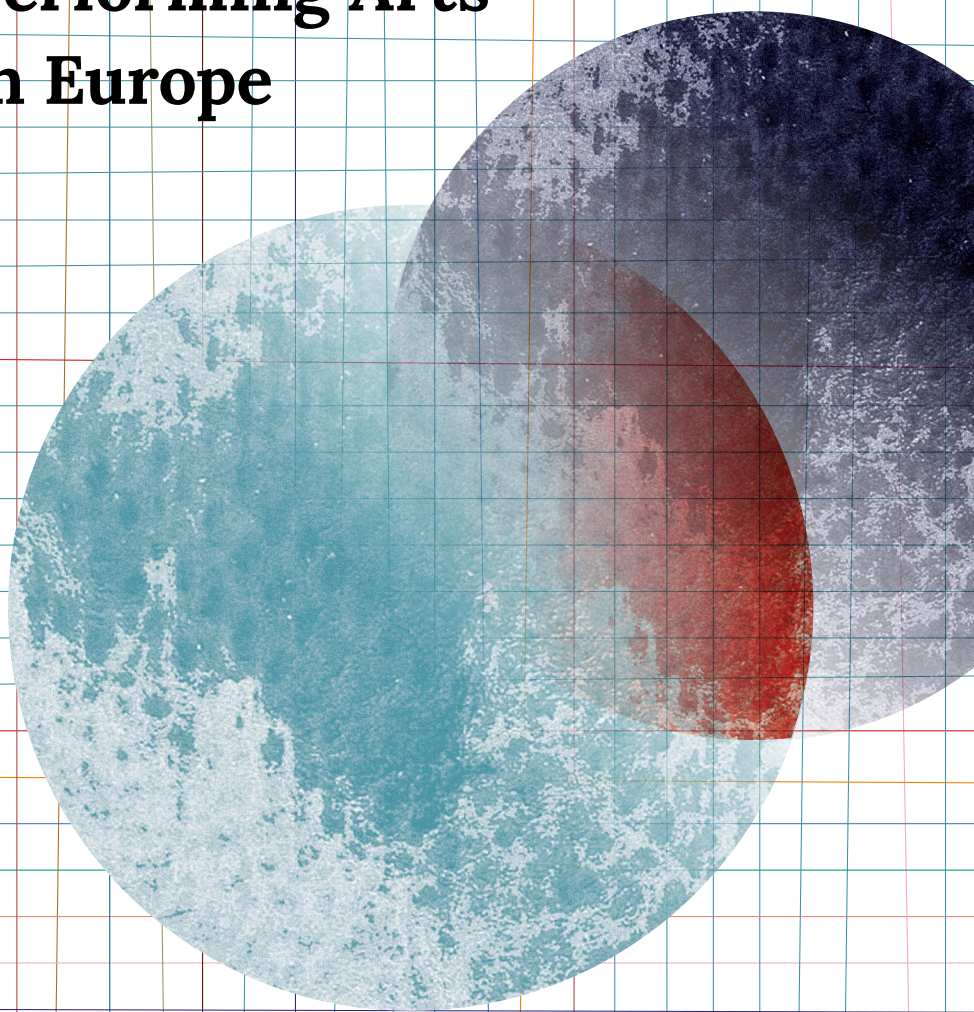


Introduction to the **Independent** **Performing Arts** in Europe

Thirteen European
Performing
Arts Structures at
a Glance



Published by:
EAIIPA – The European Association
of Independent Performing Arts

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IMPRINT

Published by: EAIPA – The European Association
of Independent Performing Arts
Gumpendorferstr. 63B, 1060 Vienna - Austria

Editor: Thomas Fabian Eder

Proofreading: Daniel Brunet

Graphic Design: Kruse & Müller, kruseundmueller.com

The profile texts for each country and all photos are
individually provided by the respective partner organizations.
Thank you very much for the contributions!

2nd Edition
Printed in Berlin 2021

ISBN 978-3-200-07817-8

Contributions by:

Stephan Behrmann
Chiara Baudino
Veselin Dimov
Thomas Fabian Eder
Amy Fee
Fridrik Fridriksson
Lena Gustafsson
Zoltán Imely
Petr Prokop
Ulrike Kuner
Nina Mariel Kohler
Miguel Ángel Lozano Colodrá
George Remes
Inga Remeta

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Foreword

Dear reader,

The independent performing arts in Europe are becoming increasingly important when it comes to the development of the art forms of theater, dance, new circus and performance throughout Europe. This is not only on the artistic front - more and more the entire production system, the working conditions and the social dimensions of the field are coming into focus. With this, the artists, the cultural workers, the independent working companies and structures are examining, questioning and reviewing their individual livelihoods. Is there enough money for me as an artist, for everyone involved in the company to survive? What are the financial and social prospects for the individuals working in the industry? How are the dependencies structured? Are there new ideas to overcome the precarious working situation of artists and cultural workers?

With this 2nd edition of our brochure, we are adapting the representation of the independent performing arts sector and expanding it to 13 countries in Europe. Our plan is to continue this research and provide updated information every two years. We, the European Association of Independent Performing Arts, seek to continuously provide information about the sector, focusing on those who invent, develop, realize and present the art form: artists and art professionals. We are also interested in whether and how the pandemic will affect their livelihoods, and whether policymakers and funders will use the attention and discourse to rethink and adjust policies as well as focus on better conditions for artists and arts practitioners.

EAIPA members have contributed their expertise and research to this booklet and overview. For political discourse, it is essential to show up-to-date facts and figures. Thanks to our members, national representatives of the independent performing arts, we are able to provide this information. We will certainly continue because we know: together we are stronger.

Ulrike Kuner

President of EAIPA –

The European Association of Independent Performing Arts



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Europe's Independent Performing Arts Community

The independent performing arts in Europe have joined forces. Theaters, festivals, residency spaces and associations unite in international collaborations and professional networks committed to a joint venture while artists explore a field for experimentation located beyond traditional boundaries. Classic distinctions between audience and artist, the private and the political, the everyday and »high culture« as well as between the individual artistic genres are challenged. The field is distinguished by the pursuit of new forms, negotiating, changing and interacting with the social conditions of the artists' immediate and larger surroundings. Thus, the independent performing arts shape a space for social self-reflection and a culture of debate that demands and promotes understanding and which is of central importance for a vigorous and vibrant democracy.

The independent performing arts in Europe have shaped new institutional patterns, a common language, interaction and collaboration on all levels as well as common strategies in advocacy. Infrastructural development continuously generates firm values in the forms of purpose-built real estate, new organizations or emerging patterns of coalition. Independent productions dominate the international stages and trailblazing aesthetic innovations are more often than not appropriated by their traditional counterparts, the public theaters.

And yet, there is a lack of adequate remuneration. In some European countries, representation structures have matured over the course of decades as well as a constant dialogue between artists, policymakers and administrators to improve upon the lack of funding and shortcomings in working conditions of the field. Other countries lack this communication entirely. Adequate acknowledgment and sufficiently financed funding systems are still not the case anywhere in Europe. Even in comparatively well-funded countries, only a few members of the community are able to finance their artistic work in such a manner that

their artistic goals can be realized without making compromises while at the same time maintaining minimum standards with regard to the payment of and provision of social safeguards for the artists involved. These and other shortcomings shared as common experiences motivate the solidary networking of Europe's performing arts communities. More importantly however, they impede the development of this prosperous field and threaten to jeopardize the structural achievements of recent years, particularly considering the new challenges that have arisen as a result of the coronavirus pandemic. Political focus and dedication in the years following the crisis is therefore particularly appropriate.

EAIPA – The European Association of Independent Performing Arts, serves as a central point of contact concerning those issues. Since 2018, it has addressed the grievances of the sector, knowing that the international exchange of independent dance and theater makers provides the opportunity to learn from one another and to create synergies in order to jointly work together to call for progressive changes in the financial and sociopolitical conditions within the independent performing arts communities in Europe.

Thirteen European Performing Arts Structures at a Glance

Self-reliance and empowerment are a characteristic of the field and have been the basis for the development of strong associations in all of the countries presented in this publication. On the subsequent pages, the following membership organizations representing performing arts communities on a national level, from all European regions, inform about the performative arts in their respective country, about funding systems, advocacy and the status of the artists from Northern to Eastern, Western and Southern Europe. Advocacy experts in each country conducted independent research and the associations hold authorship over the following self-presentations. Due to the extraordinary situation of the coronavirus crisis, the cultural budget figures from 2020 are distorted, therefore under the heading »The community in Numbers« the figures from 2019 are presented. All other figures are up to the minute. A joint EAIPA survey conducted in January 2021 with 1,034 respondents identified median incomes, the percentage of theater professionals living below the risk-of-poverty-line or the number of professionals in the field who need to work a second job to make a living.

Austria	Interessengemeinschaft Freie Theaterarbeit (IGFT)/ Austrian Association of Independent Theaters
Bulgaria	АСТ – Асоциация за свободен театър/ ACT – Association of Independent Performing Arts
Czech Republic	Asociace nezávislých divadel ČR/ Czech Association of Independent Theater
Finland	Teatterikeskus/ Theater Center Finland
Germany	Bundesverband Freie Darstellende Künste/ German Association of Independent Performing Arts
Hungary	Független Előadóművészeti Szövetség (FESZ)/ Association of Independent Performing Arts
Iceland	Sjálfstæðu Leikhúsin/ Association of Independent Theaters in Iceland (AITI)
Italy	Associazione Etre Coordinamento della Realtà della Scena Contemporanea
Romania	Asociatia Teatrelor Independente/ The Association of Independent Theaters
Slovenia	Društvo Asociacija/ Association Asociacija
Spain	Red de Teatros Alternativos
Sweden	Teatercentrum/ Theater Center Sweden Danscentrum/ Dance Center Sweden
Switzerland	t. Theaterschaffende Schweiz/ Professionnels du spectacle Suisse/ Professionisti dello Spettacolo Svizzera

Austria

National government:
Federal parliamentary republic
 Capital city: **Vienna**
 Official language: **German**
 Currency: **EUR - Euro**
 Population: **8,935,112**
 GDP (nominal): **\$ 446,315 billion**
 Median equivalent net income in the country: **25,729 €/year**
 Median net income of independent performing arts professionals: **13,000 €/year – n 110**

burg. Generally, the examination of transnational and contemporary issues is essential for the Austrian theater community, which is characterized by a high degree of networking. The agents cooperate with each other and they are involved in research and in projects abroad. Even though the focus is primarily on German-language productions, Austrian theater makers find ways to be well received in non-German-speaking countries. Modern music theater is of particular importance. Companies in this field have long been established and produce continuously, they commission compositions and new works and are known for organizing annual festivals.

The Independent Performing Arts Infrastructure in Austria

Production structures rarely produce stable, long-term employment relationships. Only a few companies formally employ actors or artists. Ensembles tied to permanent theaters are a rarity, although since 2017 more artists have been hired for rehearsal time (max. 1 - 1.5 months). Instead, individual artists or artist companies develop artistic concepts in anticipation of funding. They then apply to local authorities (with a low 20 % success rate). It is possible to apply for additional funding from the Ministry of Culture (success rate 70 %). Festivals, cooperation and co-production houses can also participate with cooperation fees and/or in the form of the provision of materials and services. As a rule, artists and artistic companies act as sole entrepreneurs and assume all artistic, financial and administrative responsibility. They engage all contributors and are liable for production, presentation and touring. Information and training is provided by the IGFT association.

The Independent Performing Arts in Austria

The independent performing arts are a central pillar of the Austrian theater system. The field of dance and performance is considered particularly successful, both nationally and internationally. It is characterized by artists who often have an international or diverse background. Many of them initially come to Austria to study dance or performance in Vienna, Linz or Salzburg.

The Community in Numbers

Annual budget spent on artistic production in the independent performing arts sector on a national level: **2,095,435 €** ²
 Annual budget spent on artistic production in the independent performing arts in the capital city: **5,014,555 €** ³

Agents and Organizations ⁴

Number of independent artists: **20,000**
 Number of independent ensembles: **650**
 Number of independent production managers: **30 - 50**
 Number of production houses / theaters presenting regular programming: **110**
 Number of independent performing arts festivals: **39 - 55**
 Number of residency programs: **2**

Status of the Artist

A minimum wage recommendation specifically for performing arts professionals does exist. 165 € per working day is suggested. The country is equipped with a social security system that provides favorable treatment for artists, but excludes the equally precarious technical and producing professions engaged in the field. An EAIPA survey with 110 Austrian participants revealed that in 2020, 67.3 % of performing arts professionals had an income that was lower than the at-risk-of-poverty threshold; in 2019 it was 62.7 %. Furthermore, 78.3 % rely on a second source of income outside of the performing arts in order to secure their livelihoods. The low level of income makes a drift into poverty at retirement age very likely.

Partner Association

Interessengemeinschaft Freie Theaterarbeit (IGFT)/Austrian Association of Independent Theaters
 Founded in: **1988**
 Number of members: **approx. 2.000**
 Type of organization: **Professional association**
 Representing: **artists and cultural workers (production managers, producers, amongst others)**

² Annual report of the Arts Ministry (2019)

³ Annual report of the city of Vienna (2019)

⁴ The figures are derived after an intensive examination of the funding of individual companies, artists and structures (theaters, festivals, cooperative and co-production houses, etc.) based on official funding data. There are no comprehensive official statistics available.

