



**TERRITORY** INTERNATIONAL  
FESTIVAL AND SCHOOL  
OF CONTEMPORARY  
ARTS



Kingdom of the Netherlands

International Conference

# INTERNATIONAL CO-PRODUCTION

The Experience of Russian and European Cultural Institutions

19-21 October 2019  
Stanislavsky Electrotheatre, Moscow (Russia)

Organizers: Stanislavsky Electrotheatre and Territory International Festival School of Contemporary Art with the participation of the Aksyonov Family Foundation

With the support of the Goethe-Institute, the Embassy of the Netherlands in Moscow

Moderated by Olga Fedyanina

Conference Coordinator is Irina Tokareva

The Stanislavsky Electrotheatre and the Territory International Festival-School offer a joint conference on the creation and development of international co-productions in the performing arts. The conference involves talks on the formation, preparation and implementation of joint cultural projects in collaboration with numerous parties. This exchange of experience and public discussion is intended to reveal the main components of collaboration that involves representatives of several institutions from different countries. The topic of co-production will be discussed by representatives of festivals, theatres and opera houses, cultural foundations, embassies, and business structures from various countries. The audience will consist primarily of young specialists in the field of culture and art, art managers, critics and program directors.

What is co-production? Does it exclusively involve financial investments by participants? What are the advantages and disadvantages of this form of collaboration? What is the nature of co-production today, and what are the trends in its development in the future?

The conference will discuss current forms of co-production in different countries, the most successful examples of joint projects, concepts such as reputation, brand, co-financing, development of cultural institutions, and artistic interaction of various structures and institutions with artists and artistic collectives.

## 19 October:

20:00 – 21:30 Russian premiere of the opera, *Octavia. Trepanation* (Co-production of the Holland festival and Stanislavsky Electrotheatre)

## 20 October:

10:00 – 11:00 Lecture by theatre and music critic Dmitry Renansky “The Russian Theatre System, Contemporary Theatre, Names and Trends in Russian Dramatic Theatre and Opera”

11:00 – 11:30 Talk by Irina Chernomurova, Head of the Department of Advanced Planning and Special Projects at the Bolshoi Theater

12:00 – 15:00 Conference Section: “Festivals, Cultural Institutions: Co-productions”

16:00 – 17:30 Specific practical advice from the Goethe-Institut – How to fill out an application for the co-production fund

17:30 – 18:30 Joint panel discussion

## 21 October:

13:00 – 15:00 Conference Section: “On the Support of Co-productions by International Funds and Embassies”. Panel Discussion: “Co-production in Russia”

16:00 – 18:00 Conference Section: “Co-production Projects in the Arts and their Support by Business Structures”. Continuation of the “Co-production in Russia panel discussion



## Stanislavsky Electrotheatre

In January 2015, following a major reconstruction of the Stanislavsky Drama Theatre, a new venue named the Stanislavsky Electrotheatre was opened. This was the brainchild of director Boris Yukhananov, who had won a competition to take over the artistic management of the theatre with a dedicated team of like-minded people.

Originally, this building housed the ARS cinema, which opened in 1915. At that time in Russia all movie houses were called electrotheatres. In 1950 the new Stanislavsky Drama Theatre, successor to Stanislavsky's own Opera and Drama Studio, the great director's last major project, took up residence here. These historical facts determined the name of the new theatre, a unique space located in the heart of Moscow.

The concept of the Electrotheatre was to conjoin the age-old operatic and dramatic principles of theatre. This assumes the principle of fostering artistic innovation that is associated with new strategies for a director-centric theatre.

Equipped with the latest technology, the theatre stages are designed to present a diverse repertoire. The Stanislavsky Electrotheatre, whose musical director is composer Dmitri Kourliandski, is the only Russian theatre whose repertoire strategy includes contemporary academic and experimental music. The Electrozone – consisting of lectures, performances, concerts of contemporary music, book presentations, art exhibits and dramatic performances – unfolds on all of the theatre's stages and spaces.

In May 2017 the Stanislavsky Electrotheatre joined the Union of Theatres of Europe.

[www.electrotheatre.com](http://www.electrotheatre.com)



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## Territory International Festival-School

The main goal of the festival-school Territory has always been the unification of professionals of theater, dance, fine and music art and the creation of productions that acquaint visitors with the most relevant performing arts of different genres. Territory has been discovering new names, presenting avant garde classics and experimenting with forms for more than ten years. Festival performances have been shown on trains, auditions held for babies, and an opening was set in the subway. During the ten years of festival's existence, the audience saw plays, exhibitions, the best world theaters' and teams' performances: Rimini Protokoll, Dimitris Papaioannou, Josef Nadj, Chunky move, Schilling Árpád, Romeo Castellucci, Sidi Larbi Scherkaoui, Falk Richter and Akram Khan. Today these names have already become classics of world performing art, and many of them were discovered for Russian audiences by the festival.

