IT TAKES TWO TO TANGO: GOVERNING TRANSNATIONAL DANCE NETWORKS AS COMMONS

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ABSTRACT

This research examines the governance of transnational dance networks to determine how the commons approach (Ostrom, 1990; Hess and Ostrom, 2011), applied to dance management, can enhance the robustness of the sector. Following Grumbach and Hamant (2020), Melo (2015) and Frischmann et al. (2014), an evaluation model was adapted from the Governing Knowledge Commons (GKC) framework and applied to the Plataforma Iberoamericana de Danza (PID), the European Dancehouse Network (EDN) and the Big Pulse Dance Alliance (BPDA). The dance networks were assessed on their ability to increase the visibility of the sector for incidence, manage resources collectively, share knowledge for capacity building, establish inclusive decision-making mechanisms and address agendas beyond the field itself. The study concludes that networking, both as a strategic behaviour and as an organisational form, has a positive impact on the robustness of the dance sector.

Cultural commons, dance networks, dance management, collaboration, robustness.

Introduction

We are at a critical point where global challenges, such as increasing geopolitical fragmentation (Aiyar et al., 2023), demand new paradigms and a redefinition of what we mean by progress. Since the UK government's *Creative Industries Mapping Document* coined the term *cultural and creative industries* (CCIs) in 1998 (Gross, 2020), a vast literature has been developed concerned about the cultural sector's capacity to contribute to the capitalist economy, focusing on growth, technical efficiency, optimal market size, and productivity (Throsby, 2008,0; Potts and Cunningham, 2008; Hesmondhalgh, 2013; Gong and Hassink, 2017; Hesmondhalgh and Pratt, 2005; Pham, 2019).

However, instead of focusing solely on the performance (the sum of efficiency and effectiveness) of these economic processes, we should be increasingly concerned with the robustness of our socio-ecological systems (Hamant, 2023). As nature teaches us, in biology, robustness is based on locally inefficient processes governed by adaptive, flexible and resilient rules (Grumbach and Hamant, 2020). With the aim of providing a complementary view to the literature on CCIs, this research links economics, cultural studies and natural sciences, seeking to answer *how can the commons approach be used to enhance the robustness of the dance sector?*

The commons approach (Ostrom, 1990; Hess and Ostrom, 2011) offers a series of opportunities in overcoming individual performance through collective resilience (Grumbach and Hamant, 2020). In this context, cultural networks appear as a potential application of this governance system. While these networks have been studied extensively (Brun et al., 2008; Laaksonen, 2016; Minichbauer and Mitterdorfer, 2000; Steinkamp, 2013; van Graan, 2018; Imperiale and Vecco, 2019; Brkić, 2019), no research was found on the intersection of cultural networks and the commons approach, especially in the field of dance.

Hence, the relevance of this study lies in the little attention given to and research conducted on the dance sector, despite being among the most precarious CCIs (Zafra, 2017; PND Uruguay, 2022; PND Colombia, 2010). As with other performing arts (Bonet, 2011), the main sources of information are Master's and PhD theses (García Martínez, 2021; Melo, 2015; Rodríguez Capomassi, 2017; Sjöblom, 2016; Gónzalez, 2016).

Consequently, the aim of this work is twofold. On the one hand, to contribute to the growing literature on cultural or intellectual commons (Buzio and Re, 2012; Zhang, 2012; Bertacchini and Borrione, 2012; Carbone and Trimarchi, 2012) by providing one of the first applications of the framework to the context of dance. On the other hand, to offer practical recommendations to professionals, cultural agents, policy makers and organisations on how to apply collaborative and robust approaches to dance management that can have a positive impact on this and other cultural fields.

The study analysed the governance of three transnational dance networks, the Plataforma Iberoamericana de Danza (PID), European Dancehouse Network (EDN), and the Big Pulse Dance Alliance (BPDA), with the aim of assessing their capacity to develop intervention projects that serve as transformative tools for the sector.

To do so, it adapted the Governing Knowledge Commons (GKC) framework to the case of dance networks (Frischmann et al., 2014). The GKC offers a standardised but adaptable analytical approach to understanding different types of intellectual commons. The methodology consists of an extensive literature review, data collection through interviews and surveys addressed to network members, managers and experts, a subsequent analysis following the framework guidelines and the presentation of a final report.

The study found that networking, both as a strategic behaviour and as an organisational form, positively impacts the dance sector's research. Applying robust systems in transnational dance networks promotes solidarity, collaboration, and sustainable processes, challenging traditional growth models. By adopting a commons-based governance system, dance networks can deliver transformative projects that enhance the robustness of the field.

A literature review in a nutshell

The commons approach as a pathway to robustness

Mainstream approaches to the CCIs are driven by a paradigm that places great importance on optimality and performance, measured through efficiency and efficacy. Thus, scholar's recommendations are generally about improving "marketing strategies and maximise ticket sales in today's market economy" (Hume et al., 2007, 146) or suggesting that budget allocations should be based on performance indicators such as number of shows, number of attendances, paying attendance, occupancy rate or attendances *per capita* (Castiglione et al., 2018; Taalas, 1997; Zieba and Newman, 2007). Castiglione et al. (2023) recommend increasing cooperation among young performing arts firms but because it has the potential to increase operations.

