council for the Arts, 2016.

https://australiacouncil.gov.au/wp-content/uploads/2021/07/aca_guide-to-mentoring_2016_f-584f4208ee372-1.pdf

This guide is conceived as a practical tool for arts administrators or artists who wish to be mentored or to become mentors, as well as for arts organisations that are interested in developing mentoring programmes.

Bistany, V. The Mentoring Development Project An Action Research Project towards a Best Practice Model of Arts Mentoring in an All-Ireland Context. Dublin: The Arts Council/An Chomhairle Ealaíon, 2006.

<http://www.artscouncil.ie/uploadedFiles/MDP%20Abridged%20Report.pdf>

This report is aimed at providing an insight into the journey that the project (Mentoring Development Project) took in developing, delivering and deconstructing an all-island arts mentoring programme. It aims to interest arts resource organisations, arts officers, administrators and anyone involved in the coordination of the arts.

DeVlieg, M. A. and J. Staines. Fertile Ground – An Evaluation of keđja 2012–2015, Copenhagen: Dansehallerne, 2015.

https://issuu.com/kedja/docs/dansehallerne_kedjaevaluationreport

Fertile Ground is an evaluation report reviewing the activities, processes and achievements of keđja 2012–2015, an initiative that aimed to mobilise and

develop contemporary dance and the dance community in the Nordic and Baltic countries of Denmark, Finland, Iceland, Norway, Sweden, Estonia, Latvia and Lithuania. It provides interesting insights into the formats of professional development and the impacts on the artists and live art workers benefiting from it.

Staines, J. Joining the dots // Bridging the gap(s): A reflection on the European project, IN SITU ACT (2016-2020). IN SITU and On the Move, December 2020. <https://in-situ.info/activities/joining-the-dots-bridging-the-gap-s-a4e6b4ea> While this report forms part of the final evaluation of the project IN SITU ACT, funded by the Creative Europe programme, it is framed as a reflection on a specific aspect: the relationships built between the project's partners and the artists to develop particular projects, formats of encounters and working contexts.

Examples of professional development programmes and mentoring

This section particularly focuses on the performing arts sector and regular or one-off experimentations.

Council. 'AFIELD Fellowship Programme'

<http://www.council.art/fellowship>

AFIELD gathers and supports artists and cultural practitioners who develop social initiatives that benefit communities within and beyond the field of arts. It is developed by Council (France) and has international outreach.

Finnish Art Agency. 'SHIFT mentoring'

<https://www.finnishartagency.com/shift>

SHIFT mentoring programme offers personal career coaching and group meetings with external experts. The aim of the programme is to provide tailored support for developing artists' careers, for example by setting long-term goals, understanding the art world mechanism and creating international contacts. It is developed by the Finnish Art Agency and has a recent focus on international participants.

Forecast Platform. 'Mentorships for Audacious Minds'

<https://forecast-platform.com/about/concept>

Forecast offers artists and creative thinkers from anywhere in the world the chance to work with accomplished mentors to bringing their projects to fruition. As an international mentorship programme with annual editions, Forecast transcends neatly defined disciplines and genres to provide insight into creative production processes and carves out space for the questions on the minds of the next generation of trailblazers. The programme is supported by Germany's Federal Government Commissioner for Culture and the Media in collaboration with radialsystem.

Arts Management Helsinki. 'Nordic Circle of Artistic Management: Mentoring in the Arts - Seminar 2019'

<https://artsmanagement.fi/portfolio/mentoring-in-the-arts-seminar-2019>

The Nordic Circle of Artistic Management is an international network created for the development of production and management skills across the field of dance. In a 2019 seminar, the Nordic Circle partners shared with the public the knowledge and experiences gathered during the past two years, and thereby expanded the reach of this mentoring programme to the wider arts community.

The Arts Development Company. 'Mentoring Programme'.

<https://theartsdevelopmentcompany.org.uk/mentoring>

The programme particularly targets creatives below the age of 30, who they then match with professional mentors. It is powered by the Arts Development Company (United Kingdom).

University of the Arts London (UAL). 'Mentoring'.

<https://www.arts.ac.uk/students/student-careers/funding-and-mentoring/mentoring>

UAL has two professional mentoring schemes. These are open to second- and third-year undergraduates studying at the university. The Creative Shift programme is also open to recent graduates.

Spectacle vivant en Bretagne. 'DeploY'.

<https://www.spectacle-vivant-bretagne.fr/deploy-developpement-international-des-structures-artistiques-de-bretagne>

This professional development programme aims to empower and equip Brittany-based performing arts companies and/or organisations to work on their international artistic perspective. They do this through a global approach (research, prospection, cooperation, touring), identifying organisations and new networking spaces and related means of support.

