

IETM – Australia Council Collaboration Project

Increasing Collaboration: Australian Theatre for Young People in Europe Simon Abrahams

Introduction

I believe that companies and artists making theatre for young people in Australia are amongst the best in the world. They are touring extensively overseas, particularly in the USA and Asia, with limited touring in the UK and a handful of other markets. With some exceptions, I have broadly observed that Australian artists making theatre for young people have interest in touring in Europe, but with limited resources and no obvious selling-place for the sector there is currently limited market knowledge to actively explore touring or collaboration opportunities in these countries. There is increased interest in moving into these markets from several companies and artists and real opportunity to be explored.

In September and October 2014, I undertook a trip to Belgium, Austria, Germany and the Netherlands to investigate market opportunities for exchange and collaboration for artists working in the Australian theatre for young people sector. I use theatre in its broadest meaning here, to include dance, physical theatre, circus, etc. My meetings were not exhaustive but did allow me to gain a significant understanding of the key players, touring circuits, fee ranges, preferred aesthetic and values of the festivals, venues and companies making and presenting work in these regions. This document should not be considered a market development bible for the region, nor a formal report in any sense of the word – but rather a collection of my own observations and connections, and one which I hope will be practical and useful for others working in this market.

This project aims to develop increased connections to the European theatre for young people circuit, and to foster greater understanding of Australian work in that context.

Aims

- To develop connections between the Australian theatre for young people sector and the European theatre for young people sector focusing on the Netherlands, Germany, Belgium and Austria.
- To increase Australia's understanding of European TYP touring opportunities and to increase the European TYP sector's understanding of the Australian TYP sector
- To open the European theatre for young people touring market for increased touring by and collaboration with Australian artists and companies.

The scope of this project is enormous. The European sector is even more diverse and disparate than in Australia. Consequently, this project should be seen as introductory work only. It is not designed as an exhaustive overview of the European touring market and focuses only on Germany, Austria, Germany and the Netherlands. The scope of this project only included festivals and venues focussed on TYP programming. There are of course others who might program TYP work as part of a broader program. The following pages are designed as a "dummies' guide" rather than an exhaustive or strategic overview.

Key Market Observations

Touring

There is great opportunity for international touring and collaboration with companies from Belgium and the Netherlands. There are a handful of one-off opportunities available in Germany and Austria. The idea of an arts market is incredibly foreign in these countries. Broadly, there was little interest in attending an event like APAM which – to quote one artist – had no artistic sensibility, and which had such a broad focus. Some presenters might attend an Australian festival such as Come Out, Out of the Box or Awesome if they were interested in the programming, but the majority will only attend the other European festivals already on their radar.



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Australians wanting to tour in these markets should focus on gaining presentations at a high profile TYP festival such as Krokus, Schaxpir, Augenblick mal! or Tweetakt, and use these as showcase opportunities to enter the European touring circuit. Many presenters noted that once a show gained positive word of mouth, it can easily gain traction in the TYP festival circuit, but also that each Artistic Director wants to be the one to make the artistic discovery in the first place. There is great opportunity for Australian work in this context. For Australian presenters, these festivals also provide concentrated, curated opportunities to see quality European work.

Despite the international connections being strong in Europe – almost everyone knows each other – there are no formal touring circuits, almost no collaborative programming or shared resources across the TYP sector. So I use the term “touring circuit” loosely here – there isn’t one in the way we might think about one that shares programming and logistics – but there is a strong informal network of presenters who do look at what others program and source work this way. Opportunities to tour are still significant, but producers need to be extremely strategic in their approach as touring is more complex than in other markets. April and May in particular provide strong opportunities to line up touring, but companies should expect to do this work themselves and not have the festivals assist in this process. Broadly, festivals and venues are interested primarily in their own programmes, and are likely to let a work go rather than take on responsibility for setting up tours on behalf of a producer. Many also commented that they would be more likely to program a work if they knew it was already touring Europe, rather than being involved in the process of bringing it over.

Many presenters noted they were interested in artistic exchange, and so the presentation of Australian artists would necessitate the inclusion of talks, meetings, workshops, masterclasses etc as part of touring.

There is of course no single European aesthetic and the work of each maker or each programmer follows their own taste and experience, and I saw work of every genre, kind and variety – good and bad. It is true to say, however, that there is an overall guiding principle to much of the work which tours to the major festivals, which is about contemporary issues, often serious, complex, difficult, dark themes, and art-for-art’s-sake is held in the highest esteem by many programmers. There was a general feeling that work could be played for, say ages 8+ in Europe, would be played for say 10+ in the UK or Australia, and 12+ in the USA. Scale is also key, with much of the European work smaller-scale (up to three performers on stage) – although there were examples of larger scale touring works – but even these had very short bump-in and -out requirements.

