



**E D N**

# Post-Brexit Mobility

The impacts of Brexit on the mobility flows  
in the dance field between the UK and Europe

This paper presents five interviews as part of the “Post-Brexit Mobility” webinars, co-organized by EDN and Arts Infopoint UK. For further information, please contact [info@ednetwork.eu](mailto:info@ednetwork.eu).

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**Text** EDN Office / Interviews Marie Fol

**Proofreading** John Ellingsworth

**Post-Brexit webinars coordination**

Marie Fol, Yohann Floch (EDN), Katie James (Wales Arts International), Zélie Flach (Wales Arts International)

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## About the author of interviews and facilitator

### Marie Fol

Marie Fol began her career working for the artist-in-residence information platform TransArtists (2010–2012), before continuing with DutchCulture, centre for international cooperation (2013–2018). Marie Fol has extensive experience in complex project management within national institutes such as DutchCulture, where she was the Head of the Dutch Creative Europe desk, as well as in international settings, specifically in the coordination of European culture cooperation projects such as ON-AiR and Green Art Lab Alliance. She is regularly invited to speak as an expert on artist residencies in Europe, and facilitates training programmes for artists and cultural professionals on practical aspects of mobility such as visas, taxation, and funding. She was delegated by the Dutch government as an expert on cultural mobility in the 2016 Stock-Taking meeting organised by the European Commission.

She has developed and implemented communication and dissemination strategies for the European Dancehouse Network (2018–2020) and is responsible for administration, finance, and partnerships for the Keychange global network. She is the president of On the Move, the international network dedicated to cultural mobility, and regularly contributes to its research activities, including updating its mobility funding guides.

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# Post-Brexit Mobility

## INTRODUCTION

2021 brought a new set of challenges to artists and companies who work internationally, with new rules regarding the UK-EU Trade and Cooperation agreement. These rules have an impact on those booking international artists and those taking their work outside of the UK.

EDN partnered with the Arts Infopoint UK for a series of webinars on the impacts of Brexit on the mobility flows in the dance field between the UK and Europe. They aimed at providing a better understanding of the recent changes and at raising the awareness of the roles and responsibilities of dance professionals and their hosts. The goal was to ensure there will be a continuity of artistic cross-border relationships.

The first webinar “New Administrative Processes” took place on 23 June 2021. The online session focused on the new administrative processes that the European venues and festivals have to perform when welcoming UK-based dance professionals. Special guest was Sebastian Hoffman from Touring Artists.

The second webinar “Working in the UK post-brexit (stories from the ground)” on 10 September 2021 gave dance professionals the opportunity to exchange on ways to go from Europe to the UK – first through a short presentation of EU-to-UK mobility routes by Arts Infopoint UK, followed by a discussion from UK-based artists, producers and presenters planning to host European artists.

Exchanging tips and challenges, as well as giving space for further conversation with the audience, this webinar was meant to learn from each other and listen to stories from the ground.

These two webinars were followed by a last event “Impact of Brexit on the Dance Sector through Europe” on 20 October. After looking at the administrative ways to handle new borders, it was time to reflect on how to continue exchange and collaboration throughout Europe. While professionals have to face new ways to think about work permits or visas, how can networks, funders and policymakers facilitate exchange in contemporary dance? How do we keep a vibrant sector that knows to support the best European talent there is? What can professionals expect from their representatives at national and European levels to ensure continued collaboration between the UK and European countries?

In addition to these webinars, Marie Fol collected testimonies from individual artists / choreographers in order to observe how stakeholders navigate work mobility issues in this new environment. As a result, 5 cases are documented to provide a better understanding of the recent changes and raise the awareness of the roles and responsibilities of dance professionals and their hosts.

We hope you enjoy reading!

*EDN Office*

## TABLE OF CONTENTS

<b>Introduction</b>	<b>3</b>
<b>Interviews</b>	
<b>I.1. Lea Tirabasso</b>	<b>5</b>
<b>I.2. Luke Divall</b>	<b>6</b>
<b>I.3. Michael Keegan-Dolan</b>	<b>8</b>
<b>I.4. Sung Im Her</b>	<b>10</b>
<b>I.5. Viktor Černický</b>	<b>12</b>
<b>References</b>	<b>14</b>



Lea Tirabasso is a choreographer based in the UK. Holding French citizenship, she worked between Luxembourg, France and the United Kingdom before settling in the UK with her family (pre-Brexit). As this interview took place, Lea was in Annonay, France where she was about to start a six-week residency with her company – a collective of five dancers from all over Europe, including the UK.

