

Introduction to the

Independent Performing Arts in Europe

Eight European Performing Arts
Structures at a Glance

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

Imprint

Published by:
EAIPA – The European Association of Independent Performing Arts
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The profile texts for each country and all photos are individually provided
by the partner organizations. Thank you very much for the contributions!

Printed in Berlin 2018

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Dear independent artists and theater makers,
dear Europeans, dear networkers,

It's great that you are independent.
It's great that you are a network.
It's great that you are concerned about Europe and
that you want to exchange and collaborate.
Really great.
But it is not enough.

As a united Europe, we urgently have to look further, to other
continents, other cultures, other languages, other philoso-
phies, other religions, other histories, other politics, other
smells, other colors, other sensitivities, aesthetics...

At times where borders have been set up again, where walls are built
between nations, where nationalism, racism, liberalism, capitalism and
egoism determine our culture, where politicians sow fear and then
declare a state of emergency and claim special powers to make political
decisions in undemocratic ways. In this reality, the arts have a crucial
role to play. To keep borders open, physically and mentally. To stimulate
people to independent and critical thinking instead of just following their
leaders. To defend curiosity and openness for "the other", to realize the
richness of the encounter with others and share this with the audience.

Of course, we all work in the first place locally and on national levels,
then maybe in Europe. But we have to go intercontinental. Like a
camera lens zooming out. The essence of the European Union cannot
lead to Eurocentrism. Moreover, the West and Europe are no longer
the sole intellectual, economic, political, artistic or cultural centers of
the world, as we assumed for centuries.

The world has moved on and new centers are arising, interesting,
fascinating, inspiring, far from the exotic and folkloristic clichés...
They deserve our attention and interest. International collaboration and
exchange today go no longer in one direction, but in many different
directions. And this is the luxury of our times that the arts have to defend
and explore.

Frie Leysen
Curator

Dear reader,

The independent performing arts communities in Europe operate on a highly international level. While the aesthetics, social historical positioning and content-based orientation of the field show similarities throughout the continent, the disparity in the diverse living and working realities of artists and theater makers becomes very clear.

With this research EAIPA – the newly founded European Association of Independent Performing Arts – is publishing the first direct overview, comparing eight independent performing arts communities from countries reaching from Scandinavia to Eastern-, Central- and Southwestern Europe. Creating a basis for comparison, this brochure serves as a distinct orientation guide and aims to inspire the individual performing arts communities in their struggle for worthy living and working conditions through political advocacy.

While the first part of the publication provides relevant information on each country, their performing arts communities, infrastructures, funding systems and the social status of their performing arts professionals, the second part contains an analysis, graphs and figures comparing the countries with each other. This research is the first step towards mapping Europe's independent performing arts and as much as it sheds light on new cohesions and exiting developments, it also leaves us with the realization that a lot of information is missing as well as with a number of specific questions and suggestions for further research.

I wish you an exciting read!

Thomas Fabian Eder
Editor



Liquid Loft | Chris Haring: "deep dish"
Photo (c) Bernhard Müller



Company Provisional Danza: "Amor, locura y muerte"
Photo (c) Juan David Cortés



Måntatern: "VEM? / Who?"
Photo (c) Henrik Hulander

The independent performing arts communities in Europe are continuously growing ever closer together. International cooperation is no longer a rare occurrence; many groups and collectives are international themselves and the exchange facilitated by productions at international festivals or the professional exchanges between artists at conferences, conventions and networking events bring independent theater makers from a wide variety of European countries closer together. Furthermore, Europe's performing arts communities unite in the exploration of a field for experimentation located beyond the traditional boundaries between audience and artist, between private and political, between the everyday and the "high culture" as well as beyond individual artistic genres. They challenge, negotiate, change and interact with the social conditions of their immediate and larger surroundings.

In some European countries representation structures have matured over the course of decades, as has the consistent dialogue between artists, policy makers and administrators to improve the shortcomings in working conditions of the field. Some other countries lack this entirely. Sufficiently financed funding systems cannot be found anywhere in Europe. To this day, there are European countries in which independent performing arts are produced nearly exclusively out of individual initiative with close to no funding, with no social safety net and with no official recognition from the state. In some countries, there is a struggle for political recognition; in others,

there is a struggle to create an active interest group to increase the endowment of the funding systems. 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. Further adding to the sector's precariousness is the low degree of planning security and short-term timeframes, a lack of protection caused by a lack of social and labor law norms and difficulties in securing a livelihood as a result of a low level of income.

An adequate solution to those problems is missing all throughout Europe. At the same time those shortcomings and common problems are a motivation for solidary networking within Europe's independent performing arts communities and for this research. In order to address the needs for improved terms and conditions within the field, EAIPA – The European Association of Independent Performing Arts – was founded at the Berlin Performing Arts Festival in June 2018, 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 all throughout the continent.

**Eight European Independent
Performing Arts Structures at
a Glance**



Florentina Holzinger: "Apollon"
Photo (c) Radovan Dranga



Kulturverein FENFIRE: "Trust in Time.Inc" Stadttheater Wiener Neustadt 2017
Photo (c) Robert Haab

The independent sector in Europe prevails balanced between aspiration and serenity, not only due to the inventiveness and high quality of production; active self-organization plays a major role. On the upcoming pages the following eight membership organizations representing performing arts communities on a national level, from four European regions, inform about the performative arts in their respective country, about funding systems, advocacy and the status of the artists from Scandinavia to Eastern-, Central- and Southwestern Europe. All partner organizations hold authorship over the following self-presentations.

Austria Interessengemeinschaft Freie Theaterarbeit (IGFT)

Bulgaria (ACT) Association for Independent Theatre

Germany Bundesverband Freie Darstellende Künste

Italy Associazione Etre

Romania Asociatia Teatrelor Independente

Spain Red de Teatros Alternativos

Sweden Teatercentrum

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

Austria

GDP (PPP): \$ 462 billion
Average income: 2,254 € gross/month (basis: 14 x per year)
Average income of independent performing artists:
14,000 € – 24,000 €/year.
Accordingly, the average income (basis 12 x per year):
1,167 € – 2,000 €/month.

National government:
Federal parliamentary republic
Capital city: Vienna
Official language: German
Currency: EUR – Euro
Population: 8,764,540

Independent Performing Arts in Austria

Austria's independent performing arts community is diverse. Over the last 20 years the dance and performing artists have developed a very unique but diverse aesthetic language as well as performative and philosophical approaches to art. The high quality of these productions is internationally acknowledged and the key players tour throughout Austria, Europe and the world. Collaborations between musicians, theater makers and choreographers have repeatedly brought forward unique productions of international relevance.

