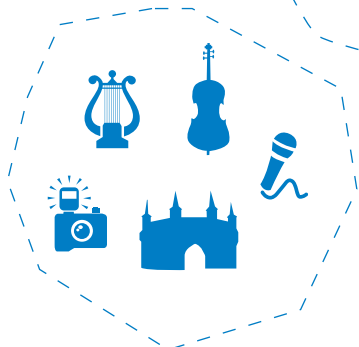
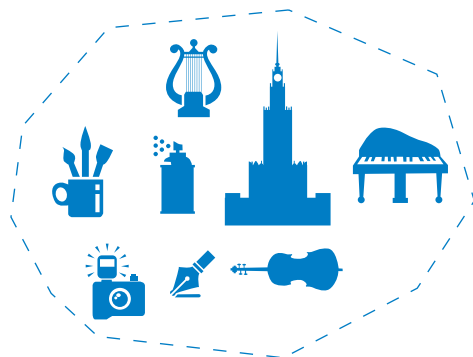
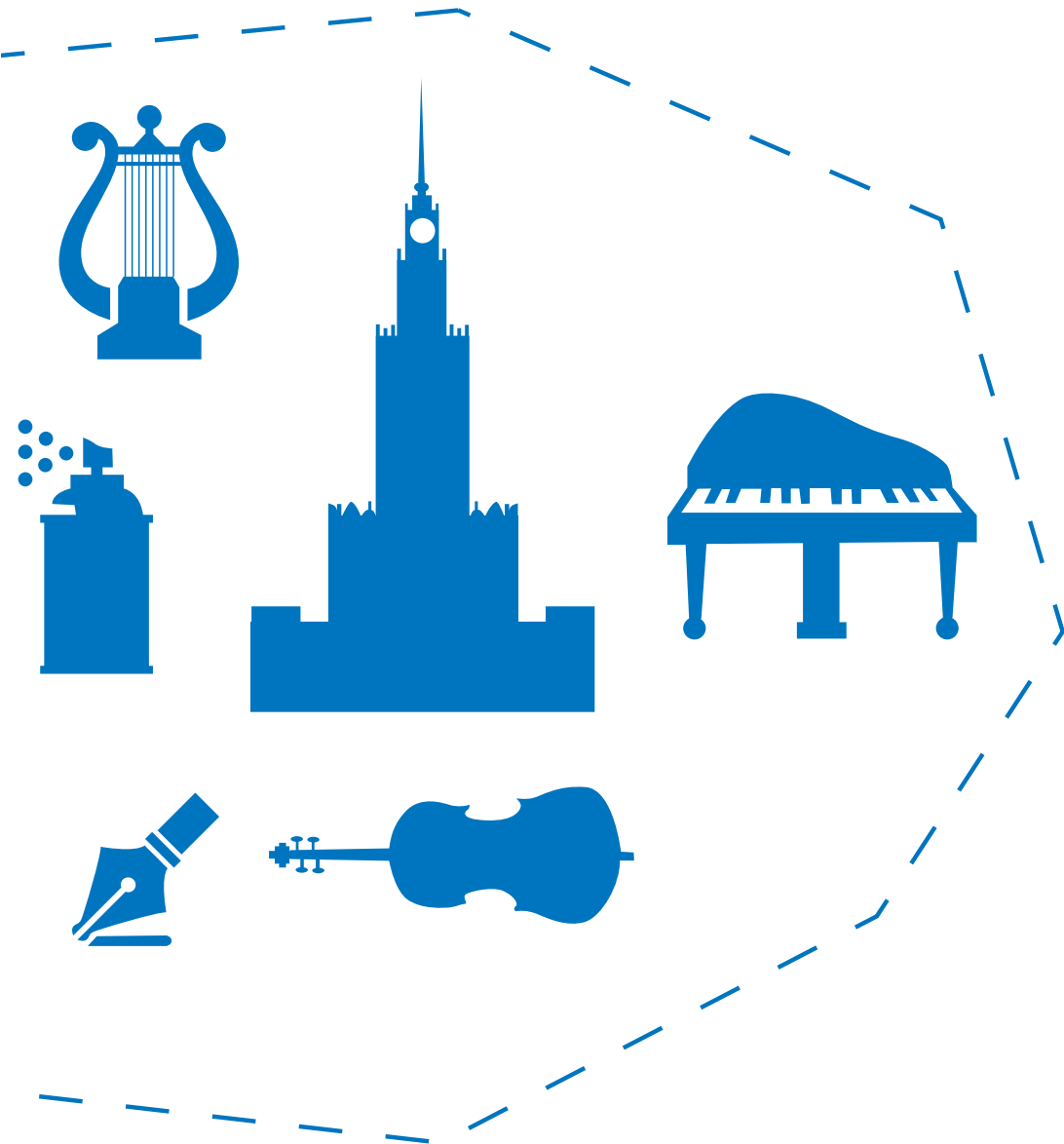


Closer look:  
**EUROPEAN CULTURAL  
COOPERATION NETWORKS  
IN PRACTICE**





Closer look:  
**European Cultural Cooperation  
Networks in Practice**

**Published by:** Cultural Contact Point Poland, Adam Mickiewicz Institute  
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ec.europa.eu/culture/index\_en.htm



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eacea.ec.europa.eu/culture/index\_en.php

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## Introduction

At the European Culture Congress in Wrocław, Poland in 2011, Jean-Pierre Deru, when discussing the formation of cultural cooperation networks, said that they become „an indispensable tool at the EU and international level, they prove to be more flexible, and motivation of their members is higher than in more traditional channels of cultural cooperation”<sup>1</sup>. Networks are believed to be a common and open form of activity, a platform for sharing experience, creating inspiration and putting collective ideas into practice. Such international associations can also contribute to cultural policies thanks to mutual support and solidarity at both local and international level.

Although networks have existed for many decades, recently they have taken on a new meaning for the European cultural communities. When analysing Creative Europe, the European Commission’s proposal for programme for culture and creative sectors for 2014-2020, we noticed that one of the areas financed by the European Commission is going to be the activities of European networks of cultural organisations. This is why we decided to gather the most important information about such associations, to see how they work and discuss some examples and good practice in creating and participating in such structures. We would like this report to serve not only as a source of information, but also as a stimulus for institutions and organisations to cooperate with existing networks and create new areas for cultural activities at the European level.

We are thankful to the writers who decided to share their knowledge and precious experience for their involvement and time spent to prepare this report.

Cultural Contact Point Poland

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<sup>1</sup> Jean Pierre Deru, (2011) *Development of Cultural Networks in Europe: Challenges and Trends*, [http://www.culturecongress.eu/ngo/ngo\\_bestpractice\\_deru](http://www.culturecongress.eu/ngo/ngo_bestpractice_deru)



photo by Printomato



## **CULTURAL COOPERATION NETWORKS – WHAT ARE THEY, HOW DO THEY FORM AND OPERATE?**

Małgorzata Sternal



## European Cultural Cooperation Networks

Cultural cooperation in Europe has a long lasting tradition and a vast array of forms which evolved throughout decades of joint activities. In the second half of the 20<sup>th</sup> century, those forms were affected by geographical, political and social conditions in the European countries, as well as by creation and expansion of the European political and economic community. Alongside international cooperation, or rather cultural exchange, which was coordinated by respective ministries as an important diplomatic tool, the eighties witnessed the boom of activities as old as civilization itself, but this time in entirely new forms. Although contacts among artists, scientists and other professionals above national borders and above rigid structures set out by formal relations between countries were of course hardly a modern concept, the advent of organisations today called 'European cultural networks' sparked a new approach to the issue of cooperation. The authors of the research report on European cultural cooperation (a document prepared for the European Commission)<sup>2</sup> point out that the extent and content of cooperation is nowadays determined by "(...) multilateral flow of projects and initiatives, which are launched and implemented by individual artists, non-profit organisations, local museums, theatres and companies, arts management companies, local and regional authorities, as well as by national governments and those organisations coming under their structures"<sup>3</sup>; at the same time the authors stress the increasing significance of international, third sector cultural organisations. It was officially confirmed in the Resolution of the Ministers of Culture of the European Community of 14 November 1991<sup>4</sup>, in which – considering the fact that the growing awareness of being a part of the EU was followed by increasing numbers of European networks of cultural NGOs – the ministries stress the importance of networking for cultural cooperation and the need to encourage local NGOs to come and work together, as well as the need for the European Commission to consider the role played by networks in future activities of the Community.

At that time, many networks had already had many years of cooperation under their belt. An impulse to establish such associations came from common problems, related for example to a development of a given form of art or cultural activity and to a desire to look for solutions together.

### Network as a kind of organisation

The word *network* can be simply understood as a group of people interacting with each other. Regardless of numerous connotations of the words *network* and *networking*, we can assume that

<sup>2</sup> Report on the state of cultural cooperation in Europe (2003), EFAH-Interarts, [http://ec.europa.eu/culture/documents/summary-report-coop-cult\\_en.pdf](http://ec.europa.eu/culture/documents/summary-report-coop-cult_en.pdf), [http://ec.europa.eu/culture/pdf/doc942\\_en.pdf](http://ec.europa.eu/culture/pdf/doc942_en.pdf)

<sup>3</sup> ibidem, p.ix

<sup>4</sup> Resolution of the Council and the Ministers of Culture on Cultural Networks (91/C 314/01), <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:41991X1205:EN:NOT>

*cultural network* is an organisation of people and/or institutions of similar professional interest or role performed in their respective cultural communities or a given form of art. European cultural networks operate above national borders and they usually take on a legal status of an association registered in one of the European countries. In their beginnings, these networks generally constantly evolve and are flexible, informal, *emergent structures*<sup>5</sup>. Most networks active at the European level are now stable and mature organisations with clear missions, charters, decision-making procedures, working groups, etc. It does not change the fact that those associations remain innovative and flexible thanks to the commitment of members and the projects they are involved in; they are also very responsive to changes in the world of culture. Wide spectrum of knowledge, skills and experience presented by member organisations and the fact that networks serve as bridges between the most basic elements of the cultural sector (artists, promoters, third sector organisations) and international institutions makes those associations an indispensable tool of shaping the EU cultural policies<sup>6</sup>, while they still remain the basic „communications infrastructure for cultural collaboration"<sup>7</sup>.