New Theatre Institute of Latvia (NTIL). 'NB8 Nordic Circle Mentoring Program'.

<http://theatre.lv/eng/archived/nb8-nordic-circle-mentoring-program-2021-2023-for-managers-producers>

The NB8 Mentoring Program is a capacity building mentorship programme and network for freelance dance producers. It is intended for managers and producers from all Nordic and Baltic countries.

ArtsAdmin (UK). 'Creative Support Sessions - Free one-to-one support for artists'.

<https://www.artsadmin.co.uk/project/creative-support-service>

Artsadmin offers a unique and free one-to-one support service to UK-based artists working in contemporary performance, at any stage of their career

Kooperativa. 'REG.Lab Mentorship program'.

<http://platforma-kooperativa.org/en/article/reglab-mentorship-program-call-applications>

This programme is part of the project Regional Lab: New Culture Spaces and Networks as drivers of an Innovative and Sustainable Bottom-up Development of Regional Collaboration, granted by Creative Europe (2020). It has a focus on Albania, Bosnia and Herzegovina, Croatia, Kosovo, Montenegro, Northern Macedonia, Serbia, Slovenia and independent culture, arts and the cultural and creative industries.

On the Move. 'Professional Development'.

<https://on-the-move.org/work/mentoring>

The goal of the professional development programme PARI! (Parcours d'Accompagnement et de Ré-flexion sur l'International) is to guide artists and organisations through a process of reflection that will leave them more open, flexible and inventive in their international work. The programme is supported by the French Ministry of Culture and the Institut français and is coordinated by On the Move.

Théâtre des Doms.

<https://www.lesdoms.eu>

The Théâtre des Doms's professional development programme of collective and individual counselling sessions aims to prepare Wallonia performing arts companies and artists for their participation in the Avignon Festival, encouraging companies to rethink or strengthen their international presence. The programme is powered by Théâtre des Doms (Belgium) in partnership with On the Move.

Other examples

The past five years have seen the increase of professional development programmes with a European or international dimension, initiated by organisations at national level. Some examples are given below, in the performing arts and other sectors. The music field has many examples of professional development programmes and mentoring forms of support in particular, and some resources have been included on this list.

European Network of Cultural centres (ENCC). 'Incubator'.

<https://encc.eu/activities/programmes/incubator>

This programme offers tailor-made support for European cooperation projects that foster social innovation, from initial idea to funding application.

CIFAS. 'Producers' Academy'.

<http://cifas.be/fr/producers-academy>

This programme is held yearly in May, in Brussels, during the kunstenfestivaldesarts.

European Theatre Convention. 'About the European Theatre Academy'.

<https://www.europeantheatre.eu/page/activities/professional-development/european-theatre-academy/about>

For European cultural networks, this convention is held in Avignon, France, in July.

IETM. 'Campus'.

<http://ietm.org>

<https://www.ietm.org/en/meetings/ietm-campus-berlin-2022> (edition 2022 for reference)

The campus offers an intensive training in all aspects of working internationally in the performing arts sector to a group of 25-30 participants.

The Festival Academy. 'Atelier for Young Festival Managers'.

<https://www.thefestivalacademy.eu/en/activities/atelier>

First initiated by the European Festivals' Academy, the venues and dates of the Atelier are different every year.

Circostrada. 'Bounce Professional Development Programme'.

<https://www.circostrada.org/en/actions/bounce-professional-development-programme>

Bounce is a mentoring programme dedicated to providing tools, connections, knowledge and resources to the next generation of contemporary circus and outdoor arts workers.

Mondriaan Fund. 'Mentoring'.

<https://www.mondriaanfonds.nl/en/activity/mentoring>

The programme has a focus on emerging visual artists in the Netherlands and is powered by the Mondriaan Fund in collaboration with Cultuur+Ondernemen (Culture+Entrepreneurship Knowledge Centre).

Mewem Europa.

<https://mewem.eu>

MEWEM Europa is a project to implement and manage mentoring programmes for women in the music industry on a European scale.

Keychange.

<https://www.keychange.eu/about-us/news-feed-articles/future-leaders-keychange-announces-new-2022-artist-and-innovator-participants>

Supported by the Creative Europe Programme of the European Union, Keychange is a global network and movement working towards a total restructure of the music industry in reaching full gender equality.

