

THE CONTEMPORARY DANCE SCENE IN ROMANIA



a research from the ecology of culture perspective

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Executive Summary

Contemporary dance is created in the present, with means of the present. It generates, through the body and the language of the body, new perspectives on the contemporary world, with its emotions, concerns and reflection subjects. It meets the audience in surprising ways and goes beyond linguistic barriers. It infuses other artistic forms with new meanings, it has a major potential to transform our relationship with the body and can enrich the way we communicate and express ourselves.

Instability, underfunding and the lack of continuity are key elements affecting the functioning of the contemporary dance field in Romania after 1990. Although contemporary dance has gained its legitimacy as an art form entitled to public support through the establishment, in 2004, of a dedicated national institution, the fight to protect this right continues to this day. The contemporary dance community in Romania currently numbers one national institution – the National Centre for Dance Bucharest, under the subordination of the Ministry of Culture –, over 15 active contemporary dance organisations and structures, and approximately 100-120 artists and practitioners.

The precarious resources cause both organisations and artists to often get involved in more short-term projects at once, and lead to the allocation of a limited amount of time to a new creation, which has a direct impact on the quality and life of such creations, as well as on the public.

In the past years there has been an expansion of the activity of contemporary dance organisations towards multidisciplinary or hybrid action areas, as well as the coming together of artists in new dedicated structures, based on aesthetic alliances or on the need for solidarity, including in accessing the funds allocated to dance. One can also note a continuous migration of Romanian artists towards other scenes, especially the European ones, either as a consequence of globalisation or as a consequence of a career development which has brought them international recognition, or for reasons related to a precarious existence or lack of opportunities and exposure at local level.

The vitality of the dance scene depends on its power to move the audience, to educate the professionals, to create and to promote creations, to bring people and projects together in order to infuse new meanings, to protect, appreciate and make the past a living part of the present. In this sense, the perspective of the *ecology of culture* allowed us to observe the roles of those active on the contemporary dance scene and to make recommendations for future development. The use of a perception questionnaire has

shown the importance of the action roles, the degree to which these are realised and the confidence of actually holding the needed knowledge. At the same time, we have observed a series of aspects pertaining to administration and management, as well as the existing opinions on the advocacy for the rights and needs of the contemporary dance sector in Romania. We have placed the conclusions within a perspective on the recent past of the contemporary dance scene and the situation of the public funds, professional development, infrastructure and existing initiatives. At the end, we have proposed a series of recommendations for the development of the field.

The study reveals that the greatest majority of the respondents assume a high number of roles, a fact which discourages specialisation and joint actions based on complementarity, rather than on the overlap of skills. If each of the dance scene actors assumed a clear mission, that would create the premises for a greater consistency of their initiatives, but those choosing this path are faced with the fear, occasionally confirmed in practice, that this would reduce their opportunities to generate resources for action and subsistence. Sometimes society is not ready to support actions for which it has the greatest need itself.

Within the dance scene there are major funding differences, legal constraints related to functioning, social benefits, professional status and levels of access to resources among the players. There are major differences between the public institutions and the non-profit and private-commercial organisations, which is not to say that the action is necessarily easier for some than for others. However, there is a legitimate expectation for a public institution to assume those types of roles that would most effectively support the actions of the non-profit organisations and of the individual practitioners.

Individuals and cultural organisations are only to a small extent responsible for the precarity of the field, because this is not a consequence of their actions, but rather a direct result of the lack of supporting instruments, of funding and legislative support. In their absence, the development of alternative spaces for the dance scene, sustainable activities, non-profit and educational activities for the overlooked social categories in artistically empty territories, etc. will always remain ephemeral and occasional.

The field needs supporting instruments for a clarification of the organisational mission and of the personal professional course of action, i.e. the part played in the cultural ecosystem. Professional counselling, coaching and mentoring are just a few of these possible tools, but their impact on the scene will be limited, if the authorities and public institutions do not take measures in support of the living culture.

1 Argument

Whether regarded as an artistic form, a cultural sector or field, contemporary dance is a rather discrete presence in Romania, revealing itself in rare oases that nevertheless manage to raise deep reflections about body, movement and performativity, as well as about the institutional dynamics among the various types of actors who make things happen. The classification of actors according to criteria relevant in case of other fields, such as legal entity, public cultural institution, NGO, Ltd., natural person and certified natural person (PFA), fails to clarify how they actually manifest themselves on the dance scene. Born out of necessity and of a perception of existing opportunities, the legal forms do not seem to lead, as far as Romanian contemporary dance sector is concerned, to clear-cut behaviours enabling one to differentiate between the types of initiatives they engage in. For this reason, the present research had to look for other criteria in order to define and identify how the various players of the scene become visible and make an impact. This is how we arrived at the *ecology of culture*.

The cultural ecology perspective has been seldom adopted so far as a theoretical frame for defining a methodology that would clearly specify the roles of the actors in a field, the congested or the under-represented areas. It is an instrument for reflection and deliberation which arose our curiosity, so that we confidently employed it with the help of several methods for investigating the perception of the contemporary dance professionals in Romania: the questionnaire, the interview and the group interview. *The interacting roles* are one of the cultural ecology models proposed by Professor John Holden in a paper published in 2015,¹ which we adjusted to reflect the specificity of the contemporary dance scene in Romania.

In order to examine its applicability, we felt it important to understand how interest, action, knowledge and general assessment thereof are distributed, interpreting these dimensions as layers of the roles, conferring them reality and triggering their manifestation. In our research, *priority, action, knowledge and attitude* stood as constituent parts of competence, an adaptation of the classical model of competence, which consisted of attitude, skill and knowledge. The proposed roles are: **EDUCATOR – professional development, NOMAD – creation and mobility, CONNECTOR – curating and collective actions, PROMOTER – production and distribution, MEDIATOR – audience development and participation, GUARDIAN – documenting, archiving and research.**

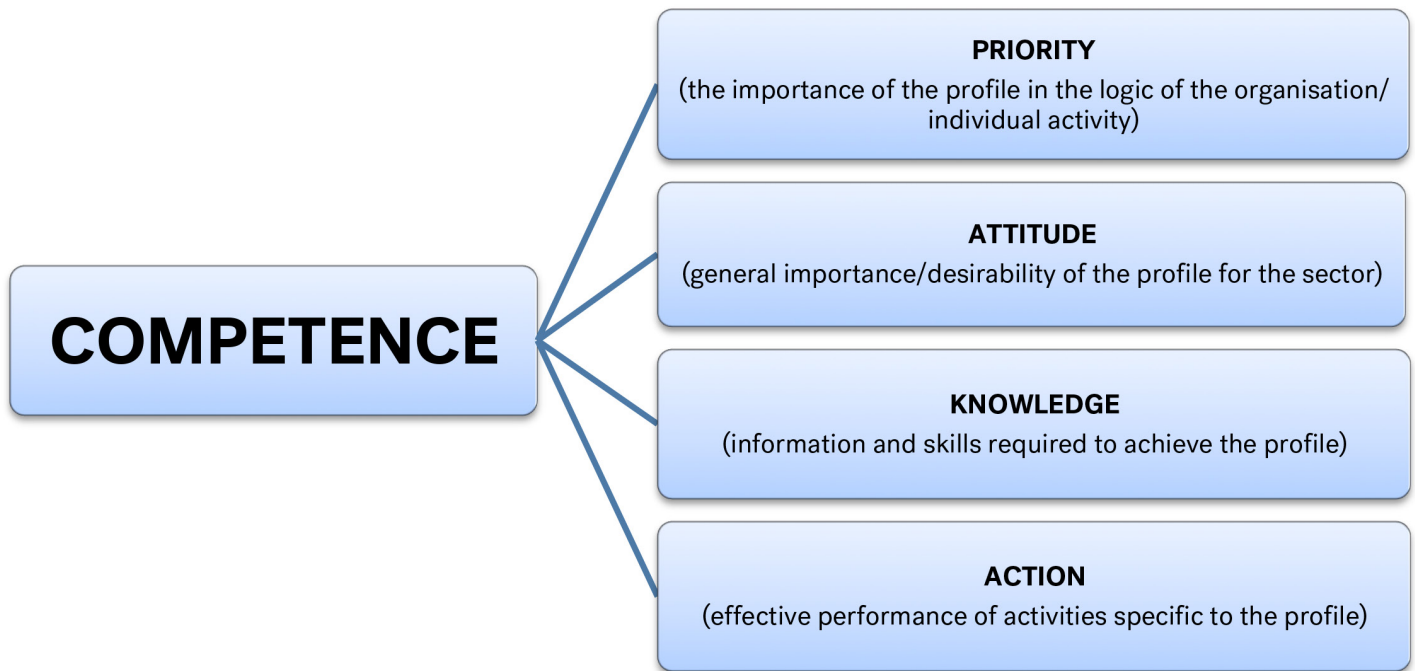
1 John Holden, *The Ecology of Culture. A Report recommissioned by the Arts and Humanities Research Council's Culture Value Project*, 2015. Link accessed on 18 October 2019: <https://ahrc.ukri.org/documents/project-reports-and-reviews/the-ecology-of-culture/>.

The roles identified within the sector must be seen as interdependent and interacting roles, producing an individual impact but manifesting itself jointly, like a system whose wheels are fastened in such a way that movement in a seemingly remote area can trigger a rapid movement in another. All the roles are essential, and the poor presence of any of them on the dance scene can be felt by the actors like a deficiency which they will try to offset either by taking on that role, or by looking for that specific service elsewhere (at professionals or organisations active in other fields, in a different country, etc.). However, this is not to say that all these roles are equally important at some point in time. For instance, while during certain periods when audience is lacking the role of Mediator may prove to be more important, at other times, when the training of the dance scene practitioners is deficient, the role of Educator may become the priority. Also, in a context where the spaces, the equipment and the funds for the dance scene would be made available by interdisciplinary actors (cultural centres, theatres, etc.), the role of the Promoters dedicated to the dance scene might not be a priority; likewise, a culture of practised knowledge, protection and exploitation of the dance heritage which has been embraced as a routine by several practitioners and organisations might mean shifting the emphasis from this interest area to another. The basic idea is the need to interpret the results of the survey in the context of the actual dance scene at a certain point in time, so as to identify the vulnerable areas and the areas with potential, with the purpose of issuing recommendations for each type of player.

The survey relies on the data collected from an analysis of how the respondents perceived themselves in relation to the above-mentioned roles. We used a Likert scale with seven response levels (1 – total disagreement, 7 – total agreement), allowing one to assess the respondents' stance with respect to several statements reflecting the characteristics of such roles. We also added an important section dedicated to the current situation of contemporary dance in Romania, with collected information concerning a number of administrative aspects related to the activity in this field, as well as concerning the function of advocacy for the rights and needs of the contemporary dance scene. To this end, generic questions were integrated in the questionnaire, concerning: the organisation, funding and management of the projects, the scale and levels of intervention thereof, the resources available to the actors in the field; specific information about the perception in connection with the knowledge of legal provisions regarding the activity of cultural workers and of organisations in the field; the perception regarding the acquisition of the skills needed to attract and manage financial and other resources required to carry out one's activity; the perception regarding the existence of the skills needed to get involved in advocacy projects.

