

IETM Stockholm 14-17 April 2011

Progress Report from thematic working group

Summary

This report aims to give an overview of the discussions and work by the thematic working group as of the end of 2010. In the report, we propose overall themes, headlines and participants in the program for workshops, working groups, city trips and meetings.

The idea with this report is to make available the working group's discussions during Fall 2010, and that it will constitute the basis for further decisions regarding more stringent forms for the overall themes, and framing the activities. Starting in January 2011, the proposed program will gradually become more set, proposed participants will be contacted and logistics arranged. The IETM Stockholm organization will as soon as possible recruit a new project manager, due to sick leave of the initial project manager, Eva Broberg.

The report is put together by working group member Anders Jacobson, in dialogue with all members of the working group.

Stockholm 10 January 2011

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1 About the work

1.1 About the working group

1.1.1 The structure of the organization

In order to create a heterogeneous program at the IETM Stockholm, there has been several working groups, consisting of different players from the Swedish performing arts field. There has been a steering committee, a group for the artistic program and a group for the theme; working groups, workshops etc. Not all members of the working groups are members of IETM, and some have never attended an IETM meeting, and it has been our hope that this could lead to new perspectives.

1.1.2 The Working Group

The theme working group had their first meeting in June 2010, and consists of;

- **Josette Bushette-Mingo**, director of Tyst Teater/Riksteatern
- **Lena Gustafsson**, National Manager of Teatercentrum
- **Anders Jacobson**, dancer, co-director of Hybris Konstproduktion (from October 2010)
- **Virve Sutinen**, director of Dansens Hus, President of IETM

Also participating in the meetings:

- **Eva Broberg**, producer Dansens Hus and project manager IETM (until November 2010)
- **Amy Fee**, producer Dansens Hus (participated in one meeting)
- **Mathias Nordström**, assistant Dansens Hus
- **Anna Lagerbäck**, Administrative Manager Dansens Hus (participated in one meeting)

1.1.3 Project Manager

Our eminent project manager, Eva Broberg, had to, following a period of sick leave, resign from her mission. We thought for a long time that Eva would soon be back with us, but as late as in the beginning of December, we had to take the decision to try and find a replacing project manager for Eva.

This unexpected situation has made a period of the work (mid-October to end of December 2010) somewhat uncoordinated and pending, where re-organizing of the whole working structure has been discussed within the steering committee. In the end, we in the thematic working group agreed on the standpoint to keep the current working structure in order to keep the important diversity of the working groups – and to start the search for a new project manager as soon as possible.

2 Themes and headlines

2.1 SustainAbility | SustainingChange | Opportunity Narratives | Who's story is it anyway?

"Change is always a threat when it's done to me, but it's an opportunity when it's done by me"
Rosabeth Moss Kanter

During the IETM Stockholm meeting, we intend to address a number of questions and challenges regarding the parameters involved in sustaining change and equal opportunities and ability for everyone that has an ambition to develop their art forms, practices, methods, conditions, structures and society at large. We hope to create a pluralistic space of inspiration and energy, new friends and critical solidarity, creative focus and a productive dissensus that will challenge our ability to think what is yet to be discovered.

In order to not only survive in times of budget cuts and increased precarization, but to passionately develop, experiment and be an integral part of the larger social realities, we need to discuss proactive ways of approaching and participating in current change processes, problematize our routine thoughts as well as thoroughly deal with our own structures in the performing arts that exclude players, groups and voices that would vitalize the field, and that have the right to equal opportunities. All active players in and relating to the performing arts field are needed and need to encourage, welcome, empower and authorize each other to become active agents in change processes that necessarily means sharing and redistributing resources as well as building new types of relations.

Today, we can identify two parallel trends in society (including the performing arts); The first is that of closing borders, cultivating homogeneity, monopolizing information and utilizing normative and consolidating methodologies. The second – and the most common one – is that of *speaking* of openness, transparency and participation, while still *practicing* the first one. Let's let go of the dichotomy and invent a third one. Let's expand and challenge the concepts as such.

IETM has during its 30 years become a powerful player in the processes that shape opportunities, as well the forms of distribution on the art market. In order for these opportunities to be equally accessible to every one, we have to critically examine our own structures, methods and modes of operating in a manner that makes change not only to the surroundings, but that establishes internal and continuous criticality and change as an opportunity – not a threat. To collaborately produce visions for what we want the futures to be – not to dwell in a romantic past.

