

Recommendations for an international residency host scheme for the Committee for Performing Arts Project Funding, the Danish Arts Foundation

by The Development Platform, December 2016

This report is based on the outcome of the workshop *Hosting International Residencies* (hereafter referred to as the workshop) organised on 6th December as well as recommendations made by the Development Platform represented by Director Egil Bjørnsen and workshop coordinator Charlotte Vandevyver. Among the participants, a broad spectre of the Danish performing arts organizations experienced with residencies were present, moreover several individual artists working within the field (see list of participants in appendix 1). To accommodate participants from all over Denmark the workshop took place at Odense Theatre, Odense.

The report outline the recommendations under five headlines: *Terminology of residencies, Preliminary mapping, Summary of workshop discussion, Criteria for the international residency host scheme and Preferences for financial support.*

Summing up we recommend that the international residency host scheme (hereafter referred to as IRHS) should be targeted at residency hosts whom can clearly articulate a strategic development potential. Meaning that they should be able to demonstrate that the added funding will have a long-term impact not only for the organizations involved in the application, but also for the Danish performing arts sector at large. Further, we recommend that priority should be given to non-production oriented residency programmes. Because of the limited amount of money available for the IRHS it is of great importance that the funding is used strategically to leave behind maximum legacy. It is crucial that the IRHS contributes to maintaining the diversity within the performing arts field - both regarding types of residencies and the geographical spread.

The majority of the participants expressed an urgent need for establishing networks and knowledge-exchange. The participants further expressed an openness and willingness to establish partnerships between the organizations with the purpose of sharing knowledge and resources. In this regard a criticism of the Danish Arts Foundation was voiced for not having made reports on past residency programmes accessible.

1. Terminology of residencies

Based on the outcome of the workshop and our experience we suggest to categorise residencies into the following types:

1. Studio / encounter residencies
2. Research and development residencies (focus on non-product oriented research)
 - a. Reorientation and reflection period for experienced artists or companies
 - b. Fundamental artistic research
3. Production residencies
 - a. Development of a performance/artwork for touring
 - b. Development of a site-specific performance/artwork, at times in collaboration with the local community, organisations, institutions etc.

4. Atelier/LAB knowledge exchange ((thematically) curated residencies in which several artists are invited to share practices, research and methods)
5. Incubator residencies. A residency targeting young artists providing guidance on organization, production and presentation formats. As well as facilitating networks and dialog with international and national audiences and organizations.

The residence host can offer the following support for artists in residence:

- a professional studio, accommodation (hotel, apartment, guesthouse), catering or per diem or other facilities such as: library, office, editing room, sound proof studio.
- structured feedback and coaching opportunities offered by the internal staff, external coaches or experts.
- exchange opportunities with fellow residents, local artists (national or international) programmers, scientists etc.
- an open studio moment/sharing in which the artist can share the insights of the residency with the internal staff, peers, local test audience or professionals.
- opportunities to take part in classes and trainings or free access to performances/exhibitions, in case these activities are part of the general activities of the residence host.
- free use of technical equipment and technical assistance by a (sound-, light-) technician in case a specific set-up is needed for the research.
- assistance with documentation, communication and PR.
- assistance with administration. For instance: help with extra funding applications, visa or documents.
- support to establish networks and partnerships that could be helpful for the research of the artist and for the continuation of the project.
- any support that can advance the trajectory of the artist.

2. Preliminary mapping

The participants stressed that our workshop facilitated the first opportunity to share knowledge on international residency programmes in Denmark. To gain a basic overview of the organizations that offer residencies in Denmark, as well as a classification of the current residency practices, the workshop started out with a preliminary mapping (see preliminary mapping in appendix 2). The preliminary mapping revealed 12 production oriented residency programmes, 13 research and development residency programmes, 9 studio residency programmes and 11 lab and atelier residency programmes. At a first glance the different types of residencies are almost equally represented. However, the participants mutually agreed on a need to prioritise research and development residencies, because such residencies are mostly informal, unorganized and poorly funded.

The preliminary mapping was drawn qualitatively at the workshop and we regard it as close to complete. Some participants suggested that further mapping was necessary. Moreover, a space to exchange knowledge is crucial for the further development of the field. We recommend that the

Development Platform carry out a further and more detailed mapping when the IRHS is up and running.