2 Professional mobility experience design

Background and theoretical frameworks

Farinha, C. 'Networks as Contemporary Diasporas Revisited (2009–2019): New Scenarios and Challenges for Mobility'. In *Cultures in Cooperation: Realities and Tendencies*, edited by B. Cvjetičanin and N. Švob-Đokić, 71–82. Zagreb: Centar Za Demokraciju I Pravo Miko Tripalo, 2021.

https://www.interarts.net/wp-content/uploads/2021/11/CH_Cultures-in-cooperation.pdf

This publication presents a discussion on the importance of cultural networks in the last 10 years and how the level of mobility within the European Union has changed and yet has not reached the equality in access hoped for within the single market of the European Union. Farinha underlines the need for expanding the Erasmus programme to include artists and culture professionals as beneficiaries, which would help in achieving global purpose, and also highlights the need to include additional actors and stakeholders.

Jackos, M.R., F. Kabwasa-Green, D. Levy, C. Strokosch and C. Wahnou. *From Surviving to Thriving: Sustaining Artist Residencies*. Rhode Island: Alliance of Artists Communities, 2012. <https://artistcommunities.org/AAC-SustainingArtistResidencies-web.pdf>

This report is an attempt to capture a snapshot of a living organism, a collection of individual stories and statistics that celebrate the richness of our differences while still offering the possibility of shared lessons. This report is just a beginning, an invitation to colleagues to explore together how organisations can do more than just survive, but truly thrive.

Mendolicchio, H.B. and S. Huleileh (eds.). *The Challenges of Mobility: Research, Debates and Practices*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015

<https://www.cambridgescholars.com/resources/pdfs/978-1-4438-7703-9-sample.pdf>

This is a collection of articles and reflections assembled between a first symposium held in 2011 around the theme of exploring mobility, and a second symposium held in 2014. Both were within the Is-tikshaf programme, which was initiated and managed by the Arab Education Forum in Jordan and supported during the first phase by the Anna Lindh Foundation and during the second

phase by the European Union. The volume covers and reflects on several crucial issues that shape the contemporary age (geographies, borders, territories, cities and conflict areas) and provides some new and fresh perspectives about the challenges of mobility around the Mediterranean basin.

Magkou, M. *Life off Stage. Survival Guide for Creative Arts Professionals*. Brussels: IETM, 2017.

https://www.ietm.org/system/files/publications/survivalguide_ietm_nov2017_1.pdf

IETM joined forces with FIA and UNI MEI to answer the most frequently asked questions by professionals in the sector. The replies are presented in an accessible language, based on sound theoretical knowledge combined with the practical experience of the field.

Matarasso, F. *A Restless Art. How Participation Won and Why It Matters*. Lisbon and London: Calouste Gulbenkian Foundation, 2019.

<https://gulbenkian.pt/uk-branch/publication/a-restless-art>

The book provides a modern day snapshot of innovative practice from around the world, and sets out an argument for the value of participatory and community art.

Reitan Andersen, K., V. Renza and C. Fieseler. *Mapping the Socially Engaged Arts in Europe*. Artsfor-mation Report Series, 2021.

<https://artsformation.eu/resource/mapping-the-socially-engaged-arts-in-europe>

Building on the literature review on the social and civic impacts of the arts, this report indexes artworks that address the emancipatory, questionable and/or destructive effects of the digital transformation, introducing artists and various forms of artist collectives and organisations within Europe that use artistic methods as a way of investigating and understanding the digital transformation as a catalyst for exploring alternative futures.

Quijano, A. 'Coloniality of Power and Eurocentrism in Latin America'. *Sage Journal* Volume: 15, issue: 2 (2000).

DOI: <https://doi.org/10.1177/0268580900015002005>

This article discusses the implications of colonial power in Latin American history, providing a definition and a theoretical approach to the colonial experience that pervades the most important dimensions of world power, including the specific rationality of Eurocentrism.

Existing resources and guidelines

Baltà, J., Y. Floch, M. Fol, M. Sert and M. Le Sourd. Operational Study: Mobility Scheme for Artists and Culture Professionals in Creative Europe Countries. Brussels: Goethe-Institut, 2019.

<https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/09/OS-final.pdf>

This publication was conducted by On the Move at the request of the consortium of organisations that manages, on behalf of the European Commission, the pilot phase of i-Portunus. The aim of the study is to provide an analysis of the context and meaning of cultural mobility in Europe today, the needs in the sector and the strengths and weaknesses of existing cultural mobility schemes. It also seeks to define the operational framework to implement the pilot scheme and, in the short-to mid-term, an EU mobility scheme for artists and culture professionals. This consisted of: a review of existing literature (policy documents, reports, statistical data, mobility funding guides, etc.), an analysis of two online surveys conducted in 2018 and 2019 (with 697 and 2,115 completed answers respectively), an analysis of over 2,000 mobility funding schemes and 1,400 international calls, and a set of interviews with key players in the sector.