However, in the face of current global challenges, instead of solely focusing on performance, the concept of robustness emerges as a more relevant measure (Hamant, 2023). Robustness lies on the idea of suboptimal systems, which suggests that pursuing perfection or optimisation may not always be sustainable or desirable. In the context of coexistence with the Earth, it implies that rather than striving for highly efficient idealised systems, we should embrace solutions that are modest, adaptable, and resilient.

Applying the concept of suboptimal systems to the cultural sector promotes a flexible, inclusive, and sustainable approach. It highlights the significance of cultural diversity, collaboration, community engagement, and adaptive learning (McGinnis, 2020), which ultimately strengthens the vibrancy and resilience of cultural organisations and initiatives. The commons approach (Ostrom, 1990), as a governance system, offers opportunities to apply suboptimality to the cultural sector.

In the context of modern capitalism and the "knowledge-based" economy (Coriat and Weinstein, 2012), knowledge, cultural or intellectual commons offer an innovative regime that emphasises cooperation and the shared benefits of collaborative efforts, rather than relying solely on competition and exclusive IPRs (Coriat, 2015a). It creates new opportunities to fundamentally reconsider traditional notions of property rights (Coriat, 2015b).

Understanding the dynamics behind these processes is a particularly complex exercise. For this reason, Frischmann et al. (2014) developed an analytical toolbox, the Governing Knowledge Commons (GKC) framework, inspired by Ostrom (1990)'s Institutional Analysis and Development (IAD) framework. Governance, in this scenario, refers to the process of creating, implementing, interpreting, and reforming sets of rules, norms, and actions that govern specific human interactions.

Despite the attention given in other cultural domains, such as heritage (Buzio and Re, 2012; Zhang, 2012),

mediated and online gaming communities (Greffe, 2012; Bertacchini and Borrione, 2012) or the opera (Carbone and Trimarchi, 2012), no specific research on the dance field has been identified. This study seeks to fill this gap by employing the GKC framework as the assessment methodology of a commons-based evaluation model for transnational dance networks. By doing so, it aims to contribute to a deeper understanding of how intellectual resources in the dance sector are managed and governed collectively.

Managing cultural networks

Defining a cultural network is a complex task with various perspectives to consider (Davies, 2016; Brkić, 2019; Laaksonen, 2016; Ross and Figueroa Sánchez, 2021). It can be seen as an organisational model (Brkić, 2019), as a strategic direction for organisations to navigate local and international demands (Brkić, 2019; van Graan, 2018), as a crucial communication skill in our digitally interconnected society (Brkić, 2019; Zafra, 2017), and as a form of collaborative organisational behaviour (Brkić, 2019; Parker et al., 2023; Laloux, 2014; Janssens, 2018).

For this research, cultural networks represent a contemporary approach to managing culture, as they align with the network structures present in politics, economics, knowledge management, and the circulation of cultural products (Lachino Mendoza, 2016). In the context of the dance sector, transnational networks serve as the organisational form for collaboration in a complex and globalised world (Steinkamp, 2013).

At the centre of these networks we find cultural managers. This is a practice that is constantly evolving in relation to the social, political, economical, and cultural context in which it operates (DeVereaux, 2019; Yáñez Canal, 2018). It entails a combination of tacit and explicit knowledge (Cowan et al., 2000), with an important component of learning-by-doing (Huber, 1991). The differences in skills, ideas, experiences, as well as in academic and systematised knowledge, are shaped by idiosyncratic factors.

In the field of dance, cultural management is understood as the practice that, through actions of promotion, articulation, production, visibility, awareness and appreciation, works to guarantee access to, enjoyment and practice of dance, contributing to the full exercise of cultural rights. Hence, dance is seen as a manifestation of cultural rights (UNESCO, 1976, 2005) and a social practice (Giurchescu, 2001) that encompasses various forms of identity, community, and territorial expressions (PND Uruguay, 2022; PND Colombia, 2010). Dance is recognised as a source of symbolic capital (Rodríguez Capomassi, 2017; McGrath and Meehan, 2018), a domain for research and knowledge generation (PND Uruguay, 2022; PND Colombia, 2010), and a promoter of quality of life (Gónzalez, 2016). Moreover, it is considered part of intangible heritage, preserving living expressions in diverse events (Harrison and Rose, 2010; PND Uruguay, 2022; PND Colombia, 2010), and contributes to the professional development of its practitioners (Azuara Herrera et al., 2021; PND Uruguay, 2022).

As the field of dance and the role of cultural managers become increasingly complex, the emergence of transnational cooperation networks is seen as a strategic response to address the challenges of the sector. These, which are not limited to dance itself, include the commodification of culture (Macdonnell and Bereson, 2019; MacNeill, 2009), where dance organisations are under pressure to conform to market forces and prioritise economic considerations over artistic values, forced to balance artistic excellence with financial viability (Fanelli et al., 2020). Additionally, increased competition in the face of budget cuts and globalisation can impact their sustainability (Dragićević Šešić, 2019; Zafra, 2017; McGrath and Meehan, 2018). Moreover, the digital era has brought about new forms of creative and cultural work, but it has also brought about precariousness and uncertainty for artists and cultural practitioners (Zafra, 2017). The rampant rise of fascism and its xenophobic, racist, and supremacist rhetoric and hostility towards cultural diversity is also a matter of importance (Welsh, 2017; Bonet, 2011).

