EVOC
Experimental **Voc**ational training for puppeteers

Two-voiced conversations on professionalisation :
Young puppeteers and organisations in the puppetry arts.

The EVOC project is funded by the European Union in the framework of the Erasmus+ programme. The project is carried out by LE TAS DE SABLE – CHES PANSES VERTE (France), in partnership with: CENTRE DE LA MARIONNETTE DE LA FEDERATION WALLONIE-BRUXELLES (Belgium), LJUBLJANA PUPPET THEATRE (Slovenia), SYNKOINO COOPERATIVE (Greece), TEATRO GIOCO VITA (Italy), TOPIC (Spain) and UNIMA (International Union for Puppetry Arts). It is a cooperation project about vocational training for puppeteers based on 3 set of objectives:

1. Experimenting new devices of vocational training for puppeteers.
2. Developing a common reflection on the professional structuring of the field of puppetry arts.
3. Updating the link between training and occupational integration. EVOC should be the place to think of this particular moment in the life of puppeteers.

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Content

ABOUT THE INTENTION AND ITS IMPLEMENTATION

Within the framework of the EVOC project, two significant activities have been implemented by the working group on professionalization:
1/ writing a questionnaire for young puppeteers. The objective of the questionnaire, the drafting of which already involved a broad reflection on the sector, was to see how young artists apprehended professionalization, their profession, their art and their environment, and to collect data on the always delicate passage from training to working in Europe.
2/ the pooling of support practices for puppeteers in the different countries, observed and discussed between the project partners, but also on a larger scale during the Focus on Professionalization (September 2022).

Regarding the questionnaire, it was submitted to all the young artists who had applied for the EVOC workshops, whether they were selected or not. At this stage, the decision to submit the questionnaire to a small number of people was taken because of its experimental nature. This made it possible to effectively test it in order to understand its possible weaknesses and to correct them before its large-scale distribution.
Despite the low number of fully completed questionnaires (22), the data collected was very useful. On the one hand, they demonstrated the capacity of the questionnaire to deepen the subject studied and therefore its potential for future use. In contrast, the data collected and reported below, while not expressing absolute values, nevertheless manages to be meaningful in terms of trends. Trends observable at the level of each country involved in the project (we must also take into account the unbalanced representation: Belgium 2; France 7; Greece 3; Italy 4; Slovenia 2; Spain 4) but also trends observable at European level.
This present analysis was supplemented by interviews with the participants in the courses organized within the framework of EVOC (12 artists, 2 from each partner country) in order to verify and deepen some open questions. The interviews took place in 'pairs', that is to say, each time involving two young puppeteers, allowing them both to explain their answers while comparing them to those of another.

Concerning the pooling of support and networking practices in the different countries of the partner organisations, the discussions led above all to the observation of a great disparity of situations in the different involved countries. Beyond the differentiated national contexts in the structuring of the field of puppetry arts, training, higher education, support, production and distribution of puppetry arts shows, there has also appeared a considerable complexity on the way in which the initiatives and systems were organised, on a more or less large scale.
However, it is important to emphasize that, faced with this complexity, the

choice was made to compare both the practices of the young puppeteers interviewed as part of the questionnaire and the practices of partner organizations.

The pages you are about to read are therefore not an exhaustive account of an absolute reality, but a first step towards a European reflection on the existence and the future of young professionals in the puppetry arts today.

PROFESSION(S)

How do they define their profession(s) (Puppeteer - performer ; puppeteer - builder ; actor ; dancer ; circus artist ; musician ; costume designer ; director ; set designer ; visual artist ; other) *(multiple choice)*
Most of the participants are «multi-talented» and indicate different profiles. Most of them define themselves at least as puppetry performers.

When did they start to consider themselves as professionals?
Being professional means earning money - ensuring economic survival. In some environments it is also linked to formal conditions and education.
It also seems that self-confidence is largely a function of whether or not one has received professional training in the discipline. This plays a role in feeling professional.

Administrative knowledge to develop their profession
Half of the participants do not feel that they have administrative skills. It seems that professionalization in the field of puppetry lacks administrative support (like an agency for freelancers...) and training.

Professional project
Half of the participants do not feel that they have administrative skills. It seems that professionalization in the field of puppetry lacks administrative support (like an agency for freelancers...) and training.

Remarks :
• Some of the participants did not understand the difference between an artistic project and a professional project. The notion of a professional project is therefore very vague at the outset.

• The difference between a person (artist) and a legal person (company) could be clarified.

