

Issue number: 28

Issue: How to combine touring and exchange with the restrictive structures in city theatres

Convener(s): Susan Barnett

Participants: 4

Summary of discussion, conclusions and/or recommendations:

This theme does not call many participants at ietm. it seems to be a typical German problem or ietm is not the right forum yet. Not many state theatres are represented here yet. Mutual interest seems low priority.

-comparison of systems in Germany and France

General situation in Germany: state theatres with a very rigid structure, financial stability, home companies, some work with independent choreographers, but few possibilities to exchange artistically with independent dance companies, touring is restricted by longtime planning requirements and not much flexibility in scheduling.

Independent companies in France do not have much exchange with opera houses either except when their choreographers go in to work with the opera companies or at the level of coproduction with some theatres.

What needs to happen to make more exchange possible?

One problem seems to be that if independent choreographers go into work in a city theatre for a longer period of time this leaves their own companies with no artistic head, stops their own creative process.

One suggestion if city theatres bring in independent choreographers, they are in a way also taking responsibility for that choreographers company during that time i.e. financial responsibility?

Artistic visions are needed to use and permeate structural problems.

Some positive examples:

Heimspielfonds: Funding for projects between city theatres and local and independent companies or structures. This possibly applies to international cooperations as well.

Artistic cooperation between the dance companies at the Bremen Theatre and the Oldenburg Theatre enabling exchange of performances and annual cooperative project.