European Commission, Directorate-General for Education, Youth, Sport and Culture. Policy Handbook on Artists' Residencies: European Agenda for Culture: Work Plan for Culture 2011-2014. Publications Office, 2016.

<https://op.europa.eu/it/publication-detail/-/publication/e6febc40-05f1-11e6-b713-01aa75ed71a1>

This study presents the conclusions of the Open Method of Coordination (OMC) Working Group of EU Member States experts on artists' residencies under the European Agenda for Culture Work Plan for Culture 2011-2014. It contains useful practical and policy advice for setting up artists' residencies, trends, funding models and other valuable insights.

KEA. Research for CULT Committee – Mobility of Artists and Culture Professionals: Towards a Euro-pean Policy Framework. Brussels: European Parliament, Policy Department for Structural and Cohesion Policies, 2018.

[https://www.europarl.europa.eu/thinktank/en/document/IPOL_STU\(2018\)617500](https://www.europarl.europa.eu/thinktank/en/document/IPOL_STU(2018)617500)

Commissioned by the Policy Department for Structural and Cohesion Policies, on behalf of the European Parliament Committee on Culture and Education (CULT), the research entitled supports the legislative work of the Committee on the proposal of the new Creative Europe programme (2021-2027).

European Commission. Report on Building a Strong Framework for Artists' Mobility: Five Key Principles. European Commission, 2012.

https://ec.europa.eu/assets/eac/culture/library/reports/artist-mobility-report_en.pdf

This document contains recommendations for the development of mobility support programmes in changing cultural conditions. The publication, made available by the Ministry of Culture and National Heritage, is the result of meetings of expert groups on systems supporting the mobility of artists in Europe and efficient lending of cultural works in Europe. The reports were

prepared within the framework of the Open Method of Coordination groups by delegates from the EU Member States under the Euro-pean Agenda for Culture Work Plan for Culture 2011-2014.

Julie's Bicycle. Green Mobility Guide for the Performing Arts. On the Move, 2011.

<https://on-the-move.org/resources/library/green-mobility-guide-performing-arts>

Commissioned by On the Move, the Green Mobility Guide was researched and delivered by Julie's Bicycle, a charity that supports the creative community to act on climate change and environmental sus-tainability. It offers practical recommendations for professionals across the performing arts, gives case studies and resources and includes the Julie's Bicycle 'IG tool' for tracking carbon emissions while on tour.

Le Sourd, M. and M. Sert. Fund-Finder: Guide to Funding Opportunities for Arts and Culture in Europe. Brussels: IETM, 2019.

<https://on-the-move.org/about/our-news/fund-finder-guide-funding-opportunities-arts-and-culture-europe-beyond-creative>

This publication, produced by IETM (an international network for contemporary performing arts), offers an overview of alternative funding opportunities for cultural and creative sectors (other than Creative Europe, the EU funding programme expressly intended to support projects and activities in the cultural sector). The review takes into consideration not only directly managed loans but also indirectly managed ones (structural funds), describing in a simple and understandable way the characteristics that cultural projects must have in order to achieve the objective of many alternative European programmes and funds.

On the Move. First Cultural Mobility Experiences for European Artists and Cultural Professionals in China: A Repertory of Web-links. On the Move and Mission of the People's Republic of China to the Eu-ropean Union, 2014.

<https://on-the-move.org/resources/library/first-cultural-mobility-experiences-european-artists-and-cultural-professionals>

This online guide gathers a comprehensive list of online resources which are crucial to properly pre-pare a mobility experience in China: from understanding Chinese culture(s) and cultural policies to learning about relevant contemporary artists, from sources of funding to visa issues. On overall it highlights the importance of being informed and understanding the context of mobility.

World Tourism Organization (UNWTO). EU Guidebook on Sustainable Tourism for Development. UN-WTO, 2021.

<https://www.unwto.org/EU-guidebook-on-sustainable-tourism-for-development>

The Guidebook is intended to enhance the understanding of tourism in all its dimensions; how it relates to the EU Agenda for Change so as to enable EU services in Brussels, the EU Delegations in 180 countries and other development institutions to include sustainable tourism development in their pro-gramme cycles.

