

# THE FESTIVAL ACADEMY

**The Festival Academy**, an initiative of the European Festivals Association (EFA), offers various training formats on festival management to young, dynamic and passionate festival makers worldwide. Its motto is: "The true role of a festival is to help artists to dare, to engage in new projects," a statement coined by Bernard Faivre d'Arcier, President of the Lyon Biennial in France.

The Festival Academy aims to share, exchange and construct know-how on festival management. All trainings touch upon all artistic disciplines. It empowers a new generation of emerging leaders and generates new professional opportunities for festival makers. This way, The Festival Academy develops and sustains a network of festival leaders of the future. Capacity building and internationalisation are at The Festival Academy's core. The Festival Academy considers the art and the artists as the essence of festivals. Starting from this conviction, topics such as audience participation, quality of presentation, sustainability, budgetary orthodoxy, social impact and community engagement are on the agenda of the trainings. The training programmes within The Festival Academy are one of EFA's core activities. The European Festivals Association (EFA) was founded in 1952. As the only network exclusively for festivals the Association takes its responsibility for the future of festivals seriously. EFA develops various key activities including the investigation on quality in festivals through the EFFE – Europe for Festivals, Festivals for Europe programme, and concentrates on working relations with colleagues across the globe, especially in Africa and Asia.



"The European Festivals Association (EFA) created The Festival Academy to allow the next generation of festival makers and programmers to network and benefit from the experience of festival directors with remarkable careers. These connections, in combination with personal and professional development, will have a crucial impact on the quality of festivals."

**Darko Brlek**

President The Festival Academy  
and European Festivals Association  
Artistic and General Director of the Ljubljana Festival

"The engagement of The Festival Academy and the European Festivals Association in allowing life-long learning experiences in the cultural sector is exemplary. These kind of initiatives are crucial for the further development of a cultural Europe. Nobody will be successful by doing business as usual. We need young creative minds for regenerating and rethinking the future."

**Odile Quintin**

Member of the General Assembly of The Festival Academy, European Commission External Advisor, former Director General European Commission



## Unique training formats for cultural professionals

- **Atelier for Young Festival Managers:** The intense 7-day training programme brings together around 45 young artistic festival managers from all over the world in each edition. Some 10 renowned and experienced festival directors from exceptional festivals worldwide accompany the participants. The Atelier includes workshops, lectures, dialogues, debates and cultural outings all addressing the artistic aspects of festival management.
- **Festival Production Management Training:** The training focuses on production management in view of realising the mission of the festival, the vision of the artistic director with focus on the work with artists. It consists of 3 modules – an introductory and concluding workshop as well as a placement at a festival – spread over one or more year(s).
- **Festival Readings:** During 3 days high-level speakers from the festival sector give lectures on their experience in managing festivals. The readings take place during a festival and are addressed at the professional audience attending a festival. Speakers are present during the three days and exchange with the participants.

All training formats create opportunities by connecting local and international professionals, foster the development of new and long-term collaborations, and encourage an exchange of know-how. All programmes are designed in close exchange with the local partner, thanks to which participants get to know the local cultural sector, the visibility of the city increases and local artists are supported.



## Features in a nutshell

- The Festival Academy offers life-long learning opportunities in festival management to emerging directors and passionate festival makers of all artistic disciplines, with a focus on the artistic role of festivals.
- All trainings start from the conviction that festivals are platforms with a strong meaning for the arts, the artist and their place in society. The circumstances in which a festival takes place are key to all discussions.
- All trainings analyse the relationship artistic creation-audience.
- Each training ensures excellent conditions for participants' personal and professional development. Therefore, all participants, mentors, local hosts, cultural events, social encounters are carefully selected.
- The mentors are experienced festival leaders from all over the world; they guide the participants through the training programmes.
- Participants learn and exchange in thoroughly developed and balanced lectures, workshops, paper discussion sessions, debates, one-on-one mentoring and informal talks.
- The interdisciplinary and cross-generational approach allows participants from across the globe to compare their views with colleagues from various cultural and professional contexts and backgrounds.
- Post-training activities include access to all materials, participation in the Alumni Network, and thus increased opportunities for further learning, exclusive networking opportunities and co-operations.
- The Festival Academy alumni have access to EFA and thus benefit from an extended network and direct contacts with a high number of key festivals.
- The trainings enjoy a broad media coverage and a strong social media presence giving visibility to all partners involved and allowing for extended access to the trainings.



## Facts and figures

- 9 Ateliers for Young Festival Managers since 2006 in Europe, Asia, and the Arab world: Görlitz, Germany (2006); Varna, Bulgaria (2009); Singapore (2011); Izmir, Turkey (2011); Ljubljana, Slovenia (2012); Edinburgh, UK (2014); Poznan, Poland (2014); Beirut, Lebanon (2015); and Gwangju, South Korea (2015).
- 4 Festival Readings since 2013 in Sibiu, Romania (2013, 2014, 2015); Yerevan, Armenia (2015); and Sochi, Russia (2016).
- Pilot edition of the Festival Production Management Training in Antwerp, Belgium (2016).
- A growing network of 300+ Alumni from 60+ countries and all continents.
- 40+ renowned festival directors from all over the world attended as a mentor.
- 13 distinguished international festivals and institutions hosted trainings including, amongst others, Edinburgh International Festival, Asia-Europe Foundation, Ljubljana Festival, Beiteddine Art Festival, Sibiu Performing Arts Market, Asia Culture Center, Malta Festival Poznan, Winter International Arts Festival in Sochi and deSingel International Art Campus.
- Numerous sponsors and partners including, amongst others, the European Commission, British Council, Goethe-Institut, Institut Français, Pro Helvetia, Arts Council Korea, and Flemish Community have supported the activities of The Festival Academy.
- Numerous local artists and cultural venues have benefited.
- 2 inspiring publications, "Cahier de l'Atelier" (2008) and "Inside/Insight Festivals" (2012), including texts by renowned festival directors on what's at stake in the festival field, have been distributed worldwide.

