



**Theatre FESTIVALS IN TRANSITION**

Krakowskie Reminiscencje Teatralne - KRAKÓW- PL

Festival dates: **April 06-09**, 2006

**April 7, 2006, 10:30 – 14:00**, Krakow

**Participants:**

**ROSE FENTON**

- Moderator

**TILMANN BROSZAT**

- Festival Director SPIELART, Munich (D)

**JURGIS GIEDRYS**

- Cultural Attaché of the Embassy of Lithuania in Poland

**MAGDA GRUDZINSKA**

- Festival Director KRAKOWSKIE REMINISCENCJE TEATRALNE, Krakow (PL)

**JOHANNA HAMMEMBERG**

- DramAgora, BALTIC CIRCLE Festival, Helsinki (FI)

**PROF. DR. DR. LYDIA HARTL**

- Director of the Cultural Department of the City of Munich (D)

**JERZY JEDLINSKI**

- Chairman of the Cultural Commission of the Sejmik of Malopolska Region (PL)

**DARINA KAROVA**

- Festival Director DIVADELNA NITRA, Nitra (SK)

**JAROSLAW KISIELINSKI**

- Department of Art of the Ministry of Culture and National Heritage (PL)

**RENE KUBASEK**

- Deputy Executive Director of the Visegrad Fund

**GUNDEGA LAIVINA**

- Program Director HOMO NOVUS, Riga (LV)

**BARBARA TURLEJSKA**

- Deputy Director of the Department of Culture and National Heritage of the City of Krakow (PL)

**NATASA ZAVOLOVSEK**

- Festival Director EXODOS, Ljubljana (SLO)

**TILMANN BROSZAT:** The idea of FIT was born two years ago. The basic idea was to set what is festival's eye on ..., let's say, similar situations, similar questions regarding the programming, regarding the context of our work, regarding the relationship of cultural policy and festivals, regarding the relationship between artists and festivals, and, also, of course regarding the questions of founding festivals. So why is this new initiative? There are a lot of international networks in this field working, the most famous maybe the IETM, Informal European Theatre Meeting, which gathers a lot of initiatives, festival makers, artists and there are research projects, going through all festivals, like the EuroFest, research project by Dragan Klaic and other initiatives. So why is this additional initiative? First of all, we have a very close relationship in programming, we all are dealing with contemporary art in the field of theatre, in a very, let's say, advanced and challenging way, maybe. So, the field of the unknown is our research topic and this is something common we have, I think. And the other thing is that this initiative for the first time puts on the table the festival makers on the one hand and the other side, let's say, the officials' policy in the cultural field but also other stake holders like sponsors, partners of the festivals... So to have them on the table, but not only in a local perspective, but also to see how this relationship works in other festivals, and let's say, to compare it, to see how different festival strategies are, which is, a little bit, the aim of what we are doing here. And last but not least, this is a very personal approach, I mean this is an initiative of eight festivals, in fact there are eight or sixteen people who'd know each other and I like very much this personal idea and we are very happy that the European Union funded such initiative to allow all the festival programmers, makers and others to travel to all the other festivals, to experience not only the programme, but also to take part in this discussion. And, the European Union's grant does also allow us to invite Rose Fenton to moderate this discussion. Rose Fenton is someone who takes care that the context of the discussion goes in a good way to the next one, so thank you, Rose.

**ROSE FENTON:** Thank you, too. Just personally, it's a great pleasure to be in Krakow again, to be "the continuity girl" for the fifth meeting of the FIT network. As you know we've had meetings already in Riga, Vilnius, Nitra and Munich. And we will have meetings in Prague, Tallinn and Ljubljana. Actually, around this table there are people who have been at all meetings or sometimes two or three meetings and I think they will agree that we've had some fascinating, provocative and stimulating conversations. Precisely because of this, diversity of festival makers, policy makers and international perspectives, this cross-sector approach, which, after all, is at the heart of the festivals, at the heart of course there are the artists, but then the civic conversations that then will come out of the artists' vision are very important. But a number of themes have kept coming back and this ideal of the artistic motor of festivals. The phrase was coined festivals as transfer organizations where experimentation can take place and the ideas of tomorrow are formed today, in the crucible of festival. Then the idea is picked up by the institution because the festivals in themselves, the kind of festivals we are talking about - international contemporary art festivals, are independent spirits, going off the map, testing up new ideas, filling in, what another organization calls the white spots, the gaps in the cultural provision in a country or a city. The other thing that came up very clearly is the idea of the fact that artists know no borders. You know, artists work internationally very naturally. And at a time when we are growing this sense of Europe, the artist can look at it and explore the idea of the soul for Europe today. What is Europe without culture? We may have economic policies, fiscal policies and agricultural policies, but what is it that really holds us together? It is the idea of a European culture which is diverse, but also has many commonalities. The other discussion that came up, time and time again, is why the festivals get support, at a city level or at a national level. During Vilnius's discussion somebody said that we

actually create the city's identity through our festivals. Somebody else said, from the Ministry of Culture, that these festivals create great potential, they advance and stimulate reflection and discourse about society as a whole, about the development of our society, what are the values of our society. And also somebody else said that they're an important part of external foreign policy. So, there have been many discussions around the role of these festivals and it is great that today we are focusing very much on what is the festival for the state of the city. And what role does a festival fulfil in the cultural strategy and provision? Why is this festival? Why are they supported? Who are they supported by? And what are the criteria? And what are the processes? I think that what we've discovered through these talks it that the greater openness and dialogue between different partners, the stronger the festival, the stronger the impact for everybody. So, today what we are proposing is that we begin with the international perspective to hear the experiences of festivals and other countries, festival makers, festival funders and policy makers, and gradually we will come to the local situation and really look at what we can learn from each other, look at the strategies, challenges and how to overcome these challenges. I think we all know more or less who we are as we've got our labels, but, perhaps, if we could very quickly say hello and in one sentence who we are before we open up the debate. So, I'm Rose Fenton and for 25 years I run the London International Festival of Theatre and I'm chairing these meetings. Barbara, can you quickly say something?

**BARBARA TURLEJSKA:** My name is Barbara Turlejska, I am a vice-director of the Department of Culture and National Heritage of the City of Krakow. Beside this, and what may be of some meaning, I also work with students, I am a scholar of the University and the range my scholar interests is associated with cultural activity, leading students groups and introducing them in this area of professional animation of culture, animation of local environment by means of culture. Thus, my voice may contribute something to the discussion, I hope so at least. Thank you very much.

**JAROSLAW KISIELINSKI:** My name is Jaroslaw Kisielinski. I work in the Department of Promotion of Art in the Ministry of Culture in Poland. Our Department takes care of all kinds of art, like theatre, classical music, etc.

**DARINA KAROVA:** My name is Darina Karova. I am the founder and director of the international theatre festival Divadelna Nitra. Nitra is also a name of a town near Bratislava. The festival is a presentation of the European non-traditional theatre.

**RENE KUBASEK:** Hello, my name is Rene Kubasek. I'm Czech. I am the deputy director of the Visegrad Fund. I represent the other side, I mean the funders' side.

**GUNDEGA LAIVINA:** Hello, my name is Gundega Laivina, I come from Latvia. I'm the program director of the Homo Novus Festival from Riga.

**JURGIS GIEDRYS:** Hello, I am Jurgis Giedrys. I am the cultural attaché of the Embassy of Lithuania here in Poland. I am quite fresh, just for two months here in Poland and before that I worked in the Ministry of Culture of Lithuania as the head of the Art Department.

**NATASA ZAVOLOVSEK:** Hello, I am Natasa, from Ljubljana, Slovenia. I am at the FIT meeting for the first time. I am the director of Exodus Festival, or the Exodus Unit. Actually, Exodus festival is the biggest festival of the contemporary theatre in Slovenia. Our unit is also the producer of the Moving Cake, which is a dance festival, and we have also a production department, we are doing six or eight

dance or theatre productions per year.

**JERZY JEDLINSKI:** Hello, my name is Jerzy Jedlinski. Thank you for inviting me to this meeting. I am the chairman of the Culture Committee of the regional parliament here in Malopolska. In the past, several years ago, I used to be the deputy mayor of the City of Krakow, I also was the vice-chairman of the committee for culture of the city council of Krakow.

**JOHANNA HAMMEMBERG:** Hello, I'm Johanna Hammemberg. I come from Helsinki. I am from the Baltic Circle Festival.

**LYDIA HARTL:** I am Lydia Hartl. For five years I have been the director of the Department of Arts and Culture of the city of Munich. Munich is Germany's richest city and has the largest budget for culture and arts. So, we really have to focus on contemporary art and doing important things, this is an obligation. In my former life, I was doing research on Euro science and perception, on multi-media and the new media.

