

ART IN PROGRESS



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INTRODUCTION

What is the Art in Progress MAnual?

The Art in Progress MAnual is a handbook intended for cultural operators who would like to attract talented artists from diverse geographical and artistic backgrounds to reinterpret to adapt the format of this artistic residence in their context.

The MAnual responds to the question "how to". How to identify artists? How to book a relevant place? How to organise the Artistic Residence? How to manage the artists on site?

What is in it for me?

- If you are a cultural operator or an artist, you may like to implement the Art in Progress format in your own place, or develop collaboration with other cultural operators who would like to renew the experience which
- If you are a collective of artists who would like to extend invitation to collaborate for other artists
- If you are leading a historical place, a castle, an industrial wasteland, an ex theatre, an occupied cinema, an abandoned windmill... your place has a story to tell.

The MAnual is supervised by Artnova Foundation, as one of the partners of the MArteLive Europe Project, which gave the opportunity to artists from the whole Union and beyond to showcase their talent and build artistic cooperation.

This MAnual has been crafted with love and dedication by Jeremiasz Misiak, founder of Artnova Foundation, Joanna Longawa, journalist and art curator, Karim Galici, art director and Jean-Marc Thiébaut, serial inventor.

Buckle up and enjoy the trip!

The Art in Progress team



ART IN PROGRESS PHILOSOPHY

Art In Progress, called later in the text as AIP, is an artistic residence invented by a project director of the European Union, Jean-Marc Thiebaut and applied for the first time within an European competition of young talents, *MARteLive Europe* (1st edition 2020-2022). It is a new kind of approach to art and artists from various countries. This means that AIP is an international invention, without linguistic borders, and multidisciplinary, aimed at a large audience, without age or education limits.

AIP reinterprets, reinvents and tells the places (with no borders limits) that host it through art and entertainment. Theatre, dance, music, photography, painting and video art are just some of the artistic disciplines that animate the halls of historic houses or ancient buildings, opening the gaze to new perspectives and suggestions. The reinterpretation from an artistic point of view shows how the cultural heritage linked to the past, cross-references subjects and themes to all of humanity and over time.

The multidisciplinary work of creation, imagining an interaction between artistic practices in the different rooms and spaces, generates a path open to the public who will visit those historic houses discovering the interventions of art, in every part of it. The exciting visits-shows thus created will give the opportunity to discover the history, legends and suggestions of the territories where they will take place, reflecting on the essence of places of inestimable value to emerging artists.

The encounter between place, identity and multidisciplinary issue creates unique and unrepeatable experiences, whose value would increase in the interaction with places of great historical and cultural value. A new innovative cultural format that becomes a tool for enhancing places through the show. An exercise that can help redefine the collective memory of a community, in a continuous regeneration.

How can I join - Call for artists

So, if you want to enhance a historic home, palace, museum or another important place of your country, AIP can be the perfect project.

It is possible with AIP telling and promoting the suggestions of the place and its territory through the multidisciplinary interpretations of emerging artists.

It is a complex project, but it's possible to do it because with the experience of the AIP team and this manual we can follow every stage, from design to implementation.

We have consolidated relationships with nationally and internationally renowned artists, audio and video services, we know the procedure to follow to obtain permits and the bureaucratic and legal aspects related to the realization of the performances.

When we will ready to start a new AIP will be important the promotion of this particular cultural project for to communicate and amplify what will be achieved in the best possible way. For example high quality photos and videos, digital promotion, dissemination thanks to the network of contacts generated over the years.

You have always to think that your participation with the AIP project will be very important to enhance the community and create a real connection between the project and the territory.

After having identified the place and established the objectives together, it will be important to immediately start the search for artists which can take place in two different ways:

CALL FOR ARTISTS or SELECTION FROM FESTIVAL OR CONTEST.

For the CALL it will be possible to use the website www.artinprogress.art, where there is a single registration form. It's a free registration and every single artist or band has to write basically all biographic dates and which of the 16 artistic disciplines is specific for him/her/them:

- 1. Music**
- 2. DJ & Producers**
- 3. Theater**
- 4. Dance**
- 5. Circus**
- 6. Literature**
- 7. Painting**
- 8. Sculpture**
- 9. Photography**
- 10. Digital Illustration**
- 11. Street-art**
- 12. Fashion Design**
- 13. Handicraft**
- 14. Short Film**
- 15. Music Video**
- 16. Video Art**

The artist can also write a proposal with the characteristics of the performance or work that is possible presented for the specific place

For the SELECTION we have an important example with MArteLive Europe where one prize for the semifinalists was to participate at Art In Progress Poland and Italy. In the first artistic residency (Krasiczyn Castle) we select 8 young artists. In the second one (Sa Manifattura, Cagliari), we give the possibility of this creative experience at 9 talents.

