



Proceedings from keđjaCopenhagen seminar

Thursday 04.09.2008:

Lecture: Contemporary dance in the age of cultural relativism 14.00 -15.00

Niels Lehmann, Aarhus University, Head of the Institute of Aesthetics Studies

Niels Lehmann's concern is about the aesthetic and he starts asking himself a question:
Why are we thinking about arts as we are?

He put up some conditions:

- Frameworks - how to think about dance
- Cultural relativism? What is that?

Cultural relativism leads us to a certain problem – difficulties in orientation.

And for the artist as a person who can show us where to go:

How did we loose our floating? Why do we apply?, and what can we do?

Globalisation is a condition of all understanding.

Globalisation is changing us.

Niels Lehmann talked about the **death of linear history**: Exposure of narratives as (repressive) constructions. Linear history as creating a sense of where we are and why.

As in the well-known matrix:

Classical ballet
Modern Dance
Post-modern Dance
New dance? (who knows?)

It gives us a sense of direction, but linear history is not as clear as it used to be.

Fx. Where to put Merce Cunningham?

Sally Banes ("Terpsichore in sneakers") try to place Merce Cunningham. Is it Post-modern dance?

Or is it postmodernist postmodern dance –?

Sally Banes has difficulties by keeping up with the narrative history, and her conclusion is that post-modern Dance is a floating concept.

And this leads us to the cultural relativism.

Newness is still a category in our days. Ask for by the Arts Councils, critics, audience etc

Niels Lehmann suggests constructivism as a possible solution for understanding and dealing with contemporary dance and newness.

We have to be more smart dealing with newness. Newness is a massive category. No absolute newness, relative small newness can be done.



Intuition, Subjectivity and the Clash with the Objective or Who is the Choreographer?

Lecture with Efva Lilja, Danshögskolan, Stockholm:

What is the role of the choreographer, and in consequence, what should education in choreography offer?

Education in choreography should give the student consciousness about the artistic choices, and provide students with the insights they are searching for in order to relate their idea of identity and material to their conceptual universes, in a constructive way.

Students should be given the tools to be able to relate critically to their contemporary world – avoiding the “middle way”. The role of the artist is to renew and to provoke and therefore, the educations have to encourage the creativity and questioning of the student.

Further education in choreography and even research in choreography is vital for developing knowledge in the field. The educations have a responsibility to make research possible in art by artists themselves.

What a degree course in choreography can offer is the chance to make accessible and comprehensible the conditions of creativity, the production of immaterial values and the relevance of the future art scene to the development of a multicultural and complex society.

Friday 05.09.2008:

Strand 1: Education of the Choreographer/Dance Artist

Keynote speaker: Richard Ralph

“A Survey of Current Choreography Reaching Practice in the Baltic and Nordic Counties: Themes and Issues from the Questionnaire”

Moderators: Richard Ralph and Christine Meldal (DK) Panellists: Efva Lilja (SE), Karen Maria Jonsdottir (IS), Ari Tenhula (FI), Birute Baneviciute (LT), Inna Sulg (EE), Anna Grete Eriksen (NO), Per Roar (NO)

Richard Ralph: General Introduction to the survey

-The survey received full replies from eleven schools, one school per country, with two in Norway and three in Lithuania.

-Most of Dance Departments are part of a larger organisation (as art academy) with advantages such as the sharing of resources and disadvantages as being a small part of the whole.

-Choreography, is in most cases, an element or a focus in the programme.

-Courses range from tight designed curricula to looser constructions without a targeted end product.

-General dance courses, including choreography, had between 12-22 students. In what comes to advanced course, which did not recruit every year, have an average of 2 new students per year.

-There is wide variation in the financing of courses, with the Nordic spending more than the Baltic countries. Lithuania, the only Baltic country that responded, spends 2x less than in the Nordic counterparts.



Themes

-What can be achieved through choreography teaching?

Many feel that choreography is too isolated from practice; self-referential and self-indulgent, graduates might find themselves unlearning what they had been taught and learning by experience.

Most responses suggest that it is possible to provide tools to practice their craft, teaching can provide students with a structure, lead them to ask questions, gain confidence, provide critical thinking, address skills and knowledge.

-Talent

Talent can not to be taught and it is seen as a manifestation of a personal need, and teachers may help to release and teach the method, but not to teach talent.

-Exposure to choreographic process is considered very important, even for performers who are not interested in choreographing, making them more adept to collaborate as dancers.

-Open creative sensibility

Courses help to release mind, body and emotions and

-Way to Creative Innovation

The teaching task is to facilitate innovation not to repeat formulas. Choreography is seen also not to fulfil an existent need, but to renew an art form for the future, initiate new knowledge, original thinking, and a more ambitious enhancing level of choreography, for the sector at national and European level. It was also referred the mission of educating audiences and raising quality for children and youth. Cooperating with other art forms as a way to open doors to understanding was also mentioned.

Philosophy

Flexibility in style, range of techniques and crafts to enrich individual choice were frequently mentioned. The study of tradition and existent works is part of the individual discovery and development designed to lead to an informed individual contribution. Notions of renewal of the art form were common in the responses. Students need a wide base and multi-skilling to provide them with new ideas, for them to know why they are working as artists. For some schools this process involves also an active awareness of other art forms.

-Development of intelligent personalities

There were references to wider intellectual development and of intelligent personalities, and to an open approach with curiosity about new ideas and a perception of the world. Other schools saw choreography as a language to be taught in order to discover ways of translating ideas into body movement language and express ideas, feelings, emotions.

-Nurturing Individuality

Quest for individualities. For one school students need to adjust to concrete professional situations, and find their way to make choreography. So teaching should nurture their independence, for them to build up a vision.



-Personal fulfilment and the market

Supplying choreographers to the market is not main aim, but to provide a platform from which students can build artistic skill through research. The course should also fill the creation of networks, on which students can continue to build up their professional careers, and to create a market rather than feeding it.

-Education for social responsibility

Schools aim for students with understanding of what choreography is and have objectives and are politically and socially engaged. Other school mentioned that the objective of the course is to enable students to taste the joy within movement and dance to use this experience professionally.

-Teaching methods

Most schools move from classroom and room teaching to individual coaching and individual assignments. There is some emphasis on learning to work with others and to collaborate. Also learning with other schools and art forms is considered a useful learning as well as exposure to different teachers and methods.

-Student-teacher relationship

References to non-hierarchical dialogue and teacher as adviser not a judge. Another school described the role of the teacher to ask the right questions, formulate points that are relevant, and set a discourse in motion.

-Subjects and approaches

Theory and practice are both considered important, including sociology, history and arts subjects. One school mentioned the importance of tacit embodied knowledge that teachers and artists possess thus the importance of the work with other teachers/artists, also from abroad. Dance technique is provided in classes, though some choreographers do not dance. There was one mention to a curricula designed as a manifesto “to prepare for changes in society”, and “new ideas are emerging about what the work of the choreographer means”. Research is a word rarely used, with one response referring to its pedagogical method as coaching and research.

Links with profession

-Guest choreographers

Inviting choreographers to create new works with students is considered to give them familiarity with the creative process, practical experience, and contacts. One survey admitted that “not all choreographers can teach”, so there is a need for diversity.

-Creating networks

Contacts are part of a pattern of lively social networking and exchange at home and internationally which is essential to their future work, but there is a need to keep in balance and preserve time for reflection and study. One school facilitated the creation of networks to students, added that building a milieu is vital for the art form to grow and another school referred the need to enable through networks the students to find their voice and projects.

-Watching professional performances

Another link was attending performances and watching videos. One admission complained that students are not sufficiently interested in work being produced.



-Other professional arts links

One school found important to link also to the arts scene as a whole, to allow seeing connections to one's own work from another perspective.

-Gaining professional experience

Many ways were mentioned such as workshops, courses, placements and volunteer in festivals. One school reported that many students started the course with experience of working professionally before the course.

-Importance of graduate employment records

Quite varied responses. Several schools felt it was important to determine the success of a course. It is considered important to follow, in order to evaluate effectiveness. One teacher kept in touch with graduates to enable to improve programme. In one Nordic country the employment records are monitored by the Government.

-Poor dance infrastructure

Where dance infrastructure is poor, dance artists must build their own opportunities, there are few ready-made and salaried posts. Most artists have short contracts, and the social security does not cover their needs. It was reported that many changed their jobs away from dance for financial reasons.

-Measures of success

One respondent put it that choreographic activity itself was the only true measure of success that could be in many forms: productions, work in other media, community activities. One course director said that students should claim their space in art world, whether its function is. The only measure of failure that he would consider would be if students produce content without meaning to them personally. Another important measure of success would be to work in contexts that are new, in constellations unknown, to offer new insights of what choreography might be and what might offer to other fields of society.

Christine Meldal (DK): Delineating Outcomes and Course Objectives

-What and Why over the How

Quotation on my office wall "Define learning process: in the arts, also in dance, there has been a number of years where the how has overstated the what and the why....."

"I do not believe to educate choreographers, but to teach students the art, by giving them tools, viewpoints, challenges, give them parameters to find inspirations and to create a new space."