**TILMANN BROSZAT:** My name is Tilmann Broszat. I am from the Spielart Festival in Munich, which is a biennial contemporary theatre festival. I am also the managing director of two other festivals, which are also biennial. They're a contemporary dance festival and opera festival.

**MAGDA GRUDZINSKA:** My name is Magda Grudzinska. I am the director of this festival that is happening now in Krakow Krakowskie Reminiscencje Teatralne. It's my fourth year as the director of this festival, but I had been working for the festival before. The festival is one of the co-organizers of the FIT network and we are very happy about it, as the festival, that we became a part of this network. It really helped us a lot with opening the festival more for the European perspective. I am very happy that I can have everybody here now and that we can exchange our points of view.

**ROSE FENTON:** Thank you, Magda. As you can see, we have here a fantastic range of experience round this table and I am sure we are going to have a really interesting conversation. In some ways festivals are about shifting mindsets, opening new horizons, and let's hope we can also do this in the domain of cultural policy, too. I would very much like to ask Lydia Hartl to open, talking a little bit about her experience of festivals, her view on festivals, both within European and the context in Munich. I know you have very strong feelings on this issue and the contemporary art festivals in particular, as you have just mentioned.

**LYDIA HARTL:** Thank you very much, Rose. At the beginning, I'd like to say that I could underline every word of the statement Rose gave at the beginning. I think it is so important what all of us do, and it's so important to get into a discourse. I am very glad to be here and I'll try in my statement to strengthen our self-confidence about what we are doing because I think we are working for the ideas of tomorrow. So let me give you some framework thesis why I think that festivals and only festivals which don't aim to promote tourism but festivals that offer a specific program which focuses on experiment and on the exchange of ideas are absolutely necessary from the European perspective. Transformed by economic change and inspired by theorists of the new economy, cities are now more consciously trying to change themselves into creative places. Is culture an agent for transformation? A tool for change? Or is it, like the air we breathe, just a background phenomenon? It is time for new institutions now and new organizational forms and new cultural icons. And, I guess, there is a specific responsibility of citizen, urban environments and that this has to be emphasized because nowadays

it's the cities that attract people in Europe. The ability to attract people with higher education and expectancies is a sensitive and dynamic process. It needs a certain climate which is marked by factors like openness, tolerance, economic power, quality of life, chance for self-expression and self-realization. New centers or new clusters of the global creative economy and of culture have been emerging quite fast recently. They are in strong competition, not only in Europe, because of the extension of the European Community, but also in India, for example, and in China. And at the same time, former capitals of wealth and creativity have lost their position of free eminence because they have lost their potential and attractiveness. Why? Let me focus a little bit on European specifics and mindsets and the consequences. The European situation is somewhat special because the discussion here is all about values, much more than about wealth and economy, compared to other continents. Many Europeans identify strongly with the quality of life based on both social equality and secular liberalism. Economic transition and instability extend to the new global insecurity. Being extended to the new global insecurity causes in many of them the feeling of being now exposed to unpredictable developments and fear and resignation and non-commitment spread as mindsets in the former leading European power factories like France and Germany. The tendency to withdraw strategies increases and people are reluctant to put energy in novelty of projects and tend to be despondent and to pity themselves. The dynamic potential diminishes. Economies are fluid and so is culture. Creativity and culture is in the set that has to be constantly cultivated and renewed. I'd like to give a warning because we have observed that climate for creative talents not only in research but also in the arts has chilled somewhat in the United States out of several reasons, as a result of direct policies which restrict scientific research and information as it became harder for people to get into and out of a country as a result of perceiving the United States as aggressive and less friendly towards foreign-born people, and which made the grain drain Europeans to complain about this grave. Europe, however, could soon face the same danger. It's on its way to become a very exclusive club by at one hand facilitating the migration within the member states of the European Union, but on the other hand, closing down borders and making it extremely difficult for people from the outside to get into Europe. There is a strong tendency to make immigration law stricter everywhere in Europe. So, there exists a paradoxical situation. Creativity and diversity requires economical wealth, technological skills and talented people, but it is also enhanced by liberality and attractiveness for migrants from any region of the world. Europe and especially its creative urban clusters are standing at a crossroad. And this is where we have to do something. Munich is quite attractive. We can talk about this later maybe if we talk about festival specifics. But this attractiveness has consequences and obligations, because we would have a new city policy strategy that concentrates on the support of the new creative class, which means, younger generations, students, scientists, engineers, and artists of all kinds, architects, designers, people who deal with creative or conceptual tasks. We should concentrate on new ideas and concepts and new ways to mediate them, this is also very important. And, concentrate on new ways to deal with its specific cultural heritage to make it attractive and understandable. And, we should concentrate on opening borders, not only within Europe, but also internationally. And, we should bet on intercultural, sustainable exchange. These tasks, at least in Munich meet well-established and wide-ranging cultural life and structure, which is received by a large audience. So, the basic strategies of cultural subsidization and investment in Munich of both the city and the state of Bavaria are assessed quite differently concerning the support of contemporary art, whereas the activities of the state concentrate on representative art, the city focuses on the support of the contemporary trends and positions and, additionally, on the participation of a wide range of people.

Keeping the entrance fees to cultural institutions and programs low is not the only public side that emphasizes this strategy. The city also finances the best public library network nationwide and the largest adult educational program Europe-wide and this also represents a commitment not only to highest quality in the art but also to highest quality of wide educational programs. So, let me give you one thesis that we are right in the middle of new cultural turn, that culture and creativity are key competences of the beginning 21st century. Business enterprises know very well that they should invest at least seven percent of their profit into innovative projects and research. In Munich culture we consequently add a zero behind the seven and I can say that we invest about seventy percent of our cultural budget exactly into that, into innovative projects and research also at traditional institutions. Cultural perspectives can only be developed out of content orientated treatment of formal expressions of culture and both the experience of higher and mainstream culture. And, they should be created in dialogue of citizens and institutions, of a civil society that carries the aim of creating a positive, creative and active atmosphere on its banner. And we try to be on our way in Munich to take the chance of developing a climate which allows the new creative class to emerge. Right now we stand at an intriguing inflection point at our need of inside and new cultural strategies. There's a second thesis that deals with the relationship of culture and money. I think that subsidy of arts and culture is a forward-looking investment into society and quality of life. I could give you later a lot of arguments to do this and we have a lot of experience in comparison to what happens right now in the United States and also a little bit in Canada, if this principle of subsidy of art from the official side diminishes or just doesn't exist. If we want to draw consequences to the direction of forward-looking change management, then, we also have to be risk-taking and we have to be prepared to include also radical changes which are not always easy to do. So one thing we have to do is that we have to put energy into research on specific cultural heritage, and, at the same time, into the development of new strategies of mediating knowledge. Urban life, in all its variety, has changed and will become the most important way of life in the 21st century. As Rose just said in the beginning statement, urban spaces are microcosmic for the multi-culturalism and tend to become an important vehicle also of foreign policy. The support of the arts and culture should be reflected. And it will be of importance that two attempts will be consistent. On one hand, the former basic fundamentals of the cultural life tend to disappear because of globalization and diversity of lifestyle, as being de-contextualized. Additionally, the decrease of the general level of education has not yet bottomed out, at least in Germany. Therefore, it's most important to follow three paths: researching, making visible and mediating the efforts and contemporary effects of cultural heritage and so establishing the awareness of cultural connections that are socially binding. And, on the other hand, our urban society is characterized by the permanent dynamics of innovations, experiments and unusual views either through other cultures, or through new technologies, or new aesthetics that have effects in daily life. Another thesis is that city regions are centers of creativity and acquire also life-long learning open spaces and no barriers. These three factors all of you know as determining factors of festival and festival programs. I think it's also important to follow a strategy, a concept of no barriers for people who want to enter cultural institutions and programs. No barriers for people who want to get access to education and no barriers for people wanting to express themselves in cultural centers built as a network all over city districts. In Munich, for example, we just now follow a program which we call Art in Public Space. This means that we establish temporary art projects, instead of permanent sculptures in the open spaces, including all media, focusing on multimedia performing arts with the thematic focus that is contemporarily relevant. These programs are without any entrance fee accessible to everyone, and