At this meeting, we not only want to celebrate IETM's 30 years of existing but also dare ask the questions "what would be if IETM was not?", "what other initiatives would have started and how would they function if they started today?", "how would we meet differently if we had to start from scratch?". Let's for a moment imagine that this birthday is also an end, a cancelled event, a void; a space of unplanned time and an opportunity for thinking differently together.

If this is your first IETM meeting, we encourage you to make this meeting your own. Find the people you need to find, do what needs to be done, pour your engagement and energy into the common stream to get someone else's back. If you miss something; initiate it. If you find something problematic; say it. If you love it; just dance to the beat.

Welcome.

3 The program

3.1 Opening at Stockholm City Hall

It is now confirmed that the Opening Ceremony – which is also the magnificent 30 year celebration of IETM – will be held at the Stockholm City Hall. A guided tour will be included. This will be a calm event and nothing else will happen simultaneously. After the Opening Ceremony, there will be a party at a nearby club.

3.2 Meetings

3.2.1 Newcomers meeting + Speed Dating hosted by W.I.S.P. and D.A.N.S.

The two newcomers meetings will focus on clarifying the IETM context, the different formats for meeting (what is the difference between info-cell, working group, workshop etc). Everyone will be encouraged to make the meeting into what they want and need it to be. In order to further facilitate contact, the newcomers meeting will be combined with a speed dating session, hosted by W.I.S.P – Women In Swedish Performing arts, and D.A.N.S. – Dance Action Node Sweden.

3.2.2 IETM Talks and Listens

During this meeting, the IETM board and secretariat staff present themselves, as well as inform about current issues, projects and ideas. All members and meeting participants share ideas and give input to the future focuses of IETM. A proposal from the thematic group is to change the name of this meeting to "IETM Dialogue Meeting".

3.2.3 Artist meetings and small scale dinners

In order to produce more intimate and personal encounters between IETM participants and the local performing arts community, Stockholm-based artists, collectives and producers will have the opportunity to invite visitors to dinners at their house.

3.2.4 "Theme café" hangouts

We propose to connect a couple of cafés close to the main venue to the meeting, and that they could be formulated around certain themes, in order for participants to seek out their main interests and organize spontaneous talk, discussions and presentations. If activities are proposed, they could be posted on a blog or wall in the main venue for people to join. The themes/frames are very open to suggestions and discussion. Some of the current proposals are:

- Sharing practices, methods and projects
- DIY Library + spontaneous readings and discussions
- Current urgent issues in arts and society
- Policy Clinic: bring your challenges and issues to get feedback and advice

3.3 Proposed keynotes

3.3.1 30 years of IETM – 5 parallel stories

In 2011, IETM has existed for 30 years. As a starting keynote five persons with different relations and experiences of IETM tell their, sometimes conflicting, stories in a parallel and intertwined story that connects highly personal experiences with the start, development and changes of IETM and the international performing arts scene. In order to place these experiences – as well as IETM – in a broader societal perspective, the stories and time lines will be connected to major events in history from 1981-2011 by projected live drawings.

3.3.2 Bojana Cvejic: Exhausting Immaterial Labour in Performing Arts

Bojana Cvejic is performance theorist and maker, working in contemporary dance and performance also as dramaturge and performer. She studied musicology and aesthetics at the Faculty of Music in Belgrade and is currently writing a PhD on dance and performance at the Centre for Research in Modern European Philosophy (CRMEP) at Middlesex University in London. In 2010, she was co-editor of the joint publication by Walking Theory (TkH) and Journal des Laboratoires (JDL) called *Exhausting Immaterial Labour*, dealing with various aspects of the recent, yet belated, use of the popular concept of "Immaterial Labour".

Starting from the work on this publication, Bojana will ask the questions: What kinds of transformations of labour and production have the performing arts undergone in the past decade and how specifically different are they from other institutional practices or media?

3.3.2 Coco Fusco: Who's story is it anyway?

Coco Fusco is a New York-based interdisciplinary artist, writer and Chair of the Fine Art Department at Parsons/The New School for Design. She has performed, lectured, exhibited and curated around the world since 1988. Fusco's performances and videos have been included in such events as the Sydney Biennale, The Johannesburg Biennial, The Kwangju Biennale, The Shanghai Biennale, InSite O5, Transmediale, The London International Theatre Festival, VideoBrasil and Performa05. She is the author of *English is Broken Here: Notes on Cultural Fusion in the Americas* (1995) and *The Bodies that Were Not Ours and Other Writings* (2001), and *A Field Guide for Female Interrogators* (2008). She is also the editor of *Corpus Delecti: Performance Art of the Americas* (1999) and *Only Skin Deep: Changing Visions of the American Self* (2003).