The study plan should question the how, the process to arrive at a what, the objectives and the outcomes. There should be reflection of choices, and face the challenge to draw a line between artistic and pedagogical agenda, to peel the onion and understand the building blocks.

-Emphasis to time element in choreography teaching

Like a horse galloping, the rhythm is embodied also in the viewer. The architecture of movement is being explored, the definition of time and its pulsation in movement. To question the relation between music and dance, it is the same language of time, one enriches and empowers the other. There is a need to emphasise the music, the time element of the teaching of choreography. In our course in the 1st semester the students hear almost no sounds, only after, music is strongly embedded in the curricula.



There is a need to develop artistic projects in this what, to find other direction.

Karen Maria Jonsdottir (IS): Opening the Creative Sensibility

Courses develop the ability to respond in a creative way, to stimulate others, build self-esteem, and ask critical questions

-Importance of resistance

How to create and empower school structure and culture to support this modern mobility?

“I want to stress the importance of resistance in the process of opening, I start thinking and break through in other ways, all levels connected with choreography somehow, and it is a whole new way.”

The courses have to cope with it within school, students will face it outside.

-Importance to “open up” and develop creativity students at all schools levels

Students should be wide open before entering university. Primary, secondary, high education – in all this levels there is nothing to support this creativity, only in kindergarten and pre-school. It is not in as an objective, it is a starting point for the development of the child. It is there only in the very beginning, then stops for 15 years, then university has got to re-open it, to give them this most required skill.

Birute Baneviciute (LT): Baltic Opportunities and Challenges

At kindergarten level we stop children already to try and research. Then afterwards, school asks kids to run and jump.

-Dance sector Baltic – Lithuanian case

Opportunities and possibilities in the Baltic countries are very different within the Soviet system of education. It is like a fairy tale: “If one looks for happiness, go left you find dance spaces, funds, and so on. If you go to right you find dancers. If you go straight you get killed but you find happiness. So we know that we have to get killed several times to find happiness”.

What is happiness for Lithuanian choreographers?

We need a school, there is no building with a name, contemporary dance of Lithuania. But there are 8 high schools where choreography is taught, is this happiness?

There are 3 big festivals, 1 in a small city, is it enough?

We have 1 municipal theatre and a lot of small independent companies. We have around 6-20 choreographers, depending on the definition we use.

In a country with 3 million people – is this not enough?

We are always students, looking to western countries, how it should be? I guess, we could teach anyone behind the border also.

We see so many possibilities in the West, we need spaces, funds, dancers, would it be better if we had all these? Just different!

The challenge for us is not to lose what we do not have.



Inna Sulg (EE): Using Dance and Choreography Teaching to Build Audiences

I am dance teacher for 30 years, a programme leader at an academy of performing arts.

-Dance sector Baltic –Estonian case

We came from same situation; we are very different and difficult situations from the Nordic countries.

Birth and development of contemporary dance in Estonia, everybody and everything started to be developed at same time: teachers, dancers, choreographers, audiences, it was an interesting but hard process. A new era was born.

The course was a protest against old traditional Soviet ballet, people would go to Tallinn to learn contemporary dance.

What are the new needs? What are we teaching?

-Children and youth teaching

It is still a short time, in 10 years, we are making a huge step, there is high school teaching of dance, and we are also educating audiences.

There is a big festival for children and youth in Estonia, called “Scholdance”. We show dance groups, and free dance categories too. When performing some free dance groups, also whistle, there were complaints that it is not dance. Why not? How to tell it to young people who are reacting at age 20, who are waking up, it is our mission in educating for dance. We are going through a lot of developments:

This year we have opened a programme for choreographers, but we have been teaching choreography for dance teachers already. We teach audiences through media, showing good performances, when they see a bad one, they do not want to see it again, there is a long tradition of ballet, it is hard to gain new audiences, how we can influence? By giving good teachers to children and youth for them to integrate the essence, by showing them dance.

Efva Lilja (SE): Personal Artistic Fulfilment and the Market

-Art and the market

The market is not a stable construction, but it is in motion, it is what we say and consider profitable. Can we redefine it to make it suitable for dance?

Labour markets have become commercialised, we have to counter the demand with arguments that are constructive and relevant, we have to interact with audiences, and today’s society is defined by its performance.

There is a current need and desire for cooperation between art research and industry, demanding new organisational form, innovative methods, skills required for co-productions.

Contemporary art is political, it is created by contemporary world and context, working conditions and ideology, which affect what is done, the art works. The role a society assigns to art says a great deal about the condition of that society and its political agenda.



-Knowledge, creativity as key elements of creative economy

Creative art can never be developed according to dictations of the market; it has not the same preconditions of selling of cars or the production of software. The experience economy is generalised, with an entertainment focus, by no means pioneering. Today this focus is turning, becoming more fluid and dynamic, in which knowledge and transformation are key elements.

Individuals should be able to cultivate specific qualities, as creativity.

-Targets and position of arts/dance education

Our aim is to work to develop tools to make an active view of art a reality and to develop a market for art.

If creativity and knowledge are the cornerstones of the new economy, than we have to turn it into arts advantage. Industry needs the help of art research not for style, but to explore and design new models and systems, only possible within a close collaboration and commitment to join projects. The artistic side will have to look beyond its own expectations and conditions and take risks.

It is important to re-evaluate arts' relationship with business and explore new foundations, develop relations and insights, entrepreneur activities with other motivated forces than purely commercial.

-Courses educate for the future

Courses have to educate for what will be not what there is, so artists can develop the ability to create a market not to feed the existent one.

Ari Tenhula (FI): Creating Networks

Dance is networking at all levels.

Knowledge stays in networks which are efficient and valuable, far more intelligent than individuals. The bigger the group, the bigger the possibilities to solve complicated problems.

Characteristics of networks participation: motivation; openness; trust; feed back;

Any proposal to build open networks, hierarchical structures are opposing to principle of network, condemned to destruction.

Ability to change, and re-organise it self is the core of a network. Empower actors.

It is a nice practice to accommodate new practices and problems, as outsourcing, included in business.

Careful in willingness to participate, give something from you and be in position to change.

-Negative aspects:

Mainly the access to existent ones; inability to change their policies, already stagnated in goals; the costs of maintaining; the time demand that has got to be taken out of creative practice;

When there are no structures networks are not a sufficient back up as the case for an underdeveloped dance scene, where there is lack of resources, equipment, money for travel, no command of languages.

Anna Grete Eriksen (NO): Creating a New dance Environment and Society



-Government funded institutions

In Norway, the government founded institutions are an arena that can still grow. There are 3 faculties for performing arts, with 9 programmes of BA, 3 Masters, we have a choreography MA and 13 years of teaching tradition.

What does it mean to teach in a government funded institution?

Under law higher education can undertake research possibilities: there is a MA accredited by certification by a special institution, there are many criteria, including evaluation of curricula and study plans, all of its components, and the competence of the staff.

There are questions towards progression, facilities, ideology entailed in structures

-Artistic research

There has been a new programme initiated, an academic PhD in making art and a national fellowship programme in artist research. What is research in art? It is a new environment and new space to conquer.

There are different perspectives, geographically and of environments:

-Focus in young choreographers: in the north, make pieces in close contact, with Baltic countries and Russia

-Need for constellations where voices can be heard, define needs and establish projects

-New places as the new national dance house, a platform for established and young choreographers

-Encourage institutions to continue and to invite and commission new works, also for observing others at works and meet them closely which is very necessary and fruitful

Per Roar (NO): Creating a New dance Environment and Society

It needs more to create a new dance environment. There is a need to upgrade and change programmes, including ways of thinking about dance. There is a deep need for a new way of thinking.

-Work along with students

Courses have to develop a creative source within each student, what does it imply?

We are funded in competence to follow students in their search for their dance, their method for working, founding on meeting. We do not teach for imitation, we do not make work on the students but with them.

This strategy is more similar with fine arts, Oslo Academy rather than a dance department; It is far from conventional dance teaching.

We say “do what you need to do to make what you need to make”.

The individual urge starts up already empowered with personal history, does not come after the course.

Programmes should serve dance, as an art form, and education should fulfil potential pursuit to create art works. Body in dance is a central part of the dance project, becomes an attitude how to develop sensibility, how individual thinks the body.



AUDIENCE COMMENTS AND QUESTIONS. Moderated by Torsten Schenlaer

-Need for management and administration training

Audience, Danish producer: It is seldom that schools think and teach how a choreographer will lead a company, with 7 people to administer, teaching any kind of visions or lesson, learning leadership, how to negotiate with sponsors, to go through the corridors.

Christine Meldal (DK): Within the choreography education, there is a special course including management and networking, with an emphasis on communication and leaderships skills. At the end of their study, students should be able to negotiate their situation as independent choreographers and also when moving into bigger organisations.

Anna Grete Eriksen (NO): We have a 2 year Master course, with a 2nd year based on their individual work, including work with others such as designers, marketing, a whole team of people, so students are exposed to different situations to take leaderships and train implementation of projects. They are supposed to learn about communication and learning about how to deal with all the other experts and the community.