the experience in that pilot project is encouraging. It didn't lead to aggression, but to interesting discussions with a lot of attention to our focus. This is quite remarkable because we choose quite provocative topics for this sort of new festival. Another thesis is that we should learn from former failures. This means we should know more about our target audiences, that we should know more about audience development and specific needs. This is also a failure that has quite a long history, at least in Germany, because for more than 20 years nobody really cared about the younger generations, and I can say that the younger generation includes people up to 45. Nobody really knows what their cultural interests are, what their major interests are in the arts. Many people assume that the youth culture is focused on an audio-visual approach, and there's no specific knowledge about this. So it's important that our programs also include the younger generations, who don't have to be neglected. My last thesis is that it is so important that we construct networks. Building up networks, deeper and faster, at the same time, which is almost a paradox, in other city regions, is essential. We are about to start a joint project about European migration strategies and their relation to culture and the arts. We also started to enhance the options for our institutions and partners to ask for grants in the European Community, and FIT is one of these results. We think that it's not only the money, but the major factor is constructing networks that are sustainable because networking represents a chance, establishing on the grounds of shared interests in Europe, and especially with cities that are confronted with similar situations, is extremely helpful. The aim should be to become aware of the utmost importance of culture as a factor of sustainability. It's also important for Europe's process of finding a new identity and do something against the dangerously arising tendency to nationalize everywhere. But this is not enough, we need to define indicators, aims of action, and evaluation criteria to monitor this process and to add more credibility in our different societies and society frameworks. This won't happen if there is no political determination to start, because other essentials are structural reforms we need and they cannot be done with enthusiasm alone, they also need a budget. This means public money. Without the commitment to subsidize the arts, culture and education, the need to form visions of how our future could be, and to help creativity to express itself as a key competence, is weaker than it should be. There's enormous deficiency in Germany because no political party in Germany has culture subsidy in its program. So this is also very important to make a discourse about the strategy what we could help each other to become stronger by formulating the concepts politicians need to argue for us. This is the framework why it is one of my major interests in Munich to stimulate an open artistic discourse on today's most important topics thus contributing to a tolerant coexistence of people. We also intend to diminish barriers for city residents through interactive and process oriented structures thus guaranteeing this possible public awareness and involvement. We try to create networks between artists through transnational cooperation within the framework of festivals. We try to increase the mobility of artists and their works. We try to establish cooperation between institutions in various sectors through an approach comprising various disciplines and focusing on specific topics. Thus we try to develop the innovative cultural strategies for up to they change management. I think this is a very important task. I can't imagine this would be possible without the forum of festivals functioning as outlets. I hope that there will be a lot of positive consequences of this meeting and all the further upcoming plans.

**ROSE FENTON:** Thank you very much for that really inspirational call to back experimentation, research, creativity, which is not always comfortable place to be, as we know. I think very coherent arguments like these are absolutely vital. I'm sure we'll come back to the many discussion points that you've raised. Perhaps now I would like to go to Rene Kubasek, because you are also involved in

backing festivals and artistic projects. We'd like to hear a little bit about your point of view, your relationship with festivals, perhaps your response to some of the points that have been raised.

**RENE KUBASEK:** Thank you. Thank you first of all for inviting me here. For me, it's a unique opportunity to listen, to hear and meet people who make the festivals and not only to read the applications which have no faces. I will start with a question is there anybody who has never heard of the Visegrad Fund here? I will do a brief introduction about what we do and how we do it. Visegrad Fund has been established five years ago and is at the moment the only institutionalized body of so called Visegrad cooperation. The idea behind establishing the Fund was to create a network of people from the four countries, who would meet, interact, share experience, do things together. The Fund was established by the four governments, by the four Ministries of Foreign Affairs, which gave a certain amount of money to the budget of the Fund. The role of the Fund was to support the joint projects of the four countries in the field of culture, education, science, youth exchange, then, there is also cross-border cooperation and supporting tourism. At this moment culture consists about fifty percent projects we have. A typical project would be when four festival organizers from the four countries meet, get together, say, ok let's do a festival together where we will present the four countries. They meet inside the Visegrad region or outside, it doesn't matter. They apply at our institution and we give them grants. Now let's move to the technical issues. We have six grant rounds. Well, actually we have seven but I will not talk about the one because it is a very specific round. So we have the six grant rounds every year. For this year, the total budget was 3,200,000 EUR. Our prime Ministers said two months ago that they will try to raise the budget to 5,000,000 EUR next year, which really opens new horizons for us and also for you, I think. These six grant rounds are divided into so called standard grants, which are contributions higher than 4,000 EUR, usually they're about 10,000 15,000 EUR, and so called small grants, which are four times a year and they're up to 4,000 EUR. This is more for, let's say, small, grass-root projects. I didn't really want to talk about the procedures and criteria, but you said at the beginning that maybe we will also hear about this, how are the grants being considered, or projects being considered as worth supporting or not.

**ROSE FENTON:** I think that it is interesting to know because those of us working in the contemporary arts often find it difficult to make the case, because there's a lot of risk involved and, perhaps, we're not part of the big recognized institution. I think you've made the case very well for why they should be supported, but it would be interesting to hear your view on this, and the festivals in particular. Somebody once described festivals as being experimental zones, experimental zones in art making and sociability...

**RENE KUBASEK:** To be honest, for us it doesn't make a difference whether the project is a theatre festival, or a film festival or if it's an interesting scientific conference. For us the main idea is if it is a Visegrad focus on, if Visegrad energy is possible. It means that how many people from the region get together, how many ideas within the region are flourishing from it. But I don't want to say that we are closed, not at all. The projects that have partners, say, from Latvia or Lithuania, or wherever, they even have better chance to get support from us. And basically the criteria are that the project is Visegrad oriented, that it has this Visegrad element, that it is within the areas we are working in, and of course, that the budget is transparent, that the idea is interesting, original, and that what we can fund is up to fifty percent of the project. So the other fifty the applicant, together with his partners, must find himself. Of course, this also includes so called in-kind costs. When the applicant says, 'I'm



not paying for my office, but of course, this is some money that I give to the project', we consider this to be ok. Actually we share experience because Nitra Festival has been supported every year by us, we have some experience also with the Rotunda Association.

**ROSE FENTON:** It is interesting that for five years now you've supported the Nitra Festival. And it will be interesting to hear from you, Darina, about the relationship, if it is a very helpful relationship? And also one of the big topics that comes up time and time again is how as festivals we can plan with confidence a little bit long term, rather than lurching from one year to another and I know a number of foundations and ministers and cities who have said: 'We can give you funding for three years, we have a contract'. So, I mean, a number of these issues...

**RENE KUBASEK:** Maybe just the last thing... Nitra Festival is not a very typical grantee of the Visegrad Fund. It's a very big festival, and we are happy to support it with at least our few percent of the total budget because it helps or inspires the organizer to invite the artists from the Visegrad countries. We know that if we wouldn't support it, maybe there would be more English people, or French... and less Visegrad artists, and this is the reason. Otherwise, we'd more concentrate, let's say, on grass-roots activities, those events that would never happen without our support. Thank you.

**ROSE FENTON:** Thank you. Darina, just to respond to this question about relationships with foundations, with cities... what are the challenges, and what are the joys? What is the good thing, what can be changed to have a closer dialogue and trust?

**DARINA KAROVA:** The international festival Nitra has existed for 15 years. It was established in 1992. It is almost identical with the new history of the Slovakian society. As you know, Slovakian political life went through a very complicated evolution. Our economical space has also changed as a result of many economical reforms. But the system of culture support remained unchanged. We have, until now, only one relevant source of finances. It is the state budget, now public budget, the budget of the Ministry of Culture. These fifteen years consisted of several parts. First part is the setting up of the key ideas. It was during the first two years, the period from 1992 to 1994 - launching of the festival, the festival team was full of energy, like Slovakian society. The society trusted the authorities, and authorities didn't have much experience with politics. Our relations with authorities were very fruitful. We received sufficient financial support from the Slovakian Ministry of Culture and some finance from the town council. We worked independently. Second part, the period between 1995 and 1998, was a change. It was after the radical change of politics, the government of Vladimir Meciar. Slovakian society was gradually dividing. It split into two opposite parts. Polarization, fractionalization and separation intersected traveling, working teams, franchise, families, married couples on political basis. In 1996, I founded the association. It was a campaign of culture, society towards the government. The representatives of several currents of arts and culture gathered in this campaign and achieved an enormous success all over Slovakia. We were organizing public meetings. Later, in 1997, there were strikes with the support of our political parties. And through this support the parties succeeded in the elections in 1998. Naturally, the situation of the Nitra Festival in this period was changing. All the problems with the authorities came out again. We didn't find partners in the authorities because of our position as an independent organization and the official structures considered us to be enemies. In 1995 we fixed the festival form and the festival became an independent legal subject. It was a practical step and we did it by the reason of financing and programming. According to the Ministry of Culture, we have stolen the festival. In fact, it meant that the ministry lost control over the festival. Between the years 1997 and 1998 we didn't receive any

support from the Slovakian Ministry of Culture. Many Slovakian theatre directors forbade the theatre professionals to visit the festival in Nitra. It had its impact on the relations with the town council. It resulted in a very complicated situation, on the political scene, too. There were the partners from abroad who helped the festival in Nitra to survive in that period by financial, political, and moral support. Relations between the Nitra festival, the Ministry of Culture and the town council in Nitra have changed. Because of this change the festival's financial system has improved. The Ministry of Culture is more interested in the festival in Nitra, gives us the financial support. The town council support remains at the same level. Now we have 63% from the Ministry of Culture and 3% from the town council. On the other hand, the town council provides us with great in-kind and moral support. The festival is now included in the town budget. Through years, many local and regional organizations became the festival's co-organizers, and contribute in-kind, too. We found some new sources in the last four years, for example, the support from the International Visegrad Fund. Besides the international character we also promote the local and regional cultural activities. Spectators can see some of the foreign points of the festival's programme out of Nitra, in Bratislava, for example. It means cooperation with the authorities of these towns. There is a different situation at the Ministry of Culture, the Nitra festival has to apply for a grant every year. Despite the economical reform in Slovakia, there are limited resources for culture. Culture is included in town budgets in Slovakia. Apart from this point, culture is not the topic no. 1 in contemporary Slovakian society. Mutual relations between the government and organizations like Nitra, for example, are changed, but not the system. The bad point of the system is that the system is based on personal relations.