Every organization can choose the minimum number of artists to be selected. Depends also about the space, but for our experience between 8 and 20.

Who organizes, which institutions?

Any type of organization could organize AIP in its territory. A museum institution, a cultural association, a theatre or dance company. In short, any organization that has at heart the mission of enhancing the artistic, historical and archaeological heritage of its area.

ORGANIZATION

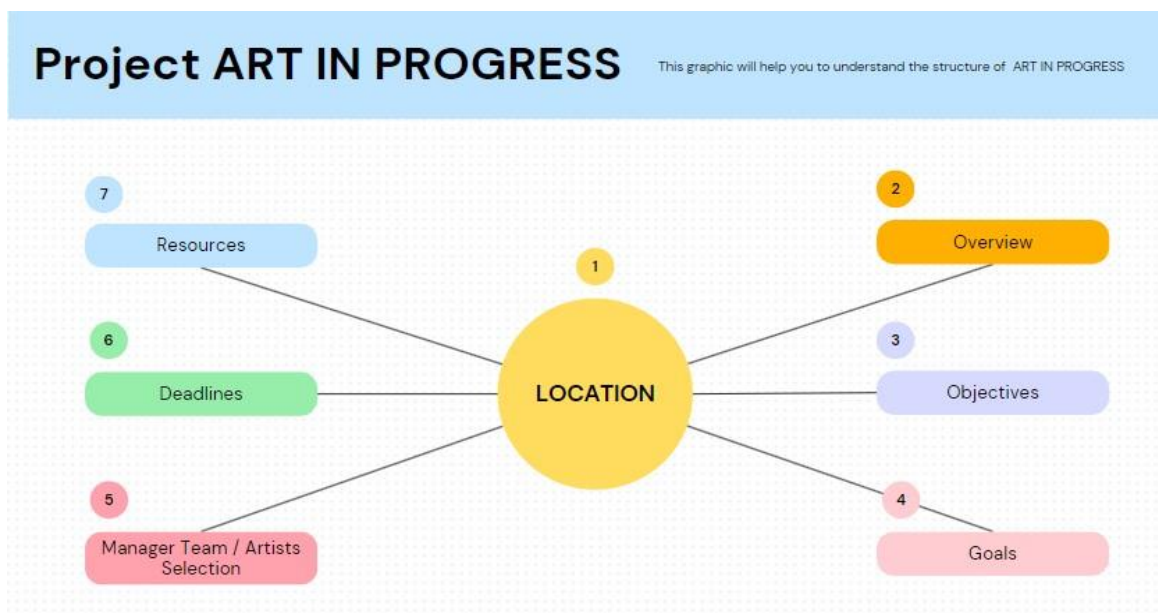
The AIP organization is based on some professional figures who are fundamental for skills and responsibilities within a team spirit. Furthermore, it is important to follow some guidelines to keep the specificity of such a particular artistic residency.

As we can see on the image below (*Image 1*) the whole process is very easy to remember if we will remember that graphics. We can roughly analyse seven basic rules of the AIP, which are:

Location, Overview, Objectives, Goals, Manager Team/Artists Selection, Resources, Deadlines.

What are those steps? Let us take a closer look at them!

Image 1.



The first step is to find a right **LOCATION**, proper to the event that will follow the main theme of the present Contest/Festival and to do a proper **OVERVIEW** of the project. It must be an historical place, preferably with many stories inside (for example legends), or with artistic elements. It should stimulate the imagination of a group and permit them to develop its creative abilities. Please, take into consideration that a "new art" will be created here by a multitalented young people from different countries. In consequences, the location should be adapted to multi re-interpretation of one or more topics, with many open spaces, halls, rooms, corridors. All the spaces should be connected as well as different arts represented by artists. The location, arts and art's vision became totally one thing.

It's important to structure a good **TEAM** of minimum three persons (if they are four it is better). For to have a good group it is preferable if they know each other and understand enough to collaborate fluently as a complement one to another. In this team, you will need an Artistic Director, a Communication Manager (PR, social media and press), a Production Manager, and an additional person that can, also in a remote way, coordinate all the logistics problems regarding the artists (accommodation, flights etc.). Essential is also a possession of psychological abilities, work in team, under pressure and well communicative level of English language. The second important thing to do is to establish **GOALS** of the team of managers and group of artists before **ARTISTS SELECTION** that is supposed to be done by Art Director at the beginning of the process.

