

**Protokoll AG Internationalität/Touring/Vernetzung**  
**22.5.2018, 18:00** HAU 3, Studio 0

**Anwesend:** Moritz Majce, Jacopo Lanteri, Peter Player, Kareth Schaffer, Sabine Seifert  
Protokoll: Barbara Greiner

Topics

A) Networking/ Exchange/ Visibility  
- European Networks, other examples

B) Touring  
- concrete proposals

A) Networking/ Exchange/ Visibility

The APAP network was introduced by Jacopo Lanteri (artist coordinator of the network).

Advantage of the network: long term relationship with specific artist, that are connected to the partner of the network (11 Partners, 32 artists for 4 years)

Different levels of support (touring, co-production, residencies – depending on the partner)

On European level the networks only exist between institutions. The (financial) part that each partner has to bring into the partnership can be applied for in Berlin with the co-financing support.

Other networks

Aerowaves

Freischwimmer for performance/theater

Modul Dance

The Creative Europe program only runs till 2021, no clear future announced.

Small institutions in Berlin without production money, could apply for funding through the co-financing support to be part of this eu-networks

Can co-financing support also be extended to other applications?

For example, an institution/ city from abroad offers a residency or partnership in any other form, but only if the city of Berlin/ Berlin institution/ artist brings own funds .

-> increase exchange

Exchange must be also visible in Berlin then

Senatsverwaltung für Kultur und EUROPA - > can the city stimulate small European networks – how?

Increase money in the Kulturaustauschstipendien Global (exchange program for individual artist for all genres: <http://www.berlin.de/sen/kultur/en/funding/funding-programmes/international-cultural-exchange/artikel.236096.en.php>)

Stipend: 2.500 EUR/ month (three month) – 17 Projects funded in 2017

Exchange on artistic level/ small institutional exists in Berlin as the scene is extremely international. How to make this special feature of Berlin more visible?

Specific funding programs/ tools for networking difficult to establish, but frame works can be set by the city.

-> extension and increase of already existing funding programs

- co-financing support
- Kulturaustauschstipendien Global (exchange program for individual artist)
- travel / transport support

Visibility of dance in Berlin needs to be strengthened.

Through strengthening the curatorial positions in existing houses

Other examples:

Tanzmesse nrw – ztb rented booth to make Berlin dance visible/  
Diagonale from LAFT

Platform/ Festival as „Tanz made in Berlin“ (2008?), institutions celebrate in their programs for a specific time dance, that was produced in their houses

Berlin dance prize for more visibility of the scene, alternating with Tanznacht Berlin

Support for presenters to come to Berlin for presentations (visitor's program)

-> justification of the fund difficult

- funding should go to artistic production, not to programmers from abroad

- non-sustainable to invite for one premiere only

-> still necessity that works have to be seen live to be invited

-> incentive to come to Berlin to see works

Part in the newly found distribution funds or in festival/ platform budgets?

### B Touring

1) Increase funding for Travel/Transport support:

yearly budget 153.000 EUR

- > actually volume of applications in 2017

I/2017: 311.099,61 €

II/2017: 299.327,57 €

-> Appendix of figures attached. Figures on percentage of dance/performing arts will be responded by Frau Krause von Kulturverwaltung next week.

To be discussed

-> for next meeting: define volume that is needed

-> or even own touring fund for dance

-> should fees be supported - depending on country (NPN-model)? – just

travel/transport is easier to justify – also in relation to other genres (volume of fees four touring groups then individual artists higher)

-> Jury decision or as it is right now decision within Kulturverwaltung (projects has an artistic approval already through another jury before it is sent abroad)

2) Infrastructural support for distribution

(this is the same as in the last protocol as we did not go deeper here, to be discussed in the next meeting)

General idea: distribution support can not be on a project based level, but needs longterm realtions and more sustainable structures (establish and keep the relations with partner/venues...)

Who can apply for this fund

- touring/ distribution offices, to strenghten their structure to support more artists
- artists/ tourmanager as a tandem -> to create capacities to do diffusion
- group of artists, that want to employ a person for their diffusion (Belgium model of an artist run infrastructure)
- the houses -> create jobs doing distribution for the artist they collaborate with (like HAU is doing now for two artists)

In which cycle the application (every year, every 2 or 5 years?)

-> question/ discussion: should the distribution be part of all instutions that are in the conception funds (as integral part of their application to implement international networking/touring in their program) – independence of the institutions to decide, how to use there funding

#### SUM UP

Four funding programs that have to be modified or established for better networking / touring/ visibility for artists and works

- co-financing support (for stimulation for international exchange)
- Kulturaustauschstipendien Global (exchange program for individual artist)
- travel / transport support (touring support)
- Infrastructural support for distribution (touring/ networking support on long term)

Next meeting and last meeting: 19.6.

ORT: HALLE TANZBÜHNE BERLIN, Eberswalder Strasse 10, 10437 Berlin

- formulate content of each program
- formulate concrete financial needs for each program
- festival/platform format