The answer spectrum (1 – total disagreement; 7 – total agreement) points to the intensity of the respondents' perception with regard to each of these characteristics and enables both the construction of individual profiles of the respondents and the creation of a map of the Romanian contemporary dance scene ecosystem, capable of illustrating the extent to which the roles required for the functioning of the ecosystem are effectively fulfilled.

Chart 1



The first stage in the data interpretation process involved their analysis according to the type of respondents: individuals (natural persons, practitioners invited to reflect on their personal work), and organisations. Based on the results obtained, we drew conclusions regarding the fulfilment of the roles by each type of actor. In the second analysis stage we judged to what extent, for each profile in turn, there is a potential of improvement through the interaction between practitioners and organisations. The third stage consisted in the formulation of recommendations based both on the previously drawn conclusions and on the way in which the roles need one another, and also with respect to the potential and responsibility noticed in the types of actors on the scene: public cultural and educational institutions, central and local public authorities, NGOs and individual practitioners.



2 The contemporary dance scene.

The functioning structure of the field: institutional data

Terminology

In the frame of this study, *contemporary dance* is defined as all dance made today, with means of the present, in order to generate, through the body and the language of the body, new perspectives on the contemporary world, with its emotions, concerns and reflection subjects, thus triggering an encounter of the audience with this art form. Contemporary choreographers use interdisciplinary practices and a diverse mix of techniques from a variety of dance genres in their work, but in the acceptance that we assume in our research and which also draws the limites of the survey's territory, the term excludes classic dance, ballroom dance, ethnic and folkloric dance, as well as other genres, such as hip hop, breakdance, etc. Contemporary dance is presented in dedicated spaces, similar to the theatre ones, but also in studios, art galleries, museums and site-specific, in various public spaces, as well as on screen (video-dance).²

Current trends

Instability and the lack of continuity are currently two key elements affecting the functioning of the contemporary dance field in Romania, as a direct consequence of the absence of a cultural policy in place at state level, impacting on the vision for the development of the cultural field at large.

Although contemporary dance has gained its legitimacy as an art form entitled to public support through the establishment, in 2004, of a dedicated national institution operating since 2006, i.e. the National Centre for Dance Bucharest (CNDB), the fight to protect this right continues to this day at institutional level, as well as for the artists and the organisations in the field. The dependence on the public resources allocated according to politically driven decisions and the variations in the funds amount are continually weakening the dance scene in Romania.

2 Definition inspired by and refined starting from the one used in a survey by Susanne Burns, Sue Harrison, *Dance Mapping. A window on dance 2004-2008*, Arts Council England, 2009, p. 22.

A number of cultural journalists and dance critics have played an important role, especially in the period preceding the set-up of CNDB, increasing the visibility of contemporary dance and of the artists who are active in this field. Over time, in parallel with the economic changes undergone by journalism and with the shift in emphasis from the written to the online environment, there has been a dramatic decrease in the media coverage of contemporary dance, including in publications that otherwise reserve generous sections for other art forms. Also, the closing down, in 2012, of TVR Cultural, the cultural channel of the Romanian National Television (which regularly broadcasted dance shows and films, interviews with choreographers or documentaries on dance events), the contemporary dance scene lost part of its visibility and openness to a variety of audience segments.

In the past years there has been an expansion of the activity of contemporary dance organisations towards multidisciplinary or hybrid action areas, as well as the coming together of artists in new dedicated structures, based on aesthetic alliances or on the need for solidarity, including in accessing the funds allocated to dance. One can also note a continuous migration of Romanian artists towards other scenes, especially the European ones, either as a consequence of globalisation or as a consequence of a career development which has brought them international recognition, or for reasons related to a precarious existence or lack of opportunities and exposure at local level.

Dance has the capacity to bring together communities of artists, of amateurs and public around the dedicated spaces which have existed over time, an element which is not sufficiently exploited inside the scene. The lack of sustainability of the dedicated spaces or the changes in their programming bring along a permanent dynamic of the communities of amateurs around powerful artistic personalities, even when the latter do not necessarily identify with a specific space.

Institutional Landscape

The contemporary dance scene in Romania began to articulate in 1990, after the 1989 revolution. With several personalities in the artistic and educational area marking the formation of the generation of artists which became active in the 1990s and a number of landmark projects guiding these artists towards new forms of dance and experiment (such as *La Danse en voyage*, initiated by the Ministry of Foreign Affairs of France, with a programme conceived by Raluca Ianegic and Irina Petrescu, with shows and workshops held by French choreographers in Bucharest, Cluj, Timișoara, and with scholarships in France for the young Romanian artists), the contemporary dance scene began to take shape. In 1990 the first higher education department dedicated to dance was opened in Bucharest, with specialisations in

choreography and pedagogy, at the Faculty of Theatre within the Theatre and Film Academy (currently UNATC – University of Theatre and Film “I.L. Caragiale”). Two state companies established in 1990 – Orion Ballet (initially run by Ioan Tugearu, then by Sergiu Anghel) and Contemp (run by Adina Cezar) – functioned until 2007, and the first company-like independent informal group, the Marginalii Group [the Marginals] (initiated by Irina Costea, Florin Fieroiu, Cosmin Manolescu and Mihai Mihalcea) was active between 1992 and 1995.³

From only 3 structures dedicated to contemporary dance in the late 1990s and early 2000s, functioning either as non-profit entities (Project DCM, currently the Gabriela Tudor Foundation, and Solitude Project), or in association with supporting public institutions (the MultiArtDans Centre, within the “Nicolae Bălcescu” Cultural Centre), in the meantime, the scene has expanded. Today it includes one national institution (CNDB) and more than 15 active contemporary dance organisations and structures (which, however, do not confine their activity to dance projects), as well as more than 15 organisations active in such fields as theatre, visual arts or with an interdisciplinary profile, which also generate projects in the dance area. As a general estimate, we assess that the contemporary dance community in Romania currently numbers approximately 100-120 artists and practitioners. Several artist groups have an informal status, and associate in order to develop or present specific projects hosted either by organisations or institutions possessing dedicated dance spaces, or under the umbrella of other structures active especially in the visual arts sector.

The organisations and institutions active in the dance field are especially concentrated in Bucharest and Cluj, while structures are beginning to emerge in Timișoara and Brașov, with productions or events also hosted in public theatres and independent venues in Bucharest, Bacău, Cluj, Craiova, Gheorgheni, Iași, Piatra Neamț, Sf. Gheorghe, Sibiu, Timișoara, Tîrgu Mureș.

The vast majority of these organisations and institutions are run by the artists themselves. This is so because of the intrinsic need to associate and attract funds for projects, which can only be achieved by legal structures (and not individually), but also as a result of the general management system of public cultural institutions in Romania, which demands as a pre-requisite specialised studies in the relevant artistic field, to the detriment of the humanities, of studies or experience in cultural management or in other relevant areas. On one hand, this has resulted in one of the

3 For more information on the recent history of contemporary dance in Romania, visit Dans.ro – <https://dans.ro/resurse> – the platform of the Gabriela Tudor Foundation; DANCE-CLOUD: <http://dancecloud.ro/> – the platform of contemporary Romanian dance, developed by the National Centre for Dance Bucharest; *A short guide to the Romanian sector today. Mapping opportunities for cultural cooperation*, Asociația ECUMEST, 2008.

most serious problems affecting the dance scene nowadays: the gap between the ideal role an artist or practitioner envisages for himself/herself, and the actual role they must perform, as a necessity, i.e. the cumulative fulfilment of a multitude of roles (artistic, administrative, of communication and promotion), to the detriment of a deeper specialisation in less functions. On the other hand, this state of affairs has also led to the existence of an extremely small number of managers and producers specialised in the contemporary dance field, to a frail and marginal status for them in what regards the professional recognition they could enjoy in this field.

Contemporary dance artists mainly come from special high schools (for grades 1-12) with a traditional choreography profile (ballet), and pursue thereafter university studies in choreography or in adjoining fields (theatre, visual arts, performance art and so on). There are also those professionals holding specialisations in other humanities (philology, psychology, philosophy, etc.), who then pursued choreography studies, or professionals coming from completely different fields, who entered the contemporary dance scene as amateurs and reached professional status after years of participation to workshops, training programmes in the country and abroad and to various artistic projects, thanks to opportunities offered by the active organisations in the field.

The main choreography high schools in the country – “Floria Capsali” Choreography High School in Bucharest and “Octavian Stroia” Choreography and Dramatic Art High School in Cluj – can each boast between 13 and 30 graduates per year on the average. Other art high schools with choreography classrooms can be found in Constanța and Bacău. At present, contemporary dance is taught in choreography high schools starting from the 8th grade, and starting from 2020 it will be taught starting from the 9th grade. Starting from the 11th grade, the pupils are able to opt between classical dance and contemporary dance (as specialisations). The school curriculum for the pupils choosing contemporary dance includes 5 hours of study of contemporary dance (technique), 1 hour of duet (contact improvisation or other forms) and 2 hours/week of individual repertoire, which rises to 3 hours/week of individual repertoire in the 12th grade. The 8th to 10th grades and 11th-12th grades specialised in classical dance study only 1 hour of contemporary dance per week. From the graduates of choreography high schools, less than 10 continue their studies at the Theatre Department, the Performing Arts – Choreography BA specialisation, within the University of Theatre and Film “I.L. Caragiale” in Bucharest, which also offers master’s degrees in the field (in Choreographic Art and in Choreography and Performance in Dance). Bachelor’s degrees in choreography can also be obtained from universities in Cluj, Tîrgu-Mureș and Baia Mare.

In the absence of statistical data on the career paths followed by the graduates of such institutions, we can only make the empirical observation that only a small number thereof become active practitioners in the contemporary dance field.

Funding

According to the Constitution, the Romanian state “has to ensure the preservation of the spiritual identity, to support the national culture, to foster the arts, to protect and preserve the cultural heritage, **to develop contemporary creativity**, to promote the cultural and artistic values of Romania worldwide.”⁴ The total public expenses for culture at central level in the period comprised between 2015 and 2017 are, as a percentage, the lowest in the central and south-eastern European states (approximately 0.4%), while at local level we are the last but one country, with approximately 4% over the same time period. In terms of GDP, Romania ranks last among the countries of central and south-eastern Europe, with an average of 0.4% for the period 2014-2018.⁵ Without disregarding the important part played by this underfunding, the current problems affecting the cultural dynamics depending on public financial support are not solely due to that percentage, but also to how the funds are managed and distributed,⁶ to a lack of democratic vision for public culture, and to the weak capacity of authorities and institutions to enforce the principles of good governance in the fields of arts and heritage. A prospective calculation which involved comparing the funds allocated by the Ministry of Culture to the cultural institutions subordinated to it with the total cumulated budgets for projects available to non-governmental cultural organisations based on transparent competitions has revealed a ratio of +90% to -10%, which is a glaring imbalance.