The most important features of networks as organisations are<sup>8</sup>:

- strong interpersonal ties, which go beyond regular competence issues,
- non-hierarchical relations,
- openness for development and change,
- innovativeness of structures and activities, which is truly what makes network organisations stand out.

Cultural networks are structures of low formality, constantly under development – mainly thanks to the influx of new members. Other features specific to such associations is the option to choose your own level of commitment and the fact that usually they benefit their members in terms of general professional development.

### What are the differences between networks?

The very nature of networks makes it difficult to classify them, however we can use several criteria to single out groups of associations similar in one way or another. Some factors are somewhat „technical" – for instance, networks differ in size (number of member organisations), depending on the specialisation of their areas of activity, which is by itself another distinct factor – we can divide networks by their objects, the areas of their research or practical activity (heritage, music,

<sup>5</sup> Judith Staines, (1996) *Network Solutions for Cultural Cooperation in Europe*, <http://www.creativeideasbank.eu/wp-content/uploads/2012/10/NETWORK-SOLUTIONS-FOR-CULTURAL-COOPERATION-IN-EUROPE.pdf>

<sup>6</sup> Jean Pierre Deru, (2011) *Development of Cultural Networks in Europe: Challenges and Trends*, [http://www.culturecongress.eu/ngo/ngo\\_bestpractice\\_deru](http://www.culturecongress.eu/ngo/ngo_bestpractice_deru)

<sup>7</sup> [http://www.efah.org/components/docs/networks\\_ngo\\_4.pdf](http://www.efah.org/components/docs/networks_ngo_4.pdf)

<sup>8</sup> Gudrun Pehn, (1999) *Networking Culture. The role of European cultural networks*, Council of Europe Publishing, p. 29.



theatre, architecture, etc.). The degree of specialisation is related to the category of members of a given association – many networks are open only to organisations and only of a specific kind, e.g. universities, which excludes individual membership. Some other international organisations accept only individual members who meet specific professional requirements (e.g. museum workers, librarians, piano teachers, etc.). Networks also differ in terms of their origins. The bulk of them are grassroots, created spontaneously as specific needs of some art or cultural communities were identified. However, some of them were created by ministries or international institutions to address certain needs defined by the founders. In this case, the membership is established top-to-bottom, which sometimes can adversely affect individual commitment to cooperate, but in turn brings certain stability to the whole enterprise.

Another type of classification concerns the main purpose and manner of conducting activities. Most networks aim to be „a platform to share knowledge, experience and methodology“ (ENCATC) and „providing room for development“ (ELIA). Thanks to meetings, discussions, conferences, trainings or workshops, many networks serve as a platform for cooperation and professional development. Another distinct group comprises advocacy networks - here the most prominent one is beyond doubt *Culture Action Europe*, followed by *Europa Nostra* and EBLIDA. They are an important voice of the community among European institutions, calling for legal and financial solutions which support the cultural sector in Europe. Yet another kind of networks includes international professional organisations which admit only eligible professionals, like architects or librarians. In contrast, information networks aim to collect specific information via their member organisations and publish it. Associations of this kind are dedicated not to their members, but on the contrary – to people and organisations outside (*On the Move*).

### Why join networks and how to participate?

Networks have many functions, but the most important ones are always to stimulate development, hone professional skills by members, both individual and organisations, through bringing them together. Members of networks keep saying that despite the revolution in communications, thanks to the Internet and other platforms of sharing ideas, there is nothing like a face-to-face encounter and inspiration that comes from it, and it cannot be replaced by even the most refined media, including social network sites.

The benefits usually mentioned by network members include: the possibility to promote their parent organisations, access to specific resources (professional contacts, knowledge, trainings, funds), inspiration to undertake new activities, imitating good practice used by fellow organisations, acquiring practical skills in working on international projects, finding suitable partners for European projects, transforming local relations through international partnership, and last but not least – mutual support, necessary especially for individual artists, independent managers or small organisations.



All these benefits do not come cheap. Sometimes the attitude towards networks is biased and focuses only on good things. We should not forget that participation in networks means also serious commitment of resources: time, energy and funds. Membership fees may range from several dozen to several hundred Euro, even up to several thousand Euro per year in the case of networks of huge organisations or self-governments. On the top of that, it is absolutely necessary to set aside resources to take part in direct meetings with partners at least once a year; without it the cooperation is not really on. Sometimes, various organisations can afford the membership fees, but they lack the actual will to invest energy in meeting other members. Collaboration needs trust, which is difficult to build only via digital communications; you cannot really use tap the network's resources if you do not get involved in its activities.

### What is the future for network cooperation?

Some problems faced by networks are known very well and result from their very nature. Their international status, no real roots and local significance does not help with tangible, organisational and financial, support from local governments and self-governments. Networks are funded in two ways - membership fees, which cannot be too high as not to exclude those who are less wealthy, and subsidies for specific projects. Gaining funds from external sources poses some difficulties due to assessment problems - networks do not produce specific goods, and it is not that easy to assess such intangible benefits like helping with the process of cooperation.

Other difficulties stem from, ironically, the constant expansion of network. Accepting many new members with different profiles certainly contributes to shared knowledge and experience, but can also lead to the loss of distinct features and focus. Ever-expanding network organisations suffer many operational problems; the decision-making process is more and more affected by the central office or director of the association, and not the board elected by the members. Other often mentioned issues include the lack of strategic vision due to focus on ongoing business and year-to-year planning, as funds usually depend on annual membership fees and subsidies.

Despite those defects and risks, networks remain an important actor on the European cultural stage. Their strength comes from the shared belief that joint efforts bring better results, both at the local and international level; what is more, the combination of research/theoretical and practical approach, so typical for many associations, is priceless for modern cultural professionals.

As one expert on the issues of international cooperation and network activities put it in a discussion about the needs and place of network organisations in culture: „I asked many of my friends what they think about the current and future situation of networks. I heard from people who actually take part in networks that these are ongoing inspiration to them. They are inspired by others, their work and how they work, by shared experience. They still want to express the collective voice of our community at the European level. They are also inspired by the alternation of generations, they want to build bridges between generations of cultural professionals. Innovation and visionary



tools were always the best assets of networks, thanks to a wealth of knowledge and experience brought in by their members, and this is how I think networks will carry on - through personal and collective commitment and responsibility for an organisation I am a part of, rather than „I pay and I want to get services back“ attitude. It is this collective effort which is a cornerstone of what we call „networking“ (Lidia Varbanova)<sup>9</sup>.



<sup>9</sup> Interview with Lidia Varbanova, held at ENCATC 19<sup>th</sup> Annual Conference, Helsinki 2011, available at: <http://www.youtube.com/watch?v=4QfyYBkxiZO>

photo by Printomato





Presentation of portfolios at the meeting of *Curators' Network* in Budapest. Photo by Beza Talat



## **POLISH INSTITUTIONS AND ORGANISATIONS IN INTERNATIONAL NETWORKS – SOME EXAMPLES**

Curators' Network

International Print Network (IPNet)

European Network for Baroque Cultural Heritage (ENBaCH)



Meeting of *Curators' Network* in Madrid. Photo by Guillermo Gumiel

Study visit at the archives of György Lukács during the meeting of *Curators' Network* in Budapest. Photo by Géza Talar



## Curators' Network

The concept behind *Curators' Network* was to create an effective tool of cooperation for European cultural organisations. The main goals of this network was to promote the work of young artists abroad and to create a platform of communication and promotion which could bring together creators, curators and institutions.

### Its members are:

- Hablar en Arte, Madrid, Spain (leader)
- Studio of Young Artists Association, Budapest, Hungary
- Visual Arts Foundation, Cracow, Poland
- Brukenthal National Museum, Sibiu, Romania
- Kunsthalte Exergasse, Vienna, Austria

The Visual Arts Foundation is an NGO established in 2001 in Cracow in order to promote and support visual arts in Poland. Its main area of activity is photography, and its mission – to look for new definitions of photography within modern art, history and social sciences.

The Foundation's most important curatorial activity is the annual festival Month of Photography in Cracow. It features exhibitions of photographers, meetings with artists, panel discussions, film screenings and concerts, as well as many conversations and constant dialogue between the audience, creators and curators.

The Foundation believes also in the importance and impact of books, which stay with us long after exhibitions and conferences are done and gone. Hence, it is also active as a publishing house, focusing mainly on festival-related materials, books on the theory and history and photography, as well as rare and exquisite literature.

The Foundation collaborates with many cultural institutions in Poland and abroad, is a member of international cooperation networks and takes part in numerous photo events worldwide.

### Activities:

The network organises a series of international meetings, attended by its members, invited curators and artists selected through competition. Another areas of its activities is creating and constant updating of a database, which is available also for organisations and professionals from outside of this network.

All five cultural organisations which are members of *Curators' Network* work on a project with the same name. Project events consist of three parts: presenting portfolios of selected artists from the host country, meetings which allow to share experience (knowledge fairs, presentations, lectures) and study visits in the most dynamic cultural institutions in the given city. For June 2013, the network prepares a collective exhibition of selected artists from all 5 member-states. Its website, which hosts a database with authors and curators involved in the project, will still be expanded after the end of meetings and the exhibition, serving as a foundation for open communication platform between European artists and curators.

As a co-founder of *Curators' Network*, the Foundation of Visual Arts takes active part in discussions on activities and partial goals of this network and delegates its representatives for the network's meetings. For the Foundation, the most important aspect of activity is organisation of the Polish part to this project. In December 2012, the Museum of Contemporary Art in Cracow MOCAK (a partner of this project) held a presentation of 20 portfolios of artists selected through open recruitment. Invited curators represented prominent cultural and exhibition institutions from the entire Europe. Showroom and some events which accompanied the exhibition were open to the public.

Curators presentation during the meeting of *Curators' Network* in Budapest. Photo by Géza Talar



### Benefits of joining the network:

- chance to get in touch or get closer with European cultural institutions and curators,
- chance to meet many people and organisations we wanted to work with,
- new opportunities for the Foundation:
  - brand development in Europe – definitely useful for future international projects,
  - increase own competence – so far the Foundation focused mainly on photography, while *Curators' Network* works with all visual arts,
  - „expanding the battlefield” and gaining new experience and contacts – it is one of the main benefits of belonging to a network.

