

Bilag

Supplerende informationer om europæiske åbne scener og produktionshuse

Februar 2010

Herunder har vi stort set ladet husene tale for sig selv, enkelte har dog fået en kommentar med på vejen, der hvor vi ikke umiddelbart kunne finde oplysningerne på hjemmesiden. Rækkefølgen er alfabetisk.

Aktör & Vänner, Göteborg

www.aktor.se

Aktör&Vänner är en konstnärlig produktionsplattform bestående av fyra konst-närer samt en gemensam scen.

En styrelse bestående av de konstnärligt aktiva + någon yttre referensperson har övergripande ansvar för långsiktig planering. Styrelsen förutsätts vara aktiv, och anställer en chef för verksamheten (nu på 50%). Styrelsen gör en grov ekonomisk planering för året som sedan chefen opererar inom. Chefen driver scenen och produktionskollektivet efter de linjer som styrelsen beslutat om. Chefen anställer övrig personal, i nuläget en producent 50% tid och en ekonom 25% tid. Chefen lägger programförslag, och är ansvarig för ansökningar och omvärldskontakter.

De fyra scenkonstnärerna är fria att använda scenens resurser, och kommer med förslag på projekt man vill göra. När styrelsen behandlar budget tas beslut om vilka projekt som ska genomföras under året. Då frigörs också pengar som projektledaren för respektive projekt har hand om. (Projekt kan också vara turné, labb eller vad som helst). Även om man inte har något projekt för tillfället har man ändå tillgång till lokaler och resurser.

Atalante-Scen för samtida konst

www.atalante.org

Since 1987 Atalante has been a venue for contemporary dance and music in Göteborg, Sweden. The stage is considered one of the prime driving forces behind development of performing arts in Sweden.

Today Atalante is a vital forum for art events, theatre, performance, video, film, experimental music, text, philosophy, public debate; an important part of cultural life in Göteborg and the Västra Götaland Region.

Above all, Atalante is a warm and welcoming place where people meet. Many successful artists performed here for the very first time.

A variety of performances for different kinds of rooms and spaces evolve from the stage in such various fields as experimental video art, the feminist movement, poetry and live digital music. Atalante is also an important place for intercultural exchange and multicultural experiences.

The choreographer in residence is Eva Ingemarsson who together with composer Niklas Rydén, are the artistic directors of Atalante. Since 1978 they are recipients of national as well as local community grants and have also been granted honorary awards from The Arts Council and Västra Götaland Art Council.

Atalante is also the founder of Scenarkivet.se which is a web based archive for performances that have been held at Atalante, Moderna Dansteatern and Dansstationen for over 20 years. This archive contains a great deal of the Swedish stage art in Sweden during this time. At Scenarkivet.se you can read, watch pictures and videos from almost 1000 productions.

BIT Teatergarasjen

www.bit-teatergarasjen.no

BIT Teatergarasjen co-produserer og presenterer norsk og internasjonal scenekunst innen samtidens uttrykk. Vi vektlegger særlig prosjekter som stimulerer til internasjonalt samarbeid og arbeid på tvers av kunstneriske genre. BIT (Stiftelsen Bergen Internasjonale Teater) ble etablert i 1983/84 som internasjonal teaterfestival og har siden 1990 vært helårsdrevet scenehus med BIT Teatergarasjen i Nøstegaten som fast arena for produksjon og presentasjon av forestillinger. I perioden 2008-2012 bygges nye Teatergarasjen på Nøstet. I denne perioden presenterer BIT Teatergarasjens forestillinger på ulike arenaer i Bergen.

BIT Teatergarasjen arrangerer også scenekunstbiennalene OKTOBERDANS og METEOR og står bak det evigunge og evigaktuelle PrøveRommet i Bergen.

BIT Teatergarasjen er en av Norges største produsenter

og co-produsenter av internasjonal samtidsscenekunst og samarbeider på fast basis med teaterhus, dansescener og festivaler i flere europeiske land.

Stiftelsen Bergen Internasjonale Teater mottar driftsstøtte fra Kulturdepartementet, Hordaland fylkeskommune - kultur- og idrettsavdelingen og Bergen kommune - Byrådsavdeling for kultur, næring og idrett - seksjon for kunst og kultur.

Black Box/Oslo

www.blackbox.no

Black Box Teater ble etablert i 1985 og hadde frem til 2003 tilhold på Aker Brygge. I februar 2004 åpnet teatret nye lokaler i Marstrandgata på Dælenenga, midt mellom Carl Bernes Plass og Birkelunden.

Black Box Teater er et programmerende teater og en av Norges viktigste scener for samtidsorientert scenekunst. Teatret presenterer og co-produserer frittstående kunstnere og kompanier, på tvers av sjangre. Programmet inneholder både veletablerte, og helt unge kunstnere og kompanier.

Flere norske scenekunstnere og kompanier har Black Box Teater som sin premierescene.

Teatret har også en internasjonal profil og presenterer på jevn basis noen av verdens fremste og for tiden mest spennende aktører i feltet.

BRUT/Wien

www.brut-wien.at

Et endnu ungt sted, del af et turnénetværk nævnt ovenfor, har fokus på nye tendenser, har meget residency arbejde. Giver understøttelse og vejledning til projektudvikling, giver teknik og salsplads, fundraising og PR – det er forskelligt fra projekt til projekt hvordan de støtter. De videreformidler produktionerne til et udbygget og levende internationalt netværk af spillesteder og andre institutioner såsom Kampnagel, Mousonturm, m.fl.

BRUT wird als Koproduktionspartner österreichischen und internationalen KünstlerInnen als kompetenter und

zuverlässiger Partner zur Verfügung stehen. Unter dem Label BRUT Wien werden die BRUTproduktionen von der Antragstellung bis zur Vermarktung vom Team des Hauses betreut.