Bulgaria

National government:

Unitary parliamentary constitutional republic

Capital city: **Sofia**

Official language: **Bulgarian**

Currency: **BGN - Lev**

Population: **6,916,548**

GDP (nominal): **\$ 77,782 billion**

Median equivalent net income in the country:

8,261 BGN/year (4,224€/year)

Median net income of independent performing arts professionals: **10,000 BGN/year (5,113,02€/year) – n 40**

The Independent Performing Arts in Bulgaria

The independent performing arts community in Bulgaria brings together artists and organizations with the goal of further developing contemporary performing arts practices. A common goal that provides fertile ground for original works of high artistic quality and for an environment in which experimental creative process is encouraged. Even though the Bulgarian independent performing arts community

still has some progress to make relative to its German or Czech counterparts, it has greatly improved compared to 10 years ago, especially in terms of international collaborations. There is a unique aesthetic, it has its own structures, regular productions and potential for expansion. With a great deal of vigor, the ACT association is continuously working to unite the agents both within its own genre as well as across genres. Looking beyond the performing arts into the independent musical, visual, architectural or design fields, a common dynamic and collaborative spirit can be seen. The country's unified independent arts sector promotes the development of the arts and is a catalyst for democratic and social processes in Bulgarian society.

The Independent Performing Arts Infrastructure in Bulgaria

There is a lack of infrastructure. Bulgaria has no production houses, no regular residencies, very few independent producers, no production offices and no permanent advisory services. At the very least, there are some festivals and a few training programs and workshops for artists that take place within the framework of those events. There is also a production house being planned that will open soon called Toplocentrala. The idea behind Toplocentrala is to bring the necessary infrastructure into the context, creating better conditions for the development of the independent community with an on-site production office, permanent consulting, a functioning residency program, regular educational activities and much more.

The Community in Numbers

Agents and Organizations⁵

Number of independent artists: **400**

Number of independent ensembles: **85**

Number of independent production managers: **20**

Number of production houses/theaters presenting regular programming: **2**

Number of independent performing arts festivals: **6**

Number of residency programs: **1**

Partner Association

ACT – Асоциация за свободен театър/
ACT – Association of Independent Performing Arts

Founded in: **2009**

Number of members: **45**

Type of organization: **Non-governmental organization/network**

Representing: **Artists, producers, theater makers and formal theater groups**

Status of the Artist

A minimum wage recommendation specifically for performing arts professionals does not exist in Bulgaria. The country is also not equipped with a social security system that provides beneficial treatment for performing arts professionals.

An EAIPA survey of 40 Bulgarian participants revealed that in 2020 32.5 % of performing arts professionals had an income that is lower than the at-risk-of-poverty threshold; in 2019 it was 15.4 %. Furthermore, 81.8 % rely on a second source of income from outside of the performing arts in order to secure their livelihoods. Because of the low level of income, many are not covered by social security. They cannot pay their social security contributions. A drift into poverty at retirement age is very likely.

⁵ The numbers are estimates by the experts from ACT – Association of Independent Performing Arts based on membership and network data. There are no comprehensive official statistics available.

Czech Republic

National government:

Unitary parliamentary constitutional republic

Capital city: **Prague**

Official language: **Czech**

Currency: **CZK - Czech koruna**

Population: **10,701,777**

GDP (nominal): **\$ 261,732 billion**

Median equivalent net income in the country:

256,352 CZK/year (10,063 €/year)

Median net income of independent performing arts professionals:

356,740 CZK/year (14,004 €/year) – n 18

society; stirring, challenging and encouraging. Furthermore, the independent performing arts are an important ambassador of Czech culture abroad. Since the beginning of the pandemic, the entire sector has come together as one voice (AND CR, ITI, the cultural network Nová síť, etc.), and cooperation in the protection of artists and companies has become unprecedented in the history of their existence.

The Independent Performing Arts Infrastructure in the Czech Republic

Most of the independent performing arts institutions are located in Prague, as municipal support is most substantial in that city. However, there are also regional companies, especially in larger cities such as Brno, Plzeň, Ostrava, etc. In recent years, there have been tendencies to establish rural residences that support live events for local audiences. The spectrum of independent activities are mainly independent companies, festivals, production houses and a few production platforms (producers) as well as the residencies mentioned for individual artists or companies. There is a very well run advisory and advocacy organization, Nová síť, for the independent performing arts. A few independent producers exist; however, they mainly work in the commercial sector.

The Independent Performing Arts in the Czech Republic

Before the establishment of the national association AND CR in 2016 there was no platform in the Czech Republic that could formulate needs and demands about the importance and position of the independent sector across genres. No one was able to communicate on behalf of the entire independent community with representatives of the state, regions, cities and municipalities in solving problems of the sector. Independent theater is a vibrant participant in the life of

The Community in Numbers

Annual budget spent on artistic production in the independent performing arts sector on a national level: **2,050,000 €** ⁶

Annual budget spent on artistic production in the independent performing arts in the capital city: **6,250,000 €** ⁷

Agents and Organizations ⁸

Number of independent artists: **2,500**

Number of independent ensembles: **106**

Number of production houses/theaters presenting regular programming: **50**

Number of independent performing arts festivals: **10**

Partner Association

Asociace nezávislých divadel ČR/Czech Association of Independent Theater
Founded in: **2016**

Number of members: **57**

Type of organization:

Non-governmental organization

Representing: **Independent companies, groups, ensembles, independent theaters, venues, rehearsal spaces and festivals**

Status of the Artist

A minimum wage recommendation specifically for performing arts professionals does not exist in the Czech Republic. The country is also not equipped with a social security system that provides beneficial treatment for performing arts professionals.

An EAIPA survey of 18 Czech participants revealed that in 2020 11.1 % of these performing arts professionals had an income that is lower than the at-risk-of-poverty threshold; in 2019 it was 27.8 %. Furthermore, 52.6 % rely on a second source of income from outside of the performing arts in order to secure their livelihoods.

⁶ STATISTIKA KULTURY České republiky

⁷ Magistrát hlavního města Prahy

⁸ The numbers concerning artists and festivals are estimates by the experts from Czech Association of Independent Theater based on their membership data. Ensembles and production houses are officially documented by STATISTIKA KULTURY České republiky

Finland

National government:
Unitary parliamentary republic
 Capital city: **Helsinki**
 Official language: **Finnish**
 Currency: **EUR - Euro**
 Population: **5,536,146**
 GDP (nominal): **\$ 277 billion**

and young people in Finland have access to cultural and artistic services. The independent performing arts produce offerings for special audiences, for people who are not able to attend large, urban organizations/venues. In addition, the independent performing arts sector also ensures that there are opportunities to produce art without extensive financial costs.

The Independent Performing Arts Infrastructure in Finland

The infrastructure of the Finnish performing arts field is divided into two parts due to subsidization by the state: the Ministry of Education and the Ministry of Arts. This structure is permanent and it has a legal basis. The law that regulates subsidies ensures the statewide connection of theaters and the availability of performing arts. At the same time, it makes it very difficult for new arts organizations to develop. Independent groups and ensembles often operate without any hope of receiving adequate subsidies for their work. Consequently, actual independence of art organizations and groups is currently not realistic, since subsidy is always based on a political program. Due to this, many artists work only in production based working groups.

The Independent Performing Arts in Finland

The independent performing arts sector ensures the richness of the performing arts in Finland in many ways and it gives a voice to people on the margins of society. It makes the accessibility of the performing arts a reality and ensures that children

The Community in Numbers⁹

Annual budget spent on artistic production in the independent performing arts in the capital city: **4,500,000€**

Status of the Artist

There are minimum fee recommendations specifically for performing arts professionals in Finland, but the minimum fees are often so high that independent groups cannot pay them. Much of the work is done without any payment at all. The country is equipped with a social security system that provides beneficial treatment for all performing arts professionals.

An EAIPA survey of 20 Finnish participants revealed that in 2020 35.0 % of those performing arts professionals had an income that is lower than the at-risk-of-poverty threshold; in 2019 it was 40.0 %. In addition, 95 % rely on a second source of income from outside of the performing arts in order to secure their livelihoods. The low level of income, short working periods and working with grants and scholarships does not accumulate pension as much as working daily in a full-time job does. A drift into poverty at retirement age is very likely.

Agents and Organizations⁸

Number of independent artists: **3,000 – 3,500**
 Number of independent ensembles: **240**
 Number of production houses/theaters presenting regular programming: **7¹⁰**
 Number of independent performing arts festivals: **8**

Partner Association

Teatterikeskus/Theater Center Finland
 Founded in: **1971**
 Number of members: **51**
 Type of organization: **Non-governmental organization**
 Representing: **Independent companies, groups, ensembles, independent production houses, theaters, venues and commercial theaters**

⁹ All numbers are estimates by the experts from Theater Centre Finland partly based on statistics published by tinfo.fi partly based on membership data and expert knowledge. There are no comprehensive official statistics available.

¹⁰ Here are considered only those production houses that cooperate with several ensembles. In addition, there are many more groups with their own, some of which have their own venues.

Germany

National government:
Federal parliamentary republic
 Capital Ccty: **Berlin**
 Official Language: **German**
 Currency: **EUR - Euro**
 Population: **83,190,556**
 GDP (nominal): **\$ 4,319 trillion**
 Median equivalent net income in the country: **23,515€/year**
 Median net income of independent performing arts professionals: **15,800€/year - n 139**

for artistic and aesthetic innovations. Discourses surrounding post-colonialism, gender justice, queerness and diversity in the field of theater are addressed artistically primarily by the independent community. Together with institutional theater, the German independent performing arts are applying for inclusion in the UNESCO list of intangible cultural heritage.

The Independent Performing Arts Infrastructure in Germany

There is a wide range of professional forms of production, organization and artistic expression. The community includes a large number of individual artists, groups or collectives, venues, festivals, networks and interest groups. The range of disciplines is remarkably broad: performance, dance, drama, music theater, children's and youth theater, puppet and object theater as well as theater in public space, amongst others. Arts education is a central component of the working practice of artists. The social security of artists must be significantly improved. Many artists are threatened by poverty in old age. There also needs to be a paradigm shift in the federal funding systems that moves away from funding individual productions towards longer-term funding of work processes and artists.

The Independent Performing Arts in Germany

The independent performing arts have great artistic and social significance and are an elementary component of art and cultural production today, both in large cities and in rural areas. In many rural regions, the performing arts are nearly exclusively represented by independent artists. The independent performing arts field is an important source of inspiration

The Community in Numbers

Status of the Artist

A minimum wage recommendation specifically for performing arts professionals does exist. It suggests 2,490 euros per month for professionals with beneficial social security treatment and 2,875 euros for those without. The country is equipped with a social security system that provides favorable treatment for the practice of artistic professions, but excludes the equally precarious technical and producing professions engaged in the field.

An EAIPA survey of 139 German participants revealed that in 2020 60.1 % of performing arts professionals had an income that is lower than the at-risk-of-poverty threshold; in 2019 it was 66.7 %. In addition, 74.8 % rely on a second source of income from outside of the performing arts in order to secure their livelihoods. With the often low income from artistic work, many do not succeed in acquiring a corresponding pension entitlement in the existing pension system. A drift into poverty at retirement age is very likely.

Agents and Organizations¹²

Number of independent artists: **40,000 - 60,000**
 Number of production houses/theaters presenting regular programming: **20 - 30**
 Number of independent performing arts festivals: **25 - 50**

Annual budget spent on artistic production in the independent performing arts on federal level: **due to the federal structure of cultural funding and the fact that the national funds do not distinguish between funding for independent and institutional structures in their statistics, no figures are available.**
 Annual budget spent on artistic production in the independent performing arts in the capital city: **More than 20,000,000€¹¹**

Partner Association

Bundesverband Freie Darstellende Künste/
 German Federal Association of Independent Performing Arts
 Founded in: **1991**
 Number of members: **20 member organizations (16 federal state associations and 4 associated member associations) with a total of about 2,500 members**
 Type of organization: **Professional association/umbrella association/non-governmental organization**
 Representing professional freelance theater makers, artists, ensembles, independent institutions and structures working in the genres of dance, theater, performance, music theater, children's and youth theater as well as all interdisciplinary artistic work.

¹¹ Internal estimate of the cultural administration of the city of Berlin

¹² The numbers are estimates by the experts from the German Federal Association of Independent Performing Arts based on the Monitoring Report for Cultural and Creative Industries and the Künstlersozialkasse concerning membership data and expert knowledge. There are no comprehensive official statistics available.

Hungary

National government:
Unitary parliamentary constitutional republic
 Capital city: **Budapest**
 Official language: **Hungarian**
 Currency: **HUF - Forint**
 Population: **9,634,312**
 GDP (nominal): **\$ 149,939 billion**
 Median equivalent net income in the country: **5.362 €/year**
 Median net income of independent performing arts professionals: **8,190 €/year - n 28**

The Independent Performing Arts Infrastructure

The Act on Support and Special Employment Rules for Performing Arts Organizations designates independent theaters and dance groups as part of the structure and sets a minimum framework for funding. This framework provides different sources for the funding of independent performing arts companies and artists, but the distribution of grants for a significant part of these sources is not transparent. In addition, the Hungarian independent performing arts infrastructure does not serve the needs of the community sufficiently: there are not enough rehearsal spaces and production houses and there are not enough trained and experienced professionals to handle the growing amount of administrative workload.

The Independent Performing Arts in Hungary

For those who work in the independent performing arts sector in Hungary, creative freedom, social responsibility, progressive practices, experimentation, mobility and adaptability are values of great importance. Working along these values, performing arts professionals accept uncertainty and lack of predictability.

The Community in Numbers¹³

Annual budget spent on artistic production in the independent performing arts on national level: **8,800,000 €**
 Annual budget spent on artistic production in the independent performing arts in the capital city: **550,000 €**

Status of the Artist

A minimum fee recommendation specifically for performing arts professionals does not exist in Hungary. The country is also not equipped with a social security system that provides beneficial treatment for performing arts professionals.

