

DOCUMENTATION MATERIAL FROM "Questioning Agendas keðja aarhus"

Dear reader,

in the following document you will find a bouquet of documentation material from the encounter *Questioning Agendas keðja aarhus*, which took place in Aarhus, Denmark September 20th-22nd, 2011, organized by Danseværket in collaboration with Dansens Hus in Copenhagen and a number of local partners.

We unfortunately do not have many photos, nor video from the two summary dances conducted by Elizabeth Johnson. But we do have the following, as well as the video and power points you can see listed below.

Whether you participated or are trying to get a taste of what you did not take part in: Enjoy!

Christine Fentz and the keðja team,
Aarhus, January 2012

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Also available via www.kedja.net:

- video documentation of the **Graphic Recording** of Thursday Sept. 22nd
- Power points from presentations:
 - two power points on **The Critical Response Process** by John Borstel and Elizabeth Johnson from **Dance Exchange** (20.-22.9.)
 - keynote speaker **Tatiana Chemi** (21.9.),
 - pitcher **Mette Rønnau** (20.9.), and
 - Michael Eis** (22.9.)
- Minute and notes from group work during **Choreographer's Meeting** (20.9.) *English/Danish*

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John Borstel's paper clip: Conference notation, borrowed from <http://shoebox11.tumblr.com>:
"From Kedja Aarhus in Denmark, here's my attempt to do conference notation in cut paper, with profiles of participants and icons to represent conference themes."



TUESDAY SEPTEMBER 20th, 2011 - CHOREOGRAHER'S MEETING, 10-12.45am

Partly in English, partly in Danish

Hosts: Independent choreographers and dancers Kasper Daugaard, Helle Bach and Mette Aakjær.
Facilitator: Peter Anderson. (Founder and director of Follow the Fun formed in 2006. Presently studying an MA, a part time distant learning in leadership.) www.followthefun.co

Pitchers:

Mette Rønnau (General Manager, Gran Teater for Dans & Granhøj Dans 2005-2007 and today leader of Capi - information centre in Denmark focused on an inclusive labour market. "CABI" is short for "Center for Aktiv Beskæftigelses - Indsats" (Danish National Centre for Employment Initiatives) and Kasper Daugaard, (independent choreographer and artistic director of Club Fisk.) www.clubfisk.dk

The aim of the meeting was to come up with new ways and strategies to strengthen the position of the independent choreographer through a collectively created pool of ideas.

Two short pitches. One about the choreographer as a leader both of processes and of her-/himself, and one distinguishing between what we can change right now, and what is outside of our immediate control and responsibility.

Following up on this a strategic game was introduced in order for the participants to come up with good ideas and create novel and unorthodox ways of improving our conditions as choreographers.

The outcome and 19 ideas of the game are attached. [there are sadly 4 of these post-its which are not possible to read in the way they have been handed over to the keðja team]

*

Mette Rønnau: Fokus på koreografen som leder

Oplæget tog udgangspkt. i vedlagte plancher.

Efterfølgende er stikord fra "pitcehen"

Lederrolle

- ensomt job være koreograf, som "a lonely writer".
- leder af et projekt i en kortere periode.
- lang indledningsfase med drømme og visioner for projektets gennemførelse – kort realiserings fase og derefter slutter de etablerede samarbejder.

Den gode leder spørg sig selv:

- Hvem er jeg?
- Hvor vil jeg hen?
- Kender du dit team? - så de enkelte dansers talenter kan indfri dine visioner samtidig med, at de indfrier deres egne.

Indlæg fra deltagerne

- "Jeg tror ikke, at lederen nødvendigvis skal være i offensiven hele tiden. Lederen kan godt være i baggrunden og samtidig få sine visioner ført ud i livet."

- "Alle accepterer jo dig som leder. Derfor kan du indtage en mere stille form for lederskab, uden at

der opstår anarki. Lederen kan i ny og næ stikke hovedet frem og intensivt markere sine visioner for derefter at trække sig tilbage til den mere stille rolle.”

Managerrolle

- Manageren agerer som servicebusiness over for en enhed af mennesker og regerer i en enkel verden med enkelt indhold.
- Manageren styrer individers forskellige talenter for at få det bedste ud af folk på kort tid.
- Manageren udstikker klare retningslinjer – ”gør sådan og sådan.”

Managing a project

- Kontrollerer og styrer folks evner og resurser.

Leading a project

- Kigger efter den enkeltes talenter og får dem forløst.

Koreografens liv er hel tiden præget af, at et nyt projekt venter lige om hjørnet med nye mål og visioner. Det stiller specielle krav.

Koreografens fremtoning

- Vær bevidst om egen rolle og måde at være på.
- Kend selv og evner til at koreografere.
- Vær bevidst om visioner og mål for dansen.
- Vær i stand til at fortælle om selv og mål.

Visioner er ikke altid konkrete og stationære, men ændrer sig fra projekt til projekt.

Kommunikation og feedback/Mette Rønnau: ”Jeg har ofte set folk med fremragende projekter, som ikke fik kommunikeret deres mål og drømme ud. De glemte deres egen fremtoning. Alle kommunikerede og snakkede sammen, men intet blev samlet op. Feedback undervejs i forløbet såvel som efter er altafgørende”.

Vær ikke bange for konflikter i teamet eller med teamet. Konflikter kan bringe ny energi og nye vinkler på en frugtbar måde.

Team thinking/Koreografen skal spørge sig selv:

- Hvordan er jeg?
- Hvordan er mit team?
- Hvordan er mine og teamets forventninger til projektet?
- Er jeg lederen, der kan gøre projektet muligt, og kan jeg få mennesker til at fungere sammen i en god stemning?

