

Eurofest Training Programme 1999-2000

Summary and Evaluation

[Excerpt]

« Culture is something that must grow ;
you cannot build a tree,
you can only plant it and care for it. »

T.S. Eliot

Introduction

The Eurofest Training Programme has been created to offer a high level European professional training for young managers of international performing arts festivals in the field of music, dance and theatre. It was based upon the contribution of internationally recognised experts and artists as well, as on the interaction between several European cultural networks and international non-governmental organisations. The study programme focused on a sequence of two intensive course periods (each one of seven days) and individual or group study-trips of the students visiting different European festivals, and workshops of festival managers and partners. The courses were decentralized and took place in several European cities in order to give opportunity for the students to study very different cultural policies, mentalities and institutions.

The Eurofest Training Programme offered complementary information to develop previous studies in cultural management, together with a reflection of personal experiences got in festival organisation and programming.

The emphasis was put on the philosophy of festival making, i.e. the social, cultural and artistic values represented and developed by international performing arts festivals in Europe.

It was also an important element to demonstrate the dimensions of international cultural networking in the present European integration process, as well as facing the phenomena of globalisation - both with several challenges for the young generation. Among the topics elaborated, there were technical, organisational and methodological issues, placed into a specific context of dealing with performing arts festivals.

The most significant achievement of the Training Programme is that a special internal network has been created - the EFA Junior Forum, later the EFA workshop "New Wave". The participants became motivated to work together, and - also in an informal and creative way - to contribute to the development of international cooperation between European arts festivals.

A creative dialogue had been opened between different generations of experts, and the "EFA expertise" represented by eminent colleagues was put into a common action. It was equally important to meet the needs and expectations of young colleagues with experience and with responsibility.

One of the important added values of this workshop was the common experience of "shared values" - in relation to very different theoretical and practical aspects of performing arts festivals. The EFA member arts festivals are engaged in the social mission of their institutions, in the educational objectives of festivals. They resist any direct influence or pressure of commercialisation. The support provided by the European Commission and by the European Cultural Foundation approved this approach.

There were 30 students, delegated from 20 international festivals or national festival umbrella organisations to follow the courses. They represent 15 countries, members of the European Union or not, covering a large area from Portugal to Kazakhstan, from Lebanon to Norway or Finland.

About 48 lectures and workshops were given by 45 teachers and readers, representing 15 European countries: artists like Bob Wilson or György Kurtag, festival directors and university lecturers.

The young generation could experience a large cooperation of international organisations, together with regional, national and local institutions. The participants could meet the rich diversity of the present European cultural practice.

The institutions and experts cooperating in the project consider their participation as a long-term investment to develop the international cultural cooperation within Europe.

Thanks to the efforts of the Secretariat the financial background had been provided by several different partners from the public and private sector. During the fifty years history of the European Festivals Association the Eurofest Training Project was the very first programme calling the attention of several important partners and raising quite significant funds from both sectors:

Europay Switzerland, Zurich
Banque Lombard, Odier et Cie, Geneva
European Centre for Culture, Geneva
European Commission – Culture 2000
European Cultural Foundation, Amsterdam
Ministry for Culture, Portugal
Estoril Festival

The contribution offered by member-festivals delegating and receiving participants in the framework of study-trips had to be highly appreciated, as well:

The history of the project

The idea had been raised by Herve Grillet and Tamas Klenjanszky, past Committee members, during the period of preparing a new EFA development strategy at the doorstep of the new Millennium. All members of the elected body strongly supported the initiative, which was developed into a project approved in principle by the Turin General Meeting in October 1997. The renewed Secretariat elaborated the programme with the participation of Herve Grillet, as Director of the Eurofest Programme and Claus Hassig who accepted the advisory role. It was very helpful that all three experts, as several other Committee members, as well, had long experience in the high level professional training either within academic structures or in very different frames of international postgraduate training and workshop activities.

A large group of member-festivals expressed a profound interest in the participation of a medium-term programme. After one year of preparation including the planning of curriculum and the necessary fund-raising the EFA could announce an ambitious and attractive programme, the member-festivals were invited to select and to support young colleagues to apply for the participation.

The main purposes of the programme

From the very beginning of the preparation all the festival directors did agree that differently from most of the numerous training programmes for cultural management in Europe this EFA workshop had to put the emphasis on the artistic and social mission of the performing arts festivals presenting a serious “philosophy” of the festival business in Europe based upon the balance of tradition and permanent innovation.

The representatives of young generations, either having previously accomplished studies in economy, general administration, business or management in general, or having a certificate in the field of performing arts, literature or languages, should get a special multidisciplinary training performed by colleagues having great experience and respect in the field of arts festivals. Among the directors and artistic directors of EFA member-festivals (and especially among those elected to the different bodies of the association) you find those creative personalities who know the challenges of the international cultural co-operation in our exciting historical situation facing the phenomena of globalisation and the contemporary communication society based upon the accelerated development of high technology.