The basis for most theater productions is the German language and therefore its context and reach is often bound to German speaking countries. Theater productions cover the local interest of audiences; usually they are well attended. An increase in circus and street art productions entering the independent stages is currently noticeable and more and more evening-length performances are premiered. Artists and artistic teams with international backgrounds are no seldom occurrence as the educational system in Austria attracts students from all over the world. Quite often, these artists stay in the country.

Despite the multitude of high-quality independent premieres, the independent and the state theater system were strictly separated historically, but more and more artists developed in the independent performing arts community are engaged with productions from established theaters, although this still does not take place on a regular basis.

Austria's Independent Performing Arts Infrastructure

In 2016 and 2017 Austria's federal government (a coalition between social democrats and conservatives) undertook extensive efforts to increase the level of funding for artists. Nonetheless, the majority of Austrian artists still lacks sufficient artistic infrastructure, rehearsal space, venues, marketing, mobility funding and social security. There are a few Austrian performing arts festivals, which primarily present international programming, but also offer the opportunity to present (and co-produce) the work of a selected number of Austrian artists. Only a few theaters which operate year-round co-produce national and international work. Other theaters cooperate and instead of making financial contributions they contribute with infrastructure, marketing services or by sharing box office incomes. Then there are venues and festivals that only contract artists for in-house productions and some that do not program or contribute at all and must be rented.

In Austria there is not yet a performance venue that offers state-of-the-art infrastructure and there are not enough producers. A few experienced production managers can be found, but they are often bound to one artistic team. Furthermore, no professional production management offices are to be found and the residency possibilities are not sufficient.

Performing arts funding in Austria is allocated on regional / local and on federal level. The city of Vienna publishes a call for project funding twice per year. The success rate is at about 20%. The city also offers annual, bi-annual, four-year and revival funding. If an applicant receives funding from regional authorities, he or she can apply for additional funding on the federal level. Here the success rate is at about 70%. On federal level, the Austrian Chancellery / Arts Department also co-funds annual and bi-annual applications and offers touring grants, scholarships, prizes and educational grants.

The Community in Numbers

Annual budget spent on artistic production in the independent performing arts field on the federal level:

2,078,572 €

Annual budget spent on artistic production in the independent performing arts in the capital city:

5,145,802 €

Number of independent artists:¹

4,060

Number of independent arts professionals:

6,060

Number of independent ensembles:

650

Number of production venues/independent theaters:

113

Number of independent performing arts festivals:

54

Number of appropriate residency programs:

1

Status of the Artist

A minimum wage agreement specifically for performing arts professionals does not exist. 42,8% (2008) of all professionals in the larger Austrian performing arts community rely on a second source of income in order to secure a minimum standard of living. The average performing arts professional in Austria

is at risk of poverty and earns less than 60 % of the national average.

Partner Association

Interessengemeinschaft Freie Theaterarbeit (IGFT)/Austrian Association of Independent Theaters

Founded in: 1988

Number of members: 1,250

Type of organization: Non-governmental organization

Representing: artists, culture workers (production managers, producers, technicians, and others), the entire independent performing arts field including independent theaters, venues, festivals

freitheater.at

Missing Data

Number of independent production managers.

¹This calculation refers to artists who receive public funding. Considering that only 20 % of all applications to public funding are granted, one must assume that the actual numbers amount to 20,300 for artists and 30,300 for all arts professionals.

Population: 7,050,034
GDP (PPP): \$152 billion
Average income: 486 €/month
Average income of independent performing artists: 412 €/month

National government:
Unitary parliamentary constitutional republic
Capital city: Sofia
Official language: Bulgarian
Currency: BGN - Lev

Independent Performing Arts in Bulgaria

The independent theater community in Bulgaria brings together artists and organizations aiming to further develop contemporary performing arts practices, while recognizing the communities' diversity of aesthetic languages. This common goal provides fertile soil for original works of art of high artistic quality and for an environment in which experimental creative processes are fostered. Bulgaria's independent performing arts community is often associated with the creation and production of artistic products that takes risk. Their work is presented both on local and on international markets. Furthermore, through this practice, Bulgaria's independent theater community has developed modern and flexible organizational and administration methods as well as work models.

The country's independent performing arts field promotes the development of the arts and is a catalyst for democratic and social processes in Bulgarian society.

Bulgaria's Independent Performing Arts Infrastructure

Bulgaria's independent performing arts field is expanding. However, its development is uneven and unexplored. Statistics show that the community has become more structured, professional and vivid over the last years. While the field receives as little as 2.6 % of the municipal subsidy for theatrical activity, it produces over 37% of Bulgarian performing arts productions. A large number of those productions are of excellent quality.

The latest achievement was the implementation of a co-production fund launched by the municipality of Sofia in 2014. Secured for four years, 100 % of the funding goes to NGOs from the independent sector. Furthermore, independent festivals contribute to the development of the field and the need for production venues has been recognized. Their implementation, however, is in the early stages of development. Bulgaria has no specialized education for the independent performing arts sector. Long-term funding programs and structural support are lacking essentials and their implementation is needed for stability.

The Community in Numbers

Annual budget spent on artistic production in the independent performing arts sector, on the federal level:

769,977 €

Annual budget spent on artistic production in the independent performing arts in the capital city:

316,792 €

Number of independent production management companies:¹

0

Number of production venues/ independent theaters presenting regular programming:¹

4

Number of performing arts festivals:¹

6

Number of residency programs:¹

4

Status of the Artist

A minimum wage agreement specifically for performing arts professionals does not exist. The country's general minimum wage should be applied to the performing arts field, however, low project budgets make it impossible to live up to this standard more often than not. Ninety percent of professionals in the Bulgarian performing arts community rely on a second source of income from another field in order to secure a minimum standard of living. The average performing arts professional in Bulgaria is at risk of poverty and earns less than 60% of the national average.

Partner Association

(ACT) Association for Independent Theater - association of freelance professional theater groups

Founded in: 2009

Number of members: 42

Type of organization: Professional association/Non-governmental organization
Representing: Artists, producers, theater makers and formal theater groups

actassociation.eu

Missing Data

Number of professional independent artists, performing arts professionals and professional independent ensembles

¹The numbers are estimates by the experts from (ACT) Association for Independent Theater - association of freelance professional theater groups. There is no statistical data available.

Germany

Population: 82,800,000
GDP (PPP): \$ 4,171 trillion
Average income: 3,091 €/month
Average income of independent performing artists: 1,423 €/month

National government:
Federal parliamentary republic
Capital city: Berlin
Official language: German
Currency: EUR - Euro

Independent Performing Arts in Germany

The independent performing arts have great artistic and social significance in Germany and are an essential part of art and cultural production today – in major cities and centers as well as in rural areas; location-based or mobile.