Alt er vigtigt for at opnå en succesfuld forestilling. Du skal have styr på din egen måde at kommunikere på, styr på alle detaljer og være i stand til at holde sammen på dit team. Og ikke mindst vide, hvornår du har behov for at trække på andre folks resurser.

What we can change right now, and what is outside of our immediate control and responsibility

Kasper Daugaard

Hvad kan vi selv gøre vs. Hvad skal vi selv gøre? Hvad ligger uden for vores umiddelbare indflydelse, og hvad er egentlig vores ansvar? Possibilities vs. Responsibilities

Hvilke redskaber er indenfor vores umiddelbare rækkevidde, i fx. publikumsudviklingen? På godt og ondt.

Publikummet til moderne dans er i Danmark stadig ikke voldsomt stort. Det gøres der en række indsatser for at ændre på i positiv retning. Bla. de mange publikums-events, der arrangeres i forbindelse med snart sagt hvert eneste dansestykke i Danmark. Idéen er naturligvis at tiltrække et større publikum til dansen, men spørgsmålet er, om de virkelig gør det. Det er naturligvis svært at undersøge. Man kan dog mistænke, at disse arrangementer mest bliver en ydelse til det publikum, som alligevel ville komme. Efterhånden er det også blevet så kotume at afholde dem, at det næsten kan opleves som 'farligt' eller et problem, hvis man som dansekunstner overvejer ikke at arrangere dem. Kan man så overhovedet sælge stykket? Denne kædereaktion er der mange dansekunstere, som oplever, og man har ofte lyst til at spørge: "hvorfør kan man ikke bare komme og se stykket?" Og hvorfor skal vi sælge kunsten på noget andet end værket. Disse forhold samlet kan godt give nogle drøje hug til kunsternes integritet.

Det er også en mærkværdighed, at man i så høj grad sælger dansen på disse arrangementer, set i forhold til de andre kunstarter. Her findes der naturligvis også publikumstilbud, men sjældent ligeså mange. Iøvrigt er de ofte ikke gratis, og de er også tit af en anden karakter: Hvor arrangementerne inden for dansen skal lokke publikum til og altså er en *nødvendighed*, er det f.eks. inden for kunstmuseerne et tilbud til den interesserede besøgende, som ønsker ekstra viden og information, altså en *service*. Der som sagt ikke altid er gratis.

Hvilke redskaber er udenfor vores umiddelbare rækkevidde? På godt og ondt. Og er det hele vores ansvar?

Musik, drama, billedkunst og litteratur er faste punkter i vores folkeskoler og andre uddannelsesinstitutioner såvel som i samfundet generelt. Dans er ikke højt prioriteret. Kun få skoler har dans på skemaet i et par år. Vi lider under, at folk ikke har de rigtige værktøjer til at forstå dansen som udtryksform.

Vi er overladt til at uddanne vores eget publikum. Modsat de fleste andre kunstfag, som assisteres af uddannelsessystemet Er det vores ansvar alene eller skal uddannelsessystemet også være medspiller? Er vi ikke kunstnere, før vi er pædagoger? Vi er først og fremmest kunstnere, der optræder og ikke lærere, der skal undervise børnene om dans som kunstart. Blot fordi vi *kan* uddanne vores eget publikum, betyder det så at vi *skal*?

Indlæg fra deltagerne

- "Vi skal selv tage ansvar for at udvikle publikums bevidsthed om dansen som kunstart. Noget af ansvaret skal måske uddelegeres til andre."

- "... du kan ikke gøre alt selv. Vær bevidst om, hvilken side af dig selv, du med succes kan bruge."

- "... find dine egne kompetencer og vær opmærksom på, hvad andre er bedre til at gøre for at øge interessen for dans og performance."

* * *

RE/VIEWING DANCE

① WHAT PERSPECTIVE
DO YOU NORMALLY
APPLY WHEN WATCHING
DANCE?

RE/VIEWING DANCE

② What did your
perspective tell you
about this performance?
&
Was it usefull?

RE/VIEWING DANCE

③ WHAT PERSPECTIVES
WERE MOST USEFUL
FOR UNDERSTANDING 2 men
AND WHY? mahler

(MAKE A LIST IF YOU
NEED TO / WANT TO)

OTHER PERSPECTIVES

RE/VIEWING DANCE

CRITICAL

CONTENT + COMMUNICATION OF IT
VIOLENCE

PERSONAL HISTORY

PROPS

DICHOTOMIES

POLITICS

SEXUALITY

THE PHALLUS

DESIRE

PROGRAM

RELATIONSHIPS

PHILOSOPHY

PERSON

FAMILY

POWER

ANIMALITY

NARRATIVE

DRAMATURGY

- OTHER PERSPECTIVES

RE/VIEWING DANCE

the body - the male body - counterpoint

Sound - no sound - no performance - gimmick/trick/glee
embodied in the gender

gender - affecting the other perspectives

least helpful - the broader perspective the more difficult
f. ex choreography

none! gender - too obvious
Choreography - NONE
Sound - maybe

FRIENDS - PEOPLE - PERFORMATIVE

LITHUANIAN DANCE COMMUNITY - PERFORM. + TRAD.
PEOPLE WHO HAVEN'T SEEN THE PERFORM. - INSPIRED

SKYPE - FOR US

PERFORM. → CHILDREN

FRIENDS -

COLLECTIVE - NEW AUDIENCES

POTENTIAL - PERFORM.

TRAD. - MUSIC AUDIENCE

NEW AUD - PERFORM.

