

EFFEA

EUROPEAN FESTIVALS FUND
FOR EMERGING ARTISTS

AN INITIATIVE OF THE
EUROPEAN FESTIVALS ASSOCIATION



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EFFEA Duty of Care Protocol

Generation #1 – 2022/ 2023

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This EFFEА Duty of Care Protocol is to be applied across all aspects of the European Festivals Fund for Emerging Artists - EFFEА scheme. The 'duty of care' refers to the obligations placed on people to act towards others in accordance with certain high standards. To identify such improved standards, aspirations, and commitments for arts festivals towards emerging artists is a prime objective of the EFFEА programme.

By listing and discussing duty of care standards, however, the EFFEА programme, an initiative of the European Festivals Association (EFA), is not aiming at strict guidelines or definitive criteria. The intention, instead, is to gather and communicate the experiences that festivals and artists had during the residency period as part of EFFEА Call #1. The focus was on the specifics of the collaboration between arts festivals and selected emerging artists. The EFFEА Platform is one of the 16 *European Platforms for the promotion of emerging artists* co-financed by the European Union in the 2021-2023 period. We wish to define what distinguishes the festival-artist relationship from kinds of responses to the needs and challenges of emerging talent, sought and identified by the other 15 Platforms. What are the special competitive advantages that artists can find through intimate collaboration with a festival? How can this potential best be exploited and what are the challenges?

The primary sources for the EFFEА Duty of Care Protocol were the residency reports produced by 43 Leading festivals. The online seminars organised twice (at the beginning and at the end of the residency period) with the participating festivals, artists, platform members as well as invited personalities, were a valuable source of inspiration. The EFFEА Stories, which continue to be presented on the programme's website, offer exceptional insights.

The EFFEА Duty of Care Protocol aims to provide arts festivals with guidelines for their working relationship with artists at all stages of their careers. Particular attention is paid to festivals that feel the spark of commitment to emerging artists, who are usually, but not necessarily, youthful.

142 Festivals and 43 Artists part of Generation #1 are witnesses to the ambition of the European Festivals Association and European Commission to underpin the significance of the work of bringing new art to our audiences, encouraging the next generation of artists and in getting to know each other better after the pandemic and other crisis – in a European landscape that is as tough as it ever was.

Colm Croffy, Executive Director of the EFFEА Platform Member Association of Irish Festival Events

WHY FESTIVALS?

There is a wide range of institutions, agencies, and relationships that can provide frameworks for the promotion of up-and-coming artists. Browsing the websites of the 16 European Platforms reveals the specific strengths and opportunities of the different configurations. The rich experience accumulated during the intensive residency periods helps answer the question of what distinguishes the promotion of emerging artists in a festival environment from other situations. The answer lies in the relative instability which characterises both festivals and most artists, whether individual or in groups.

Between festival editions and isolated performances there is a lack of continuity for artists as well as for festival organisers. This can be helped by building promotion partnerships.

Joint preparation for inclusion in the festival programme and subsequent follow-up gives both parties in the collaboration a degree of stability that helps fill the gap between editions and performances. This is a prerequisite for focusing on artistic convictions and abilities.

Regardless of artists' connections with specific places, the fundamentally territorial nature of festivals facilitates the perception of the local environment, its physical, social, urban, and spiritual properties. They can significantly influence artistic development.

During promotional residencies, festival creators and artists can step out of their silos. Learning, comprehending, and interacting with each other's motivations, skills, and limitations is more rewarding than simply socialising and networking.

All these, stability, lived and felt experiences, human interactions, and locality, generate traces of ownership, an emotion that contributes to artistic progress. In addition to the range of professional skills that festival staff share with artists, this is how the main attraction of festivals' promoting emerging artists can be summed up.

Emerging artists are the fuel of festivals, they keep festivals fresh.

Tom Creed, Opera and Theatre Director & EFFEJ Jury



©João Versos Roldão

WHY CARE FOR EMERGING ARTISTS?

We focused above on the positive residuals of collaboration from the artists' point of view. The practice of EFFEAs residencies has also helped us understand the motivations of participating festivals. To some extent, these motivations are the same as those of the artists. Festivals, too, are looking for anchors to counteract the ephemeral nature of their editions, which often last only a few days within a year.