**ROSE FENTON:** Darina, thank you for that historical overview and saying that the political system has changed but the other systems haven't changed. It really highlights the vitality and importance of a strategy. Even you would say that you are creating a number of partnerships and it is very true of all the festivals that we are looking at. This partnership between the city, the Ministry, the region, private sponsors, and educational institutions is increasing, which is key. I think also what's important is that you said in the most difficult times you had a real support internationally, and I think again this is a key point the international context that we operate in, that sort of solidarity. Now I would like to move on to Jerzy, who is the president of the cultural committee of the Malopolska region. And I just would like to say that I was at the meeting just before Christmas in the Arts Council East, and there was a whole delegation of artists, producers and festival makers who came over to visit the Malopolska region because they had made very strong contacts. Even though the drive was probably the Regional Development Association, which is looking at economic relationships, I was delighted to see that part of that, very strongly, was the cultural dimension. Even though, as you say, culture is lost on the list of every politician's agenda, perhaps, we have some hope that it is rising up. So, it will be great to hear from you about your strategy, the international dimension, the approach to festival.

**JERZY JEDLINSKI:** Thank you very much. First, I have to apologize. I work at a university and I have today some teaching activities; therefore, I will be forced to leave you in a couple of minutes. Just on order to make my contribution more efficient let me just now switch to Polish. It will be certainly shorter and, as I said, more efficient. Malopolska, as a region where culture has always been of a great importance, assigns quite a lot of means for cultural events as well as investments. In three-year perspectives the amount of means for cultural investments equals the amount of means covering road investments. It's quite a lot, and everyone who used to drive in Malopolska knows that local road badly need investments. What is

really crucial is the policy, or strategy, of distributing means assigned for current cultural life, including festivals. There are several dozens of them in Maloposka every year. It is really hard to give precise figures because some of the events take place annually, while another every two or three years. They are also supported by the public administration. In Poland the rule of auxiliaryity has been accepted as one of the main rules of public life organisation. Certainly, it is accomplished in various ways in different areas. Sometimes one can even say that this pendulum of changes goes too far. Why do I say this? Always in such a case, in relation to culture there is an assumption that those who deal with distribution of public finances also into the area of culture, will turn into a contest committee and will accept only the applications from animators of cultural life. And this seems to be very right, so that's the way it should go.

It seems to me yet that such institutions as region, regional self-government, city, or other units of administration should also have a certain own vision: vision of not ingeretion but supporting cultural life, as well as using it to promote the region outside. In Poland not all problems of financing various areas of public life have been solved. Among others it is very strange that because budget of public administration units is planned annually, there are big problems with planning cultural events for many years in advance. We, as a regional parliament [sejmik wojewodztwa] have noticed it and discussed some initiatives related to it. One of them is very simple: people in Poland have understood that some road investments or road tasks cannot be accomplished in one year, but in at least two or three, so they can also understand that some others areas should be also excluded from annual planning. Cultural events are certainly one of such areas. Some of them gain high rank appropriate to their level and their mission in the country, region or city. That is why we prepared such a proposal to the government and the parliament to make it possible to include also area of culture into long-term planning and programming tasks. This is a very general view, but it is an extremely big problem for everyone who organise festivals, for example. Everyone who is involved in promotion of cultural activities knows that it is necessary to plan two or three years in advance to include something into the international schedule. A couple of years ago there were only two cultural events of this kind in Krakow: the Beethoven Festival and the Jewish Culture Festival. Other events did not meet the criteria. Professional promotion was impossible. We are lucky in Malopolska, because our region is popular, and Krakow is an attractive place for tourists, but we would also like to have tourists participating in our cultural life, knowing the full offer when they decide to visit us. It is not so easy. It is one of the things we want to change, but this demands legal changes. We also plan to put some things in order, because a region is a big structure. In our region, as well as in others, there are sub-regions having own identity, localities. It is not a negative identity, based on conflicts or controversies, but a positive one. There are communities of highlanders and others. They should be supported, the regional offer should include a variety of subregions, but also to oblige those who recognize it as a quality product for the region to treat it in a special way, also as far as money is concerned. It is not limitation of the range but building a certain vision of co-operation between a cultural circles and public administration for mutual benefits. In fact, it is probably something natural, something that is easier to understand than to talk about. It is obvious that in such situations the offer of the region can be lifted to the upper level and delivered much earlier. These conditions should be met. Here are the most crucial things we intend to change. The voivodship as such runs its own cultural institutions. Theatres, operas, and more, are managed by the voivodship administration. In this way we feel somehow obliged to take care of functional quality of these institutions. A specific form stemming from the rule of auxiliaryity as a certain form of patronage consisting of organising an open contest of various types of offers, analysed and distributed by a special commission. Here is also a question of

strategy of the distributor. One of the possibilities is that to support many events with small means, while the other is to focus on the selected ones, and to support them substantially. Public administration used to prefer the first option (many supported events, but small means) that brought limited success. These changes we want to introduce soon, including establishment of various gradations of cultural projects from the voivodship perspective, is supposed to help us support in coordinated way those projects that are valuable because of promoting the region. It is a very delicate line of division, and the barrier connected with interfering cultural life of the region should not be crossed. It is always a question between a free market and a certain vision of public administration. Cultural life cannot be programmed and decreed, it should live. However, a certain strategy, or own vision in participation of public administration (at least to some extent) in cultural life should not be avoided too. It seems to me that from perspective of cultural life in our region, we can feel glad that it is very rich. As public administration we have also a lot to do, to make our support of cultural life more efficient, to make this life more visible, more professional and better, available also to very small circles. For example, there are some festivals in Malopolska, not known to a public. In Nowy Sacz there is a very interesting jazz festival "Fun and Classics" presenting various aspects of jazz music, also with a great sense of humor. In Zakopane there is an annual festival of Highland Folklore. There are a lot of such events constituting our cultural life, but some others should be exposed even more, to let them show variety of culture in Malopolska (Galicia) treated as a monolith. We have such a task, as I said, of not interfering and in somehow promoting it to have a common dimension/ Thank you.

**ROSE FENTON:** Thank you very much. I think you've been very clear about what is needed in terms of long-term support, but also to create this dialogue I think is the key, so that people do not feel that you are intervening, imposing. I have a question. If you had to do one thing which would change or help answer these problems, what would it be?

**JERZY JEDLINSKI:** I would focus on the legal aspects, because the legal aspects here in Poland are far from being good. These solutions need to be changed just in order to be more flexible. In Poland, the first point in the approach was to avoid corruption, to avoid any level of deliberate decision, because it is in danger of corruption. The rules were established to avoid, to minimize corruption. However, there is a problem that in the field of culture we need some flexibility and it should be positive. If we had a possibility just to plan in terms of two, three, four years some events and some programs... there is no doubt that this should be done. That's the one thing I would start from. I'm sorry that I am not talking about high level of culture, but sometimes, if you have to deal with many problems, you have to look at the simple problems, just reasons for some restrictions or some limitations.

**ROSE FENTON:** Yes, it's absolutely the foundation, really. You are right. And also it's rebuilding trust. Perhaps, you can prevent that huge suspicion because it is true that corruption is a fact.

**JERZY JEDLINSKI:** That's right; there are many other ways to avoid corruption. It is possible to create a mechanism which would reduce corruption, not at the expense of the efficiency of public administration, also in terms of supporting cultural life.

**ROSE FENTON:** Thank you very much. So, we've heard some really interesting thoughts from a number of people in decision making powers, people who have been trying to change as well the landscape. And for the second session I want us to begin to focus on the local situation and then bring

in some experiences of other international festival directors and their dealings with the authorities. But first, Barbara, please tell us about your policy of festivals in Krakow and actually to explain to us what the criteria for supporting these festivals are, what is the system for making the decisions. In our countries we have different systems, sometimes it's a jury, sometimes it's just the Ministry, sometimes it's per assessment, or colleagues who are proposing. So it will be interesting to hear what the criteria are and how the decisions are reached, as well as of course, the overall policy.