Fees

There was surprisingly little variation in fees offered to touring companies. All companies tour on a ‘per performance’ basis. The idea of a weekly fee or remount costs are unheard of in these markets. Presenters want to be presented with a per performance fee, and fees usually decrease on a per performance basis when more than one performance is offered. An average performance fee is €1500-€2000 per performance (for a work with three performers on stage plus one crew member on the road). (This does not include travel, accommodation or per diems which are usually negotiated on a ‘plus plus’ basis). Some presenters provide meals in lieu of per diems, and most are twin-share accommodation – in contrast to the Australian award minimum conditions. €3000-€4000 per performance is considered a big show in a big venue (greater than 400 person capacity). There were examples of people paying €6000 per performance for large scale work in big theatres. Two or three performances per engagement is standard. Most venues are relatively small – a black box holding 200 people or less is standard. With some exceptions, international work is usually programmed a year in advance.

Perceptions of Australian work

There is a perception problem regarding the quality and content of Australian work. With only a handful of exceptions, few presenters had detailed knowledge of the Australian sector, and these people aside, almost without fail, perceptions of Australian work broadly was that it is:

- too influenced by British and American work
- too educational or moralistic or 'entertainment' focused
- too explicit, obvious, condescending, sweet, careful or colourful
- not artistic, not challenging, not political, not contemporary
- traditional in form, storytelling being the primary form
- not new or experimental
- too expensive (perhaps accurately)

As I began to talk to artists and presenters about Australian work – including some details about particular artists, companies and works – most were extremely interested in the work, noting that these perceptions were based on assumptions rather than particular market knowledge. However certain types of work (non-verbal, puppetry, physical theatre, circus, installation based) are of greater interest to the majority of presenters than text-based work.

There was almost no knowledge that Australian state or federal government funding bodies might support international touring, and therefore it was often felt that touring work from Australia was financially impossible. Virtually no one had ever presented an Australian touring work in their venue or festival. Most said they would very seriously consider programming a work it was already touring in Europe.

Very little Australian work has profile in these countries, and at most knew of one or two works or artists or companies (usually *The Adventures of Alvin Sputnik*, Polyglot Theatre's repertoire works, and in Germany *Stones* by Zeal Theatre or the work of Finegan Kruckemeyer). Those who knew the works of these artists has positive associations with Australian work. No festivals or venues presenting work for young audiences (except for the Sydney Opera House) were known. APAM was not known.

Networks

The key ASSITEJ gatherings are definitely attended by many programmers. The next meetings are held in association with Augenblick mal! in Berlin in April 2015, then in Birmingham for On The Edge in July 2016 (currently taking submissions – they will program one work from Oceana). In 2017 the congress will be held in May in Cape Town, South Africa, but several presenters commented that they were unlikely to travel to attend this event. See www.assitej-international.org

There was almost universal interest in dance work for young audiences. Fresh Tracks was an EU funded network – the project has now concluded, but a smaller scale unfunded version of it continues. There is of course, very little work of this kind being made in Australia, so there is great market opportunity in this area. See <http://freshtracks-europe.com/programme/>

Similarly, work for the very young was of increasing interest. The small size network commissions and presents work only from within its own network, and also receives EU funding. See <http://www.smallsize.org/>

Outside of these formal networks, the various artistic directors of the leading festivals do speak to each other – and everyone knows everyone – but they don't work collaboratively to program or present work together. It's every programmer and every company for themselves, although there are opportunities for producers of work to line up tours as many festivals are grouped together, and there are some venues which program year-round.

BELGIUM

Belgium is, of course, split into two main language groups – the French and the Flemish/Dutch speakers of Flanders – and artistically the two are quite divided. This project concentrated on Flanders performing arts, and the site for particularly interesting work for young audiences, and strong touring opportunities both internally and collaboratively with Holland.

A major resource is available for free – developed by the theatre institute VTi – with detailed information about the landscape and recent artistic developments in Flemish TYA. Download it here: <http://vti.be/sites/default/files/Booklet%20Kinderkunsten%20WEB.pdf>

Major cultural centres are everywhere – there is one within 35 minutes drive of almost every major population centre. Every organisation is currently reeling from across the board 7.5% government budget cuts. Consequently, budgets are tightening. Organisations are increasingly looking to cooperate.

Dance work and work made collaboratively with young people is particularly strong in Belgium – areas in which Australia is not currently exporting work at all. English is extremely well spoken and there was no concern in presenting work in English for ages 10-12+.

Key Belgian Festivals and Venues

Krokus Festival – Hasselt (www.krokusfestival.be)

Organised by Cultuurcentrum (www.ccha.be)

Contact: Gerhard Verfaillie. Dates: February.