3.3.3 Sarat Maharaj: On the notion of "work"

Sarat Maharaj was born and educated in South Africa during the Apartheid years. He was Professor of History & Theory of Art at Goldsmiths, London 1980-2005, where he is now Visiting Professor. He is currently Professor of Visual Art & Knowledge Systems, Lund University & the Malmö Art Academies, Sweden, and is additionally active as editor and curator, e.g. for the Gothenburg Art Biennale 2011

Mapping today's distribution of work across the North/South divide — the unequal, uneven drifts between the manufacturing Hardware Factory to the Ideas Factory in the grey matter economy, between Uddevala, Volvo experiments in 'humanising' work through to the 'alienating' Toyota mean regimes of the World Factory belt from India through the South East Asia corridor to South China. Various states of work are explored in Mr Maharaj's talk: shiftlessness, graft, jobbing, 'creative labour', 'creative industries', the stretched out work/leisure 24-hour laptop-regime and the like. What of the 'utopian' ideal of the 'shortening of the work day', of emancipation from work – of its abolition?

Update/conclusion

Sarat has accepted our invitation!

3.3.4 **Norman Frisch**

Norman Frisch is an independent dramaturge, performance curator and producer. During the 1970's, he studied at The Yale School of Drama and worked with experimental theater laboratories in Poland, Denmark, and Wales. During the following decade, he began his longstanding collaboration with director Peter Sellars, and served for a number of years as a dramaturge and administrator for The Wooster Group at The Performing Garage in New York City. In the 1990's, he worked as a curator and producer for several important urban arts festivals, including The Los Angeles Festival, The International Festival of Arts & Ideas in New Haven, The Arts Festival of Atlanta, and the London International Festival of Theatre. He has lectured and taught at Trinity College, Yale University, and at DasArts (Amsterdam) and has recently served as a dramaturge for productions by The Builders Association (New York) and MotiRoti (London), and as curator for "Show People: Downtown Directors and the Play of Time," a multimedia exhibition at New York's Exit Art.

3.3.5 **Michael Taussig**

Michael Taussig (born 1940) earned a medical degree from the University of Sydney, received his PhD. in anthropology from the London School of Economics and is a professor at Columbia University and European Graduate School. Although he has published on medical anthropology, he is best known for his engagement with Marx's idea of commodity fetishism, especially in terms of the work of Walter Benjamin. He has published a number of books, e.g. *The Nervous System*, *Mimesis and alterity* and *The Magic of the State*.

Update/conclusion

Michael has had to decline to our proposal due to full schedule in April.

3.3.6 **Rosabeth Moss Kanter: Change management and opportunity structures**

Rosabeth Moss Kanter is one of the most influential business thinkers in the world. She is a tenured professor in business at Harvard Business School, and has written numerous books on business management techniques, particularly *change management*. She is known for her classic 1977 study of *tokenism* - how being a minority in a group can affect one's performance due to enhanced visibility and performance pressure. Her study of men and women of the corporation also became a classic in critical management studies and bureaucracy analysis. Kanter was #11 in a 2000s survey of Top 50 Business Intellectuals by citation in several sources.

Update/conclusion

We wanted to invite Kanter to speak about 1) change management 2) sustainability and 3) opportunity structures. We have been in touch with her and her agent, as well as with several universities in Stockholm that were interested in co-hosting a lecture series with IETM as the main event. However, we soon realized that Kanter's fee was much too high for us (USD 100 000) to prioritize her participation within the resources of the IETM meeting.

3.4 Working Groups

3.4.1 Train Group: Private vs. Public Policy

April 12, a train leaves Paris Nord. On the train is a group of theorists and arts practitioners – and anyone that wants to take the train to Stockholm is warmly welcome to jump on the train anywhere on the way, to join the discussions.

The theme of the working group is "Private vs. Public Policy" and deals with challenging everyday questions of how to actually instigate real change in the world. The discussion starts from the questions of what small-scale activism in the everyday life can do in the bigger context, and how we could all affect bigger political systems and legislation.

The discussion can lead anywhere the participants desire and during the meeting in Stockholm, there will be an empty slot in the schedule where the group will design yet another working group based on the work on the train.

