

JOINING THE DOTS // BRIDGING THE GAP(S)

**A REFLECTION ON
THE EUROPEAN PROJECT
IN SITU ACT
(2016 - 2020)**

DECEMBER 2020
A REPORT WRITTEN BY JUDITH STAINES



*We work in the public realm, always
conscious of the relationship
between site, artist and audience.*

James Moore, Østfold Internasjonale Teater (Norway)



FROM PUBLIC SPACE TO COMMON GROUND

PREFACE

I am encouraged by the report you are about to explore, as it animates a plural future. A future where different artistic expression fills the streets, hearts and minds. To be part of a highly networked and international context demands a mindset from each participant to deepen mutual awareness. The IN SITU network offers a mindset of connectedness and artistic research, which is rooted in a multitude of experiences established over two decades. It is my observation that such stamina has led to embracing complexity and making way for the unexpected and taking risks while exploring and questioning “common grounds” both as a value and as a public place.

As part of the IN SITU ACT (2016-2020) programme, mentoring has been an important instrument to enrich encounters and ensure long-term viability. Here trust and common ground was built on sharing bright ideas and outlines of imaginable artistic creation in public space.

Professional development through mentoring can be very successful. It's my experience; it demands a clear structure in terms of time and intensity. Mentoring is a lived experience, whether knowledge is shared through conversation or a working process. It is also a shared experience and holds a basic human need to be united, recognised and challenged by peers and community. In the act of mentoring, there is a major responsibility to enrich the professional context and allow questions to arise without always answering them in the now. Questions should be planted, to mature a process of natural growth, where the answers depend on context and challenges. It should inspire to go further into the material, being informed by the material and using the knowledge to bring forward relevance.

How do we understand each other's values? What is knowledge? How can we evolve our practice? How can we acknowledge interdependence?

I was reminded of this when reading up on the IN SITU ACT practice and particular two words became a key to unlock the discoveries: complexity and practice. The shared lessons learned also stress that there is a valid need for mentoring through networks, as it is strengthening the individual artists value base, as well as enriching the artistic output.

Yet it is important to acknowledge that growth through mentoring, should be recognised as such and for that reason may be monitored and follow up upon years after the project has come to an end, to measure the impact and development pathways. At the same time, I am pleased to know that the findings in this project will be remoulded and refined in yet a four-year project motivating the development of artists working in public spaces. I hope to meet the artist involved in the IN SITU ACT and recognised their confidence in their artistic practice and contributions.

Artists are adding to strengthening interconnectivity in societies. At the moment the commonalities are finding new hybrid ways and 2020 is a threshold to new understandings. The international connectedness may be challenged. Experience is an important influence; let's make the best use of it!

Lene Bang Henningsen
Creative Producer
Denmark
December 2020

INTRODUCTION

This report presents an overview of IN SITU ACT (2016-2020), and a reflection on some of the highlights of this European cultural cooperation project which was awarded co-funding from the Creative Europe Programme of the European Union. The 4-year programme strengthened a platform for artistic creation in public space through an extensive series of artistic encounters, taking diverse formats and organised across many countries of Europe.

The project was led by Lieux publics, the European and national centre for artistic creation in public space in Marseille, and implemented with 20 partners from 12 countries. These partners included festivals, cultural venues and other cultural sector producers, creators and mediators. The IN SITU project partners are located in Austria, Belgium, Czech Republic, Denmark, France, Hungary, Italy, Kosovo, Netherlands, Norway, United Kingdom and the USA; associate partners came from Finland, Germany, Greece, Italy, Portugal, Slovakia, Spain and Sri Lanka.

While this report forms part of the final evaluation of the project, it is framed as a reflection on a significant aspect – the specific relationships built between the project's partners with the artists to develop particular projects, formats of encounters, and working contexts. The report considers:

- ▶ How to characterise these specific relationships and the nature of the support which connects many of the different project activities?
- ▶ What different formats of encounters have been created, reformatted and/or adjusted?
- ▶ In accompanying the artists along professional pathways of creation in public space, through a process of artistic mentoring, what values are embodied by the IN SITU partner network?
- ▶ Can we formulate an IN SITU glossary of keywords to help consolidate the network's approach, and to inform the next development phase?
- ▶ What has been the learning from the IN SITU ACT project implementation?

The intention is for this exploration to act as a bridge between IN SITU ACT and the next phase while taking into consideration the specific context in which this report has been written, namely:

- ▶ As the IN SITU ACT project comes to a close in 2020, a new constellation of IN SITU network partners and associate partners in Europe and Asia has developed the international cooperation project (UN)COMMON SPACES 2020-2024. This 4-year project for artistic creation in public space was awarded Creative Europe co-funding in June 2020 and is scheduled to launch at the end of 2020¹. (UN)COMMON SPACES builds on professional development strategies that developed during IN SITU ACT, and the new project has a strongly articulated strategy to explore artistic mentoring, peer learning and other tailor-made support for the artistic path as a whole.
- ▶ This report has been elaborated in the period when Europe and the world are confronting the ongoing crisis of the COVID-19 global pandemic. As the situation has evolved beyond the first wave into further lockdowns and societal constraints, there is much uncertainty about what the 'new normal' will look like for the cultural sector. To date, the coronavirus restrictions have significantly impacted on performance venues, arts festivals, network meetings, artistic mobility, international cooperation, arts residencies and audience habits more generally. With limited opportunities and variable national support systems for the cultural sector, many artists are dealing with reduced incomes, a situation which intensifies inequalities across the performing arts field in Europe. Some cultural organisations are facing questions about their longer-term viability. In this context, artistic creation in public space may offer new potentials to engage with audiences in safer outdoor spaces, respecting social distancing rules. However, the longer-term impacts of COVID-19 pandemic for the wider cultural and creative ecosystem in Europe and beyond are not yet clear.

¹ <http://www.in-situ.info/en/activities/en/uncommon-spaces-2020-2024-42>

This document is based on project reports and publications (see Bibliography), active observations of IN SITU Hot Houses and Ateliers and a mid-term internal report of the IN SITU ACT partnership. Artists who took part in the IN SITU ACT programme (through different activities and encounters 2016-2020) were invited to contribute to a feedback survey towards the end of the project. With responses from over two-thirds of those surveyed (54 artists), their many comments and suggestions enrich the reflection and are quoted throughout the report. In addition to this important longer-term assessment of the project's impact, there were several insightful commentaries from moderators of Hot Houses and Ateliers, as well as artists' feedback directly following those events – collected through direct observation, 'live' feedback sessions and online questionnaires. This was under the coordination of On the Move, whose role in the partnership was to act as an evaluator and external eye to the project's development.

A final sequence of interviews took place in October 2020 with Nadia Aguir and Elisabeth Simonet from the IN SITU coordination team, and with two partners – Kees Lesuis from the Oerol festival in the Netherlands and Fanni Nánay at the PLACCC festival in Hungary. These structured discussions aimed to interrogate the main points arising from the evaluation research. The two partners were selected for their distinctive and sensitive contexts. Firstly, a more peripheral location (Oerol festival takes place on the island of Terschelling, in the north of the Netherlands) and secondly a politically challenged country and city, with the PLACCC festival in Budapest.

This report forms part of the project evaluation and has been written for dissemination to the wider public. Further recommendations, suggestions and resources have been compiled for internal consideration by the network partners, in order to nourish the learning and prepare for the next European cooperation project phase.