Karen Maria Jonsdottir (IS): Students are supposed to learn how to write an application for funding as well as to talk to people about work, to common people, learn how to communicate in general all within the course.

Outside the curricula, within the theatre department which is 3 years old by now, the 1st year students created their own festival, in August, and they are the ones talking to politicians, asking for support, doing the public relations (PR), doing it themselves, finding out, and riding into walls.

Inna Sulg (EE): There is no education on how to lead a big company, but we have working practice for teachers in environment and lectures on how to manage with government institutions, how to make applications for money. They have to learn for themselves also, we can not teach everything.

Ari Tenhula (FI): All choreography processes in the schools are directed to organise a theatrical production, from small to larger shows are build in this structure as to create a company. Even the ones, who do not want to go on with choreography work, also have to learn administrative skills.

Efva Lilja (SE): Importance of artistic life in educational situations, if we make real the works, the process that student is living is providing it a possibility to reflect and have a deeper insight of what the goal is and how to get there, the importance of instrumental tools. To enhance the possibility of reflection is more important, to be able to communicate, we can bring other knowledge's that students might need.

-Role of schools in political sphere

Audience: Madeline Ritter/Tanzplan Deutschland (DE): What is the role and perspective of professional education towards cultural education?

Karen Maria Jonsdottir (IS): Iceland is a small society, so, everybody has got to work in everything, so, my role as teacher, we also have to fight to get dance into education normal curricula, and all that is needed.

Audience: Madeline Ritter/Tanzplan Deutschland (DE):

Does each professional institute do that? As take dance to be a bigger part in society?

How to enable links to work with kids, for instance?



Should it be an integrative part in each professional education to deal with these questions and development methods?

Karen Maria Jonsdottir (IS): We are very few, so we do it all, political dialogue, teach, communicate. Dance is important in the school system, the dance community is one: we are choreographers and at the same time, teachers, and political fighters, no difference between our roles.

-Evaluation of development of students and criteria used

Audience: a dance critic from Lithuania: This question is to dance schools: do you evaluate the development of choreographers from the 1st year to the last year? Do you evaluate the students' progress, how do you define criteria for judging?

Audience: Who is allowed to enter the courses and under what premises? Is it a transparent system?

Efva Lilja (SE): We accept doctorates in choreography, and we put in the web our criteria for discussion and information. We want to be very clear, what tools we value, how we use criteria for examinations, for instance. Also we have assembled the learning outcomes, defined for each course; there is a written description of each course, presented to students, so they are aware of the evaluation system.

Birute Baneviciute (LT): The criteria exists, for instance in what comes to why works are chosen for festivals and competitions, such as: good idea; movement material; expression... But these are quite obvious criteria, and then what is a good idea? It varies per judge.

We try an interpretive evaluation in relation to the students: we talk with students, to understand what each one understands by its own idea. It is not objective, but it works.

Ari Tenhula (FI): In our school we give no grades or points. It opens up the discussion, deepens dialogue with the teacher, which is seen as a co-worker in the situation, the understanding of the work gets deeper, instead of labelling from hierarchical position, equalling to a grade.

Christine Meldal (DK): The survey from Denmark describes how we deal with measuring learning outcomes.

-How to communicate what dance is

Torsten Schenlaer: Do you find yourselves in this situation to have to explain what dance is?

Efva Lilja (SE): It is much better now than 20 years ago. It is a struggle in definition to face political agendas, still they call dance as entertainment, of something of light value, they are not expecting that we carry knowledge, so we need to develop a way to communicate what we do, art in the cultural environment, we always have to work on, to communicate upon.

Per Roar (NO): We have no public funding, so students pay for their education, so we have to invest on the credibility of what they get out of their vocational training. Thus we explain to the outside world, that the school is in tune with the Oslo society in general. We invest on training skills such as entrepreneurship, working in teams, project creation. Also how to cope with other worlds, to be better to dialogue, to relate to others, how to get into the space, what is art and what should be judged as art.

-Definition of school's profiles in the Nordic and Baltic region

Audience: Are the different schools' profiles clear?



It is important to emphasise those profiles so students applying can see and make a conscious choice in the Nordic and Baltic arena? Schools need edgy and clear profiles for the outside!

Karen Maria Jonsdottir (IS): We have only 3 years; we are searching for outcomes and criteria still. Our dance study intends to bring forward dancers with tremendous creativity, not choreographers per say, but both, to combine in 1 study.

Ari Tenhula (FI): The fact that we teach in Finish is a barrier for foreign students.

Anna Grete Eriksen (NO): It is an immense subject; we have a 2 year degree which is too little, like a drop in the ocean.

We have new buildings, we need to invest in the animation of different art schools, not only the choreography course, but on a stage, and make use of the buildings and technical possibilities in this new site.

Christine Meldal (DK): It is very much needed a creation of a network of education organisations, so we can conjugate our differences and similarities and see how to collaborate and exchange for the 1st time ever.

Efva Lilja (SE): There is a need for a variety of skills and ways of expression within society and to develop qualitative education programmes, so we have to deepen the profiles and get use of what we do the best on each different cultural environment.

We are looking forward for dialogue and to see how we can identify one another: our needs, our goals of education, also to be able to advise students.

Per Roar (NO): We are tiny countries; we have to deepen our knowledge and specialisation. We can also share languages, it is very important to advise students.

Birute Baneviciute (LT): It is quite hard to find work in dance, if we have a narrow diploma, like primary school teacher in folk dance, it is too narrow, and we have to invest in a wider profile.

Strand 2 “The Choreographer and Professional Life” 11:30-13

Case Studies:

- Toni Cots, L`animal a l'esquena: On MA programme 'Contemporary Arts Practice & Dissemination'
- John Ashford, The Place: 'On Choreodrome and The Work Place'.
- Stefan Schwarz, Tanzhaus nrw: 'Supporting the development of emerging artists at Tanzhaus nrw'.

Moderator: Torsten Schenlaer

The first speaker Toni Cots is Artistic Co-Director and General Coordinator of L`animal a l'esquena (www.lanimal.org), an independent organisation placed in an old farm in the north of Spain near Girona.

“L`animal a l'esquena” was initiated by two choreographers, who wished to transform the structure of their dance company into an open network based on interchange with other artist and creators. L`animal a l'esquena is a Research and Creation Centre which main objective is to stimulate links and foster bonds between creators, scholars and the public and to offer space and “temporal refuge” for research into artistic practices based on the body. It is focused on process not on product.

Among other things the organisation offers a Master in Contemporary Arts Practice & Dissemination (MACAPD). This program is the result of the collaboration of five institutions, three Universities and two independent cultural entities:



- L'Animal a l'esquena – University of Girona (Catalonia),
- [Dartington College of Arts](#) (UK)
- Piet Zwart Institute, Rotterdam (Netherlands)
- Vilnius Dailes Akademija, Vilnius (Lithuania)
- [MASKA](#) – Nova Gorica University (Slovenia).

The MACAPD is centred on the practice of contemporary arts, their teaching and research, focusing on performative writing, visual arts, performance, theatre, choreography and curation. The course includes a critical approach to the means of production, to cultural context, and to the propagation of different artistic practices. The MACAPD proposes the study of interdisciplinary strategies that inhabit, acquire, and shape cultural, political, and social contexts. It emphasizes learning technologies and their capability to promote new methodologies and to facilitate the study and practice of contemporary arts.

The master programme is related to practise both in research and learning and is a common MA in Europe. Today the program involves 3 countries and is looking for partners. Each University has their own admission and tuition is in English. The program all in all has 15 students. They meet twice the first year and once with everybody including new students the last year.

The master at L'Animale was developed to give visibility to a lot of activities already at L'Animale and to give a different approach to a classical conservatory education. The approach is much more cross-cultural, based on artist in residence and research labs etc.

The second speaker, John Ashford, Director of The Place www.theplace.org.uk in London spoke about the two initiatives at the Place Theatre in London; Choreodrome and the Work Place.

The Place Theatre in London is a unique centre for contemporary dance uniting training, creation and performance in one building. It has existed since 1969 and is today characterized by combining many things in dance which don't normally coexist. The Place houses London Contemporary Dance School with 170 students from all over the world, who study dance and choreography. Besides this there are 11 studios in central London used by professionals and amateurs with one studio being for fulltime use for choreographers. Besides this The Place houses the Robin Howard Dance Theatre with 300 seats showing independent contemporary dance and finally it houses Richard Alston Dance Company with 10 dancers touring widely in both the UK and abroad.

In John Ashford's experience the different institutions and organisations don't really talk to each other despite being under the same roof. "We are all in the same building, but still find it difficult to relate our activities to each other" He finds for instance that the graduate students are not ready for professional life. "The dancers' education is so demanding that they don't really see the work of other artists". Another reason is that many students are from other countries, which is gratifying in many ways, but it also means that their investment in London is very small. So in many ways The Place suffers from "studentification". On the other hand Richard Alston Dance Company is not very much in the building. They only perform there once a year and are always touring. So they are not a part of the local community.