The Eurofest Training Programme had been conceived as an integrant and stimulating element of the new EFA strategy with the principles:

- A contribution to developing the quality of festivals in Europe,
- Developing the system of creating and distributing artistic values in Europe

These principles created a list of objectives:

- Provide a training with the special needs of arts festivals communicating with very different groups of the society,
- Establish the creativity and spirit of innovation in the field of programming and management, as well,
- Developing a sophisticated approach of cultural diversity,
- To appear on the international market of cultural training programmes with a very specific and complex project based upon a unique curriculum,
- Introducing the young experts in the field of large international cooperation,
- Promoting the spirit and practice of networking by developing a system of regular exchanges,
- Developing in the extensive and intensive sense ; as well, the professional cooperation with European networks and international organisations ; with special emphasis on the Unesco structures,
- Exploiting the important capacity (know-how) available within the ever-growing membership of the Association, presenting the EFA expertise,
- Developing the EFA activities and visibility on the European scene of cultural institutions.

The curriculum

The curriculum had been elaborated in the spirit of the above-listed principles and objectives: the accent was put on the conceptual and artistic aspects of international arts festivals; and on the special added values of international cooperation.

It is important to present the final structure of the programme together with the concrete proportions of the « space and time » provided for the different topics and aspects of the festivals:

Curriculum	Courses, lectures, round tables	Case studies	Simulations	Time exploitation
1) The festivals : messages and images <ul style="list-style-type: none"> - the typology of festivals - the festival as artistic workshop, the role of avantgarde - educational and social aspects - the philosophical and aesthetic concept of creating arts festivals - the international scenery (the music, theatre and dance world today) 	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>		25 %
2) Artistic aspects of a festival <ul style="list-style-type: none"> - programming (from an idea to the planning) - the contributors to the artistic process - discovering performers and new works - how to create the identity and image of a festival - how to guarantee the quality - the risks of programming contemporary repertoire 	 <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	25 %
3) Financial and technical aspects <ul style="list-style-type: none"> - how to build budgets, the financial planning - the production - legal aspects, copyrights, contracts 	 <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	10 %
4) Marketing, fund-raising and public relation <ul style="list-style-type: none"> - to open for the new audiences - the relation between festivals and sponsors - marketing and pr activities - development strategies 	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	10 %
5) International cooperation and networks <ul style="list-style-type: none"> - European programmes of support creation and the distribution of cultural values - umbrella-organisations and cultural networks - opening to the culture of other continents 	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>		20 %
6) The European Festivals Association <ul style="list-style-type: none"> - EFA activities, structures and functioning - co-production and the cooperation of festivals 	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>		10 %

The topics studied within the programme

- The mission of Festivals of performing Arts
- The Classification of Festivals (profiles)
- Difference modals of Festivals (advantages and disadvantages)
- Team Spirit and quality in festival management
- Development Strategies
- Festivals and Education
- Contemporary Arts and Educational Projects of Festivals
- Strictness and flexibility in planning and realising a programme
- Contemporary Creation and Festivals
- Festivals and Contemporary Arts
- New Music - Early Music
- Arts genres in Creation - Multidisciplinary and interdisciplinary in the performing arts
- Festivals and music in the programme, planning and co-ordination on the international level
- The challenges of Contemporary Repertoire : Educating a new public
- Festivals and local communities - public funding and sponsoring
- Festival - Tourism
- The promotion of Festival programmes on a Universal market.
- Institutions to develop audience and professional training
- Methods of Communication with sponsors
- The co-operation with the media
- New Technology in marketing
- Contemporary Arts and Communication
- The globalisation and the contemporary arts
- Artifax - Demonstration on a festival planning software
- The relationship between International music competitions and festivals
- International Networks
- East and West in cultural co-operation
- Cultural diversity and synergy
- Festivals and Europe
- Theatre in Europe - Theatre in the world
- Tradition and vision in the history of the European Centre of Culture
- The International Music Council of UNESCO - a universal parliament of music and musicians
- The European Institutions (European Commission, European Parliament, Council of Europe)
- EFA Strategy in the European integration process, Membership development
- WORKSHOP - Fictional Festival Creation
- Case Study - The position of contemporary music in Geneva. The co-operation with different musical organisations
- Case Study - The history of Music in Geneva
- Case Study - Lisbon - in the European Cultural Context