The report was written by Judith Staines, an experienced consultant and evaluator, who has worked with many European cultural projects and international networks on issues of mobility, cultural exchange, as well as in the culture and development sector. Marie Le Sourd, Secretary General, On the Move, made important contributions to structure the evaluation report, providing research, interviews and other content.



Nick Steur - Freeze © beaborgers



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IN SITU ACT: A NETWORKED PARTNERSHIP TO SUPPORT ARTISTS' DEVELOPMENT, SITE-SPECIFIC PROJECTS AND A BETTER UNDERSTANDING OF ARTISTIC CREATION IN EUROPEAN PUBLIC SPACE

'Public space is a space for everyone where every encounter is possible. It is also the space where frontiers and limitation of what we can be and do are constantly refined.'

Franklin Roulot, La Fabrique Royale (France)

OBJECTIVES

IN SITU is the European platform for artistic creation in public space. Since 2003, it has supported more than 250 artists working outside conventional venues and is contributing to the transformation of our territories. IN SITU is an ecosystem connecting a new generation of artists with audiences, programmers, and key-players involved in the economic, political and social realities around Europe. IN SITU develops an ecology of creation based on transnational artistic workshops and laboratories, European and international residencies and collective mentoring for Pilot artistic projects. IN SITU also designs tailored consulting and expertise for European cities, online training modules (MOOC) and aspires to act as a Think Tank dedicated to artistic creation in public space.

In a nutshell, the Creative Europe funded project, IN SITU ACT, aimed to strengthen the implementation of an ecosystem designed to structure the sector of artistic creation in public space and its artists, support their emergence and improve their visibility.

MAIN ACTIVITIES AND KEY STATISTICS

The main activities of IN SITU ACT (2016-2020) are documented in the online publication², being:



HOT HOUSES

for 47 artists and 20 programmers³:

Hot Houses are artistic laboratories bringing together 16 artists and 20 partners for projects at a very early stage of their creation process



RESIDENCIES

in 12 countries:

Cross-border residencies to build and experiment artistic projects in relation to local audiences and specific contexts



ATELIERS

for 32 artists and 20 programmers:

Ateliers are artistic laboratories for 4 artists and 4 partners for projects entering in their production phase



PILOT PROJECTS

touring 54 times in 12 countries:

Artistic projects that have benefited from a long-term support, collectively supported by the partners from inception to touring



ARTISTIC ACUPUNCTURES

in 9 countries:

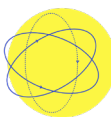
Somewhere between a research and an artistic proposal, a week of encounter between an artist, a local context and a societal issue



MOOC

followed by 9,900 participants in 126 countries

The first free online course on artistic creation in public space at a European level



MOBILITY

Artistic projects touring around 350 times in 17 countries for 120 artists

Transnational mobility comprises international artworks and artists programmed by IN SITU partners during their events and festivals

² <http://www.in-situ.info/en/activities/en/in-situ-act-book-2016-2020-40>

³ NB: the last Hot House was organised in October 2020 for 15 artists. This Hot House has not been included in this evaluation, as the proximity with the end of the programme did not provide enough perspective.

The project partners' activities reach annual audiences of 1 million people and 1.5 million online audience through social media and websites.

A mapping of the IN SITU network shows its geographical diversity, with partners from 12 countries (Austria, Belgium, Czech Republic, Denmark, France, Hungary, Kosovo, Italy, Norway, The Netherlands, United Kingdom, United States) and associate partners from 8 countries (Finland, Germany, Greece, Italy, Portugal, Slovakia, Spain, Sri Lanka). Among the partners, 79% are non-profit, 17% public and 4% private organisations.

ARTISTIC ENCOUNTERS' TYPOLOGY

The artistic encounters developed through IN SITU ACT took place between different players, in diverse contexts and presentation perspectives. To enrich the glossary above, the following typology can be proposed to further help to analyse the specific relation between IN SITU partners, the artists and local contexts:

- ▶ **encounters between artists and programmers** (Hot Houses, Ateliers, Residencies, IN SITU Cloud): to develop learning, understanding, creation, and to support the adaptation and incubation of artistic projects for presentation in public space;
- ▶ **encounters between artists** (Hot Houses, Ateliers): to create synergies, foster peer group learning and sharing, provide mutual inspiration and to raise questions about contemporary creation in public space;
- ▶ **encounters between artists and audiences** (Pilot projects and transnational touring): projects and performances across Europe that aim to transform everyday life, whether through longer-term projects involving local inhabitants or festival performances;
- ▶ **encounters between artists and public spaces** – including the local users and/or decision-makers of the public spaces (Artistic Acupuncture, residencies): to develop an artistic feedback loop between artists and the citizens and decision-makers of urban quarters and rural sites across Europe on local challenges including issues of social justice, cultural identity and urban renewal;
- ▶ **knowledge-based encounters between artists and other practitioners** (MOOC): a learning space was launched as the first online course on artistic creation in public space – MOOC Create in Public Space⁴. The first edition in 2019 was followed by 4,596 participants. In response to the global pandemic and lockdown confinement, the MOOC was re-opened for a 2nd session in March 2020, followed by 5,398 participants. The participants of the two editions came from 126 countries.

Based on this overall typology of formats of encounters, the following section highlights some new and revamped formats proposed and adapted by the IN SITU ACT project.

⁴ <https://createinpublicspace.com/>

FOCUS ON THREE SPECIFIC FORMATS FOR ARTISTIC ENCOUNTERS

'We think that it's very crucial today to give voice to the multitude, to mutualization and solidarity practices that exist in Europe. To propose new prototypes of being together, alternatives to individualistic idea of Europe.'

Anna Rispoli (Belgium)

This section looks at three distinct formats of encounters in order to identify better the characteristics of the IN SITU models for supporting artists in a multi-faceted way:

- ▶ an existing approach: the Hot House (inception phase) and Atelier (production)
- ▶ a new approach: the Pilot project
- ▶ a convergent approach: the Artistic Acupuncture, part of the Think Tank project

HOT HOUSES AND ATELIERS: DEVELOPING IDEAS AND PROJECTS IN A SAFE ENVIRONMENT

The Hot House had already been trialled by the IN SITU network in past projects (e.g. during the META project 2011-2016), and this was further developed under IN SITU ACT. Another encounter format was developed – the Ateliers – which were more specific, more contextualised and, to some extent, more experimental.

The IN SITU ACT Hot House was conceived as an artistic laboratory with 16 artists and 20 partners for projects at a very early stage in their creation process. Two Hot Houses were organised – in Neerpelt, Belgium (December 2017) & Terschelling, Netherlands (November 2018), each lasting four days. The Hot House supports the inception phase of creation in public space. It is usually articulated around short project presentations by artists followed by a series of feedback sessions mixing artists and programmers lasting around an hour. Each artist gets on average three sessions to get feedback on her / his own projects.

The participating artists were selected by the project partners, rather than through an open call. The Hot House established a space of trust where participants shared their projects for creation in public space, some at very early outline or work-in-progress stage. The focus was on the analysis of the artistic concept rather acting as a pitching forum.

The Ateliers were conceived as a more advanced level support mechanism. They were organised as smaller group 3-day artistic laboratories with four artists and four partners, to incubate projects entering their production phase. Eight Ateliers were organised across Europe, four in 2016 and four in 2019-2020. The IN SITU Ateliers are seen as key to developing a new artist-producer relationship model in Europe. Their core function is to provide time and space for artistic discussions, experimentation, cross-cultural collaboration and site-specific research. The Atelier responds to the production phase of creation in public space and is usually articulated around project presentations and questions, discussions, site specific / visits to engage with the project subjects, topics, formats of interaction etc.

