

Baltic Circle seminar publication

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TOURING IN SCANDINAVIA
AND THE BALTICS

BRIDGING REGIONAL AND INTERNATIONAL PERSPECTIVES

TEKIJÄ Theatre Touring Network -project and Baltic Circle Festival present the international seminar: TOURING IN SCANDINAVIA AND THE BALTICS BRIDGING REGIONAL AND INTERNATIONAL PERSPECTIVES



Baltic Circle is an international contemporary theatre festival that takes place every November in Helsinki, both in theatre venues and on different sites in the city. Baltic Circle functions in the context of European contemporary performing arts, and is a platform for developing new trends and ideas. Baltic Circle presents new talents of contemporary theatre as well as organising training programs, seminars, workshops, discussions and club events. It is a meeting point and full-service festival where artists and audiences come together to explore art and enjoy the luxury of inspiring festival atmosphere. <http://balticcircle.fi/>

Theatre Touring Network project (TEKIJÄ) 2011-2013

TEKIJÄ is a 2,5-year-long project coordinated by the Centre for Practise as Research in Theatre (University of Tampere) and partly funded by the European Social Fund (ESF). The project is carried out in 2011-2013.

TEKIJÄ aims to increase national collaboration beyond language boundaries between subsidized municipal theatres and independent professional theatre groups by creating a framework for touring activities. TEKIJÄ coordinates pilot tours and organises independent study blocks and seminars on theatre touring and producing in cooperation with Metropolia University of Applied Sciences and the Baltic Circle (Q-Teatteri ry) festival. <http://tekija.info>

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- GOLDB
Jesper de Neergaard,

BORA
BORA

Århus. Denmark





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FOREWORD

They Are Also People – And So Are We

Who doesn't know this: you had to rush to get to the airport on time, now that you're here, there's time to kill. You check your emails, add another slide to your presentation, make a final phonecall before take-off. Hanging around the airport, we're used to it, they're familiar places, we even have our favourites. The people there are a bit like us, they have a similar lifestyle, we're all modern Europeans, mobile and busy. A recent odyssey from Finland to Poland by boat, bus and train revealed a different face of mobility. Hanging around a bus station somewhere in Lithuania makes you quickly realise that there's another kind of Europe, not less mobile but definitely less comfortably mobile.

There is a part of us performing arts professionals who work in a truly international context. The radius of our activities goes way beyond the national, let alone the regional. And while we often talk about the freedom of movement, it is also honest to say that mobility has become a necessity. We are required to network, to tour, to access funding at different levels, to train abroad... But as in travelling, there are different realities in terms of how artists and cultural professionals can connect and exchange depending on where they are based. Even in the haven of the European Union. And unless we are willing to leave our familiar jet-set schedule and get on a coach we will not see the other reality. As one seminar speaker at the Baltic Circle said, those living in rural areas, away from the big centres and busy airports, they're also people. And if that simple fact surprises us, maybe we need to take a look in the mirror.

Periphery has not vanished, even though our world nowadays concentrates mostly on growing areas, big cities and major centres. Why are we so keen to think, that everything interesting is located in the cities? Berlin is fashionable, of course, but

what about a small village in eastern Finland? One can find (artistic) freedom anywhere, both in booming as well as shrinking regions. Actually, the fact that we might know a little bit less about peripheries, can make them even more interesting. In the spirit of the adventurers, gold-diggers and explorers!

This publication is based on a seminar held in Helsinki on 17 and 18 November 2011 as part of the international festival Baltic Circle. Its aim was to discuss creating, producing and touring outside the big metropolises in Scandinavia and the Baltics. The participants spent two intensive days with a total of 14 interventions by speakers from Denmark, Finland, Iceland, Latvia, Lithuania, Norway and Sweden who shared their experiences and provided an insight into their realities.

The participants talked about urban and rural mind-sets, they heard about working in homogenous villages as well as heterogeneous communities with nearly 200 nationalities, they learnt about how artists can be global and local at the same time by becoming artist nomads, they were offered marketing strategies and tools for promoting artistic work, they met people who had the courage and foolhardiness to connect their remote towns or countries to the international art world by starting festivals, artistic work, they met people who had the courage and foolhardiness to connect, and time and again, they encouraged each other to be generous. The speakers led the way by sharing their experiences and giving insight into their activities - it was this, their gift to us. And we're happy that we can pass this gift on to you with the help of this publication.

Johanna Hammarberg and Martina Marti
Helsinki, January 2012



TRAVELLING ALONE? Ideas For a (Better) Future Aesthetics Of Touring

Seminar Commentary by Max Ryyänen

In the world of theatre and performance talking about touring often leads us to talk about urbanity. We are used to polarize “big cities” vs. “regions”, though the problem does not lie in the size of the population around. There are big cities which do not have an active and emancipated cultural life. And small towns where you find an active art school or a strong artist association might be easy to visit with a challenging performance – especially if you are able to communicate your contribution in advance to the local communities.

When we discuss less kitschy and less popular cultured forms of performing arts, the main challenge for many is the fact that as performances go touring they lack the backup and safety net provided by a cluster of intellectual and reflective communities, most importantly something which could be called the art world. These loose communities are quite cosmopolitan. And everywhere in the Western world they seem to share quite the same assumptions about art and critical reflection – without forgetting cultural value.

Though most smaller cities contain active individuals who are connected to the art worlds of bigger cities and other people who are ready to meet artistically challenging productions, they usually cannot, following the lack of critical mass

and the virtually nonexistent impact provided by this (too small) community, help the performance to land, to feel at home.

On the other hand, why are we so worried if the audience understands the performance “the right way”, or if it welcomes it warmly? When “avant-garde” performances are successful in cultural centers, the audience often has quite a different interpretation of the piece than the artists do. Can’t we give regional audiences the same right to interpret against our intentions?

American philosopher Ted Cohen has, with the help of Alfred Hitchcock’s movies, exemplified how the same works of art can reward very different audiences. To simplify a bit: if you show *Vertigo* in a film archive you might get a house full of enthusiasts and film crazed intellectuals who enjoy it as a rich, complex work of art. At the same time the film suites fine a Saturday evening without reflection – spent together with some friends and beer.

Differences in interpretation and experience are not just a matter of subjectivity. There are ready-made cultural horizons, where the same work of art can easily be adapted to perform different functions. This adaption is not just uncultured,

Max Rynnänen

Max is a Helsinki-based aesthetician, art theorist and essayist. He works as a lecturer of visual culture at Aalto University, but has as well a history in criticism, gallery management and experimental workshops. Max followed the seminar and presented his reactions and commentaries in a short intervention at the end of the two days. (<http://maxryynanen.net>)





photo: Riitta Yrjönen

but gains from a different background, which is not necessarily a world outside of art. For example, if you get new people to come to see theatre performances, they might have a background in visual arts, film, music, or literature – and so they might stress different aspects of the performance, which should not always be seen as a problem.

There is a political classic taking this further. Marxist theorist Antonio Gramsci studied already in the 1920s the way Italian workers read Dostoyevsky's novels which were sold e.g. at railway stations. The workers found enjoyment in quite different aspects of the books than the "elitist" readers, but the reading was not simply simplified. As the elite read the novels just as "literature", the workers had experience of some of the proletarian social and economic problems Dostoyevsky analyzed.

Could this theme of bilaterality – or "bilinguality" – be an artistic challenge for some groups going touring, and not just a coincidence, as was the case with Cohen's and Gramsci's examples? Besides relaxing when understanding how little you might be able to control the impact of the work even in cultural centres, you might want to experiment with this aesthetic phenomenon in the regions. If the movie version of Batman includes a gay sub-text, and if children's movies are full of jokes meant to be understood just by the adults coming to watch them together with their kids, couldn't a performance be done with an aspiration to meet both the educated, critical audience and the audience which is less familiar with theatre and performing arts?

If this is not a wanted effect, and you'd like to help your aesthetic ideals to survive steady during touring, why not bring the art world and some other intellectual resources along? If hardcore critics, critical audience, scholars, and other people

form a part of the biosphere where a performance operates, cannot some of them join the tour? There are always academic or otherwise academic communities which could join in, and this could also be a way to incorporate new forms of economical back-up. Art schools, institutes, and research groups could in the best case, contribute to enlarging the touring concept without any significant raise in the costs, as they might be able to cover their part of the budget through academic and educational funding. This could be an interesting experiment for them as well. A scholar, critic, and why not even a critical public voice could maybe form a group which would travel with the performance, and so create a sideshow which would bring along an important part of the life of the work of art in its home city. They'd provide material for local newspapers, and "educate" – giving additional ideas on what performing arts (and all arts) are about – in the artworld. Panels could be organised, discussions held. If art goes touring, why should seminars and art talk stay in the bigger cities?

And in the end: let's not forget that audiences travel as well. Many of us travel weekly to small towns which are seen as periphery by travelling performances and their producers. I travel from Helsinki to Pori, a town on the west coast of Finland (which is, actually, for its size, quite a hotbed of performance and contemporary art). I've seen many Helsinki performances when they have been on the move.

In a world where people are more mobile, it might be useful to find out how they move around. I share my weekly periphery together with many other artists and scholars, and I often go, during these days, with my colleagues to take part in cultural events. In some cases Wednesdays might be a better day for visiting a small town than Saturdays. I've been in Wednesday performances where we

"outsiders" form quite a big part of the audience – for example seven of the total of twenty. Here developing new media social networks might give a helping hand in locating people and the way they move around, and at least it would be good to be more active in contacting this kind of communities out in the regions already when planning touring. During all the six years of my work in this small town, only once someone has contacted me and proposed cooperation when performers were on the move.

We have to keep our minds more open and our ideas on the move to create a better future for performing arts on tour.

Background Reading

Cohen, Ted. "High and Low Art, and High and Low Audiences." *The Journal of Aesthetics and Art Criticism* 1999 Spring. Pp. 137-143. Web version: <http://www.scribd.com/doc/48718042/Ted-Cohen-High-and-Low-Art>

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Gramsci, Antonio. *An Antonio Gramsci Reader: Selected writings 1916-1935*. Ed. David Forgacs. New York: Schocken Books. 1988.

Seminar Program

DAY I 17th November 2011

11.00-11.15	Welcome and Introduction <i>Eva Neklyaeva, Baltic Circle / TEKIJÄ project partner</i> <i>Johanna Hammarberg, seminar moderator</i> <i>Martina Marti, seminar moderator</i>	15.00-15.15	Break
11.15-12.45	New Audiences Outside the Old Cultural Capitals "Go West" – Gold Digging or Artistic Necessity? <i>Jesper de Neergaard, Artistic Director, Bora Bora (Denmark)</i> Contemporary Art as a Catalyst in the Fabric of Changing Cities <i>Joanna Sandell, Director, Botkyrka Konsthall (Sweden)</i> Village Stories <i>Annamari Karjalainen, Regional Artist (Regional Arts Council of South-West Finland)</i>	15.15-16.45	Under the Magnifying Glass: Cases from the Periphery 2011 The Search for a New Audience - Notes from RadArts Project "Innovative Marketing" <i>Kristin Eriksen Bjørn, Director, RadArt (Norway)</i> Study on the Uncharted Live Art of the Finnish Backwaters <i>Janne Saarakkala, director, scriptwriter (Finland)</i> Working within the Field of Contemporary Art Promotion – Always in the Boundary Zone? <i>Goda Giedraityte, Producer and Manager, Fish Eye (Lithuania)</i>
12.45-13.30	Break		
13.30-15.00	On the Fast Track Between Local and International From Local to Global - Survival Tactics in a Micro State <i>Ragnheidur Skúladóttir, General Manager, Lokal Festival (Iceland)</i> Touring Ideas and Concepts Rather Than Sets and Ensembles <i>Gundega Laivina, Director, International Theatre Festival Homo Novus (Latvia)</i>	16.45-17.00	Conclusions of Day 1

Seminar Program

DAY 2 18th November 2011

11.00-13.00 **“Interesting, but too difficult for our audience”**
The Performance Art Bank
Lena Kela, *Regional artist (Regional Arts Council of South-West Finland)*
Between Artist and Audience
Per Ananaissen, *Artistic and General Manager, Theaterhuset Avant Garden in Trondheim (Norway)*

13.00-13.30 Break

13.30-16.30 **Toolbox: How to do it?**
On the Move
Cristina Farinha, *Information and Website Coordinator*
Network of Regional Centres for Dance
Riitta Honkanen, *Regional Dance Centre of Eastern Finland (Finland)*
Fall for Dance
Isabel González, *Producer, Dance Arena & Aerowaves (Finland)*
On Tour with TEKIJÄ
Maria Salomaa, *Project Manager, TEKIJÄ project (Finland)*

16.30-17.00 **Conclusions and Farewell Drinks offered by
Hanasaari - the Swedish-Finnish Culture Centre**

Partners: Pakkahuone, Ateneum, Taivex, TINFO,
Hanasaari - the Swedish-Finnish Cultural Centre

“Go West!” – Gold-Digging Or Artistic Necessity?