CO-STUDENTS - PERSONAL

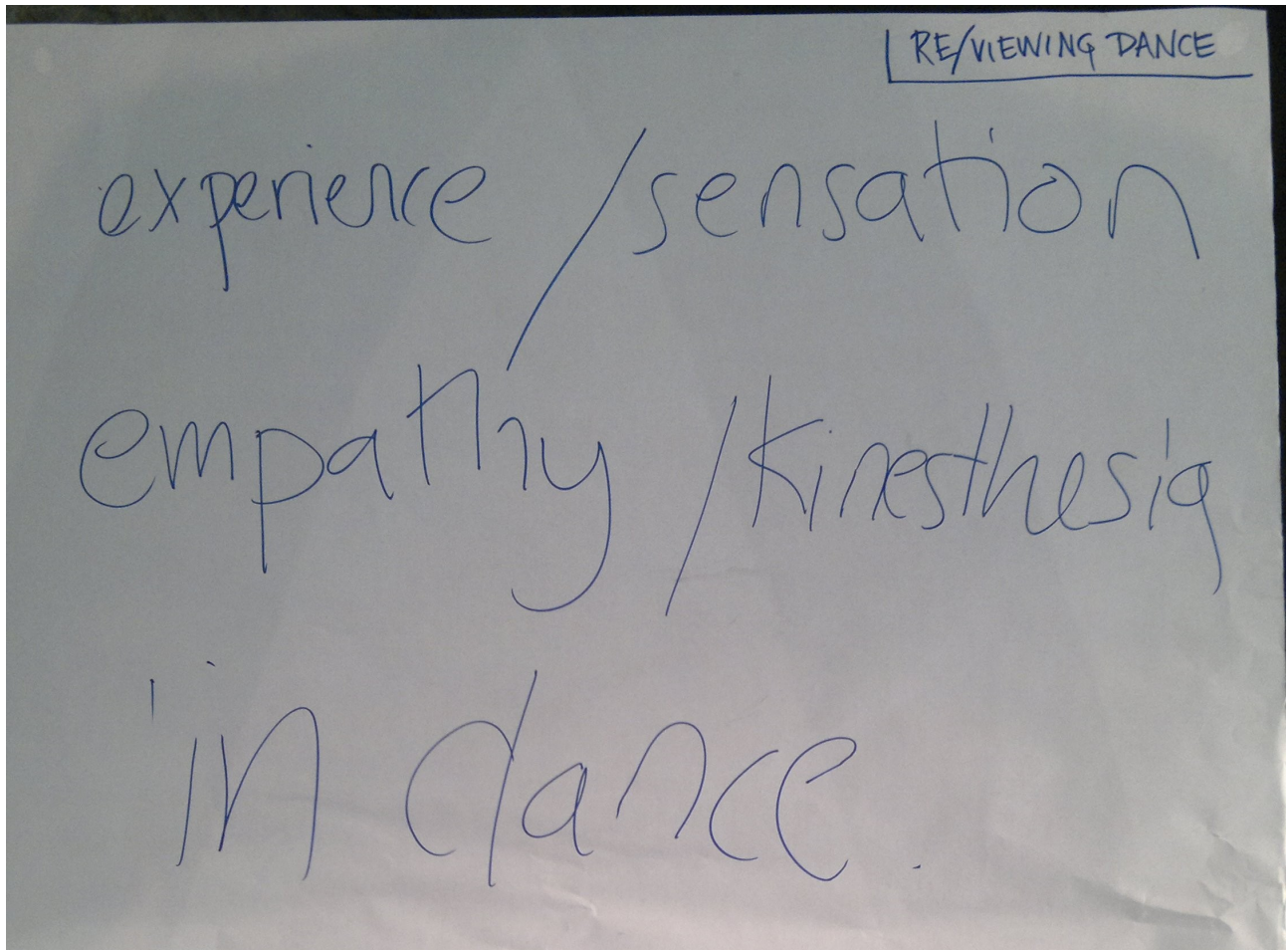
YOUNG PEOPLE - TRADITIONAL

RE/VIEWING DANCE

FORMATS OF WRITING

FRAMING

- traditional review contains:
 - synopsis / resumé
 - presentation of the artist
 - the form of the piece
 - describing / judgement / evaluation
 - contextualization
 - response of the audience
 - costumes / lighting / other elements
 - analysis i.e. meaning
 - personal reflection
 - title - meaningful headlines LITERARY ELEMENTS
 - movements / chor. /
- COLLECTIVE WRITING / GUERRILLA REVIEW
 - blogforum
- PERFORMATIVE WRITING
 - poetry
 - making a performance of the performance
 - semi-autobiographical
 - poster



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WEDNESDAY SEPTEMBER 21st, 2011 - HIDDEN RESSOURCES

"Hidden Ressources" - Workshop with Peter Anderson

The workshop focused on playing with the mind to find hidden resources within ourselves. We have certain blocks in life that result in stopping processes and stop what we are doing. As a culture we become analytical. The philosopher René Descartes' theory of separation of body and mind has poisoned our way of perceiving ourselves.

Inside, we are all more than we realize. Below the analytical mind is the critical faculty where the answers to all problems are. For example, the moment before sleeping, our mind can give us answers. The workshop was about playing with the mind to find hidden resources and also work from the belief that body and mind are not separated. The point is to be able to bypass blocks that prevent outcomes which can be very useful in a creative process.