Transnational cooperation networks provide a means to address these obstacles and find collaborative solutions that can support dance artists and organisations in navigating this complex landscape. The proposed research question, *how can the commons approach be used to enhance the robustness of the dance sector*? highlights the potential of applying the commons framework to address the difficulties faced by the dance sector. The hypothesis suggests that the commons, as a governance system, can contribute to enhancing the robustness of the dance sector through transnational collaboration networks. The forthcoming section will delve into this concept and present a novel evaluation model for the governance of dance networks.

Empirical strategy

A commons-based evaluation model for transnational dance networks

Following Grumbach and Hamant (2020), Melo (2015) and Frischmann et al. (2014), this study proposes a commons-based evaluation model for transnational dance networks. The aim is to assess their capacity to develop intervention projects that serve as transformative tools that enhance the robustness of the dance sector, going beyond traditional economic performance metrics.

Evaluation objectives

1. Measure the network's capacity to generate visibility for incidence:
   (a) Assess the network's ability to influence the cultural agenda of governments, international organisations, and private groups.
   (b) Evaluate the network's success in increasing the incidence and recognition of dance as a valuable art form and career path.
   (c) Examine the network's effectiveness in leveraging visibility to secure budget increases and the allocation of funds.
2. Evaluate the network's resource management for productive sector development:
   (a) Assess the network's strategies for improving the use and sharing of resources within the dance sector.
   (b) Measure the impact of resource cooperation on the productive development of the dance sector.
   (c) Evaluate the network's ability to secure additional resources for artists through collaborative efforts.
3. Assess knowledge sharing for capacity building:
   (a) Examine the network's initiatives for knowledge transfer and sharing within the dance sector.
   (b) Evaluate the effectiveness of knowledge exchange in enhancing the knowledge base.
   (c) Assess the impact of shared knowledge on the sector's capacity building.
4. Evaluate democratic decision-making mechanisms and diversity:
   (a) Assess the network's inclusivity and diversity in terms of actors involved and resources utilised.
   (b) Evaluate the network's approach to democratic decision-making processes.
   (c) Measure the impact of diverse perspectives on the network's ability to think innovatively, select effective tools, and generate benefits.
5. Assess the network's capacity to address broader needs in the geopolitical arena.
   (a) Evaluate the network's ability to identify and address needs that extend beyond the dance field.
   (b) Assess the impact of the network's interventions in the geopolitical arena.
   (c) Measure the network's success in leveraging its interventions to create positive change beyond the dance sector.

Evaluation methodology

The evaluation methodology employs the analytical power of the Governing Knowledge Commons framework (Frischmann et al., 2014). The usage of this toolbox is twofold: it aids in the preparation of interviews by providing a structured approach, and it also serves as a frame for organising and analysing the information collected during them, as well as reviewing relevant documents and materials.

1. Literature review: Conduct an extensive review of relevant literature and theoretical frameworks related to dance management, collaboration networks, and cultural policy.
2. Data collection: Gather data through a combination of qualitative and quantitative methods:
   (a) Surveys: Design and administer surveys to network participants, stakeholders, and beneficiaries to assess their perceptions of the network's effectiveness in achieving the defined objectives.
   (b) Interviews: Conduct interviews with key stakeholders, including network members, dance professionals, policymakers, and representatives from funding organisations, to gain insights into the network's impact and functioning.
   (c) Document analysis: Review relevant documents, reports, and project proposals produced by the network to assess the implementation of intervention projects and the dissemination of knowledge.

> Assess official reports to determine the evolution of the institutional setting of the dance sector.

3. Data analysis: Analyse the collected data using the GKC framework.
4. Evaluation report: Prepare a comprehensive evaluation report that includes:
   (a) Overview of the evaluation objectives, methodology, and data sources.
   (b) Analysis of the evaluation findings.
   (c) Recommendations for the adoption of suboptimal systems in dance management.
   (d) Conclusion, limitations and implications for future research and practice in dance management and collaboration networks.

This evaluation proposal outlines a comprehensive way to assess dance collaboration networks using the analytical framework provided by the commons approach. By considering their capacity to generate visibility for incidence, manage resources for productive development, and share knowledge for capacity building, the evaluation aims to provide valuable insights for improving the network's transformative potential to enhance the robustness dance sector.

In the context of this research, the evaluation will be applied to three specific networks: the Plataforma Iberoamericana de Danza (PID), the European Dancehouse Network (EDN), and the Big Pulse Dance Alliance (BPDA).

The choice of these networks is based on their distinct characteristics and roles within the dance sector. The PID is an alliance of public cultural institutions that collaborate on cooperation projects and shape public policies to promote dance in Latin America and the Iberian Peninsula. EDN is a collaboration network of European dance organisations, while the BPDA is a partnership of European dance festivals. Both involve private and public organisations. The networks composition can be found in Appendix 2.

These networks provide a valuable opportunity to understand how the commons approach can be used to enhance the robustness of the dance sector across diverse idiosyncratic, geographical and governance scenarios within different institutional, infrastructural and funding support systems. By examining these networks, we can derive some theoretical orientations about the conditions for commons to operate as a third way when public and private actors are involved. Furthermore, comparing networks at different organisational stages will grant a broader perspective on the evolution of commons and enable the formulation of recommendations for cultural managers and policy makers operating in the dance sector.