Every year Territory discovers new names on the Russian stage as well – young directors, choreographers, composers, stage designers – for many of them big careers have started with participation in the festival. In 2013, a play "Full Moon" by Philip Grigorian received the "Golden Mask", the country's main theater award. The project was fully initiated and produced by the festival. As a result the Territory team anticipates what will become relevant in art and socially important each year. The Territory festival re-answers the question: "What is contemporary art?" already for ten years. Every year it educates a new spectator, listener, citizen.

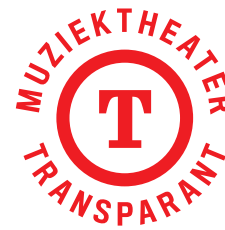
[www.territoryfest.ru](http://www.territoryfest.ru)



## Guy Coolen

Since 1994 Guy Coolen is general and artistic director of the production company Muziektheater Transparant (Antwerp, Belgium), a company that offers residencies to composers, vocalists and theatre-makers and that realizes appreciated music theatre projects throughout the world. Since 2008 Coolen is also artistic director of the annual Festival of Music Theatre Operadagen Rotterdam (the Netherlands).

Guy Coolen is a member of the European Cultural Parliament, the president of the International Theatre Institute (ITI) Music Theatre Comity, ITI Belgium-Flanders, the president of the ITI Music Theatre NOW Network, and of the board of the B'Rock baroque music ensemble. He is a member of the board of the Laika theatre group and of the CVN Cultural Treaty Flanders-Netherlands.



## Muziektheater Transparant

Taking artistic and social topicality as a starting point, the Muziektheater Transparant production house enters into an intensive dialogue with artists from various disciplines, and creates, renews and presents musical theatre in its entire diversity for a wide audience. The voice is placed firmly at the centre of projects, and it continually blends old and new music. Other disciplines like visual arts, film, video, graphics are integrated in the productions. The company is internationally active, has performed at many festivals, and guides and supports debuting artists.

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



## Operadagen Rotterdam

Operadagen Rotterdam is a worldwide opera and music theatre festival featuring contemporary, innovative, and ground-breaking productions by established international makers as well as young and adventurous talent. The festival is presenting stories about pushing back frontiers, and the search for a new identity under the central festival theme Lost & Found from 2017 through 2020. Operadagen Rotterdam lets the audience rediscover classic operas from days long gone in brand-new arrangements as it leaves the beaten track with new music theatre performances, and points to exciting and unknown horizons.

[www.operadagenrotterdam.nl](http://www.operadagenrotterdam.nl)



### **Ulrich Schrauth**

Ulrich Schrauth is the initiator and artistic director of VRHAM! – Virtual Reality & Arts Festival in Hamburg and is also responsible as creative director for various international projects in the field of digital media. He regularly works as a jury member, for example for the International Exhibition and Conference on VR/AR & Immersive Techniques – Laval Virtual (France) and Virtual Reality Experience Festival – VREFEST (Italy).

Ulrich Schrauth has many years of professional experience in artistic planning, organization and curating of festivals, theater and music productions. He worked nationally and internationally in various positions, including as artistic managing director of Thalia Theater in Hamburg, at the Sydney Festival, and as head of programming for the international festival Theater der Welt 2017.



### **VRHAM! – Virtual Reality & Arts Festival in Hamburg**

VRHAM! – Virtual Reality & Arts Festival Arts Festival Hamburg is the first international artistic Virtual Reality festival. After the first festival edition in June 2018, VRHAM! was established as an important date in the international VR art scene. The festival offers a unique platform for both artists and visitors to engage with this new immersive art form. A festival to showcase the most exciting international artists who are literally breaking into new dimensions with the medium of virtual reality. The next edition of the festival will take place from 5th until 13th of June 2020 at Oberhafenquartier, Hamburg.

[www.vrham.de](http://www.vrham.de)



### **Nora Hertlein**

Nora Hertlein worked as a production manager and tour director for the Nature Theater of Oklahoma company (New York), Vegard Vinge and Ida Müller (Oslo/Berlin), the Salzburg Festival, and Romeo Castellucci at the Schaubühne Berlin. In 2015-2018 she lived in the US and consulted for Thalia Theater's 2017 Theater der Welt festival and Berliner Festspiele as a curatorial scout and production broker. She became the curator for international programs at the Thalia Theater (Hamburg) in 2018, where she currently works.



### **Thalia Theater**

Thalia Theater Hamburg is a classic German “city theatre”: over 20 premieres each year in four venues, a steady ensemble of ca. 40 actors and a repertory of ca. 60 productions, changing almost every day. Since taking office in 2009, artistic director Joachim Lux has made Thalia Theater a hub for brilliant directors working with the remarkable ensemble: Luk Perceval as lead director from 2009 – 2017, Nicolas Stemmann, Jan Bosse, Dimiter Gotscheff, to name just a few. With directors in residence Antú Romero Nunes and Jette Steckel, Thalia Theater also fosters a young generation of artists to present their visions on stage. Passionate about promoting cultural exchange, independent from class, origin or religious status, Lux also inaugurated the intercultural festival “For the world – Lessing-tage” in 2010 where each January thought-provoking international productions from all over the world are presented to the audience.