An EAIPA survey of 28 Hungarian participants revealed that in 2020 32.1 % of those performing arts professionals had an income that is lower than the at-risk-of-poverty threshold; in 2019 it was 10.7 %. In addition, 71.4 % rely on a second source of income from outside of the performing arts in order to secure their livelihoods. A drift into poverty at retirement age is very likely.

Agents and Organizations¹⁴

Number of independent artists: **1,000 – 1,500**
 Number of independent ensembles: **211**
 Number of independent production managers: **500**
 Number of production houses/theaters presenting regular programming: **25**
 Number of independent performing arts festivals: **10**
 Number of residency programs: **5**

Partner Association

Független Előadó-művészeti Szövetség (FESZ)/
 Association of Independent Performing Arts
 Founded in: **1994**
 Number of members: **150**
 Representing professional freelance artists, designers, ensembles, independent institutions and structures.

¹³ All numbers are estimates by the experts from Független Előadó-művészeti Szövetség (FESZ)

¹⁴ The numbers concerning artists, production managers, festivals and residency programs are estimates by the experts from Hungary's association of the independent performing arts. Ensembles and production houses are officially documented by www.kormanyhivatal.hu.

Iceland

National government:

Unitary parliamentary republic

Capital city: **Reykjavík**

Official language: **Icelandic**

Currency: **ISK - Icelandic króna**

Population: **368,720**

GDP (nominal): **\$ 20.8 billion**

Median equivalent net income in the country:

5,865,970 ISK/year (39,918€/year)

Median net income of independent performing

arts professionals: **3,832,470 ISK/year**

(26,080€/year) - n 70

The Independent Performing Arts in Iceland

With a population of roughly three hundred and fifty thousand, it should come as no surprise that Iceland's performing arts community is small. Nevertheless, an average of nearly 270,000 tickets are issued annually for professional productions in both institutional and independent venues. Independent performing art works come from all genres of the performing

arts: traditional text-based works, contemporary dance, new circus and contemporary opera. The majority of projects focus on contemporary narratives and aesthetics. The community is small but extremely passionate. This passion is the only way to survive, let alone thrive, in the harsh economic environment in which independent arts are produced.

The Independent Performing Arts Infrastructure

Iceland has few venues for independent productions and those that exist are in high demand. There is also just a small number of festivals, which are hugely important to the community as they connect artists and audiences to the international performing arts community. The very limited residency offerings provide space and only occasionally accommodation. However, a new performing arts center will open in 2021 that will focus on promoting Icelandic works internationally. Due to the size of the community, Iceland lacks independent production managers and offices, and, with the new center, the need is growing. In recent years, funding for the independent sector has plateaued, and increased funding for the independent community has only come about because of the coronavirus pandemic.

The Community in Numbers

Annual budget spent on artistic production in the independent performing arts on the national level: **1,119,000€¹⁵**

Annual budget spent on artistic production in the independent performing arts in the capital city: **83,000€¹⁶**

Agents and Organizations¹⁷

Number of independent artists: **350**

Number of independent ensembles: **60**

Number of independent production

managers: **5**

Number of production houses/theaters

presenting regular programming: **3**

Number of independent performing arts

festivals: **6**

Status of the Artist

In Iceland a minimum fee recommendation specifically for performing arts professionals does exist. It suggests 15.44€ Euro per hour and 2,669€ per month. The country is equipped with a social security system that provides beneficial treatment for all performing arts professionals.

An EAIPA survey of 70 Icelandic participants revealed that in 2020, 52.9 % of performing arts professionals had an income that is lower than the at-risk-of-poverty threshold; in 2019 it was 44.9 %. In addition, 84 % rely on a second source of income from outside of the performing arts in order to secure their livelihoods.

Partner Association

Sjálfstæðu Leikhúsin/Association of Independent Theaters in Iceland (AITI)
Founded in: **1985**

Number of members: **50**

Type of organization: **Professional association/non-governmental organization, Network and platform.**

Representing professional freelance theater makers, artists, ensembles, independent institutions and structures.

¹⁵ The Icelandic Center for Research

¹⁶ Reykjavík City

¹⁷ The numbers are estimates by the experts from the Association of Independent Theaters in Iceland based on their membership data. There are no comprehensive official statistics available.

Italy

National government:

Unitary parliamentary constitutional republic

Capital city: **Rome**

Official language: **Italian**

Currency: **EUR - Euro**

Population: **60,317,116**

GDP (nominal): **\$ 2,106 trillion**

Median equivalent net income in the country:

17,165€/year

Median net income of independent performing arts

professionals: **10,500€ year – n 65**

The Independent Performing Arts in Italy

The independent performing arts in Italy encompass a wide range of disciplines. They include the theater of the image, dance theater, object theater or contemporary circus. Although they all operate in a united manner under the common umbrella of the performing arts, they have undergone independent developments, each shaping the

community in their own way. The constant renewal of the field leads to a continuous demand for new artistic products, which sometimes makes consistent development or comprehensive artistic exploration difficult. The existing umbrella associations are not only dedicated to the independent performing arts community, they also advocate at the national level for better working conditions for the entire sector and for the growth of artistic and innovative languages. The funding system leaves much room for improvement. To cite just one example: regional grants are the primary source of income for artists. However, these are insufficient and strictly tied to location. Despite these shortcomings, an important achievement for artists has been made in recent years: the establishment of residency centers. Their goal is to help artists develop their work and connect them with the public from the moment of creation.

The Independent Performing Arts Infrastructure

For historical reasons there are many theaters to be found across the country. They are often even located in small towns and villages. Most theater spaces are not considered part of the independent community and many are underutilized or even vacant. Some independent production venues exist, but they do not meet the needs of artists who produce independently. Primarily, festivals and residencies provide the needed support for independent artists. Looking at the educational infrastructure, there is an unbalanced national plan that is not well distributed across the country; with room for improvement and few schools have nationally and/or internationally recognized degrees. Students interested in new approaches to theater and performing arts usually attend the Performing Arts Civic School of Milan.

The Community in Numbers

Annual budget spent on artistic production in the independent performing arts sector, on a federal level: **78,000,000€¹⁸**

Agents and Organizations¹⁹

Number of independent artists: **136,500**

Number of professional independent ensembles: **189**

Number of independent production managers: **505**

Number of national production houses: **45**

Number of independent performing arts festivals supported by the state: **51**

Number of residency programs for independent performing artists: **78**

Partner Associations

Associazione Etre

Founded in: **2008**

Number of members: **13**

Type of organization: **Non-governmental organization/network**

Representing: **Residences in Lombardy**

etreassociazione.it

Coordinamento delle realtà della scena contemporanea - C.Re.S.Co.

Founded in: **2010**

Number of members: **206**

Type of organization: **Non-governmental organization/network**

Representing: **Professional freelance theater makers, artists, ensembles, independent institutions and structures.**

progettocresco.it

Status of the Artist

In Italy a minimum fee recommendation does exist. It suggests 8.89€ Euro per hour. Due to a high proportion of unregistered production work, not all project participants are covered by the minimum wage contract. In addition, payment is usually per day and not per hour, many have part-time contracts and often only the shows are remunerated, i.e. rehearsals and preparation time remain unpaid. Furthermore, the country is not equipped with a social security system that provides beneficial treatment for performing arts professionals.

An EAIPA survey of 65 Italian participants revealed that in 2020 55.4% of performing arts professionals had an income that is lower than the at-risk-of-poverty threshold, in 2019 it was 41.5%. In addition, 79.4% rely on a second source of income from outside of the performing arts in order to secure their livelihoods. Since the average income of independent performing arts professionals is significantly lower than the country's average, a drift into poverty at retirement age is very likely.

¹⁸ Estimate by the experts of C.Re.S.Co and Associazione ETRE

¹⁹ The numbers are estimates by the experts of C.Re.S.Co. and Associazione ETRE based on reports from 2015 and 2018 and their membership data. There are no comprehensive official statistics available.

Romania

National government:

Unitary semi-presidential republic

Capital city: **Bucharest**

Official language: **Romanian**

Currency: **RON – Romanian Leu**

Population: **19,317,984**

GDP (nominal): **\$ 289,130 billion**

Median equivalent net income in the country: **17,921 RON/year (3,636€/year)**

Median net income of independent performing arts professionals: **27,112,5 RON/year (5,501.49€/year)**
– n 35

The Independent Performing Arts in Romania

The independent performing arts community in Romania consists of individual projects and production companies and is mostly the result of grassroots activities motivated by the desire to work independently. Access for young artists to state theaters or to state venues with independent productions is rare and most often a matter of luck. Consequently, the only alter-

native for many theater makers is to establish their own company in order to be able to produce work. These companies are for the most part struggling to survive and the profits are small, consisting essentially of payments to the artists and very little to no profit for the company itself. More and more of the artists tend to work commercially and thus sacrifice their artistic values. Those who maintain a high artistic standard are usually in desperate need of funding and pay very small wages to their artists.

The Independent Performing Arts Infrastructure in Romania

Considering independent venues and space for production, the infrastructure in Romania is disastrous. There is not a single independent venue that could accurately be called a theater. The venues are typically small to medium sized spaces in buildings that have a completely different purpose. While they do their best to produce shows, they lack the financial resources to secure proper stage equipment and choose to invest in production costs in order to support the community. The only organizational infrastructure is the Association of Independent Theaters in Romania. Festivals are few and they struggle to survive year after year; some have even had to close due to lack of funding. What keeps the community alive is the will of the artists to perform in their field, and what is missing is a law that regulates the independent community and guarantees subsidies.

The Community in Numbers

Agents and Organizations²⁰

Number of independent artists: **3,000**

Number of professional independent ensembles: **50**

Number of independent production managers: **30**

Number of production houses: **30**

Number of independent performing arts festivals: **4**

Number of residency programs for independent performing artists: **3**

Status of the Artist

In Romania a minimum fee recommendation for performing arts professionals does not exist. The country is also not equipped with a social security system that provides beneficial treatment for performing arts professionals.

An EAIPA survey of 35 Romanian participants revealed that in 2020 34.3 % of performing arts professionals had an income that is lower than the at-risk-of-poverty threshold, in 2019 it was 9.4 %. In addition, 79.4 % rely on a second source of income from outside of the performing arts in order to secure their livelihoods.

With the often-low artistic income, many do not succeed in acquiring a corresponding pension entitlement in the existing pension system. A drift into poverty at retirement age is very likely.

Partner Association

Asociația Teatrelor Independente/

The Association of Independent Theaters

Founded in: **2015**

Number of members: **17**

Type of organization: **Non-governmental organization**

Representing: **Independent companies, groups, ensembles, independent venues with ensemble and festivals**

²⁰ The numbers are estimates by the experts from the Association of Independent Theaters based on membership data and their own research. There are no comprehensive official statistics available.

Slovenia

National government:

Unitary parliamentary constitutional republic

Capital city: **Ljubljana**

Official language: **Slovene**

Currency: **EUR – Euro**

Population: **2,108,977**

GDP (nominal): **\$ 56 billion**

Median equivalent net income in the country:

14,067€/year

Median net income of independent performing arts

professionals: **16,244€/year - n 15**

The Independent Performing Arts in Slovenia

The independent performing arts in Slovenia are unique in their critical contemporary approaches in exploring, developing and presenting different controversial and other topics concerning art, culture and society. They challenge the traditional methods, perceptions or simplistic views on what is right and wrong and provide space for different art interventions address-

ing the contemporary taboos. Furthermore, Slovenian independent performing arts are much more open for young, less established artists and producers.

The Independent Performing Arts Infrastructure in Slovenia

In a preliminary research concerning the infrastructural capacities of professional art and cultural organizations in Slovenia, it was found that in the field of performative arts there is a great lack of storage space. The performance space capacities in the capital city of Ljubljana are recognizable, while there at the same time is a significant lack of spaces for rehearsals. The production costs are rather high since stage layouts have to be constantly reassembled. Many existing spaces have difficulties with general maintenance; the infrastructure is outdated and therefore the organizations lack funding for its renewal. Also, there is a large desire for more studio and residential capacities.

The Community in Numbers²¹

Annual budget spent on artistic production in the independent performing arts sector, on a federal level: **1,700,000€**

Annual budget spent on artistic production in the independent performing arts in the capital city: **1,200,000**

Status of the Artist

In Slovenia a minimum fee recommendation specifically for performing arts professionals does not exist. However, the country is equipped with a social security system that provides beneficial treatment for all performing arts professionals.

An EAIPA survey of 15 Slovenian participants revealed that 33.3 % of those performing arts professionals had an income that is lower than the at-risk-of-poverty threshold in 2019 as well as in 2020. In addition, 86.7 % of them rely on a second source of income from outside of the performing arts in order to secure their livelihoods. With the often low artistic income, many do not succeed in acquiring a corresponding pension entitlement in the existing pension system. There is a special status for cultural workers who have made an exceptional contribution to Slovenian culture, but even this is below the state minimum wage. A drift into poverty at retirement age is very likely.

Agents and Organizations

Number of independent artists: **300**
Number of professional independent ensembles: **40**
Number of independent production managers: **50**
Number of production houses: **15**
Number of independent performing arts festivals: **25**

Partner Association

Association Asociacija
Founded in: **2003**
Number of members: **156**
Type of the organization: **Professional association, non-governmental organization, network**
Representing: **All independent individuals and organization working in the art and cultural sector**

²¹ The funding amounts as well as the numbers concerning artists, ensembles, production managers, and production houses are estimates by the experts from Association Asociacija based on past public calls and successful applications as well as a combination of different information sources.