During the plenum discussion the question was raised if institutions don't have a problem with a program if the students don't find it interesting to see what is going on. John Ashford agreed to this, but also found this to be explained by the fact that "we are putting on things which are not relevant for the students at the point they are at in their education". Another explanation could be the lack of an introduction to all the things going on or the fact that there isn't any special ticket deals for students.



After this John Ashford told about the programmes at The Places to help artist who has left the education but is trying to survive outside. In his view The Place does one thing really well: *Develop the talents of emerging choreographers*. The Place has two schemes for this: The first is *Choreodrome*, a research and development project that takes place every summer where choreographers are invited to research their ideas without the pressure of a formal performance at the end. It is an application project with 10 studios available. The chosen choreographers are given the opportunity to conduct research in these studies. The Place is looking for research exploring the creation of ideas and materials that might lead to a performance and receives about 80 applications a year from a large variety of choreographers. 40 are selected. By orchestrating this initiative the Place tries to construct a community and the social conditions for artist to work and meet.

The other scheme is “The Work Place”, which is directed at a group of carefully selected choreographers who have an established history working with The Place. The scheme works along similar lines to a theatrical agency in that The Place signpost prospective work opportunities in the direction of these artists and advice prospective employers about which artist would be most suitable for the opportunity. But The Place doesn’t take any money for this service. The idea is that dance is a part of a very big industry and that dance can learn from the theatres cross working from industry to fringe, which in John Ashfords view is an explanation for the quality of English theatre artist. In other words “You don’t loose artistic integrity by working in a dance video”.

The final speaker was Stefan Schwartz from Tanzhaus nrw www.tanzhaus-nrw.de in Düsseldorf, who spoke on how Tanzhaus nrw supports the development of emerging artist.

Tanzhaus nrw was opened in 1998 in a 4.000 kvm2 old tram depot in Düsseldorf as a centre for dance. Around 200 performances is shown a year in the Tanzhaus’ two theatres (300 and 80 seats) and about 250 courses and workshops takes place in the Tanzhaus’ 8 studios. The Tanzhaus consists of both a department for amateurs and a department for dance in the theatre and are with Stefan Schwartz words “very postmodern in our programming. We show everything from flamenco to very experimental dance”. The original idea was to connect normal people and the artistic work and environment creating a house for everybody between 3 and 75 years. But at Tanzhaus nrw they have experienced that there is no natural connection between people participating in dance and contemporary dance shown on stage.

To help emerging artists Tanzhaus nrw has therefore developed a more targeted system. At Tanzhaus they have for instance 10-12 premieres a year for talented independent companies. They also have partnerships where they help to find finance or co-producers. 3 things are instrumental in the way Tanzhaus supports the development of emerging artist.

- The system
- The services
- The ethics

By system and services Stefan Schwartz means the facilities, the infrastructure and the consulting Tanzhaus offers on everything form the artistic idea to more production orientated things like financing. Tanzhaus also offer talks with choreographers about their future and career and try to find partners and stages.

By Ethics Stefan Schwartz means the ability to recognize the potential and let it develop. There is a closeness between promoter, process and artist, which is sometimes difficult if you have to give good advice because you lack distance.

Besides all the productions Tanzhaus has a development scheme. They have daily training and among other activities once a year a workshop and a summer residence a bit like Choreodrome.



Most interesting in Stefan Schwartz view as an example of how to help choreographers after they have left the education system is a project called Colina "Collaboration In Arts". This project has a form providing freedom.

In the Colina project there are 25 artists from different fields chosen by a curator who puts them together. There are all facilities and people can use them all day and night. There are meetings and a market in the morning where you can put an idea in the space. Then it's up to the participants to self organise in a system where all have responsibility. The project is not production orientated, but the focus is on the idea, discussing it with other people and finding partners. The first Colina project ended in a 6 hour presentation because it was free. The Colina result has stretched out very far and have had a lot of influence.

Discussion Group 1 "Transition from student to professional: Working across educational and other dance institutions, nationally and across borders" 14.30-16.15

Moderator: Louise Seibæk. Testimonies from a.o. ex-student Martin Forsberg.

Transition from student to professional:

Working across educational and other dance institutions, nationally and across borders.

Louise Seibæk opened the session by putting forward a few questions such as:

- What is the point of view of the young artist?
- Why is there a gap between educational systems and being a professional?
- Lack of introduction?
- Lack of interest?
- What is already being done in the Nordic/Baltic countries?

Then there was a round of introduction to get an idea of where everyone was talking from. Following that, Martin Forsberg who graduated 3 years ago as a choreographer from Skolen for Moderne Dans, gave his testimony of life after school.

Martin Forsberg: It was a smooth transition. The study goes on forever. It is important to have a personal plan to stay focused. Made 2 year plans, or more exactly a 6 years plan divided in 3 sub-plans. First plan: meet dancers with different trainings and be involved with different kinds of work: opera, theatre, own touring piece for children, Royal Ballet.

Why was this so easy, what did the school do?

Supported personal way of working: "Don't do what you can do, do what you should do". Practical preparation courses regarding administration etc. Helping students realise that they have to create their own market. "Choreographic outsourcing" – spent 2 months in Russia as part of his studies, working as a choreographer. It was a busy time at school. After leaving school it is important to stay productive so as not to lose your drive. Social and political awareness are important, but learning the craft and knowledge of choreographing is most important.

Martin Forsberg further stated that he had found very supportive environment in north of Sweden where he comes from and has received all kinds of help from the field and from friends, when he was making his own production and arranging a tour. He stays in touch with his fellow students and the school, where he now teaches at times.

Louise Seibæk: What were your ideas about the profession while at school? How did it match reality in the profession? Could something have been different in the education?



Martin Forsberg: I feel I got a realistic picture of the profession during school through teachers and guest artists. I perhaps missed a stronger mentor system.

Martin Forsberg expressed a strong need for independence and an understanding of himself as an entrepreneur. He has chosen not to join unions like Dansk Skuespillerforbund. When Nönne Svalholm commented that Dansk Skuespillerforbund helps with practical things like contracts etc., Martin said that he relied more on his personal network, seeking advice from more experienced colleagues.

Kirsi Monni: How do we see the identity of a choreographer? Is he necessarily a loner? There are more collaborative ways of working. Can dance houses or other dance institutions create a more collegial environment for choreographers? Some kind of exploration fields for choreographers?

Karen Maria: An advice to get started in the professional field: Pick up the phone, call people, express your ideas, join up with other people one way or another and don't be afraid.

Madeline: Through Tanzplan Deutschland Kampnagel in Hamburg now offers residence places. The most difficult thing to change is the funding bodies.

Ine Berg: Graduates with MA in choreography are better known from the start when they enter professional life than choreographers with a different background. The MA students get exposure and attention already during their school time. It is important that people (young artists) are open to different types of work and opportunities. Too much hierarchy and snob is limiting people in their development.

Nönne Svalholm: It is important to have a mentor. Had an opportunity as a kind of apprentice to try out ideas with professional dancers at New Danish Dance Theatre. Got time and space without the pressure of an outcome.

Bodil: Further Education projects with institutions could open possibilities. Education is training.

Åse: Repertoire companies have a responsibility towards young choreographers. They have studios and can offer mentorship.

Kirsi Monni: The responsibility of educational institutions is not to educate for the past. Educations have to be in constant movement. It can broaden the students' ideas of how they can work and that is not only on the big stage. Social choreography is a limitless new idea on how the choreographer can work in his environment.

Karen Maria: Maybe we should start calling ourselves "dance artists" to open our ideas about our work and also in relation to funding bodies.

Anne Claire: Doors are opening in Denmark and people's expertise should be exchanged. A new balance is emerging between older and newer choreographers.

Martin Forsberg: School gave me good tools but then it is in my hands to use them. It is important to stay friends with your education.

Nönne Svalholm: Dancers should also be seen as artists.

Madeline Ritter: It is important to look at the funding system and the cultural politics because it affects strongly the development of the art.



Sanna Rekola: It is an old fashioned way of thinking that the artist is a solitary figure.

Inna: In Estonia we have to ensure employment for a certain number of our students in order to be able to offer the education. It works fine with the dance teachers, but not at all with the choreographers. Maybe the school can do more to heighten the awareness of politicians of the situation of free lance artists in Estonia.

Madeline Ritter: They are throwing their investment away by giving the education but no work.

Kirsi Monni: All businesses need product development. The artist is in constant research and exploration. Zodiac developed a platform for bringing together theory and practice. 10-15 young choreographers met for a 10 weeks theoretical seminar to build up a common language to deal with the relation of art and society. Immediate reflection of first ideas in the group and ongoing through the process. This resulted in new concepts of choreography, i.e. Choreographers Appointments (tailor made dances).

At the end Louise Seibæk summed up some focus points from the discussion:

- mentor system
- role of Further Education programs for bridging the gap
- independence and productivity
- responsibility of repertoire companies
- responsibility of other institutions in dance
- looking for new ways of interaction
- schools can take active part in lobbying for better political environment
- funding – changes in prioritising
- platform for collegial environment for thinking and doing. There is art and there is society and choreography and dance are in the middle.