Production manager of the project must be very attentive to the question of **RESOURCES**, which means he must have prepared before the event a specific plan of all the production issues such as location of art products providers and information points, list of the local logistic specialist and local technicians company. Indeed, the Art Director that is responsible of **OBJECTIVES** is expected the same. His role is to interact with the place and the artists. He gets to know everyone and brings out his or her hidden talents. Then he creates the whole vision in cooperation with artists, suggesting their emotions, observations, tips. He directs the artists, but it is an open mental art process. The script can change in any time. The main objective is to create a one, multi artistic performance and involve the public into it.

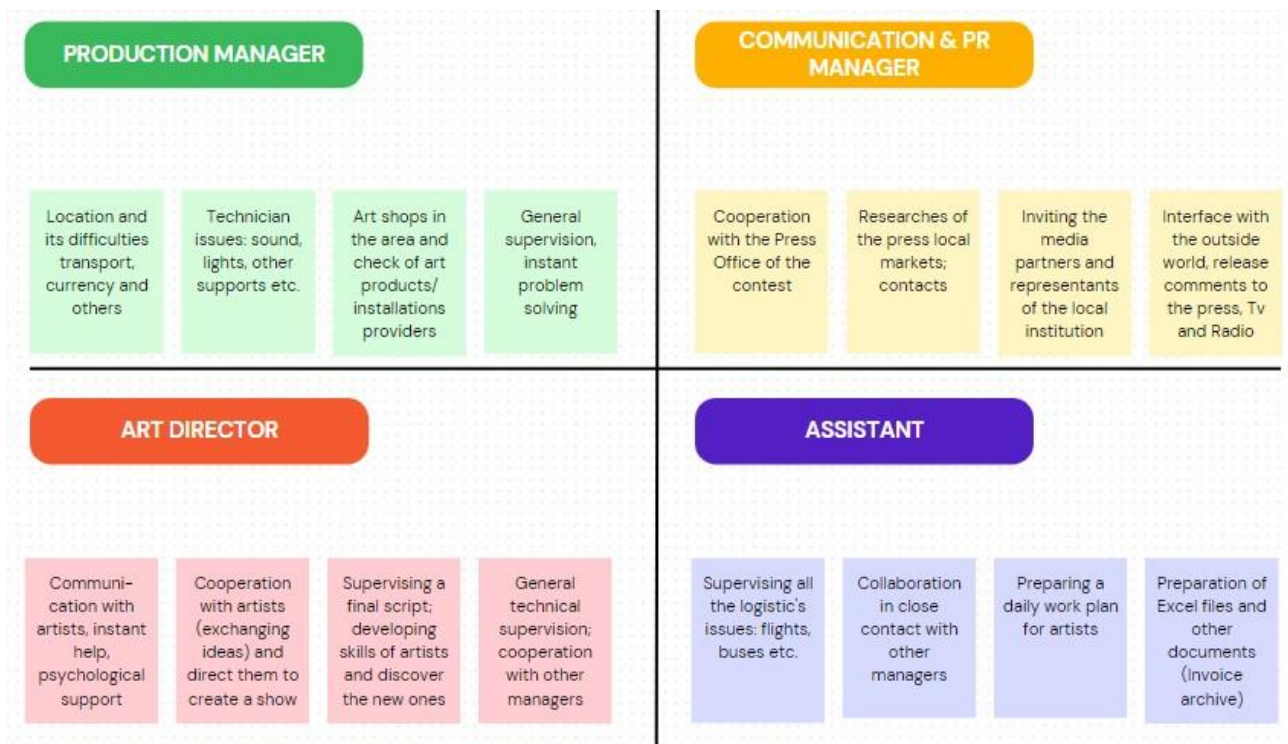
The last important thing to do is respect to dates, so called **DEADLINE**. Every project has its length. AIP normally should take not more than 5 days. Organizers should prepare a plan of activities day by day or before starting the initiative. Especially these kinds of projects should permit to the artists to create a new "product" based on their art. In addition, the time matter is basic and essential to organize well artists' work. Managers are supposed to create an internal way of communication that could be a WhatsApp group, messenger or other. The important point is to be all the time connected to the artists, assist them in all their needs and help them to resolve their problems, and to dispel their doubts. Speed and immediacy are the key words for this type of activity.