Through different physical and mental exercises where the participants had to find an individual problem to be used as a case, the resources of the mind were explored. The participants worked on shifting between the conscious and unconscious mind, separating themselves from problems and cleaning the mind. In a very short time the participants experienced how easy it is for the mind to create distance to a problem which makes it possible to gain an objective view from a restricted position.

(minute by Charlotte Fogh Detlefsen)

* * *

WEDNESDAY SEPTEMBER 21st, 2011 - DANCING WITH AND FOR PEOPLE

"Dancing with and for people" - Workshop with Pernille Overø from Worlddance

Dancing with people:

Pernille Overø has experience in using dance as part of teambuilding courses and leadership courses in business companies. Dance can be seen as part of a bigger process with people who do not want to dance. It is about making dance meaningful in their context. Dancing with non-dancers can give them a meaningful experience if you link the dance to the theme that the group has gathered about, for example teambuilding.

There are important factors to keep in mind when working with people that are new to dance:

- Setting the right frame to make people comfortable to experiment with dance (for example giving them a simple dance step to work from)
- Improvisation is a learning process (learning by doing)
- Making dance useful by harvesting experiences: dialogue about what happened while dancing and what helped it happen – talking about how those experiences can be brought into work life.

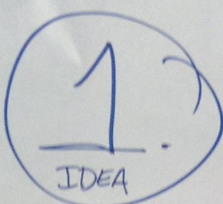
Dancing as part of a bigger process can be helpful for companies when they need their staff to relate to each other in new ways. Dance can create a space where you can experiment with things in a way that is not possible in your normal work life.

Dancing for people:

The workshop included a small performance with a following dialogue. The dialogue was facilitated by giving examples of different themes from the performance that could be the starting point for the dialogue. Again, the point was to use a shared experience to open up for a dialogue related to work life.

(minute by Charlotte Fogh Detlefsen)