### Challenges and problems of networking:

Participation in an international network requires some discipline; long-term cooperation with many partners from various countries calls for good planning skills and steady work on subsequent stages of projects within deadlines agreed upon by all members.

Of course, another kind of challenge is making your own input useful and substantive, as well as mundane yet necessary organisational aspects like finding funds for contribution or help of local partners. However, if a given project is well-prepared and likely to be successful, such obstacles are easy to overcome. To achieve success, it is essential to establish permanent channels and forms of communication among partners. It can be anything – videoconferences, email exchanges or clouds with files, but the flow of information must be constant and smooth.

### Contact us if you are:

a non-profit cultural organisation which would like to use the network model to support local artists.

### Network and the Culture Programme 2007-2013:

The *Curators' Network* project was granted funds under the Culture Programme. The main goal of the project is to support young artists outside of their home countries and to intensify international cooperation among curators and art institutions from all over Europe. Hence, *Curators' Network* helps artists not only at home, but also in other member-states of this project.

Between November 2011 and March 2013, each organisation prepares a series of meetings and events in its home country and invites other members of the network along with some art professionals (curators, artists, critics). The goal of such meetings is to introduce artists and local organisations which are not widely known outside of their country, while their art or activity deserves better recognition.



Each meeting takes more or less a week and consists of three main modules: presentation of portfolios, exchange of experience and overview of projects, and study visits in exhibition venues and offices of cultural organisations. The presentation of portfolios introduces each time twenty artists selected through open recruitment. They all have access to the Internet project database, where they can create and update their profiles. What is more, those artists will be invited to take part in an exhibition in Spain, which is planned for the end of the series in June 2013.

More information on *Curators' Network* is available at the Foundation's website. An excellent video which presents the concept behind this project is also available at:

[www.youtube.com/watch?v=1\\_N0fpj6xQE](http://www.youtube.com/watch?v=1_N0fpj6xQE)

### More information:

[www.sztukawizualna.org](http://www.sztukawizualna.org)  
[curators-network.eu/krakow](http://curators-network.eu/krakow)

In Poland, *Curators' Network* is run by: Joanna Osiewicz-Lorenzutti and Joanna Gorlach. The team of the Foundation of Visual Arts is: Karol Hordziej, Tomasz Gutkowski, Natalia Majcherczyk, Aga Olszewska, Joanna Osiewicz-Lorenzutti, Pilar Rojo and Alicja Wróblewska.

*International Print Network*, MTG – Vienna 2010 (previous IPNet project). Courtesy of SMTG archive



## International Print Network (IPNet)

*International Print Network* is an international network of cultural cooperation and exchange with European partners and institutions. Its members collaborate to organise and present exhibitions of recent works of graphic art from various countries and cultures. Its place of creative activity is first and foremost the International Print Triennial in Cracow and related supporting programmes and publications. The direct exchange of ideas and exhibitions fosters the development of graphics which meets public demands in culture and arts.

A long-term goal of IPNet is to establish permanent infrastructure for promoting international annual graphic art events in Europe, for example exhibitions in Poland, Austria, Germany, Sweden and Turkey. Such events are accompanied by conferences, meetings, workshops, exchange of artists and circulation of works of art in Europe. Superb communication allows to update artists, institutions and art professionals and the audience on the recent trends in graphics, new initiatives and projects.

Established: 2006

### Its members are:

- International Print Triennial Association (SMTG), Cracow, Poland (initiator)
- Künstlerhaus Wien, Vienna, Austria
- Horst-Janssen-Museum, Oldenburg, Germany
- Dalarnas Museum, Falun, Sweden
- Fine Arts Academy, Katowice, Poland
- Mimar Sinan Fine Arts University, Istanbul, Turkey

International Print Triennial Association in Cracow – SMTG holds international contests, prepares exhibitions of Polish graphic art worldwide and foreign graphic art in Poland, is involved in educational and promotional activity. When Poland joined the EU, the association expanded its area of activities and became the most important European institution dedicated to graphic arts; it started to cooperate with Horst-Janssen-Museum in Oldenburg, Germany and Künstlerhaus Wien in Vienna, Austria.

From the very moment it was established in 1966, the International Print Biennial in Cracow has been open to new ideas, trends and technological novelties in graphic arts. When Europe was divided by the Iron Curtain, the Association was bringing together artists from both the East and the West. These days, it operates as Triennial and is the most important open graphic art event in Europe.



International Print Network, MTG – Cracow 2012. Courtesy of SMTG archive

International Print Network, MTG – Oldenburg 2010 (previous IPNet project). Courtesy of SMTG archive



### Activities:

- organising the International Print Triennial competition and programme of main/support exhibitions about contemporary international graphic art,
- cooperating with partners from Poland, Germany, Austria, Sweden and Turkey,
- organising conferences, meetings and lectures, workshops and presentations of educational nature, featuring theorists, artists and critics,
- publishing and promoting multilingual exhibition catalogues,
- presenting and promoting graphic arts in cooperation with independent partners at home and abroad, such as museums, art galleries, cultural institutions, creative associations and art universities,
- creating and running the IPNet website,
- supporting young artists through cooperation with art universities and by organising exhibitions, creating Internet projects,
- cooperating with project partners in logistics, circulation of works of art, promotion of graphic arts,
- transfer of knowledge among partners and cultural institutions,
- cooperating with main representatives of the cultural life in Europe.

### Benefits of joining the network:

- establishing closer cooperation with cultural institutions in Europe,
- sharing experience in conducting art activities by all project partners,
- better chances to find new contacts through art and cultural exchange among all partners,
- ample opportunities to present graphic works in many cultural centres in Europe, which allows to promote graphic arts and artists better and provides easier access to art for wide audience.

### Challenges and problems of networking:

Logistics – if there are many partners, it is not that easy to hold a jury session. In 2012, there were debates of 6 independent jury panels from 5 countries and they had to assess ca 3000 graphic works submitted by close to 900 artists from all over the world.

Tech support crew – it guarantees smooth work selection by jury.

Planning – programming International Print Triennial exhibitions - it is necessary to precisely determine their schedules with other project partners. More time is needed for transport, installation and uninstallation of displays. As exhibition schedules are prepared at least one year earlier, certain adjustments of plans will be necessary.

Funds – the international, diverse financial structure of partners can sometimes be a problem. As project settlements are made in Euro, we have to deal with considerable exchange rate



differences between Euro and partners' national currencies (of course, this does not apply to partners from the Eurozone). Such variations can amount even to 30% of total budget costs, which makes financial settlement of a project much more difficult.

The more partners in a network, the more problems and difficulties related to cooperation and interdependence. This is why it is so important to ensure full commitment of all partners, permanent policy of good communication and exchange of ideas, smooth organisation of working meetings.

#### Contact us if you are:

a cultural institution or organisation which promotes contemporary graphic arts, arranges exhibitions, scientific conferences on graphic and visual arts, art workshops or fine art university which operates in the European Union or its associated countries.

#### Network and Culture Programme 2007 – 2013:

The network received a grant from Culture Programme for project *International Print Network* (IPNet). It is supposed to continue and intensify the cooperation started in 2006 between International Print Triennial Association in Cracow, Künstlerhaus Wien and Horst-Janssen-Museum in Oldenburg. Together, they organise and run graphic art exhibitions which present recent works from various countries; such exhibitions are accompanied by competitions, supporting programmes and print materials. Graphic technologies, with their long-standing history, tradition and significance for cultural development in Europe, draw much interest of both artists and the audience. The project's long-term goal is to institutionalize collective international efforts for organising exhibitions and to create permanent European platform of graphic arts. It should bring together and promote as many European graphic art initiatives as possible. The project events are to take place within 24 months. The current operating period of project IPNet lasts from 1 May 2012 to 30 April 2014. IPNet took care to promote this project in Europe and created broader access to most recent graphic art achievements in many countries. The network helps to educate through close contacts with art, other cultures, new technologies. The project is very important to IPNet, as its tradition, history and openness towards modernity in graphic arts brings numerous benefits to its partners.

#### More information:

[www.triennial.cracow.pl](http://www.triennial.cracow.pl)



## European Network for Baroque Cultural Heritage (ENBaCH)

The idea behind this network was to combine and coordinate efforts of various teams which work on projects we can label as „European cultural heritage of Baroque“. The network also aimed to prepare foundations for a future international institute which will conduct research on Baroque. Another issue was finding funds which would allow to present the members' scientific work to wider audience.

#### Its members are:

- University of Warsaw, Poland
- La Sapienza University, Rome, Italy
- University of Barcelona, Spain
- Ernst-Moritz-Arndt-Universität, Greifswald, Germany
- University of Teramo, Italy
- Dresden Technical University, Germany
- Medical University of Vienna, Austria
- Ecole des Hautes Etudes en Sciences Sociales, Paris, France

#### Activities:

Members work on their separate projects of very various nature, the results are made public in diverse forms (exhibitions, radio broadcasts, blogs), but first and foremost on the collective website ([www.enbach.eu](http://www.enbach.eu)) with links to all the initiatives. The website includes also articles, pictures, music, exhibition guides, catalogues of Baroque libraries with links to digital versions of books in there, as well as online forum.

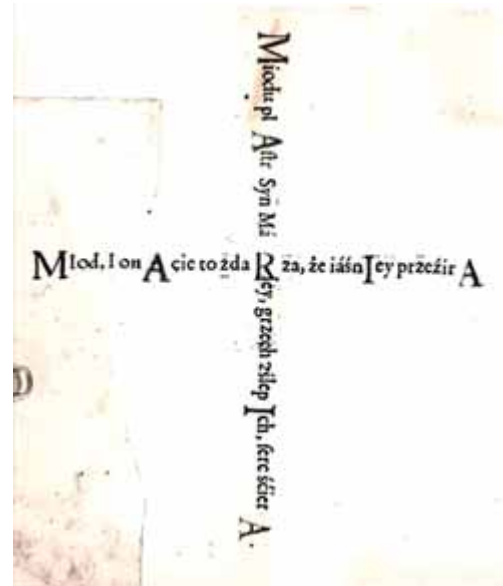
#### Benefits of joining the network:

Contacts with researchers with similar interests, who work in other academic centres, an incentive to coordinate activities within a Polish team.



author: Mirowski

ENBaCH Group in Warsaw



author: Wieszczycki

author: Nieradzki



### Network and Culture Programme 2007–2013:

The network partners work together on the ENBaCH project, co-funded by Culture Programme, and its goals are: conducting (or rather, continuing) scientific research in the areas declared by the members (the early crisis of Renaissance values in Italy and unconventional literary forms, new aspects of the Sarmatist spirituality, musical life of the Polish royal court in relation to the artistic life of Europe, ideological programmes of architecture and visual arts in the public space, educational journeys abroad and their impact on attitudes, Polish confessional literature) and preparing a series of radio broadcasts, a concept for a TV programme and public lectures on the results of such activities.