We should also mention that the main funds reaching the contemporary dance sphere are made available by central authorities, namely the Ministry of Culture and National Identity, rather than by the local ones. In 2018, the budget of the Ministry amounted to 0.088% of the GDP. Along the same line, the budget granted by the Ministry of Culture to the **National Centre for Dance Bucharest** amounted in 2019 to solely 4% of the budget granted, for instance, to the National Theatre of Bucharest. The budget of the only public institution dedicated to contemporary dance has decreased progressively since 2009 (when it amounted to 904,276 RON, approximately 210,296 EUR, under the activities and projects chapter), to arrive, in 2014, at a 50% decrease compared with 2009, and in 2019 at 731,000 RON (approximately 153,894 EUR), a 75% decrease compared with 2016, under

4 *The Constitution of Romania*, Art. 33 – Access to culture, paragraph (3).

5 The Budapest Observatory, *Public Funding of Culture in Europe, 2004-2017*, 2019, pp. 11-12.

6 *Carta pentru cultura vie*, Coaliția Sectorului Cultural Independent, 2012, pp. 17-20.

the same activities and projects chapter. Comparatively, the cumulated annual project budget of non-governmental organisations active in contemporary dance exceeds the budget of the CNDB.

One of CNDB's missions at its establishment was the transparent funding of dance projects, a goal effectively achieved between 2006 and 2014. According to the data existing in CNDB's annual reports, the most consistent funds based on competition were offered in 2008 – 242,667 RON, and the lowest in 2010 – 114,211 RON, there being no data for the more recent years. The funding ceiling amounted to 15,000 RON (approximately 3,500 EUR at the EUR rate of exchange for 2010) for small projects and to 70,000 RON for larger projects (approximately 17,000 EUR). We should also mention that the maximum amount was never granted, as a result of a policy of distribution of the available funds among most of the selected applicants. The funding of CNDB based on open call ceased in 2015.

The only dedicated funding for dance projects is currently offered by the **Administration of the National Cultural Fund (AFCN)**, for the area Performing arts/ Dance. With two open calls in a year, the budget allocated to dance projects takes up, on the average, 4 to 5% of the total funds made available based on competition by AFCN in all of its funding areas, ever since the fund opened in 2006. While in 2006 the funds dedicated to dance amounted to 105,000 RON (with 6 projects financed at an approximate amount of 20,000 RON/project), in 2019 the allocated amount was 1,327,117 RON (in two sessions, 18 projects benefited from funding, at an approximate amount of 80,000 RON/project, approximately 16,842 EUR), the Theatre area benefited from a double amount, i.e. 2,762,266 RON. An important criterion for granting the funding is the compliance of the activities with the priorities stated by AFCN for each session. Generally, for the Dance area these priorities have not varied much over the last years, mainly consisting in: supporting choreographic production, supporting national and/or international cultural mobility, supporting the promotion and the distribution of choreographic creation. Failure to comply with all these priorities decreases the chances of a project of being selected; therefore, the priorities entail clear-cut project formats which include the creation of a performance and its distribution thereof, thus diminishing the chances of other projects focused on different types of activities, such as dance training, research, documentation etc. Considering the overall budget, the requirement to effectively perform all the activities specific to a performance – creation, production and national/international distribution – lead to the establishment of small and relatively poorly remunerated teams, or of teams where one person fulfils several roles concurrently, and to insufficient production expenses when compared to the needs of a new production. We should also mention that contemporary dance organisations access funds from

other AFCN funding areas as well, according to the project's specific activities (education, visual arts, residencies etc.), and that, given its own budget cuts, the National Centre for Dance Bucharest has also accessed AFCN funding in the Dance area since 2013, competing with the non-governmental organisations in this field.

At local level, funding dedicated to dance has been offered by ArCuB – the Cultural Centre of the Bucharest Municipality, between 2014 and 2017. Locally, contemporary dance organisations access funds whenever transparent cultural project calls are launched (Braşov, Cluj, Timișoara, Sibiu), and nationally from other occasional funds offered based on competition by the Ministry of Culture.

When it comes to the cooperation projects funded by the Culture 2007-2013 programme of the European Union, and thereafter by Creative Europe, the dance organisations in Romania carried out 3 projects as project leaders and 6 projects as co-organisers between 2011 and 2018. An important aspect which dissuades organisations from getting involved in cooperation programmes is their poor capacity to ensure their 40% co-financing share (it used to amount to as high as 50%), considering that at present there are no funding lines dedicated to the selected European projects, carried out by Romanian organisations. The Ministry of Culture did have such a fund, an extremely small one, for a brief period, but it stopped being available in 2014, so that the organisations engaged in European projects were forced once more to take their projects to AFCN for funding.

An analysis of the results of the calls for projects from public funds launched in the last years has revealed that contemporary dance organisations generally manage 1 to 3 grants received from various sources, and rarely 4 to 5 grants per year, while not all of these are for dance activities.

Spaces

While in the 1990s and the early 2000s contemporary dance was hosted and presented in Bucharest exclusively by theatres (Theatrum Mundi, Odeon, Bulandra) or by local public cultural institutions (ArCuB – the Cultural Centre of Bucharest Municipality, the “Nicolae Bălcescu” Cultural Centre), since 2004 it has had a dedicated space (the National Centre for Dance Bucharest). Since 2009 several independent spaces have emerged, either dedicated to dance or willing to host it, some only for a few years (subRahova, ZonaD), others for longer periods (WASP, the Paintbrush Factory). At present, in Bucharest there are only 2 venues exclusively dedicated to dance: a public one (CNDB) and a private one (Linotip – Independent Choreographic Centre), and a space with a mixed programme encompassing both dance and visual arts (WASP).

It is important to note that since 2012, CNDB has held its space under a rental contract, because it lost its original space in 2011 (due to the rehabilitation of the National Theatre of Bucharest building in which it was located) and was only allocated a new space as late as 2016, i.e. the Omnia Hall, a venue under renovation and envisaged to be operational in 2022. The functioning in a rented space has a direct impact on the diminishment in the effective project budget of CNDB, concurrently limiting, due to the reduced space available, the possibility that a larger number of professionals might use it in their projects.

General practice has shown that existing dance spaces end up hosting most of the projects in the field, which rarely manage to be presented in spaces with a different specificity. The instability and lack of sustainability of the spaces has entailed, over time, a decrease or relative stagnation of the contemporary dance public.

Types of action

A look over the declared mission of contemporary dance organisations has shown that they generally focus on supporting creation, production and distribution; also, some place more emphasis on supporting emerging artists, while others on supporting the activity of the artists who are members of that organisation, this being the case with most of them. Projects consisting in research, education/training and audience development are other types of pursuits in which they may also engage. Few organisations declare a more specific area of action, such as only one from those listed above, or a specialised practice (for instance, the production of video dance and multimedia for choreography; the promotion of a hybrid, experimental art; research, dance history projects). The translation into reality of these missions varies greatly, most of the players effectively undertaking the productions of their own artists and audience development activities, such as workshops dedicated to dance amateurs or for children. The choice of such activities is also influenced by the need to attract financial income, because funding is primarily granted for creation, while the workshops for amateurs bring additional income to the artists and organisations.

The tendency to engage in international collaborations is rather limited, due to insufficient funds; this kind of projects is mainly carried out by organisations with greater experience in the field, which have grown more solid and stable over time; it is they who are also involved in cooperation projects at European level, and who set out to support, train and promote the contemporary dance artists and the scene in general.

When it comes to larger-scale events, there is a festival showcasing mainly the creations of Romanian artists (in Bucharest, Like CNDB, organised annually since 2014, without an edition in 2019), an international dance and performance festival (in Bucharest,

eXplore festival, organised since 2005), an international festival dedicated to dance films (Bucharest International Dance Film Festival, organised annually since 2015), an international contact improvisation festival (Contact Bucharest, organised since 2016), as well as a festival which also featured contemporary dance for 10 years, until 2017 (Temps d'Images, in Cluj). Other theatre festivals in Bucharest, Timișoara, Gheorgheni and Piatra Neamț include dance performances in their programmes. Other festival-like events are occasionally organised as part of larger projects, in the form of showcases, or through alliances of certain dance organisations and artists (this was the case of *+2017. about the body, love and contemporary dance*, a showcase with performances and professional discussions, organised independently in Bucharest). The last contemporary dance platform was organised in Bucharest in 2009, with the participation of several European programmers.

As regards the only public institution dedicated to contemporary dance, the National Centre for Dance Bucharest, its missions include funding for dance, education and training, production, distribution, research and archiving, dividing its attention between the artists and the public. Over time, practice has shown that the Centre tends to achieve these missions consecutively rather than in parallel and convergently, in a rather discontinuous manner, as a direct effect of the limited budget available or attracted for projects. This entails an institutional functioning based on circumstantial strategies rather than on a long-term vision, which would integrate the mission or would be able to prioritise certain development lines over a longer period of time.

As regards the number of dance shows produced annually, they range between 2 and 5 productions lasting between several months and a maximum of 2 years. As there is no constant season, most of the performances tend to have a limited number of shows or experience lengthy pauses between the performances, in most cases the artists being those to generate new performance contexts for themselves. The season organised by CNDB generally presents its own or supported productions, but is not necessarily annual in nature (there was no season in 2019) and the current frequency of the performances is far from once a month. The season of Linotip presents the performances of their own artists or of younger artists at the beginning of their career. Productions not falling within either of the above categories meet the public in other spaces, such as the Replika Centre for Educational Theatre or POINT (Bucharest), Reactor for Creation and Experiment (Cluj) or Fix Theatre (Iași).

The precarious resources cause the artists to often get involved in more short-term projects at once, and lead to the allocation of a limited amount of time to each creation, from several weeks to approximately 2 months, which has a direct impact on the quality and life of such creations, as well as on the potential to attract new public for dance.



3 Analysis of the answers to the questionnaire

For this survey, we have sent a perception questionnaire to 95 individual practitioners, of whom 48 responded, and to 32 organisations and institutions, of whom 17 responded; in both cases, the response rate was slightly above 50%. All respondents received a message customised according to their personal or organisational profile which resulted from the answers.

The questionnaire was based on a Likert scale with seven response levels (1 – total disagreement, 7 – total agreement), enabling one to assess the respondents' stance with respect to several statements reflecting the characteristics of the studied action profiles. *Priority, action, knowledge* and *attitude* were the components of competence during the research. Let us reiterate the action profiles studied by means of the data supplied in the responses to the questionnaire in relation to the constituents of competence stated above: EDUCATOR – professional development, NOMAD – creation and mobility, CONNECTOR – curating activities and collective actions, PROMOTOR – production and distribution, MEDIATOR – audience development and participation, and GUARDIAN – documenting, archiving and research.

Contextual information

Most of the practitioners participating in the survey identify themselves as artists (81.3%), only 10% are managers or producers and 8.3% journalists, dance critics or public relations officers. Gender distribution among respondents is 21% male, 79% female, which also reflects the status of the scene. In the case of organisations, almost 60% of them are NGOs, 17.6% are public cultural institutions, 11.6% are educational institutions and an equal percentage is foreign cultural institutes.

For both categories of respondents, the most important sources of income are the funds accessed based on a project or programme within the competition organised by the Administration of the National Cultural Fund, the local public funds, the support granted by the National Centre for Dance Bucharest, economic activities (tickets, course fees) and personal loans.