# Atelier for Young Festival Managers

The Atelier for Young Festival Managers is a 7-day intense training programme addressed at 45 young artistic festival managers or those who have ambitions to become involved in programming or in programming related departments within a festival. Through the programme, participants broaden their programming skills, widen their horizons, and develop new project ideas under the professional guidance of 10 renowned festival managers from all over the world who share their rich experience. The Atelier is one of the rare programmes that focus on the artistic aspects of festival management. It creates opportunities for festival managers to network, and to reflect on the true mission of festivals and on their role in a globalised, fast and result-oriented world. For the next generation of festival managers it represents an outstanding occasion to imagine innovative, pioneering and creative project ideas and festival formulas. Each Atelier is characterised by its host city, its festivals and its cultural life. Through local cultural players, political representatives and sponsors, participants get to know the many facets of culturally diverse cities. Sessions take place at various venues connected to the local community. The Atelier lives in the host city and local partners (including their staff) actively participate.

## Topics

- Artistic aspects of festival management, including artistic vision, political and social responsibility in relation to the cultural and artistic significance of a festival in its community or region, as well as internationalisation, networking, renewal and sustainability.
- Instruments such as communication, production or financing as far as they are relevant for the implementation of the artistic programme.
- Practical issues and conceptual content.

Issues are explored through small topic-based working groups, lectures, debates, case studies, interactive exchanges, cultural outings, informal talks and contacts with artists.

## Participants

- Early career artistic directors or programmers/curators working for art organisations or festivals, as well as those working in a programme related department in a festival.
- Participants leave the Atelier with extended programming skills, a broad new personal and professional network, and inspiration for new (collaboration) projects.
- Application process and participation fee: see website.

“Being able to listen to people from all over the world offered me an incredible wider perspective. We were blessed to have incredibly renowned mentors with us for the whole week, speaking about their festivals and their experiences. The networking opportunities of the Atelier are immense and I believe I have made strong contacts, which will help me building my festival. I found myself thinking less as a European and more and more as a global citizen.”

**Cristina Goletti**

I.F. O.N.L.Y. Festival, Ireland, Alumna Atelier IZMIR 2011

## 2016 Ateliers

2-8 June 2016

Budapest, Hungary  
in collaboration with Armel Opera  
Festival

1-7 December 2016

Chiang Mai, Thailand  
in collaboration with Thailand  
Convention and Exhibition Bureau





## Festival Production Management Training

The training is specifically designed for festivals' production managers and focuses on realising and implementing the mission of the festival, the vision of the artistic director and the artists. The training looks at the practical side of this process. The production manager is responsible for the planning, implementation, organisation, coordination and follow-up of the practical organisation of the production process, starting from the moment a specific artistic presentation is assigned to the production team. Participants meet and exchange with experienced production managers and artists, including set designers, light designers, conductors, choir leaders etc. The training is set up as a long-term programme which explores all phases of producing an artistic work: a programme with 3 modules spread over a period of one or more year(s).

### Modules & Topics

- Module I > a 4-day workshop including practical study visits with focus on the exchange of experiences: Participants exchange knowledge and best practices with experienced production managers and their peers, attend the set-up of performances, follow rehearsals and meet artists.
- Module II > a 1-week practical, hands-on placement at a festival: Working directly with a festival's production manager, participants apply and improve their skills in the context of a festival. The Festival Academy works with a network of high-level festivals of all genres from across the globe; placements are organised in collaboration with EFA member festivals and festivals recognised with the EFFE Label.
- Module III > a 2-day concluding session: Participants exchange on their experiences gained in Modules I and II; discussions are guided by experienced production managers.

### Participants

- Early career production managers in charge of the practical/technical realisation of the artistic programme as well as its supervision. A production manager works closely together with the artistic programmer, the artists, responsible staff of the festival, the venue, the production/technical team, as well as with other employees/collaborators to ensure the smooth running of the festival.
- Participants leave the Training with extended production management skills, a broad new personal and professional network, and inspiration for new (collaboration) projects.
- Application process and participation fee: see website.

### 2016 Modules

Module I: 20-23 January 2016  
Antwerp, Belgium  
in collaboration with deSingel

Module II: Placements

Module III: 7-9 November 2016  
Istanbul, Turkey  
in collaboration with the Istanbul  
Music Festival

"I was delighted to discover the course initially as it was the first course I had found on the topic and also the first course which promised practical learning (unlike many cultural management courses focusing on academic theory). I have not been disappointed! I really enjoyed the mix of hands on experience shared by participants and experts as well as the fantastic opportunity to be in a performing arts venue for the duration, experiencing production management first hand."

Stefanie Poulton

Participant Module I Antwerp 2016

## Festival Readings

The Festival Readings are an intense three-day training and reflection format consisting of public lectures by high-level festival makers on artistic festival management organised in the framework of a festival. This allows participants at once access to professional insights and practical behind-the-scenes experiences. The readings are followed by a debate with the participants. Presenters stay throughout the three days, making a permanent dialogue with participants possible. Additionally, participants visit local and/or international performances presented by the hosting festival.

### Topics

- Work with artists, companies, and artistic cores, as experienced by presenters throughout their career
- How to give maximum exposure to the meaning of the artistic work.
- The influence of festivals on artists' work and the consequences for their artistic path.
- Communication, production and budget are discussed to the extent that they are relevant items in the implementation of the artistic programme.

Issues are explored through lectures, and discussions with the participants.

### Participants

- Young professional audience from the region where the Festival Readings take place (neighbouring countries, regions, cities etc.) attending the festival including festival staff, students of art and cultural management, dramaturgy or production, staff members of governmental cultural departments.
- Participation without selection process.



"The participation in the Festival Readings was an enriching experience. I think it is important to understand that the differences between the already established and confirmed experiences (aka the large festivals) and what we could each accomplish on a local scale comes from the audacity of starting something and of keeping it alive with dedication and courage. The Festival Readings brought to a human scale what I thought to be untouchable row models. Thank you for the inspiration and the enthusiasm that are brought upon us by such meetings."

Maria Dragomirescu

Participant Festival Readings Sibiu 2014

### 2016 Festival Readings

13-15 February 2016  
Sochi, Russia  
in collaboration with the Winter  
International Arts Festival

## Pool of Experts

Presenters involved in the training formats of The Festival Academy are renowned festival directors and managers, experienced festival operators, professionals and artists. During their participation they not only act as lecturers, but also as true mentors as they engage in one-on-one discussions with the participants. They are present for various days, often for the whole period of the training. They allow participants an honest and open insight into their careers including both success stories and failures. They share their motivation and explain their artistic choices in view of The Festival Academy's mission.