Jesper de Neergaard

*Jesper de Neergaard, Artistic Director,
Bora Bora (Denmark)*

Coming from a prehistoric archaeological background, Jesper has since 1987 directed 35 performances at Danish and foreign theatres as well as the National Radio Broadcasting and he is the artistic director of Junge Hunde Festival DK since 2005. Furthermore, he has taken on the role of artistic manager and member of the board of “The Laboratory” – a research unit connected to Entré Scenen and Bora Bora, since 2004. He was the artistic director of Entré Scenen, a production company for contemporary performing arts in Denmark and abroad. The newest addition to his accomplished career is becoming the artistic director of Bora Bora, a dance and visual theatre and formerly Entré Scenen, in 2011.



photo: Riitta Yrjönen

In my intervention I would like to look at three topics:

1. What is common to outskirts rural communities?
2. The problems of finding audiences in outskirts rural communities - the experiences from Bora Bora and Entré Scenen
3. The Wilderness Project

I must warn you that I will speak about the “outskirts” from a Danish perspective and it might seem rather outdated. That’s because we haven’t dealt so much with the outskirts in Denmark as we have practically none.

Topic 1: What is common to outskirts rural communities?

One could say poverty but I am not sure this applies for half the rural areas of Scandinavia - it is perhaps a Danish problem. We are far behind Norway in their effort to keep their long, long country whole. In Denmark we are talking about the country breaking into two halves where there is no growth in outskirts areas. Schools, hospitals and shops are closing. Trains and busses are cut. People are moving away. But is that the truth all over the Nordic realm? No.

Common to rural communities is that **their life is not urban**. Lots and lots of festivals, artistic and cultural events have been created in rural areas out of urban strategies and with the result that urban newspapers (are there any other left?) have praised them in high tones while the local population has regarded them as a mockery.

In Denmark we speak about the triumph of the elite and a class society 2.0, giving much reason for nationalists like the Danish Folk Party to collect members and voters. One major problem is that all of us programmers and most of us artists have very urban standards of what modern artistic communication is all about. We want to be professional and professionalism has in every detail derived from sophisticated urban traditions. One of the reasons contemporary dance and performance art is so rarely seen outside urban environments is that there is only a small percentage of vast populations that will statistically be so perverted to see them.

Common is then **the scarce amount of events**, artistic events especially. The scarce amount of events makes a performance a very special ritual. People are used to being invited. If they are not invited they feel left out and somehow insulted. Local cultural entrepreneurs wouldn’t dream of not inviting everybody. That depends of course on the character and size of the community

Everybody knows each other. One Danish stand-up comedian travelled around Danish islands to interview the local population and then make a show about them. Everybody came to hear what he had to say about the others. They wanted to laugh at how a big city jerk got everything wrong.

They are people. And that’s where we can hit them because basically we are too. But if we are so different, why bother. Why are we doing it?

Topic 2: The problems of finding audiences in outskirts rural communities - the experiences from Bora Bora and Entré Scenen

So one can ask, why mingle with outskirts rural communities? Here just some of the reasons:

1. You want to make more people interested in your art (-form).
2. You would like to get more audiences to pay for your art.
3. You want to find or even create new venues to pay for your shows.
4. You want to meet criteria from governmental funds that focus on demographic equality.
5. You need the co-financing of the local regions.
6. You want to find material and/or inspiration for your creation.
7. You want to produce in solitary landscapes.

In various international projects like Junge Hunde and DNA we had all the reasons for “going West” as the title of this speech suggests. Aarhus is an east coast harbour city so in order to find new audiences we had to go West. We needed to have partners to fulfil the criteria of governmental, regional and municipal funding. Our approach was financial, we put the application reasons above the idealistic. This was followed by the search for new audiences. The search for the aboriginals or “how to Christianise the heathens” began as an analysis much equivalent to ordinary audience analysis.

What do they want? What do we want as audiences?

- Satisfaction for our curiosity
- Something we can understand
- Something that surprises us
- Something that will consolidate our opinions

- Something that moves us – sentimental – sudden recognition –
absolution
- Something funny
- We want to be regarded as sophisticated consumers of culture
- Or we DON'T want to be regarded. . . as sophisticated consumers of
culture
- We want inclusion
- We want to take part - be invited - receive gifts

We started contacting theatres in the areas but they were not very interested. They had too much to do and didn't regard a strange festival or the exchange with foreign artists as something to bother about. We were so to speak kindly rejected. Only over time, we succeeded to a certain extent in partnering up with theatres.

But the real fun began after some years when we started to focus more on what we could offer. We wanted audiences to come to Aarhus but it became much more a question of how could the festival go to the outskirts? We started to study what was needed in the specific areas west of Aarhus and made persons answer questions they also asked themselves. We found people who didn't have anything other than their interest and who were dreaming of giving their area a young look. So we created residencies, workshops and performances up to the festival in Aarhus. We even created parts of the festival program that were not at all presented in Aarhus – “exclusive in your area!!” This made more audiences interested in the rest of the festival. We bought busses to drive the audiences two to three hours to Aarhus and on the way gave an introduction to what they were going to see and what other interesting events in the program they could attend, some of them especially made for them.

One needs to be aware that totally new forms of performing arts are not inclusive. If you do not understand, you are excluded. The audience's suspicion comes from the lack of ability to read what is written or the code, the language the dance or performance is making use of. So you have to educate the audience. You will have to give small workshops in how the things are done, how it functions and why!

Our needs became secondary to the audience's needs, which I believe now to be essential in the approach to the question of new audiences.

Constructive principles for obtaining contact and later audiences:

- Contact somebody who wants almost the same as you and who knows everybody
- Make things understandable (via workshops, demonstrations, simple talks)
- Surprise them
- Do not convert anybody but listen and make your point - that is part of the inclusion
- Be generous!

Topic 3: The Wilderness Project

The Wilderness Project is part of an EU application called "Kedja 2012-2015" and submitted to the EU Commission in October 2011 by the Kedja network. Members of the network are SL Independent Theatres of Iceland, Dansarena Nord, MAD Productions, Bora Bora in Aarhus and the New Theatre Institute of Latvia (NTIL).

Wilderness is a coproduction project and foresees five production units: ten residency co-partners will organise 20 residencies (some site-specific, some not) over two years. In the second year, ten performances will be presented at the residency places and tours will be organised to at least five coproduction partners.

The artists are selected for the residencies with an open call. The criteria of the call are:

- The company should be interested in the environment – both people and nature.
- The applicants can be companies or single artists.
- The technical requirements should be small.
- Everything is paid by the wilderness-partners.

The residency co-partners of the network members are:

SL independent theatres of Iceland

Isafjordur
Vatnajökull
Egilsstaðir community

MAD Productions (Finland)

Kokko in Kangasniemi in the region of Southern Savo
JoJo, Oulu Dance Center

The New Theatre Institute of Latvia (NTIL)

Ainazi, a small coastal town on the Estonian border

Dansarena Nord (Norway)

Hammerfest
Stamsund

Bora Bora (Denmark)

The Folk High School in West Jutland
The Folk High School in Toftlund in South Jutland

Study On the Uncharted Live Art of the Finnish Backwaters

Janne Saarakkala

Janne Saarakkala, Director, Performer, Scriptwriter & Editorial Staff Member of Esitys-magazine (Finland)

After graduating from the Theatre Academy of Finland as a director in 1997 Saarakkala has been directing and scriptwriting for institutional theatres, free theatre groups and Radio Theatre as a freelancer. Besides being a charter member of the Reality Research Centre (RRC, 2001-), Saarakkala works in the editorial staff of ESITYS-magazine published by RRC and has been an active participant in the @work Network since 2005, resulting in two major productions: The Story of Work (2006-2007) and Civilisation (2009-2011). Since 2009, Saarakkala has been the director of the Lappeenranta City Theatre in South-East Finland.



Big Bang

One could say that live art, as it happens today in Finland, is a result of the 1990's recession. Of course it did exist already in the realm of visual arts as happenings and performances but the recession inflamed an explosion. The global/urban influences, that hit the country in the 1980's, were put in use because of the financial setback. After that, simultaneously, all art forms started to merge and diverge; new forms were invented; new areas became "artistic", like industrial design and all kinds of trade.

Applied Art

To fight back the recession the government invested heavily in education. Applied science was the name of the day. Soon after the turn of the century we had a dense, countrywide net of universities of applied sciences that functioned as an important catalyst in the cultural transformation. It was like a big bang; one could choose from a wide range of new programs that promised occupations in the new culture, like a job as an educated DJ or a professional performance artists, to name but a few of the professions that only lived a short honeymoon in the beginning of the century. Even though the heyday is long gone, and it's clear that enhancing live art as such



is not the government's intention, the new merging culture is here to stay. The universities of applied sciences (together with the updated programs of traditional universities and academies) create a significant cornerstone for regional live art in Finland. They feed the cities with a flow of students that study in artistic programs – when there is one – and thus create a vital part of the scene as audiences and artists.

One Person Makes a Difference

Live art is barely a part of the art establishment in the capital. In the backwaters it doesn't even exist. By the common guidelines of what culture is considered essential, live art is always an exception. If there is live art, there's always a local enthusiast or two behind it, a few hotheads who are ready to endure the pain of nil-paid labour, minuscule appreciation and the never ending fight for resources. Such individuals are indispensable for live art. Even one person can make a difference. Therefore live art is seldom permanent, it emerges and vanishes according to the strength of the enthusiasts. For example, a couple of years ago the city of Lahti had a reputation of a live art hot spot. Before I ever got there, it had evaporated.

I myself have a traditional education from the Theatre Academy of Finland but as a teen of the 1980's I am prone to the new culture. I'm a charter member of the Reality Research Centre, a collective for new viewpoints and new ways of performing, that publishes the one and only live art magazine ESITYS in the country. I write a column in the magazine, "Correspondent of Finland", about the live art scenes and artists outside the capital. Here's my first analysis on the state of live art in the backwaters based on my first eight reports from eight cities between 2009 and 2010. Where's hot and where's not – and why?

Live Art Barometer Of Eight Finnish Cities

Low Shots

Lappeenranta (my hometown in 2009-2011) saw several dramatised walking tours about the history of the city in 2008-2009 but this splash of site-specific work has now disappeared. Lappeenranta has a University of Technology and Saimaa University of Applied Science. The University of Technology, situated 10 km away from the centre, contains a student theatre but they are into traditional drama. The same goes for the only free theatre troupe in town. The City Theatre is, as usual, mostly traditional. In the University of Applied Science you can study visual arts but the program is situated in the neighbouring city of Imatra which also scrapes all the live art benefits. Lappeenranta live art used to happen a lot around a painter but has lately been identified to a drama teacher, an actress, who runs more or less temporary amateur groups on demand. Both have been rather quiet, i.e. there is no scene.

Joensuu has a brilliant past. The 1980's and 1990's were active decades of establishment-rattling happenings, conceptual and ritualistic video performances, American Suzanne Lacy devised large-scale site-specific live installations in cooperation with local artists, and Joensuu turned into the Finnish outpost of contact improvisation and new dance. Live art in Joensuu is still very much prone to that direction. There's a Dance Degree Program in the neighbouring municipality of Outokumpu and one can study somaesthetics at the Eastern Finland Sport Institute in Joensuu. Thanks to the massive undertakings of the last major live art enthusiast dancer and choreographer Pia Lindy, there is an annual new dance/contact impro festival Yksin sateessa? (Alone in the rain?), since 2003, and a local dance organisation that became a part of the Regional Dance Centre of Eastern Finland in 2006. After five years of lonely toil Lindy burned out and transformed from being a local and communal artist into a nomad. She still works in Joensuu at times but mainly Lindy works nationally and internationally for herself and her changing associates.

Bubbling under

Rovaniemi's youth who went to study at the southern universities of applied sciences are now returning home. Their interests lie in crossover art, fighting the pigeonholed culture scene and their main influence is new circus. This brings a new flavour to Rovaniemi's live art scene that used to be dominated by visual artists. The scene is also fertilised by the Tornio-based couple, dancer and choreographer Titta Court and visual and performance artist John Court. There are three organisations for live art: the Crossover Art Association Piste, Agit Cirk and Artists' Association Of Lapland. The City Theatre is also into post-dramatic theatre at the moment. There is a degree for Media at the University of Rovaniemi that produces multimedia experiments with dancers.. Because there is a lack of space for performances, Kauppayhtiö Kahvila, the best bar and coffee shop in town, acts as an unofficial stage for live art every now and then.

Oulu is the Nokia-supported "technopolis" of the North and its live art scene, though marginal, is more "gamified" than in any other city I've been to, varying from new media solutions to wordplay and roleplay. The other strongholds are music (the Men's Choir The Shouters, Oulu Music Video Festival and Air Guitar World Championship) and dance. The Regional Dance Centre of Northern Finland was established in 2004 and one of the activists behind it was dancer and choreographer Pirjo Yli-Maunula who became a live art devotee after meeting a French colleague William Petit. Yli-Maunula is anchored in Oulu but travels abroad two to three months a year. Besides widening her artistic net Yli-Maunula always brings her new collaborations to Oulu to perform and rehearse with the help of a residency provided by Jojo – Oulu Dance Centre. When Yli-Maunula brought Petit to work in Oulu in 2006, they got into a fascinating public dispute: is it ok to lick (sic) the audience? In the summer of 2010 she spent a month floating down a river on a raft in a live installation Jokinen (River Woman) by the legendary dancer and choreographer Reijo Kela. Even though the artists in Oulu are not in as bad a situation as their colleagues in Rovaniemi space-wise, you can still find wild performances in the best bar in town, the tiny reggae-oriented Never Grow Old.