Die Produktionstätigkeit reicht von der inhaltlichen Ausarbeitung der künstlerischen Konzepte in enger Zusammenarbeit mit den Künstlern, dem Aufstellen von Produktionsbudgets, über die kompetente fachliche Betreuung der Künstler durch den Produktionsprozess (Technik, Produktionsleitung, Presse/Marketing, dramaturgische Beratung, Vernetzung und Vermittlung) bis zur Weitervermittlung der Produktionen an Partnerinstitutionen und Festivals.

Dansstationen/Malmö

www.dansstationen.nu

Dansstationen (The Dance Station) is Sweden´s biggest free guest venue for contemporary dance.

Dansstationen reaches out to 25-30.000 people each year with dance. The goal is to show dance pieces with actuality and adequate challenges for all ages, based on questions about body, gender, sexuality, identity, belonging or being excluded, and other themes that contemporary dance art deals with.

Dansstationen have presented contemporary dance in Malmö and in the county Skåne, in the south of Sweden, since 1991. Dansstationen consists of three different parts: national and international gurdy performances at Palladium in Malmö, the Touring Company and the SALTO! festival. The latter two components are aimed exclusively at a young audience. Dansstationen reaches out to between five and ten per cent of the total Swedish dance audience visitors.

DeSingel, Antwerpen, Belgium

www.desingel.be

deSingel's intention is to become a vigorous and large-scale arts campus that presents and produces contemporary and international art and makes it accessible to the broadest possible audience.

The artistic disciplines to which deSingel has committed itself are theatre, dance, music and architecture. Its core task is to show and offer support to the production of contemporary international art. This involves the work of both foreign artists and companies and work from Belgium that seeks to connect up with the international nature of its operations. Presentation and production (and coproduction) take place in the context of cohesive program entities and are underpinned for the audience by means of information and education.

As a large-scale, international, multidisciplinary arts campus, deSingel operates on the basis of a unique infrastructure: a medium-sized concert hall (968 seats), a large hall for theatre and dance (801 seats) and a small hall for talks (90 seats). Architectural exhibitions are held in the corridors.

“A place where the arts are not only shown, but can also be learnt and created. Also in a wide range of extra activities aimed at interaction between the arts programme, arts production and the educational environment. This applies both to the students and those members of the public who wish to learn more. After all, we have always considered it important not only to show the arts, but also to facilitate their production and to provide numerous ways of offering guidance to the public. [...] With plenty of focus on workshops and masterclasses, public and otherwise, background information on the artistic activity, public rehearsals, talks, colloquia, and access to information on the arts for both the researcher and the interested layman.”

DeSingel has artist-in-residency programs and support can also be extended in the shape of rehearsal rooms, technical support and extra financial resources.

Frascati/Amsterdam

www.theaterfrascati.nl

Organiseret med en administrativ leder samt forskellige kuratorer, der udskiftes hver andet eller tredje år. Tilbyder co-produktioner og giver mulighed for at komme med i turnénetværk rundt i Europa.

Frascati er et innovativt og dynamisk teater baseret i Amsterdams' centrum. Hvert år præsenterer Frascati omkring

700 forskellige nationale og internationale performances og producerer ca. 15 store og mindre store produktioner. Huset er ledet af en administrativt og kunstnerisk leder som hver arbejder sammen med et team. Det kunstneriske team består bl.a. af kuratorer og dramaturger, som udskiftes hver andet eller tredje år. Huset tager også initiativ til festivaler hvortil de ansætter unge kræfter til at stå for organisationen og til at sammensætte programmet.

Under navnet »Frascati Productions« producerer huset årligt ca. 10 forestillinger for udvalgte unge iscenesættere, som kommer fra forskellige felter (dans, teater, performance, new media). Der produceres såvel små eksperimentelle som store turnéforestillinger. De udvalgte iscenesættere bliver støttet og får vejledning, sparring, teknik, salsplads, og PR gennem Frascati.

[oversættelse Deborah Vlaeyman]

Gessnerallee/Zürich

www.gessnerallee.ch

Im Herzen von Zürich liegt das Theaterhaus Gessnerallee. Die denkmal-geschützte grosse Reithalle samt Stallungen ist heute nicht nur stolzes – und besonders schönes – Symbol einer freien Szene, die sich professionell, experimentierfreudig und trotzdem volksnah neben der bürgerlichen Hochglanzkultur behauptet.

Sie ist auch ein Zeichen für das weltoffene, zeitgemässe und selbstbewusste Kunstverständnis der Stadt Zürich und ihrer Bürger.

Als Hochburg des freien Theater- und Tanzschaffens der Schweiz ist die Gessnerallee Produktionsort und Premierenspielfeststätte für die interessanten heimischen Künstler und Gruppen. Von hier aus starten viele von ihnen zu ihren Tourneen ins Ausland. Darüber hinaus sorgen aber ebenso viele Gastspiele aus der ganzen Welt im Rahmen von Festivals und thematischen Schwerpunkten dafür, dass die jüngsten Entwicklungen des internationalen Tanz- und Theaterschaffens in Zürich präsent sind. Im Verbund mit einem starken europäischen Netzwerk kooperierender Häuser und Partner stiftet die Gessnerallee Begegnungen,

fördert den künstlerischen Austausch, stützt die Recherche und die Innovation. So gewährleistet sie, dass das Besondere der erfolgreichen Schweizerischen Tanz- und Theaterkunst sich stets im Bewusstsein bestehender und laufend veränderter überregionaler Kontexte entwickeln und wahrgenommen werden kann.