There is a remarkably wide range of professional forms of production, organizations and artistic expression. The community includes a large number of individual artists, groups or collectives, groups with their own venues as well as an excellently developed national infrastructure of theaters, venues, festivals, networks and interest groups. The range of disciplines represented is equally broad: performance, dance, drama, musical theater, children's and youth theater, puppet and object theater, theater in public space. Arts education is a central component of the artists' working practice. The independent performing arts are an important source of inspiration for aesthetic innovations. Discourses on post-colonialism, gender fairness, queerness and diversity in the field of theater have been and continue to be taken up artistically mainly within the independent performing arts community. In rural areas in Germany there are many regions where theater is almost exclusively presented through independent artists. Together with the institutional theaters, the independent performing arts applied for being included on the UNESCO List of Intangible Cultural Heritage.

Germany's Independent Performing Arts Infrastructure

Germany has a very well developed infrastructure in the field of the independent performing arts. This includes numerous large as well as medium-sized and small production venues, theaters and institutions. Numerous federal states and municipalities have funding opportunities and there are also funding opportunities at the national level. In all 16 federal states, there are membership organizations representing the field which cooperate closely with the German Association of Independent Performing Arts. The membership organizations at a federal state and national level offer a constantly growing range of advisory services for the members of the community. The funding system needs to be further differentiated. Improvements are urgently needed, particularly in the area of multi-annual/long-term structural funding for artists,

groups and theaters, but also in the funding of individual artists. The income of a majority of artists in Germany is far below the average income. A majority of artists in the field of the independent performing arts are threatened by poverty. As far as education is concerned, it must be noted that, particularly in the fields of acting and directing, education is provided exclusively for the working practice of institutional theaters. Aesthetic practice and production methods in the field of the independent performing arts play no major role – especially in acting education.

The Community in Numbers

Annual budget spent on artistic production for independent performing arts in the capital city:
19,847,590 €

Number of independent artists:
150,000²

Number of independent performing arts festivals:
ca. 245³

Status of the Artist

The average performing arts professional in Germany is at risk of poverty. A minimum wage recommendation specifically for performing arts professionals does exist. The German association for the independent performing arts recommends 2,875 € for performing arts professionals without and 2,490 € for those with special

social security benefits. The recommendation is not mandatory, though it is observed in large parts of the country.

Partner Association

Bundesverband Freie Darstellende Künste – German Association of Independent Performing Arts
Founded in: 1991
Number of members: 19 member organizations (16 federal state associations and 3 associated member associations) with a total of about 2,000 individual members
Type of organization: professional association/association of associations
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 and transdisciplinary artistic work.

darstellende-kuenste.de

Missing Data

Annual budget spent on artistic production in the independent performing arts sector on a federal level and the number of independent ensembles, production houses and residency programs.

² This number is an estimate by the experts from the German Association of Independent Performing Arts. There is no statistic data available

³ More than 50 festivals are dedicated primarily or exclusively to the independent performing arts, including dance. Respectively they are festivals of the independent performing arts community. A further number of about 200 festivals also show independent theater and dance productions.

GDP (PPP): \$2,399 trillion
Average income: 2,288 €/month
Average income of independent performing artists: 1,560 €/month

National government:
Unitary parliamentary constitutional republic
Capital city: Rome
Official language: Italian
Currency: EUR - Euro
Population: 60,483,973

Independent Performing Arts in Italy

What strikes the external observer about the Italian independent performing arts community is the high fragmentation that is a fundamental peculiarity when attempting to define a leading aesthetic. As soon as trends emerge, they are interrupted by artists. Thus, the theater of image, dance-theater, theater of objects and contemporary circus are transformed into something absolutely personal and unique. Many artists suffer isolation in their territory, as regional funding, being the primary source of income, is bound to locality. There is no effective umbrella association, while it would be needed in order to help tie the sector together and monitor its artistic evolution. Furthermore, the possibility to maintain and honor important productive artistic achievements is lacking due to the swiftness with which a constant renewal and ever-changing artistic products are required. One Italian specificity is the “social theater of art”, which is theater that produces high-level artistic products for disadvantaged audiences (in prisons, in centers for drug addiction, in mental hospitals, etc.). It is a sector of great importance that, according to a recent empirical survey, covers at least 12% of the income in the field between workshops and shows. Another important trend for independent artists is the recent creation of centers for residences. Their aim is to help artists develop their work, engaging them with the audience right from the moment of creation.

Italy's Independent Performing Arts Infrastructure

Theaters are historically very well distributed throughout Italy and can even be found in the smallest of villages. Most of the theaters do not belong to the independent field and a large number of empty and underutilized theatre spaces are registered. The few independent production venues that do exist do not meet the demand in numbers of artists who produce their work independently. Festivals and residences strongly support independent artists. A special focus lies on supporting artists under the age of 35. The number of producers and production managers are not recorded by the Italian state. There are a lot of educational opportunities, although there's no national plan and few schools can issue national/international certificates. The only two official schools are quite retrograde, so the students who are interested in new approaches to theater and the performing arts usually attend the Performing Art Civic School of Milan.

The Community in Numbers

**Annual budget spent on artistic
production in the independent performing
arts sector, on the federal level:**
51,000,000

**Number of Performing Arts
Professionals:**
136,571

**Number of professional independent
ensembles:**
189

**Number of independent
production managers:**
505

Number of production venues:
45

**Number of independent
performing arts festivals:**
51

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

Status of the Artist

The minimum fee amounts to 69.65 € per day. Due to a high degree of unregistered production work (37.1%), not all project participants are covered by the minimum wage agreement. 40.4% of professionals in the Italian performing arts community rely on a second source of income from another field in order to secure a minimum standard of living. The average performing arts professional in Italy is at risk of poverty.

Partner Association

Associazione Etre
Founded in: 2008
Number of members: 14
Type of organization: Association of associations
Representing: Lombardy residences

etreassociazione.it

Missing Data

The number of professional independent artists and annual budget spent on artistic production in the independent performing arts in the capital city

Romania

National government:
Unitary semi-presidential republic
Capital city: Bucharest
Official language: Romanian
Currency: RON – Romanian Leu

Population: 19,638,000
GDP (PPP): \$ 474 billion
Average income: 427 €/month
Average income of independent performing artists: No data available

Independent Performing Arts in Romania

The performing arts field in Romania is up and coming, young and developing. It is most relevant in tackling delicate and taboo issues and it confronts Romanian society by producing “uncomfortable” art. Documentary theater, social and activist theater is mostly produced independently and is a rare occurrence in state funded theatres. Productions that reflect the needs and necessities in society and that are critical towards the system, are solely produced in the independent field. They function as a mirror in today’s Romania, provide inspiration and are an important catalyst for social change. The critical function of independent art would not be exercised on Romanian stages without independent theater.