What is more, ENBaCH project aims to restore and recreate the knowledge on the Baroque societies and cultures, by presenting and contrasting them on the basis of different political, religious and cultural history, mutual influences, competition, challenges and conflicts.

The project's general timeframe is 2009–2014, but in Poland it started several months later due to organisational and administrative problems within the parent institution (financial departments simply were not prepared for such work), and will be completed in 2013; the last 6 months are to be devoted to dissemination.

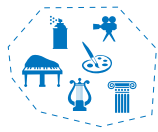
In the case of ENBaCH, the network and the project are basically the same. The final assessment will largely depend on the fact if we manage to create an international structure which will follow this initiative.

It is worth mentioning that both the project and the network were launched by scientific institutions and remain very scientific in nature.

### More information:

[www.enbach.eu](http://www.enbach.eu)

author: prof. dr hab. Piotr Salwa, Uniwersytet Warszawski



## Taking part in networks – is it for everyone?

### As seen by the Foundation of Visual Arts:

Full membership is only possible if your organisation access a network fully aware, i.e. its goals are completely or at least partially similar to network's, and it is willing to actually participate in the network's activities. Another thing to consider is good planning: including the expenses in your financial strategy, creating a reasonable schedule, allocating sufficient resources etc. Our membership in the project required appointing a permanent coordinator and another person responsible for the event in Poland. Our own financial contribution is more or less EUR 20,000 and we brought in a lot of our work to the network. Required assets are: work place, equipment, links, materials and reliable team. Therefore, the organisations which benefit most from networking are those which have the experience of transitioning from amateur to professional activities. One test for maturity is answering the question: does your organisation have a development plan for several years (at least 3-5)? If the answer is „no“, you can start from here. An intention to join a network is a good moment to think about your goals and priorities.

### Our experience tells us that:

Numerous European programmes dedicated for networks made many cultural organisations want to network at any cost. When the deadline for submitting applications is near, many of them desperately try to find some partners. Then they create myriads of unions, coalitions and partnerships, which fade into oblivion as quickly as they appeared. In successful networks, their creators believe in common ideas and goals and they are prepared to share responsibility for its successes and failures. Moreover, such networks must be genuinely useful for the future betterment of your organisation - membership should help to achieve goals for each partner, but also fulfil their ambitions in new areas. As you can see, before you join an international cooperation network, it is best to consider such a decision and analyse its pros and cons. If the answer is „yes“, make sure to commit to the cause and keep working, and soon great benefits will come in your way.

### As seen by prof. Piotr Salwa, University of Warsaw:

First and foremost, your institution must understand the logic of European projects and should not consider such initiatives only as a source of income, without your own commitment.

### My experience tells me that:

You should convince your parent institution that it has a stake in European projects.

### As seen by International Print Triennial Association:

Thanks to our long experience we can say that if a given organisation is or wants to be a network member, it should follow a flexible policy of close ties with social groups, artists and the audience, respond to contemporary issues, and even stay ahead of them. It should maintain close cooperation with its partners, keep communicating with them as to their priorities, goals and project stages. The people involved should have professional attitude towards their responsibilities, but also be passionate about art and culture. Requirements: foreign language skills, openness, flexibility and creativity, knowing how to negotiate funds for projects. An organisation which takes part in a network needs some financial stability, necessary to pursue long-term goals. As far as internal conditions are concerned – a network member must have good communication, both internal and external, a permanent team of people substantively committed to the project and a group of theorists, practice-oriented people and advisers who give their support for activities at home and abroad. Apart from that – support from media is useful, as it allows to reach the wider audience, run a successful information policy and promote your project. You should not forget about people involved in the activities of your institution – volunteers, students, fans of art and culture, and other „ambassadors of culture“.

### Our experience tells us that:

International cooperation is a wonderful opportunity for your institution to develop, expand the limits of its activities, face challenges impossible to tackle single-handedly. It is a precious contribution into the education of an open, modern man of culture, cosmopolitan, humanist oriented towards other cultures, art, national and world heritage. An institution which takes part in a network enhances the education of children, youth and students and the audience beyond national and cultural borders. It helps to build permanent values – by sharing knowledge and works of art, creating world art collections, making it available via digital means. Networking is a great challenge of the 21<sup>st</sup> century and the answer to the modern man's needs.





Shakespeare - The Tempest. Directed by S. Purcărete. Photo by Ken Reynolds, Gdańsk Shakespeare Festival 2012



## HOW DID THEATRUM GEDANENSE FOUNDATION CREATE THE EUROPEAN SHAKESPEARE FESTIVALS NETWORK?

Interview with Joanna Śnieżko-Misterec, President of ESFN  
and Anna Szykaruk-Zgiriska



**Cultural Contact Point Poland:** To be as brief as possible, we could say that *Theatrum Gedanense* is a very robust foundation which has run numerous activities focused on the Shakespeare Theatre for more than 20 years. However, not everyone is familiar with it, so please tell our readers what you do and what are your general and specific goals.

**Theatrum Gedanense Foundation:** Our foundation was established in 1990. It initiated the building of the Gdańsk Shakespeare Theatre, imitating the first public theatre in Poland, which was established in Gdańsk at the beginning of the 17<sup>th</sup> century and active for almost two centuries. Our patron is HRH Prince of Wales, and our honorary patrons – film director Andrzej Wajda and Sir Peter Hall. The Foundation organises art and educational events. For us, the most important one is the Gdańsk Shakespeare Festival, which dates back to 1993 – nowadays it is one of the biggest events of this kind in Europe, and the only one in Poland. During the last few years, we have cooperated with many organisations from tens of countries from all over the world and we still expand our international activity and the array of our cultural and educational events. In 2008, the Foundation and local self-government officials launched a new cultural institution – the Gdańsk Shakespeare Theatre (GST) – which works together with the Foundation to follow and broaden its goals. We collaborate with GST to organise and hold art events, educational projects and promote actions and goals, while actively looking for funds via grants and corporate support.

**CCP PL:** Where do you find inspiration for your actions?

**TGF:** To a large extent, this inspiration comes from the fact that we are building a new office for the Shakespeare Festival – a building where we can work for art and education all year long, and which is also a great sightseeing attraction of Gdańsk. We want to educate and develop a future audience for the impresario theatre which we co-create. Another inspiration for our Foundation is also international cooperation with theatres and organisers of Shakespeare festivals in Europe, which comes along with exchange of good practice, substantive advice and programme consulting.

**CCP PL:** *Theatrum Gedanense* Foundation is one of the initiators and founders of the European Shakespeare Festivals Network. How did you come up with this idea. Could you tell us about it from the beginning?

**TGF:** We decided to create the Network in 2006, when the coordinator of the Shakespeare Festival in Gdańsk, Joanna Śnieżko-Misterec, currently the President of the Network's Management Board, came up with this idea when she applied for studies under „European Diploma in Cultural Projects Management“. *Theatrum Gedanense* Foundation, as the organiser of the Shakespeare



Festival, thanks to contacts and cooperation with theatres from all over the world was receiving information about other Shakespeare-related events and festivals. This made us actively look for contact with promoters of similar events in Europe, as we were obviously interested in experience of other institutions with goals similar to ours. We wanted to work closer in order to get to know each other, compare our structures and the way we work, share information on Shakespeare shows and events, and to recommend interesting stage performances in Europe to each other. The Foundation was established by a notarial deed on 4 March 2010 and entered into the National Court Register in July 2010. Members of our Network and founders of the Foundation include Jerzy Limon, Jozsef Gedeon, Emil Boroghina, Mircea Cornisteanu, Philip Parr, Rainer Wiertz. Joanna Śnieżko-Misterec was appointed the President of the Management Board. The next big event for us took place at the Shakespeare Festival in Gdańsk on 1 August 2010. Apart from the Network's sponsors, it was attended by representatives of other Shakespeare Festivals – from Spain, the Czech Republic, Russia and Armenia, and they decided to join us in 2011.

**CCP PL:** What sort of organisations join your Network and is it difficult to convince them to get on board?

**TGF:** The members who were invited could see from the start how beneficial such cooperation can be, so getting them to join was actually quite easy. The first people we reached to were Phillip Parr, then the director of the Shakespeare Festival in Bath, UK, and Rainer Wiertz – the director of the Shakespeare Festival in Neuss, Germany. Both were greatly interested in networking. The first meeting of our Network took place at the Shakespeare Festival in Craiova, Romania in 2006. Then we were joined by Mircea Cornisteanu and Emil Boroghina – representatives of the Festival in Craiova, Jozsef Gedeon of the Shakespeare Festival in Gyula, Hungary and Joanna Śnieżko-Misterec of the Shakespeare Festival in Gdańsk. First attempts to establish a foundation based in Brussels run into formal problems, which is why after some discussions we decided to register the association in Gdańsk, home of the festival which launched this entire initiative.

**CCP PL:** Who (and how) can join you?

**TGF:** You should be an organiser of an international theatre event dedicated to William Shakespeare's works and submit an application to the Foundation's Council, declaring the will to be a part of it. Then at least one founder of the Network will visit your festival and express his or her opinion about it. Afterwards we vote on whether or not we admit your organisation into the ESNF – European Shakespeare Festivals Network.