3 Market profiles, information sheets, and country and sectoral mappings

Europe

Austria

Gerbasits, G., A. Mannott and E.-L. Kreuzsch. 'Heute Zirkus Morgen'. IG Kultur Österreich, Zentralorgan Für Kulturpolitik Und Propaganda, 2 (2016).

https://www.circostrada.org/sites/default/files/ressources/files/ig_kultur_zentralorgan_2016-2_heute_zirkus_morgen.pdf

This edition of the Austrian magazine 'IG Kultur' addresses the phenomenon called 'New Circus'. 'Heute Zirkus Morgen' gives insights into current developments of the Austrian circus sector, articulates future perspectives, and challenges and contextualises the theoretical framework of 'New Circus'. The magazine is a product of a collaboration between the cultural advocacy network IG Kultur Österreich and the association KreativKultur.

Belgium

Vranken, I. and S. Botella. Contemporary Performing Arts in Belgium: An Overview. Brussels: IETM, November 2017.

https://www.ietm.org/en/system/files/publications/ietm-mapping_belgium2017_1.pdf

This mapping provides an overview of the Belgian artistic scene, and is divided into sections about Flanders, Wallonia and Brussels. For each section it provides a detailed description of the performing arts infrastructure – from cultural centres to festivals and residency centres – and it gives a clear picture of the local and federal governments' policies and funding bodies, listing key resources and play-ers active in the Belgium ecosystem.

Verkest, C., S. De Jonge and T. Sintobin. Multimedia Market Guide – Belgium. Circus and Street Arts Circuits. CASA, 2017.

<https://www.casa-circuits.eu/sites/default/files/guides/casa-belgium.pdf>

CASA was a European programme supported by Creative Europe that helped professionals in the street arts and circus fields to build the knowledge and connections required to cooperate internationally. Beside workshops and research trips, the five partners published a series of multimedia guides focusing on each particular cultural context, providing information on and analysis of cultural policies, cul-tural infrastructure and local artistic realities.

Croatia

Antulov, N. The Performing Arts in Croatia. Brussels: IETM, February 2020.

https://www.ietm.org/en/system/files/publications/ietm_mapping_the_performing_arts_in_croatia_final_05.pdf

This mapping provides an overview of the performing arts scene in Croatia; the current characteristics, challenges and trends as well as a historical context of Croatian theatre.

The mapping was written during the busy IETM Plenary Meeting in Rijeka, October 2019, which had the theme 'audience'.

Czech Republic

Maršíková, Š., L. Špačková and V. Štefanová. Multimedia Market Guide – Czech Republic. Circus and Street Arts Circuits. CASA, 2017.

<https://www.casa-circuits.eu/sites/default/files/guides/casa-czech.pdf>

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Finland

Mäkelä, J., L. Vaulo, L. Nevalainen and K. Kähkönen. Multimedia Market Guide – Finland. Circus and Street Arts Circuits. CASA, 2017.

<https://www.casa-circuits.eu/sites/default/files/guides/casa-finland.pdf>

CASA was a European programme supported by Creative Europe that helped professionals in the street arts and circus fields to build the knowledge and connections required to cooperate internationally. Beside workshops and research trips, the five partners published a series of multimedia guides focusing on each particular cultural context, providing information on and analysis of cultural policies, cultural infrastructure and local artistic realities.

Germany

Slevogt, E. 'Performing Arts in Germany – An Approach'. Touring Artists.

<https://www.touring-artists.info/en/cultural-landscape-germany/performing-arts-in-germany>

The webpage of the German Mobility Info Point (MIP) provides an overview of different creative sectors. The portal publishes information on legal and administrative questions for artists and creatives in Germany who work abroad for a limited time, and for foreign artists and creatives who work in Germany temporarily. On the webpage dedicated to performing arts, the author presents general information about the history of the country, the development of cultural policies and infrastructures after WWII, and provides an historical description of both the dance and the theatre fields.

Slevogt, E. The Performing Arts in the Federal Republic of Germany. Brussels: IETM, October 2018.

https://www.ietm.org/en/system/files/publications/mapping_germany_29_nov.pdf

The publication gives a complete overview of the performing arts field in the

country, contextualising the current scene by providing an historical background and a political analysis. It covers the parallel de-velopments of the sector in East and West Germany and investigates several areas, such as women in theatre, the contemporary dance field, the digitalisation of performing arts, as well as recent contro-versies or the raise of the populist movement. It maps the main production houses and festivals supporting the independent scene and gives an overview of the funding structures.

Greece

Papadopoulou, F. and V. Oikonomou. 'Country Profile: Greece'. Disability Arts International. British Council. Published 2019.