The feedback gathered from artists about these encounters – both the Hot Houses and Ateliers – is overall very positive. They provided a unique networking opportunity and in particular:

- ▶ **confidence and inspiration:** *'The three-day mentoring... was the first occasion I ever had to define, and take my own practice seriously. Meeting other artists and getting to know their practice widened my perspective, and encouraged me to aim to develop larger scale projects.'* // *'The Atelier I took part in mainly gave me good sparring and inspiration from fellow artists and organisers present.'*
- ▶ **a safe professional environment:** *'The marvellous thing about the Hot House is that kindness and intelligence are there. The feedback and especially the questions that arise are super nourishing. As much the gaze of the invited artists as that of the professionals...'*

- **a multi-faced feedback format:** *'We felt very supported and it was great to work on smaller groups, the constant feedback of programmers.' // 'I remember the Atelier itself was brilliantly intense, and challenging. It was great to get feedback from mentors, but mostly from other peers in the group.' // 'It was of great help to receive feedback on the project that I introduced during the Atelier... Furthermore, to exchange, share and do try outs, my practice was questioned, for which I barely get any chance on a daily base.'*

The interview with the IN SITU team gave further insights on how these encounter formats worked in the network's strategy to bridge the gap between professional development needs and expectations and sector/project realities. Nadia Aguir feels that the Hot House structure works really well and will be continued over the next project phase. One of the important aspects of the Hot House was that all the partners saw all the artists, and could feedback on project concepts. This connection is seen as a valuable process for future engagement with those artists. However, the Atelier was a smaller group, meaning that only four partners met the artists – it would be important in future to ensure that all partners should see all artists, to foster future collaborations.

Some feedback comments from artists voiced the need for a follow up phase to ensure continuity after the event. This is recognised as a challenge for the partners and IN SITU – each partner being responsible for the artists they select for participation and the nature of the support varying by context. In general, being very clear with artists about what to expect, both during and after the Hot House/Atelier is always the intention, and is something they will work on further over the next phase.

The discussion with partners was valuable to unpick the Hot House/Atelier models from the programmer perspective. For Kees Lesuis, the Hot House format is a very good programme – he finds it has the same energy and form of equality as in earlier phases, creating a moment of togetherness. The challenge of supporting the next step for the artists' development remains: how to take it into the daily planning for a festival programmer in order to create necessary financial support and maintain the contacts. He says that the network needs to find a way to do this. The Ateliers should have been a structure to support the next professional development phase but, in reality, became a new small IN SITU laboratory and did not necessarily deliver what was hoped. Fanni Nánay finds that artists usually feel more empowered after being selected for two events (Hot House and Atelier), and that the Ateliers were seen as a clearing ground to progress concepts to the next stage. Kees feels it would be useful, for example, to connect with Hot House artists three years later, to follow up on their development. It seems, from the artists' comments, that any follow up sessions would be welcomed.

PILOT PROJECT: BEYOND THE CO-PRODUCTION MODEL?

The Pilot projects developed over the IN SITU ACT project period were six artistic projects, selected through a collective process by the partners for what they tell about Europe, and supported from inception phase through to touring. The six Pilot projects were: *Twenty-eight* by Richard Wiesner (CZ), *Studio Cité* by Benjamin Vandewalle (BE), *Foreign Tongues* by Liquid Loft (AT), *In search of Democracy 3.0* by Lucas De Man (BE/NL), *A certain value* by Anna Rispoli & Martina Angelotti (IT) and *PIG*, by Kaleider (UK).

This formula for the 'Pilot projects' was a new concept developed by the network specifically within the IN SITU ACT project. The partners were encouraged to identify, propose and then collectively select the Pilot projects. Originally intended as four, eventually six projects could be supported. Following a set of selection criteria, they were chosen on the following basis:

- Scale adaptability
- Accessibility to large audiences
- Involvement of local artistic collaborators
- Projects with a social consciousness
- Relevant in an international context
- Address current/contemporary issues
- Leave a real visual or physical trace

It is worth noting that the selection of the Pilot projects was quite a challenge for the network. It highlighted the complexity of a collective decision-making process and the mixed interests of partners to co-develop artistic projects together beyond choosing artists and projects that would match with the set of criteria. However, the challenging negotiations that were needed to shift from four to six Pilot projects demonstrated the strength of the network in finding common solutions to resolve artistic and procedural challenges.

As a format which developed a deeper form of collaborative partnership, this experience of the 'Pilot projects' was in part a co-production, touring to various locations in Europe. This was complemented by specific tailor-made advice and support for the re-contextualisation of each project in its new touring location. This re-contextualisation support was highlighted in the report *'A Cultural Policy Contribution to the Evaluation of Art in Public Space: PIG – an experiment in collective decision-making'*. As the Kaleider team, who developed the PIG project, emphasised: *'This level of support and trust from someone, backed by the network and the people who make up the network, has been really extraordinarily brilliant. It has grown my confidence backing my instincts, and grown the confidence of the production team at Kaleider to deliver work with risk.'*

Overall, the Pilot projects have been a vector for collective partnership action to inspire the network. The programme has supported co-produced works which have toured 54 times in 12 countries.

In discussions with the IN SITU team, Elisabeth Simonet stressed that IN SITU is not a network focused on building European co-productions. Nadia Aguir found that, while co-productions did happen, the process of developing solidarity and shared action among the partnership over a longer period was a much appreciated result for network partners. The two partners interviewed (Kees Lesuis & Fanni Nánay) recognise that not all projects can be fully supported at all levels. They observe that a lot of touring happens outside the network, and often projects from Central and Eastern Europe do not tour. Within the field of artistic creation in public space, there can be a race to get to the production stage, confronting many challenges in terms of lack of funding and selling the production to programmers.



Liquid Loft - Foreign Tongues © Nichon Glerum

ARTISTIC ACUPUNCTURES: EXPERIMENTING A NEW FORM OF ARTISTIC CONTEXTUALISED EXPLORATION

In the original IN SITU ACT project proposal, organising a Think Tank on artistic creation in public space was part of the concept. However, as this could not be delivered in the form envisaged, a new strategy of Artistic Acupuncture was designed. This was to be an experiment in testing artistic research to explore public space, to seek new perspectives and potential solutions for locally identified challenges.

The key ideas behind these Artistic Acupuncture were as follows: 'Urban and public space issues are European questions. Cities in Europe were built using the same model and now share the same challenges: regeneration, gentrification, privatization, migration and self-segregation, competition and attractiveness, relationship between city centres and suburban areas, etc. Rural areas are also affected by the same changes: urban sprawl, land division, and the need to properly manage development and tourism'.

The Artistic Acupunctures developed by the IN SITU ACT project were an attempt to point out how artists coming from another country / perspective can bring a renewed, relevant understanding of societal issues. It is a bet that their look can create new meaning and renew the perspective on key topics endemic to our contemporary societies in relation to social justice, cultural identity and urban renewal. These topics were chosen after an internal consultation process among all IN SITU partners.