Romania’s Independent Performing Arts Infrastructure

The independent performing arts infrastructure in Romania has started to develop strongly over the past ten years. Independent companies, venues, theaters (which are producing by their own means) were opened and artists began working outside the state system. Although huge strides were made in this field, the infrastructure is still weak and there are independent venues that have not survived for longer than a few years, having to close down due to financial issues. There are several independent festivals in Bucharest and other cities, but funding is off and on with even the biggest festivals struggling every year to continue operating. Some residencies are available through different programs. Little to nothing is available in terms of education or consultation for independent artists and theater makers.

The Community in Numbers

The only reliable figure concerning performing arts funding is the annual budget spent on artistic production in the independent performing arts in the capital city of Bucharest with 230,000 € in 2017. This is, however, not exclusively spent on the independent field. The ongoing funding of the independent performing arts field is not secured.

Status of the Artist

The independent performing arts in Romania are nearly exclusively produced out of self-initiative with close to no funding, with no social safety net and with no official recognition from the state. The average performing arts professional in Romania is at risk of poverty. A minimum wage agreement or recommendation for artists or performing arts professionals does not exist. Figures on the income of performing arts professionals are not available.

Partner Association

Asociatia Teatrelor Independente
Founded in: 2017
Number of members: 17
Type of organization: non-profit association of independent venues and companies
Representing: All legal entities and all individual players of the performing arts field working outside of the state theater system

Missing Data

Number of artists, performing arts professionals, ensembles, production managers, production houses/theaters, festivals and residencies. The number of professionals from the independent performing arts community who have a second job or numbers on the average income of artists and performing arts professionals. Furthermore, statistical data on the annual budget nationally spent on artistic production in the independent performing arts sector is not available.

National government:
Unitary parliamentary constitutional monarchy
Capital city: Madrid
Official language: Spanish
Currency: EUR - Euro
Population: 46,700,000

GDP (PPP): \$ 1,864 trillion
Average income: 2005 €/month
Average income of independent performing artists: over 90% of all artists have an income under, and only 8.17% have an income over 1,000 €/month, only 2.15% over 2,500 €/month.

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 an institutional level. Currently, neither public administrations nor most agents of the performing arts system use the concept of “independent performing arts”. Nonetheless, “independent theater” is associated with a phenomenon of theatrical renewal that took place during the last years of Franco’s dictatorship and the beginning of democracy. From the 1980s onwards, 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 outside 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.

Spain’s Independent Performing Arts Infrastructure

In Spain there is a powerful public sector. Most infrastructures, festivals, fairs and distribution networks are public. However, the “independent field” simply does not exist for public administration. All performing arts organizations that do not belong to public administrations are considered private organizations. On the one hand, there are companies with large economic resources whose works tend to be more commercial. On the other hand, there is what we understand to be the true independent field, which is primarily constituted of small organizations promoted through creators, researching new languages and formats, with greater social commitment while centered in 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 companies. 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 Community in Numbers

Annual budget spent for the independent performing arts sector⁴, on the federal level:

13,335,122 €

Annual budget spent on artistic production in the independent performing arts in the capital city of Madrid:

730,000 €⁵

Number of independent artists:

67,200

Number of independent ensembles:

5,681

**Number of production venues/
independent theaters presenting regular programming:**

45

**Number of performing
arts festivals:**

1,157

**Number of appropriate residency
programs:**

49

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.

Partner Association

Red de Teatros Alternativos

Founded in: 1992

Number of members: 44

Type of organization: non-governmental organization/platform/network
Representing: primarily venues but is interested in promoting better conditions for independent companies and artists that collaborate in the venues’ projects.

redteatrosalternativos.org

Missing Data

The number of independent arts professionals in general and the number of professional production managers in particular.

⁴ At State level there are no subsidies for artistic production. Central government supports international mobility and circulation of productions among regions and festivals, fairs or events of national or international scope.

⁵ Referring only to independent venues. Figures for the entire independent field are not available.

Population: 10,161,797
GDP (PPP): \$ 547 billion
Average income: 3,212 €/month

National government:
Unitary parliamentary constitutional monarchy
Capital city: Stockholm
Official language: Swedish
Currency: SEK - Swedish Krona

Independent Performing Arts in Sweden

The Swedish independent performing arts are recognized as a vital part of the international professional art community with a strong influence on artistic developments. In Sweden, the independent performing arts community is of significant importance in order to help spread professional performing arts all over the country, as well as for seeking new collaborations and venues to develop artistic expressions and appeal to new audiences. Much of Sweden's famous performing arts programming for children and youth has been developed within the independent field. The independent performing arts community offers a great diversity of genre and artistic expression, performed by individual artists as well as companies engaging fifty or more people a year, short-term projects and companies that have been running for up to fifty years. With those and other attributes, the independent performing arts sector is crucial to fulfilling Swedish national cultural policy goals.

Sweden's Independent Performing Arts Infrastructure

There are some infrastructures for culture that are necessary for the independent field. Public mobility funds, for example, have an immediate effect on the possible outcome and hiring periods for many independent companies that rely on touring. Many independent companies all over the country run their own venues. They constitute a potential infrastructure for guest performances, but are largely unutilized due to the absence of funding. The member organizations for independent performing arts offer network, promotion, training and professional know-how on arts management, but cannot respond to the actual need for production services.

The Community in Numbers

Number of professional independent ensembles:

approx. 400

Number of independent performing arts festivals:

6

Number of appropriate residency programs:

20

Status of the Artist:

Sweden's independent performing arts professionals are covered by the social security benefits that apply to all Swedish citizens, special adjustments for artists do not exist. A minimum wage in Sweden is regulated in the collective agreement between Teatercentrum and The Swedish Union for Performing Arts and Film, for employees at independent theaters in Sweden and amounts to 1,913 € per month.

Partner Association

Teatercentrum
Founded in: 1969
Number of members: 94
Type of organization: employer association and professionals network
Representing: independent theaters and their employees, all professionals included.

teatercentrum.se

Missing Data

The number of professional independent artists, production managers and production venues presenting regular programming. The annual budget spent on artistic production in the independent performing arts sector, on the federal level and the annual budget spent on artistic production in the independent performing arts in the capital city.

Switzerland

National government:
Federal semi-direct democracy under a multi-party
parliamentary directorial republic
Capital city: Bern
Official language: German, French, Italian, Romansh
Currency: CHF - Swiss franc

Population: 8,401,120
GDP (PPP): \$ 681 billion
Average income: 5,943 €/month
Average income of independent performing artists:
1,700 - 4,300 €/month

Independent Performing Arts in Switzerland

The variety in the cultural and linguistic areas in Switzerland is a distinguishing feature of its performing arts community. In this small country, it is a privilege to be able to experience such an exciting linguistic and artistic diversity of ideas, content and forms of expression, especially in theater. The different regions exchange ideas passionately – the proximity and relatively uncomplicated overview of the community encourage solidarity among those working in theater.

