

Protokoll AG Internationalität/Touring/Vernetzung
10.4.2018, 18:00 HALLE TANZBÜHNE BERLIN

Anwesend: Ciglia Carla Gadola, Moritz Majce, Diego Agulló, Ralf Olertz, Kasia Wolinska, Peter Player, Sabine Seifert, Anna Mülter, Ricardo Carmona, Xenia Leydel, Agata Siniarska, Karol Tyminski, Ania Nowak, Jara Serrano Gonzales, Lina Gomez, Karin Kirchhoff

Protokoll: Barbara Greiner

Brief introduction to the working group by Karin Kirchhoff

*The working group **Internationality/Touring/Networking** discusses the improvement of touring and distribution of Berlin dance productions, the consequences of and needs based on the increasing internationalization of the Berlin dance scene (language for application, work permit, etc.). Questions about more and better tour management, international exchange programs, and how the Berlin dance scene can participate and profit from more international guest performances coming to Berlin can also be discussed.*

What can be changed structurally of the „in“ (what comes to Berlin – in terms of guest performances...) and „out“ (what is needed to present Berlin productions outside of Berlin)

Internationality of the Berlin scene is connected to that – what consequences (e.g. language, work permits...)

Collection of Topics

Touring (national / international)

- distribution of works and formats
- role of producers
- co-productions
- brand „Based in Berlin“
- travel grant – only fund in Berlin „internationaler Kulturaustausch“ – for all genres

Networking

- impossibility of inviting international artists/ performances for most institutions and also companies (only through applications – same funding sources then the artists apply for)
- co-production funds
- access to exchange programs
- residencies

Internationality of the scene

- language of applications (open to other languages)
- international co-productions <-> premiere in Berlin
- work permit/ green card or freelance working permission
- access to information – no equal access to resources for international artists
- standards of payment outside the application structures (Honoraruntergrenze and NPN)
- bringing money to Berlin (through works or co-productions)

- data of internationality of scene (touring data will be collected in the survey – question how to evaluate the internationality of the scene itself – nationality versus place of residence)

Approach of the working group is to describe the situation, define needs and then present our proposal. - > make it also visible in numbers!

Touring

Different models for touring funds (project based – continuity)

Application (project based)

-> Include touring expenses/ position for distribution in application of project application

contra: logic of funding does not allow this, as the income made through this cannot be calculated in the actual production budget

-> extra touring fund

like NPN open to all with standardized fees/ working conditions

contra: especially in national touring, expenses for the inviting institution still too high

Application (sustainable model)

For companies/artist, that receive base funding or concept funding

-> increase budget of funding to have also the possibility for paying a person to do distribution

For independent artists

-> group of artist can apply for a fund that supports their infrastructure (so e.g. pay a person to do distribution)

-> production office can apply for funding to pay a person doing distribution for several artist

More on touring and networking in the next meeting.