Interacting with the emerging artists, with the aim of detecting their agendas, motivations, and deeper layers of their talents better, provides festival organisers with additional clues for successful *programming*.

Likewise, deeper knowledge about artists' needs and preferences contributes to more appropriate choices of technical *facilities*, both in terms of *ad hoc* equipment and permanent infrastructure.

The promotion of emerging artists creates lasting connections with the artistic community. Maintaining relations with artists, especially those promoted internally, produces a loose *pool of artists* who, without having the characteristics of a theatre troupe, can use their knowledge in their genre to support festivals with programming.

Engaging in the promotion of up-and-coming artists is an important factor in shaping the festival's self-image in all its aspects. The choice of the artist, the character, and intensity of its involvement and communication to the environment leaves traces on the *image and brand* of the festival.

The changed image modifies the *standing* of the festival. It influences the festival's reputation among sponsors, administrations, political authorities, media, artistic community, and, ultimately, the general public.

This generation is quite aware that what they create has to have something more. They have the capacity to see the wide range. This really inspired me.

Efruz Cakirkaya, Artistic Director of Istanbul Music Festival & EFFEIA Jury

ABIDE BY SUSTAINABILITY

The partners of the programme, the EFFEIA Platform Members, brought together by the European Festivals Association, have set the bar high. The residencies meant interaction and collaboration between representatives of two exceptionally creative groups in society. They were encouraged to use the opportunities to also address broader and higher concerns than the original goal of promoting the professional careers of the selected artists.

Today, *sustainability* is a cause that unites and mobilises mankind. More than eight billion inhabitants are encouraged to join in a virtual partnership to implement the 2030 Agenda for Sustainable Development, which was adopted by the United Nations. Its components have been translated into 17 Sustainable Development Goals (SDGs).

At first glance, sustainability is a very general and daunting term. Browsing the 17 SDGs, which range from zero hunger to clean energy, it is not immediately clear what relevance they have for arts festivals. Environmental sustainability and the familiar metaphor of the carbon footprint sound the easiest but the EFFEIA Platform expects the participating festivals to look and step beyond the obvious.

In this endeavour, the organisers are also motivated by a related current. This is the global movement of ESG, which stands for *environment, social, and governance*. Strictly speaking, these are standards to be met when investing responsibly and which the EU (and the governments of its members) have set for the operation of all types of undertakings - including the organisers of most arts festivals.

With this in mind, the laureates of the EFFE Call #1 were asked to indicate, in their reports, which dimension of sustainability they paid particular attention to during their residency. The choice was made easier for them by listing several thematic areas. These thematic areas form the next ten sections of this text. The order reflects the weight given to the ten topics in the residency reports.

1. New power relationships between artists and programmers
2. Fair remuneration and working conditions of the artist
3. Inclusivity
4. Meaningful planning
5. Sustainable touring
6. Arts and well-being
7. Hybrid presentation contexts and other digital solutions
8. Environmentally friendly practises
9. Gender equality
10. New business models



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1. New power relationships between artists and programmers

A harmonious relationship between festival programmers and artists is a prerequisite for success. During the preparation for the performance and during its duration the respective roles determine, and to a certain extent freeze the relationship between artists and festival staff. Post-performance conviviality suggests more informality. The more interactions there are, the deeper one another's mindsets are understood. Residencies provide optimal opportunities to identify the elements that connect the programmer and the artist better, and those that are perceived differently, due to the nature of their positions. The objective is to develop a well-designed partnership, based on mutual trust. A bond that prevails and has the potential to affect similar relationships between other partners in the future.

Interactions during residencies are not limited to professional topics. Opinions are exchanged on a wide variety of general issues, but they help to get to know the premises and motives of the festival makers and artists in their original positions.

When it comes to real expert guidance of any kind, the informal post-performance environment facilitates a more substantial exposure of dilemmas and the possible solutions.