Mit regelmässigen Cluevents, Parties und Konzerten erreicht die Gessnerallee nicht nur das informierte Kulturpublikum sondern weite Kreise der jugendlichen Szene. Hier lässt sich die Dynamik kulturellen Wandels und die nachhaltige Wirkung eines konsequenten Abbaus gegenseitiger Berührungspunkte zwischen Hochkultur und Off-Szene, zwischen Bildungsbürgern (im besten Sinne!) und Quereinsteigern ins zeitgenössische Kulturleben hautnah miterleben.

HAU/Berlin

www.hebbel-am-ufer.de

(Det tidligere Hebbel Am Ufer og to andre scener. Kaldes i dag Hau1, 2 og 3)

Den kunstneriske leder, Mathias Lillental benævner HAU som meget åbent for udefrakommende forslag og produktioner. De lægger hus og PR til. Der er altså ingen garanti for aflønning og de har kun få penge til produktion. HAU er en del af et turnénetværk med andre venues på denne liste.

Kabelfabrikken – Helsinki, Finland

www.kaapelitehdas.fi

The Cable Factory: The Factory occupies the premises of an old factory which initially produced telephone and electrical cables.

The building converted in 1991 into a fully independent cultural centre aimed at providing an area of artistic diversity with cross-cultural linkages.

The Cable Factory offers permanent and short-term space for different fields and forms of art and education.

There are five main spaces that can be rented for a shorter period of time, e.g. for events and performances.

The Cable Factory also rents all the necessary equipment for your events. The Cable Factory is a member of Trans-EuropeHalles, a European network of 49 independent culture centres in 25 countries.

Kaaitheater/Bruxelles

<http://kaaitheater.be>

The Kaaitheater arts centre in Brussels was established in 1977. It was originally a biennial international festival. Since 1987 its work has extended over the full theatre season. The Kaaitheater presents theatre, dance and concerts, with a special emphasis on innovative work. Much attention is devoted to setting up its own productions and coproductions with artists and companies from both home and abroad.

The Kaaitheater presents performances in two places. Larger productions are put on at the Kaaitheater itself (Sainctelettesquare 20, formerly known as the Lunatheater). This theatre is part of a striking modernist building from the thirties. Smaller productions are mounted in the marvellously renovated Studios (Onze-Lieve-Vrouw van Vaakstraat 81), a former geuze brewery.

They are also much used for rehearsals. Both buildings are in the Brussels canal zone, a stone's throw from each other and from the city centre.

Each season the Kaaitheater announces more than 70 productions by performers and groups from some 20 countries. They include little- and well-known names and some have been linked to the Kaaitheater for years while others are here for the first time.

A number of introductory talks and after-show discussions are organised in the course of the season. Admission is free for everyone and they are announced on our website and in our bimonthly programme bulletins.

Kampnagel/Hamburg

www.kampnagel.de

Meget involveret i turnénetværk, har flere kuratorer med meget ansvar for dele af organiseringen. Vælger temaer for

perioder og for festivaler, blander lokale og internationale scenekunstnere. Meget vægt på publikumsudvikling, meget arbejde med unge og med social arts.

Kampnagel is Germany's largest production and performance facility for national and international freelance artists.

Kampnagel is a productive laboratory for ideas, a think tank, a place for controversy, but also a vivid concert hall, music lounge, club. We work on new formats, that seek to explore contemporary forms of public life, communication, interaction, participation and knowledge transfer.

Kampnagel is not only a temple for the fine arts. It is open to the society and the surroundings. We understand Hamburg as not only the city being inhabited by our visitors, but also as a field to be explored, a place stocked with new material, a site worth investigating and of course as a stage, which we enter with mobile formats.

As a whole, we present roughly 100 premieres, debut performances and nonrecurring events per season, which attract about 120,000 visitors per season each year.

Melkweg/Amsterdam

www.pmpweb.nl

Paradiso Melkweg Production House is a collaboration between the two best known music venues in Amsterdam. PMP initiates, produces and distributes multimedia projects for pop venues. The projects have a base in music, but are always combined with dance, theater, visual arts, film, etc. Aims to provide a place for young, talented creators, who feel attracted to this sort of production, through a laboratory. PMP receives structural subsidy by the Dutch Ministry of Education, Culture and Science.

Mousonturm/Frankfurt

www.mousonturm.de

Mousonturm is a staging, production and communication site for international artists of all disciplines, with a focus on contemporary dance, theatre, music, performance and

the fine arts, which are complemented by the new media, literature, film, radio play and club art.

The House provides production and staging facilities.

A house that fosters new tendencies and gives well known as well as gives not established groups a platform for showing their work.

Works with a curatorial team, that is changing to make sure to have a widespread eye on interesting developments.

Curator team secures a dynamic development of the place.

Sophiensaele/Berlin

www.sophiensaele.com

Et af de vigtigste produktionshuse i Tyskland. Huser ca. 60 teater-, danse-, performance-, musik- og visuelle kunstprojekter om året og afholder flere festivaler.

Er i denne sammenhæng (både) spillested, men hjælper også med fundraising, og kan være coproduktionspartnere med pressearbejde, produktionsmanagement og publikumskontakt. Deres drift er sikret af støtte midler, så hvis man – gennem ansøgning eller opfordring – kommer ind, er man sikret PR, teknik o.lign.

Sophiensaele er del af et uformelt netværk af institutionaliserede og internationalt orienterede, frie teaterhuse, til hvilke bl.a. hører Kampnagel – Hamburg, Mousonturm – Frankfurt/Main, Forum Freies Theater – Düsseldorf, Theaterhaus Gessnerallee – Zürich, Brut – Wien und Gasthuis – Amsterdam.

The Basement/Brighton

www.thebasement.uk.com

Located in the heart of Brighton, The Basement is the region's leading purveyor of innovative and experimental performance. Presenting a programme of leading national and international artists alongside the Brighton's most exciting experimental performers, The Basement is a vibrant hub for all things subversive and idiosyncratic.