3. Summary of workshop discussion

During the workshop, several topics in relation to the challenges and recommendations for a new IRHS were discussed. The discussion kept evolving around five main topics, which we would like to sum up and highlight. These five main topics inform our choice of application criteria for IHRS as listed under the next heading. The topics are listed in no order of priority:

1. ***Non-production oriented residencies***

The IRHS should target residences that are not-production oriented in order to support the development of new and innovative practices in the performing arts. Non-product oriented residencies focus on making time and spaces/environments available for experiments, research and development and knowledge sharing. This does of course not imply that the IHRS residencies cannot lead to productions, but this should not be the main focus of the residencies.

2. ***Glocal legacy***

A key term in the discussion of international residency programmes was legacy - more precisely how the new IRHS can secure legacy beyond the funding period. We recommend that the residency programmes shall demonstrate and anchor international residencies in the local community by establishing legacy for a) the host institution, b) for the artist community related to the host institution and c) for the local community at large. This can be done by developing strategies on a) how the local artistic community, institutions or organizations are involved or integrated in the residency programme and b) by defining the role of the artist in residence in relation to a local audience/community.

3. ***Interdisciplinarity***

Interdisciplinarity was another returning topic in the discussion, where we operated with two categories; artistic and non-artistic interdisciplinarity; the former referring to projects involving other art-forms, whilst the latter is referring to projects engaging other areas of society (for example the business, social, research or technology sector). Looking at international institutions and organizations within the field, it is clear that interdisciplinary residencies offer great potential (as pointed out by Ariane Koek /CERN during the workshop). Whereas the interdisciplinary residency programmes in the field of e.g. art & technology and art & science is blossoming internationally this appears not to be the case in Denmark. Art & technology in relation to residency programmes was therefore not fully covered at the workshop due to a lack of cases (the only example of an interdisciplinary residency programme is the partnership between Aalborg University and Teater Nordkraft). The fact that there were so few art & technology examples is symptomatic of this still being in its infancy in Denmark.

To support the development of interdisciplinary residency programmes in Denmark we therefore recommend that interdisciplinarity should be assessed as an aspect that will add

value to applications. We recommend that the The Committee for Performing Arts Project Funding, possibly by delegation to the Development Platform, work to identify possible partners nationally and internationally in order to support the establishment of interdisciplinary residency programmes like art & the social sector, art & technology and art & science (and by doing so also mapping possible funding schemes and identifying international good practice).

4. **Partnerships**

In order to secure the sustainability of the residency programmes, we find it necessary for residency hosts to join forces through partnerships. Partnerships can e.g. be established between Danish performing arts organizations with the purpose of joining resources or take the form of international strategic partnerships. In this regard we recommend that the call should encourage joint applications, however not making partnerships a sole criteria since it will cause exclusion. We further recommend that applicants present a long-term vision of how they can demonstrate sustainability through match-funding. Several participants saw great potential in using the empty or free spaces available at the established theatre institutions. In this relation, a mapping of empty or free spaces accessible for independent theatre companies would be of great value.

5. **Documentation and evaluation**

One of the major challenges in the field is loss of knowledge and a lack of transparency. We recommend it to be a criterion that the applicant demonstrates *how* the residency will be documented and evaluated. We further recommend that the applicants demonstrate how they will ensure development of a) the artist in residence and b) the host. The format for documentation and evaluation should be open and adjustable to the different types of residencies. An evaluation implies a) feedback to the artist and b) feedback given to the residence host from the artist and partners involved. The documentation and evaluation can advantageously be integrated in the local anchoring of the residencies. The participants identified a need for feedback tools. The Development Platform can play an active role developing a useful feedback practice. Moreover, the Development Platform can administrate and facilitate a knowledge exchange based on the documentation and evaluations.

4. Criteria for the international residency host scheme

Based on the abovementioned discussion we recommend that the applications will be assessed on the following basic criteria:

- **Residency programmes focusing on non-production oriented residencies**
- **Quality and relevance of the selection procedure** (the profile of the residents - emerging or experienced artists? Exclusively performing artists or also artists from other domains? Will there be an open call? The application format and deadlines. How and to whom will the call be distributed? The evaluation of the applications)
- **The quality of the residency programme** (what kind of support is offered for the artist? What is the timeframe of the residencies? How many artists will benefit from the scheme?)