The direct confrontation between the three festival partners and the Dispensa Barzotti company was particularly open, direct, effective, and continuous. This allowed the construction of a relationship based on trust and mutual esteem. Thanks to these premises, the outcome of the project and the final workshop were particularly useful to all the subjects involved who could express themselves sincerely about the present and the future of the project. The present project has laid the solid foundations for future collaborations both between festivals and the company.

Tutti Matti sotto Zero - Festival internazionale di circo contemporaneo e magie nouvelle, Italy

2. Fair remuneration and working conditions of the artist

The collaboration between festivals and artists is usually limited to a single edition of a festival, the majority of observations relate to such relationships. Both festivals and artists are aware that reaching or even approaching optimal financial and working conditions for artists goes far beyond the potential of most arts festivals. Even if satisfactory conditions are met, festivals cannot meet the existential requirements of artists outside the collaboration period. The focus of the EFFEAs residencies was therefore on how festival organisers and programmers can engage with the careers of emerging artists in the specific circumstances of arts festivals.

These parts of the residency reports went beyond the narrow issues of fees and rehearsal conditions during the period of collaboration. Under the umbrella of 'fair remuneration and working conditions' a plethora of means emerge that enhance the broadly conceived perspectives of the artist.

The main emphasis is on the exceptional nature of the collaborative period between an artist (or an artist group) and a festival. This is a period that represents a time of grace and a safe space that frees artists from the burden and disturbances of their usual environments. The essence of the 'residencies' lies not in a physical cohabitation but in the comfort of a supportive environment.

During the residencies, the relationship between the festival staff and the artists is characterised by an attempt to withdraw. This is done, for example, by giving artists peace and the opportunity to concentrate on their vision and perfecting their presentation.

Communication is the other, equally valuable side of the coin. Interaction with festival staff is part of the supportive environment. That can include feedback on artistic aspects, ranging from the core of the artists' vision to technical questions. Festival stage specialists can provide comments and advice that can greatly enhance the impact artists want to achieve. They can familiarise themselves with and test new facilities. This may involve a loan, a lease, or a jointly purchase of new objects.

Management is another area where communication with festival staff brings valuable benefit to artists. Depending on prior knowledge or disposition towards such aspects, artists can build new intelligence in accounting, planning, market analysis, and actual marketing know-how.

Without doubt, to allow artists to escape from their daily lives, festivals must also get off the beaten track. However, this is not a one-way process. The residencies have proved to be rewarding also to festivals, especially due to the additional quality to their programmes. A better understanding of the artists' needs is useful to the members of the festival team in their respective roles.

While offering safe space is a primary aim, residencies are not about confining artists to Parnassian retreats. Festivals have a treasure trove of live contacts that offer artists new connections in their careers. As well as expanding their professional networks, artists are introduced first-hand to the mechanisms of programming negotiations.

In fact, most of the problems boil down to financial issues. More often than not, arts festivals live from day to day. By the time they deliver their current edition, few festivals have a definitive or even approximate budget for the next edition. Artists also feel exposed to the unexpected. So, it is often between like-minded partners that the financial terms of the residency are agreed. A shared destination is conducive to finding and implementing innovative solutions to financial bottlenecks. Fundraising is an important part of being a festival organiser as much as being an artist. Festivals, which normally have a much bigger budget than artists, can by definition pass on more knowledge in this respect, which is an indispensable aspect of residency experiences.

Considering the living standards in Serbia and Croatia which are at the moment lower than the rest of the EU, especially the established low artist fee standards in these countries, the project was able to provide to the residency artist much more fair working conditions.

Perforations Festival, Croatia



©Alexandros Zilos

3. Inclusivity

A paradox of our time is that with the triumphant rise of smartphones and social media, people fear the danger of being abandoned and cut off from the world. Festivals are an effective way to bring people out of their isolation and restore the experience of being together. This is a key explanation of the continued proliferation of festivals that are intended to create inclusivity by definition. Arts festivals, above all, are able to make a lasting contribution to combatting individual isolation. Dealing with the special situation of the LGBTQIA+ community is an obvious terrain of festival inclusivity. They and other vulnerable social groups are offered a safe space and a

sense of belonging.