Hugo De Greef, the General Coordinator of The Festival Academy, who looks back on a rich career as former EFA Secretary General, Director European Capital of Culture Bruges 2002, and Co-Founder Kaaitheater in Brussels, is overviewing the selection of presenters.

Over 40 experts from the festival field have participated in The Festival Academy's trainings:

Robyn Archer (Artistic Director The Light in Winter Melbourne – Australia), Hortense Archambault (Director MC93 Maison de la Culture de la Seine Saint-Denis – France), Norman Armour (Executive Director PuSH International Performing Arts Festival Vancouver – Canada), Steve Austen (Permanent Fellow Felix Meritis Foundation – The Netherlands), Mark Ball (Artistic Director London International Festival of Theatre LIFT – UK), Darko Brlek (Artistic and General Director Ljubljana Festival – Slovenia), Seok Kyu Choi (Creative Producer AsiaNow Productions – South Korea), Jelle Dierickx (Artistic Coordinator Musikfestspiele Potsdam Sanssouci – Germany), Rania Elias (Director Yabous Cultural Centre and Jerusalem Festival – Palestine), Bernard Faivre d'Arcier (President Lyon Biennial – France), Marie- Hélène Falcon (Former Director Festival TransAmériques Montréal – Canada), Rose Fenton (Director Free Word London – UK), Heiner Goebbels (Artistic Director Ruhrtriennale – Germany), Ching-Lee Goh (Executive and Artistic Director CultureLink Singapore – Singapore), Agnes Havas (Director Armel Opera Festival – Hungary), Gavin Henderson (Artistic Director Dartington International Summer School – UK), Nele Hertling (Member Strategy Group "A Soul for Europe" – Germany), Tzvetelina Iossifova (Director Red House for Culture and Debate – Bulgaria), Seonghee Kim (Artistic Director Asia Culture Center Theatre – South Korea), Elisabeth Knauf (Production Manager Hebbel am Ufer – Germany), Nevenka Koprivsek (Artistic Director Mladi Levi Festival – Slovenia), Wai-Lap Kwong (Programme Director Guangdong Modern Dance Festival – China), Gundega Laivina (Artistic Director New Theatre Institute of Latvia – Latvia), Grace Lang (Programme Director Hong Kong Festival – China), Annet Lekkerkerker (Managing Director Holland Festival – The Netherlands), Roy Luxford (Planning Director Edinburgh International Festival – UK), Ruth Mackenzie (Director Holland Festival – The Netherlands), Sir Brian McMaster (Former Director Edinburgh International Festival – UK), Joseph V. Melillo (Artistic Director Brooklyn Academy of Music New York – US), Michal Merczyński (Director Malta Festival Poznan, Nostalgia Festival Poznan – Poland), Sir Jonathan Mills (Former Director Edinburgh International Festival – UK), Gerard Mortier (Former General Director Teatro Real de Madrid; †2014), Mark Russell (Founder and Co-Director Festival Under the Radar – US), Marie-Agnès Sevestre (Director Festival des Francophonies en Limousin – France), Graham Sheffield (Director Art British Council London – UK), Chiaki Soma (Representative Director of Arts Commons Tokyo – Japan), Galin Stoev (Founder Fingerprint Company – Belgium/Bulgaria), Tom Stromberg (Former Director Impulse Festival – Germany), Fruzsina Szép (Festival Director Berlin Festival & Lollapalooza Berlin Hörstmann Unternehmensgruppe HUG – Germany), Carla Van Zon (Artistic Director Auckland Arts Festival – New Zealand), Monique Veaute (President Fondazione Romaeuropa - Arte e Cultura – Italy), Matthias Vogt (Institut für kulturelle Infrastruktur Sachsen – Germany), Alain Weber (Artistic Director Fez Sacred Music Festival – Morocco).

"As mentors and presenters I know we will get at least as much out of the participants as they may get out of us in the coming week. It should be understood at the outset that there are very few differences between us as mentors and you as participants, except perhaps in terms of experience. We are all participants in the Atelier."

**Robyn Archer**

Mentor at various Ateliers for Young Festival Managers





## Alumni Network

The Festival Academy aims to sustain and further develop the Academy Alumni Network that unites the participants from the Ateliers for Young Festival Managers, the Festival Production Management Trainings and the Festival Readings. Today, it includes 357 young festival leaders from 65 countries worldwide.

## Legacy and impact

The Alumni Network ensures sustainability beyond the training formats. It allows young festival managers to connect to participants and presenters from other trainings, and supports them in their personal and professional development. The Alumni Network is continuously growing with each training programme. The aim is to allow for extended cooperation, networking and career opportunities. Examples of these collaborations can be found on The Festival Academy website.

## Activities

Activities of the Network are developed in collaboration with Alumni themselves. Activities include Alumni meetings in the framework of trainings of The Festival Academy and events of the European Festivals Association (EFA); online exchanges via social networks and online exchange platforms; information updates through newsletters; and access to materials, speeches, presentations and knowledge shared during the respective trainings.

The Alumni are involved in the further development of The Festival Academy and its network by engaging them in EFA activities, The Festival Academy Board and Alumni Network meetings. They identify the key elements that the Alumni Network should address, and give feedback on the training formats and activities The Festival Academy is developing.

“The Alumni Network is the heart of our organisation, because it’s all about them – the people – and the things they can imagine and realise together.”

**Inge Ceustermans**

Managing Director The Festival Academy



**THE  
FESTIVAL  
ACADEMY**

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of the European Festivals Association (EFA)  
www.efa-aef.eu



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# Adelaide Festival Centre's OzAsia Festival

Bringing contemporary Asia to  
the Australian stage



Festival  
Edition  
2015-16

Festival guide  
Stern Grove Festival;  
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Europe-Asia Roundtable;  
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Diary  
A week with Francesca  
Zambello, director of  
NYC's Glimmerglass

# THE FESTIVAL ACADEMY

The European Festivals Association plays a key role in developing the festival managers of tomorrow. The success of its Atelier for Young Festival Managers programme led to the foundation of The Festival Academy in 2013, offering various training formats and networking opportunities to young, dynamic and passionate festivalmakers worldwide. Managing director Inge Ceustermans tells **Mark Powell** more about its work

**The European Festivals Association (EFA) is the umbrella organisation for festivals across Europe and beyond. Founded in Switzerland in 1952, it has since has grown into a dynamic network representing about 100 festivals and cultural organisations from over 40 countries across a wide range of disciplines.**

**What are the key elements of The Festival Academy's mission and goals? At what point did it become obvious that there was a need for it?**

The Festival Academy's mission is to share, exchange and construct know-how on festival management, focussing on the essence of festivals – the art and the artist – and touching upon all artistic disciplines. In this way, The Festival Academy means to develop and sustain a network of festival leaders of the future.