### **Have you worked in the EU or with EU partners since 1 January 2021?**

Yes, I'm currently developing a new piece, *Starving dingoes*, which is supported by partners spread between the United Kingdom (The Place and DanceEast, with support from DanceXchange and Arts Council England), Luxembourg (Théâtres de la Ville de Luxembourg, supported by FOCUNA and les TROIS C-L) and France (CCNR Rillieux-la-Pape with the support of Maison de la Danse, CN D, and Compagnie La Baraka in Annonay).

The team is composed of five dancers, all with different nationalities and from different countries: United Kingdom, France, Italy, Portugal, and Denmark/Sweden/USA.

Brexit has been a nightmare for everyone, a big threat to the project. Covid only highlighted the complexities of Brexit because we were working with all different countries when developing the work at The Place. We couldn't bring everyone to London as the borders were closed and the UK is now a third country for the EU. Same happened when working in Lyon and Rillieux-la-Pape. At The Place and in France we had planned two residencies of two weeks. In the end we had half of the people in the studio and the other half somewhere else, joining via Zoom. This is just amplifying the Brexit situation...

By now we are all in France, working six weeks in a row. The quarantine regulation has disappeared and all other Covid-related rules are being relaxed too – it feels like the mess is being lifted.

### **In your experience, what is the impact of Brexit on this project? Are there points of uncertainty?**

No one knows what the impact of Brexit really is. By now we are starting to figure out the bits around visas, and it is possible to work for less than 90 days (in a period of 180 days). Do we need to start planning with two casts maybe? It could be a very interesting idea. But, as a choreographer, when you create a piece with specific people because you love what they do and how they do it, it is hard to let go of those people.

There are other points that remain unclear, around the validity of passports to travel to certain countries (both from the EU to the UK and vice versa) and how this impacts the production of performances: will we have time to renew the passport before travel for rehearsal or touring? It's the timeline of little things, of the logistics, that has changed.

### **What would you recommend to dance professionals undertaking a cross-border UK-EU project at this point in time?**

A lot of planning. Really, make sure to start early. Work around the administrative rules, the 90-days for which a visa is not needed, etc. My feeling is that we need to continue working together with the UK, we need to work with UK dancers, work in the UK, welcome UK companies and performances. Otherwise, it will become an isolated island. I believe that culture is about exchanging ideas and propositions. In this sense, we need to push for cross-border exchange and continue to make it work.

There are solutions to be found – and I'm saying that after all the Covid rescheduling and cancelling. It is important to keep the bridges open and the conversation going, keep everyone part of the cultural exchange that we have been part of for so many years. I'm not sure if it is politics, funding or something else that needs to change – but even artists, if we keep exchanging and supporting each other, watching each other's work, we can keep the door open.

<http://www.leadtirabasso.com>

## I.2. LUKE DIVALL

Luke Divall is a dance artist based in Cardiff (Wales, United Kingdom). Much of his work has taken place outside of the UK, in the EU, as he has made a deliberate effort to connect with people there and to build his practice around working in the EU – something he has thoroughly enjoyed. When the Brexit referendum happened in 2016, he remembers thinking ‘oh no’. Going to Brussels the day after the vote, he wondered what the hell was going to happen. Back then he was often, and is even more so now, the only Brit in the room.

### Have you worked in the EU/EEA or with EU/EEA partners since 1 January 2021?

Yes I have, which hasn't necessarily been easy – though it is difficult to separate Brexit and Covid, what belongs to which issue. I worked in France in July, and I'm just back from Norway. It wasn't easy getting to either place: things are complicated and a huge effort from the producers was required as things keep on changing. It's so intense.

In France I took part in a performance at the Festival d'Avignon, *The Passion of Andrea 2* by Luxembourgish choreographer Simone Mousset. It felt quite crazy and a bit surreal as international borders between the UK and France were just reopening.