The annual income coming from dance projects is very low: 58.3% of the practitioners have declared an annual income below 20,000 RON (approximately 4,210 EUR), and 37.5% have declared that they fall within the category 20,000-40,000 RON (4,120-8,421 EUR). As far as organisations are concerned, a little more than half (52.9%) have declared an income below 80,000 RON (8,421 EUR) for contemporary dance projects, and 17.6% have declared that they fall within the 80,000-150,000 RON range (8,421-31,578 EUR).

The structural precarity of the individual activity also comes through in the type of collaboration preferred by respondents: 77% work based on copyright agreements, 37.5% based on services supply agreements, 27% based on civil contracts and only 25% based on employment agreements for a definite period, respectively 2% based on employment contracts for an indefinite period. Towards precarity equally point the answers given by 85% of the practitioners, who declare that they deal personally with the organisation and promotion of their projects, while 27% have declared that they do so together with a manager and a PR officer, while only 8.3% have declared that these functions are taken over by the institutions with which they collaborate. The precarity argument is equally supported by the answer given to the question on the working and presentation spaces: only 25% of organisational respondents have declared they have their own spaces, while the remaining 79.2% have declared that they use the infrastructure of other organisations.

Action profiles

All the roles are perceived as extremely important by the respondents, as attested by the very high, verging on maximum, scores (6-7 points) obtained for this category (Attitude). However, as a priority for one's own activity, things no longer appear to be so clear-cut: the Nomad profile stands out at the top of the list of individual and organisational respondents, followed at a considerable distance by those of Promotor, Mediator and Connector. At the opposite pole, the role of Guardian fails to be of interest to either practitioners or organisations (with an average score of 4.4 and 4.1 out of a possible 7). As actions effectively achieved, the hierarchy stands the same, with the difference that in the case of individual practitioners the activities specific to this profile are perceived as being just as frequent as those of mobility and exposure, typical of the Nomads. Perceived knowledge evinces a more balanced average, and was assessed by the practitioners as absolutely positive for most profiles, possibly less so in the case of the Guardian profile.

Table 1

ORGANISATIONS	PRIORITY	ACTION	KNOWLEDGE	ATTITUDE	AVERAGE
EDUCATOR	3.9	4.6	4.6	6.3	4.9
CONNECTOR	4.4	5.1	5	6.5	5.3
PROMOTER	4.8	4.9	5.6	6.5	5.5
NOMAD	5.6	5.6	5.9	6.7	6
GUARDIAN	3	3.5	3.7	6.4	4.1
MEDIATOR	5.2	5.6	5.4	6.6	5.7

Table 2

INDIVIDUAL	PRIORITY	ACTION	KNOWLEDGE	ATTITUDE	AVERAGE
EDUCATOR	3.9	3.5	4.5	6.9	4.7
CONNECTOR	4.9	4.5	4.6	6.8	5.2
PROMOTER	4.5	4.3	4.1	6.9	4.9
NOMAD	6.1	5.4	5.4	6.7	5.9
GUARDIAN	4.1	3.5	3.5	6.6	4.4
MEDIATOR	5.5	4.9	4.8	6.9	5.5

As regards the roles assumed on an average by the respondents, it is to be noted that we are dealing with a multitude of roles for practitioners, as well as for organisations, but mainly with a combination between Nomad, Mediator and Connector, as they have the highest cumulative average on all four analysis lines (Priority, Action, Knowledge and Attitude). The Nomad and Mediator profiles appear with the highest frequency on the contemporary dance scene.

To observe more easily the relationship between the assumed roles and the rejected roles, we have reordered the original notation 1 – total disagreement, 7 – total agreement on a scale from -3 – total disagreement, and 3 – total agreement. Thus, the charts below will show the high level of priority granted to the Nomad and Mediator profiles, as well as the lack of interest in the Guardian profile of the respondent organisations; they will also show that both priority and action and knowledge rank, as an average, below the neutral level – 0, except for the general perception on the importance of the role, which reaches almost maximal values, just like in the case of the other profiles. This is also the case with the individual respondents, except for the priority that this role has for them, the value being slightly positive.

Chart 2

Action profile - ORGANISATIONS

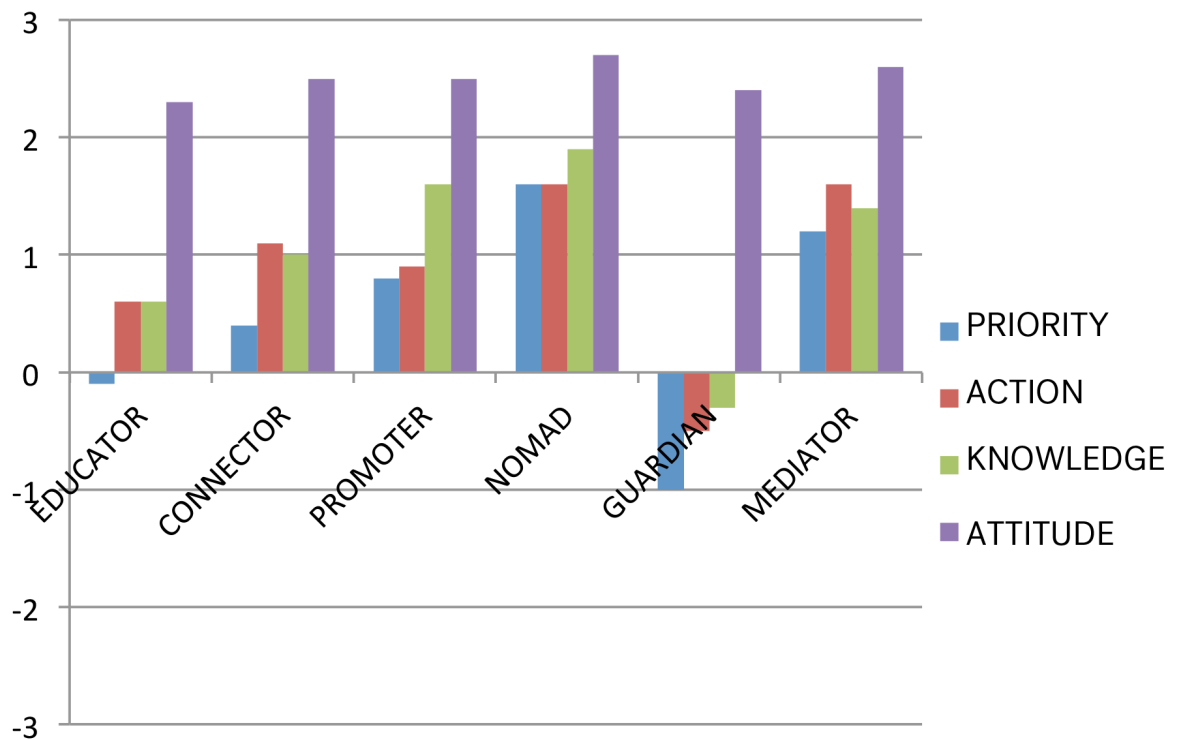
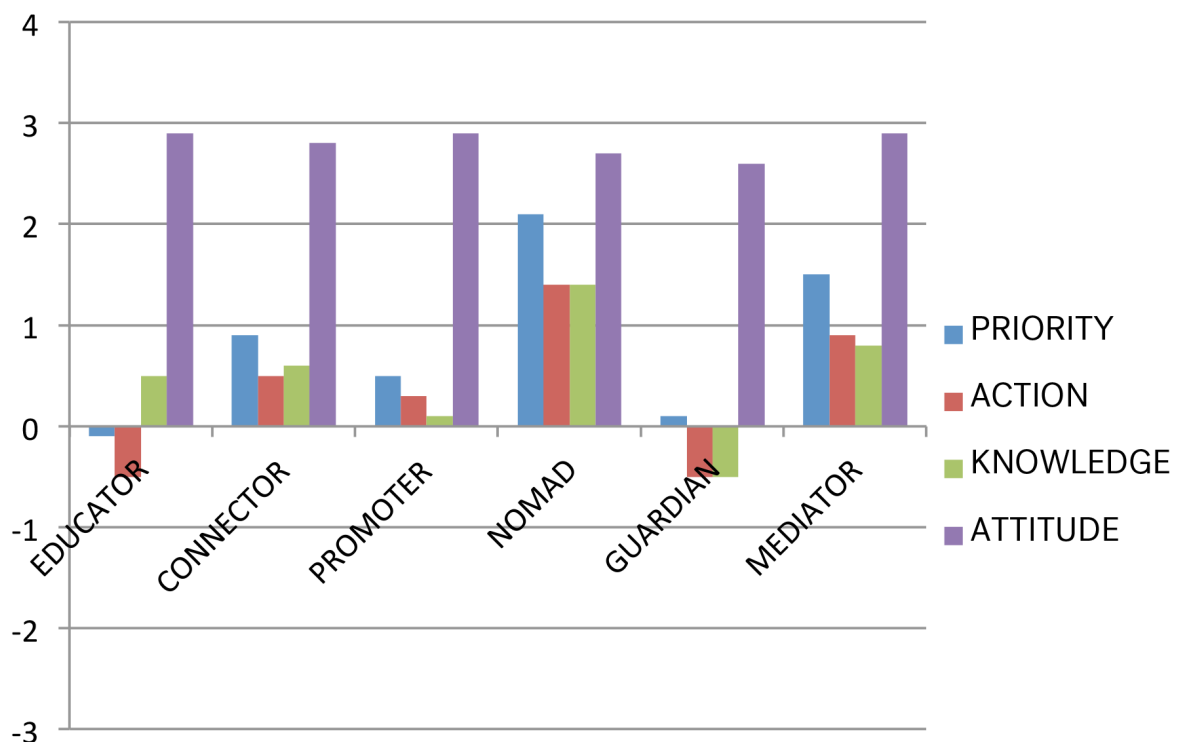


Chart 3

Action profile - INDIVIDUAL



Below we shall present and analyse in greater detail each of the profiles, also stating the areas with potential which spring from the analysis of the data for each profile in turn, and shall compare those on practitioners with those on organisations.

The **EDUCATORS** are those who train the contemporary dance practitioners. By means of workshops, long-term or short-term courses, laboratories, conferences, mentoring and coaching, complex formats which combine theory and practice, residencies or practice contexts, they set out to develop the skills necessary to artists, producers, managers, journalists, and teachers and to achieve their or the organisations' professionalisation. The educators may work as independent professionals, in dedicated organisations, or as part of specialised schools. More often than not, they are very well connected internationally and are extremely aware of the level of training and of the needs of contemporary dance actors. They are recognised as specialists or organisations working with specialists capable of inspiring and developing quality training opportunities. Their pedagogical profile is accompanied by the capacity to have a vision, as their work contributes to enhancing the competences required for adjustment, for producing a greater impact and for identifying practical solutions for the other professionals and organisations.

Almost one third (29.2%) of contemporary dance professionals participating in the survey consider that they possess the necessary knowledge to act as educators, but only 16.7% of them consider this a priority, while an important percentage (35.4%) does not have such initiatives.

Although more than half (52.9%) of the active contemporary dance organisations participating in the survey carry out training activities and consider that they possess the necessary knowledge for these, for many of them, however, training is not a priority (35.3%).