The key is that the training really comes from the field, and is conducted by experts from the sector who have worked for many years in festival management themselves. The first Atelier for Young Festival Managers was organised in 2006 by EFA when, after thorough research, they found that no dedicated training programme for festival managers on the artistic aspects of festival management existed. There's a very clear need for it, evidenced by the fact that we've held eight Ateliers to date, and continue to receive a high volume of applications and requests to host the training sessions of The Festival Academy from all over the world. The next editions are already confirmed in Gwangju, Budapest and Chiang Mai, which will take us right up until the end of 2016.

EFA set up The Festival Academy based on the success of the Atelier for Young Festival Managers, which had taken place in different parts of Europe and beyond. An independent structure was set up to incorporate extended partnerships with networks, cultural institutes, embassies and festivals, wider geographical outreach, and

*'Until now, there has been no other regular training programme focussing on the artistic aspects of festival management'*

new training formats in festival management addressing more diverse target groups. EFA and its members are very much involved in The Festival Academy, but there was a need to develop it further as a linked but separate programme with its own worldwide network and outreach.

**What sorts of things have actually been discussed at The Festival Academy sessions to date, and how does its output fit with the ongoing work of the EFA and its Atelier programmes?**

The core of the sessions focus on the artistic side of festivals, and building people-to-people contact. Some 45 selected young festival managers, all peers and colleagues, meet for seven days with around 10 high-level festival directors to talk and exchange ideas about how to put together and programme a festival. Particular emphasis is placed on the artistic aspects of festival management, including artistic vision, political and social responsibility, internationalisation, networking, renewal and sustainability.



Left: Inge Ceustermans

Opposite, below:  
attendees at Atelier,  
Beirut 2015

PHOTO: © COURTESY OF EFA

Questions addressed during the sessions include, among others: how to articulate, develop and realise an artistic programme; what the role of internationalisation might be in a festival's work; what the role of festivals is in creating global citizenship, intercultural dialogue, participation and access to culture; what new models of collaboration are emerging in a globalising world; and to what extent festivals can be regarded as instruments of change, allowing artists and audiences to open up new perspectives and contributing to fostering democracy. Presentations dealing with these issues and questions are given by renowned festival directors, and alternated with working sessions in small groups.

Furthermore, the training programmes of The Festival Academy really begin with, and develop from, the participants themselves. At the Atelier, for example, all participants need to answer several questions concerning programming before the sessions begin. The answers to these questions are collected in what we call the 'Atelier topics' document, which is distributed to and read by all participants and speakers beforehand. The topics discussed during the Atelier are very much based on these answers, and this document is used as the basis of the working sessions. As the Atelier is always very much linked to the context it takes place in, each edition includes multiple cultural encounters with the local arts scene.

**What key challenges for EFA are currently being explored through its Festival Academy and Atelier programmes?**

The main challenge today is to make clear why networks, both formal

and informal, are important at a time when everything is measured in terms of direct revenue and numerical results. The Festival Academy is about human capital and development; it is about taking time out to develop one's own view, and to develop the Academy itself into the primary resource for festival training with real ambition even against the pressure of today's economic climate.

With the Atelier for Young Festival Managers, we have now managed to offer a regular programme since 2014; from 2014 until 2016 there are two Ateliers per year, one in Europe and one beyond, which is quite remarkable in itself. Around this, we are developing new training formats, such as the Festival Readings and the new Festival Management Production Training, a pilot of which took place in January this year. It's also quite a challenge to manage this financially, but it's a huge opportunity to develop this unique initiative – until now, there has been no other regular training programme focussing on the artistic aspects of festival management. Now there is one, one of our major tasks is to convince key stakeholders and partners to support it.

**What have been the most notable shifts or developments in the festival management sector in recent years?**

I think digitalisation and the emergence of social media have generated enormous new possibilities for festival managers. It's something The Festival Academy and EFA are really focussing on, and not merely as a theoretical element; it's really based on the exchange of knowledge and experience coming from experts from the field.

For example, Ruth Mackenzie – a mentor at the most recent Atelier, held in Beirut – was talking about how she planned to experiment with digital platforms as current artistic director at the Holland Festival, one of the most important festivals in the Netherlands. She'd decided to make the opening night party a digital-only experiment: it would take place entirely online and through peoples' TVs, with everyone in the Netherlands invited to take part at home, free of charge, in what would otherwise have been an 'exclusive' ticketed event. She used this example to discuss digital opportunities for opening doors to new audiences and creating new ways for them to engage. At the time of her talk, it hadn't happened yet – it would be great to invite her back for a future Atelier to hear how it went.

**What do you think it takes, in this day and age, to be a successful festival manager of the future?**

A festival manager has always needed a lot of different capabilities. Many of these positions encompass not only the role of artistic director, but also elements of production and communication management – so you need to be a good artistic director, financial manager, people manager and production manager. It's almost impossible to combine all these qualities or skills in one person, but most important of all, I think, is that they have real passion for what they're doing. As Bernard Faivre D'Arcier, president of the Lyon Biennale and former director of Festival d'Avignon, once said: 'The true role of a festival is to help artists dare to engage in new projects' – that's the motto of The Festival Academy.

The Atelier does not follow a traditional learning format: participants are treated as equals and peers, and mentors learn as much from them as vice versa. You really have to view it as a 'space to dream the impossible' (and to make it possible). This will also be the

format for the new Production Management Training course we're setting up, in which experienced production managers will be invited to share their experiences, successes and failures, and moreover to meet with a network of participant peers and colleagues. It means you're not alone in your field – you'll end up with some 25 production managers from all over the world that you can exchange with, and those networks remain useful when you return to your day-to-day work after the sessions are over.

**How healthy is the current financial outlook in the sector, and how do you think young festival managers will need to adapt to the changing climate as we move forward?**

I'm convinced there will always be artists, and that art will always be made. However, it's clear that we need new models of collaboration, and once again, young festival managers need to be skilled in negotiations with a wide range of different stakeholders – to see things from numerous points of view in order to convince people of a particular festival or project's necessity, because money, of course, is always important to realise your passions. There's a dangerous and frightening tendency all over Europe to reduce budgets for culture, and I'm surprised this still happens in an era where the societal and human benefits arising from arts and culture are so apparent. What would we be without it?