The initial proposal, which ended up in nine Artistic Acupunctures throughout Europe was as follows: 'The artist will spend 5 days minimum exploring the context and meeting some local actors – a civil servant or officer from a local authority, a local activist or member of the civil society... With her/his traveller's eye, a fresh and perhaps slightly irreverent look, he/she will come up with proposals for a future artistic intervention. This proposal may or may not be realised – in the end, it will be valued as a unique artistic look on a specific European context, illustrative of the artists' meaningful ways of reading social spaces: a zoom on the visionary power of artists on society.'

Each Acupuncture mission was documented in an article by the lecturer/curator/writer and editor Herman Bashiron Mendolicchio and illustrated by Violaine Leroy. The overall process followed a protocol of actions conceived by IN SITU. The Acupuncture artists had the opportunity to gather to discuss the experimentation and give their feedback within a partners' event: the online Urban Academy organised by CIFAS in Brussels. The Acupuncture outcomes were scheduled presented during the final conference in Brussels in September-October 2020, which was held partly online due to COVID-19 restrictions. A printed publication gathering the articles and drawings was published and distributed.

As a form of decentralised, short, intensive research across very diverse local European contexts, the findings constitute a series of local interrogations and dialogues. The Artistic Acupunctures implemented a scaled and localised Think Tank action research, a strategy to strengthen the concept and fully optimise the specificity of artistic creation in public space, e.g. its potential to connect to other sectors, to new contexts, neighbourhood and people.

The specificity of the Acupunctures lies in their experimental formats and methodology and in the protocol of connections facilitated by the host partner. As Herman Bashiron Mendolicchio writes: *'By giving an important weight to the process, carefully avoiding the pressure to achieve rapid, concrete results, the Artistic Acupuncture in public space opens up new fields of practice and research through a rich and multi-layered approach. The main values reside in this constant process of inquiry and exploration; in the development of strategies of involvement and collaboration; in building fruitful interrelations between artists, cultural professionals, local authorities, citizens and communities at large; and in a practice that gives much value to the meaningful and constructive dialogue and exchange between people and places.'*

In the discussions with the IN SITU team, Nadia Aguir said she regretted that the larger-scale Think Tank did not happen, and that they may have missed a collective opportunity to 'connect the dots' between the various project elements as a result. Nevertheless, as Elisabeth Simonet pointed out, the Artistic Acupunctures have been a valuable experimental space, and they form a bridge to the next phase of the (UN)COMMON SPACES project. In the new project, an Associate citizens circle will be developed as part of the civil society dialogue with local audiences. The Artistic Acupunctures fostered relationships between artists, users of public space and decision-makers which has laid the ground for a locally rooted European conversation around context and creation in public space.

This introduction to three formats for encounters may give us a better understanding of the IN SITU ecosystem. It allows an exploration of if and how IN SITU has developed a specific approach to supporting artists. The IN SITU ACT project, through the partnership, may have implemented and nurtured a more individually crafted and tailor-made artistic mentoring, rather than adopting a traditional professional development model (for example, where artists / mentees are matched with a programmer / artistic director as a mentor, and follow a structured mentorship programme).

In conclusion, looking at these encounters structures implemented through the IN SITU ACT project, in terms of partnership diversity, the Ateliers, Hot Houses and Artistic Acupunctures were able to assemble a large group of partners. Because of their specific nature and the technical requirements of the Pilot projects, those engaged smaller numbers of artists and partners. As far as the question of the specific relation between the IN SITU partners and the artists is concerned, all these formats embed at various levels of involvement and duration a specific connection through a time of encounter and/or throughout the implementation of a project.

VALUES AND PROCESSES TO SUPPORT ARTISTS' PROFESSIONAL PATHWAYS

'What are our contemporary rituals, how can we create our own rituals and give them significance?'

Joanne Leighton (Belgium/Australia)

(Question informing the proposal for *The Terschelling Trees*, a living theatre and site for sharing stories, developed through Artistic Acupuncture mission)

OVERALL IMPACTS ON ARTISTS' PROFESSIONAL PATHWAYS

The IN SITU ACT project involved 120 artists/companies from 16 countries, participating in the various programme elements⁵. The gender balance among participants was 39% female, 50% male and 11% female & male (for collectives).

		Acupuncture	Atelier	Co-productions	Hot Houses	Mobility	Pilot mobility	Residency
AT	Alex Deutinger & Alexander Gottfarb							
	Axe Körpertheater							
	KUNSTLABOR Unit							
	Liquid Loft							
	Lisa Horvath							
	Willi Dorner							
	Workinglifebalance Limited Gbr							
	Zweintopf							
BE	Alexander Vantournhout							
	Anne Thuot							
	Benjamin Vandewalle							
	Berlin							
	Kyoko Scholiers							
	Mesut Arslan							
	Nada Gambier							
	Nick Steur							
	WLDN							
BG	Veronika Tzekova							
CH	Asphalt Piloten							
CZ	Arthur Magrot							
	Cristina Maldonado							
	Eliska Brtnicka							
	Florient Golfier							
	Israel López							
	Jan Mocek							
	Pavel Truhlar							
	Richard Wiesner							
DE	Franck Bölter							
	Gob Squad							
	Theatre Fragile							
DK	Glimt							
	Kitt Johnson							
	Mille Engberg Lundt							
	Nana Francisca Schottländer							
	Vera Maeder							
EL	Alexandros Mistriotis							
	Danae Theodoridou							
	Maria Sideri							
FR	Adhok							
	Association W							
	Carabosse							
	Christian Delécluse							
	Collectif Random							
	Compagnie Jeanne Simone							
	De Chair Et D'O's							
	Etienne Saglio							
	Floriane Facchini & Cie							
G	Bistaki							
	Ici Même Paris							
	La Fabrique Royale							
	La Folie Kilomètre							
	Le Polymorphe							
	Les Grands Moyens - Queen Mother							
	Les Oeils							
	Les Plastiqueurs							
	Lili Döschner							
LUIT	Urban Laboratory Of Temporary interventions							
	Olivier Grossetête							
	Onyrikon							
	Pierre Sauvageot							
	Plastique Fantastique							
	Rara Woulib							
	Sébastien Vial & Arnaud Boulogne							
	Thomas Chaussebourg							
	Yann Lheureux							
GB	Action Hero							
	Alan Richardson							
	Camus Arts							
	Daniel Marcus Clark							
	Davina Drummond							
	Guy Veale							
	Hunt & Darton							
	Kaleider							
	Lone Twin							
LUKE	Jerram							
	Mischief La Bas							
	Stephen Skrynka							
	Thrill Laboratory							
HU	Dávid Somló							
	Meetlab							
	Transforming Association							
	Ziggurat Project							
IT	Anna Rispoli							
	Caterina Moroni							
	Effeto Larsen							
	Francesca Grilli							
	Marco Barotti							
	Mutamago							
	Opera Bianco							
	Ruggero Franceschini							
	Strasse							
NL	Bas Van Rijnsoever							
	Collectif Walden							
	Dries Verhoeven							
	Elmo Vermijs							
	Emke Idema							
	Johannes Bellinx							
	Judith Hofland							
	Lotte Van Den Berg							
	Lucas De Man							
MARIE	Van Vollenhoven							
	Merel Smitt							
	Rita Hoofwijk							
	Salomé Mooij							
	Sjoerd Wagenaar							
	Strijbos & Van Rijswijk							
	Superhallo							
	Via Berlin							
NO	Bianca Hisse Silva							
	Claire de Wangen							
	De Utvalgte							
	Mia Habib							
	Morten Traavik							
Naja	Lee Jensen							
US	Ann Carlson							
	Ray Lee							
XK	Donika Rudi							
	Dukagjin Podrimaj							
	Fitore Berisha							
	Oda Teatri							

⁵ These numbers do not include the spillover effects (partners programming IN SITU artists outside of the IN SITU ACT budget). This explains why some artists are not mentioned in the category Mobility, although many of them have toured in the network.