TEAM

The Manager Team should be composed of the following members:

Artistic Director, Communication Manager, Production Manager and Assistant. That is important to choose a well-functioning team, composed of people who know each other, have good contact with each other and who will complement each other when working together. In an extremal situation, it is possible to control AIP process by only two or tree managers, but it can be risky. One should has a guarantee that both of them can realise work of four people. Please check the scheme (*Image 2*) below to understand better the division of roles in the AIP artistic residency.

Image 2



All the managers have their specific tasks and responsibilities. In this chapter, we take a closer look to their roles. More space we will give to the Artistic Director, which role is more specific and needs to be presented in more details.

ARTISTIC DIRECTOR

The Artistic Director is the leader of the artistic organization in the AIP residency and in its final show with the union of many artistic disciplines (for example theatre, dance, video, circus and several others). Having the artistic direction of the organization, he should have experience as a producer and director (also in non-profit organizations). The art director has overall artistic control and vision. In parallel with the artistic choices, however, he must coordinate with the other managers for all aspects concerning organization, administration and communication.

Overview

In particular, in the AIP project, the artistic director first of all chooses the artists to bring to the residence. He is responsible for recruiting talent who will then create a show visit for the place to be enhanced with art. The choice can and must include artists from various disciplines (possibly at least 5).

Mainly the choice is based on the characteristics and attitudes of the artist with respect to:

- teamwork;
- site specific creation;
- predisposition to multidisciplinary poetics;
- openness to the other arts;
- adaptability.

Once the group is composed, it shares choices and responsibilities with them to make the most of their creativity. For example, the choice of materials for sets and costumes, the definition of roles and the use of spaces.

The artistic director will also have to work closely with the CM to define all the contents to be included in the promotional or press materials (texts, photos, videos, etc.). The Art Director also serves as a resource for artists who are working to mount their creations (also because often they are very young) with training, support, directorial vision, advice, and/or artistic input. The art director as project representative is often required to speak about AIP to the press.

How many and which kind of artists should he choose?

There is no set number of artists to choose from. The economic aspects (travel, hotel, meals, reimbursement of expenses) and the spaces where you want to prepare the creation (number of rooms/places and sizes) must be taken into consideration. It would be good to stay between a minimum of 8 (to be able to have different disciplines) and a maximum of 20 (to be sure of taking care of each artist's creativity in the best possible way). Furthermore, it is advisable not to go below a certain number even to create an international group with different geographical origins.

An advice for the artistic director of AIP is to consider that - having to prepare a show visit in the end, which will also be a bit of a story about the place - it is very important to have artists from performative disciplines, especially theatrical ones, in order to have the opportunity to speak skilfully with the audience.

With the right artists, well coordinated and inserted in the best possible way in the spaces, it will be possible even in a few days to create a story of the place that hosts the residence and return it to the public (visitors) in a totally innovative way

COMMUNICATION MANAGER

He must have the following characteristics and skills - easy to communicate in different languages, especially in English; good media presence; ease of establishing contact with institutions; journalistic and Press Office capacities; social media skills; the ease of writing and creating press releases quickly and psychological approach. Work of the Communication Manager is essential to promote the event, the Final Show of Art In Progress (each AIP concludes with a multidisciplinary performance in English). CM must prepare the media ground and contact, especially the local press, Radio and TV to inform them about AIP to gain public and publicity.

The Communication Manager is responsible for finding and cooperating with local institutions and representatives such as voivode, president, mayor, cultural director, or others. A very important feature here is the ability to negotiate, especially in the case of requests for patronage over the event. In a few words, a good Communication Manager should know:

- a) how to get media partners,
- b) how to control relations with institutions and guarantee patronage,
- c) how to find an attractive method to promote the event, considering local opportunities.