This show premiered in 2019 and was selected in Avignon to be shown this year. Simone Mousset is well supported in Luxembourg and France; the theatre in Avignon (Les Hivernales, CDCN d'Avignon) is quite established: all of this made things easier around money, production and structure. The tricky part was the logistics of travel. Quarantine was still mandatory at that time, and quite long (7 days before the show / 10 days after going back to the UK). However, it wasn't possible to add the costs of quarantine in the budget. I requested that my family travel with me, as I have a small child and it wouldn't have been possible for my partner to handle things with me in quarantine for so long.

Before travel, I had to push a lot back home to get vaccinated, which worked out just in time. When going over the border, it took three hours of queuing at the UK airport, etc. All of this didn't make the show impossible, but it was complicated.

My second experience abroad this year was in Norway, where I stayed for one month. This was for a collaboration that was postponed from 2020, and that was supposed to take place over a longer time. It was a continuation of a show, *Hardly Ever*, that was made a while ago and has been touring for a while – most recently with the support of Dancenett Norway. With the small, freelance company I work with, we figured out that I needed a visa to allow me to work for a period longer than 14 days in Norway. We applied for a visa in February 2021 as the work was supposed to start in May – there was time, as we were advised visas usually have a 8-10 week turnover. My visa application was ultimately rejected this October, 8 months after the initial application. Their grounds for rejection were that the contract attached to the application had expired, since it was supposed to happen in May 2021. The cost of the application was around £600. The company I work for covered the cost, but initially there was a conversation around who would pay as neither of us had been in that kind of situation before. I had to bring up my own vulnerability and make clear that I couldn't bear those costs, especially during the pandemic. It's great that the company covered the costs but it did make me think about how precarious it is for both independent dancers and independent companies, applying and paying for these things and potentially losing large chunks of money.

My relationship with the company is strong enough that we found a way to make it work, as we realised that 14 days of work in a year is possible for artists visiting Norway without a visa. But the process of visa application and rejection, directly linked to Brexit, brought up so many questions and was very stressful. There is a bigger issue on how Brexit affects both parties, what to do about it and who is (financially) responsible for what.

**In your experience, what is the impact of Brexit on this project? Are there points of uncertainty?**

As we are emerging from the pandemic, I am still figuring out what is the impact of Brexit and what is due to Covid. My biggest uncertainty at the moment is that all I have in front of me is rearranged work. While things are picking back up, we're just doing the pieces that got cancelled and I'm not seeing anything further. This is true for both the EU and the UK. Reasons for this are multiple, from funding being limited to facing a pandemic that is not yet over... but in general, I'm not overly optimistic and I don't see much ahead.

**What would you recommend to dance professionals undertaking a cross-border UK-EU project at this point in time?**

My first recommendation is to start planning really far in advance. Cross-border UK-EU projects are definitely possible. Looking at it from a very practical level: if people want to get you across, it works. All parties involved just have to be super organised.

The challenge however is: can you find someone who is willing to make that work? Artists who are less supported, or who don't realise the challenges ahead, will have more trouble working cross-border. Maybe we have to come to terms with the fact that it is going to be more difficult to access European countries, and someone needs to brave the hesitancy to incur the related costs.

<https://wee-francescoscavetta.no/productions/13>

### 1.3. MICHAEL KEEGAN-DOLAN

Michael Keegan-Dolan is an established Irish choreographer. Based in Dingle in the South-West of Ireland, he is a current associate artist at Sadler's Wells (United Kingdom) and a former associate artist at The Barbican. These positions have allowed his company Teac Damsa to receive co-production and presentation fees, which have supported its operating structure over the last fifteen years. He has experience working between different countries and working with (freelance) dancers from various origins and backgrounds in his own company. As a preamble to our discussion, Michael recontextualises our exchange about Brexit by relating it to a difficult and historically violent colonial relationship between England and Ireland, and how this continues to influence his work. The disruptive nature of Brexit takes another shade in the Irish context, which is something that is often overlooked by, or unknown to, European audiences. Michael is also of the opinion that Covid has changed many things and that many of us are still in a state of deep shock from the ongoing consequences of the pandemic.