groupe n'a peux qui parle du
renoncement car c'est ma peur
et je ne l'ai pas utilisé au final.
10/10/22

les portes de la
nuit   12/10
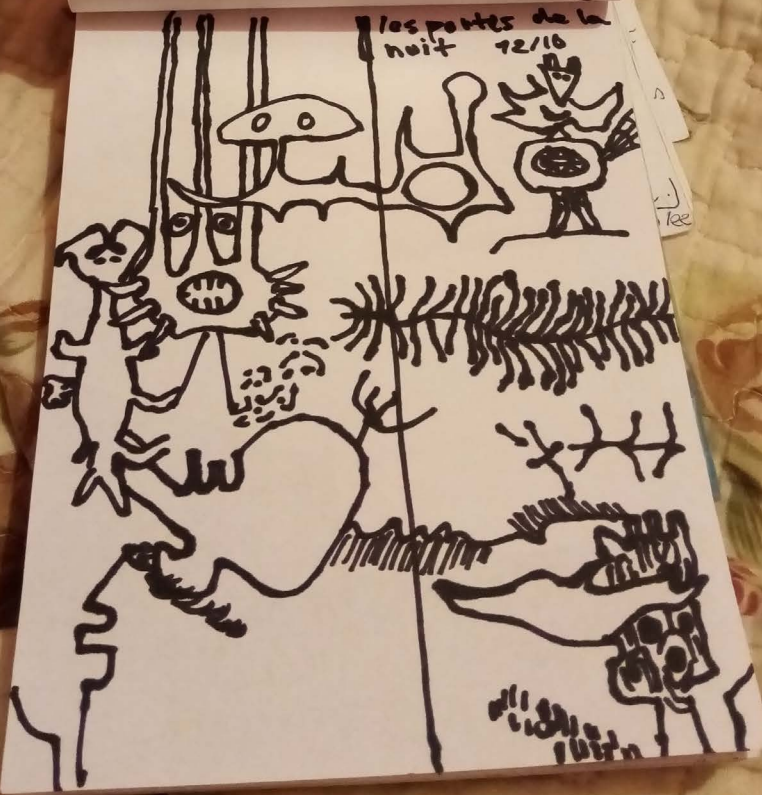
"Even if I am at the very beginning of my professional project, I felt professional at the end of my master's degree. "
Lana

"I'm not sure that I am a professional but I live from my art."
Thomas

" I felt professional for the past two years, after my first show in October 2021, when others saw me as professional. [...] I don't earn a lot of money with my job but I no longer need to work on the side. "
Valentina

" In 2003, it was the first time I worked in a professional show. But I felt professional and gained confidence when I created my company in 2014, not that I lack training in puppetry, but because of my lack of a degree in theater. "
Maria

"I want to continue practicing my profession in any situation. What interests me is changing the world. "
Léa

"I would like to dedicate my life to theatre, [...] to share my creative process with other people. "
Alba

TRAINING BACKGROUND

Vocational training pathway

77% of the respondents studied at university. Some have also studied theatre theory. Others consider that being part of a company is also a way to study.

Nearly half of the participants have followed short courses. They come from Greece, Spain, Italy, i.e. from Mediterranean countries.

For others, the main means of training was to work with a puppetry company, or to experience working in puppetry-related projects.

A Course like Animateria (in Italy) was highlighted by two participants as an «expert operator in puppetry techniques and languages».

Most of them were trained to be actors or actresses (73%), then puppet-performer (64%), after which puppet-builder (45%). Finally, directors (14%) and other arts such as circus and visual arts, musicians or set designers are the most notable professions.

All respondents wish to continue studying and training throughout their career. The importance of continuing to improve and enrich one's knowledge seems obvious.

Decisive encounters

• Meetings in the context of long and/or short training courses
• Experiences with «masters».
• Experiences in collective places, encounters with other ways of life or thinking.
• Meeting resource people, beyond the artistic.
• Meeting with other higher education students.
• Meeting with a community of artists through networks (such as UNIMA) or festivals.
• Meeting with those with whom they will create a show, a company.
• Becoming aware of one's own abilities by passing an entrance exam to a school (e.g. Charleville School).

Participation in international workshops

Just over half of the applicants have already participated in an international workshop. Just over half of the respondents had already participated in an international workshop. 36% had participated in a play-related workshop and 18% in a construction-related workshop. It is significant that few people choose to train in writing or directing, and none on the subject of administration or production (does this exist?).

The last 18% participated in an international workshop related to other disciplines, such as dance for example.

#Spain #InstitutDelTeatre #Dantzerti

The TOPIC is in touch with the Institut del Teatre (Barcelona), the only place in Spain where students can study puppetry arts, and is trying to have a place at the International Puppet Festival TITIRIJAI (Tolosa) for the students who are finishing their degree to be able to share their last work at school during the festival. In addition, on March 21, 2023, on the occasion of World Puppetry Day, students from the Higher School of Drama and Dance in the Basque Country (DANTZERTI) will show the work they are doing on the theme of puppets and objects. In this way, TOPIC wishes to create a link with this school.

#Greece #PeerToPeerLearning

In Greece there are around fifty active professional companies, whose work reflects the whole variety of techniques, dramaturgical, scenic, etc. options and possibilities that exist all over the world. Some perform on their own stages, others in theatres, others take their performances to events and schools, others on the road and several of them travel with their performances to international festivals. Some of them offer classes to those who want to learn about the art of puppetry and to those who are interested in going deeper and becoming professionally involved in puppetry. Some have maintained workshops for many years, they have contributed a lot to the development of the art in Greece and many professionals in the country have learned the art from them and consider them their teachers.

#Italy #Animateria

ANIMATERIA is an advanced training that aims to promote and stimulate, especially among new generations of artists, but not only, the practice of puppetry art in all its forms, arousing interest in its extraordinary possibilities of scenic and dramaturgical experimentation.