Conscious and imaginative attempts to engage with audiences increase the success of emotional and mental inclusion (see the link to the impact of festivals on well-being). Festival environments facilitate artists' interactions and mingling with the audience, who then feel included in the performance.

Festivals are characterised not only by breaking down emotional, mental, and social barriers, but also by dealing with physical and geographical accessibility. Any festival outside urban and metropolitan environments serves the inhabitants of the host location. In remote or difficult-to-access areas – such as islands – festivals combat the evil of exclusion by engaging with residents.

Representing cultural diversity promotes intercultural competence, which acts as a catalyst for the inclusion of groups and individuals with different cultural, religious or ethnic backgrounds.

Inclusivity hasn't been related to people with ailment or social problems, but to overcome the condition of belonging to minority groups. This is specific aspect of life in this area. Every minority group (which in neighbouring country becomes majority) has its own contacts and closed circle of activities. The residence had the goal to delete the groups and melt them together to develop the project. This has been achieved also with bonus of enhancing linguistic mutual comprehension trough passive understanding.

Piccolo Opera Festival, Italy

4. Meaningful planning

Festivals exist and operate under relatively stable organisational regimes. They must adhere to a strict set of regulations and take responsibility for the existential (and civic) demands of their staff, which in cases represent a significant number. This involves the use and ongoing development of management skills, including the competences of devising plans for different time frames.

Residencies allow artists to acquire some of this know-how – which begins with adapting to the disposition to live and act (at least in part) according to plans. When there is openness on both sides, festival staff can mentor artists to help them improve their work process. The supportive environment of the residencies and the festival experts' assistance are instrumental in this.

Financial support well in advance of our programmes has been a game-changer in our approach to planning. With increased funding, we've expanded our planning horizon, shifting from short-term, often reactive strategies to long-term, strategic thinking. This shift has allowed for more specific and aim-oriented planning, enabling us to craft performances with greater depth and impact.

Ördögkatlan Fesztivál, Hungary

5. Sustainable touring

The issue of sustainable touring is the other side of the environmental coin. This is an area where artists are more directly concerned and have made numerous observations during the EFFEAs residencies. There are art forms with limited technical requirements, such as poetry and storytelling, or mime, street art, and solo dancing without props, where the conditions of sustainable touring are largely reduced to the needs of the individual. In cases where there are special stage requirements, conscious selection of the programme is crucial. The design of easily transportable sets is the next task. Here, responsible and imaginative co-operation between artists and festival organisers produces good solutions.

Calendars, maps, travel schedules, and programming priorities all play a role in planning a sustainable touring programme. No good solution can be conceived without close co-operation between festivals and artists.

In addition to bringing the climate issue to the forefront of its dramaturgy, GAIA experiments with new, more sustainable ways of circulating the performances. The show uses an ephemeral set design made of smoke and fog to avoid the creation and transport of material sets. This allows the company to travel nimbly, reducing the costs and carbon footprint of touring the show by transporting only the costumes in a trolley. To do this, GAIA asks the host organisations to provide the necessary technical equipment locally and adapts the ephemeral set design each time to the new space it meets.

POLIS Teatro Festival, Italy



©V. Brtnicky

6 Arts and well-being

Reflecting on the effects that festivals exert on the well-being of their social environment, artists and the festival makers differentiated between the impact of the festival on the audience and the city in which the festival takes place.

There is growing evidence of the positive impact of the arts on individual well-being. Some artists have always known that their work can heal. This is sometimes defined and detected in terms of physical and mental health indicators. This recognition must, however, be translated into consciously chosen priorities at different levels. In addition to programme selection, festivals and artists should eliminate effects that run counter these positive impacts. And therein lies the challenge of finding a balance between the calming functions and the exciting or disturbing effects inherent in the most authentic art. However, stimulating the mind and soul may be the best way to achieve well-being for most individuals.

When it comes to the well-being of the local community, positive interactions with its institutions and residents are the most important recipe. The range of means serving the well-being of the host city (region, village, etc) goes as far as taking a conscious role in contributing to the brand of the place. By arousing pride in the festival among the inhabitants, it is hoped that a greater sense of well-being can be achieved.