Spain

National government:

Unitary parliamentary constitutional monarchy

Capital city: **Madrid**

Official language: **Spanish**

Currency: **EUR - Euro**

Population: **47,450,795**

GDP (nominal): **\$ 1,450 trillion**

Median equivalent net income in the country: **15,015€/year**

Income of independent performing arts professionals: **Over 90 % of all artists have an income below and only 8.17 % have an income over 1,000€ per month, only 2.15 % over 2,500€ per month**

the 1980s, the idea of »alternative theater« emerged as a substitute concept linked, as in the United States and Europe, to the creation of new spaces interested in aesthetic innovation out of the mainstream. The alternative theaters are independent spaces that play key roles in the system: providing access to innovative proposals, developing international exchange projects and creating strong links with the communities they are based in.

The Independent Performing Arts Infrastructure in Spain

In Spain there is a powerful public sector. Most infrastructures, festivals, fairs and distribution networks are public. The independent community as such, however, simply does not exist in the eyes of the public administration. All performing arts organizations that do not belong to public administrations are considered private organizations. On the one hand, there are corporations with large economic resources whose works tend to be more commercial. On the other hand, there is what we understand as the true independent sector, which is primarily composed of small organizations promoted through creators, researching new languages and formats with greater social commitment while centered on production. This second group does not enjoy differentiated support policies or benefits from governments. They are obliged to work under the same market conditions as large corporations. As a rule, they are unstable and rather weak organizations with limited staff for management and administration, which makes their participation in the market even more difficult.

The Independent Performing Arts in Spain

In Spain, the term »performing arts« refers to theater, dance, performance, music theater, opera and circus. Unlike most western countries, live music is not considered a performing art at the institutional level. Currently, neither public administrations nor most agents of performing arts system use the concept of »independent performing arts«. »Independent theater« was associated with a phenomenon of theatrical renewal that took place from the last years of Franco's dictatorship and the beginning of democracy. Beginning in

The Community in Numbers²²

Annual budget spent on artistic production in the independent performing arts sector, on a federal level: **13,335,122 € (2017)**

Annual budget spent on artistic production in the independent performing arts in the capital city of Madrid: **730,000€ (2017)**

Status of the Artist

A minimum wage agreement specifically for performing arts professionals does exist. The minimum wage varies according to activity and professional category. It is established by day, week, month and year. 41.12 % of all professionals working in performing arts companies have a second job in order to secure a minimum standard of living. The average performing arts professional in Spain is at risk of poverty.

Agents and Organizations

Number of independent artists **67,200**
Number of independent ensembles: **5,681**
Number of production houses/independent theaters presenting regular program: **45**
Number of independent performing arts festivals: **1157**
Number of appropriate residency programs: **49**

Partner Association

Red de Teatros Alternativos
Founded in: **1992**
Number of members: **49**
Type of organization: **Non-governmental organization/platform/network**
Representing: **Primarily venues but is also interested in promoting better conditions for independent companies and artists which collaborate in the projects of the venues.**

²² Red de Teatros Alternativos was unable to provide new data due to the pandemic. The representation of Spain refers to the data collected in 2018 for the first edition of this Introduction to the Independent Performing Arts in Europe.

Sweden

National government: **Unitary parliamentary constitutional monarchy**
 Capital city: **Stockholm**
 Official language: **Swedish**
 Currency: **SEK - Swedish Krona**
 Population: **10,385,347**
 GDP (nominal): **\$ 528,929 billion**
 Median equivalent net income in the country: **251,059 SEK/year (24,839 €/year)**
 Median income of independent performing arts professionals: **144,802 SEK/year (14,326 €/year)**
 – n 20

audiences. Much of Sweden's famous performing arts for the young have been developed within the independent scene. Swedish independent performing arts offer a great diversity of genre and artistic expression, performed by both individual artists and companies who engage up to fifty or more people in a year as well as short-term projects or companies that have been working for fifty years. The independent performing arts are crucial to fulfilling the aims of Swedish national cultural policy.

The Independent Performing Arts Infrastructure in Sweden

Government funding for culture is based on the objectives of Sweden's national cultural policy, with focus on the citizens access to culture, emphasis on children and young people, artistic quality and innovation, cultural heritage, international and intercultural exchange and collaboration. Thematic focus areas may be prioritized in the annual budget, which exercises some political influence on content. There is a strong opinion that the cultural budget is severely underfinanced. Funding is often motivated by the degree of benefit brought to other areas of society, which regulates the authorities allocation of funds. Beside cultural policy, the design of policies for education, labor, business, tax and social insurance also greatly affect the terms and conditions for the independent sector.

The Independent Performing Arts in Sweden

Swedish independent performing art is recognized as a vital part of the entire professional art community with a strong influence on artistic developments. The independents are of significant importance for presenting professional performing arts all over the country, seeking new collaborations and venues to develop artistic expressions and appeal to new au-

The Community in Numbers

Annual budget spent on artistic production in the independent performing arts sector, on a federal level: **14,000,000 €²⁴**

Status of the Artist

In Sweden, there is no statutory minimum fee contract specifically for performing arts professionals. However, there are agreements negotiated by the associations and these are respected.

An EAIPA survey with 20 Swedish participants revealed that in 2020 55.0 % of them had an income that is lower than the at-risk-of-poverty threshold, in 2019 it was 50.0 %. In addition, 77.3 % rely on a second source of income from outside of the performing arts in order to secure their living. The income of professionals from the independent performing arts will presumably continue to decline due to the underfunding of the field. Low earnings are a reality that persists throughout the entire working lives of many and continuous employment is very rare. Thus, a drift into poverty at retirement age is very likely.

Agents and Organizations

There are no comprehensive official statistics available concerning the number of artists, production managers, venues etc.

²⁴ Total granted funds for independent performing arts and individual artists, according to the annual report from the Swedish Arts Council and the Swedish Arts Grants Committee in 2019

Partner Associations

Teatercentrum
 Founded in: **1968**
 Number of members: **81 legal organizations**
 Type of the organization: **Non-governmental organization**
 Representing: **Independent theater companies, employers within the independent performing arts field**

Danscentrum
 Founded in: **2004**
 Number of members: **85 legal organizations and 459 individual members**
 Type of organization: **Umbrella association**
 Representing: **Employers in the freelance dance sector and professional individual dancers**

Switzerland

National government:

Federal semi-direct democracy under a multi-party parliamentary directorial republic

Capital city: **Bern**

Official languages: **German, French, Italian, Romansh**

Currency: **CHF - Swiss franc**

Population: **8,570,146**

GDP (nominal): **\$ 749 billion**

Median equivalent net income in the country: **47,654 CHF/year (43,455€/year)**

Median net income of independent performing arts professionals: **28,601 CHF/year (26,081€/year) – n 39**

associations and the entire independent community, production conditions in Switzerland are generally fairer and offer better chances of survival in economic terms compared to its European neighbors. Still, many of those involved in theater are living on or even below the at-risk-of-poverty threshold.

The Independent Performing Arts Infrastructure

Switzerland is in a comparably favorable position to start with. Support and promotion of independent theater is a given. Nevertheless, the working realities of theater professionals differ greatly. Depending on the artistic focus or even the language region. What is missing is a true understanding of the decision-making bodies as well as the legislative power for these different working conditions. The desire for a national standardization of career opportunities, legislation, regulations, guidelines and recommendations, while at the same time respecting the individuality of an artist's life, is a great challenge.

The Independent Performing Arts in Switzerland

The variety in the cultural and linguistic areas in Switzerland is a distinguishing feature of its performing arts community. The proximity and relatively uncomplicated overview of the community encourage solidarity among those working in the field. There is, however, room for improvement when it comes to networking among the different linguistic areas. It is challenging to try and reconcile the different theatrical traditions of each. Thanks to the long-lasting efforts of trade

The Community in Numbers²⁵

Number of independent artists **2,500**

Number of independent ensembles: **800**

Number of independent production managers: **90**

Number of production houses/theaters

presenting regular programming: **400**

Number of independent performing

arts festivals: **26**

Number of appropriate residency programs: **7**

Status of the Artist

In Switzerland a minimum fee recommendation specifically for performing arts professionals does exist. It suggests 4,500 CHF (4,113 €) per month. The social security system in Switzerland provides benefits for all citizens, but without any special adjustments for artists.

An EAIIPA survey of 39 Swiss participants revealed that in 2020 53.8 % of performing arts professionals had an income that is lower than the at-risk-of-poverty threshold, in 2019 it was 46.2 %. In addition, 68.3 % rely on a second source of income from outside of the performing arts in order to secure their livelihoods. People who have not paid regularly into the retirement insurance during their working life receive a very low pension. As a result, many older artists continue to work or live on social welfare. This means that a drift into poverty at retirement age is very likely.

Partner Association

t. Theaterschaffende Schweiz/Professionnels du spectacle Suisse/Professionisti dello Spettacolo Svizzera

Founded in: **2018**

Number of members: **1,850**

Type of organization: **Professional association, non-governmental organization, network**

Representing: **Professional freelance theater makers, artists, ensembles, independent institutions and structures.**

²⁵ The numbers are estimates by the experts from t. Theaterschaffende Schweiz based on membership and network data as well as its own calculations. There are no comprehensive official statistics available.



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The Independent Performing Arts in Europe: An Inventory of Structures, Processes and Funding Systems

»The independent performing arts community is a designation which includes the totality of all professional freelance theater makers, artists, ensembles, independent institutions and structures working in the genres of dance, theater, performance, music theater, circus, children's and youth theater as well as overall interdisciplinary artistic work.« (EAIPA, Articles)

By Thomas Fabian Eder

Performing Arts Communities & Infrastructures

Throughout the continent, the organizational field of the independent performing arts has maintained a high level of productivity for decades and cultural governance, successful cooperation with governments and jointly developed funding systems are a reality for many. In addition, the field's international relevance and recognition within the professional performing arts world is evident. Yet, first and foremost, it has become clear through the current research that

there is a lack of statistical data. A differentiated, administrative consideration of the field and the resulting comprehensive official monitoring of independent performing arts is insufficient throughout the continent. Many national statistic offices do not differentiate between independent and formally employed artists, different genres are often not accounted for separately and, in some countries, creative industries are even listed in the same category as the arts. Specific figures are often not available.

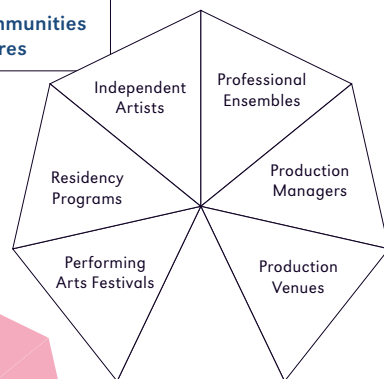
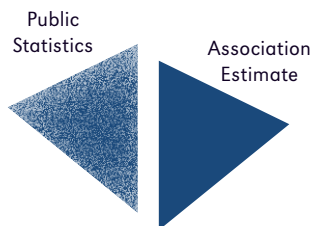
Looking at the results of the survey of independent performing arts associations in 13 European countries, one part of the respondents had to rely on estimates by the experts of their respective association (Bulgaria, Italy, Romania, Slovenia and Switzerland) to give account of the performing arts field in their country. None of the others (Austria, the Czech Republic, Germany, Finland, Hungary, Iceland, Spain and Sweden) were able to provide a full statistical accounting of their communities and infrastructures and, if data was provided, it was not easily accessible but instead complicated by elaborate cross-calculations.

If one adds together the numbers provided by the thirteen associations studied, almost 160,000 artists, 1,600 production managers and about 9,000 ensembles are counted altogether. Based on this count, it can be extrapolated that the number of freelance performing arts professionals in Europe's 27 countries must amount to several hundred thousand if not more. In addition, the analysis shows that the bigger the country, the bigger the performing arts community.