The Basement supports a thriving community of Supported and Associated Artists who develop and present new work

in the venue. With a range of unusual performance spaces we offer unique performance possibilities for artists and audiences.

The Basement presents and supports the production of new, experimental performance. Drawing on live art, experimental theatre, dance, new cabaret, music and interdisciplinary practice, the programme presents work that is challenging, risk-taking, engaging, powerful, socially connected and witty.

The programme exploits the wide range of possible performance formats provided by the venue's unusual and flexible spaces. The Basement provides a context for work that falls outside traditional genres and an environment in which artists and audiences can take risks together.

The Basement presents a broad view of contemporary experimental performance. It creates a context in which early career artists are seen alongside established artists, and performances developed in the city are seen alongside international work. In this way, visiting performance is always presented in a context that is engaged and relevant and emergent artists present work in a context that is aspirational with connections beyond the immediate region.

The Basement is supported by Brighton and Hove City Council, Arts Council of England South East, SEEDA, Foyle Foundation and Awards for all.

Weld/Stockholm

www.weld.se

Weld är en oberoende plattform med inriktning på dans och andra relaterade konstformer. Verksamhetens har som målsättning att vara undersökande, kritisk och experimentell samt att aktivt verka för att fördjupa, utveckla och stärka konstformen och begreppet dans. Weld arbetar för nationella, internationella utbyten och samarbeten. Weld bygger och ingår i ett ständigt växande nätverk.

Weld består av W2 och Lab. W2 är den del av verksamheten som fokuserar på egna produktioner och samarbeten. Lab är specifikt inriktad på konstnärligt utvecklingsarbete, experiment och samarbeten mellan konstnärer och andra

från olika discipliner (läs mer om verksamheten under rubrikerna Wr och Lab).

Weld producerar inom dessa två delar årligen en rad föreställningar, utställningar, projektpresentationer och föreläsningar och riktar sig till såväl professionella som en intresserad allmänhet.

Weld startades 2006 av koreografen och dansaren Anne Koch, som också skapar sitt konstnärliga arbete inom organisationen. Weld är en ny plattform som utvecklats ur den nyskapande verksamhet som Efva Lilja och E.L.D drivit sedan 20 år tillbaka. Weld stöds av Kulturrådet, Stockholms stad och Stockholms läns landsting.

Bogliste

Kirsten Dahl:

Spot på Danmarks skjulte teaterskat.

En redegørelse om professionel dansk scenekunst for børn og unge.

Initieret af Odsherred Teaterskole / Scenekunstens Udviklingscenter, BørneteaterSammenslutningen og Aarhus Universitet. 2008. Kan downloades via:

www.nyscenekunst.dk/opslag.asp?page=24

eller rekvireres ved henvendelse til Odsherred Teatercenter, så længe oplaget rækker.

Ønskevist-modellen er publiceret i 2 bøger:

Jørn Langsted, Karen Hannah, Charlotte Rørdam Larsen:

Ønskevist-modellen.

Kunstnerisk kvalitet i performativ kunst.

Forlaget Klim 2003.

Ønskevisten.

En håndbog i evaluering af teater, dans og musik.

Forlaget Klim 2005.

Inger Buresund og Anne-Britt Gran (Red.):

Frie grupper og Black Box Teater.

Historiske, estetiske og kulturpolitiske perspektiver på frie danse- og teater-grupper i Norge 1970-1995.

Dokumentation Black Box Teater 1985-1995. Ad Notam Gyldendal, 1996.

Knut Ove Arntzen:

Det marginale teater

Laksevåg 2007

Faktuel redegørelse om teatersituationen i Danmark 2004/2005-2007/2008.

Udgivet i 2009 af Kulturministeriet.

Rapporten er udgivet elektronisk på www.kum.dk

Karen Vedel:

Dokument om Dans.

Den første danske danseredegørelse.

Dansens Hus, 2001.

Den selvbestaltede Teaterlovskommission, august 2008.

Bjørn Lense-Møller ligger inde med et mindre restoplæg af rapporten, som desværre ikke længere er umiddelbart tilgængeligt via nettet.

Evt. kan den stadig fås digitalt via henvendelse til de dengang involverede personer fra Copenhagen Business School.

Jørn Langsted:

Under Langsteds Lup

Klumme i Børneteateravisen, maj 2009

www.boerneteateravisen.dk

NOTAT: Om begrebet "Professionel Scenekunst"

Kunststyrelsen Scenekunstcentret, 11. december 2006

www.kunststyrelsen.dk

Report Darstellende Künste.

Die Lage der Theater- und Tanzschaffenden im Kontext internationaler Mobilität.

Rapport af ITI-Germany over skabende kunstneres arbejdsvilkår, præsenteret ved konference i Berlin maj 2008. Materialet og indlæg fra konferencen findes på www.iti-germany.de under: Projekte: Symposium "Report darstellende Künste".

Abstract of the conference

Creating Conditions

June 5th – 6th 2009

Krudthuset, Copenhagen

Arranged by the organization Independent Performing Artists

The Danish organization *Uafhængige Scenekunstnere* (US) – Independent Performing Artists – organized the conference “Creating Conditions” in Copenhagen, June 4th – 5th, 2009.

Approximately 70 professionals working within the performance art field participated: international and Danish artists, cultural entrepreneurs, performing arts managers, representatives of institutions as well as politicians.

Independent Performing Artists (US) is a Danish organisation for professional independent and freelancing artists. US functions as a cultural and political body working to improve production and working conditions for artists – mainly from performance, dance, theatre and cross-over disciplines. We have existed since 2005, have over 90 members, and receive new member applications each month. US also represents the Danish independent circuits in a Nordic network-collaboration between the organisations for professional independent performing art in all five Nordic countries.