The Krokus Festival is a key showcase opportunity, with many international presenters attending the festival with intention to find work to program. In 2016, an Australian focus is planned. Krokus is adventurous – premiering new works, co-producing work, interested in risky, innovative work in a range of sites. A particular interest in sound art, contemporary dance for young audiences, site specific work, and work which includes children in the creative process. Artistic conversation and exchange are key to the festival, and artists ideally stay for the entire duration of the festival, not just for the run of their own performance. Krokus has never presented any work from Australia before, but Gerhard is well aware of Australian work, and has seen the work presented at IPAY over the last couple of years. Gerhard is an unusually late programmer but understands he may need to program Australian work earlier than he usually would in order to lock in touring.

BRONKS – Brussels (www.bronks.be)

Contact: Veerle Kerckhoven. Festival dates: November.

Bronks is the highly respected Dutch language youth theatre based in Brussels and each November it presents the Import/Export international festival, which presents a range of high quality work in different languages (frequently without words) predominantly within their own venue. A number of international presenters visit the festival and venue throughout the year as they can also present international work at any time throughout the year. They are also particularly interested in work made by young people, and they work to create a context where the presentation of this work can be most successful.

Schouwburg Kortrijk – Kortrijk (www.schouwburgkortrijk.be)

Contact: Mieke Vandecandelaere. Dates: February

A one week children's festival (aimed at children aged 4-12 years) is held at a similar time as the Krokus Festival, making shared programming possible. (Krokus have the strong desire to have the Belgian premiere of works before they tour elsewhere in the country). The festival presents performances, films, exhibitions and installations, with a balance between commercial and more challenging work. Most works presented don't have text and there is a focus on dance, circus and physical theatre. They share a lot of programming with a French

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dance festival for young audiences, Les Petit Pas. They are particularly interested in dance, installations and shows with high audience capacities and will work to share tours with other colleagues.

Kopergietery – Ghent (www.kopergietery.be/eng)

Contact: Johan de Smet.

Kopergietery are predominately a making organisation, creating theatre and dance and working with their local community. They are particularly interested in international collaborations, and they do sometimes present international works in their venue (they have a live-in apartment on site for visiting artists). Each year, they create at least one international co-production, and they are particularly interested in finding an artistic match in Australia.

Mira Miro – Ghent (www.miramiro.be/en)

Contact: Celine Verkest. Dates: July

Circus and street arts festival, running for four days during the Ghent festival in July. Almost all their presentations are free and either take place outdoors or in unusual spaces. They won't program any work they haven't seen live – i.e. they won't program from a video under any circumstances. Celine knows some of the key Australian work and has attended APAM in the past.

Storm Opkomst – Turnhout (<http://stormopkomst.be/>)

Contact: Sarah Rombouts. Dates: March

A five day multi-artform festival for children aged 0-12 and their families held at the De Waroude venue in Turnhout. Focussed on cross artform work, they are interested in outdoor and site-specific presentations, with much of the work not initially made for a children's audience. Most of the work presented in Belgian, but there is interest (if limited capacity) to present international work, and festival directors from across Belgium and Holland come to the festival to see work. Sarah is happy to program from video.

Key Belgian Companies

Belgian work for young audiences is incredibly most exciting – particularly physical theatre, dance and site-specific work. Here are a handful of particularly exciting companies.

Studio Orka – Ghent (www.studio-orka.be)

All their work is site specific, much of it is large-scale. They are incredibly respected – some people might know their well known work, *The Legend of Woosterdam* which has toured for many years. Their venues include parks and supermarkets.

Fabuleus – Leuven (www.fabuleus.be)

Dance and physical theatre created by emerging artists, and work made in collaboration with young people. The quality of work is very high, and they tour extensively.

Het Paleis – Antwerp (<http://www.hetpaleis.be>)

Large theatre in Antwerp, creating mostly larger scale work, with a particular interest in touring internationally. They create theatre, dance and musical theatre.

Zonzo Compagnie (<http://www.zonzocompagnie.be/en>)

Zonzo creates innovative and imaginative music projects for children. Zonzo program Big Bang, a music festival for young audiences which takes place in different European cities. See <http://www.bigbangfestival.eu/en/bigbang/mission-statement>

De Spiegel (<http://www.despiegel.com/en>)

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I haven't seen the work, but they frequently came highly recommended. They make work for very young audiences. Their website says: Theater De Spiegel makes music theatre for tiny tots. Actors and musicians play with figures, space and music as well as with the audience.

Pantalone (<http://www.pantalone.be/>)

Also highly recommended was Pantalone – who also make work for very young audiences, working particularly with those affected by disability, illness, poverty or trauma.

Laika (<http://www.laika.be/l.cgi?a=3000&t=EN>)

Also highly recommended.

Kabinet K (<http://www.kabinetk.be/>)

Incredible dance for young audiences, working with children on stage. An interesting creative process where the children don't know the content in which they are working, but rather follow direction closely from their adult directors. The work is of a very high standard.

Ontroerend Goed (<http://www.ontroerendgoed.be>)

Well known to Australian audiences, the company sometimes collaborate with young people to make work for adults.

Campo (<http://www.campo.nu/nl/over-campo>)

A venue in Ghent presenting, producing and touring new work.