Group 3: Learning Session “Communication skills for choreographers” 14.30-16.15

Presented by Lars Gandsø

In this session Lars laid forward some tools and ideas on the subject of being a leader and how to communicate with your ‘employees’. The participants were a mix of mostly freelance choreographers and some administrative people from dance organisations and companies.

Art and Creativity

A work form where every professionals contribution is crucial/ vital?

A work form where collaboration is crucial/vital?

Two systems to work within

- 1. Stabile, rules, control**
- 2. Changeable, Values, Confidence**

Participants: There are work on both levels depending on if it is the work of organisation or the artistic part. The artistic part follows the rules of being changeable.

Is there a difference between leadership and management?

Leadership is focus on vision, values, goals and people



ex. Spread and share knowledge and thoughts. It motivates and gives advice. Get respect and loyalties.
Management is focus on tasks and results

ex. Organisation, responsibility, plans, budgets, briefings and control.

There is a schism in most artistic organisations that the leader often has to do both. Usually one person is only good at one of the two.

Important to know where your core skills lie.

Important question is: how is it to be an employee under either one?

Participants: Many of the participants are freelance choreographers.

Ideally you choose people that are best for the work, the reality is that you often choose people for a social reason – people you like.

As a leader you need to get more and more knowledge about the processes that you repeat.

Know yourself, your needs, skills and form in the process.

(know your own ‘curve’: when is it easy, when is it stressful and when are you dying?). We do things

50 % of habit and 50 % of cultural reasons.

Important to know your co-workers curve as well so you can foresee the stressful periods.

Good communication skills are to be open and aware about what is happening - to get a synergy effect.

Leadership is communication.

Communication is leadership.

Lead yourself

Lead people

Lead process

Leadership is to communicate reality!

Participants: leadership is also listening

Is leadership a right to make decision or is it a service?

Participants: Leadership is the capacity to see reality and to make it happening. Not to make people do it on the base of your authority.

You do not need to know every thing but to know who knows it best.

The leader should have a stand and communicate it.

In Denmark there are big interests in artists’ creative process amongst commercial organisations.

Your personal values are the background reason for your goals, choices and actions!

How well do you know your own values?

Can you name your three most important values as a professional?

Where do our values come from?

Participants: Maybe dance educations teach more how to obey than to lead and that gives sometimes weird outcomes in the communication in the process of creating.

Different backgrounds give different leader culture.

In DK in general students are taught to ask questions.

The general culture of obeying is changing slowly.

The image of the artist as a genius is also changing.



*In East European countries there is a more hieratic culture.
Something happens to creativity if it is controlled too hard.*

Working with Visions

- a. My specific visualized goals made into reality by me and my co-workers
- b. The room of visionary success;
Corner post in a defined field, where visions can be made come true by adding inputs of professional skills.

Go for b!

Leadership is the ability to tell reality!

- and to make the 'story'-telling interesting, good, meaningful and reasonable to every single co-worker
- The leader describes the journey before it starts

The stool:

Time, resources and quality by these three you can make a stool to sit on.

A good leader is aware of this all the time and can make them balance. Remember to tell the story/ reality if one of the three sets out. If not we easily get to be dying in the process.

Three forms of appeal in Communication:

Logos (reason)

Pathos (emotions)

Ethos (credibility)

What happens in a collaboration?:

Domination, resignation, compromising, adjusting, collaboration in a curve between importance of task and importance of relations.

To be able to get there is to be an able storyteller.

Saturday 06.09.2008:

Strand 3 "Dance and its political context" 9.30-11-11

Keynote speakers: Ritva Mitchell (Finland): "Cultural policies and how these influence the dance field". Madeleine Ritter (Germany): "National Dance plans"

Ritva Mitchell started telling us how the political context in Europe has changed and how different factors like economy, politics and social changes keep influencing on cultural policies and changing them, how there is a dream that "2010 EU will be the most competitive and knowledge based economy" (in the world?). Mitchell stressed that as a result of these developments cultural politicians are forced to co-operate increasingly with the ministries of trade, labor, innovations and foreign affairs. They are also forced to restructure their policies. One example is U.K., that in 1998 launched creative industries program and many other countries in Europe followed.

The question of globalization is in the center of this discussion. Cultural politicians must change their reasoning, their words, when they try to get more funding for arts. Mitchell saw a total confusion within the



new “creative industries”, because the cultural policy was traditionally aimed at the public sector and the third sector whereas cultural industries were industries making profit – the private sector.

According to Mitchell dance doesn't fit in the new creative industries set up. Dance is public and it's part of the third sector activities, so it can't profit from the new funding possibilities. After Mitchell the EU cultural policy agenda is that everybody has to be entrepreneur.

-The ministries of culture still work in a traditional way when the ministries of trade are working business like.

-The question is how to benefit from the new scheme. Should the performing arts be part of cultural industries?

-Of course you can start as a company but be careful: when you become a firm the arts councils or ministries of culture don't fund you anymore and you have to turn to the ministries of trade. And for them you are too small and risky.

- The governments in Finland, Sweden, and Denmark don't really understand the mechanism of performing arts. The ministries or arts councils are not really working with the art people as they are in Tanzplan Deutschland.

Madeleine Ritter told us about Tanzplan Deutschland – a program which is based on the fact that the funding bodies in Germany (and in EU) don't make use for the dance people. Tanzplan started in 2005. German Federal Cultural Foundation started this project not only for funding institutions; the Tanzplan team (led by Ritter) seeks to build up a network for dance.

The Kulturstiftung des Bundes has made 12,5 million Euros available over five years. This money goes mainly to the local initiatives. In the beginning Ritter and co. gathered politicians and dance people from same area together for a discussion of needs and ideas. Then they had to defend their main ideas in front of the artistic board. Then they chose nine cities to work with. Prerequisite for being selected was an already existing, active and recognised dance scene and a convincing concept to make dance more prominent. The municipal contribution was expected to be 50 % of the cost. So, the local institutions only got the money if they could double it.

The cities worked very differently. Some have new resident centres; one has a new university for dance (Berlin), in Düsseldorf they have 25 organisation working together with children and so on.

The Kulturstiftung also funds new building blocks of already established projects, two websites and has organised a national dance conference.

How to get more visibility is in the heart of the project and also a question of what changes are needed in the professional education of dance.

Ritter also stressed that a big question is how to convince the politicians to participate in the dialogue and to invest in dance. If we want to change the funding we need to get the politicians into the thinking process.

Ritter also told that they follow how the projects go on and ask politicians how they feel about it. When asked about evaluation criteria Ritter answered that they look at it on two levels: people have to evaluate themselves whether their project is worthwhile going on or not and people in Tanzplan have to find ways of describing why it's good what they are doing and what is still needed. Just to go on funding is not our responsibility.

- The visibility of federal funding for dance is one important thing Ritter wants to fight for. Dance has to be politically visible.

- The Tanzplan is a supplement to the basic funding (in Germany there are no arts councils or ministry of culture)



Discussion Group 1: From an Educational POV 11.30-13.00

Moderators: Piia Ahonon, Olof Ingolfssdottir

Presentation of the people present: A mix of head of choreography departments at Dance Educations and teachers at Dance Educations or university. (9)

There is a clear task: to come up with three suggestions (propositions) or actions about what can be done in the Nordic / Baltic region.

Important to name the problems. To make a network dealing with the general problems and ideas within choreographers educations.

Mapping out networks already known: Assamblé, END (Exploring Network of Dance), DAMA (Digital media and arts), Erasmus (student and teachers exchange).

Identify the different educations – part of the mapping.

To have a **seminar for many educations to discuss the curriculum of the different educations** maybe to end up with a summary.

Important to structure this encounter.

Important to set up sessions for teachers and not only for students.

Before you come to this meeting in the network it is important to have had dialogs at home and bring it.

Important with a small network.

Important to have the courage to identify the specific directions / specialization of the educations - **make the education profiles clear**. Some schools can offer very different approaches. Important to identify the contents of subjects that have the same name but not necessarily have the same contents at different educations.

Are people really teaching what they say – or think – they are teaching? No **outsiders describes the teaching**. Not in an evaluating way.

Are the **educations equivalent**?

The educations do not know **how to use ontology and to deconstruct it**. A lot of generalisation is going on.

Keep the thought that **we are working in a region** and not internationally.

Educations changes rapidly with change of leader. Important to have a network that welcomes newcomers.

Network in **cyberspace**?

Only works if you have had a physical meeting first.

Some sort of **interchange between the Nordic and Baltic** countries

Is it an idea to have **teacher's residencies**?

To make the discussion between the dance departments work, they have to see the **value of these discussions**.

How are the students to benefit from this?

Postgraduate platform?



Propositions:

1. Mapping networks
which networks do already exist?
2. Mapping of educations
School profiles. Basis for further contact.
The schools should initiate the mapping themselves. Can we go on from the survey?
3. Update the survey on the website.
4. Bilateral exchanges of students and information. There are already exchange programs for students but they are not being used much, why?
5. The educations should initiate a meeting and have the local dialog done and ready.
6. Meet a day before the next keđja
7. Nordic Baltic exchanges. A common vocabulary.
Not only verbally.
Satellite meetings at different schools also to see what is happening.