The priority granted to generating training opportunities is small among organisations, but activities and knowledge amount to a much greater extent (double)! This may increase if a more elaborate vision on training is adopted, involving the development of communities of practice and reflection groups, and if awareness grows with respect to the fact that **the development of competencies means new artistic and managerial opportunities for the dance scene.**

The **MEDIATORS** educate the public and develop its taste for contemporary dance. Their type of action often puts them in the situation to present dance performances, to organise projects, workshops or courses for amateurs, to promote certain events or projects, to present to another type of public than the professional one the specificity

of certain artistic forms. The mediators inform, but they also inspire and, in some cases, even develop new competences among the public. In the case of amateur art, their action profile may meet that of the Educators, especially in those situations when the artistic practice implies the audience participation, in a co-creation effort. As a profession, the journalists are often mediators, but any professional and artistic organisation can take on this role, including activities of practice, reflection, dialogue with the public, offering additional information on performances, concept and artists and showing interest for the level of involvement and knowledge of the spectators.

More than one third (38%) of the natural person respondents considered that they possess to a very large extent the knowledge necessary to act as mediators; only 15% of them declared that they did not possess it in whole or in part. **If we take into account the fact that for more than half (58%) of the respondents being a mediator is a priority and almost half of them actually perform these activities (48%), the perception of the lack of satisfactory knowledge about mediation appears as problematic.**

Most contemporary dance organisations (71%) consider that they possess the knowledge required for mediation and a high percentage (65%) perform satisfactorily dedicated actions; however, as a priority within the organisation, this aspect is important for only half of the respondents (53%).

To conclude, as a percentage, far less practitioners than organisations consider that they possess the necessary knowledge to be good mediators (38% compared to 71%), and the distance is kept to a certain extent as regards the actual undertaking of activities (48% of the practitioners appreciate that they perform them, as compared with only 65% of the organisations). However, as regards the priority, the situation is similar, as for slightly more than half (58%) of the individual respondents mediation is a priority (compared with 53% of the organisations).

Less practitioners than those for whom mediation is a priority actually carry out mediation activities, and an even lesser percentage consider that they possess all the necessary knowledge for it, but more organisations than the percentage for which it represents a priority actually perform mediation activities.

There is potential for organisations to provide training support to practitioners, in order for them to become better Mediators. Also, the priority granted to Mediation by practitioners, as well as by organisations, needs to increase, to attract and shape the taste for contemporary dance for a more numerous public.

The **CONNECTORS** bring the people and organisations together, create spaces for dialogue and for the exchange of experiences. Sometimes, this can happen for a common cause; at other times, under the umbrella of a curatorial concept which creates new meanings on the work of each of those involved. Their work is often understood as communication, networking or facilitation, and sometimes the educators, the curators or the artistic producers can also assimilate this role of circulation of the ideas, of structuring the experiences of the artistic scene and of fostering the solidarity for common causes. The connectors may also include journalists or cultural educators who form competences among the contemporary dance amateurs. Fundamentally, what characterises the connectors is the fostering of relationships, of exchange, of mutual awareness.

Playing the Connector role is a priority for almost one third (35%) of the organisations participating in the survey and for almost one half of the individual respondents (48%). While the percentage of individual respondents carrying out activities specific to the Connectors is smaller than the percentage of those who consider this role a priority (31% compared to 48%), among the organisations the reverse is the case: 35% consider that it is a priority for them, but 59% perform actions specific to connectors. **In other words, many organisations consider that they fulfil a role of Connector in the community, although it is not extremely important for them, in the logic of the mission they assumed, and almost half of the natural person respondents have this profile as a priority, but only one third of them take action accordingly.** As regards knowledge, it remains, for both categories of respondents, within limits close to the values of action and of priority: 59% of the organisations and 31% of the natural persons consider that they have the necessary knowledge to embrace this profile.

Organisations can strive more to support practitioners to be better Connectors and need to understand how this contributes to the consolidation of the organisation.

The **NOMADS** travel, transit through spaces and organisations, participate to festivals, biennials, showcases and other events in order to perform, present, promote, share and experiment culture. They are both artists and other cultural workers collaborating with various organisations and implementing artistic projects, and culture consumers. Among them we can also encounter independent producers, dance companies and itinerant groups, dependent on access to spaces and technical equipment necessary for performances or who choose to perform in unconventional, different spaces, out of a need to experiment or to meet various categories of public. Fundamentally, the typical characteristics of the nomads are their mobility and the capacity of integration and adjustment to very different work contexts.

The Nomad profile is best represented by the individual and organisational respondents. For 71% of organisations and 81% of those responding in their own name, this profile is a priority. The differences between the two categories can be seen, however, in the perception of the knowledge they possess to fulfil this profile and the effective capacity to be a nomad. While the great majority of the respondent organisations state they possess it (71% possess complete or very good knowledge, and 76% perform activities specific to the nomads), things are different for the individuals. Even though for the largest part of them this is the priority profile, only 52% of the individuals consider that they possess the necessary knowledge to fulfil it and just as many actually manage to fulfil it – to be mobile, to participate to events in order to present their work.

To conclude, the fact that the Nomad profile is a priority for organisations to such a large extent points to the fragility of their organisational capacity. Ideally, organisations should represent those frameworks able to ensure support for the practitioners wishing to act as Nomads, but failing to do so.

The **GUARDIANS** protect the tangible and intangible assets of the dance community. They collect, document, archive, research the cultural heritage of contemporary dance. The dance researchers, critics and journalists, the archivists, but also the artists, producers or managers investigating the practices of the past in order to find roots or inspiration for their work act as guardians. The same goes for any organisation or institution aiming to embark on a museum-type endeavour with the purpose of retrieving the history of the field, discovering and promoting its testimonies, and, also, of recording current practices for the future generations, aware of the fact that these represent the future heritage of contemporary dance. Fundamentally, what characterises the guardians is an appreciation for the assets and the capacity to protect them and to make them known accordingly.

Collecting, documenting and archiving – the research of the contemporary dance scene in Romania – represent the activities with the lowest interest for the organisations and professionals in Romania. As a priority, only 6% of the organisations and only 31% of the natural person respondents have deemed them to be important or very important, while 41% of the organisations and 31% of individual respondents did not consider this profile important for their own activity. The effective achievement and the possession of the knowledge for research are, unsurprisingly, quite rare, but still positive: only 18% of the organisations and 23% of persons consider that they perform specific activities, and the frequency of the answers with respect to knowledge possession is similar (18% of organisations consider they have it, and 17% of the persons respectively).

Organisations need to grow more aware of the importance of activities such as research and protection of the heritage of the dance scene, in order to reflect what is a reality, albeit modest, for practitioners, who understand better how it matters for creation, professional growth, etc.

PROMOTERS offer the necessary resources to contemporary dance practitioners and organisations. The promoters make available a wide range of resources: opportunities to develop new creations, venues, money, and technical equipment, and help to acquire new competencies or information. Many promoters also act in the digital environment, creating places for representation, exposure and promotion. Host-spaces, funders, organisations who formally adopt projects devised by non-members and manage their actions, producers who assume the task of attracting the resources necessary to the artist coming up with the creative proposal, consultants who help the practitioners and the organisations with relevant information on fundraising and legislation, Promoters appear in various positions. Fundamentally, what characterises the promoters is ensuring the necessary resources.

The role of the Promoter is generally associated with the organisations, as the latter provide the services and resources necessary for artistic production. Almost one third of the natural person respondents (33%) deemed this profile a priority and just as many stated that they performed specific actions. Comparatively, almost half of the organisations participating in the survey (47%) perceive this profile as a priority and 41% act in this respect. Taking into account this percentage, the 71% percentage of the organisations which deemed they held the necessary knowledge to act as Promoters points to an existing potential for a more powerful role for them, if more deemed it a priority and acted accordingly. As regards natural persons, only 27% of them consider that they possess the necessary knowledge to be good Promoters, a smaller percentage than those performing actions or those considering this to be a priority. **This difference translates as an insecurity (real or perceived) of individual Promoters with respect to their actions, and, correspondently, as a greater self-confidence of contemporary dance organisations in their capacity to act as Promoters, even when they do not assume this role (it is not a priority for them).**

Other competences and actions

Organisations, especially public ones, are responsible for supporting the development of the dance scene in the manner specific to their mission. This responsibility primarily arises from an annual budget being in place (albeit insufficient) and from the public status of the institution. There are also arguments pertaining to the capacity to develop cultural activities legally, efficiently and effectively, which support the idea that the organisations are better prepared and more capable, and this notion involves

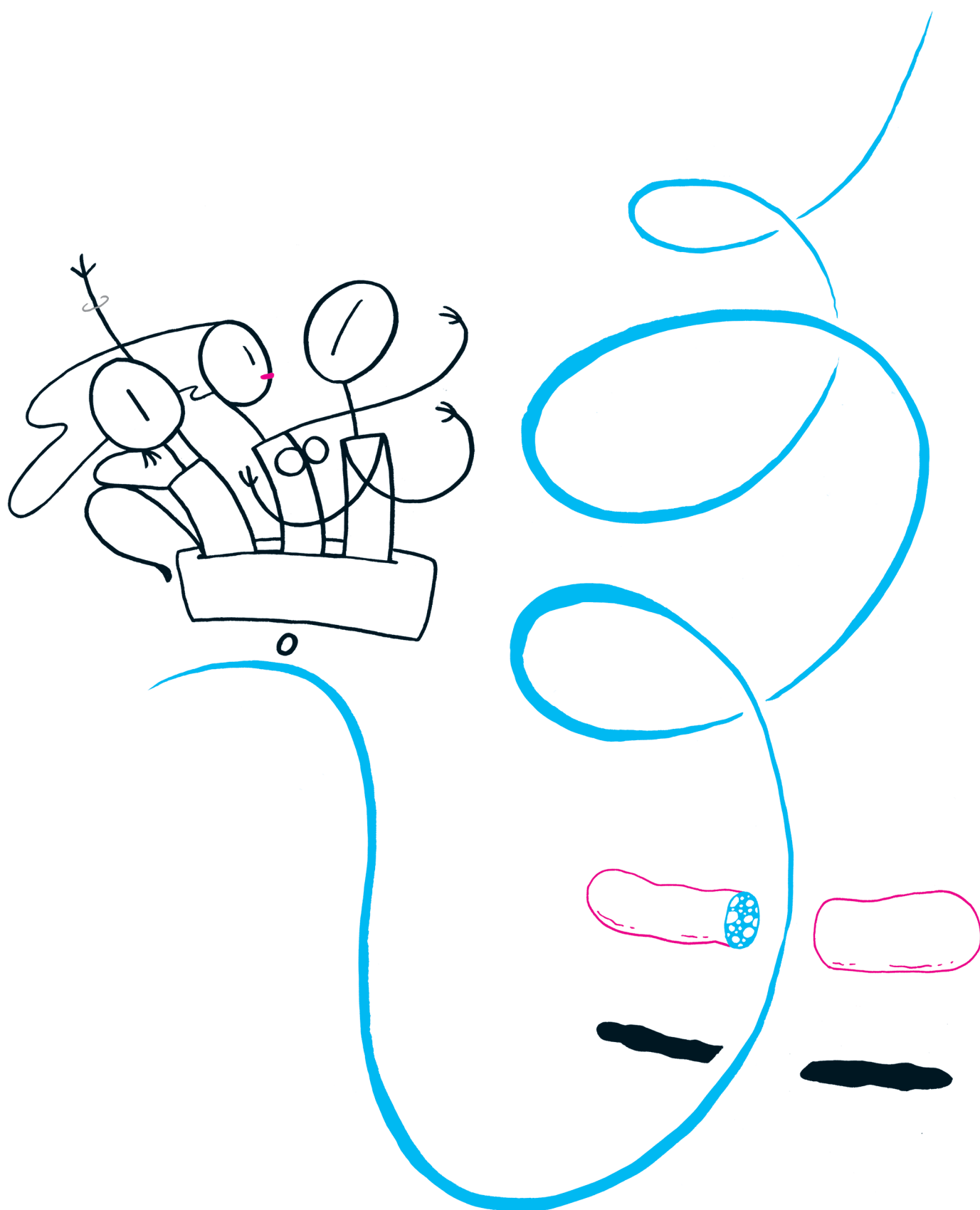
a certain responsibility for the situation of the practitioners, but especially represents an appeal to public authorities to encourage the creation and development of dance organisations. Based on the data generated from applying the questionnaire, we can draw the conclusion that more of the organisations consider that they enforce correctly and are aware of the legal provisions on activities developed in the scene. Also, a much greater percentage (71%, as compared to 17%) consider that they know how/are capable to attract the financial resources necessary to carry out their activity, and the ratio, although not quite as disproportionate, is maintained with respect to the correct management thereof (82% as compared to 40%). A notable difference in terms of action and knowledge remains in the case of advocacy efforts: only 19% of the responding practitioners considered they were well informed of what such efforts entail for the rights and needs of the contemporary dance sector, as compared to 33% of the organisations. The involvement is substantially greater in the case of the latter, 35% of the organisations, as compared to solely 6% of the practitioners who declared they got involved. However, both respondent categories ascribe great importance to this involvement, the practitioners slightly more so than the organisations (85% compared to 76%).