**BARBARA TURLEJSKA:** Ladies and gentlemen, first of all I would like to say that an artistic landscape of cities is always mainly created by artists and people of culture, not by clerks. I think that if both parties are aware of this, their co-operation may bring some fruits, because what I would like to talk about is co-operation and certain ideas related to it. My double role gives me a possibility to experience what is a certain procedure resulting from regulations of the legal act – some possibilities, duties of the community, or public government towards organisers of artistic life, those who of their involvement, and passion of their skills establish organisations and subjects accomplishing their projects, as well as the one who tries to remind that creativity is a basis of can define such a direction of development of culture in future. It should be said something about duties of the city towards the partners accomplishing their tasks, namely, the artists, as well as about some trouble we undoubtedly meet, and the organisers do, and about ideas developed in attempt to solve such difficult situations. The most difficult situation is probably the fact of limited expenditures for culture, but I am not going to discuss this, I just want to say that financial area is the area of one-year definition of our potential possibilities of supporting initiatives of various kinds. Proportions of financing various undertakings depend of variety of objectives and strategies, for example, a strategy of city development, local policy resulting from obligations of ensuring basic topic (social, educational matters) first. Culture often contests against problems that are unquestionable, but undoubtedly culture can very actively support development of local activity, as well as changes in consciousness of importance of culture in development in general, development of a city, or region, including economical. I am convinced about it, because I think that mobility of thinking, expressing itself in creativity, can also support this creativity in the field of entrepreneurship. I mean our experience and our way of accomplishing our duties in category of cultural patronage. In fact, these tasks performed within the frames of helping organisers and supporting cultural life are realised within the program of cultural patronage, which is defined in the strategy of development of the city, mentioned as supporting cultural life, its development, and at the same time not forgetting about promotion of the city and region. Because of the range we cover with our actions, it concerns obviously a promotion of the city, but we do cooperate with the region, in local communities, in Malopolska. Nevertheless, we can support only subjects accomplishing their tasks in the area of local community – the city and the community, as the official name states. This support can be accomplished, among others, by means of contest program. The form of basic support of artistic life and the subjects realising these events is a contest program taking place only once this year, but may there will be an extra recruitment. Last year it took place four times it was connected with a change of some legal regulations, thus in duties resulting from the obligation of supporting community and the lack of appropriate financial solutions, i.e. related regulations in the Law of Public Finances. Thus we would like to enable this program to be available to all, not only to associations and foundations, but also institutions. Such a basic form of supporting artistic life is first of all financing institutions of various artistic profiles, professional and animating city culture, such as community centres or libraries. Here is such a financial weight directed to actions of this type. I think that quite big support is support of cyclic events, those you call 'festivals' in general.



It has not always a form of festival, but it is an annual formula of an event. There are quite a lot events of that kind in Krakow. The artistic circles are numerous and creative, including also students, thus such events are numerous. Undoubtedly we face the situation of selection: who should be supported, to what extent, how to do it, without damage of so-called big culture and educational activities. How to harmonize this? Certainly, it is not easy, but we made a certain positive thinking towards prizing or promoting events that are tested, have their artistic renomée, not only in the city or country, but also abroad. Reminiscencje is one of them, and that's why that festival was invited into the program. Regarded by you, foreign partners, as interesting organisers and partners. I think, that they were lucky, and they worked for this luck and this regard. But there are many such projects in the city. Thus, the contest program starts in the last quarter of the year before the budget year to allow the organisers learning as soon as possible about that financial support, its amount etc. I would like to make it clear that we proceed towards selecting festivals of the best quality and limitation of financing everything, thus to establishment of situation that everything that appears is a good idea. No, first it should be presented from the artistic perspective. Who is the one to evaluate thus? Do we have the right to do it? Such a question may be asked. Do clerks, as we are sometimes unfavourably called, have right to do it? No, we do not claim we have the right to the only and unanimous evaluation. We make use of, first of all, recognition, through recognition of participation, interests of the very audience, information and critical opinions of specialists, as well as co-operation with the every organisers. I don't want to hide the fact that currently of the criteria is also skill, entrepreneurship of the organisers. The festivals are not totally financed, but to some extent, up to 50%. I think that the rules are known and it also encourages a change of thinking, because once they used to think like this: "budget should be bigger, because anyway we will not get as much as we want. This is not a good thinking, we try to think frankly and openly. Reality of costs is evaluated by us and some skill also of gaining partners, but not only foreign partners, because this effort sometimes has to last for years. As you know, applying to means, international programs, is very complicated. It demands sometimes months of work and there is always some amount of. Thus, we want to develop local partnership, co-partnership in a region, in a city, to have possibility of accomplishing certain projects. As I said, projects in contest elimination, it is only one of forms, but in the promotional list there are the festivals that have been in a sense tested hitherto. This is a kind of a promise of getting means in next years. What is our idea of solving the difficulties I talked about? It is the idea of a program of at least three-year contract to give the organizer a certain stability, always under condition that each annual project will be evaluated, but the three-year contract will be declared. It is not written yet, because everything must be written by means of resolutions of the city council. Such a program has been prepared, it will be presented to the council and we want it. Obviously, it is not a novelty, because this form of contracts has been in use for several years and it concerns selected associations supported every year. Level of the support is examined annually, but the contract is signed for three years and there is a possibility to renew it after three years. Amount of money is negotiated every year and provided only for cultural projects, and not for office maintenance, or current payments etc. Of a foundation or association. There is an idea we want to develop further and continue as a certain strategy. Community, or a city, is only one of potential partners of financial support. Another partner for our Krakow-based association and foundations fundacji, organisers, potential organisers of festivals, or other regular events, is obviously the region, or Marshall fund, that Mr. Jedlinski mentioned, and, of course, the Ministry fund. I must say that we managed to develop three-year co-operation in case of two newly established festivals from our initiative. It is a theatrical festival The Drama of Nations and it

is devoted to presentation of heritage of national theatre, there will be the second edition this year, this time not devoted to Polish artists but Samuel Beckett, and in next year to Stanislaw Wyspianskiemu. Organisers have support both from the city, and from the Ministry. The same with the Festival of Polish Music that was launched on similar basis last year. After the first edition it seems to me that it gained the best reviews confirmed by the presence of the public and it will be continued in next years. I can mention here names of these biggest festivals because it concerns music and theatre. You were the first, because Krakow has not had a theatrical festival of such a rank, only since last year this festival has been, but before it was present in some other areas, like ballet. It was already mentioned film festival, presentation of short films. In June there will be next edition of Krakow Film Festival, international. Of course, there are also fine artistic actions, such as graphics, various forms of jazz music, which are also systematically supported by Krakow, they have found their place too. There are also organised for three years festivals Sacrum Profanum, and Misteria Paschalia, as well as interdisciplinary festivals, both theatrical and musical, for example during the Easter, thus publically available. It occurs that Krakow dwellers do appreciate such events and there are crowds attending the concerts we propose. I am willing to answer the possible questions, if there are any, I just want to mention one more initiative being our idea; it is the Night of Museums, this year there will be the third edition. It is not a festival, but a regular event, we create a mood for family visiting museums for symbolic penny, almost round the clock. We also prepared variety of musical attractions, semi-theatrical attractions, revitalising museums, that start to love, not being only places to visit, but also places of spiritual and creative life. Thank you very much.

**ROSE FENTON:** It was very interesting to see the overview and the richness of choice you have and the dilemma, as you called it. It was also very encouraging to hear about these plans for the three-year cycle of support, which, in my experience in London, running LIFT festival, made all the difference. Particularly at the moment, compared to ten years ago, when planning a festival, you could do it nine months in advance, six months, but now you have to make the commitment earlier and earlier, it's a part of this increasing professionalisation of the culture sector. Therefore, we need our partners to come in at an earlier stage. Otherwise, many plans which are very well made will fall apart and then you'll have a public relation disaster on your hands. London is known as the City that doesn't deliver because you talk, talk, talk and nothing happens. It's really difficult to balance. Is there anyone who has a question to Barbara?

**RENE KUBASEK:** I understood that you only support those activities that have already built their fame internationally or locally. From my experience, I know many interesting initiatives, they cannot find support anywhere and I am sure that if you gave them money, they would be able to build up on it, and then maybe build the fame. How do you solve this?