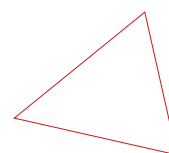
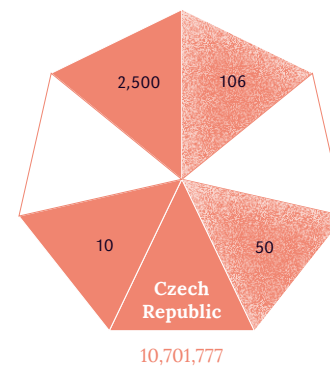
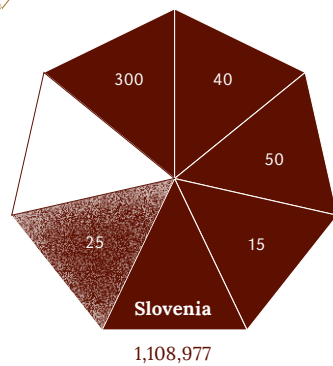
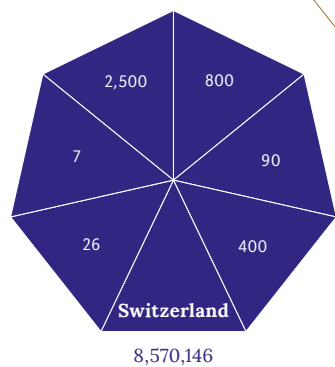
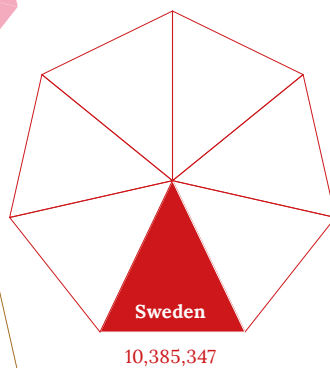
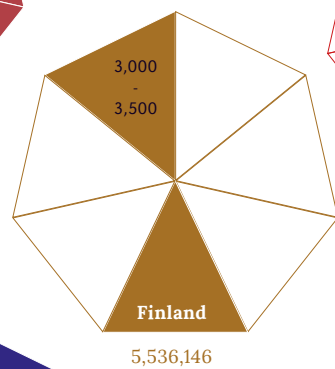
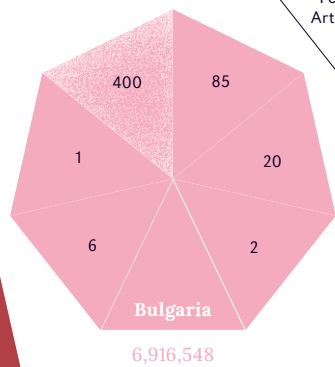
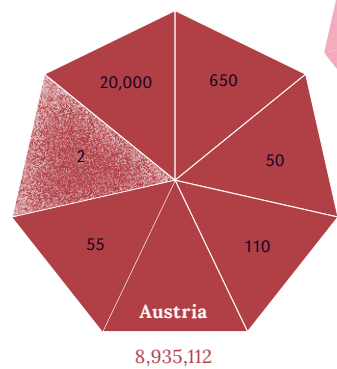
After the first edition of this research showed a lack of production managers, which in 2018 were only recorded in Italy, a clear positive development can be observed since then. Austria, Bulgaria, Hungary, Italy, Romania and Slovenia accounted for their production managers in 2021. Furthermore, we see that Spain and Italy provide a multitude of residency opportunities. Austria, the Czech Republic, Hungary and Switzerland seem well equipped with production houses and independent theaters while Bulgaria, Iceland and Slovenia have a considerable number of performing arts festivals. Still, a full accounting is missing in most countries which makes a reliable comparison impossible.

This lack of data demonstrates a lack of recognition and shows that Europe's independent performing arts communities and infrastructures need to be identified and accounted for by themselves, independent from state and commercial theater systems or creative industries.

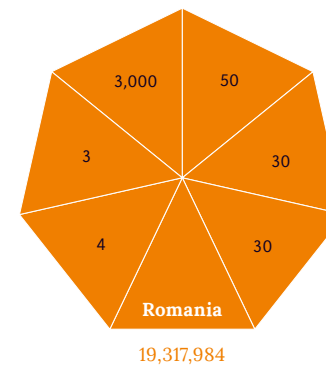
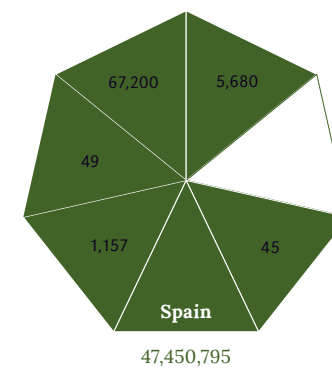
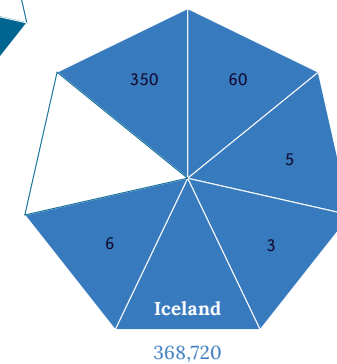
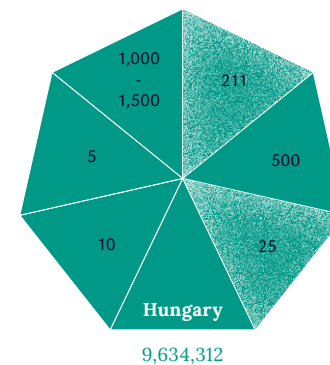
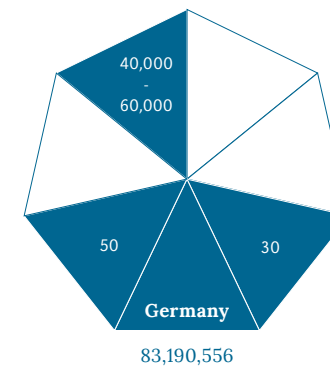
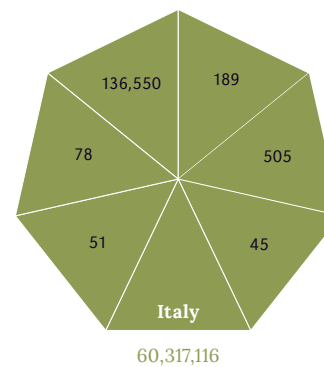
Performing Arts Communities & Infrastructures



population



White areas
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Social Status of Performing Arts Professionals

The glaring contradiction between the great commitment and (inter)national relevance of the independent performing arts on the one side and the precarious conditions under which it produces its work on the other, promotes a general problem of poverty and self-exploitation. Short-term work contracts, a lack of protection due to a lack of social and labor law standards as well as difficulties in securing a livelihood due to a low income increase the pressure on individuals and call for improvements throughout Europe, especially after the coronavirus pandemic has significantly worsened the social situation.

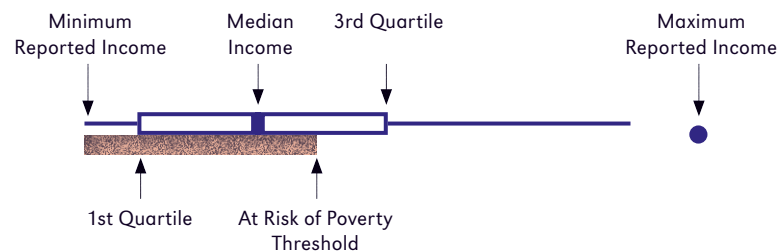
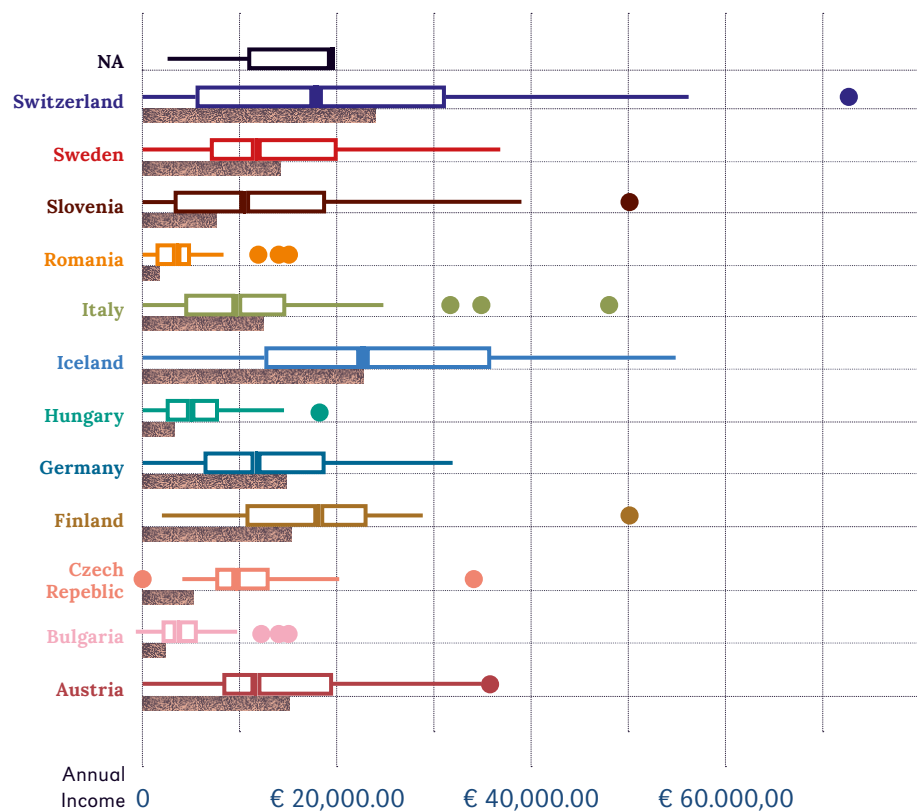
In all of the thirteen countries under study, a large number of independent performing arts professionals are at risk of poverty with an equivalent disposable income below the at-risk-of poverty threshold, which is set at 60 % of the national median equivalent disposable income after social transfers. The exact number of affected professionals for each country can be found in the first chapter of this publication. In addition, almost all associations interviewed expect large numbers to drift into poverty upon reaching retirement age. According to the latest EAIPA survey, an average of 77% of performing arts professionals in all countries under study rely on a second job in order to secure a minimum level of income. In the Czech Republic, in Germany, Hungary and Switzerland it is 50 - 75%. All other countries show even higher numbers at more than 75%. In Finland, the figure is as high as 95%. This is a strong indication for the insufficient financial foundation and the social inequalities that independent artists encounter. To counteract these ever-present dangers to the field, increases in the volume of cultural funding dedicated to the independent field are absolutely critical. It is also advisable to enforce, widen and increase social security systems securing preferential treatment for performing arts professionals and minimum fees for the entire sector throughout the continent. It is clear that the introduction of minimum fees must necessarily entail extra increases in the budget in order to maintain the number of projects that are funded to date.

Independent artists in Bulgaria, the Czech Republic, Hungary, Italy, Romania and Sweden do not benefit from any preferential social security treatment by the state. Austria, Finland, Germany, Iceland, Slovenia, Spain and Switzerland, on the other hand, are equipped with social security systems that augment, for example, pensions, health, unemployment or accident insurance, child support or parental leave. Though not sufficient, these programs are highly appreciated and necessary for performing artists. Unfortunately, in some places they exclude other performing arts professionals such as technicians, producers or production managers.

Minimum fees in the independent sector could counteract self-exploitation. Unfortunately, all Eastern European countries proved to have neither an accepted recommendation nor a law concerning minimum fees for independent artists in place. In Austria, Finland, Germany, Iceland and Switzerland, there is no such thing as a legal minimum fee for artists either, but the associations of these countries were able to provide recommendations that are widely respected but still not obligatory. In Sweden, the recommendation is obligatory for all theaters and companies affiliated with the agreement. In Italy and Spain, the minimum fee has been put into legislation, however, both countries report a corruption of the system, which, due to low project budgets, forces performing arts professionals to ignore the standards.

Considering the social and societal relevance of the independent sector, it is critical to permanently secure its diversity and high quality, by securing minimum fees and social security for its professionals.

Income Distribution Among Independent Performing Arts Professionals in Europe

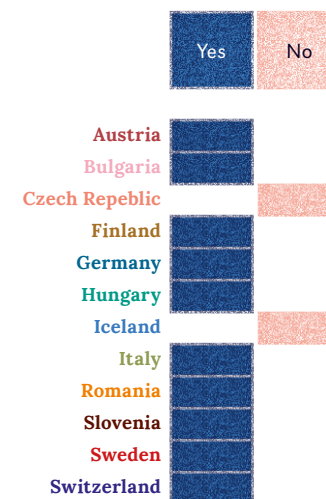


Percentage of Performing Arts Professionals Who Rely on a Second Job to Secure Their Income

Finland	95 %
Slovenia	86.7 %
Iceland	84.5 %
Bulgaria	82.2 %
Romania	81.1 %
Italy	79.7 %
Austria	78.4 %
Sweden	77.3 %
Germany	73.6 %
Hungary	73.3 %
Switzerland	68.3 %
Czech Republic	52.6 %

Poverty in Retirement

Are professionals from the independent performing arts in your country likely to drift in to poverty when in retirement age?

