

# Distribution Handbook for Emerging Performing Arts Professionals



Everything You Always Wanted to Know  
About Distribution (But Were Afraid to Ask)



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## Welcome!

The artistic development of a person or collective involves key phases and moments, from creating your first piece to developing a professional and sustainable practice in the performing arts. One such stage concerns entering a process of distribution to show your work to additional audiences.

This is both a significant and healthy target, but also a challenging one. It involves constant team effort, requiring you to set goals and regularly evaluate your actions. It will also test your patience and motivation. So yes, it is a lot, but it is also rewarding and worth the effort in the end!

We, performing art professionals from different horizons, wrote this handbook to help you ensure that—as artists, producers, or anyone in a team—you ask yourselves questions about why, where and how to present your work in the hope it will lead to exciting adventures.

While this brief guide is neither exhaustive nor rigid, it is meant to inspire you and lead you to solutions that address your needs.

# Before you start...

Touring one's work requires a considerable amount of energy and time. The desire to reach a larger audience, and to make a piece live as long as possible, is not only legitimate, but also a more sustainable way to create without overproducing.

Competition out there is fierce, and touring requires personnel willing to adapt to different contexts, sometimes with challenging economical and technical standards.

Furthermore, in a world where not all works are intended for touring, the uniqueness of what you offer to national and international presenting partners—such as festivals and theatres, often designated as 'presenters'—is decisive.

Think about scale, content and language, and ask yourself:

- Is my artistic practice ready for distribution?
- Is it the right work to tour?
- If so, is it worth making artistic compromises for that purpose?
- Is my team able, ready and willing to—or even interested in—touring?

If you replied yes to all these questions, then go for it! It is a large but worthy investment that will allow you to develop a career, meet other audiences, confront different cultures, and grow as an artist.



Distribution should be integrated into the production mindset and process from the very beginning, so plan for this in your creation budget as well.

## Where to show your work?

When it comes to staging a show, there are tons of options depending on the style, theme, and format of your work, not to mention your own goals, plans and desires. Rather than trying to knock at every door, it is helpful to understand what type of physical, cultural, geographical, even financial contexts will offer the best fit.

For instance, ask yourself if your work is meant to be performed inside a venue or outdoors, or if it would better resonate on a large stage or in a more intimate setting. It is also good to understand whether your performance fits within a cultural context...

Is it a work for a specialised or wider audience, and does it suit the presenter's aesthetics?

Will its themes interest—and even challenge—the audience of a specific region or country, or will its content go too far and risk being hurtful and inappropriate?

Is the language you use—spoken or artistic—within the grasp of this new audience, and, if not, how can you translate it or make it accessible?

Can the presenter you are talking to even afford to present your piece in terms of scale and logistics—or, alternatively, is it too small for their venue?



Before committing important human and financial resources, stop to think and try to understand where to deploy your energy for maximum impact.

## How to get started?

There is no absolute answer to this question. Every artist and presenter are different, and aesthetic, cultural, social and political contexts exert a considerable influence.

The first step on this long and sometimes frustrating road is to set achievable goals and manage expectations for everyone, from the artistic director to the performers, producer, technical team, and all involved in the project.

Investing in distribution is risky and does not always work. Success takes time and planning should thus be long term. It is definitely not an exact science but rather a combination of soft skills, patience and empathy. It is not magic, either, but, at some point, you will probably need a little luck.

It is crucial to remain open yet strategic: curiosity in the presenters' artistic endeavours and their conversations with fellow artists will help save you a lot of time and target more suitable opportunities for your work.



Cultivating deeper relationships is the best bet; it offers a direct positive impact on a human level, and the right people may eventually land in the right positions to support you.

## Who are the people involved in this effort?

Within an artist's team, multiple professionals perform different roles and assume different responsibilities: artistic, technical, logistical and even legal dimensions have to be addressed by separate individuals. These people need to be able to understand who does what and communicate that clearly, both within and beyond the team.

