

## **SUMMARY from The Nordic-Baltic Choreographer meeting - held on the 3rd of September 2008 - as a pre-meeting in relation to the Danish keđja encounter.**

**Place:** Copenhagen, Café Teatret

**Hosts:** The Independent Choreographers

**Moderator:** Anne Middelboe Christensen, Danish dance critic at the Danish daily Information

**Participants:** 56 people participated in the meeting.

### **Purpose:**

The purpose of the meeting was to create a forum where choreographers from the keđja countries could meet each other in a more informal encounter – to get to know each other and talk colleague to colleague. The motivation was to share knowledge about the common challenges the dance environment is facing in the Northern countries, to evoke new ideas, give mutual inspiration and a possibility for networking in a setting allowing the participants to go in depth with finding colleagues with similar artistic goals. The meeting took place at the Cafe Theatre, from 4. p.m. to 2 a.m. And ended with the hope of future networking...

### **Form:**

Speed dating, discussion groups, dinner, live performances, showing of video clips and a party.

After a brief introduction, the participants were asked to start **speed dating**. Four minutes, that was all they got to create a connection to a foreign colleague – and then move on to the next table.

After the **speed dating** the choreographers were divided into predefined **discussion groups** of mixed nationalities. Each group got a question to discuss. Later, the answers of each group were presented, supplied with comments from the other participants. There was an explicit wish to get acquainted with each other from the present choreographers and lively discussions on each topic.

The questions to be discussed were as listed below.

The following areas were discussed in relation to each topic:

Account of the situation in the various countries, worst/reality/dream and suggestions for improvement.

### **1. Artistic Development**

How can we keep on developing our artistic skills in "real life" after an education is completed?

### **2. International exposure/International touring**

Touring, residencies, festivals and other exchange across borders.

How do we get more of this and get better at using the possibilities already existing?

### **3. Accessibility of research/Sharing of research**

Sharing of knowledge and experience. How can we gain an insight into each other's processes and research and how can we pass on our knowledge and experience and spread information about our work? How can we build a network across borders? Is it

important? Why?

#### **4. Visibility and perception of dance as an art form**

How is the art of dance perceived in our countries? Can and shall the dance survive in the future and in which form? How can we work to expose the dance more and heighten the status of dance as an art form?

#### **5. The ideal theatre**

The ideal theatre/location for contemporary/modern dance, -how would it be, if you were to not consider any economical boundaries?

With the ambition of creating a common pattern of actions in the different countries, the moderator wrote some of the discussion results on a flip-over, resulting in a set of encouragements and “statements” to bring with us from the meeting and keep in mind in our daily activities and actions as choreographers.

#### **Suggestions: what to work on until the next keđja meeting:**

1.
  - Turn a *no* into a *yes* instead of focusing on the *no*'s.
  - Spend your time creating, avoid spending too much time on paperwork.
  - Evaluate continuously.
2.
  - Go international but also look out in your own country for possible touring.
  - Enjoy small audiences too, don't just go for the big venues.
  - Work on more touring networks and festivals.
  - Add workshops and talks to your performances.
  - Tour to create new and better audiences, but only tour if it inspires you as an artist.
  - Hi-jack and use existing structures.
3.
  - Share your knowledge with other artists.
  - Don't underestimate your creative research – and articulate it.
4.
  - Be more aggressive and fight for visibility of contemporary dance.
  - Expose dance to new audiences, most people love it when they finally see it.
  - Don't hide in safe dance environments. Get out to those schools and villages.
5.
  - Create dance so that people will cry if it was not there. Don't give up on the art form.
  - As long as you feel the urge, keep on creating!

## **Appeals from one choreographer to the other: Articulate & share!**

### **Articulate!**

Sharpen your artistic intentions - and put words on your dance (or let somebody else do it for you)! Be clear about what you want and why, don't hide your visions but speak out.

### **Share!**

Use keđja as a 'spider web' - and inform your keđja colleagues via e-mails about your performances and auditions and laboratories: kedja'm!!!

The Independent Choreographers will initiate a follow-up meeting at the next keđja in Kuopio, June 2009. Do join!

We also want to point your attention to the Facebook group "**kedja Freelance Choreographers**" – the group was formed in relation to the meeting and all choreographers can join via [www.facebook.com](http://www.facebook.com).

Summary by:

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and The Independent Choreographers