There is, however, room for improvement when it comes to networking among the different linguistic areas. It is challenging trying to reconcile the different theatrical traditions of each linguistic area. Sometimes Switzerland lacks a spirit of openness. The aim is to view the country's cultural diversity as an opportunity rather than an obstacle of linguistic barriers and defensive reactions. Thanks to the long-lasting efforts of trade 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. In spite of this, sponsorship of the independent community continues to be lacking, with many of those involved in theater living on or even below the poverty line.

The Community in Numbers

**Annual budget spent on
artistic production in the
independent performing
arts in the capital city:**

**approx.
878,000 €**

Status of the Artist

A minimum fee agreement specifically for performing arts professionals does not exist. However, the association t. has initiated a recommended fee which is widely respected but still not mandatory. 75% of professionals in the Swiss performing arts community rely on a second source of income from another field in order to secure a minimum standard of living. The average performing arts professional in Switzerland is at risk of poverty.

Partner Association

t. Theaterschaffende Schweiz/Professionnels du spectacle Suisse/Professionisti dello Spettacolo Svizzera
Founded in: 1983
Number of members: 1,800
Type of organization: Professional association
Representing: Artists

a-c-t.ch
ktvatp.ch

Missing Data

The annual budget spent on artistic production in the independent performing arts field on the federal level/the number of professional independent artists, performing arts professionals, ensembles, production manager and production venues, festivals and residency programs.



*Babilonia: "Jesus",
Photo (c) Eleonora Cavallo*



*36 monkeys: "Cinderellas Ltd" at ACT Festival 2015
photo (c) Zdravko Yonchev*



*Б brain C store П project and DNK – space for contemporary
dance and performance, "shamebox" at ACT Festival 2017
photo (c) Iliyan Ruzhin*

“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, children’s and youth theater as well as overall interdisciplinary and transdisciplinary artistic work.”

EAIPA, Articles

Performing Arts Communities and Infrastructures

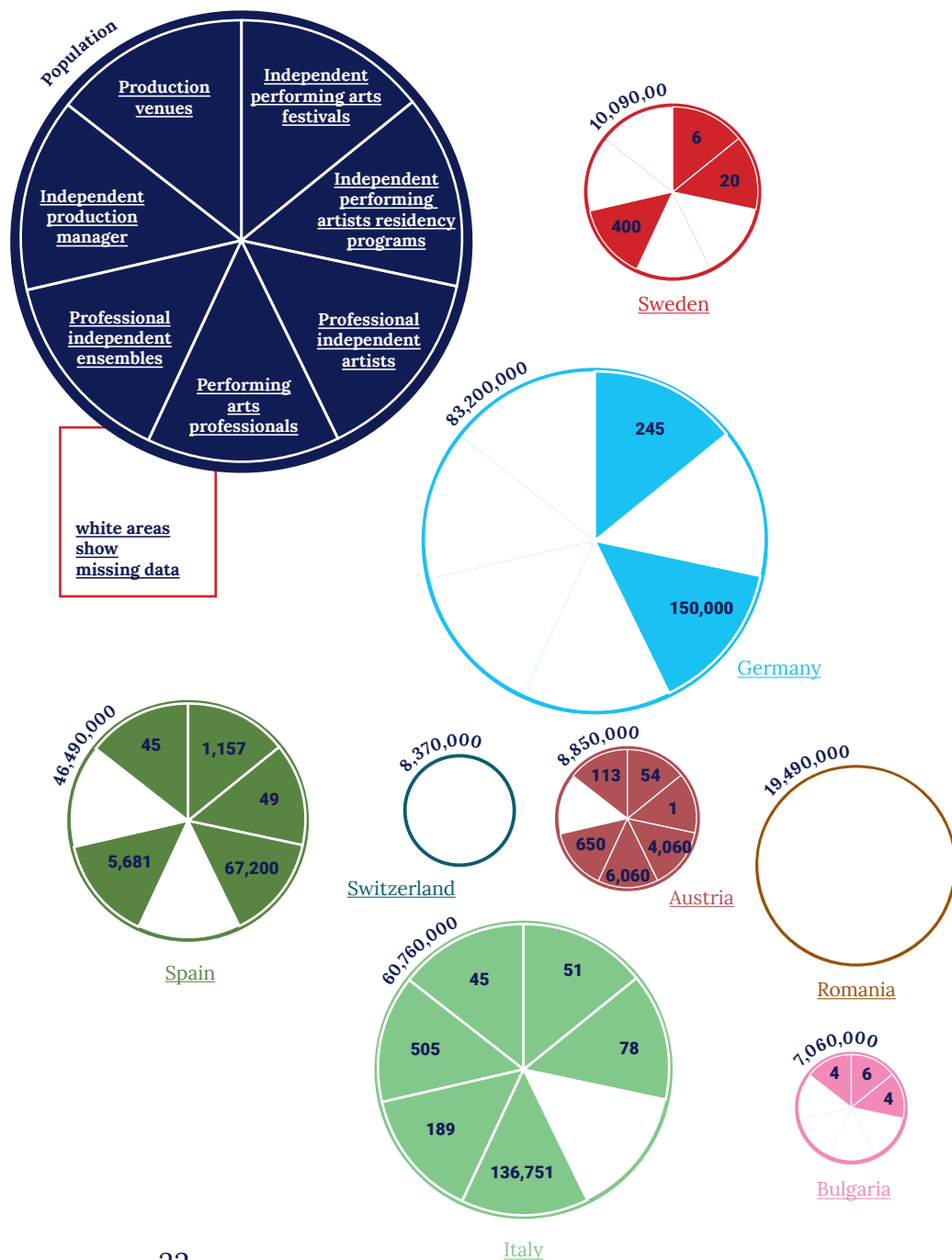
The definition above is agreed upon by all members of EAIPA – The European Association of Independent Performing Arts. In order to archive an overview of the independent performing arts community in Europe, the numbers of performing artists, performing arts professionals, ensembles and production managers were researched and, despite the independent sector’s international relevance and recognition in the professional performing arts world, the primary finding was a lack of statistical data.

Most national statistic offices do not differentiate between independent performing arts, public theatres, and /or commercial theatres, different genres are often not accounted for separately and some countries even include creative industries in the same category as the arts. Specific numbers are often unavailable. Looking at the results of the survey, 50% of the associations interviewed had to rely on estimates by the experts of their respective association (Bulgaria and Sweden) or could not provide any statistical data (Switzerland and Romania). None of the other 50% (Germany, Austria, Italy and Spain) were able to give a full statistical account of their communities and infrastructures and if data was provided, it was not easily accessible and edited through elaborate cross-calculations.