AUSTRIA

Austria has a handful of very strong festivals and venues presenting international work. These organisations have resonance across Europe. Consequently, targeting Austria requires speaking with only a handful of key people. Without an organisation like the Goethe Institut, touring internationally by Austrian artists is difficult, as their opportunities to gain funding is limited. In Austria, the largest audience for children's work is generally 250, and a 10x10m stage is as big as they get (except perhaps at the Schächpir festival).

The key Austrian contact (indeed, one of the key European figures in TYP) is Stephan Rabl, who is Director of both Dschungelwien (a venue in Austria) and Schächpir (a festival in Linz). The only other opportunities for presentation of work are at the Szene Bunte Wähne and Spleen festivals.

English is well spoken (although not as well spoken as in Belgium and Holland) and there was no concern in presenting work in English for ages 12+.

Key Austrian Festivals and Venues

Dschungelwien – Vienna (www.dschungelwien.at/start/)

Contact: Stephan Rabl

This venue is the biggest children's theatre and is very well funded. It is located in the MuseumsQuartier Wien (www.mqw.at) – the central tourist museum and gallery district in Vienna. They present work throughout the year (with the exception of a summer break in July and August when the venue closes.) Most works are programmed in the range of €2000-€3000 plus plus. Stephan is willing to program from video if he can't see work first hand, but is inundated with programming pitches and is unlikely to program without an existing relationship if he hasn't seen work. Cultural exchange is extremely important to him – he is not interested in a transactional relationship, but rather a partnership approach. Dschungelwien creates and tours original work, and are particularly well known for their dance work *Surprise*.

Schächpir – Linz (www.schaexpir.at)

Contact: Stephan Rabl. Dates: June/July every second year.

This festival is a key event in the international TYP European circuit, with many programmers attending the festival to see the 40 or productions presented every second year. Approximately half of the program is international, and it presents a variety of work – large and small scale, outdoor, indoor, installation, theatre and dance work – for audiences aged 2-25 years.

Szene Bunte Wähne – Vienna and Horn (www.sbw.at)

Contact: Yvonne Birghan-van Kruyssen. Dates: February (theatre festival), September: (dance festival)

Two highly respected festivals are organised each year – in February a theatre festival is held in small towns and cities outside of Vienna, in which work is presented in city halls and barns and non theatre venues as well as theatres. The work is strong and the festival is well-funded. In September an important dance festival for young audiences is held in Vienna itself, mostly at Dschungelwien. Presenters come to the dance festival in particular.

Spleen – Graz (www.spleengraz.at)

Contact: Hanni Westphal. Dates: February every second year (next is 2016)

Small festival in Graz, presenting international work predominantly from European countries – Germany, Belgium, Spain, Italy, Switzerland and of course Austria.

GERMANY

Germany's system works very differently from any other country I have investigated. Each city has its own permanent actors' ensemble, producing their own work. This means each city has their own equivalent of the MTC/STC/QTC-type theatre companies but often specifically focused on creating work for young audiences. Touring is rare, and international touring is limited to a week or two closeby in Europe. As their companies are ensemble-based, their models are based on making and presenting new work – if they are touring work, their performers are not available to rehearse or perform new work – their system simply doesn't allow it. An extraordinary amount of new work is made every year. Consequently, there are very limited opportunities for touring international work into Germany – primarily by way of international co-production or at a handful of international festivals outlined here. In Germany, money is spent on permanent infrastructure, and the gap between the haves and the independent artist have-nots is enormous. The German ASSITEJ office (www.assitej.de) is the best funded in Europe and can distribute information across their networks very efficiently.

German work is predominantly text-based work – it is often very conventional and was frequently described to me as being “very serious”. The German repertoire is, however, very international. Not all original work created is by Germans, and companies are searching for play scripts of the highest quality to be translated into German. Finegan Kruckemeyer's work (translated into German) is well known in the region – the result of him having a local agent – but the most famous work is undoubtedly Zeal Theatre's *The Stones* by Stefo Nantsou which was translated into German and toured extensively, with over 15 different productions of the script created over the last five years. Nantsou has successfully licensed other scripts in Europe with several new productions the result.

English-language text is not as well received in Germany, since English and American TV and movies are dubbed into German (unlike other countries where they have subtitles) and so the Germans' English language skills are not as strong as the Dutch and Belgians in particular. Negotiations can still take place in English.