Similarly, theatres and festivals have their own staff and functions, systems and processes—which may vary depending on the scale of the institution, its geographical location or its history—and are designed to best assemble an artistic programme relevant to their audiences.



Defining who does what and matching that with the presenter's staff is more important than assigning job titles that to some people might mean nothing.

What makes this more difficult is that job titles not only change from language to language but also within the same language depending upon different regions or sectors. Always consider to whom you are talking when working on distribution, particularly internationally. Consequently, take the following glossary with a grain of salt. It is better, when thinking about the personnel involved on the artist's side, to think in terms of specialised functions surrounding an artist and to try to label them in a way that will be clear within the team as much as among the presenters you contact.

The artist (sometimes artistic director of a company) is responsible for the creative element, which is in many ways the cornerstone of the whole enterprise. However, steering the distribution effort is also part of the job description. An artist must set realistic goals, assign resources and, more importantly, support their whole team. Furthermore, unmediated conversations between artists and presenters are insightful and a nice way to connect: it is something to enjoy, not fear.

The distribution manager defines the promotional strategy with the artist, builds and maintains a national and international network, attends industry events, markets and platforms, and hosts / handles guest curators when the artist is showing their work. Distribution managers negotiate and sell performances, manage presenter relationships, supervise communication with professionals, and often try to accompany the artist on tour.

The production manager's duties, on the other hand, start when touring opportunities materialise and address the associated logistics, including contracts, travel, accommodation, etc. They usually travel with the artist to coordinate personnel and schedules, and their role includes fulfilling a presentation agreement within time and budget, as well as making sure presenters deliver on their responsibilities.

The technical director liaises with venues and oversees all technical components. Their mission starts with making sure that a work suits the venue and / or how to adapt it to ensure this, and eventually covers overall coordination with the presenter's technical team, from validating space and equipment to scheduling work shifts from get-in to build-up. This includes tests, rehearsals, and performances until the strike down after the last show, and the subsequent packing of the artist's effects and vacating of the venue.

The communication manager coordinates visual and textual material, providing information to presenters and journalists and verifying it is accurately published. They work around scheduled events (premieres and performances, press conferences and programme releases, etc.) and conceive, generate and manage a longer-term discourse about the artist on, for instance, social media.

The administrator deals with hard facts and sensitive matters. They take care of contractual details, human resources, financial transactions, legal aspects, etc. Some administrators also deal with funding applications and reporting, follow up with institutions, and make sure that everyone remains on the right side of the law. Administrators are both an artist's back-office and their backbone—more often than not, one way or another, they support all an artist's personnel.



Production managers can also be called tour managers or road managers, and it is not unusual for a distribution manager, or even a technical director, to perform this role, especially in smaller groups.

## What is the right model for me?

There are multiple ways for artists to structure their work. Some choose to freelance or form collectives and use employer groups or third-party companies to take care of their administration. Others, depending on their access to funding and other sources of income, set up their own companies: a not-for-profit association, for instance, or a limited company.

Similarly, artists can deploy different models when it comes to the distribution of their work. In essence, the two overarching systems come down to internal vs. external, i.e. whether a distribution manager is part of the artist's team—if the personal skills and will to learn are present—or belongs to a separate, specialised entity.

### **Internally**

Emerging artists often develop their promotion in-house, which can mean that either one member of their team starts to work on that aspect or an external person is brought into the team to take care of distribution.

It often seems that hiring someone to contact presenters and promote your work is more expensive than asking someone already in the team... Keep in mind, though, that the time that this person invests into distribution is additional, thus increasing their workload and/or shifting their former tasks to someone else. On the other hand, a new team member will need time to understand how to represent an artist, their values and their work, but will usually bring with them methodology and networks.

Ultimately, having a distribution manager on payroll provides you with someone who fully understands your artistic language and can speak capably about it. They share your values and vision, are aware of your rhythms, and grow with your project, all the time building long-term relationships with presenters and curators.

In both cases, however, an artist must, over time, commit financially—through structural funding or by budgeting the position in productions and sales—in order to allow the effort and network to blossom, even if a relationship begins on a part-time basis. This model works best when your company has enough activity to sustain the role and you are ready to support someone's professional growth internally.