The conference Creating Conditions was kindly funded by the Committee for Performing Art.

The aim of “Creating Conditions” was twofold:

- To receive inspiration from European colleagues about how to create and organize production houses and open venues.
- To create an open discussion platform on possible frameworks for open venues in Denmark.

US finds it of great importance that all recent events focussing on production structures from a Danish perspective should so to say speak together. This is why this summary also takes into account 3 other seminars recently held in Denmark that addressed some of the same issues.

- The seminar “Interaction Exchange in a GloCal World”, arranged by Berliner Luft, Camp X, and The Danish National School of Theatre - Continuing Education. Copenhagen 17 – 18 April 2009.
- A talk by Lieven Thyron (manager of the Belgian dance company “Les Ballets C de la B”) and discussion about production structures, arranged by Chapter 15, June 10th 2009, Copenhagen.
- “Belgierne kommer” -- an inspirational seminar with 3 Belgian companies arranged by the “ILT Festival”, Saturday June 13th 2009, in Århus.

Since US was informed that the Belgian models would be represented and discussed on the last mentioned seminar, we invited speakers from other European houses: Gessnerallee (Zurich), Brut (Vienna), The Basement (England), and internationally working artists (please visit US’ website - www.scenekunstnere.dk - to see the full conference program).

Recognitions, recommendations, and warnings

Based on our own and several other conference participants' notes, this abstract presents some of the recurrent and most significant recognitions, recommendations, and warnings that came up during the 2 days of discussions, exchange and input:

Overall, it is crucial to an open venue dedicated to modern performing art in Denmark:

- To acknowledge and act upon the need of the small Danish performing art's environment to have ongoing **communication**, international **exchange** and **transparency**.
- To create **alliances**: Professionals within the field should communicate honestly, sharing knowledge and experience.
- To search for new possible relationships between **venue-artist / venue-audience / artist-audience**. Not only should we rethink how to reach audiences, but through hands-on methods we should acquire more useful "audience-knowledge": what are audiences interested in seeing on stage, what do they expect of the performing arts?
- To work intensively to create co-productions both nationally and internationally.

Recommendations concerning the organisational structure of a venue:

- Management of an open venue
 - Rotating leadership was discussed intensively and generally favoured.
 - *Professional* management should be implemented, this means having educated/experienced administrators, PR-officials instead of "wanna-be-artists" doing the jobs of others. This professional management is complemented – obviously – by an artistic management.
 - A recommended model: The artistic director employs different curators. These curators receive a certain amount of money that they can use in just the way they want (according to their specific artistic ambitions). The curators should both be Danish and foreign experts.
- Other staff involved
 - Highly recommended was the demand for artistically oriented technicians whose expertise is dedicated to the arts.
 - Desirable was a permanent fundraiser team working full time at the venue raising money for residencies, exchange, co-productions, performances, and the venue in general.
 - The idea of "mentorship" was discussed and was and generally favoured. The venue should create a mentorship arrangement with both fixed and rotating mentors for up-and-coming artists.

Recommendations regarding a venues' profile:

- The venue shouldn't just "copy and paste" structures and profiles of other existing successful venues around the world. Efforts are needed to establish an independent profile that is in touch with the venues' specific ambition, surroundings, and community.
- It is important that the venues' profile is based on a strong manifesto of some kind. Thus, the venue is transparent and reliable with regard to both the audiences' and artists' expectations and demands.
- The venues' profile should be dynamic: it is the management's responsibility to keep the profile vibrant and interesting at all times, attracting artists' and audiences' attention.

- “International programming” should be high on the priority list for a Danish open venue.
- The venue should be a bold entrepreneur with regard to marketing. Rigid structures telling “how things are done in this country” should be expanded and/or bended. To really make this happen the contemporary performance environment should create alliances and take joint action. A recommendation that was discussed and generally favoured: creating an alternative and flexible programme (monthly – seasonal) for what’s on in the country.

Recommendations concerning audience relationships:

- Overall, a venue should be “inclusive” not exclusive. Both artists and audiences of all kinds should feel welcome and relate to the venue’s profile. This should have a positive effect the other way around: the experimental part of the venue is acknowledged (as failure is as much part of the deal as success). The audience should learn that risk-taking performance might not work – that artists can fall short too.
- The venue could: educate the audience through expecting something from them; giving the audience the possibility to meet the artists and to give feed-back; always have an open mind for the audiences’ experiences in order to relate better to them and their surroundings.

Recommendations concerning the relations between a venue, community and innovative platforms:

- A venue should work hard to create international exchange, residency programs, festivals, workshops and community based work. .
- Co-production is the key word!
- The venue should take their potentialities with regard to community work seriously. This could actually turn out to be the venue’s primus motor. The debate tended towards the idea of creating a social space that is strongly tied to its surrounding local community. It should be a place where people not only come to experience art or to learn about it, but also just to have a good time – socially. Combining among other activities: talks, workshops, events, parties and small performances. On these occasions significant informal meetings and networking can take place both amongst artists themselves and between artists and audiences.

Deborah Vlaeymans and Christine Fentz

US would like to thank the conference participants who sent in their notes and observations. This abstract was made possible through their valuable contributions. Thanks are especially due to Emmanuel Limal, Seimi Nørregaard, Lea Gudmundsen and João Lobo.

Creating Conditions

International conference about open venues and production houses
Copenhagen, June 5 – 6th, 2009

“Independent Performing Artists” in Denmark (US) would like to share and discuss concepts and know-how from various types of international open venues and production houses. The aim of this conference is to exchange knowledge and experiences between European venues and arts professionals and Danish colleagues, decision makers and politicians in the culture sector.