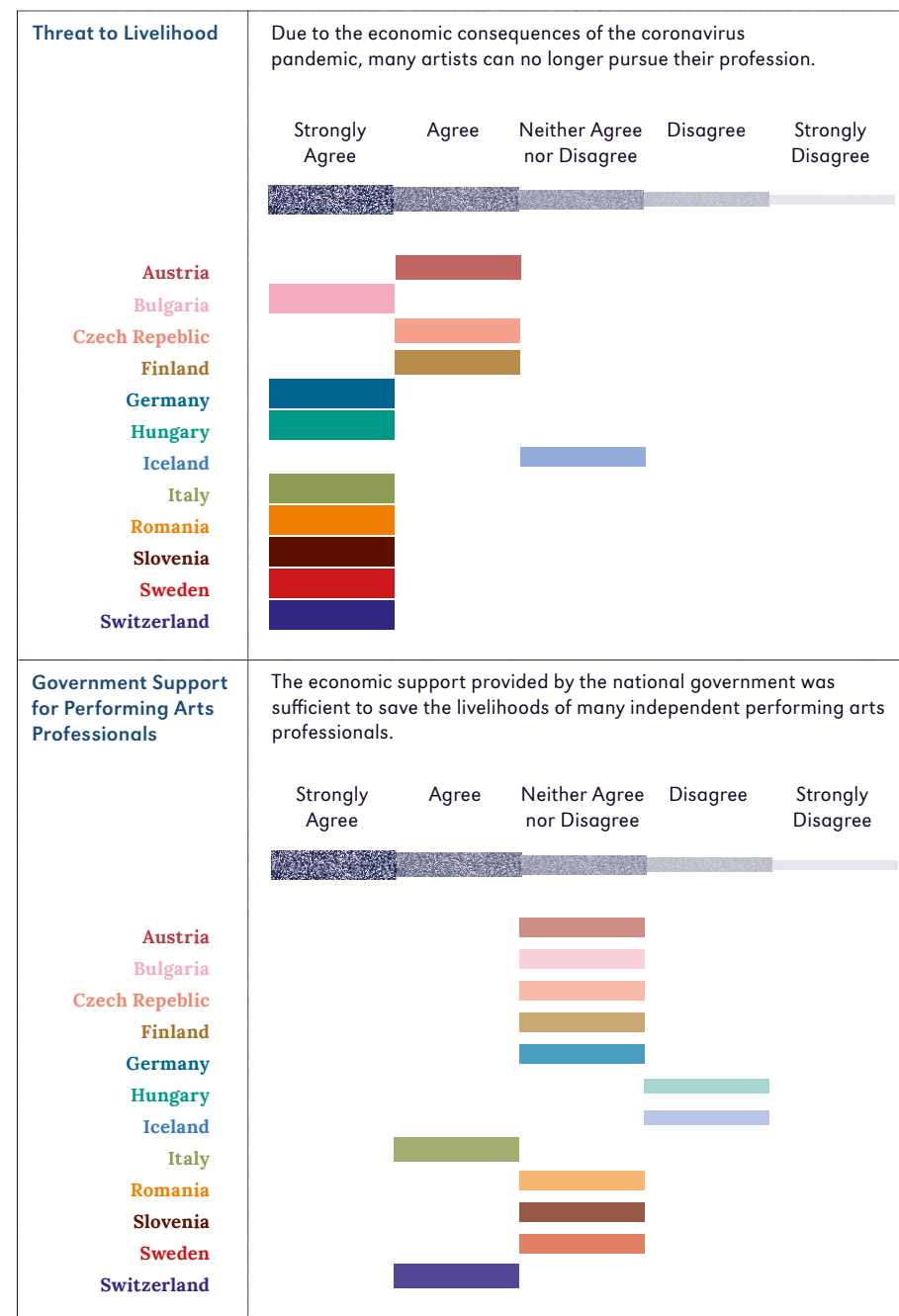


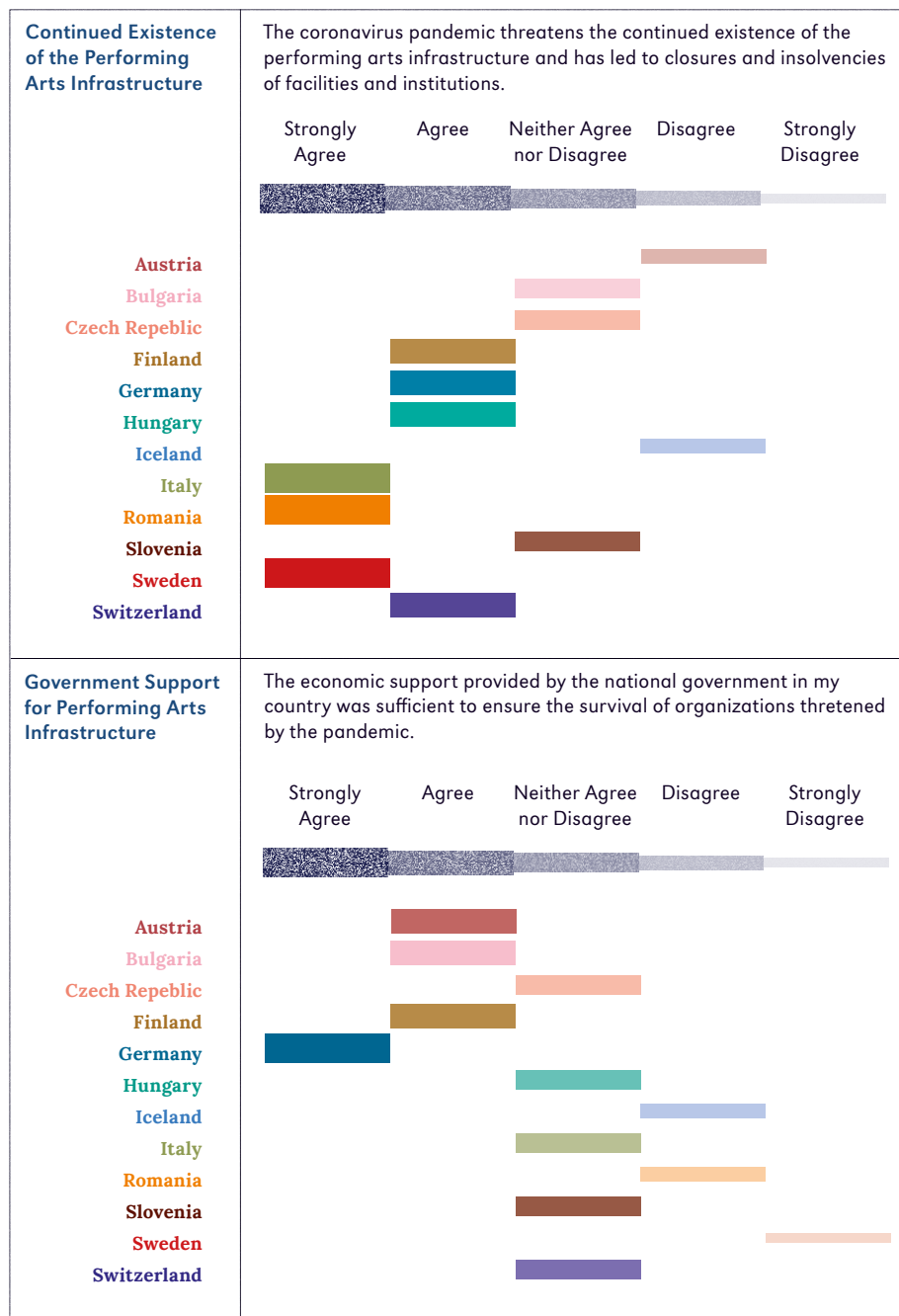
The Influence of the Coronavirus Pandemic

The independent performing arts constitute a live industry that achieves its economic basis by the gathering of people within confined spaces. This is the worst possible form of business during a pandemic, which requires social distancing to be mitigated. As a consequence, the production of independent performing arts in Europe collapsed in 2020 and 2021. And even if there is hope at the present date (July 2021) that the crisis will soon come to an end, and even if the first steps toward reopening are being taken, the performing arts cannot continue as they were previously practiced. It must be assumed that the cancellation or postponement of all live cultural events, imposed due to the coronavirus pandemic, will have a profound impact on the field, at least temporarily, if not in the medium and long term.

11 out of 12 associations from the sector stated that during the pandemic, many artists could no longer pursue their profession and needed to find or rely on other sources of income to survive. In Finland, Germany, Hungary, Italy, Romania, Sweden and Switzerland, the coronavirus pandemic threatened not only the continued existence of individual agents, but that of the performing arts infrastructure as well, leading to the closure and insolvency of facilities and institutions.

As a reaction, only the governments in Bulgaria and Finland applied strategies to support economically threatened cultural workers and institutions, with which the associations fully complied. Only the Swiss and the Italian associations agree that the economic support provided by their national government was sufficient to safeguard the livelihoods of independent performing arts professionals. Efforts to protect organizations in the field were more dominant but not universal, and, if they did exist, they were not necessarily adequate. Hungary, Iceland and Romania provided no economic support for independent performing arts organizations economically threatened by the coronavirus pandemic. Associations in Iceland, Romania and Sweden deemed their support programs to be insufficient, while only the associations in Austria, Bulgaria, Finland and Germany agree that the economic support provided by their national governments was sufficient to ensure the survival of performing arts organizations after the pandemic.





Even if the opening steps that have commenced in all countries in May and June 2021 are appreciated, they force many organizations to operate on an uneconomical basis. On the one hand, the capacity of the venues cannot be fully realized and the majority of audience seats must be left empty. On the other hand, compliance with legal hygiene requirements leads to higher costs. The long term consequences and the future impact on the field cannot yet be determined and a great deal of information concerning the influence of the pandemic on income levels, employment relationships, organizational developments and the relationships between the performing arts, the public and politics needs to be collected. Regular monitoring that provides accurate assessments of the social and economic development in the field is called for: as a basis for political decision-making, for the development of sustainable funding strategies and as a mirror that demonstrably puts the employment conditions in the field in relation to society as a whole and thereby shows what needs to improve.

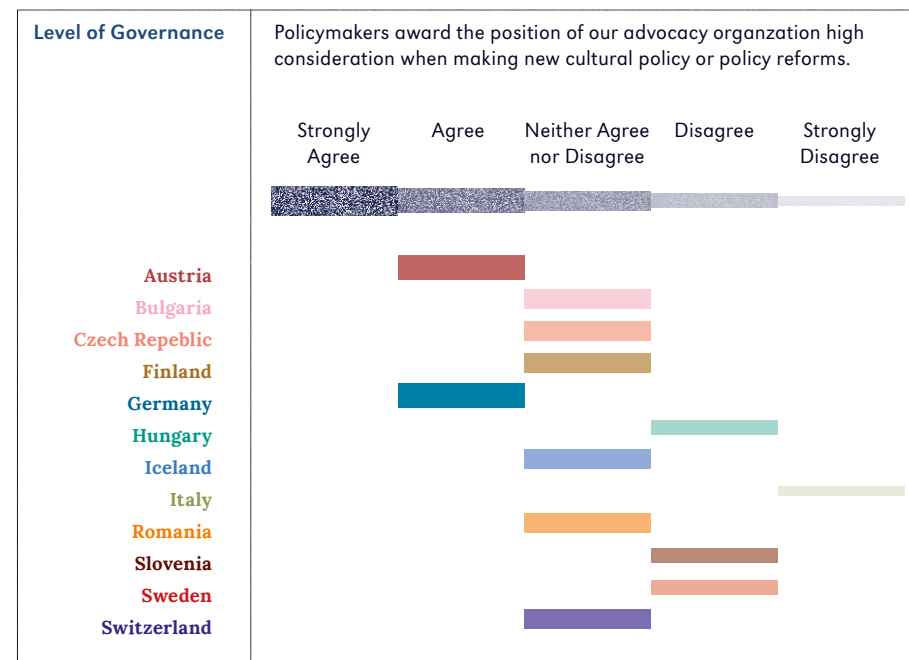
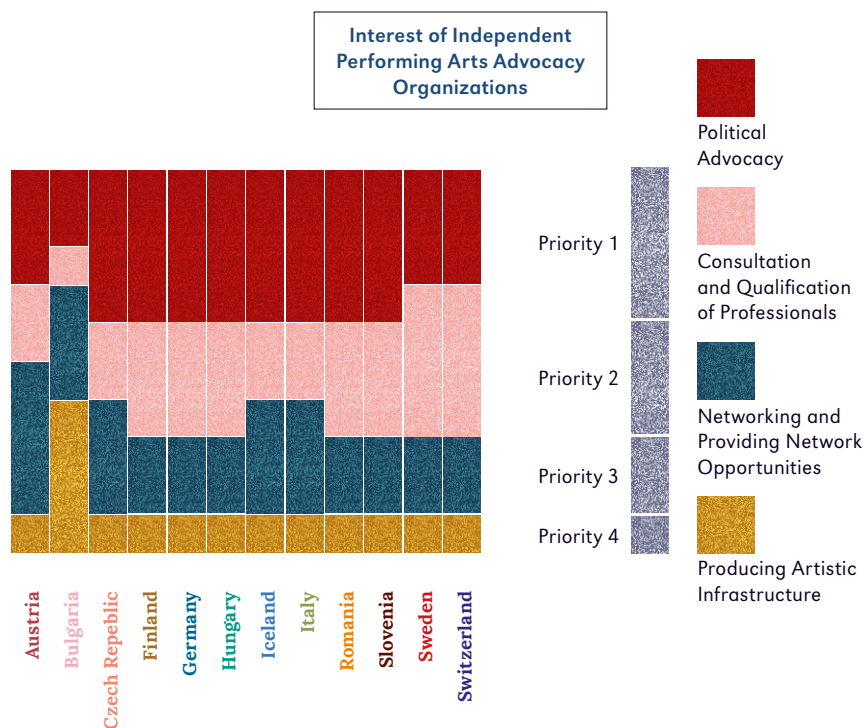
Advocacy & Dialogue

The independent field consists of non-governmental organizations and institutions that manifest the interests and the will of the community; they build social capital, trust and shared values that are transferred to the political sphere. The democratically organized associations within the independent performing arts sector bring forward engagement for structural change, they advocate for public and political recognition and increases in funding budgets. And in many places, influence does not stop at that. Today, cultural governance in Europe's performing arts takes place in network-like structures consisting of governmental and non-governmental agents who not only participate in the formation of political will, but also collaborate, bring together and analyze the needs of the communities in order to improve the conditions of the field, locally, nationally and Europe wide.

While all of the associations surveyed have policy advocacy and lobbying at the top of their priority list, it is interesting to note that in some places the focus shifts slightly. Sweden's and Switzerland's performing arts associations place a high thematic focus on advisement and the qualification of professionals. For Austria's association, networking and providing networking opportunities to their community is of particular importance, while Bulgaria's association puts most of its capacity into producing artistic infrastructure in festivals and the new production house Toplozentrale.

The graphs below summarize this prioritization and show that the associations' energy in Europe is largely focused on advocacy, aiming to improve funding structures, increasing funding budgets and improving the working and social conditions for the independent performing arts, closely followed by creating qualification offers and networking opportunities. On the other hand, the goal of developing infrastructures and creating performance or touring opportunities is important to individual associations but not very widespread across the continent.