### **Externally**

If you prefer to delegate your distribution work to a third party, you can reach out to an agency or production office, depending on the scope of the work you intend them to accomplish on your behalf. Both options refer to entities existing independently from your own company, and they will represent you—as well as other artists—by promoting your work within their network of curators and presenting institutions, often working across both disciplines (theatre, dance, circus, performance) and territories.

Each solution is similar, and these terms could almost be interchangeable, but we make a distinction here. Agencies are often more focused on a distribution strategy and relationships with presenters, sometimes including production management and tour coordination, whereas production

offices support artists with a wider array of services such as long-term development planning, fundraising, human resources, and administration. A proper production office is not just an administrator—it is a strategic ally that understands the artistic ecosystem and also shares your vision.

Contracting an external entity implies paying them a fee to accomplish the scope of work that has been agreed upon. In the case of a production office, the artist will pay the company a fixed monthly or annual rate based on the delegated missions and resources (time and costs) allocated by the production / distribution office to accomplish them. In contrast, an agency would be paid on a commission basis, usually 10~15%, depending on how far the collaboration goes (to contract or beyond, including coordination, for instance, or preparation).

Of course, there are hybrid solutions too, such as a retainer system (commission-based with an advanced minimum guarantee) or a smaller fixed income with a reduced commission rate on top.

## Which one's for you?

Naturally, both models have their pros and cons, and both require a financial effort from independent artists to navigate the broad field of performing arts and distribution.

In general, when proceeding internally, it is easier to start small and scale up, but it takes more patience and ingenuity to create connections and integrate networks. On the other hand, production offices come with this knowledge but will ask you to commit financially, while agencies might require a lower initial investment but will need to establish the «saleability» of an artist before committing their own resources...



You are not the only one deciding: successful agencies and production offices have an artistic identity and curate the artists they represent to match their networks / markets.



# Learning by doing

Now that we have looked into the relevant background and explored basic questions, it is time to examine essential tools and multiple opportunities.

## Tools

If we leave all intangibles (such as connections and network) aside for a moment, there are a few concrete elements that play an important role in the promotion, planning and execution of a performance, both for presenter and artist.



Learn to be specific AND flexible by identifying both the optimal and minimal conditions in which your show can take place.

## Budget & Pricing

If you are trying to distribute your work, you must know its selling price. When budgeting, always find the 'no go' limit, i.e. the minimal costs involved in presenting a performance while paying everyone fairly. Afterwards, add some buffer to cover back office and distribution work, with 20% a good rule of thumb, though if you work with external distributors you might need to detail this better. Your selling price will offer a little flexibility within this margin. What you do not include in the price are travel (including set transportation), accommodation and per diems, often referred to during negotiations as «plus, plus, plus», since these +++ can vary considerably according to the distance to a presenting venue and, of course, local rates. Keep in mind that budgeting for a tour is different to budgeting for a production: a touring party is leaner, and team members will combine certain roles on the road. A smaller team also translates into a lower price, lower costs for the presenter, and a lower ecological impact.

## Technical Rider

Not included in the «price +++» are the technical costs required to perform the show on the presenter's side. To allow them to evaluate these costs properly, the artist must prepare and provide a technical rider. This document can include plans and drawings (particularly a lighting plot) and always details the technical equipment that are indispensable for a performance. In general, common items such as sound, light and video projectors are supposed to be provided by the presenter, whereas more specialised equipment (programmed computer, special lights, custom-made rigs, etc. and obviously set and costumes) should be provided by the artist. Your «tech rider» will list all these items in exhaustive detail, including, when necessary, specific brands of equipment, types of lenses, gels and filters, stage elements to build on-site, etc. Finally, the tech rider tells a presenter how many staff they will need to provide, and for how long, ideally in the form of a personnel schedule from get-in to load out.