In addition to feedback received at the Hot House and Atelier events, and active observation comments from facilitators and On the Move, artists were invited to respond to an online survey distributed in 2020 at the end of the project. This can be considered as an excellent response with over two-thirds of those surveyed (54 artists) contributing.

In reviewing the impacts and results of the IN SITU ACT project on the participating artists, it is important to note that the feedback comments received related in part to their level of experience. The project engaged some experienced artists who have worked with the partners on a regular basis over many years. It has also addressed the needs of emerging artists working in public space and provided specific opportunities and events to support their practice and professional development.

Overall, the positive impacts of the programme on their understanding of and ability to deal with artistic creation in public space are well acknowledged:

- ▶ almost all artists who responded (96%) consider themselves to be an artist working in public space, whether for almost all or some of their projects;
- ▶ the majority of artists who responded (74% agreed/strongly agreed) acknowledged that the IN SITU ACT project had helped them develop and strengthen their artistic project in public space;
- ▶ the majority of artists who responded (74% agreed/strongly agreed) found that the IN SITU ACT project had given them a better understanding of the different approaches to artistic creation in public space taken by countries in Europe.

When asked if they had acquired a better understanding of the audience in various places in Europe: just over half the artists who responded (52% agreed/strongly agreed) said that the IN SITU ACT project had allowed them to deepen their understanding of the work with audiences, as well as the audience variety in Europe. Not all artists benefited from residencies / touring opportunities within the IN SITU ACT project, which may explain a lower response to this question. Some of the Hot House participants, for example, have little experience of European touring. This question/learning therefore needs further exploration, perhaps some new strategies to share knowledge and touring opportunities, particularly for Central and Eastern European countries where there is more limited support for this area of work.

VALUES

The question of values expressed by but also, more importantly, implemented by a network is very relevant. In past reports of IN SITU, the values highlighted by the network and through the partnership included: 'trust', 'solidarity' and 'complementarity', together with 'compromise' and 'fairness'.

The online questionnaire to artists, while it did not specifically focus on values, elicited some useful feedback on IN SITU values communicated through the activities they participated in. For example, artists identified trust and safety (to speak, express oneself, get feedback etc.) as important. They emphasised the benefits of feedback on their work and ideas, through the 'safe space' of the Hot Houses and Ateliers, where an atmosphere of trust was created among participants to exchange ideas and artistic concepts. This question of safety and trust is also a key to provide an environment where connections and experimentations can be encouraged as in the case of the Artistic Acupuncture. Interestingly enough this question of trust was also noticed by participants in the online Hot House in October 2020, at a time when mobility was restricted by COVID-19.

To develop this further, taking into consideration the overall review of the activities undertaken in the IN SITU ACT project, and supplemented by the discussion with the IN SITU team, a series of keywords are proposed to delineate aspects of the IN SITU approach to artistic support:



As noted in the discussion with the IN SITU team, some of these are human values (trust, solidarity), while others are about the artistic process and describe strategies of engagement (contextualised, incubation).

Since the contexts, priorities and professional experiences vary across the partners and artistic projects, and as each artistic mentoring activity has found its own pathway, these suggested keywords can be seen as flexible elements, some having more significance in different situations.

A MULTI-DIMENSIONAL NETWORKED APPROACH TO SUPPORT ARTISTS' DEVELOPMENT

A key characteristic of the IN SITU approach with artists is a multi-dimensional networked way of supporting artists' development. The partners have the experience and connections to implement feedback mechanisms and relations-building and leverage an expanded, deeper artistic development, consistent with the context and needs.

'The partners and teams have a wealth of experience in hosting artists in residency programmes, organising performances in situ etc, and this enables them to impart local knowledge, find connection with specific public or sites, build partnerships within the city etc. This creates a deep and coherent context in which one creates and performs'.

This can be seen through the Hot Houses and the Ateliers where the suggestions, feedback, connections can come from the programmers and IN SITU artists but also from the artists themselves. Many comments from artists acknowledged the benefits of being part of the IN SITU network and described how they had gained from the professional experience of network partners and other artists.

'I think it is an incredibly valuable network, both for the institutions/partners and for the artists'.

'It is hard to imagine life without having seen this project through with such support from a range of professionals, experienced curators and producers. The process has vindicated our vision, to take work to the people instead of always inviting them to come to us, in auditoria, where much of the public never goes'.

This multi-dimensional networked approach also helps to expand the professional horizons of the artists, as so many comments acknowledge: *'The IN SITU project gives me, as an artist, support and framework to elaborate my artistic work to its fullest potential for specific contexts and localities'.*

'I could get an insight to a wide range of approaches which helped me a lot to define and specify my own concept'.

This approach and the capacity of the network to 'connect with' and to 'connect to' was also much highlighted through the stories collected via the nine Artistic Acupunctures. For example, in Tàrraga, where an encounter between the artist and the president of an agri-food cooperative sparked a reflection on the values of sustainability and social responsibility and how the cooperative's ethics come from and nourish the rural region, in spite of its struggle with de-population.

FEEDBACK MECHANISMS: ARTISTIC AND HUMAN-CENTRED

Reviewing the comments on mentoring from artists for the IN SITU ACT Hot Houses and Ateliers, it seems that feedback has been the most useful and appreciated result. Exchanges with other artists (peer group feedback) have been particularly valuable. Learning is generally focused on gaining a better understanding of the diversity of contexts, opportunities and audiences across Europe. In the context of the project activities, feedback has been appreciated by artists as the main mentoring benefit.

'The different perspectives, thought and perceptions of the participants helped a lot in creating a better understanding of how diverse both organisations and audiences work throughout Europe.'

To some extent, informal mentoring and feedback also took place through other activities of the IN SITU ACT project, for example through co-productions with Pilot projects, Residencies and Artistic Acupunctures. Again, the main focus was on different forms of feedback.

Feedback, in the IN SITU context, is part of a suite of professional development tools which are used in the support and mentoring of artists working in public space. When working in a group of artists and programmers (as with the Hot Houses and Ateliers), it is important to establish a space of trust so that open exchanges can take place, with the focus on listening as well as responding to the ideas and concepts presented. Programmers bring international experience of the artistic feedback process, while artists have the opportunity to learn constructive and honest ways of providing feedback, while acknowledging their own different cultural communications norms and sensitivities.

Feedback is seen as part of the strategy which helps move an artist through the different professional stages of connection, acceleration and consolidation of their careers. Many artists working in public space have few peers in their own countries with whom they can exchange openly in this way: the number of artists in their field may be low in number or be perceived as competition. Therefore, IN SITU can provide a valuable career support to artists working in public space in Europe by creating the opportunities and environments for this type of professional feedback.