The Course aims to prepare competent professionals in the techniques and languages of puppetry who can apply the knowledge acquired in the field of the performing arts; highly specialized professionals, capable of confronting themselves, in a professional and artistic way, with the employment or self-employment market, both nationally and internationally.

#French speaking Belgium #MasterPuppetryArts
For the past three years, there has been a diploma course in Belgium: the Master 2 in Puppetry Arts. This training brings together ARTS²-Mons, the ESA-Academy of Fine Arts of Tournai, and the Puppet Center of the Wallonia-Brussels Federation. In parallel with this master, the Center de la Marionnette has been developing training for professionals for nearly 30 years. For several years, we have seen an growth in the training offered by other operators.

#France #ParcoursMarionnettique
Le Tas de Sable – Ches Panses Vertes organizes many short courses of initiation or improvement in the puppetry arts for all types of public and offers within its walls a so-called Parcours Marionnettique, designed as a real cycle of training and awareness-raising of the puppetry arts.
The course courses allow to discover the world of today's puppeteers. They are the opportunity to apprehend the contemporary puppetry arts by the approach that these puppeteers have and by the theme or the technique that they have chosen in particular to share and to deepen during a weekend. These courses are open to both professionals and amateurs.

#Slovenia #UNIMA #EuropeanCourse
UNIMA Slovenia collaborates with both Ljubljana and Maribor Puppet Theatre on educational programmes with European structure in Hungary, Slovakia, Croatia and Poland.

#Spain #UNIMA #SummerWorkshop #Scholarship
UNIMA Spain offers a «summer workshop» every year. There are different course combinations with a different number of hours (between 16 and 30 hours). UNIMA members benefit from a preferential rate. In addition, every year, UNIMA Spain offers a research grant for puppeteers and puppet companies.

#France #International #ESNAM
The Ecole Supérieure Nationale des Arts de la Marionnette has existed since 1986 and is open to the international community. It provides initial training through a 3-year course of higher education and validates the National Higher Professional Diploma of Actor, specialty actor-puppeteer. It is accessible by competition and aims to master the fundamentals of contemporary puppetry arts while ensuring the development of everyone's artistic language.

CONTEXT OF PRACTICE

First of all, let us bear in mind that this survey was only completed by 22 young people at the beginning of their careers, some of them still students

Structure
Their legal structures are mainly non-profit associations, followed by cooperatives.
27% of them pay for administrative and accounting support, only 9% pay for production support, and 14% pay for distribution support. They also collaborate with non-puppetry artists (musicians, directors, actors, performers, sound engineers and composers).
55% claim to know the difference between their status and their profession.
Only 27% have a personal space to work and create. None in France, Slovenia, Belgium and Italy; 1 in 4 in Spain. Greek artists all have a workspace.

Access to information and networking
In terms of access to resources for legal advice and help in finding funding, there is a great difference between countries. In Slovenia, Italy and Greece, they do not really know who to contact.
Half of the participants feel informed and participate in promotional spaces such as festivals, showcases, fairs...
68% know their national UNIMA, but only 32% are members.
They have very varied experiences in their relationship with UNIMA and other arts networks. In Greece, UNIMA is very important for artists. Unima Greece is also working on the creation of a union for puppetry artists.
In other countries, people don't feel the need to be a member, think it's too expensive and don't really know what it is. They say that the importance for them is to belong to a community and sometimes they don't know how to find it.
Some of them underline the role of social networks in accessing information and networking today.

Production and touring
55% have access to local distribution networks, 27% to national networks but only 14% to international networks.
Many of them have a desire to become really involved at the local level. The question of their place as an artist in a territory is important for several of them. Several also have the desire to go international.
Few of them talk about the national level.
The creation times in the different countries are quite similar, they are different between the different structures/artists, but not really between countries.