Nevertheless, the analysis shows that the larger the country is, the larger the performing arts community is as well. One common feature in almost all countries (Italy being the exception) is that producers and production management companies are not accounted for. Bulgaria, for example, does not account for them because there are no producers and production managers, despite a strong need for the profession. Spain, on the other hand, was able to provide some numbers for dance producers, but the numbers for theater, performance, music theater and others do not exist. Sweden, Spain and Italy provide a multitude of residency opportunities. Austria, Spain and Italy seem well equipped with production venues, independent theaters and festivals. Still, concerning those categories, numbers from Germany, Switzerland, Romania and Spain are missing which currently makes a reliable comparison impossible.

This lack of data proves a lack of recognition and shows that Europe’s independent performing arts communities and infrastructures need to be identified and accounted for in and by themselves, independent from state and commercial theater systems or creative industries. In order to achieve this, a comprehensive study following this pilot research of Europe’s independent performing arts communities is needed.

#1. Communities and Infrastructures



Social Status of Independent Performing Arts Professionals

The blatant inconsistency between the grand engagement and (inter-) national relevance of the independent performing arts on the one hand and the precarious conditions under which the work is being produced on the other, promotes a general problem of poverty and self-exploitation in the field. Short-term timeframes, a lack of protection caused by a lack of social and labor law norms and difficulties in securing a livelihood as the result of a low level of income, increase the pressure on individuals and call for improvement all over Europe.

In seven of the eight countries under study, independent performing artists are at risk of poverty with an equivalent disposable income (after social transfer) below the at-risk-of poverty threshold, which is set at 60% of the national average of equivalent disposable income after social transfers in Europe. Furthermore, all associations interviewed expect large numbers of professionals in their country to drift into poverty when at retirement age. In Austria, Italy and Spain, 20 – 40% of professional artists rely on a second job in order to secure a minimum level of income. Switzerland and Bulgaria show even higher numbers with 75 – 90%, which gives an indication of the social inequalities independent artists encounter in many different parts in Europe. To counteract those ever-present dangers to the field, it is advisable to enforce, widen and increase social security systems securing preferential treatment for performing arts professionals and minimum fees for the field and in all countries under study.

Independent artists in Sweden, Italy, Bulgaria and Romania, though covered by the social security system as much as any other citizen, do not benefit from any preferential treatment by the state that considers the special conditions of the field. Germany, Austria, Switzerland and Spain, on the other hand, are equipped with social security systems that enhance pension-rates, health, unemployment or accident insurance, child support or maternity leave. Though not sufficient, these measures are highly appreciated by and necessary for performing artists. Unfortunately, they exclude other performing arts professionals such as producers or production managers in all four cases.

Minimum fees in the independent sector could counteract self-exploitation. In Austria, Bulgaria and Romania, neither an accepted recommendation nor a law concerning minimum fees for independent artists is in place. In Switzerland and Germany, there is no such thing

as a legal minimum wage for artists either, but the associations of these countries have been able to install recommendations, which are widely respected, yet still not mandatory. In Italy and Spain, the minimum wage has been put into force, however, both countries report abuses of the system, which, due to low project budgets, forces performing arts professionals to ignore the standards. It follows that the successful implementation of minimum fees must go hand in hand with a general increase in funding budgets.

Considering the social and societal relevance of the independent sector, it is crucial to permanently secure its diversity and high quality by securing minimum fees and social safety nets for independent performing arts professionals.

#2. Risk of Poverty



Advocacy and Dialogue

The independent field is represented by non-governmental organizations and institutions that promote the interests and the will of the community, it builds social capital, trust and shared values which are transferred into the political sphere. It is a manifestation of civil society. The democratically organized, associational activism within the independent performing arts field in Europe brings forward engagement for structural change, it advocates for broad public and political recognition and an increase in funding budgets.

Furthermore, the associations shape a solidary basis for networking, connectivity and exchange within the performing arts communities, locally, nationally and now, with the foundation of the European Association of Independent Performing Arts, also internationally. They gather and analyze the needs of the communities and cooperate with policy-makers and political bodies in order to improve the condition of the field. On the one hand, the themes and topics the associations deal with indicate the problems of the field, on the other, their access to and communication with policy makers shows whether or not the community is acknowledged by the state and thus if innovative transformations of the field are likely to foster.

The following graph shows that the energy of all participating associations is largely focused on advocacy and networking, aiming to improve the funding structures and to increase the funding budgets for the independent performing arts, closely followed by the goal of improving the working and social conditions and expanding the infrastructure. A general dialogue between policy makers and the performing arts associations is necessary in order for those developments to materialize and is already in progress in all countries participating in this study. The point of contact, however, differs from country to country and so do the systems and their administrations. In Eastern and Southern Europe for example, reliability and cooperation with the independent field is limited, while for example Germany and Sweden report a lively dialogue and good relations with policy makers.

The graph shows the priorities in agenda within the different participating countries and the concrete goals followed by advocacy organizations.

#3. Themes of Interest



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 in Middle, Northern and Eastern Europe, while the federal governments and municipalities in Southern countries like Spain and partly Italy focus more on the support of independent venues, mobility and new-comers to the scene.