Key German Festivals and Venues

Augenblick mal! – Berlin (www.augenblickmal.de)

Contact: Gerd Taube. Dates: April every second year (next is 2015)

This is the major German festival for young audiences. It takes place in Berlin, but it is organised by the national ASSITEJ office which is based in Frankfurt. The 2015 festival coincides with the international ASSITEJ meeting and will feature 30-40 emerging artists from developing nations. The program has just been announced and it features 10 German and three international works. International programmers do attend this festival. Indicating an interest in non-text based work, in outlining their 2015 program, the organisers stated: *“It is immediately striking that seven of the 10 productions...selected by the jury have been created on the basis of improvisations, research and the early inclusion of young people in the rehearsal process. Only one of the shows has a written play as its basis. Two other productions are stage adaptations of novels. In addition dance is at the centre of things for the very first time, particularly in the shows for children...For this year's jury it was particularly important that the shows had something to say to their young audience. The urgency of their statements had to be clear. Theatre for children and young people in Germany takes issue with the real lives of young audiences and is confident enough to deal with political and moving personal themes. It is constantly on the move and in a process of change.”*

Schoene Aussicht – Stuttgart (www.schoene-aussicht.org)

Contact: Brigitte Dethier and Christian Schonfelder. Dates: May every second year (next is 2016).

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Organised by Junges Ensemble Stuttgart (a permanent theatre ensemble), this is a respected festival presenting German and international work – the purpose of international work is predominantly “to inspire German colleagues” and so they are looking for unusual work. Discussion is a key component of this festival – artists don’t simply perform and go, but are encouraged to stay and see other work, with interconnection a key aim. An installation is usually programmed, but the work features mostly theatre and dance. International work usually has no text, but English isn’t impossible. Due to the Stuttgart/Manheim puppetry festival Imaginale, the festival doesn’t program much puppetry.

Starke Stücke – Frankfurt area (Rhein-Main) (www.starke-stuecke.net)

Contact: Nadha Blickle. Dates: February/March

This festival has an unusual set-up – the festival itself has no cash for programming, and yet they are responsible for selecting works which are presented in the festival. They use their expertise to work with the venues which act as their presenting partners. The venues themselves put up the cash and take the risk, but the festival takes a central role in coordinating programming, centralising marketing and travel arrangements. But the festival is as much a relationship broker as they are programmers. There is no central venue – this festival is across a whole region and while this does mean some productions can tour to multiple venues during the festival, it does mean the festival doesn’t aim to be a showcase, and not many programmers attend the festival. The festival is respected, however, for presenting quality work. An average fee here is €2000 per performance but this varies of course.

Halbstark Festival – Münster (www.halbstark-muenster.de)

Contact: Silvia Andriga. Dates: October every second year (next is 2016)

This is a highly regarded festival which has now been held three times. Held across the small town of Münster, the festival presents high quality dance and theatre, fitting in conventional theatre spaces. All work is ticketed. The Artistic Director Silvia is Dutch, and based in Holland. A very small delegate program welcomes international programmers – something the festival is hoping to increase in the longer term. Work is specifically for ages 9-12 years.

Festival Panoptikum – Nuremberg (www.festival-panoptikum.de)

Contact: Cathrin Bloess. Dates: January every second year (next is 2016)

A small but respected festival, work is featured from across Germany and Europe. They do not consider touring work from Australia at all as they only present work from Europe.

Fratz Festival – Berlin (www.fratz-festival.de/en/fratz/festival/)

Contact: Dagmar Domrös. Dates: April

Organised by theatre making company Theatre O.N, this festival focuses on theatre for the very young, and features a discussion symposium. As an independent company, the budget is small (€1000 to €1500 per show is standard). The festival is presented at the same time as Augenblick mal! so many international presenters are in town at the same time.

Hellwach – Hamm (www.helios-theater.de)

Contact: Barbara Kölling. Dates: June every second year (next is 2016)

Organised by respected theatre company Helios, this festival varies in size depending on the amount of funding and partners that join every second year. Work is presented in the regions near the small city of Hamm. There is a public symposium (in German), and work includes puppetry and object theatre, dance work and work for the very young.

Imaginale – Stuttgart and Mannheim (www.imaginale.net)

Contact: Andrea Gronemeyer. Dates: March every second year (next is 2016) – sometimes the festival is moved to January.

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A puppetry and object theatre festival held over two cities close to each other. Works often tour to up to six venues. A festival for adults as well as children, and the organisers will curate from videos.

Fabrik – Potsdam (www.fabrikpotsdam.de)**Tanz Tage – Potsdam (www.potsdamer-tanztage.de)**

Contact: Sven Til

The international centre for dance and movement in Germany, Fabrik are interested in presenting dance work for young people year round. Their dance festival (including a component for children and young people) is held in May.

International Directors' Seminar – Various cities in Germany (www.assitej.de)

Contact: Meike Fechner

Not a festival presenting work, but every second year, ASSITEJ Germany curates an international directors' seminar program, in which several Australian directors have previously participated (including Cymbeline Buhler, Sue Giles, Leticia Caceres, Karla Conway, Tim Mullooly, Binh Duy Ta and Brendan Ross). The seminar program is designed for exchange and features participants from across the globe.

Key Companies**Theater an der Parkaue - Junges Staatstheater Berlin (www.parkaue.de)**

The biggest theatre in Berlin. As an ensemble-based company they rarely tour. They are currently developing a collaboration with the UK's Forced Entertainment which looks very exciting. They will consider co-productions, and have presented international work (for example, a mini-festival of Israeli work), but this is the exception rather than the norm.