A general dialogue between policymakers and performing arts associations is necessary for development in all of these areas to occur and interaction exists in all countries participating in this study. Unfortunately, good cultural governance is not the case across the board. Italy's governing bodies, for example, often do not disseminate information on new cultural policy or policy reforms on their own initiative. In Hungary, Romania, Italy and Slovenia, governments do not fully acknowledge the advocacy organizations as the official representation



of the field on national level. In the same countries except Romania, governments do not ask for feedback by performing arts professionals when it comes to conceiving cultural policy or policy reforms that ultimately affect the field and, in Sweden, they talk to the experts from the field but do not consider their position very highly. These examples show that the intensity of engagement and cooperation with the independent sector is limited in many places across the continent, but there are positive examples as well. Austria, the Czech Republic, Finland, Germany, Iceland and Switzerland report a lively dialogue and good relations with policymakers. In Germany, it goes even beyond that. Here, joint projects that are administered by the associations can be found.

The following graphs show the priorities in agenda within the different participating countries, the specific goals followed by advocacy organizations and the level of conversation taking place between the sectors' representation structures and policymakers.

Independent Performing Arts Funding

Analyzing the information provided on funding systems through this survey, it becomes clear that project funding is the predominant funding instrument on the national and on the local level in all countries being studied. In all countries except Germany, Iceland and Slovenia, mobility is funded through national governments, while capital cities are more likely to provide venue and/or structural funding. Stipends and funding for newcomers are not very prominent throughout Europe.

The performing arts sectors in, for example, Finland, Germany or Switzerland, show highly differentiated funding systems that respond to the communities in terms of the multitude of aims, career stages or grades of professionalism. The direct addressing of different agents in their respective career stages through a variety of funding instruments takes place at the national level in Finland, at the regional level in Germany, and at both levels in Switzerland. In the Czech Republic, Iceland, Italy and Romania however, the funding authorities do not target the different segments of the field very well. They only provide a small number of tools. Funding instruments offering planning security for multiple years are rare all over Europe. In 5 out of 12 countries, they are not provided on a regional or on a federal level. The countries providing long-term funding report blocking effects that make it extremely difficult for new artists to move up in the system. The number of funding instruments supporting venues over longer periods of time is low as well and counts 3 out of 12 countries. In order for the field to produce regularly, for it to plan and expand, to cooperate on national and international levels and to overcome its precariousness, long-term funding is needed.

The disparity in the diverse living and working realities of artists and theater makers becomes obvious by looking at the immense differences in funding budgets provided for each country and each capital city. More striking was the finding that the budget spent for the independent arts cannot be determined in several countries, since contemporary independent performing arts are not recognized as a separate organizational field everywhere. Those cases, i.e. showing commercial arts institutions to be eligible for the same funds, make it impossible to know how much funding the contemporary performing arts sector has received.

Looking at the data that is available, it is noteworthy that funding levels at the national level were low, but increased between 2019 and 2020 in Bulgaria, the Czech Republic, Hungary, Italy, Romania and Sweden. COVID-19 rescue funds

must surely play their part in these increases. In addition, funding amounts in Europe's capital cities of Bulgaria, the Czech Republic and Finland were increased in the first year of the coronavirus pandemic, while Austria and Hungary had less money at their disposal during the pandemic in comparison to the year before.

All participating countries report that funding does not cover the demand and that low amounts of available funds exclude large artistic potentials from ever being developing. Despite the high versatility and the higher budgets in Western Europe, precariousness is still an ever-present topic for artists and theater makers. Even there, only a few members of the community are able to finance their artistic work in such a manner that their artistic goals can be realized without making compromises while at the same time maintaining minimum standards with regard to the payment of and provision of social safeguards for the artists involved. This clearly demonstrates a need for structural change, innovative improvements of economic and sociopolitical parameters for performing arts professionals as well as higher funding budgets in each individual country.

In addition, something will have to change at the European level as well. As theater is the largest beneficiary of the culture subprogram of Creative Europe, the social value of theater has indeed been recognized by the European Union. Unfortunately, very little of this funding reaches the independent community. Easing access of independent small and micro organizations to European funding is called for. Creative Europe is a funding program of the European Commission to support Europe's cultural sectors. That the funding scheme fully encompasses the independent community should not be questioned. However, the research shows that independent performing artists and institutions do not profit much from the program. Due to the enormous costs in terms of financial, organizational and time-based required for applications, applying is simply not a feasible option for many artists, groups and independent structures. While almost all associations interviewed have members that went through the application process, the success rate is small, second applications rare and a desire for revision of the funding scheme has been clearly demonstrated.

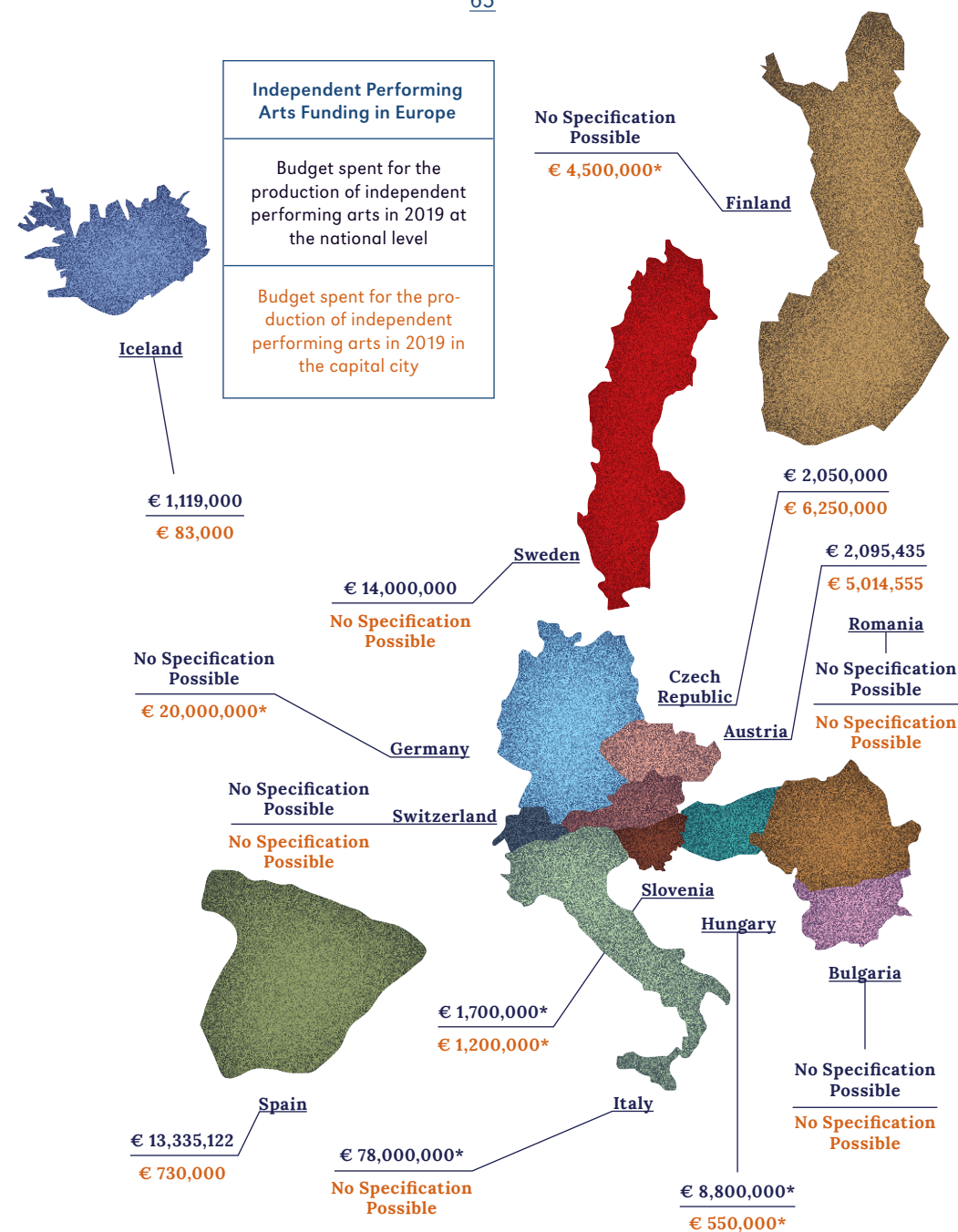
Yes No

Municipal Funding Programs

	Austria	Bulgaria	Czech Republic	Finland	Germany	Hungary	Iceland	Italy	Romania	Slovenia	Spain	Sweden	Switzerland
International Mobility Funding													
National Mobility Funding													
Funding of New Comers													
Project Funding													
Scholarship													
Structural Funding													
Funding for Independent Venues													

National Funding Programs

	Austria	Bulgaria	Czech Republic	Finland	Germany	Hungary	Iceland	Italy	Romania	Slovenia	Spain	Sweden	Switzerland
International Mobility Funding													
National Mobility Funding													
Funding of New Comers													
Project Funding													
Scholarship													
Structural Funding													
Funding for Independent Venues													



** This figure is an estimate of the experts of the respective association

Summary and Prospects

The varied contemporary independent performing arts landscape is a basic and undeniable pillar of art and cultural production within the countries under study. It has a trailblazing function in serving the broader public by reflecting and challenging the way society is organized.

Even when analyzing as few as thirteen out of twenty-seven European performing arts structures, the number of players in the field is astonishing. It encompasses several hundred thousand professionals, tens of thousands of festivals, production houses and residency programs, representation structures on the local, national and international levels, several million audience members and a great deal of media attention often reaching far beyond Europe's borders. Nevertheless, the independent performing arts are not fully recognized by all European governments. Official acceptance and individual administrative tracking, independent from state and commercial theater systems or creative industries is often missing, which makes a precise accounting for the sector impossible.

In summary, it can be stated that freelance workers in the independent performing arts, measured in terms of income and workload, can by no means be counted among the elite of the creative industries. Compared to the economy as a whole and considering the average individual high level of education, earnings are very low and working conditions unfavorable. Independent performing artists also have little hope of a wealthy future or adequate retirement provisions. Furthermore, this research shows that a premise to permanently secure the diversity and high quality of the field is securing minimum fees, preferential social security treatment for performing arts professionals, increases in funding as well as versatile and reactive funding systems that reflect the needs of the performing arts community.

To find a basis for appropriate adjustments to the funding systems and innovative improvements of economic and sociopolitical parameters that adapt to the needs of performing arts professionals, a comparative study that further analyzes the needs and necessities of the sector across the continent is needed and worked on. Thomas Fabian Eder is pursuing this scholarly assessment at the Institute of Theater Studies of the Ludwig-Maximilian-University Munich, associated with the research project 'Crisis Structures of the Arts - Institutional Transformation Dynamics in the Contemporary Performing Arts' as a doctoral research project, laying the groundwork for a regular, scholarly, quantitative monitoring of the field.

With the founding of the European Association for the Independent Performing Arts, the beginning of European exchange and advocacy has been marked and efforts to solve the problems outlined in this research have been undertaken. The plans include the exchange of knowledge and data about the living and working situations of artists, specific projects and best practice models on the one hand and agreements regarding joint cultural policy goals with the intent to create a common and comparable structural network for the independent performing arts across the continent on the other.







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Silvia Gribaudo_ph. Claudia Borgia, Chiara Bruschini



© Bunker - Nada Žgank



©Jonas Jörneberg
(Teater Pero, HELLO SWEDEN)

European Networks

More information about networks for the contemporary performing arts in Europe

International Network for Contemporary Performing Arts (IETM)
Square Saintelette 19, 1000 Brussels - Belgium
www.ietm.org

apap – advancing performing arts project
SZENE salzburg, Anton-Neumayr-Platz 2, 5020 Salzburg, Austria
www.apapnet.eu

Eastern European Performing Arts Platform
Lublin Peowiaków 12, 20-007 Lublin - Poland
eepap.culture.pl

International Theater Institute ITI
1332 Xinzha Road, Jing'an, Shanghai 200040 - China
www.iti-worldwide.org

Life Long Burning
Museumstraße 5/21, 1070 Vienna - Austria
www.lifelongburning.eu

ENICPA - European Network of Information Centers for the Performing Arts
Ravensteingalerij 38, 1000 Brussels - Belgium
enicpa.info

EAIPA Member Associations as of September 2021

AUSTRIA

Interessengemeinschaft Freie Theaterarbeit (IGFT)/
Austrian Association for Independent Performing Arts
Gumpendorferstraße 63B, A – 1060 Vienna
www.freietheater.at

The Austrian Association of Independent Theater (IGFT; IG Freie Theaterarbeit) was founded by independent performing artists in 1988. Its goal is the improvement of the cultural policy, social, legal and professional situation of persons and groups that are active in the independent performing arts. Other goals are the promotion of cooperation and communication. The organization works for a better economic situation for persons working within the field of the independent performing arts, for the implementation of social security structures that help independent performing artists and people who work in this field to combine freelance and formally employed work better than is possible at the moment, for an infrastructure that enables the preparation and realization of independent productions within the framework of fair payment as well as for a better visibility of the independent performing arts community. We also work within Austria by publishing the production schedule <http://www.theaterspielplan.at> to enhance solidarity and the networking of people who work within the arts, to provide effortless access to information, i.e. in publishing a magazine, in releasing a weekly newsletter with cultural policy information as well as information about jobs, open calls, education and training as well as festivals.

BULGARIA

ACT социация за свободен театър/ACT – Association of Independent Performing Arts

Art office, bul. Macedonia 17, fl. 4, ap. 21, BUL – Sofia 1606

www.actassociation.eu

Bulgaria's Association for Independent Theater (ACT) was established in 2009 as a union of NGOs and freelance artists in the contemporary performing arts. It is committed to developing, advocating for, regulating, promoting and connecting independent organizations and artists in the performing arts in Bulgaria and abroad.