<https://www.disabilityartsinternational.org/resources/greece-country-profile>

The webpage provides an overview of inclusive organisations and events, presenting the context both in terms of policies and funding schemes, and the vibrant cultural players active in the disability sector. Recent developments are presented, including examples of artistic projects from the performing arts, the visual arts and participatory practices.

Ireland

Bell, L. Overview of the performing arts scene in Ireland. Brussels: IETM, May 2015.

https://www.ietm.org/en/system/files/publications/mapping_ireland_ietm_may2015.pdf

This mapping, published following the Spring Plenary Meeting 2013 in Dublin, provides an overview of the Irish contemporary performing arts scene against the background of today's society, with its challenges, trends and hopes. The publication offers a comprehensive review of the most vital issues, and lists links and resources to help the reader to dig further into certain topics.

Naughton, P. 'Country Profile: Ireland'. Disability Arts International. British Council. Published 2019.

<https://www.disabilityartsinternational.org/resources/country-profile-ireland>

The webpage provides an overview of inclusive organisations and events, presenting the context both in terms of policies and funding schemes, and the vibrant cultural players active in the disability sector. Recent developments are presented, including examples of artistic projects from the performing arts, the visual arts and participatory practices.

Norway

Fieldseth, M. The Performing Arts in Norway. Brussels: IETM, April 2020.

https://www.ietm.org/en/system/files/publications/ietm_mapping_the_performing_arts_in_norway_04.pdf

This publication aims at being a snapshot of the independent performing arts scene in Norway. Prepared in conjunction with the annual plenary meeting of the network (which was reshaped because of the COVID-19 pandemic), the document introduces several aspects of the country in relation to its geography, identities, traditions, perspectives and plurality of artistic practices. The author provides an overview of the infrastructure, including a detailed list of the Norwegian stakeholders and a focus on youth theatre.

Poland

Kuczyńska, M. New Circus and Art in Public Space. Guide 2015. Kejos, 2015.
https://www.circostrada.org/sites/default/files/ressources/files/guide_circus_and_outdoor_art_poland_2015-2.pdf

The Guide is an attempt to summarise the last decade of Polish circus and gather information about the current landscape of circus and street art. It aims to contribute to the popularisation of national artists, producers, educators and their projects, as well as help the development and recognition of outdoor theatre and circus as an art form in Poland. This guide is also a summary of the Conference of the New Circus and Art in Public Space, which was held in Lublin on 23–25 July 2014.

Portugal

Guardão, M. J. Contemporary Performing Arts in Portugal: An Overview. Brussels: IETM, April 2018.

https://www.ietm.org/en/system/files/publications/ietm_mapping-portugal_2018_0.pdf

Published on the occasion of the network plenary meeting in Oporto, the publication aims at describing the cultural landscape after a difficult decade (in terms of economic and social politics) that has had a serious impact on the country and its citizens. The different chapters provide information on artist-driven, municipality driven and state driven transformations. It maps funding sources and key re-sources, as well lists key players such as festivals, residencies, networks and schools.

Vlachou, M. 'Country Profile: Portugal'. Disability Arts International. British Council. Published 2019.

<https://www.disabilityartsinternational.org/resources/country-profile-portugal>

The webpage provides an overview of inclusive organisations and events, presenting the context both in terms of policies and funding schemes, and the vibrant cultural players active in the disability sector. Recent developments are presented, including examples of artistic projects from the performing arts, the visual arts and participatory practices.

Spain

Lovell, K. 'Country Profile: Spain'. Disability Arts International. British Council. Published 2019.

<https://www.disabilityartsinternational.org/resources/country-profile-spain>

The webpage provides an overview of inclusive organisations and events, presenting the context both in terms of policies and funding schemes, and the vibrant cultural players active in the disability sector. Recent developments are presented, including examples of artistic projects from the performing arts, the visual arts and participatory practices.

Pallares, A., M. Ribalta, La Central del Circ and the Department of Culture- Generalitat de Catalunya. Multimedia Market Guide – Spain. Circus and Street Arts Circuits. CASA, 2017.

<https://www.casa-circuits.eu/sites/default/files/guides/casa-spain.pdf>

CASA was a European programme supported by Creative Europe that helped professionals in the street arts and circus fields to build the knowledge and connections required to cooperate internationally. Beside workshops and research trips, the five partners published a series of multimedia guides focusing on each particular cultural context, providing information on and analysis of cultural policies, cultural infrastructure and local artistic realities.

Sweden

Muukkonen, K. Multimedia Market Guide – Sweden. Circus and Street Arts Circuits. CASA, 2017.