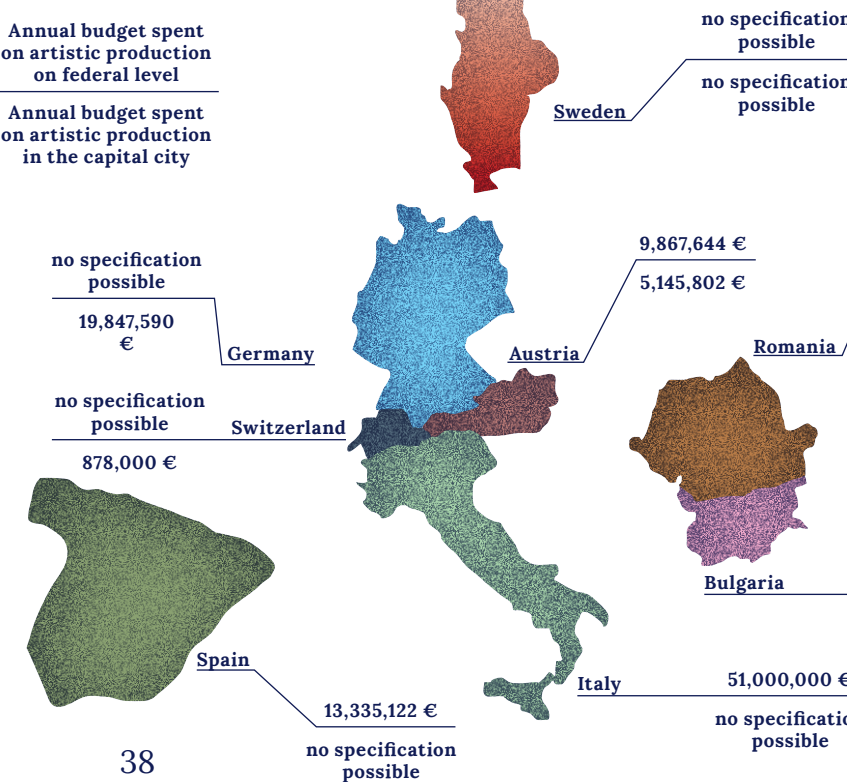
The performing arts sectors in i. e. Sweden, Germany or Switzerland, show funding tools that respond to the communities concerning the multitude of aims, career stages or grades of professionalism. In Romania and Bulgaria on the other side, the funding authorities do not target the different segments of the field and provide a small number of tools which are under-funded and applied to by large numbers of artists. Funding instruments offering planning security for multiple years are rare all over Europe. In three out of eight countries they are neither provided on a regional nor on a federal level. The countries providing long-term funding, give account of high difficulty for new artists to move up in the system. The number for Funding instruments supporting venues over longer periods of time is even lower and counts four out of eight countries. In order for the sector to produce regularly, for it to plan and expand, to cooperate on national and international level and to overcome its precariousness, long-term funding shows to be 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 it was found that the budget spend for the independent sector cannot be located in several countries, since contemporary independent performing arts are not recognized as an own genre everywhere. Those cases, show commercial arts institutions to be eligible for the same funds, which makes it impossible to know how much funding the contemporary performing arts sector has received.

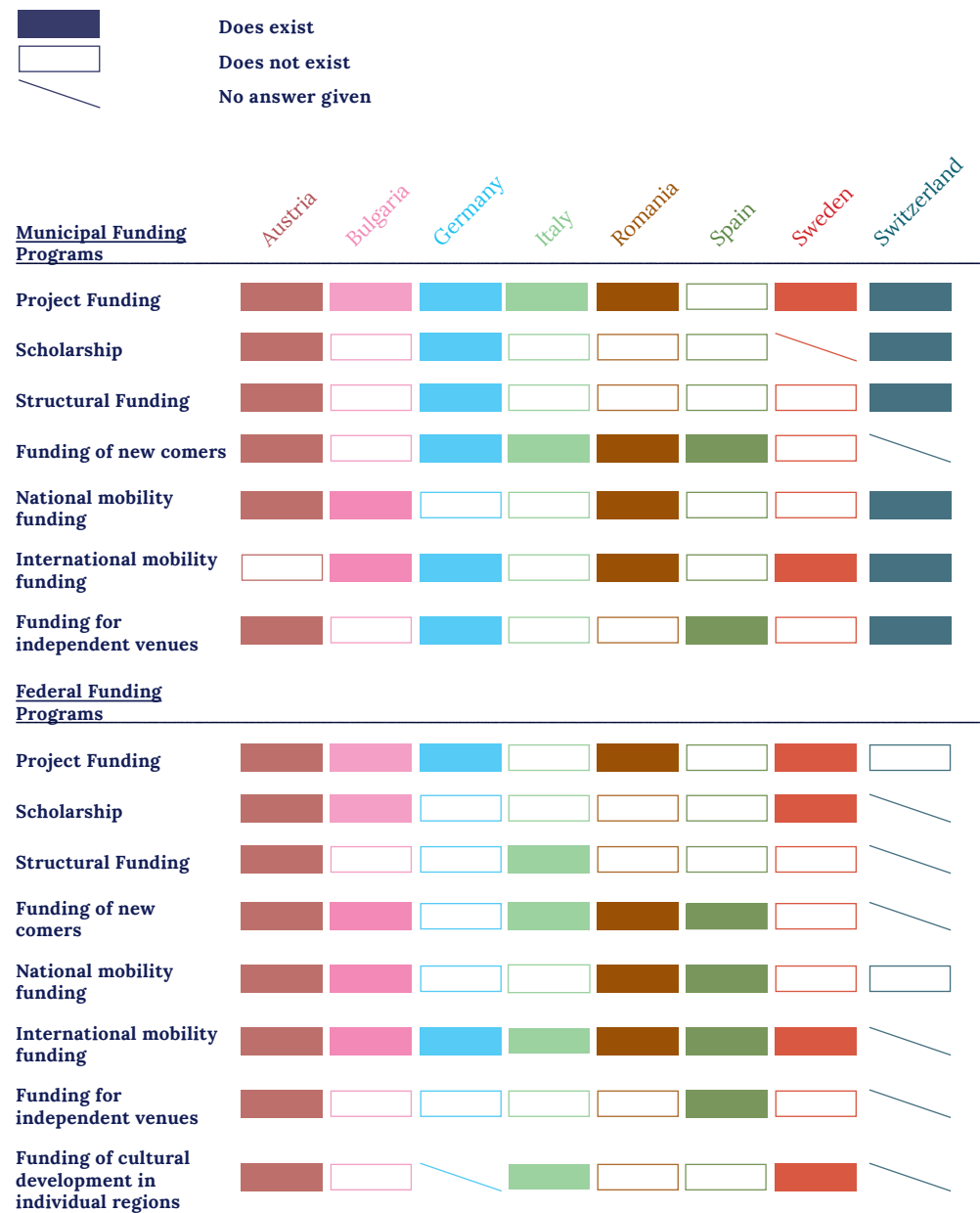
All participating counties report that funding does not cover the demand and that low amounts exclude large artistic potentials from ever developing. Despite the high versatility and the higher budgets in western Europe, precariousness is still an ever present topic for artists and theater makers. Even 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 compromi-

performing arts professionals and higher funding budgets in each individual country.

through the haze, the success-rate is small, second applications rare and a wish for revision of the funding scheme clearly called for.



#4. Municipal and Federal Funding Programs



Perspectives and Suggestions for Further Research

The varied contemporary independent performing arts landscape is a fundamental and undeniable force of art and cultural production within the countries under study. It blazes new trails in serving the broader public by reflecting and challenging the way society is run. Analyzing as few as eight out of twenty-eight European performing arts structures, the amount of players in the field is astonishing. It encompasses several hundred thousand professionals, tens of thousands of festivals, production venues and residency programs, representation structures on the local, national and international levels, millions of audience members and 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 recording, independent from state and commercial theater systems or creative industries, is often lacking, which makes a precise account of the sector impossible. In order to gather reliable data on the quantity of currently working independent artists and art organizations and the quality of their working conditions, further research is needed.