"Being alone without help to organize distribution is difficult. "
Giorgio

"Access to networks is not easy. I don't see the calls for projects."
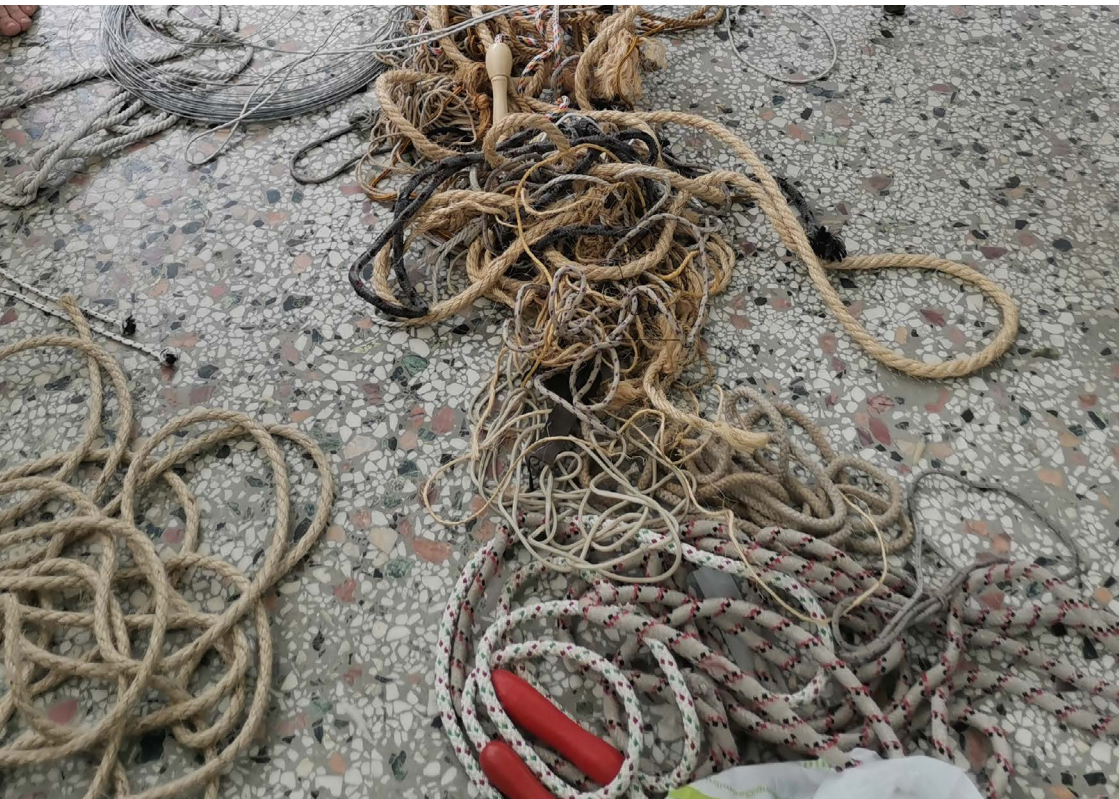**Mehrzad**

"Stathis, created a lot of spaces and meeting for young artists. [...] I'm very connected with UNIMA Greece. UNIMA in Greece is really like a family. "
Maria

"Locally, I can find opportunities. I would need a person for the administration."
Thomas

#Italy #ProjectYard

This is a competition, promoted by various companies and festivals, created as part of the Incanti Festival, which each year selects 4 or 5 young companies or artists to accompany them in the construction of one of their shows. Over a period of twelve months, these companies and/or artists have places of residence for rehearsals, artistic tutors to deal with, and moments of public presentation and discussion. At the end of this period their production will be presented again within the framework of the Incanti Festival and other festivals.

#Greece #KilkisFestival

Festivals are an important place of meeting and exchange between the companies, the artists, the public and the public institutions.
In the framework of the International Puppet Festival of Kilkis, young artists are being supported with: 1. meetings for young puppeteers in training in small workshops and for novice artists in a project of a quarry or incubator for young artists, with presentation of works, training and consulting sessions with established and recognised artists and trainers in the international puppetryarts' sector; 2/ provision of spaces and resources for young artists to carry out creative residencies with specific support and services to meet the needs of artistic companies and creators, such as management, organisation and access to markets and cultural circuits and 3/ organisation of training courses on the arts and techniques of puppet and object theatre during the festival's programme periods. These are courses that do not have a continuity and that cannot cover the training needs of the professional collective of this artistic sector.

#Slovenia #TrainingOnAdministration

Independent associations are preparing training courses to strengthen independent artists on administrative issues, how to present their project, etc. They have established a union and have made a nomenclature of payments for artists.

#Spain #AdministrativeMentoring

Some structured companies in the country take small companies under their wing and support them in administration, distribution and production. This is a form of mentoring. UNIMA Spain is conducting a survey to get a picture of the situation in Spain.

#France #B.A.BA

Proposed by THEMAA, these thematic exchange times on the non-artistic aspect (administration, production, distribution, etc.) work according to three axes: the artist - support function relationship, the tools, a professional view (programmer, politics, etc.) .). At the same time, tutoring is set up between a confirmed administrator and a novice administrator. The tutors are members of the network that accompanies them on a voluntary basis. The entire group participating in the tutoring meets 3 times a year.

#France #Companionship

Structured artistic teams welcome a young team/artist for a while (a few weeks to a few years), often involving artistic, administrative, sometimes production, distribution and networking support. This is a national scheme financed by the State and with a significant contribution from the companies themselves (in time and money), but it is very solid for the young teams. There are 8 in France.

REMUNERATION

We can't really consider this part as general. We can observe it as possible situation for artist who start but some the artists who answered are still studying.

How many paid (artistic) working days per year?
Most survey respondents accumulate less than 51 days of paid artistic work per year.

How many unpaid (artistic) working days per year?
Most respondents work more than 101 days for artistic work without being paid.

How do you live when you are not in artistic activity?
The respondents to the survey tend to live from their artistic activities, some manage to do so (3), some are still trying to do so (3), and others work in other sectors, notably in teaching (artistic or not).

Do you benefit from public subsidies for creation / development ?
Artists receiving subsidies for the creation or development of their activities are in the minority (5).

Do you benefit from other creation / development grants ?
Artists benefiting from other sources of funding are also in the minority (4).

Do you practice crowdfunding on dedicated platforms ?
Crowdfunding is not a widespread practice for survey respondents (18).

Have you ever participated in an international cooperation art project?
Only 5 respondents to the questionnaire have ever participated in international cooperation projects.