The Governing Knowledge Commons framework

The GKC framework (Frischmann et al., 2014) offers a standardised yet adaptable analytical approach for understanding different types of intellectual commons. It builds upon Ostrom's previous work but offers distinct advantages (Madison et al., 2019).

Frischmann et al. (2014) recognised the complexity of knowledge commons and highlighted the importance of understanding the interactions among resources, participants, and governance structures in relation to intellectual resources. They emphasise that these interactions can directly influence the characteristics of the resources managed by a knowledge commons. Furthermore, the authors argue that the patterns of interactions shape by the formal and informal rules of a knowledge commons are closely linked to its outcomes. This means that the rules, resources, and ways in which people interact are inseparable from the production of common knowledge and play a crucial role in determining its form and content. The arrows in Fig. 1 represent these reinforcing cycles among the different categories of analysis.
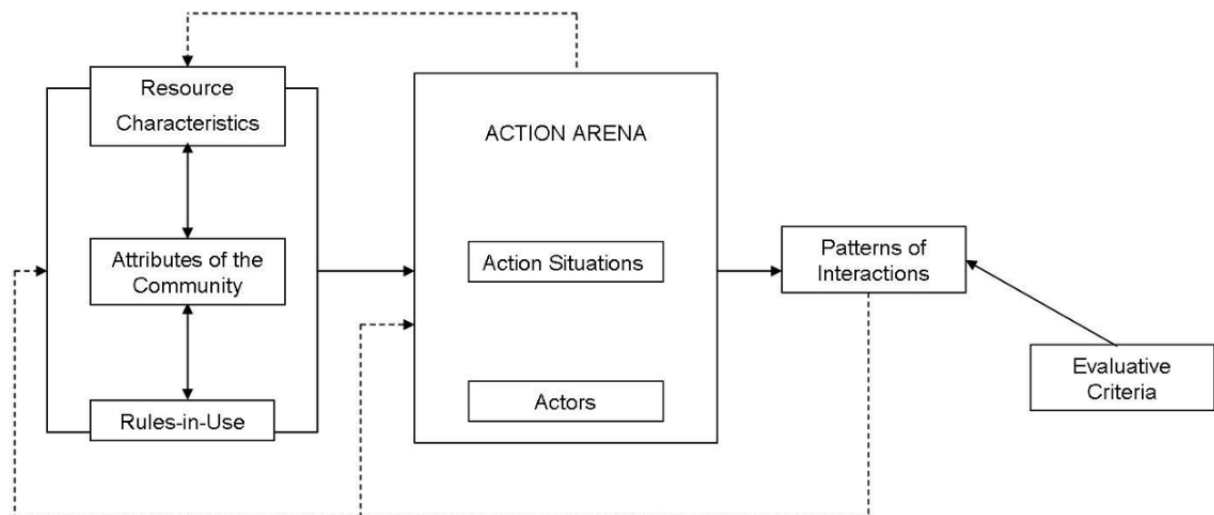
Figure 1: Governing Knowledge Commons framework. Source: Frischmann et al. (2014)

For this research, both primary and secondary sources of information were consulted. In the case of the first, the framework was applied through semi-structured interviews conducted with members and network managers of the three case studies between April and May 2023. Quotes from interviews appear between quotation marks and in italics. In order to maintain the anonymity of the interviewees, only the network to which they belong is referred to. The questionnaire was developed based on the work of Madison et al. (2019), Frischmann et al. (2014) and Davies (2016), with an emphasis on the evaluation objectives of the proposed assessment model. It can be found in Appendix 1.

Moreover, the study examined the statutes, membership agreements, and other network documents to gain insights into the formal rules governing the networks. These documents can be accessed on their respective websites. Considering the qualitative approach adopted in this study, the literature review serves as a valuable data source, providing relevant information and theoretical foundations for the research.

Closing remarks

Results of the evaluation

This research has inquired *how can the commons approach be used to enhance the robustness of the dance sector?* and looked for an answer in transnational collaboration networks. To do so, it has developed a novel evaluation model for the field, inspired by the visions of Grumbach and Hamant (2020) and Melo (2015) and based on Frischmann et al. (2014)'s analytical framework.

Firstly, the evaluation measured the network's ability to increase visibility for incidence. Visibility is of utmost importance as it can influence how government resources are allocated, shedding light on why essential public goods may be overlooked despite their significant benefits (Mani and Mukand, 2007). Trough the antecedent of the *Red Sudamericana de Danza* and its "institutional hacking" stategy (Shulz, 2019), the PID has successfully influenced the cultural agenda of the involved governments. EDN is still redefining its advocacy strategy, limited by the lack of a physical office in Brussels close to the decision-making centres. In the case of BPDA, the construction process still reflects on how and what kind of lobbying, what kind of influence on European public policies they could have as a network and what is complementary. A possibility they handle is getting involved as an organisation in other structures, like EDN, enacting the lobbying discussion in more empowered bodies, while still reserving the prospect of fighting for issues that are relevant to festivals. Via their support to national cultural policy, its reports and programmes, all the networks contribute to the recognition of dance as a valuable art form and career path. Lastly, the PID has successfully secured the allocation of funds from

Iberescena and Acción Cultural Española. However, at the national level, budget increases are mediated by power dynamics (Rubin, 2019). The examples provided in the case of EDN show how members locally benefited from participating in the network. However, limitations in available resources may hinder the network's ability to address complex situations, as in the case of a dance house whose continuity got compromised by the worsening of relations with the authorities due to the fascist turn of the national government. Overall, the results indicate that networking positively impacts the visibility of the dance sector, empowering members to engage with local authorities, hence increasing incidence.