Table 3

	INDIVIDUAL	ORGANISATIONS
I am aware of the legal provisions on the work of cultural practitioners	-- 21%, ++ 35%	-- 6%, ++ 59%
I enforce correctly the legal provisions on the work of cultural practitioners	-- 10%, ++ 46%	-- 6%, ++ 65%
I know how to/I am able to attract the financial resources required for the development of the activity	-- 23%, ++ 17%	-- 12%, ++ 71%
I know how to/I am able to manage correctly and efficiently the financial resources required for the development of the activity	-- 19%, ++ 40%	-- 6%, ++ 82%

Table 4

	INDIVIDUAL	ORGANISATIONS
I am aware of what an advocacy action involves for the rights and needs of the contemporary dance sector	-- 37,5%, ++ 19%	-- 29%, ++ 33%
I get involved in advocacy actions aiming to safeguard the rights and needs of the contemporary dance sector	-- 50%, ++ 6%	-- 35%, ++ 35%
It is important for contemporary dance organisations and cultural workers to get involved in advocacy projects	-- 2%, ++ 85%	-- 5%, ++ 76%
I am/I intend to become a member of cultural national or international networks/coalitions	-- 19%, ++ 46%	-- 12%, ++ 65%



4 Recommendations

According to the action profile

Professional maturity, namely better specialisation and the assuming of a limited number of roles, in addition to the measures that would stimulate effective action, require necessary supporting instruments, a clarification of the organisational mission and of the personal professional course of action, i.e. the part played in the cultural ecosystem. **The survey reveals that the greatest majority of the respondents assume a high number of roles, a fact which discourages specialisation and joint actions based on complementarity, rather than on the overlap of skills.** Professional counselling, coaching and mentoring are just a few of these possible tools, but what needs to be grasped is the fact that individuals or specific organisations are only to a small extent responsible for this state of affairs; the latter is rather a consequence of the lack of supporting instruments, of funding and legislative support that would facilitate the development of alternative spaces for the dance scene, sustainable activities, non-profit and educational activities for the overlooked social categories in artistically empty territories, etc. The problem related to the excessive number of Nomads and to the multiplicity of profiles assumed by each actor in turn is, in fact, related to the extreme precarity of the scene, due to financial problems, as well as to the rudimentary legal framework that currently governs the support for culture and the cultural activities in Romania. If each of the dance scene actors took on a clear mission, that would create the premises for a greater consistency of their initiatives, but those choosing this path are faced with the fear, occasionally confirmed in practice, that this would reduce their opportunities to generate resources for action and subsistence. Sometimes society is not ready to support actions for which it has the greatest need itself.

The profile best represented on the scene, among practitioners, as well as organisations, is the **Nomad** profile. As they are mobile, capable of integrating and accommodating different perspectives and working contexts, we cannot know to what extent the nomads are so out of necessity or of a conscious choice, also ideally assumed. The structural lack of resources and solid instruments capable of encouraging the fulfilment of the other profiles, but also the funding priorities identified by public funders turn nomadism into a mandatory function for the Romanian contemporary dance scene players. The elements of this profile correlate with the need to distribute the creations of the contemporary dance scene, but the prevailing practice in the scene rather involves self-distribution of their own works by the artists and organisations, since there are no publicly established mechanisms or

sustainable systems supporting the circulation of creations and artists. Thus, a profile which may amount to a survival advantage also amounts to greater fragility; as necessary measures of support, in order to professionalise and to become a valid professional option, this profile would benefit from greater awareness with respect to the relevant status involved and the type of support needed by organisations and practitioners who choose this path. Mobility and work distribution grants, an adapted fiscal statute, platforms for experience sharing, support systems that would take over the tasks related to work distribution logistics, as well as to visibility (for instance, agents in charge of organisation and promotion, who would distribute the information and would have their own connections and networks) may consolidate this profile. In other words, this profile will not mature unless there are in place similar measures stimulating the adoption of other roles in the ecology of this sector, in particular the roles of Promoter and Connector, on whom the Nomads depend to achieve their potential.

The interest in the audience development – the **Mediator** profile –, shown by the practitioners and organisations, must be supported differently for the two categories of respondents. Although the majority of dance organisations perform dedicated actions and consider they hold the knowledge required for proper mediation, the audience development is not a priority for them to the same extent. Actions aimed at increasing the awareness that better consideration of the (existing or potential) public may infuse new ideas into the creative process and may be a starting point for better engagement on its part are thoroughly opportune. Instead, for individual practitioners for whom mediation has an increased priority, but whose actual presence through dedicated actions is smaller, it is necessary to create contexts so that such actions can also be more frequent and produce more impact. In this respect, these practitioners may be encouraged through the provision of venues and facilities, promotion support and the development of communities of practice for the mediation of contemporary dance. Also, although both practitioners and organisations currently hold courses and workshops for the general public, actions on a larger scale are needed, addressing the schools, high schools and universities, especially those specialised in the humanities. Such courses may be delivered as part of artistic residencies in educational institutions or, following a reform of the curriculum, by including dance as an optional subject of study, as is the case in other European countries. This would also ensure jobs for the practitioners in the field and the development of a public for the contemporary dance scene in a relatively short period of time.

The **Connector** profile, i.e. the person who creates an awareness of common interests, triggers situations bringing together people and organisations and creates spaces for dialogue and for the exchange of experiences, is well represented on the

dance scene, but it could also become more professionalised through a series of support measures – and this is the case for both individuals and organisations. The data we have generated reveal that for many practitioners this is a priority role, assumed as such, but materialising to a lesser degree in actual actions. This state of affairs is understandable considering that in order to achieve the type of initiatives specific to Connectors, an increased organisational/initiative capacity is needed, as well as a landmark status on the dance scene. This profile might benefit from the allocation of funds for networking events, from regular meetings of the choreographic sector, as well as from interdisciplinary projects, which would be key directions. A strong point would be the fact that for the organisations participating in the survey, the actions typical of the Connector are more frequent, but their priority within their own organisation is smaller. A solution would be to invite the practitioners wishing to play this role to join those organisations able to make an impact, in order to provide them with the necessary framework. Thus, the interest of some and implementing capacity of the others may combine to render the Connector more present on the dance scene.

The **Promoter's** role is essential in any cultural ecosystem, especially in a fragile sector such as contemporary dance, chronically weakened by underfunding and constantly fighting for public recognition and access to other types of resources – visibility, venues, interest on the part of other potential partners and supporters. In the case of the Romanian contemporary dance scene, it is no wonder that this role, which practically involves the generation of resources and support for the other profiles, is weakly represented. This is the case despite the fact that, according to the resulted data, most organisations perceive they hold the knowledge required for fulfilling this role, so there is knowledge potential to achieve it to a greater extent. The problem of the resources necessary to also take on this role for others is, however, an overwhelming one, requiring to be addressed as a matter of urgency. It is extremely necessary to support key organisations, capable of sharing, in a smart and customised manner, resources with the other players, so that they can truly be nomads, educators, guardians, mediators and connectors. The establishment of a legislative framework enabling civic-public partnerships for the administration of venues, the concept and funding of production support programmes for smaller organisations and for artists (individual fellowships and grants, with simplified administration mechanisms) and others may be managed by dance organisations to whom such interventions and resources may be entrusted, for the use of the enlarged community of the contemporary dance. On the other hand, the practitioners wishing to play the role of Promoter need supporting measures able to increase their knowledge and/or to give them confidence that they can thus support their colleagues, ensuring the promotion or production of performances – two of the defining activities carried out by a Promoter.

In regards the **Educator** role, the situation of professional development for the contemporary dance practitioners is similar to the situation of mediation in terms of the dynamics of the profile for practitioners and organisations, and the intervention can also follow a similar path, laying emphasis on growing more aware of the importance of initial and lifelong training in order to support the new generations of practitioners and to develop the existing ones. Artistic creation depends both on the individual potential of those involved and on the working conditions. Growing more aware of this means granting more support for professional development, in order to generate a greater diversity of competences, as well as paying more attention to the intergenerational and intercultural dialogue with respect to the exchange of ideas and training methods, and the conduct of research on the public, generally for the dance scene, and as individual instruments, to be used by each player in his practice. A special situation is the professional (re)conversion of mature dancers and the development of career management competences that would represent realistic solutions to the financial opportunities offered by the practice of contemporary dance and the identification of alternative or complementary paths for them. The advice services are also needed for the young ones, to offer them a realistic picture of the opportunities afforded by the Romanian dance scene and society.

While the Nomads are best represented on the Romanian contemporary dance scene, the **Guardian** profile is the rarest. Although it enjoys the general support of most respondents, just like the other profiles, it is assumed by very few practitioners or organisations. Both the priority and the knowledge held and the effective activities of archiving, documentation and research of the archives and dance heritage are very rare among the respondents. Naturally, we can say that there is not a great need for many players to take on this role, certainly not as great as the need for Connectors, Promoters or Nomads. It is natural for the number of researchers and archivists to be less than that of educators, teachers, creators, managers, journalists and producers, for instance. However, the recourse to memory and the heritage of the dance scene might become to a greater extent a practice to be embraced by the practitioners with other priority profiles; in this respect, the funding of certain components dedicated to research might help. Also, archiving and documentation as stages of artistic research might find a more natural place in the projects and programmes of the dance scene players, next to measures for the archiving of one's own activities, of which a part will become, at some point, what the future generations will call the memory of the field, its heritage. Grants, the establishment of digitisation and archiving programmes, the organisation of sharing and reflection events, such as conferences, and the publication of selections from archives, to reintroduce in the contemporary discourse valuable fragments from the history of the field and to create relevance for them are just a number of measures that can be taken or consolidated.