#### **Have you worked in/with UK partners since 1 January 2021, after the end of the Brexit transition period?**

I continue working with UK partners and dancers, yes. At the moment I am preparing to tour our work *MÁM* to Teatro del Canal in Madrid. '*MÁM*' means mountain pass in Irish (as well as 'obligation', 'handful' and 'yoke') and not 'mother' as people would assume at first glance. I'm working with the European music collective stargaze and traditional concertina player Cormac Begley as well as with dancers from England, Belgium, Wales, USA, Japan, Australia, New Zealand, Nigeria, and France. *MÁM* was developed post-Brexit, as a sort of reaching out to Europe, a coming together and an attempt to find a resolution. The show toured before Covid, and touring is now slowly picking up again.

Sadler's Wells is a co-producer of that show. Our own producer is based in London, the company manager too, as well as five of the twelve freelance dancers. For *MÁM* we will be moving a total of 37 people to Madrid for two weeks, and it took several days of administrative work to just figure out what we have to do for UK nationals acquiring visas to enter Spain. What is positive is that we have had help from Sadler's Wells as one of the team there is Spanish. But all visa requirements in Europe are different for UK Nationals entering Spain, France, Germany, etc. The first tour post-Brexit is proving to be challenging already.

We work with freelance dancers and many of them need a visa. It is estimated from the Spanish embassy that it will take 15 days for the visa application to be assessed, and even then it doesn't guarantee that all the UK passport carrying dancers and crew will get a visa. This contributes to the uncertainty that underlines many things these days.

More generally, Brexit creates more risk. The Common Travel Agreement guarantees for now that I can continue having the same associate status at Sadler's Wells, which is a positive. However, there is currently quite a strain on the relations between Ireland and the UK.

As the support for contemporary dance is minimal on the Irish side, envisaging a full-time dance company in Ireland is, for now, impossible. My administrator and myself are currently full-time, but we need the investment from other sources outside of Ireland to make things work.



**In your experience, what is the impact of Brexit on this project or in general? Are there any points of uncertainty?**

Contemporary dance has always been very multicultural, very ahead of its time. Dance was always diverse, before that idea became something fashionable for politicians to talk about or a funding requirement. Traditionally, groups of dancers, dance companies, etc. came together from everywhere. The ability to cross borders was always significant in this artform, and that part has become increasingly problematic.

While there are ideas to train and work with local dancers and remount existing shows with local casts or with dancers indigenous to the place that we tour to in order to make things more environmentally sustainable, we have to acknowledge that this is a whole other thing and will require careful and close consideration. If you are a UK passport holder then you now have to deal with the limitations of Brexit on top of everything else.

I'm noticing that lots of people are giving up. Dancers are giving up. It is really hard for dancers at the moment, in a sector mostly run by freelancers. A friend in London noticed that the theatre in which he is working is not ready to take on the paperwork needed for non-resident dancers. It's too much work for the financial return and in a sector where money is in short supply, the dancers are seen as not important enough in that production.

My friend was left in a room with only English dancers, and he said it's starting to feel like a sort of monoculture.

There are other points of uncertainty to mention, such as:

- > The issue of vaccines and the fact that every country has a different Covid policy, making tours more complex.
- > The fact that people tend to see Ireland as part of the British Isles due to the fact that many Irish people tend to use English as their first language, and sometimes other Europeans assume that Ireland has exited the EU too. We can be deeply affected by Brexit even though we are Irish.

**What would you recommend to dance professionals undertaking a cross-border UK-EU project at this point in time?**

All the European, Irish, and English artists I have worked with have been amazing, but it feels now that it might be wise to closely consider the requirements demanded of you if you are to work with English-based dancers or English passport holders for the moment, especially if you wish to tour in Europe. It doesn't matter much if you tour to other parts of the world as you would have to do similar paperwork for all the dancers. In the dance world we are used to working with people we want to work with. You find the money, get them here, and then maybe tour to their country, etc. You make it work!

With Brexit, everything is new at the moment and that's why it is so difficult. It is a phase and things will soften.

In Ireland there is a land border and that could become a problem, but, at the same time, if you do want to develop links with other artists in the UK you can make it work.