The activity of ACT is focused on principles that are intended to provide adequate conditions for professional work. The association actively works to establish the concept of independent performing arts in Bulgaria. It promotes the independent community's creative potential and supports its organizational competence as adequate, timely and significant not only for the future of Bulgarian culture, but internationally as well.

CZECH REPUBLIC

Asociace nezávislých divadel/Czech Association of Independent Theater

Celetná 595/17 – 110 00 Praha 1-Staré Město

www.andcr.cz

The Czech Association of Independent Theater is an open organization consisting of theater subjects, production houses and individual artists based all over the Czech Republic that are not primarily state-funded institutions.

The principal tasks of the association are to support the unique character of the independent theater sector, to establish contact with public administration and to act as an umbrella for communication between the member theaters. As a result, the association contributes to the transparency of the sector and improves the conditions for the artistic activities of independent theaters.

The Czech Association of Independent Theater was founded on May 26, 2016 in the Vila Štvanice theater in Prague. The initiators of its creation were Lenka Havlíková, Šárka Pavelková, Štěpán Kubišta, Kristián Kubák and Jakub Vedral.

FINLAND

Teatterikeskus/Theater Center Finland

Eerikinkatu 3 – 00100 Helsinki

www.teatterikeskus.fi/english

Theatre Centre is an association of independent performing arts groups founded in 1971 to provide services to its members and supervise their interests. The membership of Theatre Centre consists over 50 Finnish professional theaters and performing arts groups. The members represent a wide range of different genres: theatre, dance, circus, performance art, children's theatre, musical theatre, puppet theatre, improvisational theatre, mask theatre and clowning.

For Theatre Centre, supervision of interests is primarily a form of cooperation and an expression of the joint will of its members. It allows members to reach policymakers with a unified voice that amplifies their message. Theatre Centre provides policymakers with information about the operational preconditions of its members and the changing conditions in the field of performing arts. To its members, Theatre Centre provides information on the latest definitions of cultural policy and decisions that affect them.

The most important targets of influence are the parties and the parliament, municipal decision-makers, the Ministry of Education and Culture and Arts Promotion Center Finland.

GERMANY

Bundesverband Freie Darstellende Künste/German Association of Independent Performing Arts

Kunstquartier Bethanien, Mariannenplatz 2, D-10997 Berlin

www.darstellende-kuenste.de

The German Association of Independent Performing Arts (BFDK) is the federal umbrella organization of all state associations for the professional independent performing arts in Germany. Founded in 1990, it is today one of the largest theater associations in the country. On a federal level, the association represents the interests of around 2,500 members nationwide: individual artists, groups, dance and theater venues and production structures. Altogether, the association represents some 25,000 dance and theater makers across Germany.

The 16 state associations operate independently on the state level. Representatives from each of these state associations elect the seven members of the federal association's board of directors. Their work is in turn supported by a full-time secretariat based in Berlin that has been funded by project-based grants from the Federal German Government since 2011. The association initiates de-

bates and the exchange of professional knowledge on all issues concerning the independent performing arts. The association's goal is to continually raise and improve awareness and recognition of the independent dance and theater community among the general public, as well as in the political, administrative and economic sectors. One of the most important goals is to sustainably improve the social and economic situation of independent dance and theater makers, e. g. in the event of illness or in old age. The association advocates for good employment practices, adequate funding policies, as well as fair and transparent structures. For this purpose, the association also serves as an advisor to various public and private funding bodies. In some cases, such as in the field of arts education, it also directly allocates funding to individual artists in connection with specific programs. On all issues, the association cooperates closely with other national and international trade and umbrella associations and promotes the professional work of our members by organizing networking opportunities, providing guidance and consultation as well as offering training courses and seminars.

HUNGARY

Független Előadó-művészeti Szövetség (FESZ)/
Association of Independent Performing Arts (AIPA)
Bulcsú utca 44, HU – 1155 Budapest
www.fesz.org

The Association of Independent Performing Arts (AIPA or FESZ in Hungarian) is a non-governmental membership organization, which was established in 1994. Its mission is to support Hungarian independent theatre, dance, puppet, and circus companies by promoting the development and the mobility of the independent sector through its professional services and advocacy activities. AIPA's mission reaches beyond representing the interests of its members; it being the only network of its kind AIPA is also engaged in the professionalization and in the political representation of the independent performing arts field as a whole. Membership of AIPA is open to both natural and legal persons (NGOs) that regularly and professionally pursue activities in or related to the performing arts, and whose activities are characterized by experimentation, innovation, arts pedagogy, and social commitment. In 2021, the association has 127 members: 42 individuals and 85 organizations.

ICELAND

Sjálfstæðu Leikhúsin/Association of Independent Theaters in Iceland
Tjarnargata 12, 101 Reykjavík, Iceland
www.leikhopar.is

The Alliance of Professional Theaters Companies was established in 1985 by the representatives of six independent theater groups. The main objective of the alliance was to solve the housing problems of independent companies and to improve the working environment. Thirty-five years later, the alliance operates on the same grounds despite the fact that its name has been changed to the Association of Independent Theater in Iceland (AITI). Today, there are an average of 50 companies on the list of members which cover a wide range of the performing arts. The groups all work according to their own artistic direction and new writing, children's works, originality and innovation activities have been at the forefront. In addition, independent companies have been powerful in the expansion of the Icelandic performing arts. AITI supports the ever-changing activities of the performing arts groups so that they can respond effectively to societal challenges and bring a dynamic and responsive to the art world. For artistic development to occur it is necessary to create conditions for the performing arts for development based on extensive research and experimentation in the methods of the performing arts. The freedom and creativity of the artists is based on the financial independence of the field so the independent performing artists can foster social responsibility, vision and artistic ambition.

ITALY

Coordinamento della Realtà della Scena Contemporanea
Via Natale del Grande 27 00153 Roma
www.progettocresco.it

C.Re.S.Co. was founded in 2010 in Bassano del Grappa (Vicenza, Italy). It is a national network of organizations bringing together and representing more than 200 artists, professionals, structures and festivals focused on the contemporary »languages« of the performing arts. C.Re.S.Co. is a representative network of collective requests and interacts with national and regional institutions. The goal of C.Re.S.Co is to bring together operators and artists who are active in the contemporary community in order to collectively pursue a project and develop a sensitivity that is both poetic and political, necessary to create beauty and

thought as well as to protect the dignity of the performing art workers. Other aims of our network are the preservation of the role of the artist in the current Italian social context, the overall growth of artistic and innovative languages and the creation, at a regional and national level, of a fair, dynamic cultural system open to future perspectives.

ITALY

Etre associazione

Via Bergognone 34, ITA - 20144 Milano

www.etreassociazione.it

Founded in 2008, as a project promoted by the Cariplo Foundation, Etre is also supported by the Lombardy Region and the municipality of Milan. Etre promotes the concept of residency as an innovative form of creative enterprise that develops through a constant dialogue with the local authorities and contributes to the development of new audiences. Aiming to advocate for the residencies and the wider independent performing arts field, Etre has become an active member of important networks such as C.Re.S.Co and IETM, building connections and creating projects on both a national and international level, including the spring plenary meeting 2015 IETM Bergamo and the Luoghi Comuni Festival.

ROMANIA

Asociația Teatrelor Independente/The Association of Independent Theaters

Viorele street, no. 34, bl. 15, apt.2, sector 4, RO - 040429, Bucharest

The Romanian Association of Independent Theaters, founded in 2016, is the central body that represents the interests of independent theater producers and artists. Its members include seventeen venues in Bucharest and throughout the country. The goals of the association are to support the national independent community and artists, provide guidance for young artists in their development process, support networking between the independent venues and artists as well as to build a strong and permanent dialogue with state institutions in order to obtain support and acknowledgement for the independent community. Beginning in 2017, the association has also taken over the responsibility of organizing the National Independent Theater Festival that has now been presented five times, allowing the association to participate in the development of a strong artistic community within the country.

SLOVAKIA

Klub Nezavislých Divadiel

Školská 2866/14 – 811 07 Bratislava

Klub nezávislých divadiel (KND) was established in the beginning of 2021 as an association of independent theater groups in Slovakia. The organization consists of one individual and 27 group members. In total, KND represents about 300 theater professionals, mainly freelancers. In addition to political representation of the independent theater community, KND is working on its first funded project focused on training theater managers.

SLOVENIA

Asociacija, društvo nevladnih organizacij in posameznikov na področju culture

Official address: Metelkova 6, 1000 Ljubljana;

Office location: Dalmatinova 4, 1000 Ljubljana

www.asociacija.si/si/

Asociacija is a democratic network of creators in the field of independent culture, who share experiences and build a strong advocacy organization together. The network started with informal activities in 1992 and has grown into a professionally coordinated organization. The network is based on professional competencies, in-depth acquaintance with the field and building partnership relations with decision makers in order to improve the conditions in the culture sphere, while also offering support to its members with a widespread peer-to-peer network.

SPAIN

Red de Teatros Alternativos

Apartado de correos 18269, ESP - 28080, Madrid

www.redteatrosalternativos.org

Founded in the year 1992, the Network of Alternative Theaters (Red de Teatros Alternativos) is now an association that brings together 44 theaters and small and medium format venues, managed by a private team with an innovative approach and committed to taking artistic risks. In recent years, the network has grown and is now present in 14 autonomous communities: Andalusia, Aragon, Asturias, Balearic Islands, Canary Islands, Cantabria, Castilla-La Mancha, Catalonia, Valencia, Galicia, Community of Madrid, Navarra, Basque Country and Extremadura. The aim of the network is to promote and disseminate contemporary theater and dance as a common cultural heritage. This is a strategy that seeks concerted action with the rest of the professionals that make up the field.

Its activity thus goes beyond defending the interests of the venues that house the network, seeking to interact continuously with companies, artists and the public, as well as forming part of the most relevant platforms in the field.

SWEDEN

Danscentrum/Dance Center
Hornsgatan 103, SE - 117 28 Stockholm
www.danscentrum.se

Danscentrum Sverige, founded in 2004, is a nonprofit membership organization in the form of a national center formation, bringing together the independent professional dance artists in Sweden. The center collaborates with organizations, arts practitioners, artists, and educators at a professional level and is a resource for knowledge, competence and artistic development. Danscentrum's mission is to advocate for, as well as expand the knowledge and networks of the art form locally, regionally, nationally and internationally. Inclusion and sustainability are guiding principles. The fundamental idea is to work towards a society where all its citizens will have the opportunity to experience dance as an art form. Danscentrum Sverige has four regional self-governing member organizations that support professional individuals and organizations, organize daily practice and communicate dance to different presenters. Danscentrum Sverige is the employer organization for the independent dance producers that negotiates the collective agreement with the Swedish entity Fackförbundet Scen & Film. The center is independent of party policy and religion.

SWEDEN

Teatercentrum/Theater Center
Hornsgatan 103, SE - 117 28 Stockholm
www.teatercentrum.se

Teatercentrum is a national, non-profit trade and employer organization of independent theaters in Sweden. It represents nearly 100 independent theaters. The members are politically unaffiliated, non-commercial professional theater companies, engaging more than 1,200 performing arts professionals. Each year, its members present a total of about 11,000 performances for an audience of about 700,000 people, many of these are children and young people. Independent theaters that offer great diversity in terms of genre and forms of expression are found in most parts of Sweden. Many of them tour nationwide and abroad. The mission is to provide information about the independent performing arts

and promote increased funding and improved conditions within the field. Teatercentrum offers support for members in contract and employment issues. The organization markets the programming of its member theaters through networking and presenting festivals, showcases and meetings for organizers and producers.

SWITZERLAND

t. Theaterschaffende Schweiz, Professionnels du spectacle Suisse
Professionisti dello spettacolo Svizzera
Waisenhausplatz 30, Atelier 157, CH - 3011 Bern
www.tpunkt.ch , www.ktvatp.ch

t. Theaterschaffende Schweiz/Professionnels du spectacle Suisse/Professionisti dello spettacolo Svizzera was founded in 2018 as the successor organization to ACT and KTV ATP and is organized as an association. The aim of t. is to promote theater work and improve the professional environment for freelancers. The association offers consultancy, services and benefits and also networks the members. With the public, political committees and administrations, the organization is committed to the artistic field of theater and represents the specific interests of freelancers. t. operates nationwide and has an international network. In Switzerland, regional sections work to address the concerns of independent theater professionals. The professional association is open to professional theater professionals from all disciplines. t. currently has around 1,800 members.

UKRAINE

Association of Independent Theatre
47, Trostyaneska st. quarter 180 – Kyiv 02175
www.facebook.com/associateUnt/

Funded by

Introduction to the Independent Performing Arts in Europe, Thirteen European Performing Arts Structures at a Glance is a research project of EAIPA – The European Association of Independent Performing Arts with contributions by all member associations and the independent researcher Thomas Fabian Eder.



Stronger Together

EAIPA European Association
of Independent Performing Arts

Additional support was contributed by the Austrian Federal Ministry for Arts, Culture, the Civil Service and Sport (BMKOE).



Bundesministerium

Kunst, Kultur,
öffentlicher Dienst und Sport

The Introduction to the Independent Performing Arts in Europe provides valuable insights into thirteen European performing arts communities, infrastructures and advocacy organizations.

This overview, followed by an analysis of structures, processes and funding systems, sheds light on new connections and solidary developments while accounting for the disparity in the living and working realities in a field growing ever closer together across borders.

EAIPA – The European Association of Independent Performing Arts – is the publisher of the second edition of this research and aims to establish a basis for learning from one another and for creating synergies in order to jointly work together to call for progressive changes in the financial and sociopolitical conditions within the independent performing arts communities all throughout Europe.

All information can also be found online at eaipa.eu