One aspect of the issue is related to environmental protection. In the same way that festivals are keen to reduce the burden of their operations on nature, it is also imperative to minimise the impact of festival editions spending on traffic, noise, and rude behaviour.

The issue of emotional well-being of the artists and festival staff themselves is so self-evident that the residencies have paid no particular attention to it.

This aspect was fundamental through the presence of Tatev Chakhian herself and her work, as well as her creative and positive interaction with the audience and local community.

Malta Mediterranean Literature Festival, Malta

7 Hybrid presentation contexts and other digital solutions

During the Covid lockdowns the entire cultural sector was forced to learn about digital solutions. Recording and communicating different artforms had formerly been the eccentricity of a very small community of digital aficionados and experimental artists; today such practices have become the new norm. Festivals have adopted various digital techniques in their planning, management, and marketing tasks. In many cases, control, information and instruction of the public is carried out solely through virtual means. Festivals without physical tickets and cash are the order of the day. These developments usually do not affect artists, although the residencies have allowed them to discover the subtleties of these practices. Sometimes systems of partner festivals could be compared just as festival organisers could exchange digital solutions while adjusting their residency cooperation.

Workshops held during festivals (or between the editions in off-season) routinely use digital devices to engage and connect participants in different locations. Artists have undergone the same 'modernisation' or digital transformation as festival organisers. Artist groups in particular have upgraded the management and communication dimensions of their lives. The changes have been ground-breaking especially in the

latter area: communications. Digital solutions enable artists to expand the reach of their work through online and offline engagement strategies – potentially on a global scale. Residencies offer the artists and festivals the opportunity to work together to perfect their techniques for recording, archiving, and communicating their ephemeral artistic productions.

The adaptation and learning process is particularly challenging when the artistic content itself depends partly or fully on digital solutions. The time gained through the residencies is a blessing for artists in acquiring and perfecting the digital aspects of their production. This is of particular significance for artworks with sophisticated multimedia solutions.

The adoption of unconventional distribution channels has certainly opened new contexts for the dissemination of the film. The choice to present the work online represents a significant evolution in the methods of cultural sharing. This approach not only promotes broad access by the audience but also constant cultural exchange. In this scenario, the synergy between the traditional approach of cinematic storytelling and modern digital consumption results in a hybrid experience.

Imaginaría – International Animated Film Festival, Italy

8 Environmentally friendly practises

Arts festivals care about the environment – this is a given. Most arts festivals have a rich reservoir of practices aimed at avoiding burdening the environment as well as about propagating the duty to fight against the deterioration of our planet.

Regarding their own environment conscious operation, the festivals participating in the EFFEFA project displayed measures on a broad scale. Savings on energy consumption occur on two levels. The use of low-consumption devices constitutes a group of measures that includes the use of electric vehicles on large premises and important amounts of cargo for the festival. The other level is to produce their own electricity, for example using solar equipment.

Marketing, communication, and interaction with the public used to consume tons of paper. By going electric, festivals get rid of most of it.

Many festivals are trying to reduce the burden posed by visitors' automobiles. This includes the use of festival buses and careful planning of parking arrangements.

Residencies provide opportunities to exchange these experiences between the

participating festivals. Artists can contribute with their ingenuity and experiences collected from elsewhere, due to their generally greater mobility than festival organisers.

On the virtual level, festival programmes often reflect concern for the future of the planet. Some of these are implicit and require sensitivity to the arts to receive the message. And there are explicit ways to promote the cause of environmental protection, from productions on climate change to debates about it.

A special area is the selection of co-operating partners. This means prioritising catering, shipping, security, etc. providers who demonstrate environmental awareness. The same also applies to sponsors.

The practice of the Sixth Sense Theatre group is truly environmentally friendly in all aspects. They travel very lightly, and the performance does not have big sets that need transporting. They use items from nature to establish the atmosphere for their performance. Lukianenko also encourages this in her masterclass workshop and the participants bring tree branches, local, typical for the time of year berries and other items from their surroundings to be used in the planning of the workshop demos.