**CCP PL:** What is the role of Theatrum Gedanense Foundation in the European Shakespeare Festivals Network?

**TGF:** You could say we are the leader. We agreed to register the Network and run its office in Gdańsk. Of course, our association is open to initiatives of all its members and collective work on art and educational undertakings. One example is the tour of performances by Oskaras Korsunovas and Silviu Purcारेte, which takes place as European projects co-funded by the EU's Culture Programme and involves our entire network

**CCP PL:** Do you run any other joint projects apart from the Shakespeare Festivals?

**TGF:** Indeed, we focus mainly of those Festivals. However, we also have some projects which bring together educational and art initiatives and go beyond Festival-related activities. We held several meetings in the member-states: Romania, Hungary, Germany and the Czech Republic, as we wanted to find out more about the structure of these festivals and explore the locations they take place in. As a network, we share information on interesting performances, invite interesting directors, lecturers and workshop tutors to work with us. Organisers and artists meet at our festivals and develop new joint initiatives

**CCP PL:** The European Shakespeare Festivals Network is one of the oldest international associations in Poland. Which events, actions, projects were the most important for you? Which of them are your greatest achievements?

**TGF:** Our most important projects run together with our Network partners were those co-funded by the Culture Programme. Each one of them was coordinated by Theatrum Gedanense Foundation. We believe that thanks to such undertakings we could get to know each other as managers; also, those events could flourish and take on new international meanings. In the recent years, we have completed three projects co-funded by the Culture Programme:

**„Beyond the stage-new trends in European theatre” (2009/2010)**

This one was unusual in its modern, interdisciplinary attitude towards the theatre by combining art, theory and education. It took place between 1 May 2009 and 31 May 2010. It was coordinated by Theatrum Gedanense Foundation and co-organised by Gyulai Várszínház from Hungary (one of the Network's founders), the UK-base theatre group Parrabbola (another co-founder) and London Metropolitan University, UK. The project involved the presentation of five multimedia theatre performances along with an art installation. Another element was an international conference on the use of media in theatre, „Blending the Media. Art in the Theatre/Theatre in the Arts” and a comprehensive educational programme on art, theatre and new media.

**„Shake-in the City. The art of inclusion” (2010/2011)**

The goal of this project was to reach the audience with art, making people culturally active via theatre-related, art and educational actions and creating groups which could cooperate in the area of cultural volunteering. Various educational, cultural and art events took place in city districts and suburbs which were culturally and socially disfavoured. The area of Gdańsk, Gyula in Hungary and Neuss in Germany were swept over by art and theatre, and their citizens could experience the feeling of participating in culture and real involvement in art in all its many forms. The project took place in 1 May 2010 - 31 May 2011.

We managed to get children and youth to be active and make them not only the audience, but also active creators of culture. The theatre programme which featured five international performances was accompanied by a wide array of educational actions for young people – including theatre, photography, film and journalist workshops run by experienced European teachers. This project was coordinated by Theatrum Gedanense Foundation and co-organised by the Network's festivals: Gyulai Várszínház, Hungary, Shakespeare Festival im Globe Neuss, Germany, Parrabola, UK and London Metropolitan University, UK.

**„Discovering Theatrelands” (2012)**

This project took place between 1 May and 31 December 2012 and brought the best performances inspired by Shakespeare to the European audience. At four Shakespeare Festivals in our Network: Neuss (Germany), Gyula (Hungary), Ostrava (the Czech Republic) and Gdańsk (Poland) we delivered nine performances played by theatre groups from seven European countries – Poland, Germany, Romania, Slovakia, Denmark, Lithuania and the UK. In this way, we pursued the idea of travelling acting troupes, so typical for the times of Shakespeare.

This project was coordinated by Theatrum Gedanense Foundation and co-organised by: Gyulai Várszínház, Hungary, the Shakespeare Festival im Globe, Neuss, Germany, the Shakespeare Festival in Ostrava, the Czech Republic and Parrabbola, UK. The performances were accompanied by a rich educational programme run in the partner countries.

**CCP PL:** We all know that projects require funds. What sort of financing is used by your Network?

**TGF:** The only source of money for our Network is membership fees. Other funds are gathered by respective organisations for actions included in joint projects. So far, our Network as such has not applied for grants, although right now we are preparing such applications.



**CCP PL:** What is the difference between designing and running a project with network partners as opposed to cooperation with partners outside of networks?

**TGF:** Network partners are considered more reliable, cooperation is constant and not a one-time case, which makes you fulfil your obligations – after all, all members want to continue their mutual relationships in the field of culture. We know our partners well, we also know in what sort of situations we can count on each other and who is good at specific tasks.

**CCP PL:** You have long experience in organising the Shakespeare Festival, so we can safely assume you could do it perfectly on your own. What do you need the Shakespeare Festival Network for?

**TGF:** Networking leads to international meetings, brainstorming, joint initiatives. Hence, it is easier to organise international tours, especially for theatres not from Europe, in which case it would be too expensive to invite them just for one performance. We run joint educational projects, we share knowledge and experience, we increase the potential of our own organisations at the European level.

**CCP PL:** How do you benefit from the participation in the European Shakespeare Festivals Network and how does your Foundation affect the Network itself?

**TGF:** Thanks to the Network, our Foundation could greatly expand its international contacts and knowledge on the Shakespeare theatre outside of Poland. People in Europe recognise us thanks to cultural projects we run together with our partners, with the support from the EU's Culture Programme. We are a robust and reliable partner with considerable experience, capable of implementing huge projects on an international scale, with an extensive database, knowledge and contacts in the area of culture throughout the entire world.

**CCP PL:** What are your plans for the upcoming months and years, in relation to the European Shakespeare Festivals Network?

**TGF:** We are negotiating with new prospective partners which are interested to join – the new Shakespeare Festival at Globe in London and the Shakespeare Festival in Helsingor, Denmark. We keep working on the Network's website ([www.esfn.eu](http://www.esfn.eu)), which is meant to be a source of information about our performances and a tool to promote the Shakespeare's work in Europe, as well as events organised by our members. On the top of that, we are preparing applications related to our joint projects and the activities and promotion of the entire Network.



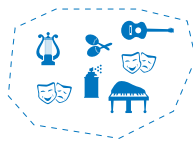
**CCP PL:** What kind of hints and tips could you give to organisations which would like either to join or establish a new network?

**TGF:** It is a fantastic idea to establish new networks and be active in them. It helps to meet new people, broaden your mind, watch your own organisation from a certain distance. As ESFN, we want to keep expanding our contacts and join the European Festivals Association.



## **NETWORKING? THE ART FACTORY IS ALL FOR IT!**

Agata Etmanowicz



Courtesy of Art Factory

Courtesy of Art Factory



## The Art Factory and international organisations

In order to tell the tale of the Art Factory's international relations, we need an introduction to learn about the Factory's context. Or rather, several contexts: legal, organisational, as well as geographical.

The Art Factory, or to be more precise „the Art Factory in Łódź”, as this is our official name, is located in – you guessed it – Łódź. It is a Polish city some 120 kilometres from Warsaw. Such a distance may not mean much in a literal sense – after all, what is 100 kilometres nowadays? And why does the distance to the capital city matter so much, anyway? Believe it or not, it has a significant impact on our system, tools, content and day-to-day activities. Łódź is a post-factory city, struggling with many social issues so typical for any agglomeration with similar past – unemployment and migrations (usually to Warsaw).

On the other hand, many people associate our town with culture, also in the historical sense. Recently, the city officials have been making more and more efforts to go back to our tradition, mainly through the focus on culture, and soon the municipal strategy for cultural development should see daylight. Meanwhile, the City Hall shows some interest in the creative sector, which is related to the brand slogan „Łódź creates”.

Perhaps we should mention here that our Factory is a self-government institution, entered into the register as a community centre. However, it is a very unusual one, as it was established through a public-private partnership between the City Hall and two NGOs – Łódź Art Center Foundation and Chorea Theatre Association.

Such a structure allows to design the Factory's programme in a non-standard way; it includes projects run by our partners or with our partners, we also follow our own enterprises.

Moreover, thanks to funds from the EU we are in the middle of creating Art.Inkubator – a support institution for the creative sector. It is both a project and a place. A project, as it includes an extensive catalogue of services which are supposed to make the cultural and creative sectors in the Łódź area more professional. A place, as Art.Inkubator will be located in three post-factory buildings, which gives us room for growth, co-working, presentations and working on various art activities.

This in turn will directly affect the day-to-day life of the Art Factory, and the decisions related to international networking.

## Networked post-industrial

As I mentioned above, the Factory is located in a post-industrial area, it is not distanced from the city's social issues, it boasts a multi-disciplinary programme (focused on modernity and education) and can create its programme independently (thanks to its legal status). These are all requirements for organisations which belong to *Trans Europe Halles* (TEH).



Such, boundary conditions' set by TEH was the main reason we decided to join this network. They guarantee that we will meet there like-minded people who face every-day problems similar to ours. That in turn gives us huge opportunities for cooperation and harmonious work on joint undertakings.

And it is exactly so. After less than a year since joining TEH, our Factory got involved in a long-term project run by the network and its members and co-funded by the Culture Programme: *Engine Room Europe* (ERE). It is dedicated to professionals in the independent culture sector and their creative processes. The plan for the network's development became a substantive base for Engine Room. It was prepared together by all partners (eleven TEH members and TEH itself) and coordinated by *Melkweg* (an organisation from Amsterdam, Netherlands). Although the project is run by 11 members and TEH, it involves directly more than 60 organisations, 1240 people in total. ERE is an umbrella for 18 more specific projects. These will bring us 23 works of art. Their total budget is EUR 2,000,000, half of it from the Culture Programme.

### TRANS EUROPE HALLES

[www.teh.net](http://www.teh.net)

As one of the most active networks in Europe, *Trans Europe Halles* (TEH) stimulates cooperation, exchange and support. It was established in 1983. Nowadays, it has more than fifty multidisciplinary and socially-involved centres in Europe. Most of them operate at industrial heritage sites. Those centres have undertaken many important actions, which contest the established cultural policies.

The Factory runs two projects under *Engine Room Europe*: BEEznes and 220 VOLT! The first one concerns non-financial cooperation between culture and business. It features a conference accompanied by workshops and printed guides to sum up the cooperation (one for people in business, one for people in culture).

The second project is for people who have experience in voluntary work for cultural organisations and plan to work in culture as professionals. In total, 40 people from all

over the Europe will be able to take part in training and find out how to pursue their goals according to the rule „learning through action“.

There is another Polish organisation in TEH – Łażnia Nowa from Nowa Huta, while the Culture Workshops from Lublin is our affiliate.