Turku should be the live art city number one. At the Turku University of Applied Science you can study circus, dance, theatre and puppet theatre – and it did have once a program called Crossing Borders in Performing Arts in 2000-2003. The fruits of it can still be seen thanks to active individuals in the national scene. For the moment one of the graduates, Leena Kela, is the Regional Artist of Performance Art for Turku area. But, "even though several new groups are born in Turku every year, they only survive five to seven years after which the artists burn out, move away or change their occupation", explains the ex-performance-artist Riitta Luoma, who works as the Cultural Secretary of Free Art Scene of Turku today. According to Luoma, the effect of this leakage is that live art stays unrefined and often unintentionally amateurish. For example the annual and international Olohuone 306,4 km² City Art Festival, established in 2005 to promote site-specific art in Turku, is still based on voluntary work and can only invite youthful artists with humble needs. Still, the artists are organised and there are professionals too. Ehkä Productions have been running their own performance-gallery-residence-space Kutomo for three years in an old factory building. The core group are old new dance students from Amsterdam, the next generation bred from the Barker Theatre, the first free dance space of Turku since 1997. Besides dance, visual arts have been a stronghold of the live art scene. Olohuone is the latest addition and the 51-year-old Arte – the Artists' Association – is the oldest. It runs a gallery space and a residency – also for performance artists. And last but not least, the city inhabits the most situationistic group of the country, the super conceptual IC-98 that carries out artistic research in drawings, animations, texts and city interventions.

Hot Shots

TAMPERE inhabits the Center of Contemporary Art of Pispala, a small wooden house with a gallery, recording studio, a shop for self-published books and free space for subcultures and activists to arrange happenings, established in 2006. The house is managed by a weekly meeting in which anyone can suggest activities. From the beginning, the international summer festival Performance Fiesta lasting for one to two days has been

in the house program. Janne Rahkila, performance artist and curator and producer of the performance event Perfo, works also for Performance Fiesta at times. Since 2007 he has mainly been running the Tampere Branch of T.E.H.D.A.S. Association for Contemporary Art. It was established by ex-students of the Faculty of Business and Culture at the Satakunta University of Applied Science in Kankaanpää in 2002. The headquarters are in nearby Pori and the two branches work in tight interaction. International guests usually perform in both cities while in Finland; travel costs, accommodation and food are covered – and that's all.

"That's the way Performance Art circles work, all over the world", Rahkila tells me. Perfo is arranged four to five times a year in cooperation with Culture Hub Telakka. It contains a stage, a theatre group of its own, a restaurant and a performance space. According to Rahkila Perfo attracts audiences so well that it needs no media attention nor marketing besides Facebook, flyers and posters. Perfo is livestreamed in the Internet. Besides Performance Art Tampere offers interesting postdramatic theatre by free theatre groups such as Telakka Theatre and Theatre Siperia. The activist circles and the students of visual arts from Tampere University of Applied Sciences are also active in live art.

Pori is the home base of Performance Art in Finland. This is due to T.E.H.D.A.S. Association that runs two annual festivals and smaller events in between in their Gallery 3h+k. The international festival Perf takes place in May (since 2005) gathering performances from Europe, USA and Japan. In the more local Pori Celebration Weeks (since 2007), by the end of the year, the association spends all the remaining subsidies in performances, concerts, parties, happenings and workshops. The financial system is the same as in Tampere: free entries, no wages, no need for marketing – and there's always plenty of audience. This is part of the association's agenda: lowering all thresholds for art to be free and available for everyone, so that "anything can happen and people get used to other genres and the odd stuff, they learn to accept the unfamiliar", visions the godfathers of Finnish Performance Art, Jussi Matilainen and Simo Saarikoski from T.E.H.D.A.S.. What is particular in these guys' approach is that they don't buy the motive behind the applied science agenda: turning art into proper occupations with steady incomes.

The association is run solely on public grants, which all go into the costs of visiting artists and arrangements. The godfathers, for instance, live on unemployment benefits and odd personal grants. They spurn the art establishment and expertise – and seem to do just fine. In my opinion, the inhabitants of Pori have the best self-esteem in the country. They were the first to crash into recession and they were the first to survive it by swapping hardware production into software – and into barter economy. Pori lacks competence and there's a real sense of sharing space. No wonder, a lot of artists want to move there and Pori-born stay in their hometown. They don't necessarily need Helsinki for anything, they make their own connections worldwide. Some examples: Pori Jazz Festival since 1966, Circle (the band) since 1991 and the Outlaws Theatre Festival since 2001. One can study arts at the Department of Art and Media, the Pori branch of the Aalto University School of Art and Design.

Kuopio, the capital of live art of Finland. The hometown of 10-year-old ANTI – contemporary festival focuses on live art and site-specific work every September. It has an open invitation for performances worldwide and today the program is selected by the artistic directors Johanna Tuukkanen and Gregg Whelan from around 400 offers. Outside the festival Kuopio's live art scene is influenced by visual arts and dance. Besides design, one can study a dance teacher's degree program in Savonia University of Applied Sciences. If dance in Joensuu is contact impro and somatics, in Kuopio it is live art and Installations. The headquarters of the Regional Dance Centre of Eastern Finland is situated in Kuopio with a modern stage for rehearsals and performances. The main tenant is Dance Theatre Minimi with some on-demand performances for site-specific use in their catalogue. They tour a lot. Kuopio seems to be nationally and internationally open-minded but locally rather pigeonholed and lonely. According to the local freelancers, outside the ANTI-festival, the free art scene is almost deserted, which is uncanny because audiences are keen and growing. The freelancers don't mix very much. They blame the lack of time and lack of resources: each one must concentrate on their own activities to keep them going – and they have only one proper space to perform. This means short rehearsals and a short lifespan for performances. That's why they wish to tour more. A countrywide live

art network of residences and performing opportunities is needed. Compared to Pori and Tampere, the artists in Kuopio seem to advocate more professional live art with proper payment and proper resources.

Readings from the Barometer

For live art to survive in the backwaters artists need to have producing skills, or, alternatively, a person who produces their work. In the backwaters one has to bulldoze space for live art, literally, in terms of rehearsal and performance space, and conceptually – which is even more important – space as a context for the performances. The most common context for live art, and easiest for the public to comprehend, is a festival. Personally, I'm fascinated by the attempts to artify unorthodox cultural contexts, like in the North, bringing live art into coffee shops and bars, the new common living rooms. But, whatever the context, the event should be regular and the producer or curator needs good connections nationally and internationally. To put it bluntly, when artists take more responsibility in producing and curating than their own artistic work, their endeavours for live art thrive. If one wants to do just one's own thing, artistic nomadism is the only sensible choice. Of course artists are not sensible and they do both, like Yli-Maunula in Oulu and Tuukkanen in Kuopio. So, yes, it is possible to be local and global at the same time if you work extremely hard. For art it's the best possible choice. It means more performances and wider audiences. Even though the audiences for live art are growing in Finland, especially in the cities with educational establishments of the field, the lifespan of performances stay too short if they don't tour. That is what live art needs in this country, opportunities and the will to tour, and contexts to circulate performances.

The contradiction in attitudes towards art works in Pori or Tampere and for example in Kuopio crystallises the fundamental question imposed upon artists (and becoming artists) by the agendas of the universities of applied sciences: could art be an occupation or is it a conviction that rather disturbs the model of a steady income? To take it further, is art everybody's right (artistic life) or is it something you need a ticket for (artistic

product)? The ideals of applied art education, and cultural policies in general, are eager to emphasise "artistic life", creating common well-being by art, but the hidden agenda is stronger: to use art as a vehicle for trade and thus create jobs. Is it a vehicle for trade or is it (for) something else, is a question for each artist to answer him or herself alone. So, what about live art as an occupation? In the backwaters? Get real, no chance! Unless, my heart tells me, conviction is primary. When it's strong enough, patient and relentless enough, one day it will bring some kind of living. But in order to stay in the backwaters an artist needs a conviction more than just the purely artistic one: the love for the land, the love for the commune. Art for the commune for commune's sake. Otherwise there's no sense in staying.

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From Local To Global - Survival Tactics In a Micro State

Ragnheiður Skúladóttir

Ragnheiður Skúladóttir, General Manager of LÓKAL (Iceland)

Ragnheiður is the general manager and one of the founders of LÓKAL - international theatre festival in Reykjavík. In spring 2011 she left her position as the dean of the Theatre and Dance Department at the Iceland Academy of the Arts after eleven years of service. Under her leadership the department broadened its scope with the addition of a theory and practice and a contemporary dance program to the existing acting line. It has been her aim, both at the academy and with LÓKAL, to strengthen the dialogue between art disciplines and to broaden the scope of the performing arts in Iceland. Ragnheiður also works as an independent producer and manager, working with groups such as Kviss Búmm Bang and 16 Lovers.

Since Iceland was settled in the 9th and 10th century every generation has thought it necessary for its own survival to seek knowledge and exposure abroad. A small community, situated on an island and without any borders to another state, tends to develop both self-assurance and arrogance, creating a sense of inferiority, loneliness and self-protection. In order for a society to progress it is of utmost importance that a line is kept open to other cultures. Without it the isolation will soon result in complacency and paranoia.

Now, you might think that Icelanders' main occupation was fishing and farming and you're right – in a way. According to a research published in May 2011, called "Towards a Creative Iceland", 5.2% of the population makes its living from fishing and farming. But the really startling fact is that another 5.2% of the Icelandic workforce makes a living by working in the creative/arts sector. Still, a micro state like Iceland rarely has but few experts in every field, including the arts. There's only one arts academy, only one professional theater festival. And at times there's a definite lack of constructive, well informed criticism or comparison. You want to be famous in Iceland? Well, claim your fame. Tell people that you're a particular person; say it out loud and repeat it as often as you can. Soon people will start to believe that you can make gold.

A micro state of only 320'000 inhabitants Iceland should not, from an economical point of view, have any public health care, no educational system, no cultural infrastructure. Yet



all this exists. Due to certain tactics one might not usually connect to the matter of survival: Optimism, foolhardiness – and a touch of megalomania. Surely it is up to debate whether these so-called tactics have always served the Icelanders well. Since the financial crash in 2008 (or the "great correction" as some put it) Icelanders have been blaming themselves for being delusional, foolhardy and megalomaniac – but frankly I can't see how we could have managed on this island without a healthy dosage of all that potion.

Having lived in the United States for 13 years I moved back to Reykjavik in 2000. I'd returned to head the department of theater and dance at the newly founded Iceland Academy of the Arts. I had lost all contact with the scene but it took me only a couple of weeks to know who was who in the business and to find out that the theater scene was still pretty much on the traditional side of things. Within the performing arts, education focused entirely on actors' training and the teaching methods hadn't changed much over the last 30 years. My mission as the dean of the department was to broaden the education. In 2005 the department admitted its first students to a program of contemporary dance and to a program called theory&practice. Thinking back on those students that applied for a program that we ourselves had difficulties explaining in clear terms – although the name, theory&practice, should have explained at least the approach – still baffles me. When they graduated, proudly holding their degree in a discipline the Icelandic theatre sector did not understand (let alone their relatives), it was imminent that if they were to progress any further they'd need some other exposure than mainstream Icelandic theatre or recordings of experimental theater work from abroad. This was the catalyst for starting LÓKAL, an international theater festival and the first of its kind in the country. This was a difficult journey that three individuals decided to embark on. No ministry, municipal authorities or institutions had asked us to go on with this. We had no capital to speak of and no theatre space (and we still don't have!). But if we had actually thought things through we would only have found out that this was a hazardous enterprise and probably not doable. But in a



photo: Riitta Yrjönen

small society you have to be ready to make things happen. And a solitary arts academy or the only cutting edge theater festival in town can be very important to those who want to communicate with the outside world and feed on the knowledge and insight brought by visitors from abroad.

For Iceland various arts festivals have proven to be a lifeline for artists who want to bring their work to a bigger audience, wanting to escape the constrictions of a small fan-base. Bands like MÚM, Sigurrós, FM Belfast and Amina are all experimental music makers that have been able to enjoy international success without selling out. Their road to success would certainly have been thornier were it not for Iceland Airwaves, an international music festival that was established in a hanger out at Reykjavík Airport in 1999 and drew a few hundred audience to begin with. Today it is packed with local and foreign visitors, including the best and the brightest from the music press, agents and booking agencies from all over the world.