Secondly, the model assessed the network's resource management for productive sector development, including strategies for resource sharing and its impact within the dance sector. The artistic residences and a better positioning in the Tanzmesse in the case of the PID, the Carte Blanche programme and alliances with other networks, like Perform Europe, for EDN, and the Open Air, Visiting Artist and Scaling Up pogrammes of the BPDA, are examples of improvement of the use and sharing of resources, its impact on the productive development of the sector and their ability to secure additional resources for artists through collaborative efforts. All the networks prioritise collaboration and common goods over competition and ownership, but face challenges in setting technical standards and the harmonisation of processes for better collaboration while also preserving artistic diversity. As we are discussing artistic production with a high idiosyncratic component, resource exchange could also get compromised by the lack of a common view on what "good art" is. *"Will it suit my audience? Can I somehow contextualise it in a way that is relevant for my audience? Or can I find a new audience?"*, seem to be recurrent concerns. Wage inequalities among artists from different countries also pose significant challenges about fees that remain unsolved.

Thirdly, the evaluation examined the network's initiatives for knowledge transfer and sharing within the dance sector, focusing on the enhancement of the sector's knowledge base, skills, and capacity building. The networks contribute to the sector's knowledge base through workshops, reports, and knowledge sharing platforms, dedicating considerable resources that benefit the dance community. CONEXIONES, the Cultural Policy Observatory, the mapping of creation centres and artistic residencies for dance and of information systems and initiatives around dance in Ibero-America, and the support to the National Dance Plan of Uruguay (PND Uruguay, 2022), are some of the PID efforts in this regard. EDN contribution is expressed through the ateliers, conferences and reports, and BPDA's via its Intensives and Visiting Artist programmes. Digital technologies seem to have an overall positive impact in the knowledge transfer capacity. However, it generates undesirable effects on trust-build that should not be neglected.

Fourthly, the evaluation explored the network's inclusivity and diversity, assessing its approach to democratic decision-making mechanisms and the impact of diverse perspectives on innovative thinking, effective tool selection, and generating benefits. The analysis reveals that all networks have democratic governance structures in place and that they are actively seeking to enhance participation and overcome practical difficulties that may undermine real involvement. Hosting activities within EDN is open to various entities. Initially, resource availability limited the choice of hosts. However, the network has now embraced a more democratic approach through the implementation of open calls and structured processes that foster transparency. Additionally, the composition of the networks shows high degrees of heterogeneity. While this is challenging in terms of the decision-making process, all the networks expressed that it fostered their capacity to better understand the dance sector's reality.

Lastly, the evaluation established the link between collaboration networks and the robustness of the dance sector by assessing the networks' ability to address broader geopolitical needs. Countries deal with global commitments such as UNESCO Convention on the Diversity of Cultural Expressions (UNESCO, 2005) or the Sustainable Development Goals (SDGs). In Europe, the European Agenda for Culture (European Commission, 2018), the EU Strategy for International Cultural Relations (European Commission, 2016) and the European Green Deal are some of the key strategic EU international documents for the cultural field. These agendas resonate both on and off stage. Networks are grappling with questions of reciprocity and equity in international exchanges and sustainability in productions, but individual members' capacities and contextual differences influence how these issues are addressed. Moreover, the funding scheme by CE has shown to be problematic for the European networks' ability to create positive change beyond the dance sector, regardless of some specific success stories, like that of the Czech platform of EDN. The *Manifiesto Iberoamericano de la Danza* summarises the PID's

ability to address needs that extend beyond the dance field.

Limitations

A general limitation about the knowledge commons approach is the difficulty to demarcate and classify all of the intangible resources generated and shared among the community members. As the objective of this study was to determine the connection between a commons-based governance system and the robustness of the dance sector, the GCK framework was only used as the analytical tool of the evaluation model. Hence, a detailed analysis of the resources generated and shared by the networks was missing, which could be overcome with further research classifying the type of resources, addressing the nuances and shedding light on the knowledge generation dynamics.

Another recognised limitation is that it only addressed publicly funded networks. Addressing other structures, such as organised civil society networks, would allow us to better understand how important public funding is for achieving the goals and objectives of the networks and discuss the role of the state in the dance sector in a more holistic way. This would be complemented with a more thorough analysis of the relationship between networks and their institutional setting. Although relevant for the case, this study did not go through official documentation showing the evolution of budget allocations to the sector.

These limitations intend to engage stakeholders from the sector and researchers from academia interested in building bridges between the dance field and other knowledge realms.