Group 2: From a production/producer's POV 11.30-13.00

Moderators: Ása Richardsdottir and Ine Therese Berg.

Approximately ten persons attended this group. They were producers and managers/representatives from information centres and venues/companies.

Ása pointed out the angel to the topic:

What can we do ourselves to change the system if we agree that the producer's role should be strengthened?

What can we do **now**, on a **short term** and on a **long term**?

Keywords coming up in the beginning of the discussion, regarding issues raised during the whole seminar, was:

- communication
- entrepreneurship
- facilitation
- resistance
- transfer of knowledge
- cultural politics

Then the producer's role in the production and her/his relation to the choreographer was discussed. There was an agreement on the necessity to be close to the choreographer, close to the studio and have skills in how to run a business. Keywords concerning the producer's many hats were: Administrator, dramaturge, agent, best boy and coach.

The group could not agree whether one of the hats should be to "help" the choreographer, as this could easily reduce the producer to an assistant. In general it was thought of as a problem that a producer often is regarded as someone on the outside of the artistic production, and not as a real partner. Empowering the producer stood out as an overall issue.

The producer's significance in American art was mentioned as an example of a totally different understanding of the role. "Where the money goes lays the power". In Nordic cultural life only artists can apply for funding, and the funding sources are few and run by the state. If there is a wish to empower the producer, lack of plurality in funding sources is a problem. Concerning this it was argued that toughness, resistance and critical sense were important qualities for a good producer.

Based on the discussion, these proposals were made:



What can we do **now**?

Three members of the group were chosen as a working group to prepare an off meeting in Kuopio, in order to continue the discussion. The meeting should emphasize collaboration between existing producers' networks in the Nordic/Baltic countries with the aim to exchange knowledge. A research on alternative ways to fund dance, looking at how other fields of art/culture are funded, should be considered. The working group consists of John Ashford, Heli Lampi and Lene Bang Henningsen.

What can we do on a **short term basis**?

- Some existing networks for producers were mentioned in the meeting; the newly established network in Norway, Chapter 15 in Denmark and prod.org in Finland. These and other networks should be mapped and contacted concerning Kuopio.
- Existing material concerning the topic will be posted/published on kedja.net. Both John Ashford and Ine Therese Berg have published reports/papers on the issue. Others?
- Educational institutions should be encouraged to invite producers to give courses on the role and responsibilities of the producer.
- Choreographers should be encouraged to emphasize the role (and costs) of the producers in their applications.
- Producers should be encouraged to sign funding applications or send their own, making them more visible and including them more in the project as a whole, and on an earlier stage, even if this isn't encouraged by funding organs today.

What can we do on a **long term basis**?

- Establish a Nordic/Baltic producers' network.
- Work for the opportunity for alternative funding, maybe even make it possible for producers to receive grants and project funding (although this was a controversial point in the discussion).

Group 2: From the choreographer's POV 11.30-13.00

Moderator: Marika Hedemyhr and Giedrė Jankauskienė

Notes from the discussion:

What is most important for the choreographer?

Meeting up and stay in contact. There was pre-meeting of choreographers last week few of the choreographers were there.

And now we have another opportunity to meet (06.09.2009) each other and exchange information that could help and support each other's work in one-way or another.

Accommodation, a place to stay:

An idea came up to exchange apartments if we are travelling. And while we do that we could ask direct questions to our dance community through our connection effectively, give information that could be a huge help for all of us, most important exchange experiences. Even finding a dance studio to work in or make other connections/ network.

Example; in Helsinki is a program that you can make an exchange deal, residence kind of program. A friend is staying at your house and you are staying at their house.

Joining forces:

Working with the situation as it is. What about joining forces more than sharing housing, but also share funding for example to hire an international manager that can help a group of choreographers from different country, who have a location in common or working on a collaboration.

Or does it have to be produced by an establishment?



To take our work to the next level - make it stronger... or:

What about having someone to follow the work in process on a daily bases, a colleague or someone like a dramaturge like the theatre uses!

Question came up about the need to talk about the work during the process, with one or several colleagues, not having to make a big presentation just simply having professional feedback.

Group of professionals meeting and talking about each work and give an honest feedback. Awake the awareness in our community trough our work.

THE HUGE NEED TO GET A MANAGER.

Choreographer or producing:

Do choreographers need to sell and promote their work them self's? Is it possible to have an educational program for future managers or agents that could do that? Maybe someone who is already in dance or have business oriented schools taking arts seriously to import - export?

Hire people for marketing your work. Could that take the dance industry to the next level?

In the Nordic are not so many people who have interested to manage dance if there are any. Lack of information for the outside market, is the work to local in the dance community?

Today the government is more interested to give money for education is there a space for creative business managers who could step in and take arts and the dance level step further?

To much time at the office:

Are choreographers working too much at the office? Working as a manager taking to much time of the creative work of the choreographer.

Maybe this is the reason that the dance community is not been heard enough. Yes, there are to many choreographers working as a producer.

The choreographer is spending too much time learning and working on the business side when he should be working on its art and usually by him self. And notice many times this is not a job that suits everyone.

The choreographer today has to be...

- a. Creative
- b. Manager/ producing
- c. Good in communication / network
- d. Accountant
- e. Publisher
- f. Follow what is going on in both worlds g. Casting director, the costumes, set design, finding location etc.
- h. And most important in a good relationship to be able to afford it.

"People ask me how I afford all this: I beg, borrow, and sometimes even buy it. I've also had "real" jobs for many years which pays for what I do..." Indie choreographer

Where could Choreographer apply for money to hire a manager or an agency?

In Sweden you can get production money, but the real experience is when a businessperson is hired it takes to long time to educate them and when they finally have found their ground they leave for a better job.

Comment:

There is FORUM for nordnorske Dansekunstnere (interesseorganisasjonen for dansekunstnere I Nord-Norge www.fnnd.no). Have some kind of managing help for groups maybe there are more like that around?

Random comment about this topic:

- Lets work together and get an office that could work for several choreographers.

To have managers that will start to get their own pay first then comes up with a budget etc.



similar to the film business.

- Lack of understanding from the business world, that is giving us hard time to get founding, what about the adding into the educational side – in dance schools and buisness schools?
- In UK they have national dance agency?
- There is a huge need to have a manager and possible to find a program among us for collaboration and giving information back and forward.

To the choreographer.

- What can choreographer do to higher the value of the work so the manager will have better change to sell the work without loosing the creative output?
- What can we do as individuals and /or as groups?
- Get institution to open their doors for Indy choreographers, create a platform for them to grow more?
- Choreographers need to start to take more part in politics or just have stronger voices?
- Forming a new entity as combined forces!

Other markets:

Museum, gallery, Internet, T.V., Films, video, mobile phones and more.

This needs some education or support to be good enough to reach these markets or what?

Create a platform for choreographers to meet and exchange information regularly:

What about having a group of artist from different field of arts (not just dance) that could meet few times in a year and from there even work together - collaboration or supporting each other for a production, at the same time could work as a dramaturge or give an interesting feedback for each other.

Voices in keđja:

keđja as supporter by helping creating a web page for Independent choreographers with:

Name, country, contact info with a link to a CV/Bio then there is a page where each and everyone could download videos of their performances, show real etc.

The news, what is happening (where everyone can put the information themselves)?

Info centre; about different support and other links for founding.

To start.

- How many independent choreographers are out there 100, 200, 20,000?
- Put together a list and have that by using the keđja webside.
- Stay in contact and also open up for further collaboration.
- Create a website that is simple enough to get in contact with Choreographers in the Nordic.
- Like WWW.CHOREOGRAPHERS FROM THE NORD...
- To have a blog on Kedja website for choreographers?
- Each every country could make a documentary about the dance community. This is done in school or group of choreographers. Create a simple DVD that could be easily reached trough the Internet by downloading or by other ways?

MAKE A LINK BETWEEN THE CHOREOGRAPHERS

Summary:

- To use Kedja to get information, link the choreographers together = keđja
- What is already out there - inside keđja, mapping it up?
- Information that could be useful for choreographers, meetings and exchange info.
- Apartment exchange.
- Management / manager, agent, to hire or educate.



- Have a regular meeting at kedja meetings or other event's connecting to kedja.

END of session.

Group discussion 4: Open/from every point of view 11.30-13.00

Moderator: Niels Lehmann, Charlotte Mors

Introduction by Niels Lehmann:

We are going to attempt to define a concrete and specific task. The debate will focus on a perspective of time – what can be done in the near future and what can be done after kedja

The more distant future, what can be done then?:

A matrix of possible fields of intervention;

- Production: Should we enforce co-productions, take over the idea of choreodrome, make a programme for artists in residence? Make a programme for building an audience?
- Education: Should we make international programmes? A master class structure? Would it be meaningful to do it on a Nordic-Baltic level?
- Knowledge: Production and dissemination of knowledge. Issue of inter-discipline – do we need knowledge that takes into account the field of dance? Do we need a common language in order to talk about dance?
- Cultural politics: Should we have common objectives? We need to be larger/stronger in the question of EU. What about the interaction with the market? The third sector is pressed from the primary sector. The linking sectors? How do we get in better contact with the politicians and cope with EU.
- Networking: How do we network in the near future after kedja? How to create a flexible and sustainable network? Do we need another structure for meetings?