In which way does this residency programme differentiate from existing residency programmes, what is the added value?)

- **Glocal legacy** (how the programme is integrated in the local community - artist community, audiences, peers and institutions)
- **The quality and relevance of the guidance and knowledge exchange**
- **The quality and relevance of the partnerships nationally and internationally**
- **Economic sustainability** (The transparency of the budget. Is priority given to the support of the artist? How is the residency programme financially integrated in the organization? Are there economic partnerships? Is the applicant able to multiply the funding by means of partnerships, other funding opportunities (National and European), does the budget correspond with the ambitions of the programme?)
- **The documentation and evaluation of the residency programme**
- **Added value: Interdisciplinarity** (including other disciplines and fields. Can the applicant demonstrate the right expertise and do the applicant engage the right partners to work interdisciplinary?)
- **Added value: Reducing environmental impact** (a vision on how to reduce the ecological impact of the residency programme)

5. Preferences for financial support

The current residency programmes are taking place on a very small economic scale. If there is a payment for the artist, it is very modest (almost symbolic). In order to support the development of international residency programmes in Denmark it is necessary to ensure continuity, perspective, transparency as well as better payment for the parties involved in the residency programmes. Many needs were identified. However, the participants seem to agree that priority should be given to improving the working conditions of the artists. Upon being encouraged to suggest what the funding from the IRHS could be used for, the participants mentioned:

- Salary for the artist in residence
- Travel and accommodation
- Costs to maintain and develop the artist's tools and facilities
- Costs of finding and hiring experts
- Coaching
- Hosting (curating and facilitating)
- Documentation

APPENDIX 1

The Development Platform invites you to the workshop

HOSTING INTERNATIONAL RESIDENCIES

6th of December 9:30 AM – 4:30 PM

at Odense Theatre

The purpose of the workshop is to map the ideas and expectations for a new funding programme on international residencies provided by the Danish Arts Foundation. Your input and open discussion on international residencies will form the basis of a report and call text, with which the Committee for Performing Arts Project Funding will establish the funding programme.

PROGRAM

9:00 - 9:30 AM: Arrival. Coffee/tea & croissants

9:30 - 9:40 AM: Welcome by Director of the Development Platform / Egil Bjørnsen

9:40 - 10:00 AM: Keynote by Charlotte Vandevyver: The relevance of residencies for the performing arts

10:00- 11:00: Workshop session led by Charlotte Vandevyver:

- developing a common terminology about residencies
- mapping of the situation and the needs for Denmark
- discussion about sustainable economic models for residencies

11 AM - 12:20 PM: Keynote by Ariane Koek: Creative collisions between arts and science

- brainstorm about possible science and technology partners in Denmark and beyond
- sharing best practices about art, science & technology

12:20 - 12:30 PM: Plenary discussion and evaluation.

12:30 - 1:30 PM: Lunchbreak

1:30 - 3 PM: Keynote by Amanda Loulaki: Movement Research: research and development residencies

- How to assess residencies? sharing tools for feedback and evaluation of artistic processes
- Sharing best practices on how to integrate a residency program in your house, city
- Discussion about international exchange

3 – 3:20 PM: Break. Coffee/Tea & cake

3:20 - 3:40 PM: Plenary discussion and evaluation.

Together we walk to TinCanCompany's new production house Dynamo – a production house for new circus and new stage art (a 15-minute walk to Odense Harbour).

4 - 4:30 PM: Visit at Dynamo/TinCanCompany. We finish the day with a glass of sparkling wine.

Charlotte Vandevyver is Dance Programmer at STUK - House for Dance, Image & Sound (Leuven, BE) since 2014. President of the Dance Commission for the Flemish Government (2008-2015). Taught dance theory at the Theatre Studies Department of the University of Antwerp (2008-2010). Member of the artistic advisory board of Kunstenfestivaldesarts (2012-2015). Artistic director of workspacebrussels, a workspace for performing arts (2010-2014). She is regularly invited as external expert for jury's and assessments (P.A.R.T.S., DasArts, Amsterdamse Hogeschool voor de Kunsten, The Royal Ballet of Flanders, Cullberg Baletten)

Ariane Koek is the founding director of Arts At CERN - the first international arts programme at the worlds largest particle physics laboratory outside Geneva Switzerland. She initiated, designed and directed the programme and its 3 strands, including the Collide and Accelerate residency programmes for five years up until 2015. Today she is an independent consultant and creative producer working internationally in her specialist areas of arts, science and technology - working on policy, strategy, programme design, and artistic projects. She is also an external policy expert for the European Commission's ICT directorate, DG Connect contributing to Horizon 2020 and is an external advisor on the arts to the European Commission's seven environmental science laboratories known as the Joint Research Centre.