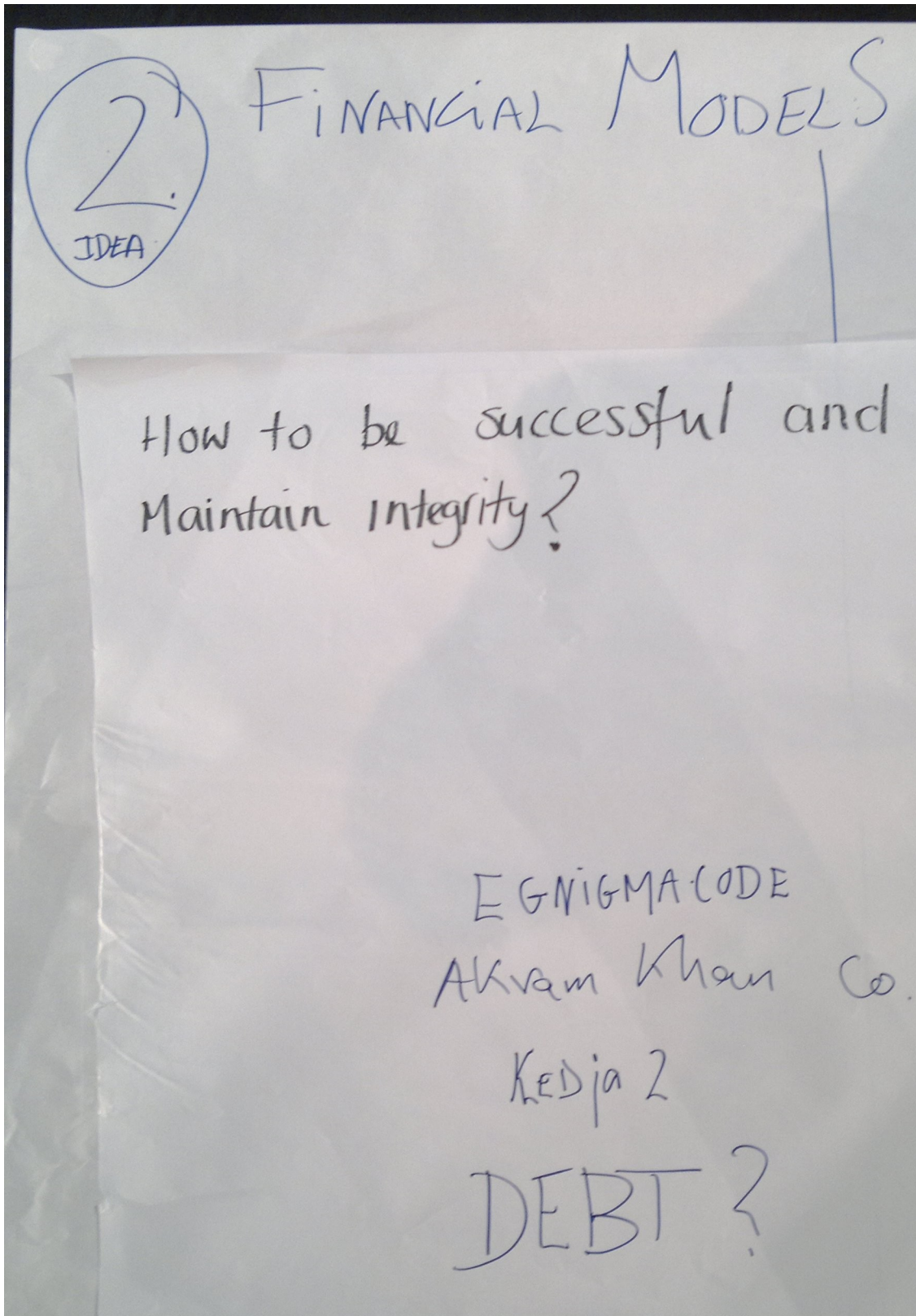
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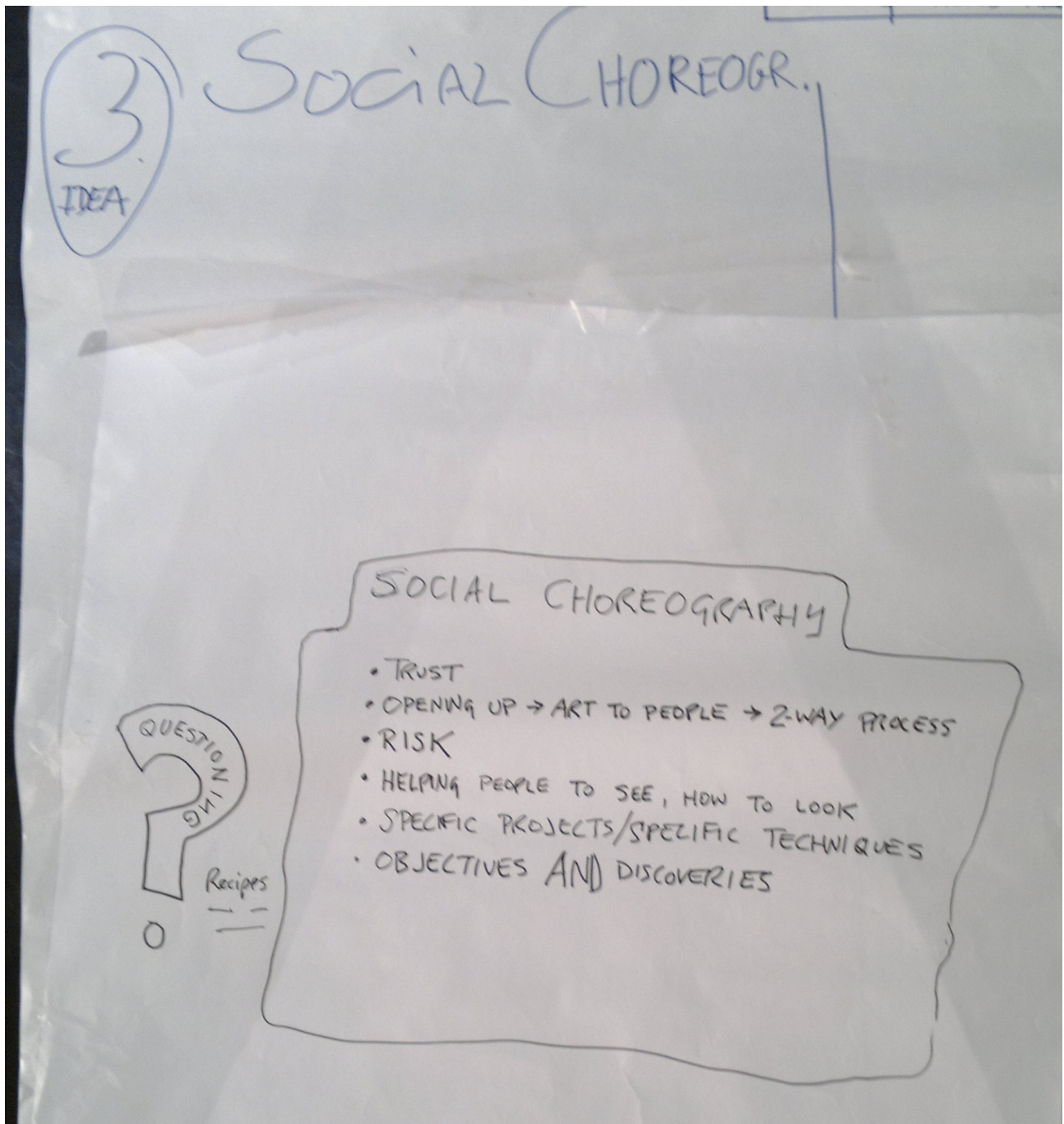
 AUDIENCE DEVELOPEMENT