PRODUCTION MANAGER

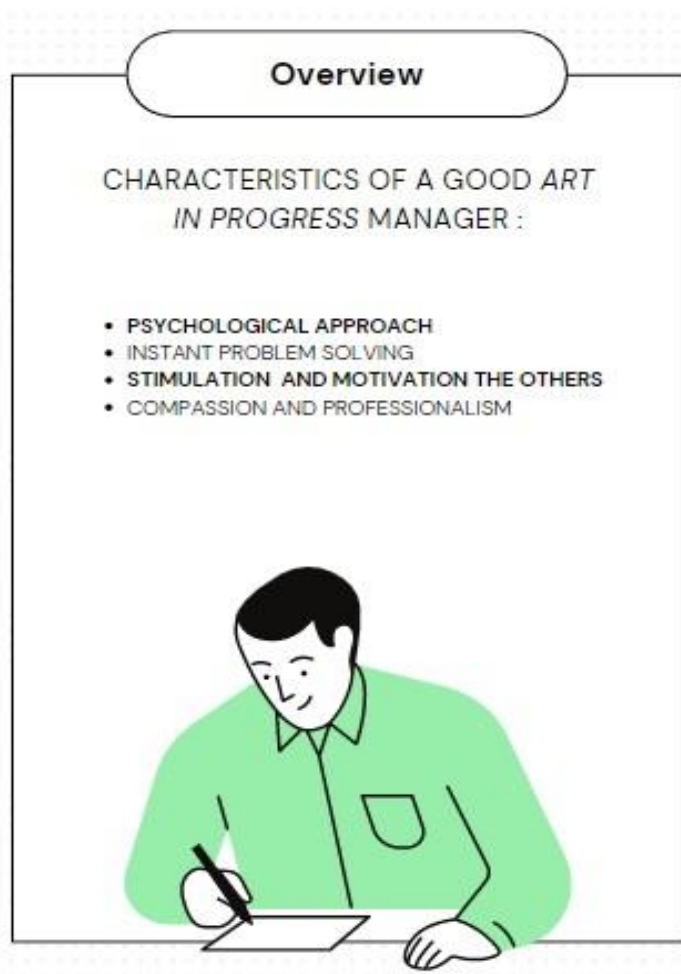
His role is basic and very important. He coordinates all the process from outside, first from abroad (the main base of the contest) and later, from the local place of the AIP event. The Production Manager surveys the area, checks the transport lines close to the location, connections, distance from one place to another according the artistic needs (even ATMs in the area). He is in a close contact with Art Director and the group of artists. He finds a technical local support for the show and prepare a full accommodation plan that include accommodation and meals (various menu and dish times). He contacts, after having established the art needs with the Art Director, local providers such as art shops, fabric shops, music equipment rental and construction shops. PM must respect an available budget of the company. He should take into consideration balance in a price and quality. His eyes are on each aspect of the event. His right hand can be assistant or another manager. He maintains an archive of invoices and expenses.

ASSISTANT

A temporary collaborator, or an intern should cover this role, or even a student with the knowledge of English language or someone chose by a local institution. The important thing is that this person should possess following skills: ability to work under stress, Office Suite capacities, avoiding conflicts, working with everyone, a good level of English, patience, determination, being humble. In a few words, he facilitates the work of others. Assistant Collaboration in close contact with other managers, supervising all the logistics' issues: flights, buses etc., preparing a daily work plan for artists, Excel files and other documents (for instance, invoice archive). In an extreme situation, the ASSISTANT can work in a remote way.

We should emphasized that each of the roles, is important and only if each of these people performs their work regularly can the project be successful. Unfortunately, these types of events with lots of emotions and with creating something new live are full of surprises. One has to be ready to solve any problem, such as technical or psychological. Artists have little time to create the final show and not everyone can handle this pressure, they can even cry or scream. That is why there is very important to have a right approach to them. Managers must understand the artists, talk to them as if they were part of their group, not a superior. Psychology approach, compassion and motivation are the greatest advantages of a good AIP manager. That analyse better in the *Image 3*. Have a look!

Image 3



An important aspect that the organizing team should know before starting an ART IN PROGRESS project is the **budget**. Both in individual cost items and as a whole. This will also help managers to work with more autonomy in the specifics.

Each organization will be able to evaluate its possibilities considering the different needs and the different objectives. Clearly, just to give an example, the cost can vary a lot depending on the number of artists you decide to invite.

So, as far as budget goes, does not exist a fix sum of money that we can say now. Each cultural organization should hold in possession own budget (proper or from collaborating institution) that managers should respect. The budget also can depend on the country where the event has place. There are countries in the European Union that don't use euro, such as Poland (local currency is Zloty = 0,21 Euro) or Czech Republic (local currency is Koruna = 0,041 Euro), that one can consider "cheaper" than for instant France or Germany (just for to give examples).



EXAMPLES

ART IN PROGRESS IN POLAND AND ITALY

In this chapter, we will take a close look at the places and organizers of two AIPs in Europe: in Poland (Krasieczyn Castle, Podkarpacki Region) and in Italy (Cagliari, Sardinia). The main managers are us, authors of this handbook: Karim Galici and Joanna Longawa (*Image 4*). The main organizer was *MArteLive* [detailing *MArteLive Europe*] in collaboration with *Creative Program* of the European Union.