Festival Internazionale dei Burattini e delle Figure Arrivano dal Mare, Italy



9 Gender equality

The experiences of the EFFE program show that the issue of gender equity is deeply embedded in all aspects of arts festival life. Gender equality is repeatedly identified as a guiding principle in the residency experiment. Ironically, however, there is a lack of detailed descriptions of the corresponding measures. Festivals apparently take it for granted that equal opportunities to women and men is a must, be it in the treatment of artists or in programming. The best way to achieve the latter is to stage plays that encourage audiences to rethink their approach to gender issues.

In addition to equal opportunities for women and men, particular attention is also paid to all dimensions of gender identities and relationships. The diverse experiences within the LGBTQIA+ communities are authentically represented and discussed in different festival constellations.

The residency also examined the Travesti Biológica project's capacity to challenge gender stereotypes and promote gender equality, particularly in its portrayal of the transgender community.

FLAM - Festival for Live Art, The Netherlands

10 New business models

The conviviality between festivals and artists provides a natural forum for debating organisational and business models most favourable to the artistic activities. The quest for new business models could, however, succeed in breaking the vicious cycle of searching for subsidies and sponsorships. In this context the consensus approach is to try to achieve a balance between the different types of sources, in particular between public and private financing.

In the design of the operational processes of individual or associated artists, the differentiation of earned incomes is an area in which festival experiences are of particular importance. Concepts such as royalties, fees, copyright, licences, media rights, merchandise and more are interpreted and discussed. The specific needs of artists such as rehearsal, storage and archiving capacity, as well as travel arrangements, represent another cluster of management issues on which festivals can profitably advise the emerging artist.

In terms of new business models, we've recognized that traditional funding models may fall short, necessitating exploration of diverse revenue streams like crowdfunding, business partnerships, and innovative sponsorship models. Embracing digital platforms for monetisation and audience engagement has become imperative.

Mime in Motion Festival, France

I insist that people change the business model to suit the process. Not the other way around. Because if it is the other way around it is not organic and it also compromises the work. (...) I insist and fight a lot for the conditions that protect the process.

Akram Khan, Artistic director, Choreographer, Dancer & EFFEJ Jury



©Valter Vinagre

PART OF A WHOLE

The primary purpose of the EFFE Duty of Care Protocol is to be of assistance to festival organisers and artists engaged in collaboration. In another context, it can become a relevant document for policy analysis and a recommendation resource for decision makers in related policy areas.

These efforts can be fully realised by mutually reinforcing the impacts of other opportunities for peer-to-peer interaction, as part of the 70-Years-On Agenda of EFA. These include the annual Arts Festivals Summits, the FestivalFinder.eu portal, the EFFE Seal for Festival Cities and Regions, and other actions of the Festival Cities Initiative, The Festival Academy, as well as programmes and activities carried out in conjunction with other partners.

It is a way of boosting a collaboration and the artist being involved not only for that year but for longer, so it has a long lasting impact.

Hugo Bergs, Artistic Coordinator of C-TAKT & EFFE Jury



WORK IN PROGRESS

At the time of writing this first edition of the Protocol, Call #2 residencies are under way and the Call #3 winning configurations are being announced. All participants in the EFFEА programme can benefit from the experiences gained during the activities of Call #1, which these pages intend to expose.

Alongside the accumulation of new experiences, new challenges will emerge. The first months of 2024 have shown a series of signs that important segments of society are tired of the discipline and sacrifices that the fight against climate change requires. This and other troubling developments have somewhat altered the conditions under which many arts festivals take place. A comprehensive update of the EFFEА Duty of Care Protocol, planned for the 2025 European Festivals Summit (due to take place in Edinburgh, in Spring 2025) is bound to reflect new insights into the relationship between artists and festivals.

The power of novelty, of unique discourse that people at the start of their career have, is unprecedented. It is something very unique and very much needed at this moment in Europe.

Haris Pašović, Theatre and Film Director & EFFEА Chair of the Jury



CREDITS

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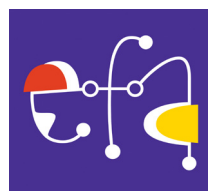
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