The train workshop core group is also proposed to constitute the core feedback group of the IETM meeting, meaning that they will share their reflections, ideas and critique in the last day of the meeting.

Proposed core group

- **Virginie Bobin**, producer and curator
- **Bojana Cvejic**, theorist
- **Louise Höjer**, dramaturg, artist and theorist
- **Marijana Cvetcovic**, dancer and choreographer

3.4.2 Copyright vs. Copyleft

The issue of copyright and the long term financing of artistic work is one of the key issues of today. Defenders of copyright claim that it is absolutely necessary in order to secure the income of authors of various kinds. Critics claim not only that both the author and the copyright is dead since long, but in fact one of the key problems of global inequality and exploitation. More and more alternatives are showing up, but there is still a long way until this highly ideological issue is solved. More artists are discovering Open Source and Creative Commons – both as artistic method and form of licensing works. So if we live in an increasing knowledge economy and knowledge wants to be free – who will pay? And is that even a relevant discussion as it becomes increasingly clear that it is not musicians that gain from copyright revenues – but the major commercial record labels?

Proposed participants

- **Aurelia J. Schultz**, Creative Commons, researcher of copyright and intellectual property in Sub-Saharan Africa
- **Rasmus Fleischer**; historian and writer, runs the blog Copyriot
- **Mette Ingvarstsen**; choreographer and co-founder of Everybody's toolbox – Open Source in the performing arts
- **Daniel Ek**, founder of Spotify
- **Molly Ränge**, CrowdCulture
- **Elisabeth Widlund**, CEO Musiksverige
- **Peter Sunde**, Flattr, previously The Pirate Bay

3.4.3 Horizons - Stories from the african diaspora

Continuing visiting arts IETM Glasgow workshop in glasgow: *Horizons - stories from the african diaspora*, continues the discussion about the creation, leadership and political policy of african, swedish artistic diversity, in relationship to european sustainability. This seminar aims to lift up several central questions and offer concrete practical commitment at the end. Picking up the theme of who story is it anyway - this workshop looks at :

- African and afro-swedish decent artists in Sweden; how is their work sustained and led ? How does this relate to their European counterparts ?
- What are the challenges within sweden and european arts community when it comes to making theatre with an african or afro-swede perspective
- Which strategies and practical solutions have been produced that can be adapted and shared within IETM?

Proposed form

- Taking the form of part shared perspectives : invited individuals to share their position in a challenging and provoking way
- Part work groups coming up with real challenges and active proposals and contacts.

Proposed participants

- **Kudzi Chimbara**, Cinemafrika/theatre director
- **Astrid Asseffa**, ex-artistic director, actress.
- **Oivvio Polite**, journalist and writer.
- **Vanja Hermele**, gender specialist and writer

Proposed moderator

- **Josette Bushell-Mingo**, artistic director Riksteatern/Tyst Teater

3.4.4 eQuality – the state of feminisms in 2011

Discussion on the development of various forms of feminism; as global movements, societal changes, struggles for human rights and equal access to power and resources – in society at large, politics, economy, and the performing arts. Has the efforts for equal opportunities changed the way festivals and venues are programmed? Has it changed which aesthetic paradigms can be established, exposed and reproduced? Has it challenged traditional conceptions of artistic quality? A group of influential feminists host a discussion on the state of gender equality and contemporary feminist strategies. **More info on proposed participants soon.**

3.4.5 Networks – theory meets practice

”A network is an arena for collaboration and negotiation. It is an anarchic form of organization that - unlike an association - does not make binding decisions, only voluntary agreements. The fundamental value is freedom: no one is obliged to participate in joint actions or projects against their will. A network is not a legal entity; it is not in a position to make binding contracts, represent anyone apart from the collaborators or make statements on behalf of others. Neither can a network be held accountable for its collaborators' actions.” (www.democracy.se.)

Networks and networking might be one of the most over-used words both within and outside of performing arts production. IETM went from ”meeting” to network. From the IETM meetings new networks are initiated. We start new networks every day. We carry out a great part of our work

through web-based social and professional networks. We like to use the word network to indicate supposedly more non-hierarchical power structures, and as soon as there are more than one person involved. But what is it actually?

This working group will focus on different definitions of networks, aiming to clarify and debate the current and changing relations between people, modes of organizing, power distribution, means of production and technology.