Recommendations: how to apply suboptimal systems in dance management

Applying the notion of suboptimal systems to cultural management involves taking a flexible and adaptive approach to the management and administration of cultural organisations, networks, institutions, and projects. Following, this research highlights some ways in which the approach can be implemented in the dance field:

1. **Embracing cultural diversity.** Dance management should actively support and celebrate a wide range of cultural expressions, traditions, and perspectives. It should ensure equitable access to cultural resources for diverse communities, promoting inclusivity and representation, including the diverse dances constructed from social and community practices in the multiple cultural communities.
2. **Promoting active participatory approaches.** Involving the dance community in decision-making mechanisms increases engagement, ownership, and responsiveness to its needs and aspirations. Participatory practices ensure that dance initiatives better serve the people they aim to benefit. A key element, however, is to guarantee the basic tools so that all those who want to participate in decision-making can do so from an informed position, enabling active discussion and real involvement in the debate. To this end, it is recommended that round tables and workshops be organised to develop the existing capacities of dance actors and to foster new skills, in order to ensure more equal participation.
3. **Fostering collaboration and partnerships.** Dance management should prioritise cooperation and resource-sharing among cultural organisations, artists, communities, and stakeholders by promoting networks of collaboration and social organisation among dance actors, in order to foster their associativity. By fostering collaboration, a more inclusive and sustainable cultural ecosystem can be created.
4. **Managing resources sustainably.** It involves considering the environmental, economic, and social impacts of dance projects and events. Longer creation processes, sustainable mobility, harmonised processes, and responsible resource consumption, are sustainable practices to consider. However, this should always be in consideration to the possibilities and characteristics of the organisations.
5. **Following continuous learning and adaptation.** Recognising that there is no fixed or optimal way to manage dance endeavours, they should cultivate a culture of learning, experimentation, and reflection. By being open to feedback, seeking new insights, and adapting strategies to changing contexts, dance managers can navigate the dynamic nature of the field more effectively.
6. **Rethinking and redesigning funding schemes.** At the policy level, programmes like Creative Europe seem to pose a contradiction. They seek to promote cultural diversity but also to increase the competitiveness of the cultural sector. The result is a highly competitive funding scheme that rewards those who are better at writing and submitting projects rather than those who contribute more to the sustainability of the sector. We have shown the importance of sharing more and competing less. More flexible funding

schemes should be developed that allow networks to design activities more in line with their changing reality and context. This way, they could be more adaptable and respond easier to unexpected events. Inter- and intra-institutional partnerships and a sense of co-responsibilities should be fostered among dance organisations, agents and the public administration in order to decentralise and strengthen existing resources, instruments and programmes. Resource sharing and distribution through a commons approach appears to respond better to the needs of the dance sector than the arm's length model previously discussed. In this regard, more funding opportunities should be based on collaborative approaches rather than individual competition, promoting longer, slower production processes that allow artists to research more and travel less.

Conclusions

This research has shown that networking, both as a strategic behaviour of dance managers and as an organisational form, has positives effects on the robustness of the dance sector. The application of suboptimal systems in the governance of transnational dance networks offers a framework that prioritises solidarity, collaboration and sustainable processes, challenging conventional modes of growth. Resilience, as a concept, promotes flexibility, redundancy, and diversity.

A commons-based governance system allows dance networks to deliver transformative projects that enhance the robustness of the sector. This conclusion is founded on their demonstrated capacity to increase visibility for incidence, manage resources for productive development, share knowledge for capacity building, establish inclusive, democratic decision-making mechanisms, and address broader geopolitical needs. In this sense, it contributes to overcome the social dilemmas faced by the participants.

When examining the networks, centre-periphery dynamics emerged between South-North as well as East-West countries, both within the European and the Ibero-American context (Torres and Ahumada, 2022; Godoy et al., 2012). These dynamics encompass various aspects such as production structures, incentives for cooperation, terms of exchange, and the use of soft power (Nye, 1990). The relationships between actors from different regions was influenced by power imbalances, historical legacies, and disparities in resources and influence. Therefore, a critical analysis is recommended to understand and address potential asymmetries and ensure equitable participation and collaboration within these networks.

Differences also appeared at the policy level. In the Anglo-Saxon and European regions, policies are being implemented that primarily focus on the new creative and cultural industries. These policies are supported by strong determination from both regional and sectoral perspectives. In contrast, Ibero-America is witnessing the emergence of a discourse and practice that combines the power of community cultural management (Morales Astola, 2018). This unique and evolving model of cultural management in Ibero-America encompasses professionalism, communitarianism, and entrepreneurship.

Cultural managers play a crucial role in shaping the dance sector, and their ability to choose their actions and learn from alternative approaches contributes to the field's robustness. Networks, as opposed to traditional governmental oversight models, offer a more responsive and inclusive platform for collaboration and decision-making. Interactions within the network enable members to learn from each other. Each structure's mission and vision for art become clearer, fostering understanding and research about different approaches to engagement with the public, social inclusion, healing through movement, and more. Members gain insights into governance, funding connections, and responsibilities, deepening their own work.

Informal rules showed to hold greater significance than formal ones in explaining the success of these networks. Dance managers and organisations bring different backgrounds, skills, expectations and interests to collaboration, so a successful cooperation depends, among other things, on a governance system that establishes and maintains trust. This emerged as a common thread among all the cases, especially considering that these are transnational organisations where physical proximity is the exception rather than the norm. Furthermore, digital technologies bring both opportunities for collaboration and challenges for trust-building that deserve a closer look. Future research could address this and examine the effects of digitisation on dance management.