**BARBARA TURLEJSKA:** I said only about one such contest possibility, this is one of many programs. Obviously, here criteria are more rigorous, those of artistic nature, financial nature, expectations of meeting certain points of strategy of cultural policy of the city. There are also other forms and the subjects for whom support may request for so-called donations for other paragraphs, it is not big money, but the subjects may always count on support, providing them possibility of existence. And here is always a dilemma: who should be supported. I think that the main problem of this non-institutional current, about which we are talking about mainly, is the lack of stable financing. Institutions have no such problem. They are always organisers of various festivals, the level and

economics are guaranteed, but these subjects, who are mostly endangered by the stability are so-called non-governmental organisations. In the area of these agreements I mentioned, there is so-called Association of Non-institutional Theatres and various small theatrical forms, or smaller institutions. They have had a stable agreement for years, there is only a question of negotiations of projects and the amount of help. It is known that they are in the project of financing, but the level in a question of negotiations on the basis of proposals of their projects. Here is also another proposition, and the third one, resulting from purchasing the service on the basis of legal resolution, when the city comes to the conclusion, that they can be convinced by the author of the project that its educational or local dimension is important. This support sometimes is on financial possibilities of the city, but not the organiser, that they could not start without it, thus we support them willingly. This very final moment of our creative thinking and supporting is a moment of annual budget. We've got such and such, and there will be no more, however sad it is. I must say that every year more and more money is given for culture. In this year it is almost 5% of the city budget. It is a lot. It includes also protection of monuments and some activities related to for example revitalising and renovation of the Main Square and some other actions, so this should not be thought only in category of projects. The specifics of the department and the city is that besides many artists, scientists, students there is always a lot of excellent monuments that someone must take care of. Someone finally noticed it and this Committee of Monuments Protection, also financed by a special supply of the President of Poland, is very important to us. In this year, for example, these means for culture, heritage, is just 37 million for Krakow only. I think it is a lot. The city, as a community, accepted such a program and in this year there will be financed first donations for private and church owners, the program, that has not been present in Krakow yet. I think that similar problems are present in every state and in every city. Coming back to the subject, to supporting the important and tested festivals, popular to some extent, I think that supporting them is a sort of priority. The contest is over this year, but we are planning one more small contest again, some new things may appear, or someone may neglect something. We will support it as much as we can. I don't know if I have answered your question, but I did my best.

**ROSE FENTON:** Thank you, Barbara. It's great to know that there is the possibility for the unknown. Does anyone else have questions?

**LYDIA HARTL:** I'd just like to make two points that fit quite well. We also suffer from the system of year budgets. But I was able to negotiate some sort of option to be able to plan ahead for several years, for several institutions and festivals. For example, we do the festival of the contemporary music theatre and I managed to get the security for planning six years ahead. We need three to four years to make these compositions, to make these plans, so there are options even in such a system to negotiate things like that. However, it is quite a hard struggle, I can tell you. The second thing is that I also agree that we have to put up and install quality criteria, what we support and what we do not. Everybody has quality criteria, explicit, or implicit. We have to do something with these evaluation criteria to find new models to evaluate, because, for example the economic department always claims that the criteria they accept are quantitative criteria. This is what we do not want to have. We don't want to have our success reported by the number of audience, but it's us who have to formulate and express and invent the criteria. For example, one of my criteria whether I give support even to very local projects is whether they are willing to open up to collaboration and to the external view. I have a small budget for supporting folkloristic culture. I force them to realize that they live in the multicultural urban society. I started a fight with the politicians about what they love to do. They love to support

local activities. Then the artists have to live in the subway net of the city of Munich. This is the wrong strategy.

**ROSE FENTON:** Absolutely. Any other comments?

**TILMANN BROSZAT:** Maybe I just can add a little bit. Of course, festivals, like Reminiscencje Festival, can give the city a chance to have a clear view of the chances of this openness towards other cultures and strategies and even if these are small festivals, they have chances of development, which small institutions do not have, and to make a distinction of the potential of development. This can be also a kind of criteria. We had a discussion in Riga, and they installed also in the city budget a culture budget for international work, and they hope it is somehow supporting the strategy of a small festival to invite single artists from other fields to work together with the local artists and then it gives the local artists a chance to measure somehow, to go into competition and to learn working together, which is an important thing. We know that strategy, when we give our money to artists who come from abroad. This can lead to a development, and I think, this is what festivals are for.

**GUNDEGA LAIVINA:** Just to add to what you've just said, it's very controversial, on many different levels. When we are doing a festival, they say, we don't want to finance a company. But then when we are in the creative process, when we put people together and let them work, then they are complaining, where is the festival, where are these presentations? For us, it is very difficult to convince them that both parts are much needed. I want to ask you a very brief question concerning the budget. Do you think that it's equally balanced between heritage and institutions and all these things you have to support and the contemporary art, or creative process? I come from Riga and in Riga they really have so many obligations concerning the traditions and heritage, but they don't really have anything at the end for contemporary art... How is it in Krakow? Can you make this balance?

**BARBARA TURLEJSKA:** Undoubtedly the highest cost is the cost of maintenance of institutions, traditional institutions, but we think that such institutions are good educative place for the society and for preparation of small projects, for young people, and for the bigger too. I am thinking about community centres, there are quite a lot them, they are involved in very interesting different forms of activities for various age, stable groups, single events, but in co-operation with society and for it. For us is as important as creation of big events. Certainly for promotion of Krakow, for promotion of the country, of the region, those big festivals are more important, because they attract many people, tourists, etc. I think that these creative events, as you've called them, are in good balance with the other. It is not bad balance, but probably not absolutely perfect, we know this and the organisers probably know this too, but it is good and healthy. Last year was a year of touristic boom in Krakow, there were over 80,000 Polish and foreign visitors. The hotels develop, it must be the result of such things. It seems to us, that it is also a result of our certain policy and strategy, that every day is so called tourist season (May-August/September) offers something interesting. Such a schedule was worked out soon enough to be available on the web pages and in tourist institutions that are interested in them, such as hotels, restaurants, etc. They know what they can propose. Weekend tourism, cultural tourism is a certain idea and it works, but it demands some effort, effort of preparation, and in these contests projects and other supports we take into consideration also summer holiday period. The partners who propose something interesting are often smaller subjects because this is how it happens in institutions, theatres, for example, stop working. It is difficult to evaluate such propositions in categories only institutions, theatres and small, but also a certain

promotional aim, so life of the city not only in some periods, but the whole span of year. Again, there will be concerts, performances in yards, in various areas, you said about art in public space. It is very controversial, but provoking discussions about art. Our thinking is such that the space should be opened, creatively moved by the art, for example actions in post-industrial areas, where young theatre, alternative theatre, vanguard theatre has special, unique conditions for its creativity. For example, Laznia Nowa theatre in the place that everybody thought whether Nowa Huta district would be an appropriate area, but every place is good if there is an idea for arranging it and this proposition obliges people to behave in a certain way. He just educates people.

**ROSE FENTON:** Thank you. I just would mention one thing. The city of Aix-en-Provence is preparing for now a huge Cezanne exhibition. When Cezanne was alive, the curator of the big museum said, 'never in my lifetime will this radical, avantgarde, unacceptable painter be seen in my galleries' and in fact, it's important to remember because now Cezanne is a part of the tourist industry in the region, so, it would be very vigilant to support the unknown, the, perhaps, uncomfortable now.

**NATASA ZAVOLOVSEK:** I come from Ljubljana, and Ljubljana is also a development city as Krakow is, and I see you are on a good way, that you understand what art is, that you are trying to make a balance and to look also for the younger audience, and for the serious audience. Because we have also such problems with the contracts in Slovenia and it's really good what is coming out of the city authorities, especially that they make three-year contracts. This started to live. We could plan ahead and, therefore, we have three levels. One level is for the institution, one level is for institutions like the Exodus organization and that is where we get the money for the program from, a three-year program, and then we have a project level, and this is for one-year projects. We have found out that it is very nice and that we could plan, work and balance, so it is quite good.

**BARBARA TURLEJSKA:** Dziękuję bardzo. Teraz niestety muszę już opuścić państwa, mam kolejne zobowiązania, ale naprawdę z dużą przyjemnością spotkałam się z państwem, wcale nie żałuję, że pani Magda przekonała mnie do tego. Mam nadzieję, że się spotkamy jeszcze podczas prezentacji teatralnych. Dziękuję bardzo.

**ROSE FENTON:** At this point, I would like to turn to Jaroslaw, to bring in the other side of the equation, the Ministry's point of view, and the points that have been raised about this proportion. In Britain the Arts Council was set up in 1945, after the war. Its spending was done in a certain way, and if you look now, more than sixty years later, you will find that still, 80% of its money is going to the same institutions as it was in 1945. Let's face it life has changed, culture has changed, manifestations of culture have changed, yet still only 20% of that money is going to the innovative ideas, the new ways. I think it is a problem which we all face collectively. How to tackle this? I suppose that's one argument that I would like to put to you, Jaroslaw, and, of course, the context of festivals and your support for festivals, and the kind of work that the Reminiscence Festival is doing. What are your criteria? Why do you support them? How do you support the truly innovative spirits and work in the artistic society?