<https://www.casa-circuits.eu/sites/default/files/guides/casa-sweden.pdf>

CASA was a European programme supported by Creative Europe that helped professionals in the street arts and circus fields to build the knowledge and connections to cooperate internationally. Beside workshops and research trips, the five partners published a series of multimedia guides focusing on each particular cultural context, providing information on and analysis of cultural policies, cultural infra-structure and local artistic realities.

Switzerland

Lovell, K. 'Country Profile: Switzerland'. Disability Arts International. British Council, Published 2019.

<https://www.disabilityartsinternational.org/resources/switzerland>

The webpage provides an overview of inclusive organisations and events, presenting the context both in terms of policies and funding schemes, and the vibrant cultural players active in the disability sector. Recent developments are presented, including examples of artistic projects from the performing arts, the visual arts and participatory practices.

United Kingdom

Wheeler, T. The Performing Arts in (North of) England. Brussels: IETM, March 2019.

https://www.ietm.org/en/system/files/publications/mapping_uk19.pdf

This mapping, commissioned for IETM Plenary Meeting in Hull, UK, offers an in-depth overview of the performing arts scene in the north of England, focusing on inclusive practices. The publication explores the Northern culture and examines some of the geographical, historical and economic forces that helped shape Northern England. It also takes you on a journey through the venues, the festivals and the companies that live, work and play in the region, and looks at key organisations, artists and themes.

Northern Africa and the Middle East

Lebanon

Haddad, E. Contemporary Performing Arts in Lebanon: An Overview. Brussels: IETM, March 2017.

https://www.ietm.org/en/system/files/publications/ietm-mapping_lebanon_2017_en_0.pdf

This mapping, written by the French-Lebanese journalist Emmanuel Haddad, provides an overview of the Lebanese contemporary performing arts field, with its main issues and key actors. The publication outlines a vibrant and engaged artistic scene, committed to solidarity and open to international collaborations.

Morocco

Dussolier, C. An Overview of Circus and Street Arts in Morocco. Circostrada, 2019.

https://www.circostrada.org/sites/default/files/ressources/files/cs_publication-23-en-5_4.pdf

This publication draws up a non-exhaustive overview of circus and street arts in Morocco, highlighting the dynamics at play at local, regional and national levels, and presents the key players in the field. The contents of this resource are the fruit of research and observation, gained in the context of Circostrada's visit to Tiznit in November 2018. The visit provided a forum for reflection and discussion on questions relating to international cooperation and the structuring of street and circus arts in Morocco.

Tunisia

Dussolier, C. Arts, Society and Players: A Panorama of the Tunisian Artistic and Cultural Scene. Circostrada, 2017.

<https://www.circostrada.org/sites/default/files/ressources/files/cspublication-17-en-3.pdf>

The network published this overview of the Tunisian cultural scene – drawing from a members' visit to Tunisia – on the occasion of the 6th Dream City Biennale. The publication reflects the participants' ideas exchanged around various topics relating to local artistic creation, with the link between the arts and society as its central theme. The publication addresses the status of artistic creation in Tunisia today; a society in transition, shaped socially, economically and politically by the popular uprisings of 2011.

Macro-region

Dussolier, C. Art in the Public Space in the Arab World: Dynamics, Actors and Resources. Circostrada, 2017.

https://www.circostrada.org/sites/default/files/ressources/files/en_kahwa.pdf

This publication follows Circostrada's research trip of to Egypt, which took place between Cairo and Alexandria in April 2017. It reflects upon the state and shape of artistic creation in Egypt and provides valuable insight into the local cultural scene and its actors.

Africa

Ivory Coast

Dussolier, C. Circus in Africa: An Ivorian Perspective. Circostrada, July 2020.

<https://www.circostrada.org/en/news/discover-publication-circus-africa-ivorian-perspective>

The publication follows a study visit to Abidjan, Ivory Coast, that the network organised for its members in 2020. Focusing on the circus field, the mobility experience took place in the framework of the Kahwa Meeting, initiated with African partners. The publication mirrors the sharing and brainstorming sessions, interactive workshops, professional meetings, artistic programming, roundtables and visits of local cultural venues, which enabled participants to get a real picture of the circus ecosystem in the Ivory Coast and Africa in general.

Asia and the Pacific

Australia

Collett, M. 'Country Profile: Australia'. Disability Arts International. British Council. Published 2019.

<https://www.disabilityartsinternational.org/resources/country-profile-australia>

The webpage provides an overview of inclusive organisations and events, presenting the context both in terms of policies and funding schemes, and the vibrant cultural players active in the disability sector. Recent developments are presented, including examples of artistic projects from the performing arts, the visual arts and participatory practices.