We cannot overemphasise the fact that all these roles identified by us analytically, as an instrument of reflection and debate, helping to better understand the dynamics of the dance scene, are actually interconnected, support one another and depend on one another in order to function. Also, within this scene there are major funding differences, legal constraints related to functioning, social benefits, professional status and levels of access to resources among the players, a fact overlooked by the type of method used, but important to keep in mind when we draw the conclusions and issue recommendations. From this point of view, there are major differences between the public institutions and the non-profit and private-commercial organisations, which is not to say that the action is necessarily easier for some than for others. However, there is a legitimate expectation for a public institution to take on that type of role/those types of roles that would most effectively support the fulfilment of the other profiles by private organisations and individual practitioners. In this respect, the roles of Educator, Promoter and Guardian are fundamental, while the strategies of research and protection of the dance heritage, support for creation and professional training are essential, coming before the other profiles. That being said, responsibility for a certain objective, for instance professional training or audience development, need not be understood as being solely the objective of the Educator or the Mediator respectively; all profiles should be concerned with and aware of the importance of continuous learning and consideration for the public.

According to the type of organisation of the players

The **National Centre for Dance Bucharest** has a profile which, with minimum variations, reaches 100% total agreement on all four analysis lines – Priority, Action, Knowledge and Attitude – and all six profiles. This quasi-total assumption to cover the entire range of roles reflects the key profile of this institution, the only public institution in Romania exclusively dedicated to contemporary dance. On the other hand, the equal take over of all profiles also reflects the perception of the need to cover functions that are not covered by any other institution, public or private. The recommendations to CNDB would be to mainly assume the role of Promoter of the Romanian contemporary dance scene, i.e. to shift the emphasis to activities aimed at ensuring resources – financial, material, and informational – for the activities performed by the other players in the field, individual practitioners and organisations.

The main recommendations consist in Reopening the competition-based funding for small/medium projects and for specific supporting actions targeting artists and organisations, including for supporting artist studios, and in the Initiation of advocacy efforts for a fiscal status adapted to dance artists and practitioners and for including dance in the Romanian school curricula, as an optional subject.

To this end, we consider that the Ministry of Culture and National Identity should increase the subsidy granted to CNDB and should ensure predictable funding from one year to the next; the institution itself ought to diversify its income, by accessing new funding options, entering into partnerships with private sponsors, etc.

The construction of a permanent venue for CNDB would mean a new chance for the institution's role as Promoter and Connector, as it would be able to make available its spaces free of charge to other dance organisations in Bucharest and in other cities throughout the country, for rehearsals and performances.

As a landmark institution for contemporary dance in Romania, CNDB is perfectly positioned to ensure the visibility of the other players, to support their presence and participation in international initiatives or on various stages in the country. In this respect, a recommendation would be for it to engage in national and international partnerships for the distribution of its own productions and of those made by other artists and organisations active in the field (with the Romanian Cultural Institute, with festivals, networks).

In our opinion, CNDB should support, and not replace, the function of Mediator with the public, the activity of the Nomads, and the protection and research of the dance heritage (the role of Guardian) by:

- Specialising its team and providing training programmes for the managerial, technical and promotional roles needed by the scene: managers, producers, distribution/promotion agents, technicians, PR officers;
- Establishing a community of practice for the mediation of contemporary dance with a view to the long-term audience development;
- Initiating coaching, mentorship and advice programmes for the development of career management skills for the young artists and for mature artists, including with a view to professional reconversion.

As a general principle, we deem it necessary to insist on the more sustainable actions (continuation and expansion of training programmes such as the CNDB Academy, of mediation programmes such as the Performing School for Children, actions for the preservation of the dance heritage, such as the CNDB Archive), instead of initiating new projects annually or every two years.

The **Administration of the National Cultural Fund** is the only public funder in Romania which currently funds dance projects, as a distinct thematic area within the annual financing programme.

Considering the ceasing of competition-based funding by CNDB, and the increasing variety and growth of the scene, we recommend the increase in the percentage of funds allocated to dance projects, which has remained constant since 2006 – between 4% and 5% of the total amount of funds put out for competition annually – and adapting and varying the funding priorities for the Dance area to the needs of the scene, because immobility in the priority patterns determines a replication of the action patterns.

Also, in order to professionalise and contribute to the organisational development of players with different profiles on the dance scene, we recommend the reopening of the Cultural management and professional development area, which could also uphold specific projects for the supporting roles necessary on the dance scene, including in interdisciplinary institutional contexts (for instance, artistic cooperatives or cultural centres).

In the sense of a stronger specialisation on the dance scene among practitioners, we deem it essential to adapt the area Residencies to projects intended not just for creation, but also for managers, producers, cultural journalists etc.

In order to support the role of Promoter to be prioritised by more organisations, in their mission to provide the resources necessary to practitioners and artistic groups, we deem it important to open a funding area for the support of independent cultural venues that would grant firm support to ensure their sustainability.

In order to support the role of Nomad among the practitioners, we deem it essential to launch a funding programme such as Small grants for specific mobility actions.

In our opinion, the **Ministry of Culture and National Identity** needs to assert its role as regulator and visionary coordinator of the cultural field by means of public strategies and policies, as conceiver of legislative initiatives with a major impact on the artistic systems in Romania and of funder (directly or by means of AFCN or CNDB) of various types of actions, programmes and organisations with a particular impact on the sector. From this point of view, the measures we recommend also apply to other arts, but are particularly relevant for the contemporary dance field, for which public infrastructure is frail and public support is largely absent:

- To implement at national level predictable multi-annual cultural policies and strategies, including with respect to dance;
- To balance the relationship between the funds intended for public institutions and those intended for non-governmental organisations, including by allocating

multi-annual funding based on an activity programme (with a larger eligibility share for administrative expenses) to those organisations with a major impact on the dance scene;

- To grant scholarships and mobility grants to the organisations fulfilling the roles of Connector and Educator, ensuring the networking and professional development of the players on this scene;
- To open dedicated funding lines for the national distribution of performances/ creations;
- To support an adequate legislative framework enabling public-civic partnerships for the management of spaces dedicated to the dance scene;
- To consider a fiscal and social statute specific to artists and cultural workers, by means of adapted fiscal and social protection regulations, requested at government level.

Public cultural institutions

In our opinion, the Romanian Cultural Institute (ICR) should offer concrete support for the international distribution and mobility of dance artists and practitioners, by means of scholarships and travel grants, by funding or developing projects ensuring visibility for the creations and players on the Romanian dance scene at international level.

To theatres and cultural centres we recommend:

- To ensure a constant presence of independent performances in their programmes;
- To develop and uphold mediation programmes for the public, which would also include contemporary dance;
- To enter into partnerships with the active dance organisations, as an alternative to renting their premises or taking over the dance component on their own.

Educational public institutions

We recommend choreography institutions to open up to the dance scene, in order to ensure a correlation between the training programmes carried out by them and the dance scene, the labour market for the future graduates. This can be achieved by means of collaboration and sustainable partnerships with the institutions and dance organisations that would also contain a financial component, i.e. remuneration for their involvement.

Choreography high schools would benefit from increasing the number of hours dedicated to contemporary dance and from diversifying their curriculum by inviting choreographers with stage experience who would be remunerated for their involvement.

In our opinion, it is essential for choreography faculties to include management and choreographic production courses in their curriculum, to be undertaken by inviting choreographers with stage experience, and to ensure traineeships during the university years within relevant organisations in the field.

In our opinion, the schools and high schools without a choreography profile would benefit if their teaching staff participated in training programmes, based on collaboration with the cultural environment, and if they integrated new working methods from the contemporary dance field.

The local authorities manage funds for culture and spaces that could be used by the cultural workers, including those on the contemporary dance scene, who are deprived of institutional infrastructure and dedicated spaces (except for CNDB, located in Bucharest). The local authorities may also have local legislative initiatives, which may facilitate preferential access to resources for cultural organisations, as well as other measures, such as cultural vouchers or cultural information services, for which there is great need. In this respect, we recommend:

- Implementing strategies and multi-annual, predictable local cultural policies, including with respect to dance;
- Granting spaces for cultural organisations and artists, free of charge or at a low cost, based on public-civic partnerships;
- Organising funding programmes for cultural projects and programmes based on competition and evaluation committees composed of cultural, and respectively, dance experts, pursuant to Ordinance no. 51/1998 on the improvement of the funding system for cultural programmes, projects and activities, a special law constituting the correct legal basis for the cultural field, to the detriment of general Law no. 350 of 2 December 2005 on non-refundable funding from public funds allocated for non-profit activities of general interest.

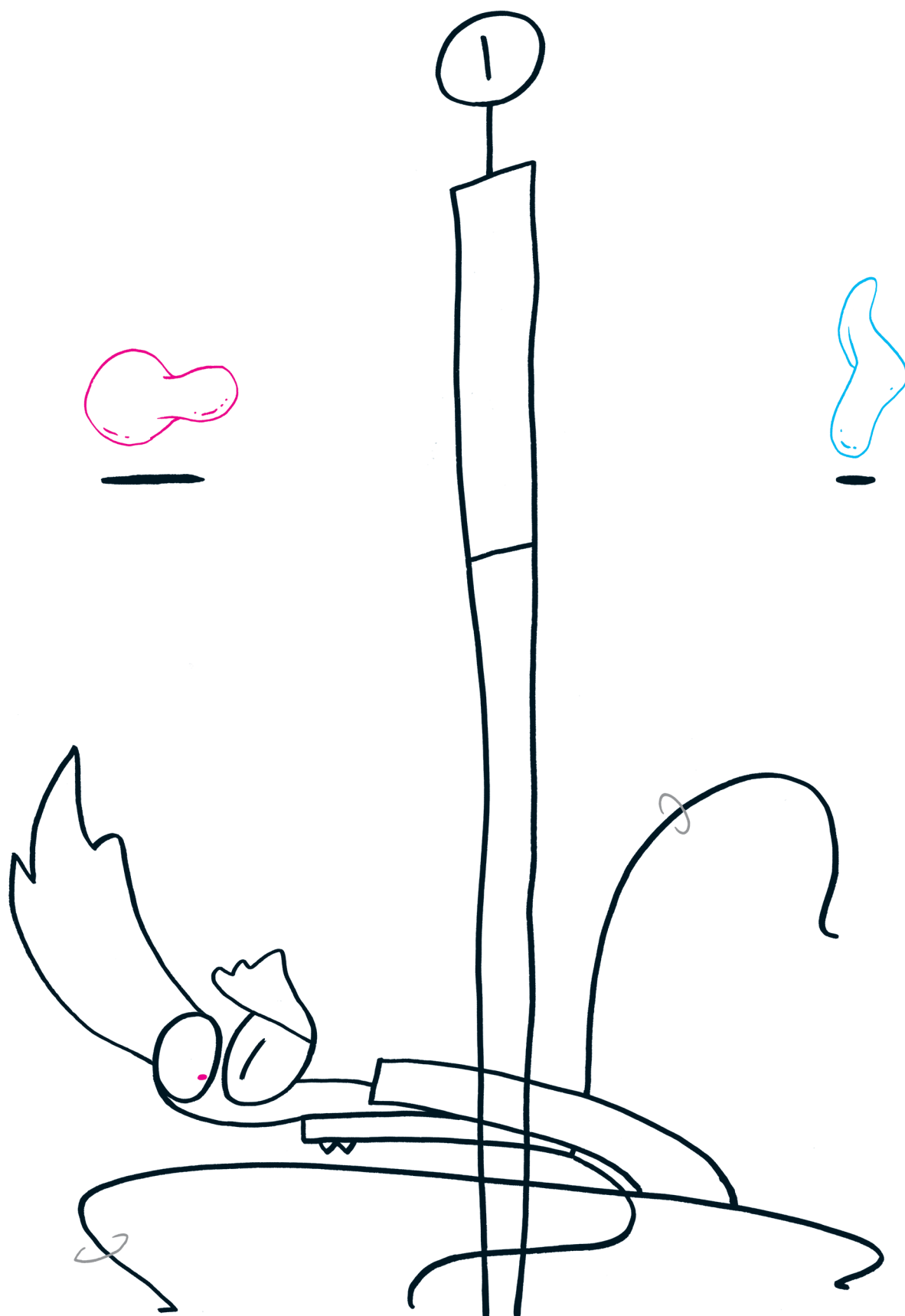
We recommend **cultural NGOs** to work so as to:

- Clarify their mission and the roles assumed;
- Continually train their teams to fulfil the roles assumed;

- Train or collaborate on a long term with persons capable of accessing and correctly using funds coming from various sources;
- Create a common pool of shared resources: spaces, equipment, people;
- Develop partnerships ensuring the dance artists' presence in schools: artists in residence, workshops, presentations of shows;
- Assume transparency with respect to their own activity, by publishing the annual reports, with data on activities and events, funds, the public, etc.;
- Initiate and get involved in advocacy actions for practitioners' rights.

We recommend the practitioners to work so as to:

- Clarify the role assumed;
- Participate in continuous training programmes or training for the desirable roles (mediator, promoter, etc.);
- Get involved in collective initiatives, communities of practice, networking activities, knowledge sharing contexts.



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6 ANEXES

Centralising tables for answers per action profiles

Note: the percentages correspond to the answers received according to the Likert scale notation with 7 levels of answer (1 – total disagreement, 7 – total agreement).

Table 1

Individual – EDUCATOR	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	27.1%	56.2%	16.7%	100%
Action	35.4%	50.0%	14.6%	100%
Knowledge	16.6%	54.2%	29.2%	100%
Attitude	0.0%	2.1%	97.9%	100%

Table 2

Organisational – EDUCATOR	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	35.3%	35.3%	29.4%	100%
Action	35.3%	11.8%	52.9%	100%
Knowledge	35.3%	11.8%	52.9%	100%
Attitude	0.0%	17.6%	82.4%	100%

Table 3

Individual – MEDIATOR	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	8.3%	33.4%	58.3%	100%
Action	18.8%	33.3%	47.9%	100%
Knowledge	14.6%	47.9%	37.5%	100%
Attitude	0.0%	2.1%	97.9%	100%

Table 4

Organisational – MEDIATOR	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	17.7%	29.4%	52.9%	100%
Action	5.9%	29.4%	64.7%	100%
Knowledge	11.8%	17.6%	70.6%	100%
Attitude	0.0%	11.8%	88.2%	100%

Table 5

Individual – CONNECTOR	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	10.4%	41.7%	47.9%	100%
Action	16.6%	52.1%	31.3%	100%
Knowledge	14.6%	54.1%	31.3%	100%
Attitude	0.0%	8.3%	91.7%	100%

Table 6

Organisational – CONNECTOR	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	23.5%	41.2%	35.3%	100%
Action	17.7%	23.5%	58.8%	100%
Knowledge	17.7%	23.5%	58.8%	100%
Attitude	0.0%	11.8%	88.2%	100%

Table 7

Individual – NOMAD	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	6.3%	12.5%	81.2%	100%
Action	2.1%	45.8%	52.1%	100%
Knowledge	4.2%	43.7%	52.1%	100%
Attitude	0.0%	10.4%	89.6%	100%

Table 8

Organisational – NOMAD	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	17.6%	11.8%	70.6%	100%
Action	0.0%	29.4%	70.6%	100%
Knowledge	11.8%	11.7%	76.5%	100%
Attitude	0.0%	11.8%	88.2%	100%

Table 9

Individual – GUARDIAN	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	31.3%	37.5%	31.2%	100%
Action	41.7%	35.4%	22.9%	100%
Knowledge	35.4%	47.9%	16.7%	100%
Attitude	2.1%	8.3%	89.6%	100%

Table 10

Organisational – GUARDIAN	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	41.2%	52.9%	5.9%	100%
Action	35.3%	47.1%	17.6%	100%
Knowledge	29.4%	52.9%	17.7%	100%
Attitude	0.0%	11.8%	88.2%	100%

Table 11

Individual – PROMOTER	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	16.7%	50.0%	33.3%	100%
Action	25.0%	41.7%	33.3%	100%
Knowledge	20.8%	52.1%	27.1%	100%
Attitude	0.0%	2.1%	97.9%	100%

Table 12

Organisational – PROMOTER	% of 1 and 2	% of 3, 4 and 5	% of 6 and 7	TOTAL CHECK
Priority	23.5%	29.4%	47.1%	100%
Action	17.6%	41.2%	41.2%	100%
Knowledge	11.8%	17.6%	70.6%	100%
Attitude	0.0%	5.9%	94.1%	100%

List of respondents

Respondents to the questionnaire - INDIVIDUALS

anonymous, Alina Uşurelu, Anamaria Guguian, Andrea Gavriliu, Andreea Andrei, Andreea Belu, Andreea Novac, Attila Bordás, Beatrice Tudor, Bianca Bor, Clara Trăistaru, Cosmin Manolescu, Cosmin Vasile, Cristina Lilienfeld, Cristina Toma, Dragomir Daniel Alexandru, Filip Stoica, George Pleşca, Georgiana Dobre, Imola Antal, Ioana Macarie, Ioana Marchidan, Irinel Anghel, Iulia Popovici, Jean-Lorin Sterian, Judith State, Kinga Kelemen, Larisa Crunţeanu, Lavinia Urcan, Leta Popescu, Liana Tugearu, Lucia Mărneanu, Maria Mora, Mariana Gavriciuc, Mădălina Dan, Oana Mureşan, Oana Stoica, Orsolya Balint, Paula Dunker, Sergiu Diţă, Silvia Cotelea-Cazacu, Simina Corlat, Simona Deaconescu, Smaranda Găbudeanu, Ştefan Lupu, Ştefania Ferchedău, Valentina De Piante, Vlad Basalici.

Respondents to the questionnaire - ORGANISATIONS

AMBASADA, Association for Theatre and Books (PETEC), Colectiv A, Fix Theatre Iaşi, “Floria Capsali” Choreography High School, Gabriela Tudor Foundation, German Cultural Centre Braşov, German State Theatre Timişoara, Goethe Institut Bucharest, Groundfloor Group, Institute of the Present, “Marin Sorescu” National Theatre Craiova, National Centre for Dance Bucharest, National University of Theatre and Film “I.L. Caragiale”, Revolve Dance, Tangaj, Unfold Motion.

Interviews

Codruţa Popov, artistic advisor, National Theatre Timişoara
Vava Ştefănescu, cultural manager and choreographer, National Centre for Dance Bucharest

Group meeting (LINOTIP, May 2019)

Andreea Andrei, Simona Deaconescu, Mihaela Michailov, Valentina de Piante, Arcadie Rusu

Authors' biographies

Ștefania Ferchedău is a researcher, producer and artistic advisor. She holds an over 15-year experience in the development of programmes in the field of contemporary arts (performative arts, visual arts), and in interdisciplinary and cross-cutting areas (management and cultural policies, culture in education), some of these with an important international cooperation dimension. She has been involved in contemporary dance projects since 2004. Between 2011 and 2015 she was manager and co-initiator of the E-Motional European programme, undertaken by Gabriela Tudor Foundation together with partners from 8 countries. Between 2012 and 2014, together with Cosmin Manolescu, she managed the ZonaD space, dedicated to dance and contemporary arts, subsequently converted into a mobile platform for artistic research and audience development. She is currently artistic director and editor of publications at the Institute of the Present, a platform for artistic and theory resources in the field of visual and performing arts that she founded in 2016.

www.institutulprezentului.ro

Raluca Iacob is a cultural manager, cultural policy expert and independent researcher, president of MetruCub – resources for culture Association. She coordinated the programme *Support culture in education*, the process to design the cultural strategy of the city of Timișoara 2014-2024, commissioned by Timișoara Municipality, and, as councillor to the minister of culture in 2016, the formulation of the national strategy for culture and heritage. Other important collaborations with: the Centre for Consultancy for European Cultural Programmes, Ministry of Culture, AFCN, SAR – the Romanian Academic Society, Gabriela Tudor Foundation, Asia-Europe Foundation – Singapore, the National Network of Romanian Museums, the Romanian Federation of Community Foundations, the European Network of Cultural Centres, Da'DeCe Association. Presently she is interested in practices and policies of culture in education, in alternative models of cultural governance and in cultural networks.

ralucapop.m3culture.ro

Gabriela Tudor Foundation (GTF), previously named Project DCM, was founded in 1997 by Cosmin Manolescu and Gabriela Tudor, with the aim of promoting and supporting the development of contemporary dance in Romania. Since its beginnings, the Foundation has worked towards: the professional development of artists and practitioners in the field of contemporary dance; artistic research, production and presentation of performances and events; distribution of performances in Romania and abroad, and the development of audience for contemporary dance. Among the numerous projects developed in its over 20-year activity, GTF was co-founder and co-organiser of the Balkan Dance Platform (for 3 editions), it organised national and international festivals, artistic residences that led to the creation of performances, and workshops for professionals and for amateurs. The Foundation was involved in a series of international exchange programmes, in training and research projects among which: “Movements on the Edge” (2001, 2002), “Terrains Fertiles” (2004), “Danse.Entre.Deux” (2007), “Migrant Body” (2006-2007), “Dans.Dialogue” (2008), “Moving Dialogue” (Bucharest-New York, 2010-2011), “E-MOTIONAL Bodies & Cities” and “E-Motional: rethinking dance” (2011-2015, projects funded by the EU, with GTF as lead organiser), “Eastern Connection”, the first Romania-Japan dance exchange project. Between 2012 and 2014, GTF administered and programmed the ZonaD space, subsequently transformed into a mobile project platform. Gabriela Tudor Foundation also manages the artistic projects of choreographer Cosmin Manolescu.

www.dans.ro