POLAND, KRASICZYN CASTLE

The South of Poland, Podkarpacki Region and Krasieczyn (close to Przemyśl) was a perfect place for 2022 edition of *MArteLive Europe* Semi-final and AIP, because of the close border with Ukraine, a country affected by war. As is known, the European Union supports Ukraine and the first Art In Progress in Europe was dedicated to the victims.

Image 4



TESTIMONIALS: Artistic Director invited some of *MArteLive Europe* semi-finalists from the Green and Yellow Area: Carlos Gaudi (Contemporary Circus artist from Portugal), Valentina Joiu (painter from Romania and Spain), Slawomir Zieba (Sculptor from Poland), Nommaddicted (designer from Poland), Ledet & Valentina Sandoval (dance and music artists from Czech Republic, and originally from the United States of America and Argentina), Anushka Chkheidze (Dj from Georgia) and Kamil Krukiewicz (reporter and photographer from Poland). The last artist was a local photographer suggested by our Partner, Municipality of Przemysl City and Mayor himself, Wojciech Bakun that gave the patronage over the event.

The artistic director's choices were dictated on the one hand by seeking diversity. For this reason, artists from 6 countries were chosen and we tried to have as many disciplines as possible that are very different from each other (for example, it is not obvious to have those involved in photography, painting, sculpture and fashion collaborate with those who work as a DJ, dancer, musician or circus performer).

Furthermore, Karim Galici followed a possible artistic vision right from the first choices. For example, among the figures that could inhabit a castle, one of the most interesting was the jester and hence the choice to call the circus artist Carlos Gaudi. In this case the artistic director also saw the theatrical potential of Carlos by entrusting him with the task of telling the story in the final show visit.

STATISTICS: 5 days, 8 artists, 6 European countries, 2 managers, 8 disciplines!

M Arte Live
EUROPE
Unleash Your Talent

Krasieczyn Castle

3-7 October
● **Art in Progress**

6 October at 6pm
● **FINAL SHOW**



THE ARTISTIC RESIDENCY AND THE FINAL SHOW

The AIP'S goal is always to create something can enhance young talents and in parallel the place that hosts them. In this case the artists (all under 35) had the good fortune to live in a 16th century castle very rich in history, architecture and legends.

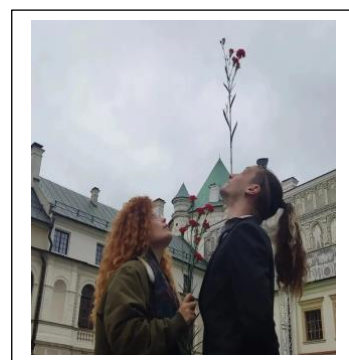
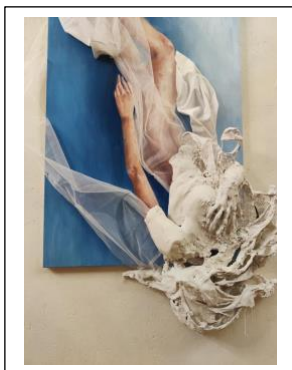
After the first meetings, in which ideas and suggestions to be developed came up, we tried (conceptually and practically) to unite the different interests of the artists in a theme that could encompass them all.

The subject of the show was based on the history (different women's stories) and castle's legend of the White Lady. The artist's message was also about peace, love and women condition at the turn of the centuries.

The creation of the show required 5 steps corresponding to 5 days of work. On the first day, knowledge of the place with presentation of the artistic director on the AIP residency and mutual knowledge of the artists. Second day, deepening of the history of the castle through a local tourist guide and presentation of the individual artistic proposals. Third day, union of different ideas in a multidisciplinary way and group rehearsals, especially group by group with respect to the spaces occupied (room 1: circus, music and dance; room 2: circus, dance, painting, sculpture, fashion and music; room 3: circus, photography and video; room 4: dj, video and photography). Fourth day complete rehearsals (in the way of a travelling show) and definition of all the necessary technique (audio - lights). Fifth day general rehearsal (with sets and costumes) and opening to the audience with a work demonstration in terms of a show visit.