## Presentation Agreement

This agreement formalises financial and technical conditions in a clear manner, understood by both parties, and the technical rider should be included with the presentation agreement as an appendix. This helps plan the administrative and promotional side of the collaboration as well as preparing for any complications or cancellations. As a contract, it is a legally binding document, which means that it can be enforced in case of breach and that it has to comply with the law—or, when touring internationally, the laws of different countries. Who

prepares it, though, is a tricky question. To avoid any misunderstanding, independent artists, with their smaller teams, should prefer their own model, but often artists' agreements do not reflect a presenter's local realities. What is more important is where the legal jurisdiction of the agreement is located: even if it seems counterintuitive, placing the jurisdiction where the presenter is based is preferable because a local court will always be more able to act in the event of a dispute. When working internationally, pay attention, too, to local taxation and make sure everything is clearly described in the agreement. On the one hand, for instance, there may be value added taxes at play, and, in that case, it is important to make sure that the agreed fee is net of these taxes if they are not recoverable on the artist's side. On the other hand, there are labour-related costs, ranging from withholding taxes (taxes paid in the presenter's country, often recoupable through bureaucratic process in the artist's country) to social coverage (which is only recoverable in some cases). Author's rights are also addressed in an agreement as there are two general systems in place (the so-called French Authors' Rights and Anglo-Saxon Copyright). If the presentation of the artist's work is part of a co-production by the presenter, a separate co-production agreement will be signed alongside the presentation agreement.

## Mobility Funding

Be aware of your eligibility for travel grants and other funding sources that might support your touring activities. These are never guaranteed, but to improve your chances it is important to learn about deadlines, the documents required (including an official letter of invitation), and even the strategic interests of an institution. Knowing these well in advance will allow you to use any potential funding to convince a presenter sooner, helping ensure a successful application.

## Artists with Borders

Borders still exist so your team members might need a visa to access a country and a work permit to perform. Please make sure when negotiating that the inviting presenter supports you through that process, providing both advice and relevant documents. Do not, in the current climate, underestimate this process, particularly if you employ personnel from multiple backgrounds. This applies similarly to goods, since custom officers may want to raise an excise tax on the equipment you transport with you. Do your research in advance, and visit your local chamber of commerce, which will be able to help you put together an ATA Carnet, a document listing everything you carry with you for temporary importation. You will usually need to deposit a percentage of the total value of your material as a guarantee that you will return it to its country of origin.

## Promopack

The last tool worth discussing is related to the documentation of your work. Good photos (high resolution for print) and well produced videos (full length and / or trailers) are helpful to promote and sell your work, although they can never replace the live experience. Text descriptions are also important and should be carefully crafted since they can trigger enough curiosity for a presenter to look into your work and get back to you. Press reviews are also relevant: they are perceived as neutral opinions (they are not) and signify prominence and maturity. Put all these elements together in one document accessible online with detailed credits and links to high resolution pictures, videos, and supporters' logos.

## Opportunities

Sharing a moment with a presenter is the best way to connect and begin a relationship, especially if you can do that in person. Luckily, there are plenty of circumstances in which to meet people while conducting your work, with each opportunity offering different and complementary merits.

## Residencies

Whether funded or not, art residencies provide a bubble of time and space for artists to sharpen their talents, explore fresh modes of expression, and expand the understanding of their craft. They also offer precious and privileged access to a presenter's team and countless opportunities to chat to them without pressure.

If your residency takes place in a metropolitan area, attend multiple shows, contact other venues, meet other artists, and develop your network around shared values and interests. When a work-in-progress is part of the deal, think twice about whom to invite—or not to invite—based on the stage your work finds itself in.



Producers' residencies or camp programmes have recently emerged, allowing your team to grow professionally alongside you.

## Premieres

A premiere is a 'must inform' event. A newsletter is an easy way to reach all your contacts but it will often be spam-filtered or trashed. Send one anyway!

In addition, take your time to write individually, planning ahead (by at least two months), inviting those with whom you are in touch and / or who actively follow your work, or anyone who, based on their artistic programme, may be interested.