**JAROSLAW KISIELIŃSKI:** In this moment the main tool of the ministry to support independent projects are so-called operational programmes, being a consequence of the national strategy of culture, passed by the government. There are eleven such programs in the Ministry, covering virtually all activities of culture. There are investment programs, programs supporting reading, publishing market, supporting folklore, folk education. I work in the Department of Art and Promotion of Creation



and this department is currently dealing with two such programs. One of them concerns cultural education and folk culture, while the other probably the most important in the policy of the whole Ministry, is the program called "Promotion of Creation" and deals with supporting all kinds of artistic projects from all areas of art: theatre, projects related to classical music, jazz, as well as some other kinds of music and broadly understood fine arts. These programs have been in use for two years, and they have met many problems, mainly of legal nature. For example, last year the heads of the Ministry decided that to simplify procedures of money transfer, budget means will be transmitted directly to cultural institutions. However, it was impossible in accordance with Polish law, and the agency of self-government occurred to be necessary, and in results the procedures were even longer. Luckily, it was possible to introduce some legal changes and nowadays cultural institutions, such as theatres, can receive such means directly. The Ministry is in a good position of having two different sources of financing these programs. On one hand they have at their disposal some budget means (and here are all limitations discussed by the previous speakers, such as logic of budget year, which is it's easy to comprehend in contradiction with logic of artistic season, starting in autumn and ending in summer of the next year; it is hard to harmonize). There is also another source of financing, The Fund of Promotion of Culture, and money for that aim are collected from taxes from popular lottery. These means give us much more freedom in subsidizing our partners and thanks to it, the Ministry could prepare the plan of three-year help. The projects within this program are the most prestigious, because they have to meet a set of criteria. First of all they are events of high prestige and high budget about 250,000 €, that as for Poland is quite a lot. Another important criterion is financial guaranty of 20% of that budget. Usually the guaranty is provided by self-government, a city or the Marshall Office. The project, quite innovative as for Poland, allows for support of more than dozen most prestigious cultural events in three-year rhythm. As far as criteria are concerned, we try to support possibly all valuable cultural activities, both the prestigious and smaller, that expect mass resonance. Here limited financial means are the most fundamental problem.

**ROSE FENTON:** You talked about the criteria. What about the evaluation? Is it based on numbers, on press reviews...? How do you evaluate whether a festival has been successful or not, and who do you talk to? Because I know, for example in the case of Riga, if you talk to the more established organizations, they will say, 'what is the work this festival is doing? We don't recognize it as theatre. No, no. Fund more our organizations!' So how do you evaluate, and whose criteria, and whose point of view do you evaluate? And if it is not just quantity, but also the quality of experience?

**JAROSŁAW KISIELIŃSKI:** We support various theatrical events. Many of them are financed because of their innovative form. We try not to interfere in the shape of culture, assuming that creators of culture know the best how to dynamise it. We organise also prestige contests for the patrons of the arts, to encourage potential sponsors to participate on cultural life.

**ROSE FENTON:** I see a number of comments and questions, first Lydia...

**LYDIA HARTL:** One comment, one question. The first comment on the misunderstanding. I was not talking that artists are not active, I just said that the creative class is very active, but the tendency in European countries that the formal, very powerful European states have a tendency to be more and more depressed and against innovation. This is what you can read out of poles. If you ask people in Germany whether they are afraid of the future or not, 95% answer that they have fears of the future. This is important for the general climate, and this is why it's even more important to support the

creative class. I have a very important strategic question to you. Every administration, I guess worldwide, supports a diversity of projects, but sometimes it might be helpful to formulate something like guidelines because this might be the only possibility to make a commitment that you are really willing to encourage the difficult, non-mainstream, new, radical, changing approaches. I made the same observation as Rose said: that there is a very strong tendency to support traditional things, and even a traditional institution can be more or less forced to open up to new ideas, and I guess, this is what we on the administrative side should do, and help to give politicians the argumentation to do things that might be not understood by the mainstream population at once, that you are giving money to risky projects. Not to say that we are just doing the formal tasks, such as formulating guidelines also for the experts who have to judge whether the project has to be supported or not. What else can you do about this?

**RENE KUBASEK:** I just wanted to give a small comparison in how we evaluate the project. What we believe in most is the feeling. It means visiting it, talking to people, having the feedback... Of course, we have it in the end evaluation forms and we read them, go through them... And I would say that 60% - 70% is the feeling, and the management of the fund. There are two representatives of the four countries. To a large extent, our workers are going to those events, to have the feeling of it.

**JAROSŁAW KISIELIŃSKI:** We would like to go and see festivals, but, alas, we have not enough time. Artists are not the only active group creating cultural life; organisers carry a great burden. Unfortunately, a management skills that should be a protection of the artists are a weak point of Polish organisers. The task of officials is not to evaluate artistic actions, but to make passable the channels of gaining means for financing them. But it is only my opinion as an employee of a lower rank in the ministry.

**ROSE FENTON:** Thank you, Jaroslaw, and I think it's absolutely that issue of what you said, that is, how to find a way of doing it... more power, more dialogue with the innovators, whether they are producers, festival directors and artists. And, actually, I also agree there must be a way of finding time to sit and talk to your clients because it's worth weeks of sitting at the table in discussion with the policy makers, and maybe there could be some movement to encourage this, to make the time. So, you can go to the festival and meet with the directors and see it in action. Then, you can bring a very informed view to the table, and this is something that we really fight for in Britain as well with the members of the Arts Council. I'd like now to move on a little bit, to somebody who is bridging both gaps, to Jurgis. You have been in the Ministry of Culture in Lithuania, working with the festival there. But now you work at the Lithuanian embassy. What is your reason, what is your argument for supporting festivals? And how could it be done better?

**JURGIS GIEDRYS:** Rose, when you were in Lithuania, you got the main impression about the financial support, especially for young artists, and their activities. Now, listening to the Polish side, German experience, to Latvia, a small country, we probably have the same situation in financing it. Around 1996 and 1997, there was created a cultural policy, which was followed by the Scandinavian model, Finnish, Swedish, a little bit from the Canadian system, and now I cannot evaluate if it is good or bad. The budget goes in huge national institution, for cultural heritage, but about 20 - 25% of this budget is separated and provided according to the calls of proposals and programs, not in the main state budget, but we have many special programs for different fields of art. For example, program for supporting international festivals in Lithuania has existed for five years. This program is fixed in the

state budget for each year. And we have some small programs. They are: program for supporting performing performances produced non-governmental institutions, program for supporting young artists' activities, program for supporting publishing of music, contemporary music, program for supporting different artistic unions. For each of these programs, there are regulations, and specific criteria, priorities, methods of evaluation. Submitted applications are evaluated by independent expert groups. Why are we supporting festivals? It's the same to preserve continuation of traditional festivals, to make guarantees for them to exist and to function because, according to our proposals, there is no signed agreement. They have a non-written guarantee what they will get up to the submission of the application. And then, there is also created a possibility to finance new festivals.

**ROSE FENTON:** And is the international dimension important? Does this rise up your agenda at the embassy? This sense if the international dimension within these festivals?

**JURGIS GIEDRYS:** I am quite fresh here. From my colleague I got a program of financing which was approved by our Minister of Culture for supporting Lithuanian artistic activities in Poland. It's also for supporting participation in traditional, well-known festivals. For me it was a very strange situation, when I am getting the letters and applications from many Polish organizations, festivals organized, asking for supporting Lithuanian groups, or asking for bringing to Poland Lithuanian artists two, or even one and a half month before the festival. So, my reply is sometimes impolite. Sorry, my budget is fixed...

**ROSE FENTON:** And what happens if you have a choice between something conventional, which is not going to upset people, and radical young artists?

**JURGIS GIEDRYS:** When planning, we have some flexibility, so it's not so strict. Yes, ok, we're saying 'maybe we'll help you if it's film festival, and, because it's not so far, cover transportation costs, by diplomatic transfer'. We support something if it's a good festival, a cultural event with Lithuanian artists. Also, there is a possibility to write a letter of recommendation to Lithuanian foundations.

**ROSE FENTON:** Magda, I think you've wanted to say something.

**MAGDA GRUDZINSKA:** Yes, I've just wanted to make a comment on what you said about this planning in advance. You have your budget in December. The same happens with other international institutions, like British Council, or other foundations and organizations that support their artists performing in other countries. It's the same situation. But I know my budget sometimes only a few weeks before the festival starts, or even days! For me, a festival director, it makes the situation really crazy because if I want to have artists from other countries, no institution of this kind is going to cover all the costs. I have to participate in it. So what I have to do? I have to apply earlier without having any guarantee at all that I am going to have this money. And, because I want to have international artists, I have to wait with the Polish artists and I cannot sign contracts with them because I have already taken such a risk with signing these contracts with foreign groups... and with Polish... I am asking them, 'please, wait, we have all these agreements, informal agreements, but I cannot put my signature on the contract with you because I have no guarantee regarding my budget'.