Although there is no money in dance, in financial terms we are in a high investment low return system and politicians have little or no interest in it. But as a sector we know that what we contribute to the fabric of society is extremely important and this is what will keep us going forward together in spite of all the challenges.

<https://www.sadlerswells.com/on-tour/current-productions/michael-keegan-dolan-mam/>

<https://we-are-stargaze.com/++project/current#===teac-damsa-2021===>

## I.4. SUNG IM HER

SungImHerisadancerandchoreographer from South Korea currently residing in London, England, UK. She has a long experience of working in European countries, as she was trained at PARTS in Belgium and subsequently worked with different companies in Belgium over twelve years.

### **Have you worked in the EU or with EU partners since 1 January 2021?**

This summer I was invited to dance in *Intolleranza 1960*, a new production supported by Salzburg Festival – which took place in August 2021.

I have a long history with paperwork: I have a Korean passport; I am married to a Belgian citizen and thus have a Belgian residency card until 2023. My domiciliation is in Belgium, while I have residence in London where I have pre-settled status as the wife of an EU citizen. Being in the United Kingdom is not easy. I am proud of my cultural heritage and I wish to retain my Korean passport, but that has led in the past to receiving insults at the UK border, where I have been called lazy for not applying for UK citizenship.

As a third country national residing in the UK, I was not allowed to just go to Austria, and I had to ask for a work permit for six weeks work. I went to apply at the Austrian embassy, which was not a problem as the application was supported by the Salzburg Festival, which is very well-recognised. It however raises questions for other jobs as I am a freelance artist, not employed by a company: it is really hard as an individual to get the necessary time, money, or even travel insurance that are mandatory for this type of work permit. I'm not sure how it would have gone if I had not been working with such an established organisation.

### **In your experience, what is the impact of Brexit on this project or your work generally? Are there points of uncertainty?**

Brexit has a very important impact, yes. When choosing dancers, European companies, venues or presenters need to verify that they are eligible to perform in Europe. It's one thing to have EU citizenship or UK citizenship – but coming from a third country is much more complicated.

I have a performance next week at Bozar in Brussels, and when the team called me the first thing they asked is if I was able to work in Belgium. Without my Belgian residency card, I don't think I would have been invited.

For that piece (*Nutcrusher*), I have chosen a dancer who is already in Belgium. I am working through online rehearsal to avoid bringing someone over the border. The choice of which performers to work with is becoming really limited, and that's a pity.

### **What would you recommend to dance professionals undertaking a cross-border UK-EU project at this point in time?**

Most people – venues, festivals – don't know how to handle this situation. Most venues are not willing to support artists or do not have the right information. Big institutions have worked with citizens from third countries before and they have sufficient knowledge and big enough teams to make it work. But now all dance presenters have to learn these processes.

The best option would of course be for artists to not need to present a work permit for one or two performances. If that cannot be agreed upon, then venues need to know what steps they need to take to get artists across borders.

It is heartbreaking to see people having to make decisions as to whom to work with which don't stem from artistic choices – and which often enough are misinformed about administrative matters and immigration rules.

In the long run, this situation is very harmful for the United Kingdom as everything will become very narrow, isolated from the rest of the dance sector. For me, crossing borders has always been very hard in the United Kingdom. Despite my Belgian residency card, immigration services have cast doubt on my reasons for traveling so frequently between the UK and Belgium and refuse to let me in because of my Korean passport. I am seen as an immigration risk. While I keep the desire to work internationally, this situation is frustrating and more and more difficult.

<https://www.sungimher.com>

<https://www.salzbürgerfestspiele.at/en/p/intolleranza>

<https://www.bozar.be/en/calendar/nutcrusher-sung-im-her>

## I.5. VIKTOR ČERNICKÝ

Viktor Černický is a dancer and choreographer based in Prague, Czech Republic. He had never worked in the United Kingdom prior to his collaboration with The Place on his work *PLI*, initially planned for 2020 but delayed due to the pandemic.

### Have you worked in the UK or with UK partners since 1 January 2021?

I went to The Place from the end of June to the end of July (in person!) and now my show is being performed through VR this month .