Lectures, Speakers and Workshop moderators

- Frans de Ruiter: President, European Festivals Association
- Jean-Fred Bourquin: President, European Centre for Culture
- Gavin Henderson: Vice-President, European Festivals Association
- Darko Brlek: Vice- President, European Festivals Association
- Sandra Bozic: Artistic Director, Zagreb Biennial
- Kim Sargeant: Director, BBC Wales National Orchestra
- Mariette Scholtes: EFA Treasurer, Echternach Festival
- Michael Herrmann: Director, Rheingau Festival
- Kate Finch: Marketing Manager, BBC London Proms
- Frano Matusic: Director, Dubrovnik Festival
- Michael Scheck: Vice-President, Flanders Festival
- Bengt Lidström: Secretary General of Swedish Music Festivals
- Guy Huot: IMC Secretary General
- Silja Fischer: Assistant IMC
- Bob Wilson: Theatre & Lighting designer
- Hans-Ueli Tschanz: Director, Gstaad Festival
- Hervé Grillet: Programme Director and Director, Aix-en-Provence
- Tamàs Klenjãnszky: Secretary General, European Festivals Association
- Timothy Nathan: Artifax Computer Software
- Pierre-Yves Tribolet: Head of Music, Euroradio
- Katharina von Flotow: Head of Music, Eurovision
- Philippe Albera: Director, Contrechamps

- Jean Prevost: Artistic Director, Festival Archipel
- Lidia Geringer d'Oedenberg: Director, Wroclaw Festival
- Renate Ronnefeld: President, World Federation of International Music Competitions
- Jacques Haldenwang: Secretary General, World Federation of International Music Competitions
- Philippe Dinkel: Director of Geneva Conservatory,
- Matteo Inaudi: Committee Member, Festival Amadeus
- Professor André Ducret: Geneva University
- Ulrich Hauschild: Salzburg Festival
- Claus Haessig: Secretary General, European Centre for Culture
- Patrice Armengaud: Director, Orchestre National de Lyon
- Francis Hunter: Artistic Advisor, Orchestre National de Lyon
- Pierre Alain Jaffrennou: Director, GRAME - contemporary music centre
- Alain Durel: Director, Opera de Lyon
- Pineiro Nagy: Director, Associação Internacional de Musica da Costa do Estoril
- Risto Nieminen: Director, Helsinki Festival
- Enzo Restagno: Director, Torino Festival
- Dr. Jan Briers: Director, Flanders Festival - Ghent
- Elie Malka: European Theatre Union, Paris
- André-Louis Perinetti: International Theatre Institute, Paris
- Alexander Schischlik: UNESCO, Paris
- Jean-Francois Michel: European Music Office, Brussels
- Yvonne Felman: Network of European Cultural Capitals and Cultural Months, Lisbon
- Miguel Lobo Antunes: Programme Director, Cultural Centre - Belem

Organisation

The fundamental element of constructing the programmes was the quality and competence. The list of lecturers and tutors consisted of experts, festival directors and/or artistic directors leading important institutions in the field, and conductors of prominent international or national cultural institutions with large and successful activities on the international scene. This list represented a rich diversity of festival profiles, of different types of cultural institutions, and of cultural/geographical position, as well: Special attention was paid to the active participation of the new EU member-countries (candidates at that time).

The schedule

The schedule (timing) was finalised in a quite pragmatic approach. The availability of applicants for participation, the different meetings of EFA committee and commissions, and last but not least, the workshops, conferences and the General Meetings of the Association were considered as decisive factors. This approach has supported a very direct integration of the young colleagues into all the system of EFA activities (and at the same time, the EFA budget could contribute to the programme budget from some different budget lines of the annual households).

In this spirit the programme consisted of two sections with nine working days both, having one year « distance » between the two. This gap was covered by several individual and group study-trips co-ordinated by the Project Director and the Secretariat.

The geographical dimension

The Eurofest Training Project had been conceived and realised as an important activity/service/workshop of the Association having a strong capacity as a « decentralised » structure by nature. EFA could overcome the limits of a central budget, not only by the successes of the fund-raising organised by the Secretariat, but also by mobilising the spiritual and financial capacity of members engaged in the multilateral cooperation in Europe and in the world:

The mobility and flexibility being important elements, the contributors have never missed the aspects of careful professional planning and coordination.

Participants of the Eurofest Training Scheme

Genève session *Estoril session*
January 1999 *February 2000*

Ankara

- | | | |
|---------------------|---|---|
| 1. Pinar Alpay* | | x |
| 2. Ibrahim Barisik* | x | |
| 3. Ani Küsmenoglu | x | |

Athens

- | | | |
|---------------------------|---|---|
| 4. Maria Panagiotopoulou* | x | x |
| 5. Angela Tzifa* | x | x |

Bratislava

- | | | |
|--------------------|---|---|
| 6. Maria Molnarova | x | x |
|--------------------|---|---|

Budapest

- | | | |
|-----------------------|---|---|
| 7. Dora Magyarszéky* | x | x |
| 8. Krisztián Kolesár* | x | x |