#AVIAMA

The International Association of Puppet Friendly Cities (AVIAMA) brings together cities and local governments around the world around puppetry, convinced of the importance of culture in their development. AVIAMA represents a real network of cooperation and exchanges. AVIAMA is coordinating a mobility aid scheme for projects in the field of puppetry. The scholarships are intended for any person or company having a project involving: Training, Creation, Innovation and Research in order to promote the development of the art of puppetry and the theater of objects, its innovation in the broadest sense of the term, while by protecting heritage through research.

#Italy

In Italy there is no institutionalised and public system of accompaniment or support in the phase of entry into the world of work. What does exist is the result of voluntary private initiatives, financed by public bodies or banking foundations, which invest in this direction. On the other hand, there are cooperatives that provide administrative support.

#France

In France, each administrative level (State, regions, departments, municipalities and their groupings) has more or less extensive funding mechanisms to help the development of associations and/or the creation of shows and/or hosting in residence in the territories.

#Greece

In Greece, there is almost no state support for the work of puppet theatre artists. The Ministry of Culture funds a small number of new theatrical productions per year but the number of puppetry arts productions it finally funds is at most one per year. The only state funding related to the puppetry arts is a small subsidy for the two puppetry arts festivals in Kilkis and Kalamata. The puppetry arts sector in Greece is struggling to prove that puppetry arts belong to the performing arts and is not only related to children's performances. The municipalities do not have their own grant lines and the only thing they invest in culturally is hiring puppet theatre companies for the needs of their cultural programs.

#French speaking Belgium

As the network is structured and gaining recognition, more and more organisations are recognized as 'puppetry arts' operator' and aspire to new financial support: one-off support for creation or programming, support for development, 'contrat-preogramme'...

#Spain

In Spain, subsidies and public support go to companies that have been around for a long time and the Spanish autonomous communities have very different financial endowments. It is often easier to access regional support than state support. The puppet and object theater does not have a specific section: it is included in the general theater sector.

#EuropeanUnion #CultureMovesEurope

Culture Moves Europe provides mobility grants for artists and cultural professionals in all 40 creative Europe countries. It covers the sectors of architecture, cultural heritage, design and fashion design, literary translation, music, performing arts and visual arts.
With a budget of €21 million, Culture Moves Europe offers mobility grants to around 7.000 artists, cultural professionals and host organisations from 2022 to 2025.

ARTISTIC PRACTICE AND VIEWS

External artistic assistance

Respondents turn to external collaborations to seek technical assistance in trades related to graphic design, lighting and sound. They may also seek support or training to further their knowledge and use of certain puppetry and object theatre techniques. They collaborate with others to find and adapt texts to create new shows. Most of them collaborate with musicians, composers, less with costume designers, scriptwriters and choreographers, and even less with artists from other artistic disciplines such as street arts or circus.

They indicate the need for an outside eye for stage work. It is also clear that they have few opportunities to build external relationships and focus on what is absolutely necessary.
Only one person sees the need for external artistic direction.

Their artistic project

Some respondents feel that they do not yet have an artistic personality, as they are in a period of training and fundraising to decide on their professional future. They see the projects carried out by other artists as a possible way to help them define themselves and build their own project involving technique, aesthetics and the audience they will address.

Other respondents define their artistic trajectory as a permanent research linked to a social and societal commitment as creators using the forms and narrative of puppetry and object theatre. They wish to work with different audiences (both «traditional» audiences and disadvantaged audiences with greater difficulty in accessing theatre and culture) and in different spaces, not always theatrical (streets and squares, prisons, shelters, etc.).

Some want the techniques of puppetry and object theatre to allow them to tell stories with a strong cathartic content in which they can denounce situations and actions of injustice, and which must be made visible to the public.

There is a utopian character when they express their artistic project, perhaps due to the fact that the respondents are young. Perhaps it has nothing to do with their age, but with the fact that they assume, as people and as artists, the creative and expressive possibilities of puppetry and object theatre.

According to them, the main ingredients to become a puppetry artist are :
•Acting, dissociation.
• Cooperation.
• Creativity, madness, playfulness.
• Empathy, patience, honesty, passions, observation.
• Taste for crafts, small things.
• Ability to synthesise to play, build, stage...
• Knowledge of certain techniques and of their own dramaturgy, of their language, of the language of puppetry.
• Practice of other arts
• Giving meaning to the presence of the puppetry
• The bonds of love and generosity for this art from which they continuously learn and which they transmit to the public.

They have the will to reach all places and all audiences
They see puppetry as containing a high degree of self-knowledge.
The puppetry artist is a multidisciplinary and empathetic professional who combines tradition and contemporaneity with a critical, positive and sensitive vision of the world around him. They are able to express innovative thoughts with humility and sensitivity.

To the open question: what is your vision of the puppet? Is it a political commitment? Some conclusions common to all emerge :

The puppeteer has a non-ideological commitment in which the interviewees recognize, in general, a political dimension and the importance of puppetry and object theatre to talk about avoided «taboo» themes and to denounce situations of injustice, using the parable and the fable as expressive tools.
The puppetry in its history has been used both by the fake powers of politics and religion, to create fear and respect around dubious subjects, and by puppeteers to denounce injustice with their puppets, popular characters.
Puppetry offers the possibility to express emotions and feelings without disguising human nature in all its dimensions. They present human situations and behaviours to the audience with strength and sincerity. They can speak about social justice by exposing lies and falsehoods.