Helios Theatre (www.helios-theater.de)

Contact: Barbara Kölling.

Highly respected company predominantly making work for the very young.

Theatre O.N. (www.theater-on.com/)

Contact: Dagmar Domrös.

Small but respected company predominantly making work for the very young.

GRIPS Theatre (www.grips-theater.de)

Contact: Stefan Fischer Fels

Artistic Director Stefan Fischer Fels is very well connected and currently sits on the ASSITEJ Executive Committee. He also sits on the boards and programming committees on festivals across Germany, including Augenblick mal!. At GRIPS, he focuses on creating works about contemporary social issues. While the organisation is well funded (€2.5 million), they are ensemble based and rarely tour. Consequently, co-productions are very hard, however Stefan is open to new models of collaboration, perhaps with two casts creating the same work. He is very interested in finding ways to exchange texts for translation.

THE NETHERLANDS

Like Belgium, there are some significant opportunities for touring in the Netherlands, with a handful of strong festivals and venues with major international reach. Once again, English is very well spoken and there are no problems in touring English work for ages 10-12+. In Amsterdam, the government funds theatre making companies well – but the smaller presenting venues have less money. As a result, touring companies can ask for low fees – they don't need to generate income in the same way – which makes touring into Holland difficult financially. Some key presenters are well funded.

Key Festivals and Venues

Tweetakt and Kaap – Utrecht (<http://tweetakt-kaap.nl/>)

Contact: Petra Blok. Dates: March/April every year.

Tweetakt is possibly the most highly regarded in the region, with many festival programmers looking to Tweetakt. The reason for this is that Tweetakt often present works not usually seen on the touring circuit. They frequently program work designed for adult audiences, but which can successfully play for young people. They are often described as lone agents – they are definitely leaders, rather than followers – but they are also an island who rarely share programming. The festival runs for 17 days and features 50 companies, half of which are international. They present a lot of work from Belgium, and often commission new works from artists with which they already have strong relationships. Many delegates are invited but there is no formal delegate program – i.e. delegates choose their own shows, but they are helped around by Tweetakt staff. Kaap is their visual arts festival, running from March to June. Performances usually play just twice (one during the day and once at night) and very occasionally four times. They are happy to program from DVDs as they rarely travel further than Belgium to see work.

De Betovering – The Hague / Den Haag (www.debetovering.nl)

Contact: Suzanne Verboeket

This festival takes place across The Hague, with a festival centre focusing performances in the city centre. They present work from across Europe with a strong international program. This is a festival punching above its weight – small budgets are stretched. A small but well organised delegate program sees presenters predominantly from Holland and Belgium see the work. The work is varied – it includes dance and theatre and installations created by the festival themselves. They are happy to share work with other festivals, though it's not something they've regularly done in the past. They are increasingly interested in international work if the logistics and finances can work.

De Krakeling – Amsterdam (<http://krakeling.cramgo.net>)

Contact: Kees Blijleven.

De Krakeling is an arts venue dedicated to people aged 0-17 years- the only one in Amsterdam. They are only a presenting house and do not make work. Sector development is key and each year they present an important director talking about the state of TYA for the local industry. They are a venue for festivals during the year (such as the puppetry and object theatre festival Pop Art, and a dance festival held every second year). Kees is currently planning a major international festival across multiple venues in 2016. He is finalising fundraising and planning, but the plan is to hold it in November 2016 for the first time for 8 or 9 days. The plan is to have 6 Dutch works and 6 international works, including site specific work. Currently De Krakeling only presents international works during festivals, but the plan is to increase this. Kees is the President of Assitej Holland, and usually attends IPAY where he has seen Australian work.

2turvenhoog – Amsterdam (NL). (www.2turvenhoog.nl)

Contact: Ingrid Woolfe. Dates: September

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This festival takes place for three days annually in Schouwburg Almere, just outside of Amsterdam. The festival is for very young children, aged 6 months to 6 years. The work presents 30% Dutch and 70% international work, commissioning three artists every year to make work for the very young – but only artists who have never made work for this age group. Ingrid, the Artistic Director, is incredibly passionate and focussed in her philosophical approach to making and presenting quality work.

Jonge Harten (<http://www.jongeharten.nl/>)

Contact: Marga Kroodsma. Dates: November

I didn't connect with them personally, but here's what their website says: "Jonge Harten is a nine day theater festival that takes place in almost all theaters in Groningen. It is a festival to discover. Including a lot of young creators, visual physical theater, performance, dance, music and a captivating festival heart. For young people that want a little bit more. And dare to."

Holland Festival (www.hollandfestival.nl/en)

Contact: Ruth Mackenzie. Dates: September

Major international festival – i.e. not a children's festival – but they do program children's work every now and again.