**ROSE FENTON:** Yes, it's a very fair point and a real dilemma...

**JURGIS GIEDRYS:** But, when you are planning your festival for the next year in the autumn, you

are applying at the British Council or other international fund, you are writing a letter 'I am planning to invite such a group...' , but not about the contracts. We get just initial information at the beginning of the autumn for the next year festival you are planning to make. But we have to know in advance about the Lithuanian groups in order to be able to evaluate the cost, these that you get for supporting this cultural collaboration.

**ROSE FENTON:** I think that all festival directors are like jugglers, and we have to keep twenty balls up in the air and it's very, very difficult. It's about keeping many options open, and keeping the dialogue going. Lydia, do you want to say something very quickly?

LYDIA HARTL: I think it's a big dilemma because I am really fed up with hearing that artists live in a different world and are concentrated on the problems other than life...this is also business and we have to support them, and that is why I forced my politicians to sign these guidelines that we want to have to improve the support and this is what we want to do. Otherwise, I wouldn't manage to provide financial safety for festivals and other institutions. Museums have the same problem that they have to plan ahead for several years. I developed a concept for proposing and booking for me, that my staff have to visit festivals and have to get into exchange and be real partners for the artists because they have to understand what it is all about.

**ROSE FENTON:** Thank you. And, Jurgis, you wanted to respond...

**JURGIS GIEDRYS:** So, a little bit about the financial security provided for art. I am speaking from my country's perspective, a small country. So, as I have said, there is a guarantee from the state for different programs, but the projects are not supported in 100%. It's a policy, modeled on Swedish, or Canada, more Western than Eastern. To encourage the project implementer to work and collaborate with other institutions within the network in the country or international network, and get fund raising and contribution from other institutions. Also, we have a special grant system for artists, which provides for an artist, to implement his projects. In the statement it is foreseen that 30% of the budget must be allocated to the young artists' projects and they are getting it personally for one year or two, which is, according to the level of life and the average salary in Lithuania, 1, 300zl.

**ROSE FENTON:** Jurgis, thank you. I think it has raised some very important issues that focused our attention: the need of producers to take risks, so the producers can support the artists to take risks. There has to be some real pushing of the politicians and the policy makers, really tough. And how can these politicians understand, or the policy makers, unless, they are actually talking directly with the activists? I really want to bring in other people: Johanna, you've been very patient... and we've been hearing about the brilliant Scandinavian or Nordic system... But, Johanna, just your comment and also your experience, and then Natasa, too.

**JOHANNA HAMMEMBERG:** First of all, I'd like to say that I was really happy to hear what you said about culture, that it has a value of its own, not depending on the tourist business, or something like that. In Finland, our Minister of Culture is the former Miss Finland, and this tells the story of how the people evaluate culture in my country. She couldn't have been any other minister, only culture. And, she is one of those people who were always saying that culture has a value... she's talking about the healthcare, culture healthcare... we will have less suicides if we have a good theatre, the grandmothers will live longer if we have a good concert. Culture does not have a value of its own, it has a value of less suicides. So, this is the background, our situation in the Baltic Circle... the Festival

in Helsinki has been there for three times. In Finland, there are plenty of festivals, but our festival is the only one situated in our capital. So, you think that in wealthy Finland you would get support because it's the only international theatre festival in the capital. The city of Helsinki is supporting, giving 35% of our budget. Without this money, we wouldn't work at all. The rest of the money is project money from the European Union and from the Ministry of Culture, and you have to apply for it every year. This is a very important thing you have mentioned that you have to have these contracts for longer time than for a year. If you could have it for two years, three years, then, you could focus on something other than getting support year after year. But, still, we don't have that situation. We are trying to make our festival regularly, biennially. The next biennale event will take place next year. We have big plans for this year as well because we are also doing this network thing, and then, next year, the festival. One and a half month ago, the Ministry of Culture took the support for this year. We are getting support only for the year when the festival takes place. So, it seems that these ideas of networking, developing are nothing. It seems that you have to have a festival so that they will have fewer suicides. You need to have something to sell, something to show off. And, that's a terrible situation for the people who work there at the minimum level... because you can't say, 'ok, I'll come back to work next year'. You have to have a regular project going on so that also the staff will develop.

**ROSE FENTON:** So, you're saying that process is not recognized, just product. Thank you. Natasa, just having heard all of this, this is the first time you've come to the FIT discussion, well, does it ring bells with your situation?

**NATASA ZAVOLOVSEK:** Actually, on the level of the state, we have the National Culture Plan. In the Ministry, we have a commission, and actually, my colleague is one of the members of this commission. So, we get the money regularly for three years. Of course, the money we get is not enough. There is not enough money for the culture. We have to be really flexible. For example, two years ago, I decided that we couldn't have a big festival if I would stay on this level, so, I had to go to our biggest culture house, and so, we are working with them. They are also getting money from the Ministry, so they are putting some money for the festival, and we are. In this way, we have budget to make a festival.

**ROSE FENTON:** And do you find that the attitude of the Ministry and the city has changed? Are they going to support more innovative work? Because the festival has been quite long established.

**NATASA ZAVOLOVSEK:** It's going to be the twelfth edition of the festival. We have money problems, everybody has money problems. But I miss from our authority the recognition of the festival. Not just our festival, but other events also. They don't care about what we are doing. This is important. There are a lot of people who are coming for the festival from abroad, foreign artists, foreign tourists and so on, and there's no recognition of our work. I am not working just for myself. I think that this is good for our people, for the audience from Ljubljana and from Slovenia. And they have no vision...

**ROSE FENTON:** So again it comes back to this question of education of politicians...

**NATASA ZAVOLOVSEK:** And in Slovenia, there is a big difference in the money that institutions, like theatres get, and non-governmental institutions. I get ten times less money than the theatres. And this is not fair because we are better.

**ROSE FENTON:** Let's hold on to this we are better. And ?



**GUNDEGA LAIVINA:** The sad thing is that the artistic quality is suffering. And if they are demanding artistic quality from us, they have to understand that they have to be honest and invest in this artistic quality. I am making the festival not just because, but because of my artistic vision. And it's sad because then we have to make a kind of patchwork in the very last minute. And the other thing, coming back to the city, it is difficult to convince them that culture is a value in itself. There are also some other values a festival has, I think, and we are trying to show them. We have a presentation on paper, for example, which says how our festival has changed the cultural map of the city, how we are finding new venues, which are recognized by the society. Then, we have the work about the audience, the researches we have made, and their demands. So, there are many other things we have not talked about. And then they are happy with these papers and they start to see the festival as a more complex thing than just 'is it theatre or not?'. These are the tools we are using and I think this dialogue is very, very important. We did not have the relationship, but they gave us the money because this is an international festival... But now we are trying to have a deeper relationship with the Ministry of Culture. They announced that they start to think about a special strategy for festivals for the next year. This is what we have achieved through these talks. And then it's also about working together. We are four or five festivals dealing with the contemporary international aspect. It's multimedia, music theatre, dance.

**NATASA ZAVOLOVSEK:** One day, the authorities of the city invited us, the directors of festivals in Ljubljana, and they were trying to announce Ljubljana as the city of festivals. But this was just one meeting. They are starting to think about that but then nothing happens.

**MAGDA GRUDZIŃSKA:** What I think was important during this meeting here, what my aim was, was the meeting of the two sides and discussion about it. I am not expecting some miracles, but I think that it is important to hear what the reasons of both sides are, and maybe it will help, maybe not. Ms Turlejska was not sure at the beginning if she wanted to participate in this discussion, but maybe it will give her some tips for the future. I am thinking about the cultural policy of the city, which I think is quite a big problem. I'd like, of course, to thank everybody for coming here, accepting the invitation. I am honored that you all came. I think that Rose would like to finish, make some last comment.

**ROSE FENTON:** It has just seemed to me that the common issue is about creating true partnerships, and trying to understand what each of us is coming for. At the end of the day, we all believe in the value of culture and we all want to support artists, and we all want to create the next kind of innovation, in a way, and the best conditions for it. I think that an interesting point is how you map the city, how you introduce changes, changing the cultural map. It's quite an interesting idea. Not only through facts and figures, but something with artistic value, something that comes alive, something more three-dimensional, and maybe that's quite a challenge. But, to do that, in partnership, the meeting we had in Krakow brought around the table a different perspective. We didn't realize what the others were doing, nor think why they were doing it, what impact it had. It's about joining of the thinking and doing it together. I think that's the main thing I found. And of course, there is the use of process-backing models, the criteria, etc. And even as a festival director you travel for a week to another festival, you come back and they say that you've had a holiday. And actually even as a festival director you have to justify visiting other festivals, even worse if you are a policy maker! It's been really great to listen to all of you, sorry that we didn't have as much time as we needed, and a huge thank you to the interpreters!