Most respondents recognise their role in expressing human relationships and feelings through their artistic work. The good and the positive, as well as the bad and the negative. As many characters in the puppetry imagination tell us.
It is for them an act of reflection and interiority that helps them personally to deepen their vision of the world and to work to find the poetic and aesthetic way to express it.
The creation of puppetry is full of subtleties that have the power to awaken consciousness, to make feelings blossom and to show the mirror of reality where each individual is not alone but shares emotions with the rest of the population.

A common conclusion to this question could be the affirmation that the art of puppetry is political, and that the puppeteer gives content and voice to the puppets, always from his artistic commitment, subtlety, and vision of the human and social.

"The art of discovering oneself is intimately linked to the art of modifying the world."

AMBITIONS

What is your greatest ambition as a puppetry artist? Can a puppetry artist change the world? How can he/she change the world? Why or why not? Even in small amounts? If so, how can he/she do it?

They express a desire for openness, that of getting involved locally but also of participating in international tours while learning throughout life. Economic concern is sometimes expressed, but it does not come to the fore. When these concerns are expressed, the goal is to gain independence. The desires for enrichment are not only financial but human.

The artists express that the puppet, due to its protean ability, has the power to cross borders, to go easily to other cultures and to break certain religious or cultural dogmas which constrain the expression of the artist. Because it makes it possible to establish a distance with the spectator, the latter can easily develop a critical spirit. The puppet can also be an educational tool, especially for younger generations, and allow values to be shared.

Many want to work in a group that will allow them to open and share new skills and grow. We note that the individual is not intended to blend into a collective: the objective of collaboration is to find a path, to meet other cultures and to enrich oneself humanly.
It is also a question of changing oneself, of refocusing one's gaze on the world. This desire to be part of a dynamic of societal change is a foundation for motivation and the basis of their commitment as artists. The art of discovering oneself is intimately linked to the art of modifying the world.

#Italy #Residences

There are places for artistic residencies throughout the country that partly perform this accompanying task, but none are dedicated or aimed specifically at figure theatre. A positive note in this last period: in those who are managing these places, an increasing interest in young artists/ performers from the figure theatre sector is emerging and this translates into more opportunities not only to be hosted but also to deal with different theatrical fields.

#Slovénie #Plateforme

The two state-financed puppet theatres in Ljubljana and Maribor support young artists and teams. They have created a kind of platform where young teams can come to make performances, in residence, to experiment, to benefit from staff expertise, from material...

#France #THEMAA

THEMAA, French National Association for Puppetry Arts, organizes National Meetings on the relation of puppetry with another art, organized with other associations/structures federating the artists of the other field. These National Meetings are prepared for 3 years and include laboratories of experimentation between artists of the two disciplines, the time of National Meetings which invites the intervention of artists, researchers, programmers... For three editions, these meetings are followed by a publication.

#Greece #WorldPuppetryDay

Every year, on the occasion of World Puppetry Day, UNIMA Greece organizes an open collective celebration to share the love for its art and to communicate that puppetry is flourishing and generously spreads imagination, thought and laughter to young and old alike! This celebration includes puppetry performances for both children and adult audiences, children's puppet workshops, adult puppet workshops, a puppet exhibition of old and new puppeteers, a puppet parade and other events. The festival takes place in Athens, but also in Ioannina, Thessaloniki, and sometimes in Crete, Corfu, Kalambaka, with the same conditions. All the artists involved in the organization of the World Puppet Theatre Day work voluntarily, and all performances and workshops are free of charge.

#Belgium #Meetings

Every year, there are meeting times linked to the practices of the puppet and its associated arts in co-construction with the operators identified as puppet in the Wallonia-Brussels Federation (Centre de la Marionnette, M-Collectif, TOF Théâtre, Defo asbl…) with the aim of networking and thus contributing to practices' development.

#Spain #CreativeStays

TOPIC makes a space available to cultural organizations to facilitate the process of creating puppet shows. The TOPIC also offers any company interested in the creation residency an apartment located on the 3rd floor of the building. The TOPIC will provide the rehearsal space with the basic lighting and sound necessary for the development of the show, and the audience, if necessary.

OBSTACLES AND NECESSARY TOOLS
Barriers

What stands out the most is the need for spaces to work and meet other artists, access to a network and the difficulties in structuring oneself administratively.

Necessary tools

• More communication about what national and international UNIMAs are doing.
• Have more access to networks and trainings.
• Provide platforms, open stages, for young artists to show their work.
• Learn how to manage their administration, their production set-up, their distribution. Have tools for this, administrative residencies.
• Accessing contacts, the network, getting to know people.
• Cooperate on administration, administrative incubators.