We have invited speakers who are

the “Hosts” – theatres, production platforms and relevant organizations – and the “visitors”: artists, who are accustomed to moving between different venues and production frames in Europe. Furthermore we have invited Danish arts professionals, as well as foreign experts, who can help define the independent, innovative performing arts scene, and suggest how to optimise working conditions and artistic quality.

Creating Conditions wish to implement three “doors” to access the ideal production house:

Creating the foundation: How do we realise the idea of a true open house?

It is a well known fact that there is a serious lack of venues dedicated to providing independent performing artists with a flexible framework for their productions. Venues that embrace diversity and development, and that can react in a versatile way to unexpected needs, and that are able to maintain a flexible dialogue with the circuits they depend on.

Innovative platforms: How to offer proactive platforms that facilitate artistic innovation and discourse? Experiences and visions of curating, producing and co-producing, residencies and research units will be shared.

Presentation: How to reach the audience? We try to shed light on various considerations and experiences on the creation of house profiles, on the skill of developing audiences, networking, etc.

How to get there: Krudthuset - direction Holmen on bus 66 or use the harbour bus 901/902 direction Holmen North + a couple of minutes by foot. People travelling by car should access via the “Refshalevej” road to get to Krudthuset. Map: www.krak.dk

Independent Performing Artists (Uafhængige Scenekunstnere: US) is an organization functioning as a cultural and political body working for the further recognition of independent performing artists. The organisation covers Denmark’s league of contemporary independent performance artists – mainly within the field of theatre, dance, performance and cross-over art. Our aims are:

- (1) To improve production and working conditions for risk-taking stage art in Denmark.
- (2) To ensure that independent performance makers are given representation within Danish arts policy.
- (3) To ensure influence and interest in relevant connections.

US was founded in 2005, and has 90 professional freelance performing artists as members.

US is a member of ITI, and represent the Danish independent circuit in a Nordic network-collaboration between Teatercentrum Sverige, Sjálfstæðu leikhúsin (Association of Independent Theatres in Iceland), Finnish Theatre Centre, Produforum Helsinki, and Danse- & Teatersentrum Norway.

www.scenekunstnere.dk

Creating Conditions is organized as a response to recent developments in Denmark, regarding the closing down and restructuring of venues.

Creating Conditions

International conference about open venues and production houses
Copenhagen, June 5 – 6th, 2009

LIST OF SPEAKERS

- Pia Allerslev, The Mayor of Culture & Leisure, Copenhagen (DK).
www.piaallerslev.kk.dk
- Knut Ove Arntzen, Theatre researcher, The University of Bergen (N).
www.uib.no/le
- Ditte Maria Bjerg, curator of *Theater Camp X*, closing down from next season. Copenhagen (DK).
www.dittebjerg.dk / www.campx.dk
- Tove Bratten, manager, Norwegian Association for Performing Arts/*Dans- og Teatercentrum*, (N).
www.scenekunst.no
- Jesper de Neergaard, the venue Entré Scenen, Aarhus, (DK).
www.entrescenen.dk
- Niels Ewerbeck, director, *Theaterhaus Gessnerallee*, Zürich, (CH).
www.gessnerallee.ch
- Claus Flygare, one of four directors of Mammutteatret, now managing Ny Aveny, a temporary open venue in Copenhagen (DK).
www.mammutteatret.dk
- HC Gimbel, international manager, Republique (former Camp X), new theatre in Copenhagen (DK).
www.republique.dk
- Olivia Khalil, the venue *Brut*, Vienna, (AU).
www.brut-wien.at
- Lisa Lucassen, artist collective *She She Pop*, (D).
www.sheshepop.de
- Helen Medland, director, *The Basement*, Brighton (UK).
www.thebasement.uk.com
- Victoria Melody, artist, South England (UK).
www.victoriamelody.co.uk
- Mikkel Harder Munck-Hansen, Chair of *the Committee for Performing Arts* (DK).
www.kunst.dk
- Erik Pold, choreographer, instigator of new venue in Copenhagen *Ny Tap*, waiting to get final finances. Performance, live art (DK).
www.erikpold.dk/aabenscene.html (info in Danish)
- Carina Reich and Bogdan Szyber, *Reich & Szyber* (SE).
www.reich-szyber.com
- Louise Seibæk, director of Dansescenen, Copenhagen (DK).
www.dansescenen.dk

Moderators: Nanna Rohweder (journalist og dramaturg), Tina Tarpgaard (choreographer), Tove Bratten (Dans- og Teatercentrum) and Helen Medland (The Basement).

Working Group Moderators: Peter Sloth Madsen, Deborah Vlaeymans, Christine Fentz, Petra Berg Holbek, Stine Eva Jørgensen, Sofie Lebech, Line Paulsen, Nanna Rohweder, Tina Tarpgaard, Inge Agnete Tarpgaard.

Creating Conditions

Copenhagen June 5th – 6th 2009 arranged by the organization *Independent Performing Artists*

Friday June 5th

Conference program (*subject to change*)