Furthermore, this research shows that an answer to permanently securing the diversity and high quality of the field is securing minimum fees, preferential social security treatment for performing arts professionals, increases in funding, versatile and reactive funding systems that reflect the needs of the performing arts community and access to the Creative Europe program.

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 analyses the needs and necessities of the field in comparison to the funding systems in all countries of the European Union is recommended.

With the solidarity found in the European Association of Independent Performing Arts, the beginning of European exchange and advocacy has been marked and efforts to solve the problems outlined in this research are to be expected. The agenda of the association encompasses the exchange of knowledge and data about the living and working conditions of artists, specific projects and best practice models on the one hand and agreements on 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.



Auâleu Theatre: "Miorița"
Photo (c) Didi Elena



KNPV (CH) mit Danstheater AYA (NL): "Blood Kiss"
Photo (c) Ingo Hoehn



Monster Truck "Sorry"
Photo (c) Florian Krauss

AUSTRIA

IG Freie Theaterarbeit

Grumpendorferstraße 63B, A-1060 Vienna

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-political, social, legal and professional situation of persons and groups, who 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 employed work better than it is possible at the moment, for an infrastructure that enables the preparation and realization of independent productions within the framework of fair payment, 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 network-building of people who work within the arts, to provide effortless access to information, i.e. in editing a magazine, in releasing a weekly newsletter with cultural policy information as well as information about jobs, calls, education and training, festivals.

BULGARIA

ACT – Association of Independent Performing Arts

Art office, bul. Macedonia 17, fl. 4, ap. 21, BG-1606 Sofia

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, regulating, promoting and connecting independent organizations and artists in the performing arts in Bulgaria and abroad.

The activity of ACT is focused on principles which should provide adequate conditions for professional work in the performing arts in Bulgaria. 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 ČR

Celetná 595/17, CZE-110 00 Praha 1-Staré Město

andcr.cz

Association of independent theatres Czech Republic was established as an open association of theatre subjects, production houses and individual artists, who work in a field of independent theatres across the whole country. Primary interest of a non-profit sector is transparency of environment and conditions in which the publicly beneficial artistic activity is carried out.

The idea of establishing an own professional organisation has come out of the need of having an own professional platform, which would formulate questions of significance and position of independent theatre across the genres, the essence of which is preparedness in reactions to social issues, crossing the borders of temporary trends and blasts.

Independent theatre is very often an important ambassador of Czech culture abroad. It is therefore needed to assert the uniqueness of the sector of independent theatres, to establish contact with government and to include the mutual communication of these theatres.

GERMANY

Bundesverband Freie Darstellende Künste e.V.

Kunstquartier Bethanien, Mariannenplatz 2, D-10997 Berlin

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 2,200 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 debates and the exchange of professional knowledge on all issues concerning 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 good employment practices, adequate funding policies, as well as fair and transparent structures. For this purpose, the association also serve 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)

Bulcsú utca 44, HU-1155 Budapest

fesz.org

FESZ - Association of Independent Performing Arts Professionals. FESZ is a non-profit membership organisation representing its 90+ members (mostly performing arts companies) from the fields of independent dance, theatre, circus and theatre education. The mission of FESZ - among others - is to act as a hub of information, to advocate for the interest of the independent performing arts field in Hungary, to delegate curators to the boards of funding bodies, to establish contacts, to collaborate with similar organisations abroad and to provide both professional and legal support to its members.

ITALY

Etre associazione/CReSCo

Via Bergognone 34, ITA-20144 Milano

etreassociazione.it

Associazione Etre is an Italian network of performing arts residencies that operate in Lombardy. Founded in 2008, as a project promoted by the Cariplo Foundation, it 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 IETM Bergamo 2015 and Luoghi Comuni Festival.

ROMANIA

ASOCIAȚIA TEATRELOR INDEPENDENTE

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 from Bucharest and throughout the country.

The goals of the association are supporting the national independent community and artists, providing guidance for young artists in their development process, networking between the independent venues and artists as well as building a strong and permanent dialogue with state institutions in order to bring support and acknowledgement for the independent community. Starting in 2017, the association has also taken over the responsibility of organizing the National Independent Theater Festival which has now been presented five times, allowing the association to participate in the development of a strong artistic community within the country.

SPAIN

Red de Teatros Alternativos

Apartado de correos 18269, ESP-28080, Madrid

redteatrosalternativos.org

Founded in the year 1992, the Network of Alternative Theaters (Red de Teatros Alternativos) is today an association that brings together 44 theaters and small and medium format venues, managed by a private team with an innovative project and committed to taking artistic risks. In recent years, the network has grown to be 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

Teatercentrum

Hornsgatan 103, SE-117 28 Stockholm

teatercentrum.se

Teatercentrum is a national, non-profit interest organization and network of independent theaters in Sweden. It represents nearly 100 independent theaters in Sweden. 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 organization's goal is to create meeting points for sharing knowledge and experience of an artistic and practical nature including theater activities, artistic development, education, information, professional know-how, etc. The members monitor cultural policies in order to improve the situation for independent theaters and support artistic diversity in the field of theater. They also emphasize the need for a good infrastructure of presenters that can help improve ease of access to theater for the general public and the revenue of the independent theater companies.

SWITZERLAND

t. Theaterschaffende Schweiz/Professionnels du spectacle Suisse/

Professionisti dello spettacolo Svizzera

Waisenhausplatz 30, Atelier 157, CH-3011 Bern

a-c-t.ch, 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 are working for 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.



Profiteatern: "URSÄKTA, SKULLE NI KUNNA SVÄLTA LITE TYSTARE, VI FÖRSÖKER FAKTISKT SKAPA LITE EKONOMISK TILLVÄXT HÄR BORTA! / Sorry, do you mind starving a bit quieter, some of us are actually trying to create some economic growth over here!"
Photo (c) Andreas Nilsson



She She Pop: "Oratorium"
Photo (c) Benjamin Krieg

Introduction to the Independent Performing Arts in Europe, Eight European Performing Arts Structures at a Glance is a research project of EAIPA – The European Association of Independent Performing Arts, with contributions by the member associations.

Special support was contributed by the Austrian Bundeskanzleramt, GOBIERNO DE ESPAÑA, MINISTERIO DE CULTURA Y DEPORTE, Die Beauftragte der Bundesregierung für Kultur und Medien and by t. (Theaterschaffende Schweiz Professionnels du spectacle Suisse / Professionisti dello spettacolo Svizzera)



Die Beauftragte der Bundesregierung
für Kultur und Medien



Bundeskanzleramt



MINISTERIO
DE CULTURA
Y DEPORTE

The Introduction to the Independent Performing Arts in Europe provides valuable insights into eight European performing arts communities, infrastructures and advocacy organizations. This overview, followed by an analyses 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 published this research and aims to set 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