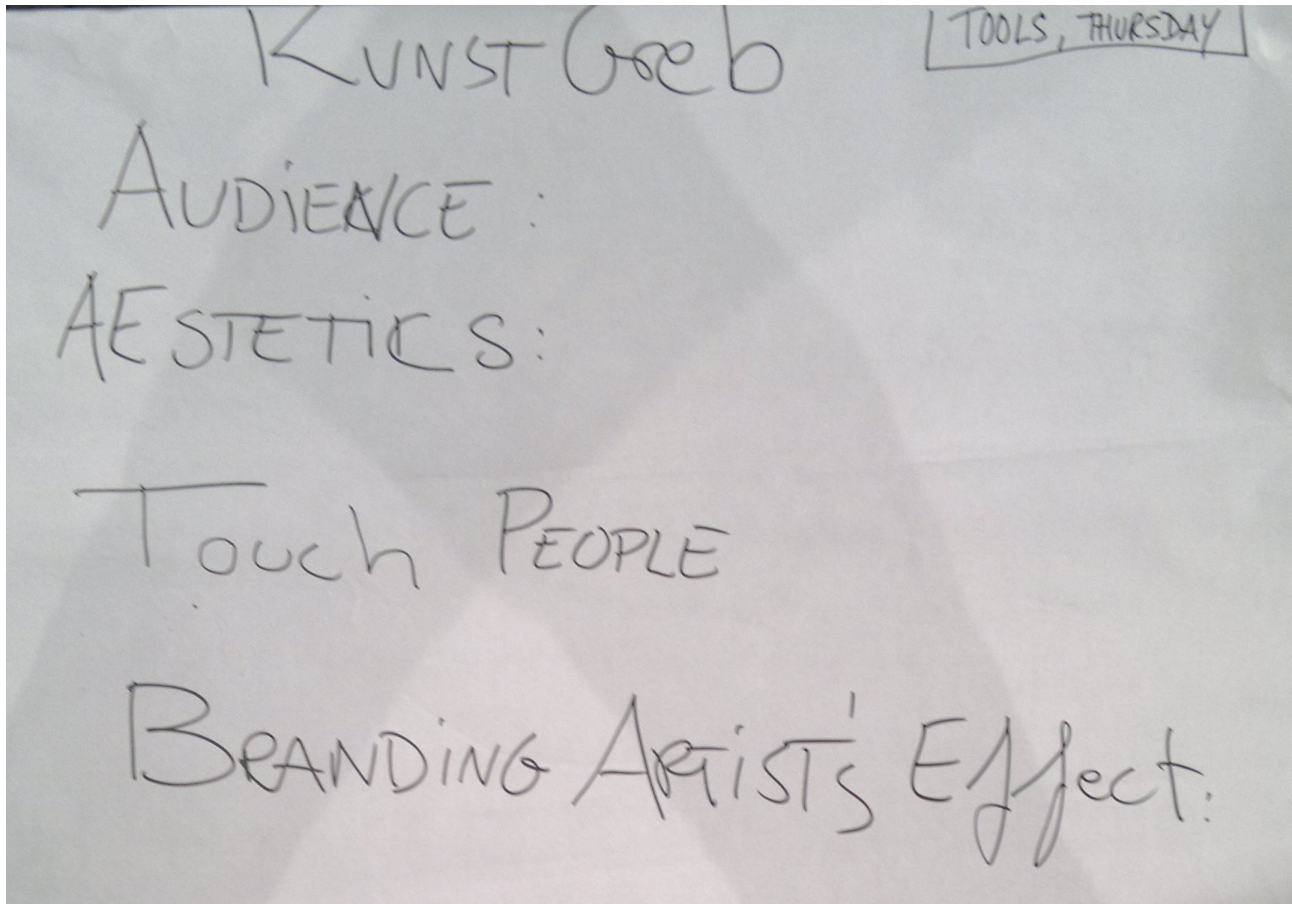
1. open, listen, from the start
the process is communication
"we don't know better"
"Contract" = constructive feedback
2. What is the information
reflect make it usable
experience of the material
"you make me think"
3. Authentic questions

I NEED YOU!!!

EFFECT: SOLD OUT - Clear Plot
Relation. Free help.