Of course music is more universal in nature and easier to get across. Even more so using modern technology. But theater? How can you cross borders with an art, still heavy in form and by nature very local? Well, here's a little more food for thought:

Kviss Búmm Bang (KBB) is an extended performance group formed in 2009 by three women (two of whom braved into the first edition of the t&p program at the Iceland Academy of the Arts). With their innovative practices they have had a big part in changing the local performing arts scene in Iceland. KBB's first work, The Norm Olympics, premiered in Reykjavík in 2009 and had all together 32 participants (the group works mainly with the concept of eliminating all audience). Get a life, a six week long lifestyle course where participants got a complete re-make of their lives was conceived in 2010 along with the piece Great Group of Eight which was premiered at LÓKAL that year. For those pieces KBB had next to no funding and the three artists had seriously considered quitting altogether, exhausted and tired of not being able to realise their pieces to their full ex-

tend. It was too much of an effort for only very few participants/audience members. And the dialogue with the arts councils was all too difficult at times ("What is it really that you are doing? Is it social experimentation, research or theater?") Using LÓKAL's international relations Kviss Búmm Bang made a final effort in finding means and ways to produce their cutting edge work. This resulted in the fact that they were invited to create their performances at four major European festivals in 2011 and are heading for the US next year. Their story proves that some artists can benefit from the much-loathed "festivalisation". The group has enjoyed financial support from those festivals and they've had the opportunity to meet willing participants and soulmates they would never have encountered in their native Iceland. And their international touring has made an impact in Iceland where KBB are now considered to be one of the country's main performance groups.

In my experience the key for artists is to regard themselves as local artists with global input. Even Iceland's one true superstar, Björk, wouldn't be on top of her game without the use of local thinking; recording and travelling around the world with Icelandic musicians, orchestras and choirs. Coming from a micro state you may be faced with economical and geographical challenges, even the lack of strategy. But your strength may also be those economical, geographical challenges and the lack of strategy. Making things happen means taking a risk, a notion so closely related to key survival tactics like optimism, foolhardiness, megalomania and denial.

Contemporary Art As a Catalyst In the Fabric Of Changing Cities

Joanna Sandell

Joanna Sandell, Director of Botkyrka Konsthall (Sweden)

Joanna is a writer and curator based in Stockholm, with a background in civic journalism. In 2006 she became the director of Botkyrka konsthall and has since developed the program to include the artist's book publishing house Labyrinth Press (an art project developed together with artist Pia Sandström) and the residency program Residence Botkyrka, an international residency program for public art and social practice. Residence Botkyrka invites artists to work locally in relation to the community of Fittja in the municipality of Botkyrka, a part of larger Stockholm with 195 nationalities represented within its population.

Residence Botkyrka came into existence to meet the needs both of the public in the municipality of Botkyrka, and the needs of artists from a large international community – artists dealing mainly with research-based, procedural art. It was all about getting out of the white cube, and about using life and city space as a place for research.

I am the director of Botkyrka konsthall, a publicly funded art space in Botkyrka, and I am also the founder of the residency program. Residence Botkyrka is a residency program focusing on public space and public art – both temporary public art and large-scale public art commissions through the so-called 1% rule. This rule foresees that 1% of entrepreneur costs are invested in art when a new municipal or state building is built or renovated. Residence Botkyrka is a collaboration between Botkyrka konsthall, the city planning department in the municipality of Botkyrka and the Multicultural Centre, a research centre for migration studies. With the residency it has been able to shift the practice of allocating funds under the 1% rule not only to projects involved with building or renovating public buildings but also for parks, water engineering and street renovations.





Photo: Riitta Yrjönen

The program is open to artists, designers, architects, curators, critics, and others of interest to the program. An artist or architect having spent time within the residence may later be invited back for a public art commission if he or she wishes to do so. The residency argues that culture and art has something to offer to the community of Fittja, especially since the area is being rebuilt for the first time since the 1970's when it was built in order to house workers of the larger Stockholm area, but soon became the home of many immigrant families; creating a segregated Stockholm, with affluent people in the city centre and low income families in the so called million-program areas like Fittja.

I have a background as a journalist, which means that research is strongly incorporated in my curatorial work. As a response to the Istanbul biennial in 2003, I, together with curator Veronica Wiman, created an exhibition that was to reach people in the streets, since the biennial at that time took place in closed exhibition spaces that the greater public did not know about or have the economic means to visit. This meant inviting artists such as Catti Brandelius, a.k.a. Miss Universe to do a temporary project on the Bosphorus by travelling back and forth on the traffic boats with a feminist performance, or engaging ceramic artist Ulf Samuelsson to question Nordic identity by using both the inside and the outside of a gallery space in central Istanbul. Interestingly enough, Samuelsson's project was one of the most provocative ones.

The bird sounds of the very North inside a small birch basket came to upset all neighbouring restaurants in the area. The design collective Uglycute created its own people's park in a square where vendors and roaming kids became part of the public art project. At this time Oda Projecci, an artist collective in Istanbul, was working with a whole apartment house and its inhabitants. The three artists in the collective

were later challenged with the difficulties of how to present their work in other contexts outside of Istanbul. Can context-sensitive art be carried out outside of its own domains? Can it be repeated outside of its own timeframe and without the people who make it happen? Residence Botkyrka is definitely a context-sensitive project. And it is of course tied to the area that has become a temporary home for visiting cultural workers. We are at this moment working by invitation only, mainly because we are several partners who are all working closely with Fittja as a site. It is crucial to find the right artists and the right projects for the residency, it is also important that Fittja and its inhabitants do not become exploited as a kind of romanticised poor suburb.

I would like to present two artistic projects carried out through Residence Botkyrka. One is the work of Matthijs de Bruine from the Netherlands. De Bruine connected with paperless workers in Fittja, and he was successful partly because of his skills in Spanish. Matthijs could interview people in their native language and thus heard about the nocturnal dreams and nightmares he was hoping to collect. The project became a kind of outdoor book with pages on blue notice boards in five carefully selected locations in Fittja. The challenge of how to present the work and also of how to receive knowledge of how the work was perceived is obvious. Botkyrka konsthall's approach was to have outdoor presentations made by performance artist Maryam Fanni. Fanni dressed in the art space's special robe, and did things such as pretending to sleep underneath Matthijs' signs. After creating public interest through her performance Fanni could then talk to people about the artwork, conversations that became something to talk about around the kitchen table in many homes in Fittja. Fanni was also successful in collecting stories about what the public felt about the artwork; poetic and important, were some of the words mentioned by Fittja's population of about seventy thousand.

Recent visiting artists Sasha Huber and Petri Saarikko from Helsinki are still in the process of their residency public art project. A research trip was carried out in the fall of 2010 and Sasha and Petri focused on finding the right locations for their research project; family remedies. To collect family remedies is seen by Huber and Saarikko as a way to celebrate the many cultures of their own background – Finnish, Haitian, Swiss, and Afro-American. They continue this celebration in Fittja because they argue that a family remedy focuses on everyone's riches. Everybody has a background and something to share, at the same time a remedy tells something unique about one's own background and culture. The collecting process by Huber and Saarikko has been carried out in schools and in the citizen's office in Fittja. But also through an open call in the public radio, since someone living in Fittja spread the word to the Swedish public radio. Public servants in Fittja often talk about this suburb as being very closed and hard to approach. Fittja is spoken of as a place where information never leaves the area. So of course some of us were surprised when the Swedish radio suddenly called. This is one of the many benefits of working with a community through contemporary art. Anything can happen and it will.

The Search For a New Audience – Notes From the RadArts Project “Innovative Marketing”

Kristin Bjørn

Kristin Eriksen Bjørn, Dramatist, Dramaturg and Director of RadArt (Norway)

Kristin has a Bachelor in theatre and creative writing and started working as an actress in 1985. Today she works as a director, dramatist and dramaturg. In 2004, Kristin founded the company Ferske Scener together with Bernt Bjørn. Lastly, she has been active within arts organisations on a national level since 1990, and has been leading RadArt since 2009.

The regional context

Tromsø is the regional centre of the northernmost county of Norway. It is a town of 75'000 inhabitants, of whom 7'000 are students. The town is both an arctic site, surrounded by pristine mountains and fjords, and a modern administration and education centre well known for its cultural life.

Tromsø has an informed, interested, curious audience; but unfortunately this audience hasn't been very interested in modern live arts... Yet the yearly film festival, showing merely new, independent films, sells 40'000- 50'000 tickets each year. So the kind of audience we are longing for is out there, but how do we reach them? “We” are RadArt, a network organisation of independent performers and producers in the region of Tromsø. But first, a few comments must be made about the economic situation of culture in Norway, and its impact on the Tromsø region.

Due to the oil industry, Norway has become a very wealthy country over the past decades. Some of this wealth is invested in the cultural field. In Tromsø the



impact has been especially noticeable. Three large art institutions have been built in the past ten years, financed by governmental support. We now have a new regional theatre, with 70 employees, a regional symphonic and opera orchestra, and a new North Norwegian Art Museum. All three of them are designed to give the audience mostly mainstream and classical art. They have increased their marketing budgets dramatically. The theatre has had great success showing classical theatre and musicals. They get massive attention in the local media, and many people attend the theatre whilst the independent field of performers has been somewhat marginalised.

RadArt is a network of professionals, within a wide spectrum of performing arts. The organisation has 75 members; two years ago we were only 29. There are stand-up comedians and performing artists, as well as folk musicians and noise composers enrolled in the network. The main idea is to work together in order to make the variety of artistic expressions visible. There is an alternative to the great classics and musicals!

The director of the regional theatre defined the theatre's vision two years ago in the following way: "Showing the best possible professional theatre for as many people as possible." Success is measured in the numbers of tickets sold. Outside the walls of the institution, we experienced that somehow we became "the guys who showed the not so good, not so professional performances for the chosen few..." We realised that we were in some kind of self-defence when speaking with journalists and others. In 2008, we decided to try to do something about this situation. We decided to work together, even though we like – and make – very different kinds of performances. We also realised that our attention is divided by too many tasks at the same time: making plans (and applications...), doing



photo Tani Simberg

performances, meetings and seminars, being visible (especially in the media). Starting in 2008, we developed seven strategies for reaching a new audience. By this time, we also started cooperation with a small culture house in town, named Rådstua Teaterhus. Many of RadArts activities take place here, but not all of them.

The seven strategies of RadArt's "Innovative Marketing"

In 2011, RadArt run a project called Innovative Marketing, in which we have applied seven strategies.

1. Devictimising ourselves

Insisting in the right to define ourselves in a positive way and not in relation to what we are compared to the large institutions. We define ourselves through the art we make, the audience we desire, the success criteria we want to be measured by (selling thousands of tickets is not the main goal for all live artists.)

2. Inviting national and international performances to Tromsø

It's often hard to get recognition from your hometown. Being able to provide an international context and show international quality helps.

Starting with two performances in 2009, we arranged 11 national and international visiting performances in 2011. Five of these were included in a new festival called Vårscenefest which started in April 2011. The local newspapers have taken great notice of this strategy – Vårscenefest had 12 full-page articles during the festival period!

3. Taking advantage of artistic differences

The audience enjoys being regarded as intelligent, open-minded and able to choose. We don't define what's "the best theatre". The audience can think for themselves. It is a success when the audience is divided: some love a performance, others strongly dislike it. Following this reasoning, RadArt has put together a program for the fall of 2011, making a catalogue of very different performances from August to December.

4. Reaching new audience through content

Some people are interested in certain aspects of a performance: the theme, the music, and the dialogue with the audience... All performances should have a group of audience who is there due to other reasons than a "general interest in performing arts".

5. Enlarging the segment

We are including film, music, video etc. in our programming.

6. Spreading ownership

Other organisations are invited to be a part of the program, with their own arrangements.

7. Marketing art with art

Art is an essential part of society. It is necessary in order to innovate, reflect, change, inspire. Art is hope and quality of living.



photo: Riitta Yrjönen



photo: Riitta Yrjönen

Working Within The Field Of Contemporary Art Promotion – Always Being In the Boundary Zone?

Case Study Of the Cultural Organisation “Fish Eye”

Goda Giedraitytė

*Goda Giedraitytė, Producer and Manager,
Fish Eye*

Goda is a Doctor of Art History and a specialist of culture politics and management. She has been active as an art critic, coordinator of the international arts festival “SEAS”, and chief specialist and since 2006 Head of the Culture Department in Klaipeda City Municipality. Furthermore, she has been the manager and producer of the artist group “Fish Eye” since 2002.

Fish Eye - an introduction

The group Fish Eye (Zuvies akis) was established in 2002 by young artists of the city of Klaipeda (Lithuania) representing different genres of art: choreography, modern dance and theatre, visual art and design as well as art criticism. In 2011, Fish Eye has seven true members, all working on a voluntary basis. The name of the group is related to the character of the group's activities (openness to innovation, artistic experiments, energy and knowledge) as well as to a particularity of the city (the only harbour of Lithuania).

The main aims of the group are to unite young artists and help them get professionally integrated into cultural life, to encourage them to improve both in the sphere of ideas and technologies, to collaborate with prospective artists from Lithuania and foreign countries, to foster individual and collective talents and competencies, to enhance the mobility of artistic ideas, to provide opportunities for the creation of new works exploring cross-disciplinary, interactive approaches and non-traditional venues, to create conditions for audiences to



get acquainted with contemporary expression, to draw particular attention to professional training and education schemes, and thus to make the cultural life of Klaipeda and Lithuania more active and diverse.