09.30 – 10.00	<i>Arrival and coffee</i>
10.00 – 10.15	<i>Welcome</i> Chair of Independent Performing Artists, Christine Fentz
10.15 – 10.45	<i>An investigation into the field of European independent performance art</i> Theatre researcher Knut Ove Arntzen, University of Bergen
10.45 – 11.45	<i>Presentation of European production venues.</i> Moderator: Nanna Rohweder How do European venues realize the idea of a production house genuinely committed to creating, supporting and presenting the experimental and innovative field of the performing arts? How do they reach out to and connect with audiences? <ul style="list-style-type: none">• Niels Ewerbeck - Theaterhaus Gessnerallee, Zürich• Olivia Khalil - BRUT, Vienna• Helen Medland - The Basement, Brighton UK
11.45 – 12.00	<i>Break</i>
12.00 – 12.30	<i>Questions from the audience.</i> Moderator: Nanna Rohweder Panel: Ewerbeck, Khalil, Medland and Arntzen.
12.30 – 12.50	<i>Open venue – programming democracy or programming art?</i> Tove Bratten, Manager of the Norwegian Association for Performing Arts
13.00 – 13.45	<i>Lunch</i>
13.45 – 14.45	<i>Artists' experiences.</i> Moderator: Tina Tarpgaard <ul style="list-style-type: none">• Lisa Lucassen - The performance collective She She Pop, Germany• Victoria Melody, United Kingdom• Carina Reich and Bogdan Szyber, Reich&Szyber, Sweden
14.45 – 15.10	<i>Questions from the audience</i>
15.10 – 15.20	<i>Fresh air / nicotine break</i>
15.20 – 17.30	<i>Work groups</i>
17.30 – 18.00	<i>Short presentations of the work groups' visions</i>
19.30	<i>Dinner at "Madklubben", St. Kongensgade 66, for those who have signed up beforehand. The dinner is at your own expense.</i>

Creating Conditions

Copenhagen June 5th – 6th 2009 arranged by the organization *Independent Performing Artists*

Saturday June 6th

Conference program (*subject to change*)

- 09.30 – 10.00** *Arrival and coffee*
- 10.00 – 10.30** *Summary of the work groups' presentations*
- 10.30 – 11.20** *Reality check – feedback on the work group visions.*
Moderator: Christine Fentz
- Ditte Maria Bjerg, curator of the former Theatre Camp X
 - Olivia Khalil, BRUT, Vienna
 - Lisa Lucassen, She She Pop, Germany
 - Tove Bratten, Norwegian Association for Performing Arts
 - Helen Medland - The Basement, Brighton UK
- 11.20 – 11.30** Speech by Pia Allerslev, the Mayor of Culture and Leisure in Copenhagen
- 11.30 – 12.00** *Lunch snacks*
- 12.00 – 12.10** *Short introduction to the present law structure for open venues*
Mikkel Harder Munck-Hansen, Chair of the Danish Arts Council's Committee for Performing Arts
- 12.10 – 13.30** *Debate*
How do we realise the idea of open Danish performance houses? How to offer proactive platforms that facilitate artistic innovation and discourse?
The debate discusses the possibilities of curating, producing and co-producing, making residencies, research units, etc.
Moderator: Tove Bratten
- Claus Flygare, Ny Aveny (open venue for 1 year), Copenhagen
 - Erik Pold, Ny Tap Scene (projected new venue), Copenhagen
 - Jesper de Neergaard, Entré Scenen (open venue), Aarhus
 - HC Gimbel, Republique (new venue, former Camp X), Copenhagen
 - Jørgen Callesen, Warehouse9, Copenhagen
- 13.30 – 14.00** *General debate, panel and audience. Conclusions and goodbye.*
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Contact: styregruppe@scenekunstnere.dk

www.scenekunstnere.dk

Creating Conditions is kindly supported by the Danish Arts Council's Committee for Performing Arts



Creating Conditions

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Copenhagen June 5th – 6th 2009

SHORT BIOGRAPHIES

Pia Allerslev

Mayor of Culture and Leisure, Copenhagen. She is educated as a teacher and has worked as a grade-school teacher and as consultant for Peugeot. She has always been active in politics and started her work in Copenhagen's municipal council in 2001 as a representative for "Venstre", Denmark's liberal party. She has been the Mayor of Culture and Leisure in Copenhagen since 2008.

Knut Ove Arntzen

Associate professor at the Section for Theatre Research, University of Bergen, Norway. He has studied theatre, literature and philosophy at the University of Bergen, and at the Etudes Théâtrales, Université de Paris III. Guest professor at various European Universities. In addition to the above, he has been a freelance theatre critic, consultant to the Bergen International Theatre and has lectured at conferences since the 1990s. His articles and books focus on thematic, i.e. visual dramaturgy and ambience in post-modern theatre.

Ditte Maria Bjerg

Stage director working with research-based docu-fiction, using performative and interactional strategies; her main focus being on economic, sociological and political issues. Curator at Camp 2007-2009. Recent works: "Hush little baby" and "Shopping", Camp X, "Rasmus and Djamilia", Edison, "workyourselffree.com", the Royal Theatre. Columnist, reviewer and lecturer.

Tove Bratten

MA in literature and theatre, Manager of Norwegian Association for Performing Arts and leader of the Norwegian Department of Foreign Affairs Committee for Stage Art. She was a member of the board of Norwegian "Black Box" between 1993 and 2006 and was their Chairperson 1999-2006. An adviser to the Norwegian Arts Council, she has been active in both political and professional councils for the stage arts since the early 1990s.

Jesper de Neergaard

Stage director, educated at The Danish National School of Theatre, Copenhagen. He is the Artistic Manager of the Århus-based venue Entré Scenen and the Junge Hunde Festival in Århus. His work has been staged at most of the Danish venues, including Bådteatret, Fiol Teatret, Team Teatret, The Royal Theatre, Café Teatret, etc. He has been a member of the board of The Association of Danish Stage Directors, Chairman of The Council of Nordic Stage Directors (NSIR), board member of Danish ITI/Union and the Danish delegate in European Council of Artists (ECA), a.o.

Niels Ewerbeck

Director of Theaterhaus Gessnerallee, Zürich. Born in Germany, an art historian and theatre director. Directed and owned a contemporary art gallery in Vienna, Austria, before joining the Schaubühne am Lehniner Platz in Berlin in 1994. Worked as a dramaturge and press manager for the festival „Theater der Welt 1996“ and for the Hebbel Theater Berlin until 1999. Artistic director and general manager of Forum Freies Theater Düsseldorf from 1999 to 2004, since 2004 director of Theaterhaus Gessnerallee, Zürich.