### What was your project?

As part of the *Shape It!* Project, I brought my work *PLI* to The Place to adapt it for young audiences. The initial plan was to have a two-week residency at The Place with access to the studio, but as I had to spend one week in quarantine I worked from the apartment. The second week I was in the school in Camden and at the studio at The Place. After that, *PLI* toured school yards around The Place.

### Who initiated it? How?

*Shape It!* is a cooperation project with four partners, who chose *PLI* as one of the four pieces to be supported and developed further over the course of the two-year project. It wasn't up to me to decide which partner I would go to, all of it was pre-set – along with other things such as two seminars on making work for children and young audiences.

### In your experience, what is the impact of Brexit on this project? Are there points of uncertainty?


I cannot make any comparison with the situation pre-Brexit, so it's just the reality which I've stepped into. Well... we did start planning the residency and the show in 2020, which would have been in the transition period with the same rules as before. And now in 2021 the situation has changed. It took a lot of time to figure out how to go to the UK. At some point, Emilie Labourey (Projects Producer theatre at The Place) and my production manager – Petra Hanzlíková – found a way to go there without having to apply for a visa. There were a lot of papers to show to the border control officer – but no visa or other documents to apply for in advance. I was prepared to get a stamp in my passport, but that did not happen. The immigration officer had questions, but nothing unusual. What has been more complicated was to deal with the pandemic, the quarantine rules, the regulations around vaccines, etc.

All in all, people at The Place did a great job and took great care of me. I was quite confident that what they had come up with would work. Once I was in London, there were no other issues to deal with, everything was sorted.

### What would you recommend to dance professionals undertaking a cross-border UK-EU project at this point in time?

I feel like it's not such a complicated procedure to go to the United Kingdom, but this is thanks to the work of the production team at The Place. I haven't been really involved in the details, but if I were to recommend one thing it would be to be in close contact with the production manager.

For my work *PLI*, I usually travel with a van in which I carry my set, composed of chairs, the staging, etc. For this show in the UK we decided not to bring anything, only the dramaturg and the dancer travelled. This choice was made in discussion with The Place, and was both practical and artistic. Practical because it would mean less things to take over the border. Artistic because it meant developing a lighter, site-specific version of *PLI* that would take place in situ and not in a theatre.



I have experienced the ATA Carnet when touring my work in Serbia, so I'm guessing if I would have taken my set across it would have meant much more paperwork. Maybe there would also have been other points I'm not aware of.

A last piece of advice is to make sure you have a valid passport for the duration of your stay. Since 1 October 2021, it is not possible for EU/EEA citizens to travel to the UK with their ID only.

<https://aerowaves.org/artist/viktor-cernicky/>



## REFERENCES

### Webinar #1: New Administrative Processes

#### Video recording

<https://vimeo.com/manage/videos/566874236>

#### Introduction

(.pdf)

[https://www.ednetwork.eu/uploads/documents/58/EDN\\_intro%20Brexit\\_June%202021\\_compressed.pdf](https://www.ednetwork.eu/uploads/documents/58/EDN_intro%20Brexit_June%202021_compressed.pdf)

#### Presentation by Marie Fol

(.pdf)

<https://www.ednetwork.eu/uploads/documents/61/Presentation%20Marie%20Fol.pdf>

#### Presentation by Sebastian Hoffman (Touring Artists)

(.pdf)

[https://www.ednetwork.eu/uploads/documents/62/Presentation\\_Touring%20Artists.pdf](https://www.ednetwork.eu/uploads/documents/62/Presentation_Touring%20Artists.pdf)

### Webinar #2: Working in the UK post-brexit ) (stories from the Ground

Special guest:

Richard Cross, Programming Manager, Sadler's Wells (UK)

#### Video recording

<https://vimeo.com/636959217>

### Webinar #3: Impact of Brexit on the Dance Sector through Europe

Speakers included Sung Im Her, choreographer & dance artist, Katrin Sohns and Francis Christeller from the Goethe-Institut London, John Ashford, director Aerowaves, Louise Costelloe, programme manager Dance Ireland, Eddie Nixon, director The Place, and Virve Sutinen, director Tanz im August / Big Pulse Dance Alliance.

#### Video recording

<https://vimeo.com/637020104>

Internet references are correct  
as of 7 October 2021