Proposed participants

- **Barbara Czarniawska**, Professor, director of Organizing Action Nets – Gothenburg Research Institute at the Gothenburg School of Economics.
- **Susanna Slotte-Kock**, did her dissertation in Entrepreneurship and Management titled "Multiple Perspectives on Networks: Conceptual Development, Application and Integration" at Hanken School of Economics, Finland
- **Nicholas Christakis** och **James H. Fowlers**, network researchers, authors of *Connected*
- **Marijana Cvetcovic**, Nomad Dance Academy
- **Valentina Desideri**, Sweet and Tender
- **Tove Sahlin**, W.I.S.P.
- **Matilda Sundström**, Produforum

3.4.6 **On accessibility**

A working group focusing on the availability of performing arts for persons with physical and mental disabilities – both regarding production, participation and spectating. How open are the educations, venues and production structures? Is it getting better or is it the same old? These issues might be separated into several different talks with more specific focuses. Another, and perhaps preferred option, is that participants with different perspectives on these issues are instead integrated into other talks and working groups, and/or directed to sessions of "Sharing good practices".

Proposed participants

- **Iki Gonzales Magnusson**, Utopia and FittCrew
- **Kiruna Stamell**, actress
- **Ögonblicksteatern Umeå**
- **Teater DeVill** and **DUNS** (De Unga med Neurologiska funktionshinder i Sverige)
- **Veera Suvalo Grimberg**, SPINN Dance Company
- **Moomsteatern**
- **MINO - Minority Language Festival**
- **Tyst Teater / Riksteatern**

3.5.3 **Theatre as interpassivity?**

The phenomenon of *interpassivity* has been treated mainly by the Austrian Robert Pfaller and the Slovenian psychoanalyst Slavoj Žižek. The background to the concept is the popular idea of *interactivity* that permeates discussions of new media and even the performing arts. An example of interpassivity can be so-called canned laughter in television – where the viewer is relieved of the duty to laugh and maybe even from ever thinking about whether it's funny: the TV handles both transmission and reception in a closed process.

Similarly, the interactive social media of Facebook is passive in the sense that my "profile" to communicate with others "profiles" even when I'm not sitting in front of your computer. In the performing arts, for example, René Pollesch picked up the concept and used it as a critical tool against an uncritical use of the interactivity.

This talk is hosted by Institutet, a theatre group based in Malmö and Berlin. The group's most important ambition is to explore the critical potential of theatre and consequently finding a societal pertinence for the medium.

Proposed moderator

- Robert Pfaller, professor of philosophy and art theory

3.4.7 On Cultural Colonialism

A working group with a post colonial approach that takes a look at the relations between artistic production and the production forms of a contemporary nomadic artist community; residencies, exchange programs, cultural political guidelines, financing and national branding, trade relations and art as soft diplomacy. Which are the primary interests of national support to exchange programs?

Proposed participants:

- Ania Loomba, literature theorist, specialist in post colonialism
- Anders Öhrn, Swedish Institute
- Ellen Wettmark, Swedish Arts Council
- Anna Efraimsson, International Dance Program, Swedish Arts Grants Committee
- Sara Regina Fonseca Garcia, dancer and choreographer

3.4.8 National cultural politics, diversity and the rise of extreme right

Proposed participants:

- Rasoul Nejadmehr, philosopher and diversity consultant
- Paulina de los Reyes, theorist and writer on post colonialism and intersectionality
- Rakel Chukri, chief editor of the culture section of Sydsvenska Dagbladet
- Niels Righolt, chairman of the board at CKI - The Danish Centre for Arts and Interculture

3.4.9 Ideology of production – politics of aesthetics: are all artists "good"?

A proposal from Institutet. **More info soon.**

3.5 Workshops

3.5.1 The Good Tribe: Change agents and social entrepreneurs

The artist as entrepreneur is perhaps the biggest focus of recent years cultural politics in Sweden. The strong introduction of this notion into cultural politics has been met with anger and frustration from many artists as it points towards an even more market-driven arts scene. Others have claimed that this shift in focus can do good to the artistic field – hoping that artists would learn how to be smart with resources, generate several incomes to be less vulnerable and to take the same risks and responsibilities for their companies and businesses as any other private or cooperative initiative. Some ad-

vocates for the entrepreneurial vocabulary mean that profit does not necessarily mean getting rich on other people's expenses, but that profit should most of all be used for developing the artistic activities, research, and a more long term financial security.