*'The main challenge is to make clear why networks, both formal and informal, are important at a time when everything is measured in terms of direct revenue'*

The Festival Academy can only grow and exist thanks to the collaboration it has with EFA, and thanks to the support of the Creative Europe programme. For the future, we are looking into similar ways of setting up collaborations to bring together key stakeholders from within education and culture. We want to encourage them to think of truly new and innovative forms of training that draw elements directly from both fields, but which at this point aren't fully acknowledged by either the education or culture sectors.

**What ambitions or goals does the EFA have for the next few years, aside from continuing to increase its outreach and widen engagement?**

The EFA's main aim at present is to develop The Festival Academy further in the coming years. We've only just started: we aim to make it more sustainable through long-term and structural partnerships, and to develop this amazing growing network of future festival leaders, which today already numbers more than 300 young managers from over 60 countries across all continents. This network is the heart of our organisation, because it's all about them – the people – and the things they can imagine and realise together.

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



BUDAPEST 2016

« Car le vrai rôle d'un festival est d'aider les artistes à oser, à entreprendre des projets... »  
Bernard Faivre d'Arcier

## Atelier for Young Festival Managers 2 - 8 June 2016

*Programme (dated 18 May 2016) is subject to change in the course of further preparations and during the Atelier itself. Next to the lectures and working sessions outlined, there are continuously opportunities for one-on-one contacts with Mentors and Presenters and the other participants – as this is an essential feature of the Atelier. Pioneering and experienced festival directors will be present at the Atelier for at least two days each, some of them staying for the seven days, to share their rich experiences with Atelier participants.*

### Mentors and Presenters

- **Hugo De Greef**, General Coordinator The Festival Academy, former EFA Secretary General, General Manager Bruges European Capital of Culture 2002, Founder and former Director Kaaitheater - Belgium
- **Rania Elias**, Director of the Yabous Cultural Centre and Jerusalem Festival - Palestine
- **Bernard Faivre D'Arcier**, President Lyon Biennial; Former longstanding Director Avignon Festival - France
- **Rose Fenton**, Director Free Word, former Director LIFT London - UK
- **Agnes Havas**, Director Armel Opera Festival - Hungary
- **Nele Hertling**, Member Strategy Group "A Soul for Europe", Former Vice-President of the Academy of Arts Berlin, Former Director Hebbel-Theater Berlin - Germany
- **Michal Merczynski**, Director Malta Festival Poznan, and Nostalgia Festival Poznań - Poland
- **Jonathan Mills**, Programme Director of the Edinburgh International Culture Summit, former Director of the Edinburgh International Festival - UK

### Guest Speakers/Artists/ Cultural venues from Hungary are amongst others:

- Yvette Bozsik, Árpád Schilling
- Átrium Cinema, Auróra, Budapest Jazz Club, Budapest Music Center, Budapest Pont, Capa Center, Cinema Uránia, Falk Miksa, Hungarian National Gallery, International Opera Festival de Miskolc, Jurányi Ház, Krétakör, Kunsthalle, Liszt Academy, Liszt Ferenc: Music Academy of Budapest, Ludwig Múzeum, Mai Manó Ház, Millénaris Park, Müpa&Festivals, Müszi, Off Biennale, Opera House Budapest, TAP Theater, Theater Víg, The Budapest Observatory, Trafó House of Contemporary Arts, Studio of Young Artists' Association, Sziget Festival Budapest, UH Fest

All sessions take place at the Budapest Music Center (BMC) unless stated otherwise- Mátyás u. 8, 1093 Budapest

## Thursday, 2 June – DAY 1

*Hugo De Greef, Agnes Havas, Nele Hertling, Rania Elias, Jonathan Mills are present.*

*Mentors present participate in all sessions.*

**15:00 – 16:45** Participants registration at Mercure City Center Hotel

**17:45** Mentors and participants and guests arrive at Müpa

**18:00** **Opening Ceremony at Müpa Budapest**

### **Welcome speeches and introductions**

- **Welcome** by **Mr. Hoppál Péter**, Secretary of State - Hungarian Ministry of Human Resources
- **Welcome** by **Mr. István Márta**, Chairman of the Magyar Fesztivál Szövetség (Hungarian Festivals Association)
- **Welcome** by **Mr. Csaba Káel**, Chief Executive Officer Müpa&festivals
- **Welcome** by **Ms. Agnès Havas**, Director Armel Opera Festival
- **Introduction and welcome** by **Mr. Darko Brlek**, President European Festivals Association; President The Festival Academy and **Ms. Inge Ceustermans**, Managing Director The Festival Academy
- **Keynote speech** by **Mr. Jonathan Mills**

**19:00 – 21:30** **Reception and dinner**

## Friday, 3 June – DAY 2

*Hugo De Greef, Agnes Havas, Nele Hertling, Rania Elias, Jonathan Mills are present.*

*Mentors present participate in all sessions.*

- |                      |  |
|----------------------|--|
| <b>9:00 – 9:15</b>   | <b>Presentation</b> of The Festival Academy/ European Festivals Association<br><b>Welcome and Introduction</b> by <b>Hugo De Greef</b> |
| <b>9:15 – 10:45</b>  | <b>Object &amp; presentation session</b> – participants introduce themselves <sup>1</sup>  |
| <b>11:00 – 12:00</b> | <b>Presentation &amp; exchange</b> with <b>Nele Hertling</b>   |
| <b>12.00 – 13.00</b> | The <b>Topics of the Atelier!</b> Introduction   |
| <i>13:00 – 14:00</i> | <i>Lunch at BMC (Opus restaurant)</i>  |
| <b>14:00 - 17:00</b> | <b>The Topics of the Atelier! Working sessions</b> <sup>2</sup><br>In small mentor led working groups                                  |
| <b>19:00 – 19:45</b> | <b>Visit of the Budapest Opera House</b><br>Welcome by <b>Mr. Szilveszter Ókovács</b> , Director Opera House                           |
| <b>20:00–20:45</b>   | <b>Presentation</b> by <b>Gergely Vajda</b> , Artistic Director <b>Armel Opera Festival</b><br>at <b>Mozsár café &amp; bar</b>         |
| <b>20:45 - 22:00</b> | <b>Dinner</b> at <b>Mozsár café &amp; bar</b><br><b>Working sessions</b>   |

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<sup>1</sup> Participants present themselves. The presentation should take only a few minutes. Please bring an object that you can use as a starting point for a *story* or reflexion that tells something about you, personally. This might offer an insight into your values and motivations and how they relate to your professional life and what you are trying to achieve. Please prepare yourselves for this.