Ask the partners in your projects (co-producers, funding bodies) to help you spread the word and point you to people relevant to your future. It is also in their interest to promote a piece that they have been supporting.



Colleagues are always a great source of information if your contact list needs refreshing or spicing up.

## On Tour

Before embarking on a tour, look at a map to find out which cities are within reasonable range and invite presenters, critics, artists and other professionals from the area to travel to see your show. If they can come, do not forget to help arrange their tickets. Once you're touring, try to organise meetings with potential partners to talk about upcoming projects.

If you are part of a festival or contextual programme, inform them about chances to see other pieces during the same period since these might further motivate them to visit and book a hotel. Plan a month in advance and send reminders about ten days before a performance, if necessary via direct messaging on social media, but try to find a balance between following up and being too pushy.



If possible, book the last train or flight the day after your final performance to allow for conversations in the morning after the work has been seen.

## Associated Artists

Some presenters—mostly theatres, but some festivals too—will choose to associate themselves with artists. This is meant to be a true partnership, ideally providing access to facilities, money and networks, and it will unfold over a given period, fostering steady development. The best of all opportunities, this can happen for both young or more established artists, in association with both small and big institutions.



This is a two-way street: as much as it helps artists to gain visibility through presenting partners, it also confers on presenters the credibility of being associated with relevant artists.

## Organised Networks: Platforms & Market Gatherings

More or less formal networks gather regularly through platform meetings and market gatherings. These are organised by institutions and presenters throughout the year and are worth attending, even if your work is not showcased. Attending such events is the best way to expand your network, so choose the ones right for you by understanding who is going to show up: identify organisers, aesthetics, the programme, and side events.

Trust your intuition, be kind to yourself, and have a positive and friendly attitude. The first time it can be intimidating, but you will eventually connect with others at your own pace, so do not rush it, be clear about your intentions, and set yourself some goals. It's better to target a few quality meetings with presenters rather than chase everyone, and try to make time for people you have met before. Follow the flow, connect with artists and producers, too, and be open to the impromptu.



To be part of a network is to be part of a community, where you will meet new people from a variety of inspiring backgrounds.

## Institutional Events

Some opportunities will present themselves from institutional or diplomatic perspectives, e.g. to celebrate a milestone in the relationship between two countries or within a broader economic or political framework. It is a legitimate concern to think about being instrumentalised and having one's work shown in an inappropriate context, but this also presents a very distinct situation in which to learn.



Do not ignore these opportunities, but always make sure to bring your own guests—personal and professional—into the official audience.

## Should I pitch or should I talk?

Briefly defined, a pitch is an act of selling and an attempt to convince others in just a handful of minutes. It presents a lot of transactional pressure and, in most cases, bounces off the surface to disappear with all the thousands of other pitches thrown into the air. The only situation where it can be a good idea to pitch your work—or yourself—is when invited, whether during a pitching session or with a simple «So tell me what you do...»

In all other circumstances, you should drop your dossiers and simply engage with the person in front of you. They might hold more power than you, but they too are humans, looking forward to a nice conversation, or getting to know someone, or discussing what is happening—artistically, politically, socially—in their milieu. Not only will you gather a lot of information, furthering your general understanding of your profession, but you might also make a friend or two on the way.

In this game of relationships and infinite projects, it is easier to remember a face and conversation than details about productions; it is nicer to walk into a room and feel reassured by the presence of someone you've actually met and listened to; and it is more efficient to be calm rather than perceived as someone pushing their own agenda who is not interested in anyone else.



## Key Resource

The importance of working before—as well as after—a meeting, platform, or network event was thoroughly addressed in 2017 by Ása Richardsdóttir and Lene Bang Henningsen in their excellent publication «It Starts with a Conversation... Question Your Knowledge by Sharing...» This key resource provides an in-depth guide to approaching international collaborations and we encourage any performing arts practitioner to read it thoroughly, and, in the meantime, we offer here a summary of part of this work.

### Prepare

Participation in any event where you might meet other professionals requires a lot of advance preparation. Think of it like planning a holiday, so map out the hotels where you will stay, the restaurants where you will eat, the cultural heritage of your destination...