One important link that is often forgotten in this discussion is the growing movement of young social entrepreneurs, who commercialize ideas that would traditionally be placed in the realm of non-profit. They do not want to be employees of some big company, institution or organization, but take on the roll of "change agents" and start their own companies with no lower ambition than to change the world. This workshop is hosted by The Good Tribe, a company of social entrepreneurs. Can artists, who are said to not primarily want to make profit, learn anything from the social entrepreneurs? www.thegoodtribe.com

3.5.2 **W.I.S.P. presents: Wild Intensive Space Practice**

A (mini) Open Space meeting on how to create Daily Practice into Good Practice? Hosted by W.I.S.P. – Women In Swedish Performing Arts.

In the world of theatre, several reports both in Sweden and abroad have shown that being female is very disadvantageous in order to make a successful career. The recently published rapport from FIA – *Handbook of good practice* – shows the same thing and points out the good examples from all over Europe. W.I.S.P. is one of them.

There are many questions rising from the issues of combatting stereotypes and creating equal opportunities. How to find the strategies needed to make a change? What is quality? Who defines quality? Who defines the centre of attention? How to create art from democratic values?

FIA's recent *Handbook of Good Practice* on how to combat gender stereotypes and to promote equal opportunities is the frame of this Mini Open Space, a democratic meeting where the participants are encouraged to set and follow their own agenda. Other genders are also invited, such as transgender persons and men, that are interested in reflecting on power relations and feminist and queer studies in relation to the performance arts and our society. We all know about the power structures, so beyond complaining – Let's go for action! www.wisp.se

3.5.3 **Unga Klara on upbringing: workshop with half masks**

The influential theatre company Unga Klara, initiated by Suzanne Osten in 1975, has a current project focusing on the concept of upbringing. This workshop invites you to share that work and shares the ongoing process of the making of the performance project on upbringing. **More info soon.**

Hosted by director Suzanne Osten, mask maker My Walther and set designer Anna Heimovska at Unga Klara. Connected to the performance presented at Unga Klara. <http://ungaklara.se>

3.5.4 **Chills: workshop and lecture on climate change**

Physical theatre group Teater Barbara has played their "burning hot climate farce" *Chills* (Frossa) at political conferences and offers it to business companies as education and starting point for debate. In this workshop connected to the performance, facts, fears and myths about the climate change "tipping point" is deal with. **More info soon.**

3.6 City Walks, visits and trips

3.6.1 Visit Teatermaskinen in Riddarhyttan

Before the actual start of the IETM meeting, 13 April, participants are invited to visit the independent theatre constellation and venue Teatermaskinen (Theatre Machine) and their workspace-in-process *The Quattro Helix Machine* in the small community of Riddarhyttan, a couple of hours bus travel from/to Stockholm. With Teatermaskinen as guides, we are invited on a bus trip to Riddarhyttan to spend an evening of presentations and discussions, and to spend the night before going back to Stockholm to start the IETM meeting.

Teatermaskinen is a platform for international and intercultural performing arts, research and education. They have a passion for using performing arts as an interdisciplinary meeting place in order to develop democracy and thinking about current issues and are particularly interested in experimental forms of organizing and "surviving systems" – an interdisciplinary project bring holistic environmental living into Europe using art.

3.6.2 Suburbia – A trip along the Red Line

Stockholm is a highly segregated city, and this issue is equally problematic in the fields of arts and culture; if culture is to be an essential and integral part of the civic intellectual and emotional debate and reflection, a relation- and empowerment producing meeting point of equal and different voices and experiences – this has to change. This trip will lead you out from the city center to visit some important initiatives and prominent institutions following the Stockholm Metro Red Line.

Proposed venues and projects

- Stadsteatern Skärholmen
- Botkyrka Community Dans och Teater
- Förorten i centrum (Suburb in the center)
- Subtopia, including Fanzingo and Cirkus Cirkör
- Riksteatern

Proposed host

- **Ester Barinaga**, Associate Professor at the Department of Management, Politics and Philosophy, Copenhagen Business School. Initiator of the project *Förorten i centrum*.

3.6.3 Sustaining Future: A Walking Panel on Young Audiences

The walk takes the form of a moving seminar and will visit some key venues and artists working primarily with methods and expressions for young audiences/participants. Additional artists are invited to join the walking panel to share knowledge and thought on their practices. At each venue, a question or issue is posed that is then discussed while walking to the next venue. Might be divided into several walks according to different regions in the city and focus issues.