Claus Flygare

Actor, director, playwright and leader of Danish Mammutteatret. He started his career as an actor at Jomfru Ane Teatret 1974-81 and has since acted in numerous plays and films. He has directed and staged, amongst others, Bulgakov's *Heart of a Dog* (Mammutteatret 1989) and Kari Vidø's *Cardboard* (Danish Royal Theatre 1999). In 2008 he was awarded the prestigious *Reumert Award* for his work on "Fobiskolen" [The School of Fobia].

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SHORT BIOGRAPHIES

Hans Christian Gimbel

CEO and international director of the newly opened Copenhagen based theatre *Republique*. Former Director and Communications coordinator of Copenhagen International Theatre for almost 15 years. Beside of this he has produced several large scale events and productions - from the cultural live programme during the Rotary Convention in Copenhagen to the intercultural Search: Hamlet production at Kronborg Castle with 15 different cultures represented. HCG has a MA in Culture & Communications from Roskilde University, Copenhagen University and Middlesex University.

Olivia Khalil

Managing Director of Vienna based venue Brut. Her education is in business administration and fundraising and she has worked with Major Donor Fundraising (SAZ Marketing), Teamhead Ticketing Viennale (Vienna International Filmfestival) and „Kino unter Sternen“. An addition to this, she has been in NPO Management and administration at die theater Wien.

Lisa Lucassen

Founding member of She She Pop, a performance collective based in Berlin and Hamburg, founded in 1993 by students from the applied theatre studies course in Giessen, and working professionally since 1998. She She Pop focuses on audience consultation, interaction, and visibly integrating their audience into their shows. They tour internationally.

Helen Medland

Artistic Director of *The Basement* (UK) founded in 2003. The Basement focuses on live-art and is committed to working with dynamic non-mainstream artists across the boundaries of Live Art, experimental theatre and performance. As part of our dedication to innovative and experimental practice, we put together two programmes a year that explore new ideas, formats and methods of presentation from the most interesting work nationally and internationally. We have a community of 28 supported and associated artists/practitioners that work from The Basement, we support them through an administrative base, venue resources and business mentoring in a safe but structured environment.

Victoria Melody

Victoria Melody is a curator, filmmaker and performer, showcasing nationally and internationally including Artsway, New Forest; Centre for Contemporary Art, Russia; Study Gallery, Poole, and Arts Claims Impulse Gallery, Berlin. As part of a solo exhibition a publication entitled 'Ventilation' was commissioned by and available from Millais Gallery, Southampton. Victoria has performed, curated and worked with Station House Opera, Billy Cowie and 'Supper Club', The Basement, Brighton.

Mikkel Harder Munck-Hansen

Mikkel has been acting, directing, writing and producing different kinds of theatre since 1992. He was co-founder of Kaleidoskop Theatre in 1994 and has been head of Radio Drama and head of the drama department at The Royal Danish Theatre. He is chairman of The Danish Arts Council for performing arts 2007 – 2011.

Erik Pold

Performer, director and choreographer working both in Denmark and abroad with his own LiminalDK and other groups. His work lies in between genres including elements of performance, live-art, video, dance and theatre, and he often stages and performs in public spaces. He is a BFA from School for New Dance Development in Amsterdam. Erik is currently planning the opening of a new venue, "Ny Tap", to be opened in Copenhagen, pending necessary funding.

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SHORT BIOGRAPHIES

Reich & Szyber

Carina Reich (Sweden) and Bogdan Szyber (Poland) have collaborated within hybrid forms of the performing arts since 1983. With a focus on site-specific projects, performance and live art, they have created productions like point-shoe ballets at The Royal Opera with the death-metal group Entombed, film with Jonas Åkerlund and radio drama with Stina Nordenstam. Their trademark is the unremitting faith in the Hybrid Form, the odd and peculiar, the deeply personal and to never taking the artistic result for granted.

Louise Seibæk

Danish autodidact dancer and singer. Since 1993 she has been the director of *Dansescenen*, the main venue for contemporary dance in Copenhagen. At *Dansescenen*, she has created platforms for an annual house-choreographer, a competition for young choreographers, *Dansolution* and *Juniorkompagniet* [The Junior Company of young talent]. Her organizational talent and commitment has made her one of the strongest voices for contemporary dance in Denmark.

MODERATORS:

Christine Fentz

Has a Master in Dramaturgy and is an autodidact director. Besides working as a dramaturge – primarily on dance and physical-visual stage art productions – she is the artistic director of production unit Secret Hotel. In this frame she has staged various performances – wandering site specific, happenings, installations, installations concerts, documentary for television, a conceptual exhibition, a.o. She is co-founder and chair woman of the cultural political organisation *Independent Performing Artists*, has published several articles and is member of various other boards.

Nanna Rohweder

Journalist, Master in Dramaturgy, and cultural mediator and communications advisor, focusing on *New Audience Development*. She works and thrives in between on the one side the creative processes of the art-world and on the other the product-orientated deadlines of journalism. The last years her focus has been the stage art that reaches out and interact with the reality that surrounds us.

Tina Tarpgaard

Tina Tarpgaard is a freelance dancer and choreographer and the co-founder of Recoil Performance Group. She was educated as a dancer at Rambert School in London, England, and at Ecole Atelier Rudra Bejart in Lausanne, Switzerland. As a freelance dancer she has worked with various choreographers. Amongst others Ohad Nadharin (Israel), Paul Selwyn Norton (Netherlands) Rui Horta (Portugal), Jorma Outinen (Finland), Marie Brolin Tani (Sweden) and Tim Rushton (DK). Her piece "cognitive debris" from 2005, won a CYNETart award 2006 at the Trans-Media-Akademie Hellerau in Dresden Germany.