Fields of the group's activities:



During the ten years of the group's activities more than ten contemporary dance performances, more than 15 public art projects (including street actions, ice sculpture exhibitions, open-air installations, etc.), four exhibitions of visual art and six editions of an international festival were produced.

The International Festival of Contemporary Arts PLArTFORMA is a project of multicultural cooperation and contemporary expression, the only of its kind in Klaipeda and the region of Western Lithuania. It is a festival of both cultural

and educational character, regarding the dissemination of contemporary art expression to the audience. In 2012, the festival will be held for the 7th time.

The main concept of the festival is related to geographical and metaphysical interpretations of boundary zones which are embodied already in the character of the festival itself: different genres, forms of expression and ideas intervene here, paying no attention to the borders of traditional arts. Such art synthesis is identical to a search of new points of limit, which informs the program of contemporary theatre, dance, music and visual art.

The main goals of the festival are:

- **to combine** forms of visual (various art forms, video, film) and performing arts (modern theatre, contemporary dance, music) as well as to unite artists from Lithuania and foreign countries in one cultural platform;
- **to develop collaboration and communication** between artists from different countries and cultural backgrounds;
- **to induce interaction** of different art genres and thus to present innovative and qualitative interdisciplinary art works;
- **to revive the urban territory** of a former shipyard with the help of cultural events. Thus the program of the festival is presented in non-traditional places, actualising cultural, industrial and nature heritage objects of the city. It draws artists' attention towards the use of such objects for creative needs and shows the audience how these spaces may transform into cultural venues.

The reasons for organising this festival in Klaipeda are:

- a lack of original creative projects, especially of contemporary expression;
- a lack of intensive international cultural exchange projects;
- a lack of cooperation projects between young artists, helping them to get integrated into international projects and workshops.
- no other similar festival, dedicated to the contemporary arts and their diversity in Klaipeda and Western Lithuania.

Efforts to cover this contemporary cultural shortage and encourage cultural life in Klaipeda, which can become one of the reasons for young people to stay and work in the city, did not go unnoticed by the town's authorities. The festival was included in the list of representative city festivals and given support over three yearsⁱ. In 2009, on occasion of the European Year of Creativity and Innovation, the festival was granted the FestLabPassⁱⁱ. In 2011, the festival became a partner of the project DNA: Development of New Art, which aims to become a sustainable organic network, joining various forms of arts and artists from all over Europe and acting as an open platform for artists who are offering to develop creative ideas to redefine the role of arts and culture in contemporary European society. Besides the festival and the DNA network, the group was and is a partner of several other international projectsⁱⁱⁱ.

Aspects of contemporary art production and promotion

It should be emphasized that working within the field of contemporary art requires twice as much efforts as working with classical, traditional forms of arts. Below I will try to explain why it is so.

Artists. Touring (both national and international) is the only way to present contemporary arts in the region, firstly because in Klaipeda there is no contemporary art production and secondly because you always want to show something new or yet unseen to your audiences. Thus, apart from programming, you have to deal with all related issues, such as travel, accommodation, technical negotiations, etc. Perhaps this wouldn't be such a big problem if you work with traditional spaces, like a theatre stage. In our case, however, we work in an experimental way: we present art works in the streets or at former ship repair hangars, which means that we create theatre physically out of nothing as usually there is no previous infrastructure. This means that artists have to adopt their projects or do site-specific ones. This evokes different reactions. Curiously we experience more difficulties with the local art community than with foreign artists, most probably because of more deeply rooted traditions of showing performing arts in equipped venues.

Audiences. The target group of the productions and festival is an academic community, students, artists and artistic groups, culture NGOs, journalists, critics, culturally active people, etc.

Evaluating the audience and its attendance of contemporary art projects during the last five years, it may be stated that audience numbers have grown step by step, however, quite slowly. This is related to the fact that there is no constant cultural education at schools, many cultural activities in the city are given for free, and thus it is very hard to attract people to see something not very common in their understanding. It took us six years of hard work and belief in what we do, to have a full hall of audience at the 2011 festival. Interestingly national performances are attended more intensively than foreign ones, which shows that people from Klaipeda like to know the theatre or dance troupe in advance. This means that we need to either propose something very special, which usually costs a lot of money, or to be attractive in another way.

We use all forms of media, but we do not have a budget to organise huge advertising companies. A special ticket program is also offered at the festival, adapted to the financial capacities of our audience groups. Fish Eye organises street actions and works closely with the City University. Each year students are invited to become members of the festival's organising team on a voluntary basis. Bearing in mind, that traditions of volunteering still haven't found an appropriate place in the Lithuanian mindset, we think it is very important to develop this activity. A program, called Young Artists Platform is organised in the framework of the festival, aiming to provide a space for the debut works of young artists or cultural organisations, and thus to introduce them to a wider audience with an international dimension.

We believe that one has to work with one's audience constantly, therefore we organise training and education activities for people of various ages and backgrounds. For children we produce and present contemporary performances; for students and culturally active people we organise "Fish-day"-evenings on every last Thursday of the month, where we show dance interpretations, films, exhibitions of visual art and eat fish soup. We help artists prepare applications and reports, we organise seminars for teachers about movement in action and other related topics. All year long our public dance studio is open for everyone who wants to spend his or her leisure time moving. All of these measures are developed to invite people to join our activities and become an active part of the growing contemporary art lovers' community.

Support. There is no legal right for administrative NGO support in Lithuania. A project of a new Law for NGOs' Financial Support and Control is under discussion.

For the moment the only possibilities to get financial support for activities within the country are:

- the Culture Support Fund (twice a year, but only two projects are supported for the second half of the year),
- the Culture Ministry (but you cannot apply to it if you did to CFS),
- Municipalities (just two projects per year usually).

All these funds and programs allow you to apply for money for administrative costs, and the support cannot exceed 20% of the overall project. However, the major problem NGOs are facing is not the comparatively small amounts of money they receive, but the unequal terms and conditions. Most absurdly NGOs compete in these financial support programs with institutions that are subsidised by the state or their municipalities. This is very tough competition for NGOs like Fish Eye even though the money is granted in March the earliest, which is usually quite late for institutionalised organisations.

Additionally to the budget support, we can also get 2% of peoples' taxes, if they declare their wish to support our organisation. Cooperation with foreign embassies and cultural institutes is also very helpful to get money to cover artists' travel expenses or translations, etc.

Alternative funding possibilities are to get involved in international projects or ask for support from private business. The latter option is very difficult to address, especially in regions where businesses usually support established, traditional projects. And cooperating in international projects requires a team, which implies employment costs. This is not so easy when the group members work on a voluntary basis, so we come to a closed circle.

Advertising. In our pursuit of a qualitative implementation of all our projects and festivals, our promotion program is realised constantly. The projects are advertised and announced in various kinds of media and online. However, no money for huge advertising companies is available. Our major problem is a lack of national mass media attention, which results in a lack of critical discourse. We do everything to invite journalists to visit and write about our events, but our efforts seem not sufficient because we have a regional base. Somehow our geographical position makes us uninteresting to the national media...

Networking. There is very little collaboration among artists' associations and organisations in the city of Klaipeda, our region nor the whole country. Everybody emphasises their individuality and independence, and often the little money that is spread among cultural organisations makes us competitors rather than friends. Because we are not united, we cannot create a cultural power both to establish a vivid environment and to stand for our beliefs.

Conclusions

I would like to sum up this article, by emphasising the main points of working in a regional context.

Main advantages:

- **Little competition** – you are unique! Thus you are usually invited to national or international events and festivals with your production to represent the region.
- **Wide range of possibilities** – become a pioneer not only in your activities' sphere, but even in the creation of your city identity! For example, create new traditions and conditions for volunteering.

- **Emotional support of the society** – although just for its little part, but our activities are a necessity.
- **Recognition** (sometimes) of city authorities. The afore-mentioned status of representative festival given to Plartforma as a phenomenon, creating an atmosphere for young people to stay in town.

Main disadvantages:

- **Difficulties with professional artists' involvement** in producing projects. Usually you have to work with regional artists or to go to the capital to work on your piece to have nationally recognised artists participating.
- **Lack of national attention** both from cultural institutions and on a mass media level, which means that sometimes you are more known in Europe than in your own country.
- **Uneducated audience.** Non-existing traditions of deep and constant cultural education at schools make grown-up people avoid cultural events.
- **Difficulties to attract private business support.**
- **Weak networking and collaboration** with other similar organisations does not create a vivid cultural environment and power to make changes.
- **The lack of a critical discourse** results in a closed community, which does not develop an open attitude towards new events and phenomena.

Finally, let me state, that organisations and people working within the field of culture are in a way social workers. They provide possibilities for artists and ensure an attractive environment for the people living in the region.

Further Information http://www.zuviesakis.lt/en/about_festival/

ⁱ The festival is supported by Klaipeda City Municipality, Lithuanian Culture Support Fund, EU Culture Program (from 2011) as well as by foreign culture institutes and embassies. However, the budget only makes it possible to cover the rent of the venues and technical equipment, advertising services and either a fee or the travel and subsistence for the artists. Therefore artists are often asked to search for additional financial support for themselves.

ⁱⁱ Issued by the European Festival Association and Mr. Jan Figel, European Commissioner for Education, Training, Culture and Youth.

ⁱⁱⁱ Co-producers (with danceWEB Europe (Austria) and the Lithuanian Dance Information Centre) of the dance performance / installation *In Signum 5* (2006; chor. A. Šeiko); partners of the interdisciplinary art project *maProject* (2008-2009; in the framework of the national program „Vilnius – European Capital of Culture 2009“); Fish Eye was appointed to be the organiser of the major dance network of the Baltic and Nordic countries *keđja* that will take place in Klaipeda in 2013.



Village Stories - Theatre Of Memories

Annamari Karjalainen

Annamari Karjalainen, Framil Network / Regional Arts Council of South-West Finland (Finland)

Annamari studied research of culture and art at Helsinki University. She has been working as a producer of free theatre and dance groups for some 20 years. She has also been directing amateur theatre groups and community work in villages. Currently she works as the regional artist in the Regional Arts Council of South-West Finland concentrating both on village work and supporting the work of immigrant and refugee artists.

Having worked for 20 years as a producer for the capital's too crowded theatre sector I moved some 100 km away from Helsinki to the countryside. I looked into the possibilities of getting a job in the area but soon came across some challenges. Cultural services and job opportunities are inexistent in the Finnish countryside. It is also challenging to develop cooperation between the inhabitants of the different villages since they form small communities which don't communicate amongst each other: there's the locals who have close family ties in the region, there's the one's who return, the new families, summer residents, refugees and immigrants.

I thought that these people are missing a common story. A village is not just made of buildings, its landscapes and inhabitants - it is also a mental space shared amongst them. My own family is from Lapland and I remember sitting in a circle listening to interesting stories during my childhood. Stories of our community, of public figures long passed away, of significant events, of forest spirits, these stories united people to a close group.

I started to create theatre of memories in villages in Southwest Finland in 2005, from 2008 onwards I did so in my position as regional artist¹. My project Village Trip (Kylämatka) was part of the program of the European Capital of Culture Turku 2011.





The Framil network of the Regional Arts Council of Southwest Finland produced the project in cooperation with municipal cultural offices as well as different local organisations in the villages.

Nine villages and eight professional directors were involved in the realisation of Village Trip. The directors worked independently in the communities but we worked in joint meetings where we planned the process together. We developed the idea of a theatre of memories, explored various scenarios for different phases and searched for solutions to local challenges. Central to the project were our local "guides" - contact people who mediated between the directors and the village communities.

Realisation

We found the stories for our theatre of memories in the dark corners of individual people's memories and from oral tradition. Together this is the so-called collective memory and part of it can become visible in the process. It is rare that stories of the past are just intimate or personal but rather it is possible to see collective messages in them and they are shaped by the values and beliefs of their communities.

Stories can be collected through interviews, story telling events, by looking at old photographs and remembering with their help, by drawing memory maps or by circulating memory books. For Finns coffee and buns are important. Storytellers feel at ease and safe around a coffee table and it is easy to attune them to the "memories' frequency".

The director has to create an atmosphere of trust where the storytellers are respected: the storytellers have to feel safe and that the director helps them remembering and reminiscing. It is also good to bear in mind that we all remember things differently, there is no right or wrong memory.

The topics of the stories can come for example from local history, galleries of public figures, landscapes, important places, rumours and myths, or urban legends. The direction the storytelling took and the theme of the performance were decided by the villagers who chose the topics that were important to them.

With the help of the locals and bearing in mind the collective ideas it was the directors who wrote the scripts for the performances. In most cases the performance was a series of memories and short stories. The dramaturgy of the script was often fragmented - people rarely preserve memories as long stories with a complicated plot but rather gather flashes and fragments of the past. The scripts mixed facts and fiction but it was important that the villagers identified with the stories.

The performances were realised by the villagers with the help of the directors. The villagers acted and performed even though not everyone had previous theatre experience. In most cases we succeeded in involving all generations in the performance: children, youngsters, adults and elderly people. This was particularly important to us.