### Politically concerned

With the status of a public-private partnership, we are obviously interested in changes which take place in Łódź, activities of the City Hall which concern cultural policies or strategies for creative sectors. As we are their direct beneficiaries, we try to actively participate in works and consultations.

Since we are also involved in European projects (both „soft“ and „hard“, run directly by us or by our partners – Łódź Art Center and Chorea Theatre Association), we care about discussions and actions on the so-called European level if they are to affect the future of culture and creative sectors in the

new period of programming (2014-2020). Hence we decided to join *Culture Action Europe* (CAE). You could say we have double membership in this network - directly and also indirectly, as TEH is one of the founders of CAE.

This network has four Polish members: International Cultural Centre in Cracow, Baltic Cultural Centre in Gdańsk, ARTeria Foundation from Zabrze and us.

With our Polish partners we joined the campaign „We Are More“, run by Culture Action Europe in strategic partnership with the European Cultural Foundation. The campaign aims to influence the next EU budget after 2014. We raise two important issues related to support for culture in the budget. Firstly, we want the EU cultural programme to be stronger, bolder and more experimental than the current Culture Programme (2007-2013). Secondly, we recommend direct support for culture, cultural heritage and art within the structural funds.

Each Polish participant undertakes actions to promote this campaign in Poland. We share information and do some work together (e.g. at a conference in Sopot organised by the Baltic Cultural Centre during the Polish EU presidency).

The campaign in Poland received strategic support of the National Cultural Centre. Together in 2011 we published a publication called „More Culture. We Are More“.

### CULTURE ACTION EUROPE

[www.cultureactioneurope.org](http://www.cultureactioneurope.org)

Since it was established (1992), CAE acts as a kind of an advocate and represents the cultural sector at the European level. Nowadays, there are more than 8,000 European organisations in this network, with very diverse backgrounds, but always related to culture in one way or another. The list includes orchestras, writers' associations, academic institutions, relic conservators' associations, national theatres, along with international networks and cultural organisations, festivals, conservatories, foundations or private companies working in the area of culture.

### Networking is good for you

What are the benefits of networking? We gain:

- partners for projects,
- access to knowledge (so that you do not reinvent the wheel),
- lobby support,
- inspiration,
- new shot of energy,
- international promotion,
- art exchange,
- trainings,
- friends in our „line of business“ in the entire Europe.

We can safely say that networking is good for you and you can always rely on that fact. In our



case it applies to both *Trans Europe Halles* and *Culture Action Europe*, although they are two very different associations with different benefits to follow.

*Culture Action Europe* is a „giant“, umbrella network which represents the entire cultural sector in Europe. It is both a network for networks (virtually all important European cultural associations are members) and for individual organisations, or even individual people. It brings immense diversity, but with a common goal: better European cultural policy which meet our needs, a united community which can be a partner to various European institutions. Our manner of work is quite formal, as are relations among the members.

On the other end of the spectrum is *Trans Europe Halles*, a much smaller organisation, a relatively exclusive „club“ of „only“ 50 independent art centres. It is an association of practice-oriented, passionate people who have a lot in common with each other. As mentioned before, requirements to join are very clear-cut and specific: post-industrial location, programme independence, orientation towards contemporary art of both local and international origins, work with local communities. All members verify if a prospective candidate (whether recruited or voluntary) fits the bill. Then they vote at a general meeting. Hence, we can avoid making mistakes or taking chances and we can communicate and work together easier. The TEH members know each other in person, often make friends while collaborating on projects which involve two or more centres. Everyone can come up with a new idea and present it to everyone at a meeting.

If any member runs into trouble – local authorities want to take back their premises or cut funds – then others immediately undertake support actions, send official letters or even come over in person. TEH is not just a network, it is a group of friends. And even when there are some disputes – you can never completely avoid that - we always reach an understanding and make democratic decisions.

### This does not come for free



Networking also means obligations and responsibilities. First of all, money – most international associations introduce an annual membership fee, usually related to a given organisation's annual income. Other expenses are related to meetings and conferences organised by networks (air travel, board, accommodation, entrance fees). Members usually gather for a so-called general meeting, either once (*Culture Action*) or twice (*Trans Europe Halles*) per year. Usually they last up to three days so if you add travel, your representative is away for four to five days. It does not sound much, but if an organisation like ours must attend two TEH meetings, one Culture Action meeting and some additional conferences, it can add up to a month or so. It all depends on schedules and our current workload.

Apart from that, you need to read documents, write „contributions“, prepare information for newsletters, reply to emails and do other ongoing duties.

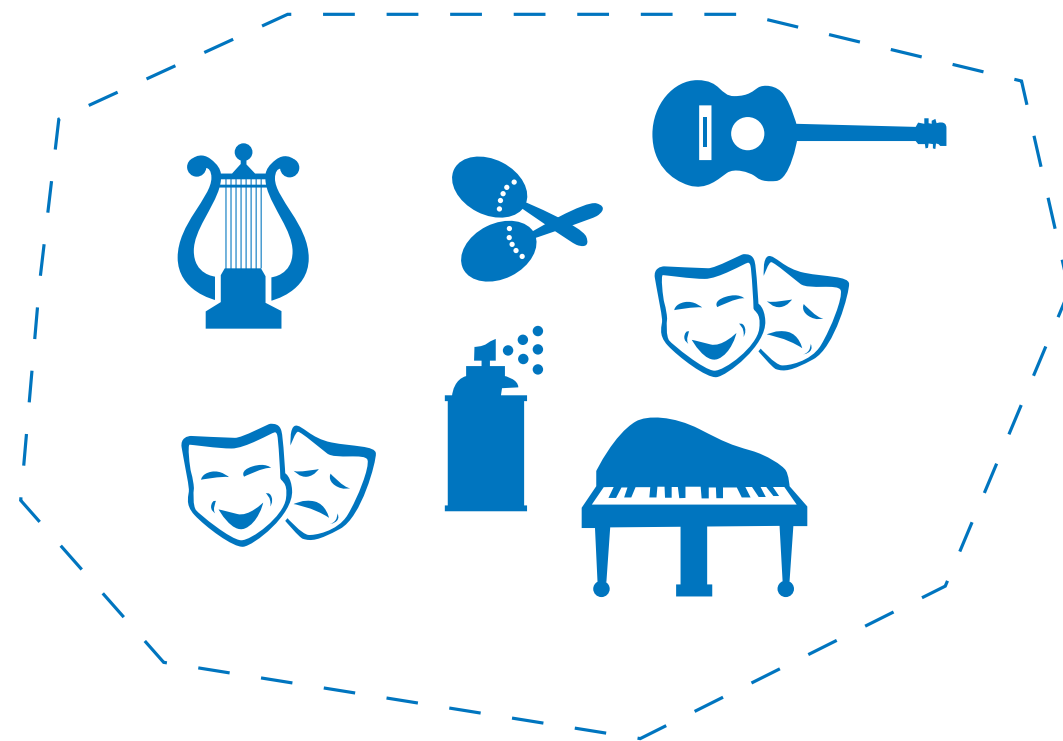
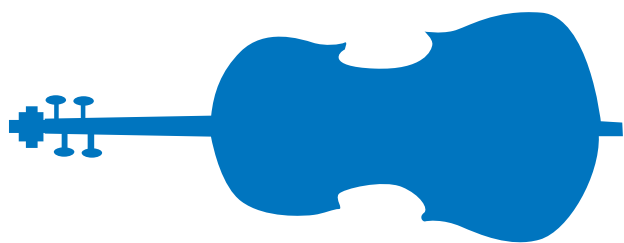
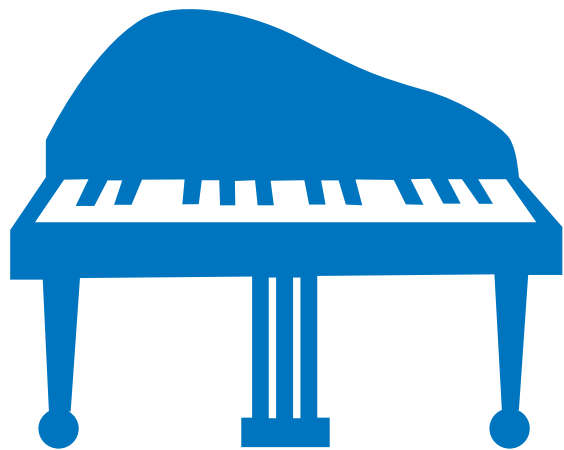
### Our advice? To be or not to be

Or rather: to be fully in or not to be at all. If your networking is supposed to bring profits, you need to be fully committed. Your decision must be unanimous, as the entire organisation will pay the costs (not only financial expenses, but also work and time for more than one person) and reap the benefits of joining a network.

A network does not make you be non-stop committed – you do not have to attend each and every meeting. But if we do not attend them, we lose what is most important: chance to influence the network and its future (such crucial decisions are made at general meetings), chance to join new projects or take part in trainings or workshops. Most of all, we lose the chance to meet people from other member organisations. After all, networks are comprised of people! And people come first – by meeting them and spending time with them, we can find new ideas, new friends and development.

Networking? The Art Factory is all for it! ☺





## LIST OF THE MOST IMPORTANT CULTURAL NETWORKS IN EUROPE

NOTE:

1. Details on the Polish members of the networks come from the websites of those networks
2. An extensive list of European cultural networks may be found at [www.labforculture.org](http://www.labforculture.org)



## HERITAGE / MUSEUMS

### Europa Nostra

[www.europanostra.org](http://www.europanostra.org)

This network consists of more than 400 organisations dealing with heritage protection (NGOs, scientific associations, self-governments etc.) Its main goal is lobbying for heritage among European institutions.

#### Members from Poland:

Patria Polonorum Association, Warsaw  
 Scientific Association of Polish Archaeologists, [www.snap.org.pl](http://www.snap.org.pl)  
 Association of Enthusiasts of Cracow History and Historic Monuments, [www.tmhzk.krakow.pl](http://www.tmhzk.krakow.pl)  
 Association of Warsaw Enthusiasts, [www.tpw.org.pl](http://www.tpw.org.pl)  
 International Cultural Centre, Cracow, [www.mck.krakow.pl](http://www.mck.krakow.pl)  
 Kurozwęki Palace Complex, [www.kurozweki.com](http://www.kurozweki.com)

### NEMO – Network of European Museum Organisations

[www.ne-mo.org](http://www.ne-mo.org)

The network comprises national museum organisations (federations, associations) from 32 European countries, which represent institutions and people dealing professionally with museums.