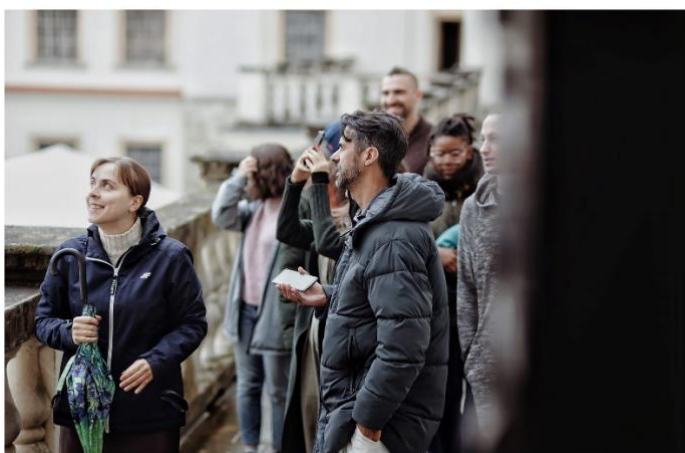
It was a great success. The public loved the performance of our circus conductor, Carlos Gaudi and the music of LEDET and Valentina Sandoval and Anushka Chkheidze! The installation by Valentina Joiu, Slawomir Zieba and Nommaddicted, impressed everybody and was gifted to the Krasiczyn Castle. Kamil Krukiewicz, photographer, discovered his artistic soul and charmed everyone with his photos. The applause to the artists and organizers was long. There was no shortage of emotions.

Photographs from the Castle during the artistic residency by Kamil Krukiewicz





ph. Kamil Krukiewicz



ph. Kamil Krukiewicz



ph. Kamil Krukiewicz

EXTRA INFORMATION

Carrying out such a complex project in a short time was possible thanks to the skill and dedication of the managers involved in the development of the artistic-organizational process (mainly Karim Galici and Joanna Longawa), but also various service providers who actively collaborated. Among these we can highlight (as examples):

Hotel and Restaurant in Krasiczyn Castle; Castle's technician; Leśniewski Sound System Bartosz Leśniewski (outside technical service company as supporter); Car free (rental of the car); Agencja Rozwoju Przemysłu, Galeria Sztuki Współczesnej (art material providers); Zakład Handlowo-Usługowy Brokat (fabrics shop).

Furthermore, it is particularly important to create a network of contacts with partners who can promote the project and above all the final show so that the people can go and see it. In this case it was even more important because the castle is located outside the city in a fairly isolated area.

Below are the most important LOCAL MEDIA PARTNERS who followed AIP in Poland:

TVP Rzeszów (*Images 8 and 9*), Radio Eska, Patronage of the Municipality of Przemyśl, Krasiczyn Castle Social Media, Forum Dziennikarzy, Gazetta Italia, Hello Podkarpacie, Gospodarka Podkarpacka, Inicjatywa Inkubator Designu, Gruppo Italiani in Podkarpacie, Kultura w kwarantannie, Nasze Podkarpacie, PLN Design, Nasza sztuka, Podkarpacki Informator, Podkarpackie Travel, Polacy w Europie, TV Polonia 24, Rzeszów 112, Przemyśl Promocja Miasta.

Images 8, 9 – Television appearances of the managers: Joanna Longawa and Karim Galici in TVP Rzeszów, a main local public Polish television



ITALY, CAGLIARI, MANIFATTURA TABACCHI (“Sa Manifattura”):

Nine European artists, all under 35, winners of the MarteLive Europe – East-West Connection (green area), arrived in Cagliari with the task of giving life to a site specific project which on 17 October, at 5.30 pm in Sa Manifattura, opened the doors to the public (free admission). In this case AIP was included in the rich program of "Manufacturing Stories 2022", conceived and created by Impatto Teatro (Social Promotion Association).

TESTIMONIALS

9 MArteLive Europe and Biennale MArteLive finalists.

The artists were engaged in the study of the history of the tobacco factory through seven different disciplines: sculpture (Darina Molatová – Czech Republic); photography (Daniela Ariza – Spain); theater (Maria Caetano Vilalobos and Miguel Bràs de Oliveira – Portugal); dj and vj producer (Gregor Pankert "Aaeiyt" – Belgium); music (Chryst band, composed by Małgorzata Oleszczuk, Karol Konop and Dariusz Mrozek – Poland); drawing and painting (Claire – Malta).

THE ARTISTIC RESIDENCY AND THE FINAL SHOW

The idea of Karim Galici, artistic director of the entire project and of Impatto Teatro, was to have them tell us how they see this building full of stories, anecdotes and secrets. Even before landing on the island, the young artists carried out research work on the former factory in Cagliari. We asked them to focus on two aspects in particular: historical and architectural transformations. Of the first we were interested in deepening the role of the workers of the old factory, starting from the figure of the cigar maker (historical - almost mythical - worker of the first part of the '900); at the same time we were also intrigued by their point of view on the evolution in the management of space which was administered from its origins by the friars of a convent built in 1498, up to the present day in which the Region of Sardinia takes care of it through Sardegna Ricerche.