Last but not least feedback is also about learning, as mentioned by Anna Giribet i Argiles, the Artistic Director of FiraTàrraga and an IN SITU Associate partner, who facilitated the Atelier in Norwich. In her conclusion paper on the Atelier, formulated as a Decalogue of good practices, she notes: *'Learning: knowledge is always welcome and during these days we learned a lot. We learned about different levels of loneliness, the existence of a catalogue of screams, we learned about how to elevate voices, being hyper-local, to celebrate the community value, time-specific, how to address to users (not the audiences) of public transport, to gather people and hiding things, (de)forming places, silence modulation, site-reactive and the smell of sausages and fear.'*

While some artists who attended Hot House or Atelier events regret the limited follow-up opportunities they encountered after the meeting, the Oerol festival Artistic Director Kees Lesuis emphasised that an artist's professional development takes time: *'A conversation takes place with an artist – one day there will be a project. If we do not answer, it does not mean that we do not follow them. This is part of being a community. It is not our mission to track this professional progression but more on the artistic development.'*

A TAILOR-MADE APPROACH TO CULTIVATE ADAPTABILITY AND EXPERIMENTATION

The approach of IN SITU partners in fostering experimentation and flexibility is an individualised crafted strategy adapted to the particular context and needs of the partners, artists and the specificities of artistic creation in public space. This tailor-made approach is to be highlighted and was definitely supported:

- ▶ firstly, through the evaluation process that was embedded across the whole project structure, particularly through the IN SITU Ateliers and Hot Houses and the partners' meetings; it used active observations and collect of feedback 'on the spot' completed after the event through concise questionnaires;
- ▶ secondly, the capacity of the coordination team and the partners to adapt as required by the situation, particularly to create a new artistic protocol of action to give life and shape the Think Tank via the Artistic Acupuncture, and to evolve new communications strategies to deliver the final phase when COVID-19 restrictions curtailed the physical meetings programme planned.

The interview with IN SITU coordination team highlighted adaptability and re-adaptability as distinctive strengths of the partner network, these being tested to the maximum across the project. As a result, the partnership has been strengthened and the consortium feels strong, with a renewed solidarity. A positive and proactive approach to adaptability and flexibility is an interesting point to highlight in the context of a multi-annual European project, which is often seen as a heavy, fixed structure which is obliged to deliver an activity programme set out many years earlier. As with the planning of an arts festival or production, a concept devised in a previous period may not meet the current context and needs – as 2020 has taught us all – and may need a radical overhaul. We can identify this adaptability and flexibility as a distinct asset, when it can be deployed to create spaces within the programme for experimentation and adjustment, as long as the overall project objectives are met.

For example, as a result of the COVID-19 pandemic, a growing interest in the potential for public space to provide safe and convivial sites for gatherings, performance, celebration and learning has emerged.

An *International Survey on the Impacts of COVID-19 on Performing Arts International Mobility* was undertaken by CINARS in the early phase of the pandemic, with the results⁶ presented in May 2020. With social distancing requirements and new regulations evolving constantly for indoor events, public space is being considered by more organisations as a way to re-engage with audiences. Among the ideas suggested in the survey results⁶ for ways out of the crisis was a diversification of how shows might be presented, including various ways to use public space with social distancing.

IN SITU published a statement on the COVID-19 crisis⁷ in May 2020, highlighting how the partners were working with artists to reinvent the relationship with public space.

A report from UNESCO *Culture in Crisis: Policy guide for a resilient creative sector*⁸, published in October 2020, looks at effects and responses around the world to the COVID-19 pandemic. It mentions the use of public spaces adapted to social distancing rules.

Adaptability skills – the ability to re-conceptualise in light of current realities – may be considered to be part of the toolkit of artistic planning, as well as artistic mentoring. This distinctive approach to professional development, an IN SITU way of accompanying the artistic pathway, is explored in a separate internal paper on artistic mentoring intended for reflection and discussion by the project partners.

6 https://www.cjoint.com/doc/20_05/JFlvjeeTDaK_ReportSurvey-CINARS.pdf

7 <http://in-situ.info/en/activities/en/in-situ-creativity-41>

8 <https://en.unesco.org/creativity/publications/culture-crisis-policy-guide-resilient-creative>



LEARNING POINTS AND OBSERVATIONS

*'For us, the TRIANGLE is an image to define what we do
- the three sides being Art (programmers and artists),
Audience (society) and Place (public space).
Finding new meaningful encounters to reconnect within this
triangle will be relevant for IN SITU partners in future projects.'*
Kees Lesuis, Oerol festival (Netherlands)

This review of the IN SITU ACT project brings out several learning points and important observations which can be useful in implementing the next project (UN)COMMON SPACES and to reflect on how to support artists in general.

BEYOND CONNECTION: TOWARDS ACCELERATION AND CONSOLIDATION OF CAREER PATHS

As highlighted in an earlier report on the IN SITU Platform project (2014-2017), one of the strengths of the platform which developed over the three years was its capacity to evolve as a decentralised, diverse partnership of cultural organisations all engaged in artistic creation in public space. From an initial membership of six organisations in 2003, mostly from Western European countries, it has grown into a network of over 20 partners, and become more representative of the diversity of Europe, bringing peripheral experiences and different scales of organisation into the mix.

For IN SITU ACT, there were 28 partners, including the 20 network partners. These partners came together to conceptualise, develop and enrich a programme which integrated mentoring, in order to help build and consolidate the careers and creative pathways of artists working in public space in a European context.

An important part of the project's architecture was the concept of **Connection → Acceleration → Consolidation** as three essential phases in the professionalisation of an artists' career:

- **CONNECTION:** to different contexts (inhabitants, territories), to influencers (programmers, directors etc.), to other artists in Europe/internationally. This element of connection must also be considered from the point of view of those in countries and contexts where artistic creation in public space has little or inadequate support, and where international activity is the only way to develop one's practice and to make a living out of it.

*'In my country, I have scarce opportunity to reach a big variety of
public spaces but IN SITU ACT enlarged the scope of potential possibilities'.*

*'Becoming part of IN SITU had a huge positive impact on my career
and on my company. Most of our work happens now at international level,
and our main producers are partners of the network'.*

- **ACCELERATION:** invitations (to events, residencies etc.), participation in festivals & events, collaborations within and beyond IN SITU. This acceleration phase can also be related to long-time and consistent support to artists and companies.

*'With my company, we felt very alone when we started working
in public space and with participatory projects in 2013. With IN SITU,
we felt part of a huge European family of artists and festivals,
and we are now considered pioneers in our own country and beyond'.*

- **CONSOLIDATION:** company capacity building beyond the support given to you as an artist, increased visibility at European and international levels, higher recognition within local/national scene and community. The consolidation is also seen through the credibility and visibility brought by the IN SITU network as a way to approach and consolidate partnerships.

'We are currently working on several projects for public space, that build on our knowledge and confidence in working in this arena from the opportunity IN SITU presented us'.

'The IN SITU ACT project was an important turning point in the evolution of my project, particularly in the establishment of relations with new partners'.

'The first collaboration with IN SITU in Marseille Provence 2013 has been for me an accelerator of my professional career in France and abroad. Being part of the IN SITU network allows a greater visibility and credibility'.

The three phases follow sequentially and it can be easy for emerging artists to get stuck at the Connection stage, without moving into a more concrete realisation or activation of those networking connections. All three phases fall within the objectives and potential results of artistic mentoring support. Artists' responses in the final evaluation survey showed that Connection is one of the baseline results for the IN SITU ACT project. The degree to which the project had accelerated and consolidated the artists' work depended on how many of the project events they had taken part in, and also on their starting level of experience.