Korea

Circostrada. An Immersion into Korean Circus and Street Arts (Tour d'Horizon des Arts du Cirque et des Arts de la Rue Coréens). Circostrada, 2019.

<https://www.circostrada.org/en/ressources/immersion-korean-circus-and-street-arts>

This publication was made after a research trip in October 2018, in the context of the Seoul Street Arts Festival - the largest street arts festival in Korea - and the Performing Arts Market Seoul (PAMS). This publication aims to outline the learnings from this research trip by sharing the knowledge, experience and resources acquired throughout the one-week immersion in Korean culture, circus and street arts.

WonYoung, K. 'Country Profile: Korea'. Disability Arts International. British Council. Published 2019.

<https://www.disabilityartsinternational.org/resources/country-profile-korea>

The webpage provides an overview of inclusive organisations and events, presenting the context both in terms of policies and funding schemes, and the vibrant cultural players active in the disability sector. Recent developments are presented, including examples of artistic projects from the performing, the arts visual arts and participatory practices.

Macro-region

Sert, M. SOYA Stirring Opportunities with Yummy Asia. Circus and Street Arts Mobility Guide #1 Asia - Europe. Circostrada and On the Move, 2018.

https://www.circostrada.org/sites/default/files/ressources/files/cs_publication-20-en-7_1.pdf

The artistic collaborations between Europe and Asia in the field of circus and street arts have never been more developed. However, information about Asian artistic circus and street art scenes, as well as international collaborations, are not easy for culture professionals to find or access. This publication, conceived as a hands-on tool, aims to provide resources and inspiration for future collaborations. It not only gives a mapping of the Asian artistic scene in circus and street arts, it also helps all cultural players to organise and plan a mobility project; from outlines of funding mobility schemes to administrative advice and inspiring testimonies.

Mamedov, G. An Introduction to Theatre Today in Central Asia - 2015 Edition. Brussels: IETM, January 2016.

https://www.ietm.org/en/system/files/publications/introduction_theatre_central_asia_2015_0.pdf

An Introduction to Theatre Today in Central Asia is a networking handbook allowing theatre professionals from other parts of the world to get a general idea of the state of theatre and performing arts in contemporary Central Asia. This introduction is not meant to be complete, but it provides enough information for readers to start exploring the fields of theatre and performing arts on the regional level or in a particular country.

Cross-sectoral country reports

The Compendium of Cultural Policies and Trends. 'Country Profiles'

<https://www.culturalpolicies.net/database>

Each profile is prepared and updated regularly, based on official and non-official sources addressing current cultural policy issues. The profiles give an historical perspective of cultural policies and instruments. They outline the general objectives and principles and describe the different levels of competences and decision-making processes, as well as the role of the administration. Each country profile covers legal issues and presents the main public institutions and the cultural infrastructure, including all cultural expressions and heritage.

Med Culture. 'Country Reports'. Last modified 9 May 2019.

<http://www.medculture.eu/country/report-structure/algeria.html>

Med Culture was a 5-year technical assistance unit funded by the European Union for the promotion of culture as vector of human, social and economic development in the South Mediterranean, namely in Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Palestine and Tunisia. The regional programme aimed at accompanying partner countries in the development and improvement of cultural policies and practices related to the culture sector.

Cultural Relations Platform. 'Culture in EU External Relations (2013-2014)'. Research and Country Re-ports.

https://www.cultureinexternalrelations.eu/category/archive/archivier-2013-2014/section/research_country_reports

The Cultural Relations Platform's mission is to strengthen the EU's ability to engage meaningfully with different audiences and stakeholders in its partner countries, through enhanced cultural relations and cultural cooperation. During the preparatory phase, 23 country profiles were published to describe and analyse different national external relations strategies.

Guinard, B. (dir.). Petit guide à l'usage des professionnels du spectacle vivant. Rhône-Alpes: NACRe, 2011.

Following the closing of NACRe, none of the publications are available online anymore:

These 8 country profiles (Vietnam, Turkey, Quebec, Mexico, Morocco, China, Brazil and Argentina) aimed at providing a general presentation of the country and its cultural policies. The performing arts infrastructure is briefly outlined, and several good practice examples are included. Several sections have a more administrative focus in relation to the circulation of artists and their equipment, as well as processes regarding taxation and intellectual rights management. Targeting French promoters willing to start international collaborations, the guide also mentions existing cooperation frameworks and cultural relations bodies able to support international partnerships with information, guidance and support.

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