"It's difficult to do the first show. On the administrative part, it's difficult to know which rights you've got. "
Asier

"The most difficult is to be recognized […] You don't know what to do with yourself when you get out of studies."
Lana
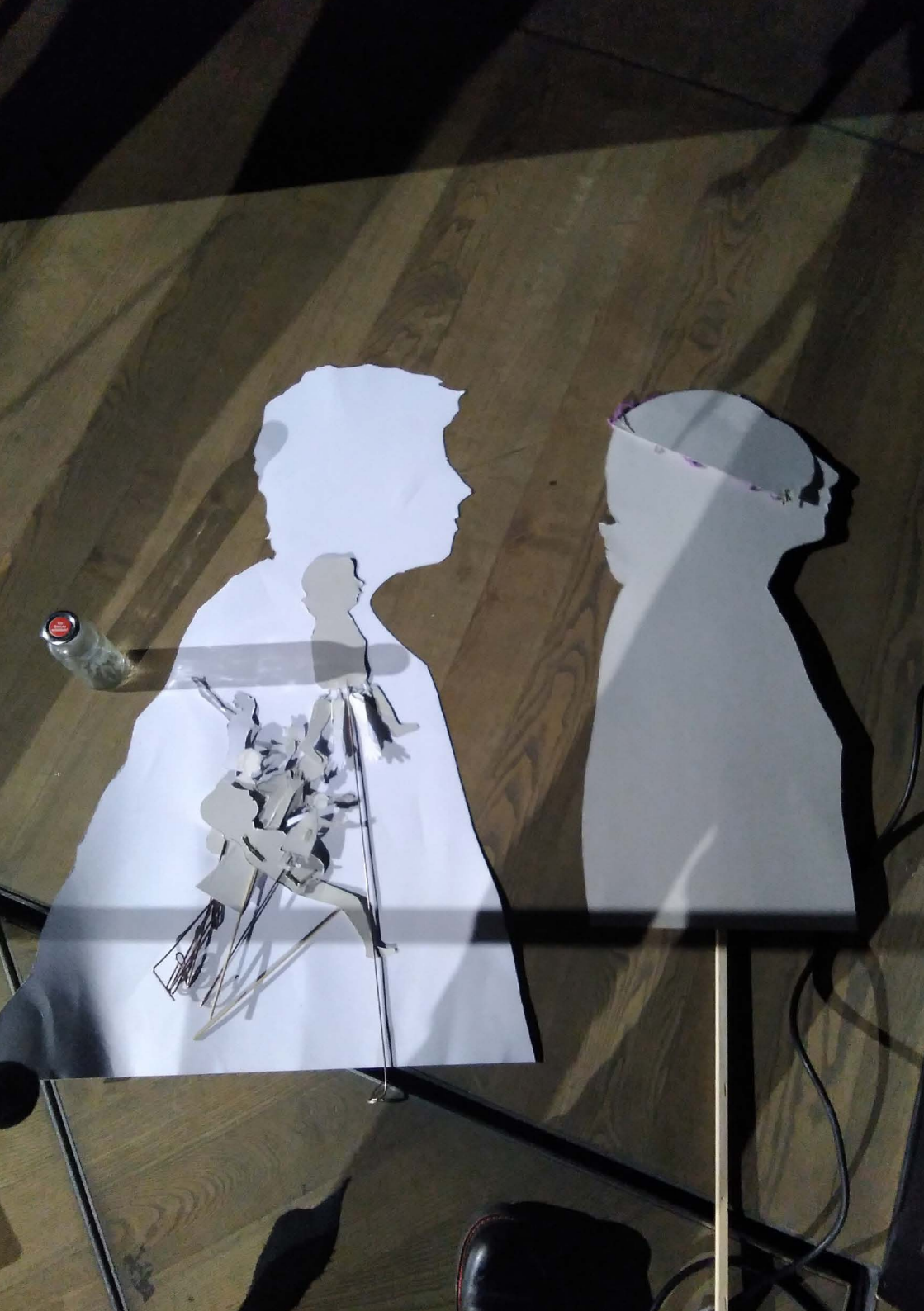
"The main obstacle is to have the possibility to be more in contact with networks [...], a group of support. "
Thomas

"The first obstacle, it's the educational part."
Maria

"The most difficult is to have a place to work and rehearse, to exchange with some other artists."
Margo

"I have economic difficulties to buy material and other stuff, but also to have spaces to perform."
Eirni

" I feel alone. On the administrative part. How to make an artistic file. Where to propose my project? Who would finance the project?."
Mehrzad

"The first obstacle, it's the educational part."
Maria

"C'est difficile de trouver des gens avec des idées similaires. "
Ana

"C'est difficile de payer les équipes du spectacle et d'acheter le matériel dont j'ai besoin pour le spectacle. Et je n'ai personne pour la diffusion. "
Valentina

"Les obstacles administratifs et les coupes budgétaires. Les réformes du statut d'artistes (en Belgique)... Je me demande si je vais changer de métier. [...] J'appelle des grosses compagnies pour me faire aider sur le plan administratif et il y a une belle solidarité. "
Léa

" La vie administrative et bureaucratique prend beaucoup de temps et on doit tout apprendre. On manque des appels à projets ou des ressources par manque de temps ou par méconnaissance. [...] On vit de façon individualiste : chacun doit avoir sa compagnie. [Et pourtant] la plupart du travail que j'ai, c'est grâce à des collègues. "
Alba

#French speaking Belgium #M-Collectif

The Francophone network is gaining recognition from political authorities. The network develops and structures itself around an official recognition of a federation for the puppeteers in the Wallonia-Brussels Federation: the M-Collectif, the recognition of a specific domain for the puppetry arts and the support of places that assert themselves as puppetry arts' operator (Centre de la Marionnette de la FWB, TOF Théâtre, Defo asbl...).