[www.thalia-theater.de](http://www.thalia-theater.de)



### **Roland Quitt**

Roland Quitt works as a freelance dramaturg, curator and author in the field of new forms of music theatre. He conceived more than 30 world premieres in German theatres in the field of new music theatre beyond the opera form. Since 2010 he has worked mainly in the field of independent productions (e.g. within the framework of the Festivals Münchener Biennale, Holland Festival, Acht Brücken Festival).

Roland Quitt co-initiated Music Theater NOW, the first and, so far, only worldwide competition for new music theatre. He was a dramaturg of the KunstFestSpiele Herrenhausen in Hannover, building its international program of cross-border projects between the fine arts, theatre and concert. Since 2012 he has been dramaturg of the Fonds Experimentelles Musiktheater (feXm). In 2015 he co-founded Zeitgenössisches Musiktheater Berlin (ZMB) association which unites Berlin's independent music theatre scene, serving as its chairman. He is artistic director of the BAM! – Berliner Festival für aktuelles Musiktheater.



### **BAM! – Berlin Festival für aktuelles Musiktheater**

BAM! is the festival of Berlin's independent music theatre scene. It unites a dense programme of outlooks on new paths in music theatre. BAM! can hardly be said to deal with opera, it does focus on theatre forms that still pursue opera's original questions, renewing the search from a contemporary perspective for a unity of action on stage and music sound.

[www.bam-berlin.org](http://www.bam-berlin.org)



[www.musiktheater-berlin.de](http://www.musiktheater-berlin.de)



[www.noperas.de](http://www.noperas.de)





### **Carolina Mora**

Coordinator of the International Coproduction Fund  
Goethe-Institut, Headquarters in Munich.

Carolina Mora has a background in Music Pedagogy and Choral Conducting, as well as in Cultural Management with focus on Music, Opera and Theater. Besides artistic activities, she has worked in Europe as Production Manager for the Salzburger Festspiele and for the Early Music Ensemble conducted by Joel Frederiksen, Ensemble Phoenix Munich.

Carolina coordinates the International Coproduction Fund in the Cultural Department of the Goethe-Institut (Music and Theater/Dance Divisions) and is responsible for managing the application and the selection process, developing the fund, and advising international artists platforms with interdisciplinary approach.



### **The International Coproduction Fund of the Goethe-Institut**

With a view to encouraging new collaborative working processes and innovative productions involving international cultural exchange, the Goethe-Institut set up a new coproduction fund in 2016 to promote new working networks and approaches within a global context and to explore new forms of intercultural collaboration.

The International Coproduction Fund supports the collaborative development of new productions by professional artists from Germany and abroad in the fields of theatre, dance, music and performance art. Dialogue-oriented and high-quality productions are on focus of this funding, with which the Goethe-Institut would like to reassure the unrestricted international and intercultural exchange of artists and their ideas.

In three years, 75 projects from different countries and regions have been funded.

[www.goethe.de/ikf](http://www.goethe.de/ikf)



## Speakers for the section, Support for Co-production by International Foundations and Embassies

**Anna Arutyunova**, Director of Pro Helvetia, the Swiss Cultural Council in Moscow

**Elisabeth Braun**, Deputy Director of the French Institute in Russia

**Stefan Ingvarsson**, Cultural Advisor, Embassy of Sweden in the Russian Federation

**Astrid Wege**, Program Supervisor for Eastern Europe and Central Asia, Goethe Institute in Moscow

**Nick Winter**, Classical Music Consultant, UK and Russia Year of Music 2019

**Yekaterina Yakimova**, Managing Director, Territory International Festival-School of Contemporary Art

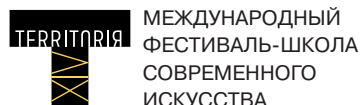
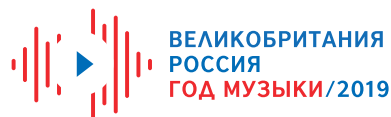
**Boris Yukhananov**, Artistic Director, the Stanislavsky Electrotheatre

швейцарский совет по культуре

prohelvetia



AMBASSADE DE FRANCE  
EN RUSSIE



## Speakers for the section, Co-production Projects in the Arts and their Support by Business Structures

**Natalia Drozhnikova**, Head of the Department of Theaters and Concert Organizations, Moscow City Department of Culture

**Sofya Kapkova**, Founder, M.ART Foundation

**Teresa Iarocci Mavica**, General Director, V-A-C foundation

**Marina Mikhailenko**, General Director, OMK-Participation Fund

**Nina Mikhailyuk**, Executive Director, Alma Mater Social and Cultural Projects Support Fund

**Alexander Rytov**, Director, Stella Art Foundation

**Irina Sedykh**, Chairman of the Board of Trustees, OMK-Participation Fund

**Ksenia Snopkovskaya**, Stanislavsky Electrotheatre Support and Development Fund

**Yekaterina Yakimova**, Managing Director, Territory International Festival-School of Contemporary Art

**Boris Yukhananov**, Artistic Director, Stanislavsky Electrotheatre



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