Noorderzon (<http://www.noorderzon.nl/en>)

Contact: Mark Yeoman

Well resourced festival, which includes a small amount of programming for young people.

Key Companies

Monobanda (www.monobanda.nl)

Company specialising in interactive installations.

Het Filiaal (<http://www.hetfiliaal.nl/content/about-us>)

Well known internationally, this touring theatre company's works include *Miss Ophelia*, *The Secret of Q*, *As Flat As the World* and *House*.

Maas (<http://www.maastd.nl/english/maas/4342-2/>)

Well funded, high-quality theatre/dance company based in Rotterdam.

Theater Artemis (<http://artemis.nl/english/>)

Respected theatre company, especially for its shows *The man who knows it all* and *The day the parrot had something to say for himself*.

Bontehond (<http://www.bontehond.net>)

I didn't meet with them, but they were highly recommended – their website describes their work as challenging.

Het Houten Huis (<http://www.hethoutenhuis.org/english>)

Well known for their brilliant puppetry work *Adios*.

Toneelmaakerij (www.toneelmaakerij.nl)

High quality, large scale, text based work.

Erik Kaiel (<http://arch8.org/>)

Highly respected independent artist making dance work for young people, often in interesting spaces.

KEY RECOMMENDATIONS TO THE AUSTRALIA COUNCIL

Support Australian TYP organisations to tour to Europe

The new Australia Council strategic plan has as one of its goals *Australian arts are without borders*, as well as plans to strengthen artistic experiences by, with and for children and young people through its *Arts enrich daily life for all* goal. There is great opportunity for touring to venues and festivals in Belgium, Austria, Germany and the Netherlands if strategic investment is made in strategic international market development by Australian TYP companies. Particular focus should be made to supporting artists touring work through the new organisations and projects grants.

Support Australian TYP organisations to engage in artistic exchange with European companies

Several organisations indicated interest in collaborative projects with Australian companies. As successful collaboration is usually the result of long and personal relationships, support should be given to build two-way collaborative relationships over time. The aesthetic differences between the work predominantly being made would result in unique artistic work. Particular focus should be made to supporting artists collaborating on new works internationally through the new organisations and projects grants.

Develop support mechanisms for leading Australian choreographers to make dance for young audiences

There was significant demand for dance work of the highest quality for young people, but with one or two exceptions there is almost no work being made for this audience in Australia. This is key from both an artistic and an audience development perspective. Through a specific dance initiative, support to tour Dance work for young audiences into Australia needs to be increased, profiling existing work for young audience needs to be increased, professional development for Australian choreographers in this area needs to be provided, and specific commissioning funds for these artists is required to affect significant change in this area. These could be held in collaboration with a significant company, venue or festival.

Support showcase opportunities in Europe

The Australia Council must provide additional support to TYP companies who have a genuine showcase opportunity in Europe, as they have the capacity to open the market for others. For example, Belgium's Krokus Festival is planning an Australian focus in 2016 – the Australia Council should support companies presenting at this festival with a targeted delegate program, financial support, discussion forums and on-the-ground staff to maximise impact. Specific and targeted advocacy should be undertaken to push for additional Australian foci at other key festivals and this support extend to other key opportunities as they present themselves.

Support Australian festivals for young people

There was a desire from some programmers to attend a key Australian festival for young people. None of the existing festivals were of particular interest. Support needs to be given to develop these existing festivals or create a new opportunity designed for international showcase of Australian TYP work.

Support key programmers to attend APAM

There is limited interest in attending APAM due to its broad nature and timing, but a handful of key presenters would be interested in attending APAM if their attendance was supported by the Australia Council.

Support ASSITEJ network

An Australian representative on the international ASSITEJ Executive Committee is key to promoting Australian work in Europe. In addition, the Australia Council should send a delegation each year to the ASSITEJ international gathering or congress (which is much

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more targeted than, say IETM meetings, for this sector). These delegations could include other key European TYP festivals. The ASSITEJ Next Gen program supports emerging practitioners. With the de-funding of YPAA, there is no organisation with staff to support the ASSITEJ network in Australia, and this support should be taken over by a resourced organisation in order to investigate and develop ongoing international opportunities for the sector in collaboration with the international ASSITEJ network.

Create an online publication showcasing Australian work

A curated online publication (with videos) should be created to showcase Australian tour-ready work as a simple first port of call for international presenters looking to learn more about Australian work.

Continue to support IPAY delegations

Showcasing at IPAY does provide some opportunity to open the European market, as several key programmers do attend IPAY to find new work.

Investigate Coup de Theatre

Several programmers mentioned that they attend Coup de Theatre in Montreal. The possibility of this event as a potential networking and showcase opportunity should be investigated.

Continue to research European markets

This project only included research into Belgium, Austria, Germany and the Netherlands. Other consultants have researched Denmark, Norway, Sweden and Finland, but there remains great opportunity to unlock key touring markets in France, Switzerland, the UK and Ireland with detailed research similar to these projects.