<sup>2</sup> All working sessions will be in different formats (plenary, small groups with or without mentors, by topics, etc.) to be confirmed following the discussions and according to the preferences of the participants

## Saturday, 4 June – DAY 3

*Hugo De Greef, Agnes Havas, Nele Hertling, Rania Elias, Rose Fenton, Jonathan Mills are present.  
Mentors present participate in all sessions.*

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|----------------------|--|
| <b>9:00 – 13:00</b>  | <b>Participants Paper's Presentation. Working sessions</b>   |
| <i>13:00 – 14:00</i> | <i>Lunch at BMC (Opus restaurant)</i>  |
| <b>14:00 – 16:00</b> | <b>Presentation and Exchange with Rania Elias</b>  |
| <b>16:30 – 17:30</b> | <b>Working sessions</b>  |
| <i>18:00</i>         | <i>Departure from Hotel Mercure to A38 Ship by bus</i>   |
| <b>18:30 – 20:00</b> | <b>Evening session at A38 Ship</b><br>Welcome and presentation of A38 by <b>Mr. Sándor Kozlov</b> , Press executive and Programme Organizer of A38<br>Welcome <b>Rose Fenton</b><br><b>Presentation and Exchange with:</b> <ul style="list-style-type: none"><li>▪ <b>András Berta</b>, International Relations Director <b>Sziget Festival</b></li><li>▪ <b>Stefan Englert</b>, Executive Director <b>Budapest Festival Orchestra</b></li></ul> |
| 20:00                | Dinner at A38  |

## Sunday, 5 June- DAY 4

*Hugo De Greef, Bernard Faivre D’Arcier, Agnes Havas, Nele Hertling, Rose Fenton, Jonathan Mills are present.*

*Mentors present participate in all sessions.*

*Day of the Armel Opera Festival in the presence of Gergely Vajda, Artistic Director Armel Opera Festival  
Activities of the Armel Opera Festival take place at the BMC Concert Hall*

- 9:00 – 11:00** Presentation by **Jonathan Mills**  
**Open discussions and reflections** on the issues raised so far during lectures, presentations, exchanges and discussions to be further elaborated in the coming days  
**Questions by Rose Fenton**
- 11:00 – 11:30** Second round of the **ARMEL OPERA Festival Competition**  
**Welcome by Agnes Havas** and by **the theaters**
- 11:30 – 13:30** **Armel Opera Festival: Auditions with 5 opera houses/theaters of 5 different countries** (Presentation of opera arias by approximately 30 candidates)
- 13:30 – 15:00 Lunch at BMC (Opus restaurant)*
- 15:00 – 17:00** **Armel Opera Festival: Auditions** for specific roles with **the 5 opera houses/theaters’ directors** (one after the other at 30 minutes’ intervals)
- 17:00 – 19:00** **Working Sessions and/or Exchange** with **mentors** on their different presentations and on topics from the morning conclusions - in plenary  
**Introduction by Rose Fenton**
- 19:00 – 20:00** **Announcement of competition results of the Armel OPERA Festival Competition**
- 20:00 – 22:00** Reception - Dinner



## Monday, 6 June - DAY 5

*Hugo De Greef, Bernard Faivre D'Arcier, Agnes Havas, Nele Hertling, Rose Fenton, Michal Merczynski, Jonathan Mills are present.*

*Mentors present participate in all sessions.*

**9:00 –13:00**

### **Short cultural visits in different groups**

*Auróra, Theater Víg; Budapest Jazz Club; Budapest Music Center, Capa Center, UH Fest, Pintér Béla, Átrium Cinema; Jurányi Ház; Falk Miksa, Kretakor, Trafó House of Contemporary Arts; Mai Manó Ház; Ludwig Múzeum, Müszi, Millénaris Park, Off Biennale, Cinema Uránia; Budapest Pont, Kunsthalle, TAP Theater, Árpád Schilling, Studio of Young Artists' Association and others to be confirmed*

*13:00-14:30*

*Lunch*

*14:30 - 16:30*

*Departure to Balatonfüred by bus*

**17:00-18:00**

**Boat tour** at Balatonfüred

**18:30 – 20:00**

**Working sessions** at Echo restaurant

*20:00 - 22:00*

**Dinner**

*22:00*

*Return to Budapest*

## Tuesday, 7 June – DAY 6

*Hugo De Greef, Bernard Faivre D’Arcier, Agnes Havas, Nele Hertling, Rose Fenton, Michal Merczynski, are present.*

*Mentors present participate in all sessions.*

- |                      |  |
|----------------------|--|
| <b>9:00 – 11:00</b>  | <b>The essentials of the previous days</b><br>Experiences, conclusions and insights, in plenary and small groups<br><b>Introduction by Rose Fenton</b> |
| <b>11:00 – 13:00</b> | <b>Presentation &amp; exchange with Michał Merczyński</b><br><b>Presentation &amp; exchange with Bernard Faivre d’Arcier</b>                           |
| <i>13:00 – 14:00</i> | <i>Lunch at BMC (Opus restaurant)</i>  |
| <b>14:00 – 16:30</b> | <b>Working sessions</b>  |
| <b>17:00 – 17.45</b> | <b>Presentation of Csaba Káel on Müpa</b>  |
| <b>17:45 – 18:30</b> | <b>Ludwig Múzeum</b> - Museum of Contemporary Art (located at Müpa)<br><b>Exchange with Julia Fabényi</b> , Director (to be confirmed)                 |
| <b>19:00 – 20:30</b> | Performance at Müpa<br><b>Bozsik Yvette Company: Oedipus Rex Dance drama in two parts</b><br>Meeting with Bozsik Yvette after the show                 |
| <b>21:15 – 22:00</b> | <b>Dinner</b>  |

## Wednesday, 8 June – DAY 7

*Hugo De Greef, Bernard Faivre D’Arcier, Agnes Havas, Nele Hertling, Rose Fenton, Michal Merczynski, are present.*