Current obstacles faced by the cultural sector call for the building of trust and relationships between artists and organisations from different cultural backgrounds, moving beyond traditional models of collaboration,

and creating spaces for dialogue and exchange (Janssens, 2018; Steinkamp, 2013) and a shift towards a more sustainable and socially responsible approach, with a focus on deeper connections and stronger narratives (Teuchies, 2020).

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Appendix 1 - Governing Knowledge Commons questionnaire for the case of dance networks

The following questionnaire is an adaptation of Frischmann et al. (2014), Madison et al. (2019) and Davies (2016). Depending on the type of member interviewed, some questions very modified or omitted.

Background environment

1. What is the background context (legal, cultural, etc.) of this particular commons?
2. What is the 'default' status, in that background context, of the sorts of resources involved in the commons (patented, copyrighted, open, or other)?

   Goals and objectives
3. What are the goals and objectives of the network and its members, including obstacles or dilemmas to be overcome? How do you think your goals and objectives [as a member] align with those of the network?
4. What is the history and narrative of the network?
5. Are these networks addressing the motivations for cooperation? Why do these networks exist? What are they providing that the market or the state do not?
6. What were your motivations for joining the network? Are they different from the motivations to remain in the network? Are you a member of any other cooperation networks?

   Action arenas
7. How do you get involved in the network? How active do you participate in the assemblies and other events? How well do you think your opinion is taken into account? How do members of the dance networks get involved in the activities? Are there any rules regarding this? Does it change from one arrangement to another?
8. How do you manage conflicting interests?

   Resource characteristics
9. What resources are pooled and how are they created or obtained?
10. Are the individual physical resources of the dance houses at disposition of the rest? Is there shared infrastructure? How does that work?
11. What are the characteristics of the resources? Are they rival or non-rival, tangible or intangible? Is there shared infrastructure?
12. What technologies and skills are needed to create, obtain, maintain, and use the resources?

    Community members
13. Who are the community members and what are their roles?
14. What is the degree and nature of openness with respect to each type of community member and the general public?
15. How well do stakeholders understand the complex profile of the network, why it is important and what brought it about?
16. How well do networks' own public (members and users) understand their own profile, and why and how it came about?
17. Which of these characteristics are driven, respectively, by internal demands (e.g. from members, officers, users) or by external pressures (e.g. from stakeholders, funders)?

    Governance or rules-in-use
18. What are the relevant action arenas and how do they relate to the goals and objective of the commons and the relationships among various types of participants and with the general public? spaces for interaction - As an network member, what are the spaces in which you actively participate?
19. What are the governance mechanisms (e.g., membership rules, resource contribution or extraction standards and requirements, conflict resolution mechanisms, sanctions for rule violation)?
20. Who are the decision makers and how are they selected? How does the complexity and level of responsibility attached to the profile match to the resources and financial structure of these networks? How do networks balance the competing pressures imposed by the relative demands of each within the whole? Who (outside 'the core group' of officers and board) really understands the nature and implications of this challenge?
21. What are the institutions and technological infrastructures that structure and govern decision making? Are there any particular conditions imposed by the EU Creative Europe? How much of the total income of the network comes from public funding?

22. What informal norms govern the commons?
23. How do nonmembers interact with the commons? What institutions govern those interactions?
24. What legal structures (e.g., intellectual property, subsidies, contract, licensing, tax, antitrust) apply?

   Patterns of interaction and outcomes

25. What benefits are delivered to members and to others (e.g., innovations and creative output, production, sharing, and dissemination to a broader audience, and social interactions that emerge from the commons)?
26. Which direct benefits do you get from participating in the network?
27. Do you think that networks's work has some impact on the visibility and incidence of the dance sector? In which way?
28. What are the benefits and disadvantages in terms of resource (economic, physical) use and sharing? Do you think cooperation plays an important role?
29. What are the benefits and disadvantages in terms of knowledge sharing and capacity building?
30. What costs and risks are associated with the network, including any negative externalities?
31. In the reports, about sustainability, mobility, international relations, you address agendas that respond to logics greater than the dance field because they are characteristic of the geopolitical arena, but that affect the sector anyways. How do you manage conflicting interests and inequalities that emerge from being such a geographically diverse network? Have you met challenges along the way?
32. How do you manage the dilemmas attributable to the need to coordinate knowledge sharing among multiple constituencies and stakeholders that collaborate with respect to creation and management of the resource? Considering the dance value chain, interests to be accounted for include dancers and dance houses, their disciplines, funding bodies, commercial partners, and the public.
33. Is the network working with other networks?

Appendix 2: Composition of the networks

In the following order, Table 1 - PID member and associate countries. Members refer to the countries that have signed the convention and associate to those who have not yet done it, Table 2 - BPDA Members, Table 3 - EDN Members. Those marked with an asterisk are the founding members of the network.