Discussion:

Every theme is important, so how do we address them all? Maybe task groups should be set up in order to attend to different themes. You can't be a producer, dancer and so on at one time.

The group reached the conclusion that there is a gap between education and the real world – the question is how can we counter this? In order to change this it is necessary to find an answer to the following question: How should the dance field define itself into this new market? The money and the power are in the new market.

Production, education and knowledge are intertwined. What kind of meeting points can we create for those in order to maintain a dialogue?

How to create links within the network of kedja? How to make it fruitful for people who wants to invest time?

Few people speaking from the choreographers' programme:

After being educated you have to retrain and recreate your idea of the market – perhaps the education should be longer. The education concentrates on the technical abilities and afterwards you have to learn about the market.

In the Baltic countries cultural policies are very significant for the funding - you can find money for ballet but it's hard to find money for contemporary dance.



Conclusion:

The group reached the conclusion that it is a very good idea with task groups so that each group has a very specific task. There is a need of structures with very specific task groups.

The majority of the group was interested in talking about cultural politics (since some of the other themes also were covered by other groups).

Best practises:

- Madeline Ritter: Made a dance congress.
- Torsten Schenlaer: Dansstationen in Malmö, SALTO: trying to disseminate dance (contemporary dance with children) and create a market for producers of dance. Trying to find buyers – the buyers wanted to try something else than theatre. They made a package for the buyers. The politicians loved it because it disseminated the dance all over the region. Dancers and politicians loved it because it gave them a new market. This idea involved producers, dancers, politicians, buyers.

Could this be raised to a Nordic-Baltic level? Or could the higher level support the locals? It can serve as a model that can be adjusted to specific needs or goals.

The issue of largeness is important today, and maybe it is a more relevant issue today, than the issue of newness. How should we make largeness?

A name is identity. How to use a name? The symbolic use of a name.

Who is collaborating in the Nordic- Baltic level in the different sectors?

The Choreodrome is a good idea to try on a national level. It is a good idea to use buildings in holidays.

Main theme of the discussion: How do dance make an offer to people (who don't know about dance) that they can't refuse? How to package dance?

Sum-up:

Task groups, which tasks should be taken care of:

- The issue of naming and/or the symbolical level of naming. Naming a central issue that could be used.
- Local ways of doing things but doing it in a global scheme could be a good idea.
- A broader scope of best practices. How has this been done in other cases? Broaden the scope of related areas – then there can suddenly be advocates of dancing.

Suggestions for the near future:

- The whole group agreed that the participants at keđja should be better at producing pre-meetings in the different fields of keđja (for instance like the choreographers' pre-meeting at keđja Copenhagen). Speed-dating is a good way to network in order to create new business relations.
- Different forums should be made on the keđja web-site so that the speed-dating can go on there.
- Touring networks.

Dance in Education Nordic Network DENN can perhaps become a link to keđja in order to enlarge.



Maybe the next step of keđja is setting up federations?

How to integrate the people from the funding business in the Nordic-Baltic network? Is anyone missing in the network?

Can a keđja platform be created to set up new co-operations between the countries? Example: A teacher from Sweden can create a piece with a teacher from Norway...

Summarizing session: How do we create a larger perspective for the dance artists of the future in the Nordic-Baltic region? 14.30-16.15

Moderators: Torsten Scenlaer and Task Force members Dragan Klaic, Annika Levin, Bjørn Lense-Møller, Ritva Mitchell and John Ashford.

Kamma Siegumfeldt: A personal anecdote from choreographic camp in Sweden in 1996, where she encountered her Nordic network established among choreographers, which has been functioning on a very practical level ever since. One of the ideas behind keđja is for everyone to have a network of the same sort. A platform that enables/empowers its members – not an institution – it's the people who are present here – who make up keđja. To make use of what is already there.

- Articulate, share, jam, powerful, together.

Reports from the groups:

Report from Piia Ahonen –EDUCATIONAL POV

Informal and intensive discussion –There is still a need for discussion among colleagues and a lack of knowledge about the different educations. The group came up with 6-7 possible actions:

- 1: mapping the schools should map out the existing possibilities for doing collaborations – what are the networks that are in place.
- 2: mapping what are the profiles of the different schools. As basis for further contacts, e.g. collaborations among teachers, etc. (NB keep updating/adding to the profiles that are already in the survey carried out by Richard Ralph).
- 3: How we define the substance of the schools should be the topic for a new meeting in a smaller group – in order that it can be effective. Should be prepared locally – a meeting which would be of practical use for developing the education.
- 4: In response to the wish of all Baltic countries to have support from the Nordic countries, there was a general suggestion to develop the bilateral collaborations within the Baltic region in two way exchanges.
- 5: In the suggestions about the educations – the benefits of the students should be in focus:
 - For example in a postgraduate platform for the choreographic graduates to collaborate
 - In a network for PhDs and graduates – the use of future meetings for teachers and other subgroups
 - to instigate research that might help develop a common vocabulary.

(The idea is further explained by Olav: The idea of a developmental program for choreographers – is to create a platform to talk about society and dance, why we do what we do and the way we do it. Coming up with new ways of doing dance. It should be a long term investment that enhances the possibilities of talking about the realities within which we work. Suggestion: a Nordic satellite meeting – “Meeting on the Moon” where choreographers communicate – talk about our work – take it back to the other students. Suggested duration: 4 times one week over one year. Idea: To open up the scope of the work.)

(Richard Ralph comments on Piias suggestions: leaders of the choreography courses have met. There is a task group which will look into funding, profile etc. – a start on some of the issues above.)

(Madeline Ritter: Check Tanzplan-Deutschland.de for details on the various educations in Europe. Report if there are gaps).



Report from Ine Therese Berg - PRODUCTION/PRODUCERS POV, around 10 people

The following had been underlined in the group's discussions:

- Importance of empowerment of the producers
- Importance of communication, entrepreneurship, facilitation, transfers of knowledge.

Possible actions now/the near future:

1: Off –meeting for producers in Kuopio – objective: transfer of knowledge between producers. To try to build producers' network across the Nordic/Baltic countries– they exist in some of the countries. Even to connect existing networks – Call for first meeting in Kuopio

Three volunteers (John Ashford, Heli Lampi and Lene Bang Henningsen) will plan this meeting

2: Post existing reports on the role of the producers in the respective countries on the keđja website

3: Encourage the schools to invite producers to talk to the students about their work. Introduction to the (sometimes conflicting) work of the producer (the many hats, i.e. administrator, dramaturge, coach, fundraiser)

4: Long term – working for longer term funding from the public and private funders.

Strengthening the whole field – to work for more funding bodies. Proposal that a research to be done about the existing funding possibilities in the region and how can they be multiplied. Looking for a plurality rather than ONE funding body – to become less precarious. John Ashford: Are there other independent arts in the Nordic countries – could kedja collaborate with other art forms in order to open up a larger variety in the funding possibilities.

5: What comes out of keđja in terms of sustainability (i.e. a Nordic/Baltic dance plan). Who applies for the money? Should the producers start applying for funds for producing? The necessity to empower the producers – through the artistic projects.

Rasmus: the possibility of having a producer's pool on the website.

Report from Marika Hedemyr – CHOREOGRAPHERS POV

(NB Large group of more than 20)

The discussion had stressed the need for having meetings directly between the artists – not through the institutions. Idea given to the Kuopio group to arrange for the independent artists to meet.

What kind of organizations for independent artists exist in the Nordic countries already? Is this a mapping that could be done by the keđja group? If we know what's there we can perhaps interlink the networks.

As a direct action it was suggested to open a space for the keđja network on FaceBook which should facilitate the contact and exchange among the artists. I.e. to have someone come to give you feedback in rehearsals?

Exchanging flats – studios? Mini residencies – Very direct collaborations.

Administration and management. Two ways – to work out strategies for proper funding.

The problem of finding good people: If there are good people around – encourage them to build agencies so that they can build knowledge and pool their experience so that the chances they will continue working in the art form will enhance.

Suggestion for a Nordic educational programme for arts management – what exists already and how can these be enhanced - encourage people to go to international/European programmes.

(Comments: Training programmes do exist – rather broad contents – warning not to pigeonhole for dance only – which creates problems.



Structures exist and have existed for about 20 years, see f.ex.. www.labforculture.org and www.encatc.org)

The voice of the artist: How does the voice of the artist get heard in meetings like this? Different from speaking like academics, organizers etc.

How to make sure that the artists' voices are heard? We know now each others' names and faces but what about the works, the content of the art, how can we ensure a platform for this?