Do your homework and investigate where you are headed and who will be there, as well as who can help you connect while on site. Be clear about your goals, and the specific relevance of your work, to identify the right fit for your art. Have your artistic material updated and ready, ideally in a digital format or QR, but do not bring a lot of physical media that will inevitably end up in a hotel bin. Finally, contact the people you want to meet well ahead of time with a personalised email, but prioritise quality over quantity, otherwise you risk wasting their time—and yours.

Learn to talk about your work. This is not about convincing others that you are 'the best', but about sharing your vision and values, context and interests. If you want to talk about future plans and upcoming productions, have a clear picture in mind. A general understanding of the technical and financial conditions (including grant eligibility) helps presenters to evaluate the feasibility of an invitation, though you are unlikely to sign a contract on the corner of a table.



Once you know everything, organise your notes and thoughts, and rehearse your pitch if you are invited to present one, particularly if you are to communicate in a language that you have not fully mastered.

### Be Present

During an event, always remember that, in the end, we all are just people. Be honest, be polite, and respect cultural differences. Do not present; be present. This is not (only) about you: show your colleagues some support and give space to your friends, old and new. Ask questions and listen; share rather than tell. The three most important rules of engagement remain simple—engage, engage, engage—and connecting on an empathic level is more gratifying than remaining on a transactional level. Any good memories of your encounter will last just as long as bad ones...

Do not overbook meetings. One good conversation is worth one hundred rushed meetings, so make sure to be present. Leave time in between meetings, too. After all, who knows? Maybe a cocktail or dinner date are waiting in the wings. If attending a platform or network meeting, try to stay in the official hotel(s), and never skip breakfast: this is often the only fixed meal in a busy workday, so a lot of your peers and colleagues will also be there.

Don't spend too much time on your emails. Simply check to see if replies to requests for appointments show up. Use it for in-person moments and take time for yourself to enjoy performances, meet local artists, and explore the city: expanding your horizons is always nourishing, and intelligence about gastronomy is never less than a valuable asset!



Keep track of your meetings: to whom and about what have you talked, in what were they interested, and what have you promised to send them? And, just as importantly, who are these people as humans?

### Follow Up

After an event is over, and based on your notes, follow up individually with the people you have met before they shift their attention to their next task. Act swiftly before you are forgotten, but do not be impatient: any professional who attended will have to catch up with their teams and their emails. Ask

them, too, if it is okay to keep them updated with projects and tours, and, if so, include them in your mailing list.



Organise the information you have shared and gathered for next time: you do not want to repeat yourself and will want to introduce novelty into the next conversation.

### Full Version

«It Starts with a Conversation... Question Your Knowledge by Sharing...»

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## It's a marathon, not a sprint

This information we have collected and presented here might seem at once overwhelming and insufficient, but, in the end, it is a compact process that does not differ much from entering a new social group or environment. We must introduce ourselves, engage, share with—and learn from—a community.

Attend festivals, platform events and network gatherings with friends and colleagues: it brightens the mood, opens more doors, and is a very organic way to become part of the fabric. Be spontaneous at all times: do not walk into conversations just to sell at all costs. Expanding your horizons is in itself rewarding.

Prepare for a marathon with occasional sprints rather than a continuous sprint. This is a team race, so make sure everyone enjoys it within their roles and individual skill sets. Just as there is no single artistic expression above all others, there is no single perfect recipe for distribution.

Circumstances, as well as your inventiveness, freedom, and adaptability, will lead you to your own formula, and it's a formula you will refine over time in an ever-changing world. In many ways, distribution never stops and so should be integrated into your work cycle: think about touring when producing, but focus on your artistic identity, not on what you think is a popular trend.

Distribution is a long and resource-intensive game, so the least you can do is have fun and enjoy doing it. Assumptions and fears will often delay you, while questions, active listening and intuition will make your life easier—and more stimulating!

# Credits

A big thank you to all the performing arts managers who have never ceased to share in a community that needs to stick together.

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