The interviews with IN SITU coordination team and network partners explored the concept of the IN SITU community – artists who participated in any of the project elements are considered to be part of this. Being an IN SITU artist seems to evoke different senses of 'belonging', according to the artist survey feedback comments. The IN SITU team recognise the value in terms of visibility of the online artists' catalogue, where artists and their work are profiled. An artist's inclusion is a mark of quality, since they are selected by respected artistic programmers, festivals and venues. It promotes their work and availability to partners and other programmers. Developing strategies to make the community more alive is an ongoing challenge.

For the partners, Fanni Nánay noted that Hungarian artists are proud to belong to the IN SITU artist community because it is a label that has visibility. The network opens up possibilities to learn and experiment that are not available for artists at national level (e.g. for research, production support, not just presentation). For Kees Lesuis, the word 'community' may be a little strong and he sees it more as a mark of European quality, valuing the recognition through recommendation by organisations active in the sector. He believes it helps artists to connect with each other and that the network might think of ways to sustain it and help build the IN SITU artist community, for example by inviting artists to IN SITU meetings. Finding ways to present the artist's perspective is important – exploring what it means for an artist to work on a European level. Programmers need the artists, and should be aware of this perspective and dynamic in the power relationship.

The concept of the IN SITU artistic community has the potential to be a useful tool to leverage the professionalization process from Connection → Acceleration → Consolidation. It would be important to recognise the entry levels for the artists represented in the community (e.g. Emerging artists who participated in a Hot House who are at Connection stage vs. experienced Associate artists at Consolidation stage) and consider how the different development needs might be met.

BRIDGING THE SUPPORT GAP WITH INFORMATION AND LEARNING RESOURCES

The IN SITU ACT project (and the partnership in general) worked via recommendations from network partners to select which artists were to be supported through the various programmes of the project. It therefore had a varying geometry of restricted calls and closed selections rather than open calls for artists. Depending on the project, the partners tended to select artists/companies they knew who already had some experience of working in public space in their country and/or internationally. This ensured the participation of already recognised artists, as well as artists who were seen as having good development potential if their 'playground' was expanded into a European context and/or extended to site-specific projects.

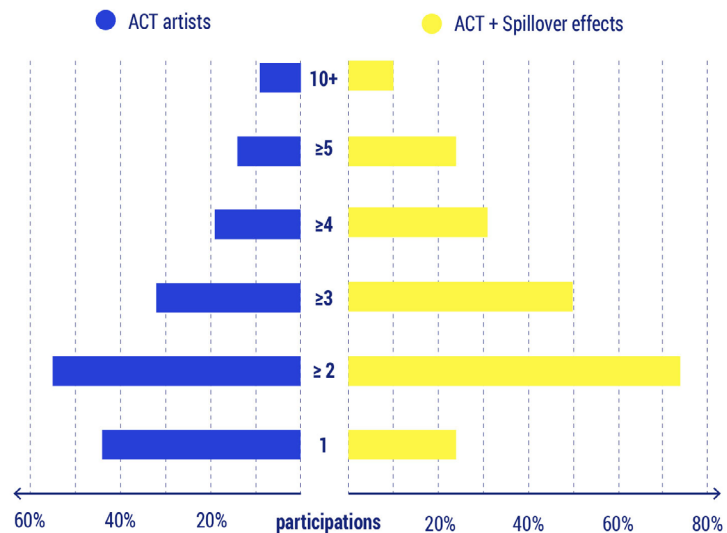
Have the artists already been supported by IN SITU ?

78 %
Newly supported artists



22%
Artists supported
in the frame of previous
programme

Number of participations to an IN SITU programme (ACT artists and their spillover effects)



Even if formats like the Hot Houses or the Ateliers are more focused on getting feedback from programmers and peers, there is an underlying reality in terms of a 'market' component since some artists will be further supported after the event and others not. This is particularly the case for artists that are less exposed to artistic creation in public space, as well as in a European context.

The 'What's next for me?' question was particularly highlighted in feedback from artists when they were asked to make suggestions on how the programme could be improved:

'Some sequel. It feels now a bit like one injection of good energy and reflection. But no concrete follow up'.

'It would have been interesting to have a follow up session of the projects involved in the Atelier. Maybe one year after. It could easily have been done virtually. To know about the other projects, how they turned out, if they could use the inspiration etc'.

'It would be nice to reconnect with producers and/or artists in a structured way, maybe 6 months after the Hot House to see developments – even if this was only virtual'.

For those 'one off' artists in particular, how to bridge their support gap or to continue to connect with them and their projects (past, ongoing, in the making)? One solution might be through the IN SITU Cloud, an online space open to IN SITU partners and in part to artists, who can update information about their projects and keep connected to the network. This tool has been well used by partners to prepare the IN SITU projects, share documentation and contacts. However, so far – apart from a few exceptions – it has not been used on a more regular basis directly by the artists and their respective companies, groups and collectives.

This question of follow-ups and process-based action may also be a way to address the sometimes ambiguous distinction between the workshop atmosphere and one more related to a market place: there is a need to *'Differentiate very clearly between sales/marketing situations and artist mentoring/research, also within the formats'*. Both IN SITU team and programmers are aware of the challenge. The network does not wish to present itself or to be viewed as a market place. Nevertheless it is a space where some artists are contracted, commissioned, engaged, toured and paid. Clear communication with artists is recognised as the key to balancing their ambitions and needs against the professional realities in the sector, and what can be achieved through a time-limited project.

Where this report highlighted above the specific qualities and values of the artistic feedback *à la IN SITU*, a format of follow-ups could be also considered as proposed by some artists. For example, the idea to design *'a format inside the programme that follows the evolution of each project supported; often as artists we are in close*

contact before and after a project is done with feedback and the partners. What if the process could somehow be part of the programme?' This could be linked to the idea to have 'more transparency as to what once can expect as an artist, and in return also what is expected of us (e.g. artists)'. A structure for events organisation which integrates a 'tapering off' phase where follow-up is integrated into the planning would be beneficial to and appreciated by artists. It might also encourage a wider use of the IN SITU Cloud to boost the artistic community's potential for communications between artists and encourage a self-regulated follow-up networking process.

It is worth noting that a new approach to the restricted call for artists has been implemented for the (UN)COMMON SPACES project, to select 16 Associate artists, who will receive a long-term 4-year support. Each partner has proposed three artists, with the full network constituting a collective jury to select one artist per partner. A collaborative selection process may generate a different form of shared commitment to the pool of Associate artists, who play an important role in the articulation of the new project.

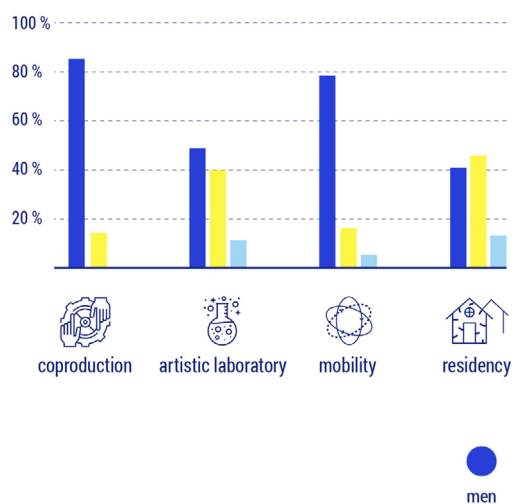
ACCESS, INCLUSION AND DIVERSITY ISSUES

One of the artists' comments made a pointed request for:

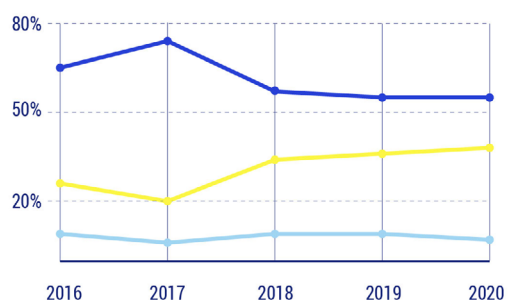
*'More women / [gender] parity in the artists and partners invited to the workshop.
This is a very important thing that I missed in my workshops.'*

This is a crucial issue and was directly addressed in an internal partners' session in Copenhagen on 5 April 2018, through the sharing of statistics of female/male artists supported by IN SITU and a presentation attached to a workshop by Elena Di Federico, who was at that time working on issues of gender and diversity within the IETM network.