#### Members from Poland:

Association of Polish Museum Professionals, [www.stowarzyszeniemuzealnikow.org.pl](http://www.stowarzyszeniemuzealnikow.org.pl)

### ERIH – European Route of Industrial Heritage

[www.erih.net](http://www.erih.net)

This network comprises industrial heritage sites in Europe, public and private organisations such as museums of technology, post-industrial sites, etc. Individuals may join, too.

#### Members from Poland:

Museum of Industry and Railway in Silesia, Jaworzyn Śląski, [www.muzeumtechniki.pl](http://www.muzeumtechniki.pl)  
 Marshal Office of Silesia, Katowice, [www.slaskie.pl](http://www.slaskie.pl)  
 Museum of Bread, Radzionków, [www.muzeum-chleba.pl](http://www.muzeum-chleba.pl)  
 Tyskie Museum of Brewery – Tyskie Brovarium, [www.tyskiebrovarium.pl](http://www.tyskiebrovarium.pl)  
 Historic Coal Mine Guido, Zabrze, [www.kopalniaguido.pl](http://www.kopalniaguido.pl)  
 Museum of Żywiec Brewery, [www.muzeumbrowaru.pl](http://www.muzeumbrowaru.pl)

### ACCR – Association des centres culturels de rencontre

[www.accr-europe.org](http://www.accr-europe.org)

The network of cultural centres at historic sites which bring new artistic, cultural or intellectual value to those sites.

#### Members from Poland:

Contemporary Art Centre - Zamek Ujazdowski, Warsaw, [www.csw.art.pl](http://www.csw.art.pl)  
 Cultural Institute for Małopolska, Cracow, [www.mik.krakow.pl](http://www.mik.krakow.pl)

### EFCO – European Folk Culture Organisation

[www.efcoinfo.org](http://www.efcoinfo.org)

This network comprises many federations, organisations and groups active in the area of folk art and culture from over 36 countries.

#### Members from Poland:

Cultural Association for Wielkopolska, Poznań, [www.wtk.poznan.pl](http://www.wtk.poznan.pl)  
 Poligrodzianie Association, Przeźmierowo, [www.poligrodzianie.pl](http://www.poligrodzianie.pl)



## MUSIC, THEATRE, STAGE ARTS

### European Festivals Association

[www.efa-aef.eu](http://www.efa-aef.eu)

This network brings together music, theatre, dance and multi-disciplinary festivals, as well as national festival federations from 38 countries. Its main goal is to promote festivals and present their significance for international cultural cooperation.

#### Members from Poland:

International Music Festival Chopin and his Europe, [www.chopin.nifc.pl](http://www.chopin.nifc.pl)  
 Ludwig van Beethoven Easter Festival, [www.beethoven.org.pl](http://www.beethoven.org.pl)  
 International Festival Wratistavia Cantans, [www.vratistaviacantans.pl](http://www.vratistaviacantans.pl)

### Europe Jazz Network

[www.europejazz.net](http://www.europejazz.net)

This network has 87 members (jazz festivals and clubs, independent promoters, producers, national associations, etc.) from 27 countries. Its mission is to promote improvised music in Europe, especially for educational purposes, and to create opportunities for meetings and conditions for development of musicians, organisations and the audience from various countries.

#### Members from Poland:

Jazztopad Festival, Wrocław, [www.jazztopad.pl](http://www.jazztopad.pl)

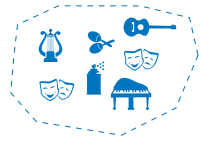
### Europa Cantat – European Choral Association

[www.europeanchoralassociation.org](http://www.europeanchoralassociation.org)

The network of choirs from over 50 countries; it serves as a cooperation platform for organisations, choirs, conductors, composers, managers. It helps with planning and implementing joint art projects, and also organises trainings.

#### Members from Poland:

Gdańsk Medical Academy Choir, Gdańsk-Wrzeszcz, [www.choramg.pl](http://www.choramg.pl)  
 "Skowronki" Girls' Choir, Poznań, [www.chor-skowronki.pl](http://www.chor-skowronki.pl)  
 Choir at John Paul II Catholic University of Lublin  
 Cracow Academic Choir at the Jagiellonian University, [www.chor.pl](http://www.chor.pl)  
 "Słowiki" Boys' Choir in Szczecin, [www.slowiki.szczecin.pl](http://www.slowiki.szczecin.pl)

**ECPNM: European Conference of Promoters of New Music**[www.ecpnm.com](http://www.ecpnm.com)

The association of organisations which promote contemporary music (i.e. composed after 1950) – festivals, bands, concert organisers, etc.

**Members from Poland:**

Contemporary Music Laboratory in Warsaw, [www.laboratorium.org.pl](http://www.laboratorium.org.pl)

Polish Association of Contemporary Music, [www.ptmw.art.pl](http://www.ptmw.art.pl)

Warsaw Autumn Festival, [www.warszawska-jesien.art.pl](http://www.warszawska-jesien.art.pl)

**RESEO – European Network for Opera and Dance Education**[www.reseo.org](http://www.reseo.org)

This network consists of 70 opera theatres from 21 European countries. It promotes opera education through cooperation among theatres, through seminars, joint projects.

**Members from Poland:**

Teatr Wielki – Polish National Opera, [www.teatr Wielki.pl](http://www.teatr Wielki.pl)

**Enhanced danceWEB-Europe**[www.dancewebeurope.net](http://www.dancewebeurope.net)

This network comprises 33 organisations from 26 countries. It promotes contemporary dance by supporting young dancers and choreographers (through scholarships), co-production programme, etc.

**Members from Poland:**

Gymnastic Association in Poznań

**IETM: Informal European Theatre Meetings**[www.ietm.org](http://www.ietm.org)

It is one of the most significant European networks, with 400 members from over 45 countries. It consists mainly of „independent” organisations which are active in the area of stage arts (theatre, music, dance, etc.) and are committed to cooperation among art disciplines, countries and cultures.

**Members from Poland:**

Cultural Centre in Lublin, [www.ck.lublin.pl](http://www.ck.lublin.pl)

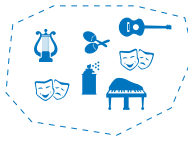
HOB0 Art Foundation, Warsaw, [www.hoboartfoundation.org](http://www.hoboartfoundation.org)

Malta Foundation, Poznań, [www.malta-festival.pl](http://www.malta-festival.pl)

National Audiovisual Institute, Warsaw, [www.nina.gov.pl](http://www.nina.gov.pl)

Association for Theatre Initiatives in Poznań, [www.psit.org.pl](http://www.psit.org.pl)

Łażnia Nowa Theatre, Cracow, [www.laznianowa.pl](http://www.laznianowa.pl)

**BOOKS / LIBRARIES****European Writers' Council**[www.europeanwriterscouncil.eu](http://www.europeanwriterscouncil.eu)

The network consists of 60 national writers' association from 34 European countries, representing in total more than 130,000 artists. One of its activities is translation of works of literature.

**Members from Poland:**

Polish Writers' Association, [www.zgsp.pl](http://www.zgsp.pl)

**HALMA Network**[www.halma-network.eu](http://www.halma-network.eu)

This network comprises 26 organisations which serve as literary centres from 20 European countries. It brings together writers, translators and promoters in order to promote cultural dialogue and diversity.

**Members from Poland:**

Villa Decius Association, [www.villa.org.pl](http://www.villa.org.pl)

Frontier Foundation, [www.pogranicze.sejny.pl](http://www.pogranicze.sejny.pl)

**IFLA – International Federation of Library Associations and Institutions**[www.ifla.org](http://www.ifla.org)

It is a worldwide federation which represents interests of libraries and information centres. It has 1700 members from 150 countries. It promotes high standards of library and information services.

**Members from Poland:**

Polish Librarians' Association, [www.sbp.pl](http://www.sbp.pl)

The National Library of Poland, [www.bn.org.pl](http://www.bn.org.pl)

The Library of the University of Warsaw, [www.buw.uw.edu.pl](http://www.buw.uw.edu.pl)

Individual members from the University of Warsaw, Nicolaus Copernicus University in Toruń, etc.

**EBLIDA – European Bureau of Library, Information and Documentation Associations**[www.eblida.org](http://www.eblida.org)

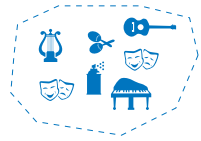
This network of national libraries, documentation centres and archives in Europe aims to promote the activities of libraries and scientific information centres, and represents them before the institutions of the European Union and the Council of Europe.

**Members from Poland:**

Polish Librarians' Association, [www.sbp.pl](http://www.sbp.pl)

**VISUAL / AUDIOVISUAL ARTS – DESIGN – ARCHITECTURE****NICE – Network Interface for Cultural Exchange**<http://nice.x-i.net>

It is a network of cultural organisations which operate in the field of new media. It helps to share information and support initiatives of respective members.

**Members from Poland:**

WRO Art Centre, Wrocław, [www.wrocenter.pl](http://www.wrocenter.pl)  
 OFFicyna Association, Szczecin, [www.officyna.art.pl](http://www.officyna.art.pl)

**EDN – European Documentary Network**

[www.edn.dk](http://www.edn.dk)

This network consists of 1000 people from 60 countries. Its members are professionals working documentary film. Its main goal is to share information on opportunities to collaborate, find funds or co-production partners in Europe, through individual advisory, workshops, seminar, etc.

**FERA – Federation of European Film Directors**

[www.filmdirectors.eu](http://www.filmdirectors.eu)

Its main goal is to emphasize the significance of audio-visual works in culture and the status of a film director as a creator. It consists of national directors' associations.

**Members from Poland:**

Polish Filmmakers' Association, [www.sfp.org.pl](http://www.sfp.org.pl)

**BEDA – Bureau of European Design Association**

[www.beda.org](http://www.beda.org)

This network's goal is to create a platform of cooperation among organisations of design professionals, educational and promotional institutions, etc., and to represent them before the EU institutions.