#Italy #UNIMA #Semenzaio

This is a UNIMA Italia project that was set up to support young artists and companies that are embarking on a path of professionalisation in the field of puppet theatre. It consists of a Register where it is possible for them to draw on an offer of venues for artistic residencies (rehearsal rooms, construction workshops, etc.), working tools, support for creation, technical, artistic and organisational advice, but also teachers willing to pass on their arts in the field of puppet theatre. All of this is free and voluntary.

#Greece #UNIMA

UNIMA Hellas brings together people of puppetry arts, helping those who seek sources of knowledge and promoting puppetry arts in all directions. It operates through an open General Assembly and organizes its actions through working groups open to anyone who wants to participate. As it is the only collective body for the puppetry arts, it also acts as the collective representative of the puppeteers towards the state and the state bodies, whenever it seems appropriate or necessary. An important communication tool is also the UNIMA Hellas forum, where one can be informed about all actions concerning puppet theatre.

#France #THEMAA # Commons
Considering the puppetry arts as a common, a shared resource, managed and usable by all, and which is deployed in a specific way according to the territories, THEMAA wishes to bring out, alongside local actors, what is being played out on the ground politically, artistically, socially, economically, humanly and sensitively. These meetings are therefore spaces for sharing and contribution where the question «What puppetry arts in the future?» is in the line of fire. Conducted over three years, it is a question of collecting ideas, resources, energies and forces, of gathering material for reflection with a view to writing a text of findings, desires and representative needs of the whole profession.

#Spain #UNIMA #TitireDATA
UNIMA Spain conducted a major survey to have a picture of the situation in Spain and which led to the setting up of the TitereDATA portal. Aimed at professionals in the puppet, visual and object theater sector in Spain. This online platform allows the collection and permanent updating of data, as well as the creation of a catalog of activities and offers from stakeholders in the sector.

#UNIMA #EuropeCommission
A working group within UNIMA, the Europe Commission aims to promote international relations and dynamics at the regional and/or thematic level. It pays particular attention to the place of the puppetry arts within cultural policies, to ecological and climatic challenges, to digitization and new technologies, to the exchange of knowledge and the acquisition of new skills, to exchanges between professionals and amateurs, the follow-up of refugee artists as well as the cultural rights attached to individuals.

AFTER EVOC : CONTINUE THE DISCUSSION AND DEEPEN THE JOINT REFLECTION.

At the end of this first approach, we can say that a more in-depth knowledge of these trends is essential to better understand the current situation and imagine in which direction to go in the future. What has been achieved within the framework of the EVOC project is only a first step towards a necessary research on what it means to «become» and «to be» a professional puppeteer in Europe.

Moreover, there is a lot of talk about young artists from puppet theater schools and about the impact they have on current artistic creation. A similar discussion should happen about young artists who have been rejected or not accepted by puppet theater schools. These schools, only a few in Europe, represent a highly coveted place of training. The fact of not being accepted therefore creates human and artistic frustrations which often have no way of being really overcome and which influence the entire subsequent career of these young artists. We must ask ourselves: is the world of the profession in this sector made up more of those who have had access to higher education or of those who have been rejected?

From this two-voiced conversation emerges a general feeling, even if differentiated: the need to continue to exchange on professional practices and conditions in the different countries, on the delicate link between training and the profession of puppeteer. The goal is not the standardization of the whole, but rather the creation of an intermediate space, of dialogue and mutual contributions, by taking inspiration from what is done here and there, with respect of the identity of each, person or organization, for a better (ac)knowledge(ment) of the puppeteers and of the organizations that they make up or that accompany them, for a better sharing of their knowledge, know-how and know-how-to-be, so particular and yet so necessary to the future of this full-fledged field of performing arts.

TO GO FURTHER:
RESOURCES PLATEFORMS AND PARTNERS' NETWORKS

#French speaking Belgium
M-Collectif http://m-collectif.be
Centre de la Marionnette de la Fédération Wallonie-Bruxelle
https://www.maisondelamarionnette.be/fr
UNIMA Belgique : www.facebook.com/UNIMAbelgium

#Spain
UNIMA Espagne : unima.es
TOPIC : topic.eus/fr
Titeredata : titeredata.eu

#France
THEMAA : www.themaa-marionnettes.com
Le Tas de Sable - Ches Panses Vertes : www.letasdesable-cpv.org
Portail des Arts de la Marionnette : lelab.artsdelamarionnette.eu

#Italy
UNIMA Italie www.unimaitalia.it
Teatro Gioco Vita www.teatrogiocovita.it
Animateria : www.teatrogiocovita.it/formazione-professionale

#Slovenia
UNIMA Slovénie : www.facebook.com/unima.slovenia
Ljubljana Puppet Theater www.lgl.si/en
Maribor Puppet Theater www.lg-mb.si/en

#Greece
UNIMA Greece www.unimahellas.org
Coopérative Synkoino synkoino-coop.gr
Redicolo Puppet Theater www.redicolo.com
Kilkis International Puppetery Festival : www.thesspuppet.gr/

#International
UNIMA : www.unima.org
UNIMA Commission Europe : europe@unima.org

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