Repartition by gender of artists supported in the frame of ACT



Evolution of gender over the years



If the Pilot projects did not fully reflect this gender balance in the selection of artists, there has been a real effort to involve more women artists working in public space in the settings of the Hot Houses and the Ateliers. This is also seen as a way to identify new talents and approaches to public space. Nan van Houte was invited as a third eye observer for the 2018 Hot House in Terschelling. Among a hugely diverse group of artists, working in all kinds of media and disciplines, she identified convergences in how they address the world, their audience and their art form - *'their statement is wrapped in an invitation: they all invite us to re-appropriate the public space and fill it with the unmediated, real, private, human experience'*.

The IN SITU coordination team have found that some of the partners led on the commitment to improve gender and inclusion strategies, during the course of the ACT project. As a result, more balanced recommendations and selections of artists have now come through, as a natural process rather than through a quota system. Raising awareness has been essential on this point.

9 <http://www.in-situ.info/en/in-situ-narratives/en/a-glimpse-of-the-2018-hot-house-in-terschelling-41>

CONCLUSION

In conclusion, the IN SITU ACT project has been developed over 2016-2020 with the flexibility to adapt to changing needs and environments for artists working in public space in Europe. It has integrated a capacity to deal with fragile contexts and complex challenges.

The continuity of building trust across the network through the collective process has strengthened the partnership. ACT has proved the value of working over a longer period. The various challenges of the project, including the re-adaptations required by the COVID-19 crisis in the final phase, have generated increased solidarity among the partners.

Artistic creation in public space requires a lot of commitment from the partners. With varying contexts of support across Europe for this area of work, the processes for accompanying artists are individualised, and use different ways and means. There is no unified system for artistic mentoring as such, although all partners share the same views in terms of artistic development, connecting artists, places and local people.

Some recommendations for future development through the (UN)COMMON SPACES project would include to seek to further expand the pool of artists who benefit from the network's experience. This might be through an open call approach or broader reaching selection processes. Increasing diversity among the artists engaged will be beneficial for artists, for the network and more widely for audiences. Some systems might be developed to structure formats for the support offered to artists, including through mentoring, online support, information resources and follow-up programmes. Communicating well with artists about what they can expect from their connection with IN SITU through the various programme elements, in order to balance the artists' ambitions, needs, dreams and expectations with the realities, requires a sustained intercultural approach from the network partners.

Enhancing the visibility of artistic creation in public space, and promoting artists engaged in this area of work helps disseminate good practice. Through IN SITU ACT, the partners advocate for the sector and foster a European and international conversation between artists, programmers, local audiences, decision-makers and users of public space.

*'Spaces where multi-identities face themselves,
places of the possibilities, places of the unknown,
but also of the makings.'*

Linda Di Pietro, Indisciplinarte (Italy)



Kaleider - The Pig © Moon Saris

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AFIELD Mentorship Programme: <http://www.council.art/fellowship/1373/open-call-mentorship-2020>

Finnish Art Agency – SHIFT mentoring: <https://www.finnishartagency.com/shift/>

Forecast Platform – Mentorships for Audacious Minds: <https://forecast-platform.com/about/concept/>

Mondriaan Fund Mentoring programme: <https://www.mondriaanfonds.nl/en/activity/mentoring/>

Nordic Circle of Artistic Management: *Mentoring in the Arts* – Seminar 2019: <https://artsmanagement.fi/portfolio/mentoring-in-the-arts-seminar-2019/>

On the Move International Mentoring Programme: <https://on-the-move.org/>

The Arts Development Company – Mentoring Programme: <https://theartsdevelopmentcompany.org.uk/mentoring/> - <https://theartsdevelopmentcompany.org.uk/culture/culture-mentoring-1-2-1-support-report/>

University of the Arts London Professional Mentoring scheme: <https://www.arts.ac.uk/students/student-careers/funding-and-mentoring/mentoring>

CREDITS

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ON THE MOVE

On the Move is dedicated to supporting the mobility of artists and cultural professionals, in Europe and worldwide. Through its free to access website, On the Move regularly highlights the latest funding opportunities supporting the international mobility of artists and cultural professionals – of every discipline. Thanks to the expertise of its members and partners, On the Move also shares information on key challenges related to cultural mobility (e.g. visas, social protection, taxation, environmental issues). Beyond this work as an information point, On the Move facilitates mentoring sessions and workshops, and gives public presentations on cultural mobility issues and the internationalisation of practices for the arts and cultural sector. On the Move is also involved in evaluation related partnerships such as with IN SITU, but also European Network of Cultural Centres and the European Theatre Convention. Born as a website in 2002, originally a project of IETM - International Network for Contemporary Performing Arts, On the Move has evolved into a dynamic network that now counts more than 50 organisations and individual members.

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IN SITU IS THE EUROPEAN PLATFORM FOR ARTISTIC CREATION IN PUBLIC SPACE

Since 2003, it has supported more than 250 artists working outside conventional venues and contributing to the transformation of our territories. IN SITU is an ecosystem connecting a new generation of artists with audiences, programmers, and key-players involved in the economic, political and social realities around Europe. IN SITU develops an ecology of creation based on transnational artistic workshops and laboratories, European and international residencies and collective mentoring for pilot artistic projects. IN SITU also designs tailored consulting and expertise for European cities, online training modules (MOOC) and a Think Tank dedicated to artistic creation in public space.

IN SITU is led by **Lieux publics - European and national centre for artistic creation in public space** (France), and brings together 19 partners from 12 countries: **Artopolis Association / PLACCC Festival** (Hungary), **Atelier 231 / Festival Viva Cité** (France), **CIFAS** (Belgium), **Čtyři dny / 4+4 Days in Motion** (Czech Republic), **FAI-AR** (France), **Freedom Festival** (United Kingdom), **Kimmel Center** (The United States of America), **Metropolis** (Denmark), **La Strada Graz** (Austria), **Les Tombées de la Nuit** (France), **Lieux publics** (France), **Norfolk & Norwich Festival** (United Kingdom), **Provinciaal Domein Dommelhof** (Belgium), **Teatri ODA** (Kosovo), **On The Move** (Belgium), **Østfold Internasjonale Teater** (Norway), **Oerol Festival** (The Netherlands), **Terni Festival** (Italy), **UZ Arts** (United Kingdom). Since 2018, IN SITU gathers associated members: **Bildstörung Europäisches Straßentheaterfesti-val Detmold** (Germany), **Biela Noc** (Slovakia), **Eleusis 2021 European Capital of Culture** (Greece), **FiraTàrraga** (Spain), **Bússola** (Portugal), **ANTI Festival** (Finland), **Matera 2019 European Capital of Culture** (Italy) and **Sura Medura** (Sri Lanka).

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