Amanda Loulaki was born in Iraklion, Crete. In 1994 Amanda was awarded a Fulbright Scholarship to study at the Merce Cunningham Dance Studio and moved to New York. She formed Short Mean Lady, a project oriented company in 2001. Amanda's choreography has been presented internationally. She was one of the choreographers selected for The Barnard Project in 2007 at Dance Theatre Workshop and was appointed an adjunct Associate Professor at Barnard College of Columbia University during the 2007 fall semester. She has taught at the American Dance Festival, Massachusetts Institution of Technology (MIT), Dance New Amsterdam and the New Jersey Institution of Technology. Since 1998, Amanda has been the Programming Director at Movement Research, and has programmed the Improvisation Festival/NY. She takes regularly part in selection panels and conferences and is a strong advocate for experimental dance.

PARTICIPANTS AT THE WORKSHOP HOSTING INTERNATIONAL RESIDENCIES

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Amanda Loulaki	amandamou@aol.com	Movement Research/New York	Programming Director

APPENDIX 3: PRELIMINARY MAPPING - of organisations working with international residencies in Denmark, December 2016

PRODUCTION RESIDENCIES

Warehouse 9 (performance, cross aesthetic works)
Dansehallerne (production / co-production for dance)
Bora Bora (dance and visual theatre)
Teater Nordkraft (theatre, multidisciplinary)
Secret Hotel (co-productions / participatory performing art)
TinCanCompany / Dynamo (production / contemporary circus)
Odin Teatret / Nordic Theater lab (Theater)
KIT. Site-specific (adaption, production)
Click festival/Kulturværftet (arts and science)
Helsingør Teater/ Passage Festival (site-specific, public space)
Åben Dans (dance)
Teater Grob (texted-based theatre)

RESEARCH AND DEVELOPMENT RESIDENCIES

Åben Dans (dance)
Teatret Seachange (Theatre, dance, performance art)
Click festival/Kulturværftet (arts and science)
Dansehallerne (dance)
Helsingør Teater/ Passage Festival (site-specific, public space)
Warehouse 9 (photography project)
TinCanCompany / Dynamo (contemporary circus)
Hotel Pro Forma
Bora Bora (dance and visual theatre)
KIT (site-specific but product orientated)
Odin Teatret / Nordic Theater lab (Theater)
Secret Hotel (co-productions / participatory performing art)
Performing Arts Platforms

STUDIO RESIDENCIES

Åben Dans (dance)
Bora Bora (dance, visual theatre)
Teatret Nordkraft (theatre, multidisciplinary)
Dansehallerne (offering space with technical equipment, peer groups, feedback)
Odin Teatret / Nordic Theater lab (Theater)
Performing Arts Platforms (dance, theatre, contemporary circus for upcoming and trained artists)
Secret Hotel (participatory performing art)
Danse Atelier
TinCanCompany / Dynamo (contemporary circus)

LABS AND ATELIERS RESIDENCIES

Hotel Pro Forma

Teatret Seachange (theatre, dance, performance art)

Åben Dans (partner in international projects/Dance for young audience)

KIT. (Site-specific/artists, architects, city planners, researchers etc.)

Dansehallerne (open space, workspace and seminars for dance)

Odin Teatret / Nordic Theater lab (Theater)

Bora Bora (dance, visual theatre)

Secret Hotel (participatory performing art)

New Dane Jimbuts Culture org. (texted-based theatre, performance, network)

Teater Grob (texted-based theatre)

Performing Arts Platforms (dance, theatre, contemporary circus for upcoming and trained artists)

Other organizations working with international residencies in Denmark, not present at the workshop:

Teater Momentum

Forsøgsstationen

Teater Refleksion

Waves festival *)

Teaterøen

*) Arrived after the mapping exercise took place.