Where producers are trained – choreographers should go/be invited to facilitate an understanding of the art form

Report from Niels Lehman – OPEN/ALL POVs

Two main suggestions concerning the way to continue after the meeting:

1: a formation of task forces with different foci

Different fields of intervention

2: A next step after the keđja funding ends could be i.e. a Federation ? ("First we take Manhattan, then we take Berlin!")

Largeness is of importance, the need for visibility

If we do something on the level of Nordic/Baltic – it should be large

3: How to go about it?

To use 'best practice' as a model – what are good examples that could be pointed out?

More concretely the SALTO model was discussed.

We could already now start on the level of 'symbol politics' – how can for example keđja be made into a symbol – an umbrella for a lot of local activities - which would enhance their efficiency

There seems to be a need to make the local projects broader than 'just dance'. Global broadening of the scope – to find ways to associate/connect to broad ideas already in play in the local environment.

Mapping of other Nordic collaborative structures already in place – to forge or link the new ideas within dance with existing structures

These could be done by different task forces. To point to particular task forces at this point would be as concrete as we can be.

(suggestion from Ib - e.g. Baltic Circle related to the performing arts. To be joined / inspired by / used as models? If there is a Union of the Baltic Cities on municipal level – to use that?)

The idea is to find a manner of acting more efficiently locally –by having backup from different cities/regions etc.

We should try already now to investigate how to continue kedja – to follow-up to politicians

Comments/ discussion: -a thought about networks – NASA – art in space – kedja in space?)

- One satellite task force has been established by the producers)

- kedja is never going to be stronger than the weakest link – who is going to be in the task force in relation to the kedja overall symbolic?)

- kedja – dance in new media – meeting in Oslo – call for ideas – bring forward issues that should be raised)

Comment from Richard Ralph - the achievements of kedja in Copenhagen

-the result in terms of the survey – the network of choreographic educations –



-The idea was to broaden the activity of kedja – to start something. To identify what sorts of dialogues are necessary and to start some of them.

Re. Off-meetings Material will be generated from the off-off meeting. Pre-meetings as a format will be carried on.

-Adding to the list of off-meetings – there will also be one for dancers.)

Ritva Mitchell parting comment: you must also know of the ELIA organizations. When you create new networks it is important to link to or relate to the existing networks. There is an ELIA meeting in Gothenburg, October 29th 2008.

Efva Lilja: the dance sector of Elia in Gothenburg will be arranged by Danshögskolan and focus on artistic research, following the Choreographers' meeting last year in Stockholm, with workshop and deepened processes in 'Close Encounters'. First one had focus on artistic research – next one will be on circus. If you wish reports from these, please send e-mail to Efva: efvalilja@danshogskolan.se

Kamma Siegumfeldt: use the simple digital tools on the kedja homepage – give details, that can be important information sharing.

Video profiles are also possible.

IB: Who takes care and who will take responsibility – it is always a challenge. What are the obligations of the committee of kedja? Can they not raise funding and commission some of the tasks to be done – the obligation to edit/to lead?

Torsten Schenlaer: What will be the continuation of kedja – How can we use the name of kedja?

Sheila: We are parts of other networks – Dance in Education Nordic Network – perhaps we could be part of a larger network i.e. kedja?

Birgitte: there is something new here that should be scheduled for the future - the issues that are not covered here? Importance of institutional memory of the kedja. Can we hold on to some of the ideas over time?

Kamma Siegumfeldt: There are four autonomous groups – who have not organized their meetings – issues raised here can be carried over and implemented / articulated / incorporated in the next themes. The means that we have. We still need names to take on the tasks.

Lasse: Could we do 1000 words about funding in the respective countries? Would this be helpful?

Charlotte: If we keep having off meetings we might end up having to annul the last meeting. They are payoffs from the large meetings. The basic core is that we meet all of us. We might need to meet before the actual meeting? The arrangers have a plan, which we need to comply with.

Else: Ideas not directed to the next kedja can be sent to the 'core group'?

Vahid: How about inviting the 'bad guys' (i.e. funders/politicians)

Torsten Schenlaer: Shifting the focus for each meeting makes it possible

Dracan Klaic: off meetings can be held i.e. in festivals – offspring kedja –meetings may be held at other times.



Generous woman (Hlif Svavarsdottir): From January onwards I am unemployed – If I can help kedja onwards I will be happy to help

Vahid: All the suggestions made here – the voice of this meeting – there will be an effect if we send something from this meeting.

Bo: I am amazed to see what is happening here. We are here with different agendas. Streams of things are happening – initiatives can be carried by smaller groups or individuals. Let the people take action. Not to make the structures too heavy – the networks need to be able to transform.

Torsten Schenlaer: Do you have ideas for Kuopio?

- session for power napping
- a place / a lounge for people to hang out / see work / nap etc.
- Use the evaluation form!

Comment from the TASK FORCE (Ritva Mitchell)

Ritva Mitchell: Note on the Loss of institutional memory – some of the ideas and proposals have been made many years ago. No need to reinvent the wheel. What is unique is that you have decided to create a platform with a spread of people from across the field. What I understand as an outsider is that you are lacking a reflection on the future of dance. What will it look like from the different perspectives – you are very clever – there are many professional platforms – but they need to be built on the identity of the region.

(I have an international identity, but also one to my own sea – of course – the Baltic sea.)

A Baltic sea space for dance – for discussion and visionary development.

Added value – difference – to identify problems and be visionary – what is our strength as a Baltic sea region. If we succeed in the next couple of years I will be proud to have been a member of the task force.

Lack of information about existing structures. Nordic art schools are extremely strong in ELIA.

Input from Kuopio (2009) kedja team

Presentation: Focus on children and youngsters

June 15 – 17 2009 coinciding with Kuopio dance festival

Rough presentation of contents (still being worked on)

2 main themes will be specified more precisely.

Best practices, methods, experiences, 'boys' dance

Choreographer as a dance educator

Audience development through working with children and youth

Dance in schools:

How to teach dance in schools

Can dance be used as a teaching method?

Case studies and examples from Nordic-Baltica and other European countries

Developmental psychological, philosophical, physiological, social, political arguments

Methods:

Lectures

Workshops

For whom?

For all of us



Special:

Corridor dance production to be premiered in June

Main organizer: Dance Info Finland

Main Partner: Kuopio Dance Festival

More on the keđja website as soon as possible

Both on contents and logistics

Showing from the Interference workshop 16.30-17.30

by Piia Ahonen

The keđja encounter in Copenhagen officially closed with a showing from the choreographers' workshop *Interference* held on 1–6 September. The content of the workshop is defined as follows on the keđja website: "The workshop investigates the choreographic material in relation to compositional and structural strategies of music and develops as a dialogue between the two art-forms."

Before the showing the rest of the meeting received no reports from the workshop. There was a blog documenting the events, but personally I did not have time to read it. In other words, these impressions are based on what was said and done on September 6, between 4.30 and 5.30 pm.

One of my first impressions was admiration: that so much had been achieved in such a short time! Well, some choreographers to whom I expressed this admiration looked at me blankly. I take this to mean that this was no surprise for them, but nevertheless I was impressed.

The choreographers and the dancers really must have worked hard in order to come up with such finished little pieces of work. There was a great deal of attention to detail, but then again I gathered that was exactly what the workshop leaders Kim & Kim (Brandstrup & Helweg) had demanded and required.

Considering the theme of the whole encounter, it was also quite rewarding to see that education seems to have an effect. What I mean is that it was clear that those choreographers who had already graduated were able to create more complete works, not just deal with movement sequences. Especially Ingri Fiksdal from Norway and Virva Talonen from Finland had made full performances.

In other words I think the showing also demonstrated that you don't become a fully grown choreographer at school, you need to create work outside of school in order to mature. And maturing is a never ending process; in that sense most choreographers are like wine.

There was however one thing that I did find a bit curious: most of the nine works shown represented a somewhat traditional view of the relationship between music and dance/movement. Was this the result of the way the task was given? Was this the direction the participants were directed to? Because in my critic's mind it seems there must be more ways to explore relationships between music and dance than what was seen now.

For example, I detected only in one or two works a relationship between the overall structure of work and the music used. It also seemed that music was mostly dictating the events (aka the movement), despite the emphasis given to the word dialogue. To use a parallel from the music world: there was no jamming, no jazz to be seen.

It was also interesting to see that even though the given task was so strict and limited, these nine little works also gave a glimpse of how differently the concept "choreography" is defined within the Nordic countries. Of course this was not demonstrated as clearly as in the Dansolution competition, but still. I consider this to be richness but it is also something to keep in mind: we are not always talking about the same things even when using the same words.

NEXT PAGE:

from the "idea-wall"

Mentor
ship

KKV
partnership
programme
(creative residencies)
for dance houses
& others!

"Agents" can
pass on
best models
& knowledge
to new companies.

Dance houses;
studio + venue
together can
meet the needs
for different
scale productions.

Nordic - Baltic
database

MENTORSHIP PROGRAMME
between upcoming
new choreographers and
established choreographers
→ avoid notion of competition
+ sharing with interest!

academic
conferences
(universities)

Open national
networks
for Nordic
to Baltic
touring