**Members from Poland:**

Industrial Designers' Association, [www.spfp.biz.pl](http://www.spfp.biz.pl)

**EAAE – European Association for Architectural Education**

[www.eaae.be](http://www.eaae.be)

This association is dedicated to education and research in architecture. It consists of European universities with faculties in architecture, university outside of Europe (as associated partners) and individuals.

**Members from Poland:**

Faculties of architecture at 15 Polish universities, including: the Białystok University of Technology, the Wrocław University of Technology, the Silesian University of Technology in Gliwice, the Warsaw University of Technology and others.

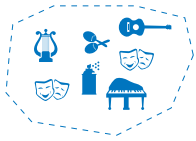
**ECIA – European Council of Interior Architects**

[www.ecia.net](http://www.ecia.net)

This network comprises national organisations which represent interior design professionals. Its main goal is to promote the professional status of interior architecture.

**Members from Poland:**

The Association of Polish Artists and Designers, [www.zpap.org.pl](http://www.zpap.org.pl)

**ART AND CULTURAL EDUCATION****ASSITEJ – International Association of Theatre for Children and Young People**

[www.assitej-international.org](http://www.assitej-international.org)

This association is comprised of authors and organisations from 80 countries. Its activities concern theatre art and education.

**Members from Poland:**

Polish Centre of ASSITEJ, [www.assitej.pl](http://www.assitej.pl)  
 Wrocław Puppet Theatre, [www.teatrlalek.wroclaw.pl](http://www.teatrlalek.wroclaw.pl)  
 Children's Art Centre, Poznań, [www.csdpoznan.pl](http://www.csdpoznan.pl)  
 Teatr Lalki, Maski i Aktora Groteska, Cracow, [www.groteska.pl](http://www.groteska.pl)  
 Teatr Arka, Wrocław, [www.teatrarka.pl](http://www.teatrarka.pl)

**ELIA – European League of Institutes of the Arts**

[www.elia-artschools.org](http://www.elia-artschools.org)

This network of education institutions in all forms of art (dance, theatre, visual arts, design, music, media art, architecture) is comprised of 320 universities from 47 countries.

**Members from Poland:**

Fine Arts Academy in Warsaw, [www.asp.waw.pl](http://www.asp.waw.pl)  
 Fine Arts Academy in Cracow, [www.asp.krakow.pl](http://www.asp.krakow.pl)  
 Theatre Academy in Warsaw, [www.at.edu.pl](http://www.at.edu.pl)  
 University of Art in Poznań, [www.asp.poznan.pl](http://www.asp.poznan.pl)

**EAS – European Association for Music in Schools**

[www.eas-music.org](http://www.eas-music.org)

It is an association of teachers, artists, scientists and other people who want to increase the level of music education and promote the presence of music at schools.

**Members from Poland:**

Stanisław Moniuszko Academy of Music in Gdańsk, [www.amuz.gda.pl](http://www.amuz.gda.pl)

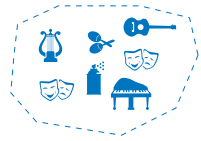
**AEC: Association Européenne des Conservatoires, Academies de Musique et Musikhochschulen**

[www.aecinfo.org](http://www.aecinfo.org)

This cultural and educational network represents interests of more than 220 institutions from 53 countries. Its members deal first and foremost with professional education in music.

**Members from Poland:**

All Polish music universities (8)



## European Union of Music Competitions for Youth

[www.emcy.org](http://www.emcy.org)

The network comprises music competitions in classical music - currently ca 50 organisations. Its main goal is to promote young artists and the educational aspect of competitions.

### Members from Poland:

International Competition for Young Violinists in Honour of Karol Lipinski and Henryk Wieniawski, Lublin

[www.wieniawski.lublin.pl](http://www.wieniawski.lublin.pl)

Witold Lutosławski International Cello Competition, Warsaw

[www.lutoslawski-cello.art.pl](http://www.lutoslawski-cello.art.pl)

International Competition for Young Pianists Artur Rubinstein in Memoriam, Bydgoszcz

[www.konkurs-rubinstein.bydgoszcz.pl](http://www.konkurs-rubinstein.bydgoszcz.pl)



## OTHER

### ENCC – European Network of Cultural Centres

[www.encc.eu](http://www.encc.eu)

This a network of national federations of cultural centres. Individual cultural centres with multi-disciplinary social and cultural activities can become associate members. Currently, 19 countries have representations in this network – 12 through federations and 7 (including Poland) through associate members.

### Members from Poland:

The Mazovia Region Centre of Culture and Arts, Warsaw, [www.mckis.waw.pl](http://www.mckis.waw.pl)

Ochota Cultural Centre, Warsaw, [www.oko.com.pl](http://www.oko.com.pl)

Dorożkarnia Children and Youth Culture Centre, Warsaw, [www.dorozkarnia.pl](http://www.dorozkarnia.pl)

### Res Artis

[www.resartis.org](http://www.resartis.org)

It is a network of artists residences, which accept also informal groups and individuals who are interested in activities in the area of international exchange and organisation of artists residences.

### Members from Poland:

Contemporary Art Centre - Zamek Ujazdowski, Warsaw, [www.csw.art.pl](http://www.csw.art.pl)

### Trans Europe Halles

[www.teh.net](http://www.teh.net)

This network is comprised of independent multi-disciplinary cultural organisations, operating mostly in post-industrial facilities. Its main goal is to promote innovation in art, relation between art and social issues and support for alternative means of artistic expression.

### Members from Poland:

Łażnia Nowa Theatre, Cracow, [www.laznianowa.pl](http://www.laznianowa.pl)

Art Factory, Łódź, [www.fabrykaszutki.org](http://www.fabrykaszutki.org)



### ECA – European Council of Artists

[www.eca.dk](http://www.eca.dk)

It is an inter-disciplinary network of organisations which represent professional artists (authors, performers); the network is a platform of dialogue between artists or their representatives and institutions which tailor cultural policies in Europe.

### Members from Poland:

Contact organisation: The Association of Polish Artists and Designers, [www.zpap.pl](http://www.zpap.pl)

Participants: The Association of Authors and Stage Composers ZAKS, The Association of Actor of Polish Stages ZASP, The Association of Polish Filmmakers, The Association of Polish Composers and others.

### ALF – Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures

[www.euromedalex.org](http://www.euromedalex.org)

This „network of networks” consists of organisations from 43 countries, both the EU and the Mediterranean area. It fosters dialogue between cultures by supporting and financing social and cultural projects. The basic organisational framework is provided by institutions in each country (coordinators), with „national networks” around them.

### Members from Poland:

The Polish network is coordinated by International Cultural Centre in Cracow. The list of Polish members (108 organisations) is available at [www.alfpolska.org](http://www.alfpolska.org)

### EUROCITIES – The Network of Major European Cities

[www.eurocities.eu](http://www.eurocities.eu)

It is an association of cities and aims to voice their opinions at the European level as to the laws, policies and programmes which affect urban areas. Apart from economics, environment and education, this network pays a lot of attention to culture.

### Members from Poland:

Many cities, among them: Białystok, Bydgoszcz, Gdańsk, Łódź, Kraków, Warszawa, Katowice, Rzeszów

### UBC – Union of the Baltic Cities

[www.ubc.net](http://www.ubc.net)

This network comprises more than 100 cities in the Baltic area. Its goal is to support their economic, social and cultural development through cooperation and exchange.

### Members from Poland:

Many cities, among them: Elbląg, Koszalin, Gdańsk, Gdynia, Łeba, Międzyzdroje, Słupsk

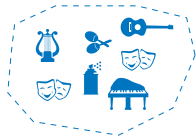
### Banlieues d'Europe

[www.banlieues-europe.com](http://www.banlieues-europe.com)

This network is comprised by cities, organisations and individuals active in the field of art and cultural activities of urban districts which face social exclusion.

### Members from Poland:

Orange Alternative Foundation, [www.pomaraneczowa-alternatywa.org](http://www.pomaraneczowa-alternatywa.org)



## ENCATC – European Network of Cultural Administration Training Centres

[www.encatc.org](http://www.encatc.org)

This network consists of 100 members from 39 countries. It includes universities, private training centres, cultural centres which deal with education of cultural managers. Its main goal is to support professional education and development of people who manage cultural organisations

### Members from Poland:

International Cultural Centre, Cracow, [www.mck.krakow.pl](http://www.mck.krakow.pl)

Institute of Culture at the Jagiellonian University, [www.kultura.uj.edu.pl](http://www.kultura.uj.edu.pl)

National Cultural Centre, Warsaw, [www.nck.pl](http://www.nck.pl)

Faculty of the Pedagogy of Culture at the Maria Curie-Skłodowska University, Lublin, [www.umcs.lublin.pl](http://www.umcs.lublin.pl)

Regional Observatory of Culture at the Adam Mickiewicz University, Poznań, [www.rok.amu.edu.pl](http://www.rok.amu.edu.pl)

## Culture Action Europe

[www.culutreactioneurope.org](http://www.culutreactioneurope.org)

This „network of networks” – Culture Action Europe (former EFAH – European Forum for Arts and Heritage) – is one of the most important voices of people of art and culture in Europe which are active at the EU level. Its main activities are debates, publications and conferences about cultural policies, law and funds for culture in Europe. The CAE members represent more than 5000 cultural organisations (art and educational organisations, international associations, etc.).

### Members from Poland:

ARTeria Foundation, Zabrze, [www.fundacja-arteria.org](http://www.fundacja-arteria.org)

Baltic Cultural Centre, Gdańsk, [www.nck.org.pl](http://www.nck.org.pl)

Art Factory, Łódź, [www.fabrykaszutki.org](http://www.fabrykaszutki.org)

International Cultural Centre, Cracow, [www.mck.krakow.pl](http://www.mck.krakow.pl)

## On the Move

[www.on-the-move.org](http://www.on-the-move.org)

This informative network focuses on the issues of mobility of artists and cultural promoters. Its main tool is a website rich with information on sources of funds, current grant competitions, artists residences, internships, etc. Members of On the Move (30 from 22 countries, 13 of them are cultural networks) provide expertise and information.

### Members from Poland:

Raszewski Theatre Institute, [www.instytut-teatralny.pl](http://www.instytut-teatralny.pl)