During the residency, these young talents met the even younger students of the Liceo Foiso Fois, engaged in dedicated laboratories and workshops.

Some photos during the artistic residency



Ph Leonardo Delfanti



Ph Leonardo Delfanti



Ph Leonardo Delfanti



Ph Leonardo Delfanti



Ph Leonardo Delfanti



Ph Leonardo Delfanti



BIENNALE
MArte
Live
2022



COMUNE DI CAGLIARI



IMPATTO
TEATRO



SARDIGNA CIRCAL
SARDIGNA NUCLEI



Fondazione
di Sardegna

At the end of the artistic residency the title of the final show was “The Community”, as part of STORIE DI MANIFATTURA 2022 (project by [Impatto Teatro](#)), for to indicated the value of the group during the time of the Tobacco Factory and now with the Cultural Centre.

The 9 artists from 6 European countries, winners of [MArteLive Europe](#) and finalists of the Biennale MArteLive 2022, prepared in 3 days an amazing multidisciplinary and itinerary performance about the place ([Sa Manifattura](#)) and its history!

Maria Caetano Vilalobos (Portugal) was the main actress that guided the public through the spaces of the ex-factory and the one who wrote and performed an emotional poetry about the community of this place, especially underling the role of women, accompanied by the music of Miguel Bras de Oliveira (Portugal) and beautiful & artistic photographs exposed on the wall by Daniela Ariza (Spain).

On the 1st floor the public could see a painting by Claire Farrugia (Malta) and listen the music and video art by a producer Gregor Pankert (Belgium) – a tribute to the workers. There were also everywhere in the manufacture hands made by a sculptor Darina Molatová (Czech Republic). The symbol of the presence of the spirits of the people from Manifattura Tabacchi community.

The final scene of the show was the most important and moving: all the artists, including artistic director [Karim Galici](#), were dancing like in a trans with a special guest, a blind local actor Beppe Martini, accompanied by the rock folk music by Chrust (Poland). The public remained enchanted by the voice of the band vocal leader, Gosia and their song "Pod Jaworem". All the event was a big success and was accepted by the Sardinian community.

Some photos about the final show "The Community"



Ph Leonardo Delfanti



Ph Leonardo Delfanti



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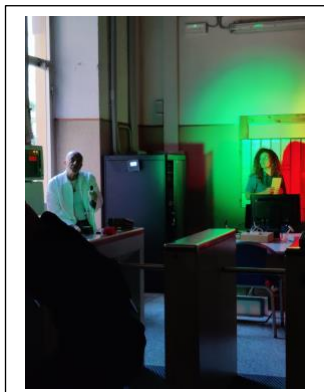


Ph Leonardo Delfanti



Ph Leonardo Delfanti

Other photos from *The Final Show in Cagliari* took by Social Media Manager Joanna Longawa



The residency was led by Karim Galici, Joanna Longawa and Roberta Vanali (see *Image 10*).

ART IN PROGRESS IN CAGLIARI as part of the "STORIE DI MANIFATTURE 2022" project was created by IMPATTO TEATRO in collaboration with SARDEGNA RICERCHE and the contribution of FONDAZIONE DI SARDEGNA and the MUNICIPALITY OF CAGLIARI.

So, in this project, the main organizer was Impatto Teatro (directed by Karim Galici) and *MArteLive Europe* was a supervisor. Joanna Longawa was Assistant, Social Media Manager and Coordinator. Roberta Vanali who in particular takes care of the coordination with the students of the Foiso Fois high school, that helped to the three visual artists, Daniela, Darina and Claire, in their work.

Image 10



STATISTICS: 5 days, 9 artists, 6 European countries, 3 managers, 6 disciplines!

EXTRA INFORMATIONS

A particularity of ART IN PROGRESS Italy in Cagliari was the PRODUCTION because here we had an external support: Impatto Teatro. Sardinian company that normally produces site specific theatrical performances. Precisely for this particular characteristic, it decided to “marry” the ART IN PROGRESS project. In summary, MArteLive Europe, in addition to guaranteeing supervision, covered the travel of the artists, while Impatto Teatro, in addition to guaranteeing the artistic direction, paid all the expenses relating to the hotel and restaurant for hospitality.

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