*Mentors present participate in all sessions.*

*Free time*

*Optional: 9:00-10:30 visit: **Liszt Ferenc Academy of Music** (Liszt Ferenc), presentation of **Mr. András Csonka**, Cultural director*

**13:00-14:00** Welcome by **David Maenaut**, Delegate of the Government of Flanders in Central Europe  
*Lunch at BMC (Opus restaurant)*

**14:00 – 17:30** **Open exchange & drawing conclusions with mentors and all participants**  
**Questions by Rose Fenton**

**18:30** **Welcome by László Baán, Hungarian National Gallery**  
**Presentation by Anna Schlett, Head of Cultural Department Fine Arts Museum Budapest**

**19:00 – 20:00** **Closing Session** at Hungarian National Gallery with speakers, presenters, participants and guests

- Welcome by **Hervé Ferrage**, Cultural Counsellor and Director of French Institute in Budapest
- Farewell by **Agnes Havas**, Director Armel Opera Festival
- Closing remarks by **Rose Fenton**
- Concluding remarks by **Hugo De Greef**
- Statements from the **Atelier for Young Festival Managers**
- Farewell by **Inge Ceustermans**, Managing Director The Festival Academy

20:00 Reception and closing dinner

BUDAPEST 2016

« Car le vrai rôle d'un festival est d'aider les  
artistes à oser, à entreprendre des projets... »  
Bernard Faivre d'Arcier

## Atelier for Young Festival Managers 2 - 8 June 2016

### Cultural Visits Monday, 6 June 2016

#### Group 1

URANIA CINEMA – TITANIC INTERNATIONAL FILM FESTIVAL - MÜSZI - MAI MANO HAZ

#### PROGRAMME

- 9:00 - 10.15 URANIA CINEMA / TITANIC INTERNATIONAL FILM FESTIVAL**  
Meeting and exchange with **Zsolt Gulyas**, Program Director, Urania Cinema  
Meeting and exchange with **György Horváth**, Festival Director Titanic International  
Film Festival
- 10:20** *walk from Urania Cinema to Müszí*
- 10:30 – 11.45 MÜSZI**  
Meeting and exchange with **Julia Barsony**, founder of Müszí and **Zsuzsa Berecz**  
program coordinator
- 11.45** *walk from Müszí to Mai Mano Haz*
- 12:00 - 12:45 MAI MANO HAZ**  
Hungarian photographers's house  
Meeting and exchange with **Mrs. Orsolya KÖRÖSI**, Director

#### FURTHER INFORMATION

##### Urania Cinema

<http://www.uranianf.hu/en>

##### Titanic International Film Festival

<http://titanicfilmfest.hu>

##### Műszí

<http://muszi.org/>

##### Mai Mano Haz

<http://maimano.hu/en/>

## Group 2

**BUDAPEST JAZZ CLUB – THEATRE VIGH – FALK MIKSA**

### PROGRAMME

- 9:00 – 10:00*    **BUDAPEST JAZZ CLUB**  
Meeting and exchange with  
**Kristóf Keleti**, Director
- 10:15 – 11:15*    **THEATRE VÍGH**  
*Meeting and exchange with*  
**Zsuzsa Szép**, Marketing director
- 11:30 – 12.45*    **FALK MIKSA**  
Walk along the street of art galleries  
Meeting and Exchange with  
**Judit Tar** of FALK ART Festival (TBC)

### FURTHER INFORMATION

**Budapest Jazz Club**

<http://uh.hu/>

**Theatre Vigh**

<http://vigszinhaz.hu/contact/>

**Falk Miksa**

<http://visitbudapest.travel/local-secrets/falk-miksa-street/>

**Falk Art Festival**

<http://www.budapestbylocals.com/event/festival-folk-arts/>

## Group 3

### JURANYI HAZ – TAP THEATER - ATRIUM – MILLENARIS

## PROGRAMME

- 9:00 – 10:15 JURÁNYI HÁZ / TAP THEATER**  
Meeting with **Viktória Kulcsár**, Director Juranyi Haz  
Theater&dance performances, concerts, exhibitions  
Meeting with **Zoltán Imely**, Manager TÁP theater
- 10:30 – 12:00 ÁTRIUM : movie + theater + exhibitions**, meeting with  
**László Magács**, Director,  
**Koch Andrea**, Manager, Press officer
- 12:15 – 12:45 Millénaris**  
**Walk**

## FURTHER INFORMATION

**Jurányi Ház**  
<http://juranyihaz.hu/en/szolgaltatasok-2/>

**Tap Theater**  
[http://trafo.hu/en-US/program\\_1551](http://trafo.hu/en-US/program_1551)

**Átrium**  
<http://www.atriumfilmszinhaz.hu/en>

**Millénaris**  
<http://www.millénaris.hu/>

**The Book Festival**  
<http://www.konyvfesztival.com/>

**Group 4**

**TRAFO – AURORA**

## **PROGRAMME**

- 9:00**            **Trafó House of Contemporary Arts**  
Meeting and Exchange with **Beata Barda and Josef Nagy** (TBC)  
Visit **Workshop Foundation**  
Meeting and Exchange with Director **Gergely Talló**
- 10:30-11:20**   Meeting and Exchange with **Árpád Schilling**  
Meeting and Exchange with **KrétaKör** and **Linda Potyondi**, CEO  
Meeting and Exchange with **Kultmisszió Productions, Edina Schon**
- 11:30 – 12:45**   **Auróra**  
Meeting and Exchange with **Adam Schonberger**, Director

## **FURTHER INFORMATION**

### **Trafó**

<http://trafo.hu/en-US/programs>

### **Workshop Foundation**

<https://www.wsf.hu>

### **Árpád Schilling**

[schilling.arpad@kretakor.eu](mailto:schilling.arpad@kretakor.eu)

### **KrétaKör**

<http://kretakor.eu/kretakor-2/>

### **Kultmisszió Productions**

<http://kultmisszio.hu/>

### **Auróra**

<http://auroraonline.hu/>

### **Arts as a Medium Festival**

<http://alf.org.hu/>

## Group 5

### KUNSTHALLE – STUDIO OF YOUNG ARTISTS' ASSOCIATION – BUDAPEST MUSIC CENTER

## PROGRAMME

### 9.00 -10.00 KUNSTHALLE

Meeting and Exchange with **Gabor Palfi**, Head of communication  
Exclusive visit of the exhibitions