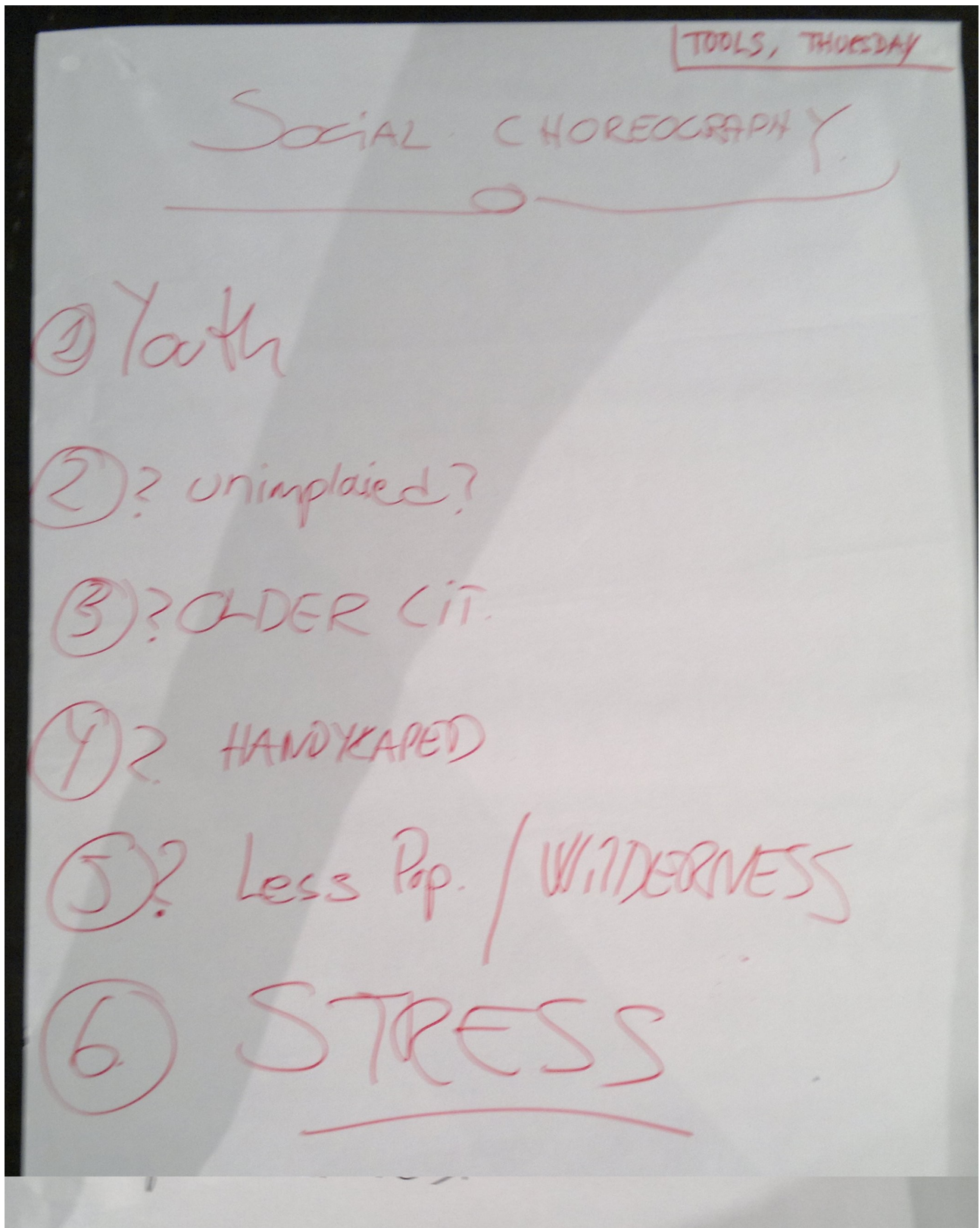
TOOLS & ST. THURSDAY

- ① SATU · (AUDIENG DEVELOPEM.)
FACEBOOK m.m.
- ② CROWDFUNDING. (FINANCIAL MODELS)
- ③ TIME to TAKE OFFIE
- ③ INTEGRATION · WORK
(SOCIAL CHOREOGRAPHY)
- ④ Round up from
YESTER DAY.

COMPAGNIES { } TOOLS, THURSDAY

NOELIA; TRUST
BETWEEN ARTIST +
the UPDATE' PERSON?

- * Discuss all that
can go wrong -
- * MAKE A STRATEGIC - ROLES
- * CREATE A S.M.
BRAND





John Borstel and Dorthe Kreutzfeldt (photo: Linda Birkedal)

Summary

With Karttunen Kollektiv/Satu Tujunen (Managing Director of Karttunen Kollektiv), Michael Eis (founder of boomerang.dk), Cher Geurtze (choreographer doing community work in Copenhagen) and facilitator Dorthe Kreutzfeldt (choreographer and kunstgrebsinnovatør)

Social Media – Satu Tujunen

What is social media?

“The term Social Media refers to the use of web-based and mobile technologies to turn communication into an interactive dialogue.” Wikipedia 21.9.2011

Social Media Landscape



Karttunen Kollektiv describes themselves as “Heavy users” of Social Media. With the Social Media they want to reach:

- Current audiences
- Programmers, venues etc
- The world-audience

The actual tools that Karttunen Kollektiv are using:

- Facebook
- Twitter
- TwitPick (Picture sharing)
- TripAdvisor
- Vimeo
- YouTube
- Plaxo (Contact database)
- LinkedIn
- DropBox (File sharing)
- Wikipedia
- Google Family (Calendar)
- Blog (In our own website)

All is linked through the webpage <http://www.karttunenkollektiv.fi>

Questions for beginners:

- What are we trying to achieve?
- Which platform(s) to use?
- How do we get people to involve?
- Who does the updates?
- What if something goes wrong?

A few hints for those who are planning to become heavy users.

- In the social media, everyone will act like you were a human, even if your name reads “Karttunen Kollektiv”
- Still, you need to understand, that in most cases it’s too much to act like you always do. You’ll need a role.
- However, many corporations publish blogs that strictly follow the official guidelines. By removing humanity, they also remove the power of the social media.
- Let the human in you shine through. Try to be the polite and nice receptionist of your company!

Questions for Satu:

How and who controls the updates?

Everybody is involved in the Social Medias

There needs to be a trust between the artist/artists and the update-person. The use of Social Media needs to be discussed internally before starting.

Questions that often needs clarification:

- What information gets out when
- A role/brand can be a good solution (Honesty, superficial, only positive) Find out which values are in focus. When values are clear, everybody in the company can update. And tasks can be divided (Take pictures, write blog, up-date twitter and facebook)
- Discuss “everything” that can go wrong – and how you will relate to it

Are you, in Karttunen Kollektiv, communicating the same thing?

The main style is the same, because of the common values, but the different Social Medias requires different approaches and communication.

When there is “nothing to write”, there is always something to write:

- Cultural politics
- Other performances
- Contemporary dance issues
- Recommended experiences

Crowd funding – Michael Eis

Michael Eis created www.boomerang.dk the first crowd funding page in Denmark.

Crowd funding is person to person funding. An alternative way to fund your project where you hold 100% control of your project. Make a project description, put it on boomerang.dk or another crowdfunding page, tell about your project and wait for people to fund your project.

It can be seen as a “Sell the tickets in advance”. The crowd decides if the project will live. There is no censoring in Boomerang.dk

To get success:

- Make an honest and believable project description
- Tell about your ‘team’
- Make a project video (88% better chance in getting a 100% funding)
- Do a budget and make it visible
- Rewards (Fx Crowdfunding for a performance: 1-15 Euros donated= 2 ticket for the premiere, 16-25 Euros=2 tickets for the premiere + a dvd with the performance ect.)
- If there are no rewards you’ll get no money!
- Activation of network
- Update of crowdfunding project
- A good crowdfunding process normally lasts between 7 and 60 days

All or nothing option: If you don’t raise the whole amount the funding will be send back to the funders -> creates a transparency between project and funders

Crowdfunding is legal in Denmark. There is no issue for the giver, but there can be for the receiver if the amount is bigger than 80.000 dkr. Other countries may have other laws. Crowdfunding is big in US, Brazil and Holland.

Cher Geurtze

Cher Geurtze started the Community Dance Project “Dance Northwest” in 1999. Through a research project in schools she noticed an opposition between arts/theatres and the community. The company *Uppercut* moved to the community (Northwest) that they worked with. They started talking to future partners, teachers etc.