Proposed venues

- Unga Klara
- Barnens Underjordiska Scen
- Teater Pero
- Zebra Dans

- Dockteatern Tittut
- Teater Tre
- Pygméatern
- Teater Påfågeln (Mittiprickteatern and Pantomimteatern)
- Scen Pipersgatan 4 (Teater Barbara and Teater DeVill)
- Turteatern and/or Fria teatern

Proposed additional panel participants

- **Malin Stattin & Viktor Gyllenberg, Vifira Dance and Circus Company**
- **Minna Krook**, choreographer
- **Nadja Hjorton**, choreographer ÖFA Collective
- **Erik Linghede**, dancer & project manager, LAVA Dans

3.6.4 **MA Tour: Three new MA-programs in Stockholm**

This walk will visit three newly founded MA programs at The University of Dance and Circus (DOCH) and The Stockholm Academy of Dramatic Arts (DI). We'll meet the students who present their thoughts on contemporary education models and their thoughts on the future:

- Mychoreography; MA in Choreography at DOCH
- New Performative Practices; Practice-based and interdisciplinary MA in dance and/or choreography at DOCH (starts Fall 2011)
- The Autonomous Actor; MA in acting and performing arts at DI.

3.6.5 **Open Studio – Three open days at Danscentrum**

Danscentrum is a member-based organization for independent players in the Swedish dance field, organizing daily dance practice, workshops, distribution of works and more. During IETM in Stockholm, Danscentrum proposes an Open Studio, with talks, showings and the possibility to meet choreographers working in Sweden. During three days, three different themes will frame the Open Studio:

- **Dance production for young audiences**; sharing of methods and experiences, and showing of excerpts from one or several performances,
- **Meet Danscentrum members**; a day with a national perspective, where you'll Swedish choreographers, discuss current issues and hear Danscentrum present their work,
- **Meet Stockholm choreographers**; brief presentations by choreographers based in Stockholm.

3.6.6 **Intercult shares their experiences with Black/North SEAS**

More info soon.

4 Connection to artistic program

4.1 Our recommendations

In order to connect our discussions to the work of the artistic program group, we hereby wish to translate some of the overall themes into some general guidelines to facilitate the selection process. The main themes and most re-occurring approaches in our discussions have been:

1. **SustainAbility**; how the methods and manifestations of the arts, the performing arts field and its players can be developed and empowered in a long term perspective,
2. **SustainChange**; how organizations, networks and structures can challenge themselves and each other in order to keep moving and remain relevant to the present/future,
3. **Who's story is it anyway?**; who has access to power, resources for production, networking, empowerment, leverage, voice,
4. **Walk the walk**; let's not *talk about* equality, accessibility, diversity, fair trade, change and risk-taking; *let's do it*.

In order for the artistic program group to embody the topics and forms discussed by the theme working group, we would advice to take into account the following guidelines, and to prioritize artists whose practice:

1. has ambitions that are "larger than its own practice", i.e. that the aesthetic, organizational and political approach aims to develop and influence on structural levels and that promotes solidarity and development of arts and culture as community and meeting point,
2. takes artistic risks (risking prestige, market, networking and general reputation) in order to challenge one's own and others aesthetic conventions, superficial trends, political buzzwords, and that has a critical and articulate approach towards artistic formats that consolidate the already given contexts and market structures,
3. has a pro-active, articulate and innovative approach to forms of organization and business, economics and cooperation,
4. is driven by players who are normally not heard or have access to production and participation, and who are not normally presented in established contexts.

5 Logistics

5.1 Accommodations

5.1.1 Hotels and hostels

Hotels and hostels have been booked to make room for all guests. For info and updates, contact Dansens Hus producer Amy Fee.

5.1.2 Couch surfing and dorms

In order to welcome more national and international guests with low income or without support, we find it important to encourage the local community in Stockholm to open up their homes and studios for couch surfing and as dorms. An open call will be sent out through various organizations, and a contact system set up.

5.2 Environment and Fair Trade

We aim to apply a active approach regarding materials and foods during the whole meeting, to use a maximum amount of organic, recycled and fair trade products and services.

5.3 Slow Down

In the overall design of the program, we have decided that it's important to allow for unplanned moments, to give space and time for spontaneous meetings and activities, a calm environment with the possibility to focus, reflect and debate – and at the same time not miss half of the program.