Member countries	Institution	Department	Member since
Argentina	Ministerio de la Cultura	Coordinadora en promoción y difusión de las artes escénicas	2021
Chile	Ministerio de las Culturas, las Artes y el Patrimonio	Secretaría Ejecutiva de Artes Escénicas	2019
Colombia	Ministerio de Cultura	Grupo de Danza, Dirección de Artes	2019
Costa Rica	Ministerio de Cultura y Juventud	Teatro Popular Melico Salazar	2019
Cuba	Ministerio de Cultura		2019
Ecuador	Ministerio de Cultura y Patrimonio	Subsecretaria de Emprendimientos, Artes e Innovación	2019
Panama	Ministerio de Cultura	Dirección Nacional de las Artes Ballet Nacional	2021
Peru	Ministerio de Cultura	Dirección de Artes	2022
Uruguay	Ministerio de Educación y Cultura	Dirección Nacional de Cultura Instituto Nacional de Artes Escénicas	2019
Venezuela	Ministerio del Poder Popular de la Cultura de Venezuela	Instituto de Artes Escénicas y Musicales	2020
Associated countries	**Institution**		
Brasil	Secretaría especial de cultura		
El Salvador	Ministerio de Cultura		
Mexico	Secretaría de Cultura		
Spain	Ministerio de Educación, Cultura y Deporte		
Paraguay	Secretaría Nacional de Cultura		

Festivals and institutions	Country	City	Established
ONE Dance Week	Bulgaria	Plovdiv	2008
International Dance Festival TANEC PRAHA	Czech Republic	Prague	1989
Zodiak – Side Step Festival	Finland	Helsinki	1996
Tanz im August / HAU Hebbel am Ufer	Germany	Berlin	1989
Dublin Dance Festival	Ireland	Dublin	2002
Torinodanza Festival	Italy	Torino	1987
New Baltic Dance	Lithuania		1996
CODA Oslo International Dance Festival	Norway	Oslo	2002
Sismògraf Dance Festival	Spain	Catalonia	2009
Danscentrum Sverige	Sweden		
Julidans	The Netherlands	Amsterdam	
Dance Umbrella	United Kingdom	London	1978

Dancehouse	Country	City	Established	Member since
Tanzquartier Wien	Austria	Vienna	2001	2009*
STUK House for Dance, Image and Sound	Belgium	Leuven	1986	2015
Derida Stage Derida Dance Center	Bulgaria	Sofia	2010	2020
HIPP Hrvatski institut za pokret i ples	Croatia	Zagreb	1992	2015
Dance Gate Lefkosia	Cyprus	Lefkosia	2007	2009*
Dance House Lemesos	Cyprus	Limassol	2007	2011
PONECTanec Praha	Czech Republic	Prague	1991	2015
Bora Bora	Denmark	Aarhus	2011	2017
Dansehallerne	Denmark	Copenhagen	2009	2009*
Tanssin Talo	Finland	Helsinki	2010	2013
Maison de la Danse	France	Lyon	1980	2009
KLAP Maison pour la Danse	France	Marseille	2011	2011
CND Centre National de la Danse	France	Pantin	1998	2010
CDCN Le Gymnase	France	Roubaix	1983	2022
CDCN La Briqueterie	France	Vitry-sur-Seine	2013	2018
HELLERAU European Centre for the Arts	Germany	Dresden	1990s (1911)	2009*
Tanzhaus nrw	Germany	Düsseldorf	1978	2009*
K3 Zentrum für Choreographie	Germany	Hamburg	2006/7	2012
Duncan Dance Research Center	Greece	Vyronas – Athens	1980-92 (1903)	2009*
Trafó - House of Contemporary Arts	Hungary	Budapest	1998	2015
Dance Ireland	Ireland	Dublin	1989	
Dance Limerick	Ireland	Limerick	2013	2019
CSC Bassano del Grappa Centro per la Scena Contemporanea	Italy	Bassano del Grappa	2008	
Oriente Occidente	Italy	Rovereto	1981	2022
Lavanderia a Vapore Fondazione Piemonte dal Vivo	Italy	Torino	2015	2018
Lithuanian Dance Information Centre	Lithuania	Vilnius	1995	2021
TROIS C-L Centre de Création Chorégraphique Luxembourgeois	Luxembourg	Luxembourg	1994	2019
ICK Dans Amsterdam ICK Artist Space	Netherlands	Amsterdam	2009	2013
Korzo theater	Netherlands	Den Haag	1980s	2022
Dansateliers	Netherlands	Rotterdam	1993	2015
DansBrabant	Netherlands	Tilburg	2013	2019
Lokomotiva Kino Kultura	North Macedonia	Skopje	2015 (1937)	2020
Dansens Hus Oslo	Norway	Oslo	2004	2009*
DeVIR | CAPa Algarve Centre for Performing arts	Portugal	Faro	2001	2009*
O Espaço do Tempo	Portugal	Montemor-o-Novo	2000	2013
AREAL Space for choreographic development	Romania	Bucharest	2021	2021
Station Jerwood DanceHouse	Serbia	Beograd	2005	2020
Kino Šiška Centre for Urban Culture	Slovenia	Ljubljana	2009	2015
Mercat de les Flors Casa de la Dansa	Spain	Barcelona	1985	2009*
Dansens Hus International Scene of Contemporary Dance	Sweden	Stockholm	1991	2009*
Dampfzentrale Bern	Switzerland	Bern	1986	2015
Pavillon ADC Association pour la Danse Contemporaine	Switzerland	Genève	1986	2009*
Tanzhaus Zürich	Switzerland	Zürich	1996	2010
Dance Base	United Kingdom	Edinburgh	1994	2016
DanceEast Jerwood DanceHouse	United Kingdom	Ipswich	1983	2011
Sadler's Wells	United Kingdom	London	1998 (1683)	2015
The Place	United Kingdom	London	1969	2009*
Dance City	United Kingdom	Newcastle Upon Tyne	1991	2015