Beyrouth

- | | | |
|-----------------|---|--|
| 9. Beth Beamer | x | |
| 10. Nayla Yared | x | |

Istanbul

- | | | |
|---------------------|---|---|
| 11. Ustungel Inanc* | x | x |
|---------------------|---|---|

Ljubljana

- | | | |
|-------------------|---|---|
| 12. Tanja Kuret | | x |
| 13. Janja Rozman* | x | |

Orange (FFFIM)

- | | | |
|---------------|---|--|
| 14. Anne Rapp | x | |
|---------------|---|--|

Prague

- | | | |
|---------------------|---|--|
| 15. Ondrej Zelenka* | x | |
|---------------------|---|--|

Salzburg

- | | | |
|----------------------|---|---|
| 16. Ulrich Hauschild | x | x |
|----------------------|---|---|

Stresa

- | | | |
|-----------------------|---|---|
| 17. Patrizia Ridolfo* | x | x |
| 18. Sara Ricordi* | | x |

Flanders Festival

- | | | |
|----------------------|---|---|
| 19. Serge Platel* | | x |
| 20. Caroline Rombaut | | x |
| 21. Paskal Deboosere | x | |

BAFA - Dartington

- | | | |
|-----------------|---|---|
| 22. Lisa Warren | x | x |
|-----------------|---|---|

Cheltenham Festival

- | | | |
|----------------|--|---|
| 23. Toby Smith | | x |
|----------------|--|---|

HAFF

- | | | |
|------------------|---|---|
| 24. Gábor Pálfi* | x | x |
|------------------|---|---|

Norway Festivals

- | | | |
|--------------------|--|---|
| 25. Camilla Olsson | | x |
|--------------------|--|---|

Stavanger

- | | | |
|--------------------|--|---|
| 26. Sine Bjornevik | | x |
|--------------------|--|---|

Unesco

- | | | |
|-----------------|--|---|
| 27. Emile Glélé | | x |
|-----------------|--|---|

Soros Foundation Kazakhstan

- | | | |
|----------------------|---|--|
| 28. Madina Akchalova | x | |
|----------------------|---|--|

Estoril

- | | | |
|-------------------|--|---|
| 29. Rita Marques* | | x |
| 30. Nuno Darillo* | | x |

The study-trips

The individual and group study-trips had been co-ordinated by the Secretariat upon the initiatives, requests and availability of the participants. With special regard to the group study-trips, we have to underline how far these programmes could

- keep the members of young generation together in a flexible network, later developed into the New Wave workshop,
- and to integrate the most active young colleagues into all the regular EFA activities (annual meetings, conferences and workshops).

The individual visits contributed also to the coherence of the membership, because there were several examples of cooperation between the delegating and receiving festivals. Given that the two sessions and the study-trips covered a period of two years the usual mobility of the young generation influenced the framework-programme.

Conclusions and perspectives

The main purposes of the Eurofest Training Project were achieved:

- constructing this pioneer project of EFA was based upon real expectations,
- the curriculum was edited with all the necessary consideration about the cultural, political and professional aspects of the festivals,
- by the project EFA could develop a large and intensive development of “networking”, involving prominent institutions, NGOs and personalities into the programme,
- the European and worldwide co-operation was focused in the curriculum and in the realisation, as well,
- no similar programme appeared on the European market of professional training programmes in the field of cultural management,
- the realisation of the programme was close (quality, level, diversity, etc) to the original plan conceived by eminent experts,
- the curriculum and the organisation could provided a rational balance theoretical and practical issues,
- the financial difficulties were solved, thanks to the efforts of the Geneva office, members and partners, and some Committee members (an outstanding example: Pineiro Nagy, his festival offered a contribution to the jubilee budget, as a result of careful budget management during the Estoril working session),
- Eurofest contributed to the intensive and extensive development of EFA and its activities.

Some special values of the programme (based upon the fora with the participation of young colleagues and EFA representatives):

- rich diversity of topics representing the rich diversity of European culture and cultural institutions,
- serious studies on some outstanding issues, and a diversity of working structures: e.g. workshops, simulation, case studies, panel discussions, etc,
- a serious vision on the European arts festivals, based upon shared values,
- integrating some special fields into the programme, like contemporary dance and theatre, new media,
- meeting prominent artists: e.g. György Kurtág, Bob Wilson, and visiting important artistic workshops/cultural institutions (Lyon Opera, Belem Arts Centre, etc),
- offering a new networking position for the young experts selected by members and partners.

The Eurofest Training Programme was a courageous and innovative activity/service of the European Festivals Association. All participants – young colleagues and those members and partners who undertook the role of lecturer/tutor – did agree: the organisation should keep (i.e. regularly organise) this refreshing activity in the future, as well.