The overall aim for us was to visualise memories, to make them concrete with the help of theatre - it is like building a time machine that allows us to relive important moments and events which have a certain value in our communities.

The motivation of this work process was to:

- strengthen the sense of community, to fill the spiritual space of the villages with stories, memories, visions, songs... with culture
- improve the communication between villagers of different origins and backgrounds
- raise the appreciation of local stories
- show respect to storytellers and especially elderly people
- provide alternative points of view to today's world, to better understand our home villages and its nature (things don't just happen, they have a reason)
- approach people to culture, to give them the opportunity to be makers of culture

Topics of the individual villages:

Kaarina - the stories were told through letters and the performance described the circle of life from the first school day to a retirement home.

Leinmäki - the small village of only 150 inhabitants wanted to tell stories of the village school which was closed a couple of years earlier.

Mynämäki - the life of the village youngsters in the 1950s, public figures and strange happenings.

Rymättylä - a walking performance along the medieval church and village streets where interesting people have lived, stories of the Archipelago.

Raisio - life around a factory and station area, the change from being a group of villages to becoming a city.

Merimasku - stories about the ferry that used to carry people to the islands before today's bridge was built.

Särkisalo - the life of pensioners at the beginning of the last century, the

encounter between tourists and locals.

Muurla - the life of the local education centre, how it burnt down and was re-built.

Sauvo - life on the sandy beach and the dance floor, the encounter between city and countryside

ⁱ The regional arts councils are part of the art council system of the Finnish Ministry of Education and Culture. The art council system promotes and supports Finnish art, engages in culture political programs and development work as well as research activities in the sector. At the moment there are 13 regional arts councils in Finland.

Regional artists are a central resource of the regional arts councils for art promotion, project activities as well as for the dialogue with other actors in the arts sector. Regional artists are experts who through their work promote artistic content, production structures and cross-sector cooperation. In addition, they act as advocates for the arts in society, development working groups and in the public media. Regional artists have been appointed since 1972. (source: Wikipedia, quoted 19.1.2012)

The Performance Art Bank & Performanssi On the Road

Leena Kela

Leena Kela, Performance Artist (MA in Theatre and Drama) and Regional Artist of Performance Art (Finland)

Leena is a Finnish performance artist and currently working as a regional artist of performance art at the Arts Council of South-West Finland in Turku. She has studied at the Crossing Borders in Performing Arts BA degree program at Turku Arts Academy (2003) and Performance Art and Theory MA degree program at the Theatre Academy in Helsinki (2010). Her performances have been presented in a number of contexts in Finland and in performance art festivals across Europe, in Russia and in North America (www.leenakela.com).

In this presentation I will introduce The Performance Art Bank, a new database presenting Finnish performance and live art. I will also tell about my work as a regional artist of performance art and describe a recent touring project Performanssi on the Road.

There isn't any official survey on how big the field of performance and live art is in Finland. According to the estimations of Presentation, the Finnish Information Centre for Performance and Live Art, there are about 200 to 250 artists working with performance and live art in this country. Many of them work with live art as one of their mediums in addition to visual arts or other performing arts practices. There are two academies in Finland, where you can study the subject. In the Arts Institution of Kankaanpää you can study live art at BA level and the Theatre Academy in Helsinki holds a Masters Program in Live Art and Performance Studies. There are several festivals and events, which present performance art around Finland. ANTI-festival in Kuopio is inevitably the best known nationally and internationally. In addition, there will also be two international performance art festivals, Là-bas biennale in Helsinki and New Performance Festival in Turku in 2012. Other cities, where you can find annual performance art events are Tampere and Pori.





The Performance Art Bank

The Performance Art Bank presents the works of performance art on the website performanssi.com, and in a catalogue which was published in August 2011. The database exists both in Finnish and in English. In the database one can find recent performance art works which can be invited on tour. Older performances which are no longer available for touring can be found in the archive. I am the collector of the database and it is maintained by the Arts Council of South West Finland, in collaboration with the Artists' Association MUU.

Currently there are 76 artists who have signed in at the Performance Art Bank and the amount of performances presented in the database is almost 140. The call for the performances started in February 2011 and the website was published in May as part of the festival *Performanssi2011* in Turku, which was organised by the Artists' Association MUU as part of the official Turku 2011 European Capital of Culture program.

The Performance Art Bank presents works through text and images, which of course doesn't convey the same impression as the live event or even video, but the presentation aims to evoke interest in seeing more. The purpose of the Performance Art Bank is to offer information about works that have been performed for an audience at least once, and which are also repeatable and available to order. The other purpose is to use the database as a tool to collect information about the performances into the archive. Now we have started to collect mainly recent works, but the next step and challenge would be to start collecting and arranging older works to build a comprehensive archive of Finnish performance and live art.

For each of the performances in the database one can find a description written by the artist as well as information about the duration, materials, and requirements for the space and technical equipment. Artist profile pages also include information about their other works, education, and possibly a link to their home page. An artist may have several works in the Performance Art Bank and the works appear as a listing in the artist's profile. The website is updated continuously.

There are fourteen categories for defining the performances in the database. The performance is either a solo work or made by a working group. A performance can belong to the category of sound art, body art, movement-based performance, media performance, object performance, participatory performance, site-specific performance, durational performance, event score, video performance or community art. The artist can also click the category archive, which means that the text "This performance is archived and will not be performed again" appears on top of the page of the performance. The performance *Beyond the Wind in Front of Me / A Space Ship Journey* by Tuuli Tubin is for example categorised this way.

A performance can belong to many of the categories, since often the works have features from many types of practices. The work can be for example a movement-based participatory media performance with elements from sound art and body art as is the performance called *Performative Experiments on Human Test Subject* by the work group Brainwave Music Lab.

Another example from the work group category is *Piirakkakerho, Pie Club* and their work *One-night Monument*. It is a participatory durational performance

based on an event score and it also goes under the category community art. In the performance the artists create a large sculptural cake and the audience follows its construction and later on gets a chance to taste the cake.

The database functions as a tool for informing, marketing, and archiving works of performance and live art, and it presents works to curators, organisers of art events and researchers as well as to the general public. The aim is to open up more opportunities for the artists to find new venues and audiences for their works. I already know about a couple of venues whose programs of performance events have been curated by using the Performance Art Bank as a source for information. For example all five performances in the program of the Night of the Arts at the Ars Nova museum in Turku in 2011 were from the database. The curator of the event said that planning the evening became an easy task, because the information, which was earlier hard to find, was finally available from one source. And I am sure that once the database is more widely known, more and more works will be ordered from there.

The next step is to develop the website, since it is still a beta version. We will add new categories based on the feedback we get from the artists and also track down the mistakes that still exist in the structure of the website. Even though in the beginning of this process we decided not to include video documentations, but rather present the works through text and images, we have been starting to think about different possibilities to upload videos on the website. It has also been discussed if there should be precurated programs for different occasions or under different themes. That would help programmers who don't know the artists and the works in the database to program performance art into their events. One more idea has been to have an open call for works for special categories, for

example a call for performances which could be presented at parties or given as a present. This would create new categories and hopefully also activate artists to upload works to the website.

One important fact of touring is to lengthen the life of a performance by getting opportunities to perform the piece again on different occasion. This is what the Performance Art Bank is made for. But another function is, that even though the database presents old works that are available to order, it also is a tool for presenting the body of work of a performance artist and that might create possibilities to make new unique performances, which are site-specific in their nature and will be performed only once. It is a tool for marketing the work of the artists on a wider scale.

Performanssi on the Road

As part of my job as a regional artist of performance art I organised a touring event called Performanssi on the Road. The event was literally a journey into the world of performance art. On Saturday 3 September 2011 the audience and the artists spent the whole day experiencing performances during a bus trip as well as various stops — in the forest, by the seashore, at a summer cottage, at a market square, in a cafeteria, in a car park and in a private garden.

I wanted to find a nice way to present performance art to new audiences. Performance art is an art form, which has often been considered as too difficult to understand. But I thought that if the context of showing the work would be easy to approach, it would also be possible to show a bit more challenging works.

The journey began at 10am in Turku and our bus travelled through the small towns and villages of the northern parts of South West Finland. The bus returned to Turku at 9pm and the whole trip was around 200km long. Performanssi on the Road created a full day art experience: the bus trip was carried out under the guidance of a bus hostess, the performances took place at various stops by the road and lunch, coffee breaks and a picnic meal were included in the program.

During the day there were seven different performances to be seen and experienced. When curating the program, I had proposed one particular site for each of the artists in relation to my knowledge of their body of work. In some cases the proposal was more open, as “your work will be located in the town centre of Uusikaupunki”. During the process I visited sites together with the artists and we discussed what would be the best location to place the work and how to guide the audience and so on. I wanted the artists to really consider the whole day as the context of the performance in addition to the actual site, where the work took place. Some of the performances already started while we were still travelling in the bus and continued very naturally when the bus arrived at the stop.

The audience consisted of a full bus of fifty people who travelled together from one performance to another. Many people in the audience were not in advance familiar with performance art, but the concept of bus travelling and sightseeing had made them curious and they decided to book a ticket. Maybe because of the peculiarity of the event, one could sense the sort of feeling of togetherness immediately from the beginning of the journey.

The first stop took place by the seashore in Mietoinen where Heidi Fast presented

her performance Morning Song Walk. The key elements of this performance were the voices of her and the participants. She was one of the artists who already started the performance in the bus by giving the participants instructions of how to enter the world of the performance. She advised us to let the singing be affected by the surrounding silence as well as the other people we were walking with. Still nobody was forced to sing. When the bus stopped and we stepped out, she continued tuning the crowd by making small sounds herself. Then we started to walk towards the sea. First we walked through a field, then we entered a forest and the participants slowly started to sing with slightly louder voices. When we arrived by the seashore, we met some birdwatchers who got quite surprised by suddenly meeting a big crowd of people who were not talking but singing and making random sounds. The birdwatchers became a small audience for the performance and somehow also the singing crowd reminded one of the birds who were also gathering there by the bay before starting their migration towards South.

The next stop took place on Vartsala island in Kustavi. We had to travel there by ferry since the performance was located at a privately owned summer cabin in the archipelago. At the summer cabin Anna Torkkel and Tashi Iwaoka performed a piece that utilised the beautiful surrounding atmosphere and the scenery of the area. They had created a piece called Satumaa, a fairytale land. They were dressed up as surrealist characters and performed together with the surrealist characters of the nature as the dragonflies flying in the air and strange looking mushrooms on the ground.

After the bus returned back from the island, we had a lunch break and the next performance took place during the bus trip from Taivassalo to Uusikaupunki.

While driving, the bus suddenly stopped and we picked up three hitchhikers. The audience didn't know who the hitchhikers were until they started doing their performance. The Isokierro collective performed a site-specific version of their piece called You – Honestly Optimistic Art as a Performance (Sua – rehellisesti optimistista taidetta esityksenä). The performance was a combination of stand-up comedy, performance art, literature and dance. But the place to do the performance was very challenging. The bus was driving quite fast on a curvy and bumpy small road. Even standing still in the bus became a challenge, not to mention walking or dancing.

Uusikaupunki was the first stop in a more public space during the day and we had also invited the local audience to follow the performances. During the previous week there had been a couple of articles about the event in the local newspaper, so many had heard of us coming to town. Still there were not many locals at the market square, where Irma Optimist did her performance. It was 4pm on Saturday afternoon and the town was already quite quiet. There were mainly some passers-by who got half-interested of what was going on and then there were some cars and mopeds driving round and round the market square trying to find out why there was a bus full of people watching something strange happening. The loud sound of mopeds and cars made a sort of local sideshow for Irma's performance.

Another piece in Uusikaupunki was Kimmo Modig's performance A Performance in Uusikaupunki (Esitys Uudessakaupungissa). He had planned to do a completely other kind of work, but during the day's journey he had gotten a new idea, which he decided to carry out. The artists' fee of the event was 400 euros each. Kimmo had made a decision to give away the money to the audience. The performance

was an homage to the work of the American artist Lee Lozano from the 1970's. Kimmo performed his piece during the coffee break at a terrace of a cafeteria in the harbour. Kimmo entered the terrace telling the audience that he will now give his artist's fee to them and people had 15 minutes time to take the money or he would throw it away. The audience didn't want to take the money. Kimmo was talking to people encouraging them to take something from the bucket where he had the money in. Most people took one coin and thanked. There were even notes in the bucket and finally someone had the courage to take 50 euros. The others were applauding. When the time was over, Kimmo's alarm clock rang and he started to walk towards the sea and said that now he will get rid of the rest of the money. One person started to run towards him, but too late and Kimmo threw the money into the sea. The performance finished, but later on it had raised many questions and conversations about our relation to money. Some people got quite provoked by his action.