### 10.20 – 11.30 STUDIO OF YOUNG ARTISTS' ASSOCIATION

Meeting with 2 board members, **Flóra Gadó** (independent curator and PhD student at ELTE University) and **Ágnes Báthly** (photographer and sociologist) and **Beáta Istvánkó** project coordinator

### 11:30 - 12:30 BUDAPEST MUSIC CENTER

Exchange with **Zsolt Hernádi**, Cultural Program Manager

## FURTHER INFORMATION

### Kunsthalle

<http://www.mucsarnok.hu/index1.php>

### *Kunsthalle expo's:*

Hungarian photographic art of the last 10-15 years:

<http://www.mucsarnok.hu/exhibitions/exhibitions.php?mid=ZRpTvRfHtURQbl>

Anniversary exhibition of the Faculty of Music and Visual Arts at the University of Pécs:

<http://www.mucsarnok.hu/exhibitions/exhibitions.php?mid=0IKBw9CrisAUyC>

### Studio of Young Artist's Association

<http://studio.c3.hu/en/syaa-studio/>

### Budapest Music Center

<http://bmc.hu/>



**Group 6**

**ROZSAVOLGYI SALON – OFF BIANNALE – BUDAPEST PONT**

## **PROGRAMME**

- 9:15 – 10:15* **RÓZSAVÖLGYI SZALON ART, PERFORMANCES, CAFÉ&PUBLISHING HOUSE**  
Meeting with **Mr. András Szentpéteri**, Managing Director
- 10:30 – 12:45* **BUDAPEST PONT / OFF BIANNALE**  
Meeting and Exchange with **Adam Harangozo**, Director Budapest Pont  
Meeting and Exchange with **Katalin Székely** and **Nikolett Erőss**, curators of the Biennale

## **FURTHER INFORMATION**

### **Rózsavölgyi Szalon**

<http://szalon.rozsavolgyi.hu/en/>

### **OFF biennale**

<http://offbiennale.hu/en/>

### **Budapest Pont**

<https://www.facebook.com/BudapestPont>

<http://imaginebudapest.hu/>

BUDAPEST 2016

« Car le vrai rôle d'un festival est d'aider les artistes à oser, à entreprendre des projets... »  
Bernard Faivre d'Arcier

## Atelier for Young Festival Managers 2 - 8 June 2016

### Participants List

BUDAPEST 2016				
Title:	Last Name:	First Name:	Country:	Organisations:
Mr.	Abrahams	Simon	Australia	Melbourne Fringe
Ms.	Al Sadeh	Aysha	Bahrain	Bahrain Authority for Culture and Antiquities
Ms.	Anderson	Megan	USA	N/A
Ms.	Arias Cano	Sara Illana	Spain	Romandela music managers, and Vitoria International Music Festival
Mr.	Baker	Oliver	Australia	NJO: talent in concert
Ms.	Basso	Susanna	Italy	N/A
Ms.	Bettanin	Donica	Australia	Ubud Writers and Readers Festival (prev. PEN World Voices Festival)
Ms.	Buckham	Halley Jean	Australia	N/A
Ms.	Chakar	Rana	Lebanon	Abu Dhabi Music and Arts Foundation
Ms.	Cunningham	Carrie Rae	USA	Tempo Dance Festival - NZ Dance Festival Trust
Mr.	De Moor	Jan	Belgium	Concertgebouw Brugge vzw
Mr.	Delatovic	Nicholas	Australia	You Are Here Festival
Mr.	Deutsch	Emile	France	GrAFiTi asbl
Ms.	Dufour	Karen	Scotland	The Cottier Chamber Project
Ms.	Eaton-Lewis	Laura Cameron	UK	The Work Room
Ms.	Eichner	Nina	USA	Somerville Arts Council
Ms.	Fallon	Gillian	USA	N/A
Mr.	Harkins	Timothy	USA	23/02/16 now Ann Arbor Festival (when applied Chicago Humanities Festival)
Ms.	Higgins	Chloe	Australia	Wollongong Writers Festival
Mr.	James	Jesse	Portugal	Walk&Talk Azores
Ms.	Kaiser	Martha	Germany	Festival Perspectives
Mr.	Karlsson	Kalle	Sweden	Kultur 414
Ms.	Kavyri	Despina	Greece	Taratsa Film Festival
Ms.	KIM	MINJE(Stella)	South Korea	N/A
Ms.	Lawlor	Cathy	Malta	Teatru Manoel
Mr.	Lee	Delvin	Singapore	Esplanade - Theatres on the Bay
Ms.	Long	Jane	USA	Illuminus Festival - Boston
Ms.	Love	Becci	Australia	Freelance
Ms.	Lu	Shiya	China	Ergao Dance Production Group
Ms.	Mansfield	Amy	New Zealand	McLaren Falls Music and Arts Festival
Ms.	Masri	Yasmin	Australia	Noted festival
Ms.	Matar	Samah	Bahrain	Bahrain Authority for Culture & Antiquities
Mr.	Maya	Pablo	Mexico	Historic Downtown Festival of Mexico City
Mr.	Morecroft	Dave	Great Britain	Match&Fuse
Mr.	Pavlin	Aljaž	Slovenia	N/A

Ms.	Poh	Luanne	Singapore	Esplanade - Theatres on the Bay
Ms.	Punzi	Roberta	Italy	Milano Musica - Association for contemporary music
Ms.	Rief	Adelaide	Australia	Ainslie and Gorman Arts Centre
Mr.	Rodriguez Silvero	Gabriel	Germany	TFF TheaterFilmFest gUG
Mr.	Sharifzadeh Golpaygani	Sepehr	Iran	Nowrouzehonar Theater Agency
Mr.	Sigurdsson	Thorolfur	Iceland	Saga Fest
Ms.	Teague	Jessica	USA	Stichting Omscholingsregeling Dansers NL
Ms.	Vogels	Marjolein	Netherlands	WhyNot
Mr.	Wright	Sam	Australia	The Make Ready Lab
Mr.	Zubelzu Tejedor	Oscar	Spain	N/A



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*The Festival Academy is an initiative of the European Festivals Association*

### **Host and co-organisers**



### **EFA's Structural Partners**



### **Partners**



### **Support of participants**