Project goals that where made before hand about the project:

- Introduce dance as an aesthetic expression – and positive physical activity
- Improve children’s outlook on their own identity, self-esteem and on their local environment
- To promote tolerance understanding and respect for each other and their surroundings
- To create role models especially for boys, children of different ethnic backgrounds
- To prevent negative tendencies in the urban environment, crime, narcotics, alcohol and racism

A 2 years funding for the project came from “A more secure city”-fund. That secured that the right people was employed (prof. dancers) and gave the opportunity to have free classes for the kids in the community.

THURSDAY SEPTEMBER 22nd, 2011 - TOOLS & STRATEGIES, CAFÉ SEMINAR
(continued)

Invitation to kids to:

- Meet dancers
- See rehearsals
- Give feedback
- Pre-premiers
- Special tickets

What did it do for the company?

- Questioning the expression: can the expression reach this group?
- Modern dance developed into break and modern
- Pre-premieres in the neighborhood
- Some of the kids who started in the project have become professional dancers (which was not the intention with the project)

It was noticed among the people who attended the seminar that a lot of management language was used: Project, strategy, goal and effect, partners and go for success.

For more about Uppercut and Dans i Nordvest:

www.uppercutdance.dk

(minute by Sofie Mønster, Dansens Hus)

* * *



Mette Ingvartsen during Everybody's Toolbox
(photo: Linda Birkedal)

INTRODUCTORY LECTURE

- Zoom
- CONTINUE THE DISCOURSE
- GIVE AN EXAMPLE FROM ART
 - FILM
 - LITERATURE
 - PERFORMANCE
 - VISUAL ART

From

TRANSPO-
SITION

- SCIENCE
- SOCIOLOGY
- THEORY

ANECDOTE - STORY

- ASK A QUESTION

Flip-board notes from Everybody's Toolbox

- OTHER PERSPECTIVES

the body - the male body - counterpoint

Sound - no sound - no performance - gimmick/trick/give
embodied in the gender

gender - affecting the other perspectives

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FRIENDS - PEOPLE - PERFORMATIVE

LITHUANIAN DANCE COMMUNITY - PERFORM. + TRAD.

PEOPLE WHO HAVEN'T SEEN THE PERFORM. - INSPIRED

SKYPE - FOR US

PERFORM. → CHILDREN

FRIENDS -

COLLECTIVE - NEW AUDIENCES

POTENTIAL - PERFORM.

TRAD. - MUSIC AUDIENCE

NEW AUD - PERFORM.

CO-STUDENTS - PERSONAL

YOUNG PEOPLE - TRADITION

Keynote on Thursday by Niller Wischmann, from Kunstgreb, and Winnovation
(photo by Linda Birkedal)



THURSDAY SEPTEMBER 22nd, 2011 - ROTATING PANEL SESSION / CLOSURE

keðja aarhus Questioning Agendas, 2:30 pm – Institut for (x)

A Reporting session was followed by OUR experiment: A ROTATING PANEL with debate, rounding up & closure.

Knowledge is not for a few special persons – we all have the knowledge, it is shared amongst and between us.

Round one

- Conference situation is normally difficult – it was easy here at keðja
- Easier to meet people – and talk
- Mixed group at Dance with children - interesting
- Laughing workshop – sceptic of making a fool of yourself! Walked away high! A smile is positive.
- Exhausted – something more than physical work.
- Wischmanns workshop art versus business. How quickly to generate value for each other – inspirations to take with me home
- Possibility of talking to people for longer time
- Growing of ideas – ideas of dreaming
- One of these moments, where we actually can talk together

Round two

- Reminded that we shall keep on dreaming
- Another conference – not another full day
- A colleague said: There is always more to learn
- Overwhelmed. It has been amazing! Great learning, new people
- Discussions during coffee breaks have been fruitful
- Nice to see so many young people
- Nice to see the process of critics flourish
- Nice to laugh with people
- Nice atmosphere – happy faces
- Pleasure to come back to Aarhus – new things has happened to the town – redefine my values
- What is the next link in the chain of keðja? Act! We generate ideas; we need to put thoughts into action.
- The force is in here – the conference
- Important with framing + systems. Can reinvent e.g. sustainability

Round three

- Nice to be part of a community
- Try to bring ideas into life in my hometown
- Laughing is important
- Honesty

One tool to bring home:

- Crowd funding – put your project on a webpage – should be a part of the keðja newsletter
- The Critical Response Process – useful in the future
- Re/viewing dance

- Everybody's toolbox - <http://www.everybodystoolbox.net/>
- Make life more fun – reading Donald Duck – instead of being the clumsy and misunderstood cousin be Gladstone Gander (Danish: Fætter Højben): Always feel luck in life!

1 minute of everybody thinking about one word which signifies their keðja days - then these are shared, one by one:

- Easy to ask for help
- Participation
- Question
- Positiveness
- High
- Beyond
- Disco
- Join of forces
- Involvement
- Unity
- Innovation
- Gladstone Gander (Fætter Højben from Anders And/Donald Duck)
- Creativity
- Connectedness
- A lot of things
- Generosity
- Inspiration
- Potential
- This place
- Communication
- Enjoy
- People
- Energy
- Thoughts
- Openness
- Perspectives
- Say yes
- Hello
- Plans
- Pluto
- Friends
- Tools
- Generosity

Minute by Jens Christian Jensen, Dansens Hus

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The final summary dance, conducted by Elizabeth Johnson from Liz Lerman Dance Exchange.
(photo: Benedikte Paaske)