Laitila was the second last stop of the journey. We arrived there a bit before 6pm and the performance took place in the car park of the local supermarket. There were still people doing their Saturday's shopping, but also quite many locals had come to watch the performance. Also in Laitila there had been interviews of us in the local newspaper and on local television. Performance art group Maanalainen seurakunta laulaa and aphorist Marko Laihinen performed their minimalistic and linguistic piece based on Laihinen's aphorism dot life dot (.elämä.). This wasn't maybe the easiest performance for the audience who most probably hadn't seen much performance art beforehand. It was quite conceptual and challenging. On the other hand, it was maybe what the audience also expected. After the performance the local people stayed to talk with the audience who was travelling by bus, since they were interested both in the crowd and the performance. Some

more people even came to watch us, the audience and as one of the locals explained, they had to come to see what was going on, since in Laitila you never meet that many people in one spot at a given moment in time.

The last stop was in the garden of a private home in Mynämäki, where the journey ended with a two hours participatory picnic performance facilitated by Saara Hannula from The Reality Research Centre. The performance was called Piknik Utopia and during the performance people were offered food and new realities. First Saara introduced the participants to the concept of the performance and after that everyone had time to have food, talk to each other and go one by one to talk about the utopian visions with the artist.

Performanssi on the Road was quite a successful and joyful event. According to the feedback I got after the trip, the audience really enjoyed the whole day. I got many emails telling about what kind of a special experience it had been. One person for example wrote that she had been like a tourist in the world of performance art and that she had felt very welcomed. On the other hand, many participants also enjoyed the possibility to visit remote places that they wouldn't normally have a chance to visit, since they didn't own a car, etc. I thought it was great we were able to combine those two experiences.

The biggest challenge for performance art is to reach new audiences. This was also the question of the Performanssi on the Road event. It succeeded in being fully booked and the audience who took part in the whole trip came from very different backgrounds, not only the sort of regular audience of friends and colleagues. It was harder to reach the local audience. This is something I need to pay closer attention to next year, when I organise the bus tour again.

Collaborating with local artists and cultural secretaries plays a key role in this. I did it, but I should have put more effort in it. Because of the participatory nature of the performances or the intimate private sites where the performances took place, not all of the works could have been open to a bigger audience. I discussed this with all the artists and some of them said, that an audience of 50 people would be the maximum for that particular performance.

On the other hand, people travelling by bus were not only urban inhabitants of Turku, since also some people who lived by the bus route did the whole trip. Still the challenge for the next bus tour is how to encounter local audiences? Are they active participants or more (accidental) witnesses of the performance and the touring crowd? What kind of new experiences and visions of a familiar site can a performance bring to the locals? This was an experiment and a learning process and the next step is to develop ways to connect more with local audiences whose hometowns and villages we are visiting.

Aerowaves & FALL FOR DANCE – a European Network And a Touring Concept For Dance

Isabel Gonzales

Isabel Gonzales, Producer, Dance Arena, Aerowaves FALL FOR DANCE (Finland)

Isabel has worked with contemporary theatre and dance since 2003. She “learned the game” working for KokoTeatteri in Helsinki and for the last couple of years she has been working for Dance Arena. Her main working tasks are the production of the festival Moving in November, which annually presents international contemporary dance performances in Helsinki, and coordinating and developing Aerowaves FALL FOR DANCE tours.

Dance Arena is a Helsinki based associationⁱ for import and export of contemporary dance. It supports internationalisation, touring activities and the exchange of performances and know-how.

Despite having been founded as an umbrella organisation for dance festivals, the role of Dance Arena has expanded beyond festival activities. As festivals such as Moving in November and Side Step continue to form a significant part of Dance Arena’s international activities, Dance Arena is today more and more involved in international activities through several different networks and projects, for example as an associated presenter in the Aerowaves networkⁱⁱ.

Aerowaves is a Europe-wide network that brings together dance specialists from 34 countries to look at the work of young choreographers. The purpose of the network is to annually select the 20 most interesting choreographers and support their works by arranging performance opportunities for them across Europe. Each country sends an expert in the field of dance as the national partner in the networkⁱⁱⁱ. Dance Arena has developed a touring concept, which gives the possibility to present selected works from the network in Finland: Aerowaves FALL FOR DANCE.



Aerowaves FALL FOR DANCE presents annually emerging European choreographers in a triple bill evening touring several cities in Finland. Aerowaves FALL FOR DANCE is an example of Dance Arena's activities which aim to develop domestic touring activity and facilitate the formation of a touring network. The concept increases the amount of international performances across Finland. The first tour was organised in 2010 and a successful second tour in 2011.

Dance Arena acts as the organiser of Aerowaves FALL FOR DANCE tours and coordinates the production, marketing and selection of the artists.

The partners^{iv} subsidize the production costs and provide the venues and the necessary staff and equipment for the tour.

Dance Arena will continue to arrange Aerowaves FALL FOR DANCE tours annually and has started to develop a new tour-model for presenting Finnish works. Dance Arena's long-term aim is that the association would function as a coordinating organisation for several annual touring projects and a permanent touring network.

ⁱ Consisting of the Central Finland Regional Dance Centre, Dance Info Finland, JoJo – Oulu Dance Centre, The Finnish Theatre Centre and Zodiak – Center for New Dance. It was founded in 2000.

ⁱⁱ The network started in 1996.

ⁱⁱⁱ The Finnish partner in the Aerowaves network is Pirjetta Mulari, chief of international affairs at Dance Info Finland.

^{iv} The network partners of the tour 2011 were: Regional Dance Centre in Northern Finland & JoJo – Oulu Dance Centre, Regional Dance Centre of Eastern Finland & Kuopio City Theatre, Central Finland Regional Dance Centre & Dance Theater MD and Zodiak – Center for New Dance in Helsinki.



The Network of Regional Centres For Dance In Finland And Their Support Dance Artists Going International

Riitta Honkanen

*Riitta Honkanen, Managing Director,
Regional Dance Centre of Eastern Finland
(Finland)*

Riitta joined the Regional Dance Centre of Eastern Finland as managing director in July 2011. She holds a Master of Culture and Arts degree from Helsinki Metropolia University of Applied Sciences. Prior to joining the Regional Dance Centre of Eastern Finland Riitta served as financial coordinator at the University of Helsinki. She has over ten years of executive experience in the dance field as managing director of JoJo Oulu Dance Centre and Nomadi Productions, and in ICT industry as marketing manager of Sybase Finland and United Software Distributors.



The network of regional dance centres was established in 2004. It is appointed by the Ministry of Education and Culture in Finland, and now in the second development period that lasts 2010-2014.

The main tasks of the regional dance centres are defined by the Ministry of Education and Culture and include:

- To socially and regionally promote the equal availability and accessibility of art and culture-related services for the dance art in places which already have activities and people involved.
 - To increase the working possibilities of dance artists in their own artistic field.
 - To increase co-operation and support professionalism.
- The activities' goals and realisation are reported and evaluated in detail annually.



The regional dance centres operate as independent organisations (associations constructed by dance artists). They all have independent, bilateral and multilateral projects. The funding of the regional dance centres consists of state support, regional and local level support, and the profit gained from the activities of the centres.

The regional dance centres support projects that benefit their own region, and dance artists who operate and live within their region. The support mechanisms are structured to meet the needs of the local dance field.

The work is carried out by granting co-production support and tour support for dance productions (open calls); providing employment opportunities for freelancers; organising and funding performances, tours and community dance programs; offering rehearsal and performance space; offering marketing and communication services; and carrying out audience work, training and consulting tasks in relation to dance.

The support for the international work include personal advise, help in career planning; residency programs; financial support for touring and co-productions; promotion operations together with Dance Info Finland; administrative help including reference letters; and the offering of wide international networks.



On Tour With TEKIJÄ

Maria Salomaa

Maria Salomaa, TEKIJÄ Project (Finland)

Maria has an MA in Theatre and Drama Research from the University of Tampere (2008) and in Les arts du spectacle from University Lille III, France (2006-2007). Currently, she works as the project manager of the TEKIJÄ - Theatre Touring Network project at the Centre for Practise as Research in Theatre in Tampere, where she already held the position of international relations coordinator in 2008-2011. Maria coordinated the NORTEAS - Nordplus network for Nordic and Baltic Theatre and Dance Institutions of Higher Education in cooperation with the Theatre Academy Helsinki 2009-2011. In 2010, she worked as the main coordinator of the PROSPERO project's first international colloquium "Utopia and Critical Thinking in Creative Process".

What is TEKIJÄ – Theatre Touring Network Project?

TEKIJÄ is a 2,5-year-long project coordinated by the Centre for Practise as Research in Theatre (University of Tampere) ⁱ and carried out in 2011-2013. The TEKIJÄ project aims at increasing national collaboration beyond language boundaries between subsidized municipal theatres and independent professional theatre groups by creating a framework for touring activities.

The project organises pilot tours taking place in spring 2012, autumn 2012 and spring 2013. TEKIJÄ also seeks international collaborators and organises guest performances in the Nordic and Baltic area. In addition, the project offers four international seminars and fifteen 2-day study blocks on theatre producing and touring in cooperation with Baltic Circle (Q-Teatteri ry) and Metropolia University of Applied Sciences.

Why TEKIJÄ?

TEKIJÄ brings together organisations representing both the subsidized municipal theatre sector and the independent professional theatre field. Before receiving the funding, the pre-planning process took almost two years. A large-scale touring project was finally built from the common need and will to develop national touring activities beyond language boundaries in Finland, as well as to create more structured forms of cooperation between subsidized municipal theatres and independent professional theatre groups.



TEKIJÄ – Theatre Touring Network project in a Nutshell

TEKIJÄ is a 2,5 year long project coordinated by Centre for Practise as Research in Theatre (University of Tampere) and partly funded by European Social Fund (ESF). The project will be carried out in 2011-2013.

TEKIJÄ aims to increase national collaboration beyond language boundaries between subsidized municipal theatres and independent professional theatre groups by creating a framework for touring activities:

The pilot tours will take place in Spring 2012, Autumn 2012 and Spring



By creating a touring network, the project strives to ensure equal possibilities to urban and regional audiences. Touring makes it possible for the touring companies to reach new spectators all over Finland. Pilot tours will enrich the repertoires of TEKIJÄ's partner theatres and enable professional networking for future collaboration.

Since there is no formal structure for touring in Finland, TEKIJÄ will gather as much information from the companies carrying out pilot tours as possible. For example, the project examines and reports on financial conditions of touring in order to draw up reliable statistics on costs related to touring.

TEKIJÄ's study blocks - what do we need to learn about touring?

There are many Finnish companies touring all the time - obviously - but our aim is to share the silent knowledge on touring practises and improve common skills on producing touring performances. TEKIJÄ's study blocks provide an open forum for producers and artists to share knowledge and good practises. The two-day-long study blocks are free and open to all professionals in the field of performing arts. The study blocks examine theatre touring from different viewpoints related to production planning, budgeting and contracts, technical and artistic production planning, marketing and communications, as well as new forms of cooperation and co-productions.

TEKIJÄ pilot tours 2011-2013

The most important activity of the project is of course the pilot tours. TEKIJÄ's partner theatres and venues have committed to receive a certain amount of guest performances during 2011-2013. Within the frame of TEKIJÄ, the initial amount of visiting performances is approx. 120.

The first open call for touring performances was organised in September 2011. Almost 60 professional theatre, dance and circus companies became interested in the project, and for now, TEKIJÄ has a huge repertoire of 93 touring productions from 58 different groups. Besides TEKIJÄ's partner theatres, it is our wish that other venues, festivals etc. can make use of the current selection of touring productions.

The next open call is organised in January 2012.

Future prospects

At the end of the TEKIJÄ project, a report on the touring costs in Finland will be published in order to develop financial conditions of touring. In the worst case scenario, touring is too expensive, and it is not found meaningful to carry on. It also might be that touring schedules cannot be planned in cooperation between municipal theatres and independent groups and that co-productions and other common projects will remain individual efforts. Finally, maybe it is easier to transfer audiences than whole performances? In that case there is no need to develop the touring network any further or create national agencies specialised in touring productions.

On the other hand, TEKIJÄ has the possibility to create true collaboration and cross the conventional boundaries of cooperation. A permanent national database gathering information on touring performances is already a huge leap towards a more structured national network - besides, all the basic information about TEKIJÄ's touring performances can already be found on the project's webpage. If the companies carrying out pilot tours will find new audiences, individual productions may "live" longer.

By sharing good practices, TEKIJÄ will draw up basic tools for facilitating successful touring, such as models of touring contracts and technical riders. The study blocks and other forums for networking will spread information on on-going co-productions, which can lead the municipal theatres and independent groups to find new ways to cooperate (co-productions, shared long-term production planning etc.). Touring being a common interest, the know-how in producing touring productions will increase in both touring companies and municipal theatres.

TEKIJÄ's pilot tours are only a 2,5-year-long experiment, but if touring is found worthwhile, the pressure to find new ways of funding national mobility increases. The touring network for theatre has certainly the opportunity to become a permanent, independent structure for touring activities, and it could finally cover the whole of Finland.

ⁱ TEKIJÄ is funded by Luova Suomi, the Creative Industries Finland development program (supported by the European Social Fund) in collaboration with Creative Tampere which is a regional creative economy development program. TEKIJÄ is also funded by Metropolia University of Applied Sciences, the international theatre festival Baltic Circle (Q-Teatteri), various culture and theatre associations and 12 municipal theatres located in the southern part of Finland. The total budget of the project is almost 900'000 € for 2011-2013. The European Social Fund (ESF) covers 81% of the total costs.

