

**Protokoll AG Internationalität/Touring/Vernetzung**  
**03.5.2018, 18:00 HALLE TANZBÜHNE BERLIN**

**Anwesend:** Moritz Majce, Ralf Olertz, Kasia Wolinska, Peter Player, Agata Siniarska, Lina Gomez, Kareth Schaffer, Karin Kirchhoff, Karsten Liske, Jorge De Hoyos,  
Protokoll: Barbara Greiner

Welcome and short introduction by Karin

Discussion around the statistics form – introduction by Karin

Proposed changes in the form:

- distinction in the question if an artist works with a producer /production manager and/or tourmanager and/or company manager
- statt Muttersprache, Abfrage der Arbeitssprache
- Zusätzliche Frage: Gibt es neben Berlin noch einen weiteren Arbeitsort/Zweitwohnsitz

TOURING

1) Increase budget of existing travel grant

-> research on the amount

-> question on decision making process (Jury or not)

Barbara sends e-mail to Christine Krause from Kulturverwaltung, responsible for the travel grant / internationaler Kulturaustausch (she was very open to exchange information and improve the budget for this)

– this budget shrunk the most in percentage terms in the last years

– much more good applications than what could be funded.

-> questions: what was the total volume of the application amounts?  
what was eligible for funding ?

- application only after invitation for a show

- more application deadlines per year (now there are two)

- or (*what we did not discuss*) artists apply with a specific piece they you want to tour, then you find venues and can offer your funding (Brasil model) – maybe also interesting model???

2) Infrastructural support for distribution

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

Who can apply for this fund

- touring/ distribution offices, to strengthen their structure to support more artists

- artists/ tourmanager as a tandem -> to create capacities to do diffusion

- group of artists, that want to employ a person for their diffusion (Belgium model of an artist run infrastructure)

- the houses -> create jobs doing distribution for the artist they collaborate with (like HAU is doing now for two artists)

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

### 3) Visitors program

-> possibility to invite programmers to specific events/ shows

Idea from Barbara writing this protocol: could this be integrated in the infrastructural support? (so if you receive that support you can spend this money also on travels and accomodation to invite programmers)

### 4) Support for international venues to invite Berlin productions

(model: NPN international touring grant)

Different funding programs should be able to be combined (base funding, project funding, travel grants, infastructural distribution support)

We should avoid to play off against each other (artists versus producers versus houses)

### Next meeting Tuesday 22<sup>nd</sup> May

We need to collect data/ answers/ information on the following:

- > amounts that are needed for implementing or strengthening these funds
- > are the houses interested to do this diffusion work for their artists?
- > are there enough producers, who would do touring management/ diffusion
- > What is the right mixture of different tools

### Topics: NETWORKING/ EXCHANGE / VISIBILITY

#### First ideas

Travel grant for artists

-> support for networking (model Step Beyond grant or Exportförderung DTD) – Travel support for artists to visit specific festivals, have meetings (only with an invitation)

#### Idea of a platform

General Idea: need of a festival frame to make presenters/programmers come to Berlin

-> one year Tanznacht (which is curated) and the other year the dance gala/ price/ platform/ celebration (more on this topic maybe also in the context of increasing visibilty of dance in Berlin and artists/ productions)

Increase budget for existing places to invite artists from abroad