KEY TYP FESTIVALS

The following festivals list is not a fully researched, complete list – it is simply a calendar of festivals which I discovered during this project in both the target countries and others in Europe. I thought presenting them chronologically might be useful...

January**February**

Panoptikum	Nuremberg, Germany	www.festival-panoptikum.de
Spleen	Graz, Austria	www.spleengraz.at
Szene Bunte Wahne	Vienna & Horn, Austria	www.sbw.at
Visioni di 15magin, visioni di teatro (La Baracca)	Bologna, Italy	http://www.testoniragazzi.it
Momix	Kingersheim, France	www.momix.org
Schouwburg Kortrijk	Kortrijk, Belgium	http://www.schouwburgkortrijk.be/
Les Petits Pas	Roubaix, France	www.gymnase-cdc.com/festivals/les-petits-pas-2/

March

Krokus Festival	Hasselt, Germany	www.krokusfestival.be
Tweetakt	Utrecht, Holland	http://tweetakt-kaap.nl/
Imaginale puppet festival	Stuttgart & Mannheim	www.imaginale.net
Starke Stücke	Frankfurt, Germany	www.starke-stuecke.de
Bravo!	Helsinki, Finland	www.bravofinland.org
Schweiz-Festival (Tak, Schaan)	Liechtenstein	www.tak.li
Storm Opkomst	Turnhout, Belgium	http://stormopkomst.be/
Young at Art	Belfast, Ireland	http://www.youngatart.co.uk/festival

April

Augenblick mal!	Berlin, Germany	www.augenblickmal.de
Opening Doors	Wales, UK	www.agordrysau-openingdoors.org
Fratz Festival	Berlin, Germany	http://www.fratz-festival.de
Swop Festival of dance	Denmark	http://swopfestival.dk/?lang=en
Aprilfestival	Denmark	http://www.aprilfestival.dk/

May

Imagine	Edinburgh, UK	www.imagine.org.uk
Schone Aussicht	Stuttgart, Germany	www.schoene-aussicht.org
Bibu.se	Hel Singborg, Sweden	www.bibu.se
The Spark	Leicester, UK	http://www.sparkfestival.co.uk/

June

Schaexpir	Linz, Austria	www.schaexpir.at
Hellwach	Mannheim, Germany	www.helios-theater.de
Blickfelder	Zurich	www.blickfelder.ch/

July

Mira Miro	Ghent, Belgium	www.miramiro.be/en
Oerol Festival	Terschelling, Holland	www.oerol.nl
Chalon dans la rue	Loire, France	www.chalondanslarue.com
On The Edge	Birmingham, UK	http://tya-uk.org/
Humorologie	Kortrijk, Belgium	www.humorologie.be/programma/
Sinsken	Kortrijk, Belgium	http://www.kortrijk.be/sinsken/

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August

Edinburgh Fringe	Edinburgh, UK	www.edfringe.com
Noorderzon	Groningen, Holland	www.noorderzon.nl/en
TAZ	Oostende, Belgium	http://theateraanzee.be/en/
Mladi Levi festival (Bunker)	Ljubljana, Slovenia	http://www.bunker.si/eng/festivals/mladi-levi
Metropolis Festival	Copenhagen, Denmark	http://www.kit.dk/2014/uk-NYCIRKUS.html
Tanz im August	Berlin	http://www.tanzimaugust.de/

September

Szene Bunte Wahne (dance)	Vienna, Austria	www.sbw.at
2turvenhoog	Amsterdam, Holland	www.2turvenhoog.nl

October

Halbstark	Munster, Germany	www.halbstark-muenster.de
De Betovering	The Hague, Holland	www.debetovering.nl/
Baboro	Galway, Ireland	http://baboro.ie/
Take Off	Durham, UK	http://www.takeofffestival.org.uk

November

Import/Export at Bronks	Brussels, Belgium	www.bronks.be
New Festival at De Krakeling TBC	Amsterdam, Holland	krakeling.cramgo.net
Image Tanz	Vienna, Austria	www.brut-wien.at/
Next Art Festival	Lille, France	www.nextfestival.eu/
Swedstage	Sweden, Stockholm	www.swedstage.se
Mini Midi Maxi	Bergen, Norway	http://minimidimaxi.no/

December

Spekken (Uitbureau)	Ghent, Belgium	www.uitbureau.be
Showbox	Oslo, Norway	www.showbox.no

All Year Programming

Dschungelwien	Vienna, Austria	www.dschungelwien.at/
Cultuurcentrum Hasselt	Hasselt, Belgium	www.ccha.be
Bronks	Brussels, Belgium	www.bronks.be
Fabrik	Potsdam	www.fabrikpotsdam.de
The Unicorn	London, UK	Unicorntheatre.com
The Egg – Theatre Royal	Bath, UK	www.theatreroyal.org.uk/