Building a Coordinated Info Tool To Funding Opportunities For Mobility In Europe

Cristina Farinha

Cristina Farinha, Information and Website Coordinator, On the Move

Cristina studied sociology and specialised in arts, culture, communication and labour law. She works to improve the role of culture in governance and development and to empower the sector's social and employment status. She is particularly interested in how mobility is challenging artistic practices and professional profiles as well as artists' role in contemporary societies. At the moment she is a freelance expert working on mobility and cultural cooperation across Europe and associated researcher at the Institute for Sociology at the University of Porto. (<http://www.connectcp.org/CristinaFarinha>)

Access to comprehensive information regarding funding opportunities for international mobility is essential to nurture and allow circulation plans and expectations of artists and culture professionals. To contribute to overcome the lack of tailor-made information in this crucial matter, On the Move and the Interarts Foundation, on behalf of the EU mobility pilot project Practics, have conceived and developed a research mapping to assemble funding schemes and opportunities for mobility across Europe targeting the arts and culture sector.

The resulting "Guide to Funding Opportunities for the International Mobility of Artists and Culture Professionals in Europe", produced in 2011, is now available in English for free download on On the Move's website: <http://on-the-move.org/funding>

Beyond a descriptive tour of this final output, this communication intends to clarify the methodology put forward as well as its limitations and potentialities, in view of setting up a sustainable and coordinated approach to information tools on mobility in Europe.

The context

Lack of information has been recognised as one of the main barriers to the freedom of circulation by diverse research studies and reports dedicated to the mobility of artists and other culture professionals within the European Union in the beginning of the years 2000 (see MKW Wirtschaftsforschung 2001 and Audéoud 2002). The EU and its different member





photo: Riitta Yrjönen

states appear to professionals as an intricate stage full of different regulations, logics and cultures that are difficult to grasp. This information gap was recognised to influence both the level of aspirations and decision-taking as well as the effectiveness and impact of mobility experiences. The lack of awareness of opportunities available and acquired rights affects the willingness to engage and the ability to play in the international scene.

In the meanwhile, in the last few years, the landscape regarding information availability and management has changed dramatically. Nowadays, there is actually an abundance of information at hand due to the development of digital communication means, yet information remains intricate since it is not targeted to the specificities of artistic professions and needs. Therefore it keeps on being difficult for artists to find their way through the maze of information.

In 2009, a study by ECOTEC focusing on information systems to support mobility in the cultural field revealed that funding is one of the main topics on which information is needed, alongside regulatory issues, jobs and training opportunities and country profiles (see ECOTEC 2009 and ERICARTS 2008).

Later on the EU Open Method of Coordination Group on the Mobility of Artists and Culture Professionals final report (OMC 2010) has claimed for the need to “Improve information services for mobility in the cultural sector”. More recently, the Council of the EU (2011) has responded by recommending to the European Commission and the member states to implement an information service for the mobility of artists and culture professionals.

The promoters of the Guide: Practics and On the Move

From the daily practice, the Practics Infopoints as well as the On the Move network have confirmed research and policy reports and the actual need to improve transparency of and accessibility to information on cross-border issues, notably on funding, for the sake of facilitating international mobility in the sector.

Practics is a network and EU project supported by the European Commission under the “Artists’ Mobility” pilot program between 2008-2011. It aimed to facilitate the provision of information about cross-border mobility in the culture sector in the EU by means of improving networking, exchange of good practices between organisations supporting mobility. The main axis of the project was the creation of four experimental “infopoints” implemented at the national level and coordinated with other European and national organisations all supporting mobility.

The four Infopoints are: Kunstenloket (Belgium); SICA-Service for International Cultural Activities (Netherlands); Interarts Foundation (Spain); and Wales Arts International (United Kingdom). These Infopoints were designed to provide tailor-made information related to mobility, notably regulatory issues (social security, taxation, visas and work permits, etc), job and employment opportunities, country profiles, and funding opportunities for mobility. Though during the conception and preparation of the project regulatory issues had been one of the major concerns, funding opportunities turn out to be one of the main topics within the enquiries that reached the Infopoints. From the group of Infopoints, the Interarts Foundation decided to concentrate on improving the availability of information on funding to support their service. Interarts is an international agency, based in Barcelona that provides advice in cultural policies,

contributes to development processes through culture, and facilitates knowledge and information transfer in the field of culture. Supporting international cultural cooperation and mobility has always been at the core of Interarts’ mission.

The second partner for the guide was On the Move (OTM), a network with members from across Europe and beyond that aims at facilitating cross-border mobility and cooperation. OTM acts as a mobility information service and gateway for the arts and culture sector by:

- coordinating and disseminating information on resources and opportunities to work across borders, via its website and monthly newsletter distributed in 3 languages (English, French and Spanish) to approximately 11,000 subscribers worldwide;
- engaging in research, capacity building and advocacy, mediating between members, grassroots organisations and policy makers to support artists and cultural operators, share experiences, promote discussions and know-how and improve conditions for mobility that take into account working and social status and environmental impact.

With an experience of almost a decade now – OTM was conceived in 2002 –, funding opportunities have been a recurrent reason why professionals follow OTM closely. Artists and cultural operators look for calls for projects, competitions, auditions, residency schemes, grants, and any other means to work across borders. Many OTM users also contact the network directly asking for specific funding advice for their own artistic collaborations and cooperation projects.

In order to avoid replicating efforts every time funding advice was requested, OTM and the Interarts Foundation joined forces to assemble information on

funding opportunities for mobility throughout Europe in one practical tool. The guide aims to identify the most relevant funding sources for the incoming and outgoing mobility for artists and cultural professionals. Moreover, the guide was conceived to be accessible for free to users in order to facilitate and support their fundraising processes. With the help of this tool, professionals can themselves give it a first try and only at a later stage look for specialised advice in case still needed.

The methodology and scope of the research

The Internet was chosen as the main source of information to maximise resources available and be as most inclusive as possible. The data collected has primarily been obtained in the first semester of 2011, from the websites of the institutions and organisations providing relevant schemes, programs and other initiatives funding international mobility. Occasional exchanges have been maintained with the organisations in order to clarify details of their mobility schemes.

In order to assemble a first list of funders, existing online databases and directories of arts and culture organisations have been used, such as:

- Compendium for cultural policies and trends in Europe
- Labforculture: Networking platform for information on European arts and culture
- ERICArts' Mobility Matters mobility schemes
- Res Artis: Worldwide network of artist residencies
- Trans Artists: Artist in residence guide

The mapping includes funding schemes supporting international mobility within the EU member states, EU candidate countries and the members of the European Free Trade Association (EFTA), in total 35 countries. Some opportunities

for cultural cooperation with Europe's neighbouring regions, such as the Mediterranean, have also been included.

The funders identified by the guide are public and private organisms, notably international and European organisations, regional bodies, national authorities (including arts councils and national cultural institutes among others), and associations, foundations, funds, networks and other initiatives. Relevant opportunities provided by local and regional authorities within a country have been identified in some cases, but a thorough research has not been possible.

The funding opportunities collected target arts and culture professionals and organisations specifically, and detail is given on the art forms, disciplines and profiles particularly addressed. All other transversal funding sources were excluded when not addressing directly the sector, such as those provided in the fields of education, R&D (research and development), innovation and digital economy, regional policies.

Information is provided on the eligibility criteria regarding beneficiaries and activities funded such as: age, geographical coverage, location or target, nationality or residence status, professional profiles; or any other specification or thematic priority that may restrict eligibility of projects or provide additional guidance for preparing applications.

The funding opportunities displayed are categorised in different mobility types, following on the categories partly adapted from ERICArts' Mobility Matter study (see ERICArts 2008), which distinguishes:

- Artists/writers in residence
- Event participating grants

- Scholarships for further/ postgraduate studies
- “Go and see” or short term exploration grants
- Market development grants
- Support for the participation of professionals in transnational networks
- Project and production grants
- Research grants
- Touring incentives for groups
- Travel grants

Finally, information was also provided on the size of grants when available. Beyond financial support, in some cases, schemes providing in-kind support which notably facilitate the international mobility of professionals like residence spaces, materials, technical assistance, have also been included.

The Guide’s sustainability

This information tool when discussed as a research process and output may be taken as a case study to illustrate the threats but also opportunities regarding the sustainability of online databases and update of data, notably on such an unstable issue as funding in the arts and culture field.

Threats

When envisaging the sustainability of this online tool it is essential to bear in mind a specific set of obstacles that have “menaced” this research process throughout the collection and selection of data and keep on being relevant for the maintenance of its final output.

Firstly this Guide is all about funding. Funding for the arts and culture is quite

an unstable and delicate issue, subject to sudden changes, closely linked with economic contexts and political programs. In particular, the present economic context in Europe means that a number of funding schemes are currently being reviewed and some of them may disappear. Fortunately new funding and support programs may also show up. Opportunities are rapidly changing, thus the information displayed needs constant efforts to be checked and updated.

Secondly, the Internet is a partial reflection of reality. As there is “more to life” than what is posted, those opportunities publicised offline through other media have been neglected. Thus this mapping cannot aspire to be exhaustive and information gathered might be disparate for the different countries and organisations. Contents displayed via websites are not always up-to-date and in some cases are even intricate to navigate; therefore information collected via the web is likely to be limited or not always the most accurate. In what comes to funding matters, it may happen that opportunities are not made public or their visibility is weak; lack detail on conditions offered; and selection procedures and criteria are not stated.

Moreover, concepts used within the framework of mobility support are often too general and distinct. An artist residency opportunity might translate into very different situations, ranging from providing working space, accommodation, subsistence, travel and production grants to actually demanding a fee for artists to use the spaces. In case residency organisers are expecting professionals to take care of their own funding and request a payment instead for the use of their infrastructures and services, it cannot be considered a funding opportunity.

Finally, the diversity of languages spoken in Europe makes it difficult for professionals to find their way through even with the precious help of online

translation tools such as Google Translate, among others. Some contents are presented in complex systems of categories and sub-categories that one easily gets “lost in translation” and hardly figures out what even needs to be translated. This difficulty is amplified when the knowledge of the language at stake is very limited not allowing to navigate at all through the respective website. Most especially as second language versions of websites are generally very limited, partial and outdated.

These threats concern mainly the way funding policies and opportunities get to be communicated. Intermediaries, such as information providers, can contribute to mediate between grant-seekers and grant-giving bodies but it is crucial that communication is given necessary thought from the source. Funders, managers and policy makers, besides communication experts, need to be clear about the importance of communicating well and clearly, in a second language at least, so to facilitate the readability of information by target audiences and ensure access to resources is largely granted.

Opportunities

In view of overcoming the obstacles described above there is a need to start a reflection on what is at stake to maintain such a tool up-to-date and to improve it further.

A mere decade ago, this guide would be a sort of “end of the story”, at least for a while, as the information it contains would have higher probabilities of remaining valid for a couple of years. However, in today’s digital environment and information society, this guide is just the beginning of it all. More than a final output, it should be looked at as a process and a prototype of what a shared online tool for funding opportunities in Europe and beyond might be.

The Practics partners intend precisely to keep on working further on this online tool by looking into ways of making it sustainable and engaging other stakeholders in a process of shared responsibility. Coordinated action would allow saving and potentiating resources and avoiding duplicating efforts. The intention is to explore digital means, so to make it a user-friendlier tool but also to establish a network of interested partners in order to coordinate know-how and resources on funding opportunities.

In what comes to the structure in which the information is made available, there is a need to develop this tool further from a static read-only document to a user-friendlier format to:

- create a database providing information per country and per category, that users can explore by searching for keywords;
- introduce a feedback feature, so users can signal the need for updates and suggest new contents;
- explore and consider other means in view of expanding interactivity and dissemination potential, notably open source software and social networks.

In relation to the update and further development of contents provided, it is crucial to establish a network of interested partners from different arts and culture disciplines and geographical and political levels that engage to:

- validate and update information at different geographical and disciplinary levels, notably via the establishment of an informal network of correspondents;
- enlarge the geographical scope towards other continents, but also deeper into regional and local levels within a country, especially as nowadays local actors are increasingly concerned with mobility and interested in playing a role in the promotion of internationalisation;

- provide contents in other languages, besides the English (original) and French version (previewed by the end of 2011).

Within this mission, On the Move and the Practics network would like to call on all that work and are concerned with funding and information matters, whether funders or information providers, to join and coordinate efforts and make funding opportunities information accessible and transparent to users. This joint step is crucial to ensure information made available remains useful for professionals, but also that the sector builds on lessons learnt and resources invested to advance further on how to collect and provide information in a sustainable manner.

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Links

Compendium for Cultural Policies and Trends in Europe
<http://www.culturalpolicies.net>
 Interarts Foundation <http://www.interarts.net>
 Labforculture <http://www.labforculture.org>
 On the Move <http://on-the-move.org>
 Practics <http://www.practics.org>
 Res Artis <http://www.resartis.org>
 Trans Artists <http://www.transartists.org>



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